

DESIGN BOOK REVIEW



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Thomas Gordon Smith: *Robert Stern*

Dora Crouch: Tobriner's *Genesis of Noto*
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Winter 1983

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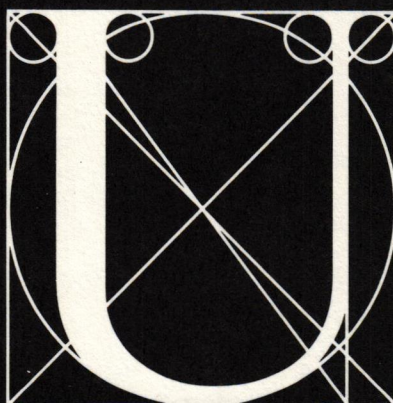
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DESIGN BOOK REVIEW

Winter 1983

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Our aim in *Design Book Review* is a modest one: to review the books released each quarter for consumption by design professionals, specialists, and others with an interest in the design fields.

We chose to focus on books, both because the discussion of books is an occasion for the exploration of ideas, and because publishing in the design fields has burgeoned to the point that a systematic evaluation of the output is desirable, if only to distinguish the good from the awful.

In our desire to be comprehensive, we have included books on history and aesthetics between the same covers as books on working drawings and specifications. The combination is perhaps jarring, but the design fields by nature straddle the world of ideas and the more pragmatic one of technology and management, and we felt that a magazine which addressed itself to those involved or interested in these fields ought to be suitably catholic in its coverage.

A fair amount of writing on the design fields first comes to light in journals and monographs; in the future we intend to cover these publications as well. We also intend to carry reviews of the new and recent books on a single subjects, such as the one in this issue on working drawing books.

The *Design Book Review* was conceived about fifteen months ago, and originally called the *Architectural Book Review*. The change in emphasis grew out of a conversation with Fred Stitt, who noted that the books we wanted to review were of wider interest than to architects alone. Of the four editors who have been involved with *DBR*, three have some connection with architecture or architectural history (one, mercifully, was trained in comparative literature), and this has given the magazine a certain initial bias toward architectural subject matter which we have tried to correct through choice of reviewers and through an editorial board that reflects the breadth we hope to achieve in our book coverage.

An initial issue scheduled for September, 1982, had to be scuttled, but many of the reviews that were scheduled for that issue are carried here. (We mention this in case our readers are daunted by the size of this issue: future ones will not be so formidable.)

Somehow, we have put this magazine together out of our own resources. We have been vastly aided by a small army of people: our reviewers, our editorial board, our designers, our friends and relations. We have also been greatly aided by our subscribers and advertisers, who have had enough initial feeling for the magazine to throw their lot in with it, sight unseen. We hope it meets your expectations.

John Parman

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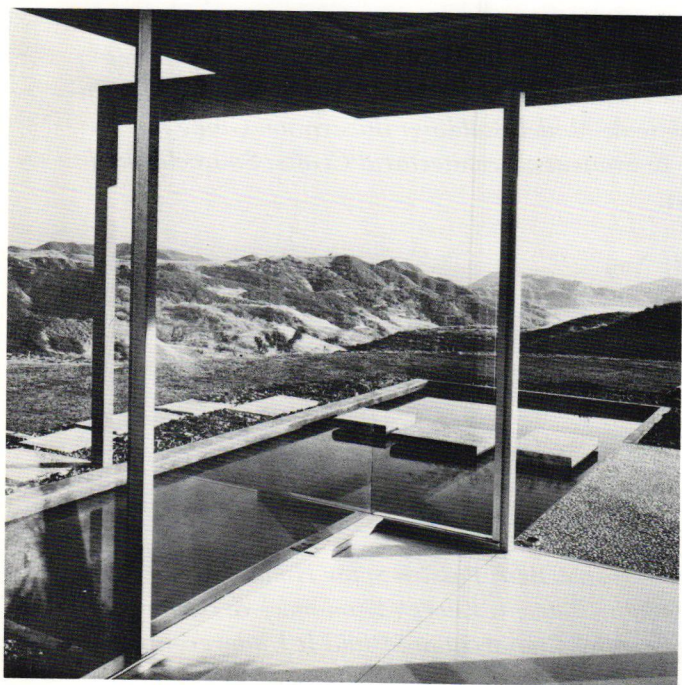
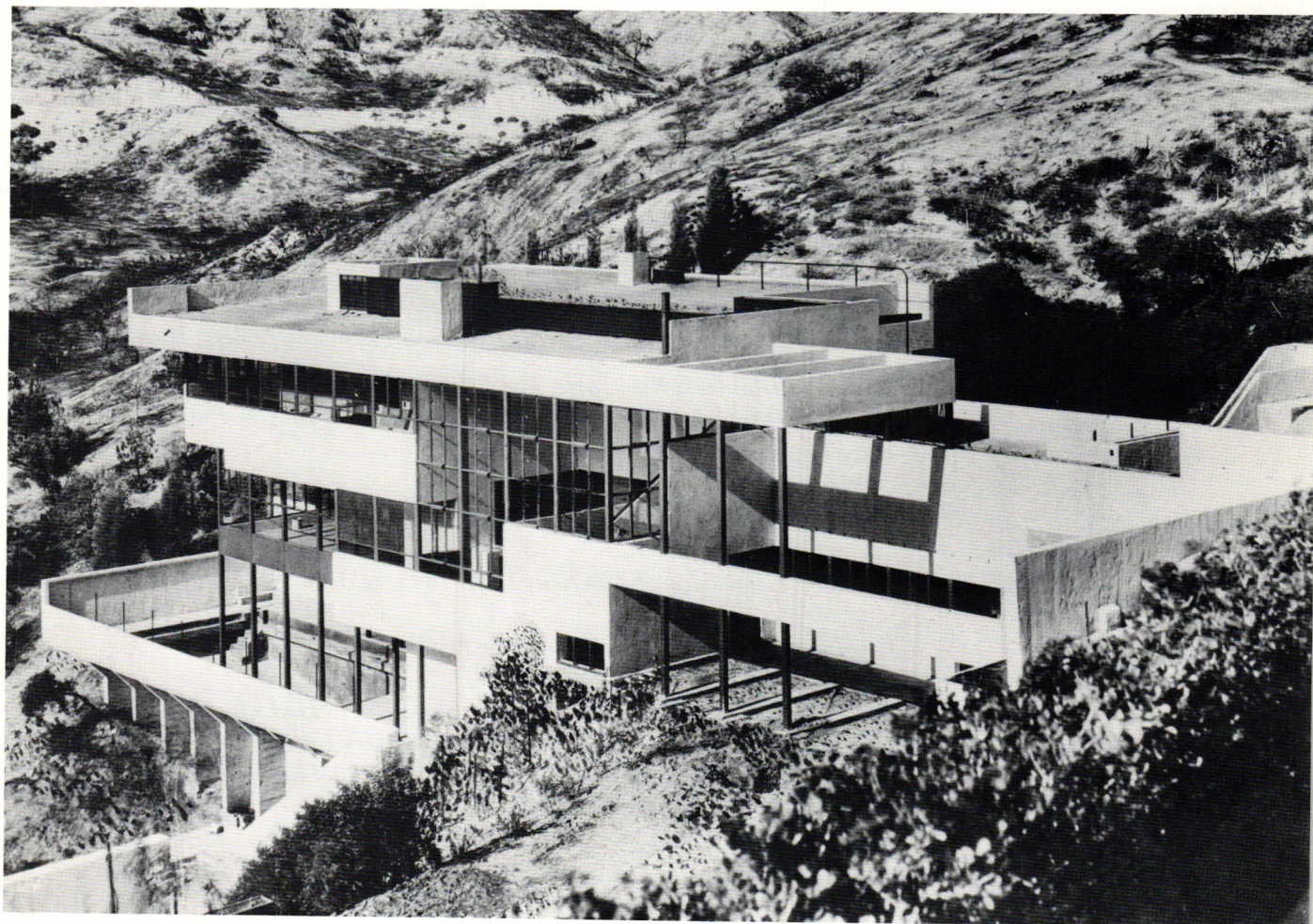
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The first difficulty is that Neutra was a very dislikeable man . . .



Above: LOVELL HOUSE, LOS ANGELES. FROM THE EXHIBITION, "THE ARCHITECTURE OF RICHARD NEUTRA," MUSEUM OF MODERN ART, NEW YORK. PHOTO BY WILLARD D. MORGAN.

Left: SINGLETON HOUSE, LOS ANGELES. FROM THE EXHIBITION, "THE ARCHITECTURE OF RICHARD NEUTRA," MUSEUM OF MODERN ART, NEW YORK. PHOTO BY JULIUS SHULMAN.

Alson Clark:

RICHARD NEUTRA AND THE SEARCH FOR MODERN ARCHITECTURE

THOMAS S. HINES

THE ARCHITECTURE OF RICHARD NEUTRA: FROM INTERNATIONAL STYLE TO CALIFORNIA MODERN

ARTHUR DREXLER

Full-fledged biographies of American architects are rare (the British are much better at them), and successful biographies, such as *Richard Neutra and the Search for Modern Architecture*, are rarer. Hines has written a thoroughly readable, essentially accurate work on a difficult subject. Furthermore, his painstaking research has not gotten in the way of making the book enjoyable.

Part of the joy of the book comes from its generous format. Since Henry-Russell Hitchcock's *In the Nature of Materials* was published in 1942, American publishers have assumed that the 10-inch by 10-inch format was of sufficient size, ignoring the fact that Hitchcock grouped his illustrations at the back. When the illustrations are included with the text, major works in this format approach the quality of picture books; Hines and his publishers are to be commended for deciding on the larger 11½-inch by 11½-inch format.

There are two main difficulties in writing a major book about Neutra. The one is perhaps parochial and provincial, the other certainly international, but they are connected. The first difficulty is that Neutra was a very dislikeable man; he made countless enemies in California and elsewhere. The second is that he did not fulfill his early promise. By the time he had a chance to do major buildings, the world had passed him by.

Hines meets both of these difficulties head-on. He acknowledges Neutra's abrasive personality, and even quotes Neutra's youngest son, a physician, as diagnosing his father as a manic-depressive. In the second instance the book's chapters are arranged chronologically, and their headings ("Exploration," "Breakthrough," "Transition," "Crisis," "Survival," "Eclipse") trace Neutra's rise, decline, and fall. This frankness contributes to the book's readability and is wholly appropriate, as Neutra was a child of the modern age, and even an intimate of the Sigmund Freuds in Vienna in his youth.

With a historian's skill Hines puts Neutra into context, at the same time describing his frantic efforts to establish himself professionally, first in Germany, and then in America, where he

befriended the dying Louis Sullivan and was finally able to work with Frank Lloyd Wright. In 1925 Neutra came to California at the instigation of the famous R. M. Schindler, a friend from Vienna days with whom he had corresponded for a decade. The Neutras lived in the Schindler house from their arrival until 1930.

This is all wonderful biographical material. Hines, based at UCLA, was strategically placed to write the book. He tells the Neutra side of the Schindler-Neutra relationship, showing the Schindlers as part of a rich, "kooky," avant-garde circle. For these appraisals he has relied on the recollections and correspondence of Neutra's widow, Dione. Since Hines met Neutra only once (he moved to California shortly before Neutra's death), Dione speaks for the Neutras.

Another of the great difficulties of writing Neutra's biography has not been surmounted in this case: Neutra often did not have a realistic assessment of himself or the world. Hines manages to stay clear-headed much of the time, but he fails to mention the influence of Schindler on Neutra's work during Neutra's early period. According to Hines, Schindler and Neutra remained friends until 1930. They lived and worked in the same house and shared some of the same work. It would have been remarkable if Neutra had *not* been influenced by the imaginative Schindler. Hines goes to Holland to find a prototype for Neutra's "spider-leg" motif, but Schindler employed it in the Sachs Apartments of 1926.

As soon as Hines emerges from this difficult thicket, he gives us a fine, much-needed record of Neutra's work. After he left the Schindler house, Neutra produced a long series of buildings entirely his own, at first making brilliant use of the new technology, but gradually coming to terms with traditional American building practices. These accomplishments were recorded in numerous books which Neutra published over the years, but these works are now mostly out-of-print, and they lack the objectivity of most of Hines's assessment.

His articulated "form-follows-function" approach worked well for houses, as Neutra had a sensibility to site and a feel for the third dimension which most of his California imitators lacked; when applied or "expanded" to major projects, however, this approach produced disappointing buildings. Neutra's choice of Robert Alexander as a partner in 1950 was unfortunate for both men, although it seemed a good arrangement at the time. Hines seems uninterested in Alexander, perhaps an unconscious manifestation of a wish that Alexander had never existed. Alexander was a respected "good citizen" architect, modest and capable of inspiring loyalty and cooperation—qualities which Neutra probably knew he lacked. Alexander's writings and work before he joined Neutra (not examined by Hines) reveal that he was about as much of a functionalist as an

architect can be. His professed lack of interest in form left the role of master designer to Neutra. Hines attempts to treat Alexander fairly, but the situation was so abnormal that Alexander seems to be blamed for some of Neutra's mistakes. Even in 1960, Neutra's reputation was still awesome: that year the prestigious *Masters of Modern Architecture* series published a volume on Neutra by Esther McCoy. Neutra must certainly have had the final say in the firm's designs, and the responsibility for a series of bland public buildings must rest with him. By 1963 Neutra was still the tyrant of the Silverlake office, but turned responsibility for the rebuilding of his own VDL Research House, one of his most interesting early works, over to his son, with less than happy results.

Thomas Hines has laid the life and work of this enigmatic man out for our perusal. He seems overly impressed sometimes by the amount of publicity Neutra so masterfully managed to obtain for his work. He seems to think, for example, that the von Sternberg house was significant because it was widely published, when it is clear from the text that both Neutra and the owner regarded it as a stunt. Also, the lack of plans makes the book of limited use to architects. Nevertheless I recommend it highly.

Arthur Drexler's essay, written for the Neutra show that opened in July, 1982, at the Museum of Modern Art, is an appropriate and sympathetic appreciation of Neutra's drawings and built houses. Drexler manages to convey a vague regret that by the late '40s MOMA and the critics had embraced Mies van der Rohe, and by 1960 were committed to Louis Kahn. Neutra's rejection by the American magazines after 1949 and his "isolation" in California may have cut him off from attention to a certain extent. However, Drexler overlooks the fact that in 1950 the first volume of Neutra's *Oeuvre Complète* was published in Switzerland, by the same firm that had brought out Corbusier's, and employing the same format. Corbusier's influence rested upon the publication of this series, and Neutra's series could have done as much for him. This and the subsequent two volumes made his work known to a world-wide audience. The problem was that Neutra, like Walter Gropius, had rejected monumentality, which first Mies and then Kahn had revived in an exciting new form. Thus Gropius's work was condemned to oblivion, and Neutra was "condemned" to do a significant group of California houses.

Drexler is apologetic that Neutra was not commissioned to do one of MOMA's "Demonstration Houses" of the late '40s and early '50s. He justifies the choice of Marcel Breuer for one house (it was addressed to an East Coast audience and the "butterfly roof" would be more sympathetic to traditional

neighbors), and explains, with remarkable inaccuracy, the choice of Gregory Ain as architect of the "Demonstration House" of 1951.

The single-family "Mar Vista Housing" of 1948, not Ain's "Avenel Housing" of the same year, was the real prototype for the "Demonstration House." The "Avenel Housing" was *not* influenced by Neutra's "Landfair Apartments" of 1937. The two-story row "Landfair" units, which did not open directly to gardens, were influenced by European prototypes, while Ain's staggered *parti* in "Avenel" was a further refinement of his own "Dunsmuir Flats," built in 1937, and, as in the "Avenel" scheme, featuring direct access to outdoor private space. The "Dunsmuir" was so much influenced by the work of Schindler, an architect whose work Ain admired far more than Neutra's, that it was wrongly attributed to Schindler in David Gebhard and Robert Winter's *Guide to Architecture in Southern California*, (1964).

California had a tradition, not only of imaginative single-family houses, but also of ingenious and livable low-rise multi-family housing. From the days of Irving Gill's Lewis Courts of 1910, this tradition engaged the talents of numerous architects working in many different styles. Schindler's Sachs Apartments of 1926, which provided amenities for outdoor living in a remarkably compact *parti*, was but one manifestation of this California building type.

Drexler is justifiably enthusiastic about the Lovell house, but is as silent as Hines about the influence of Schindler. In this case the omission is more unjustifiable, as Drexler's essay is strict architectural history. The first Lovell house scheme, which Drexler analyzes, has obvious references to the Lovell beach house of 1926 and to the Schindler-Neutra pergola and wading pool for Aline Barnsdall of 1925. In the third and final scheme, which Neutra characterized as "on stilts," the stilts themselves and the stucco planes stretched over glass owe much to the beach house, whose complex and contradictory character have made it one of the landmarks of American residential architecture.

Drexler's lack of understanding of the history of residential architecture in California makes his essay a less than convincing appraisal of Neutra's work. The show at the Museum of Modern Art was a well-deserved tribute to an immigrant who arrived here, as Drexler points out, not to save his neck, but because he admired American energy and optimism.

Richard Neutra and the Search for Modern Architecture, Thomas S. Hines, Oxford, 1982, 416 pp., illus., cloth, \$50.00; paper, \$29.95.

The Architecture of Richard Neutra: From International Style to California Modern, Arthur Drexler, Museum of Modern Art, 1982, 114 pp., illus., \$10.00 pb.

... *The Richardson we know well is Richardson One-of-the-Major-Ancestors-of-Modernism; an actual Richardson, to be sure, but a stringently edited one...*

John Beach:

H. H. RICHARDSON: COMPLETE ARCHITECTURAL WORKS

JEFFREY KARL OCHSNER

A new past is being constructed. The one we have used for the last five decades or so is inadequate; it no longer provides inspiration. Results of the redefinition appear on current publishers' lists—monographs devoted to obscure or Expressionist Modernists like Josef Frank and Hugo Häring, and closer scrutinies of well-known pioneers like H. H. Richardson and Adolf Loos, are now available in the format of the *catalogue raisonné*.

It seems unlikely that any Richardson building would not already be quite familiar. Richardson was recognized as a major figure in his own lifetime, and that reputation has survived all the changes in style and philosophy since. His body of work is also relatively small, due to his early death. But the Richardson we know well is Richardson One-of-the-Major-Ancestors-of-Modernism; an actual Richardson, to be sure, but a stringently edited one, created by what David Gebhard has called "adroit mishandling."

History is not precisely the past; it is a construct of the points a given era finds useful or necessary to its understanding of the significance of the past. When social and aesthetic attitudes change, as they cyclically do, history revises its metaphors. Some creators are so rich in ideas and implications that they survive these periodic reassessments to become important in successively new ways.

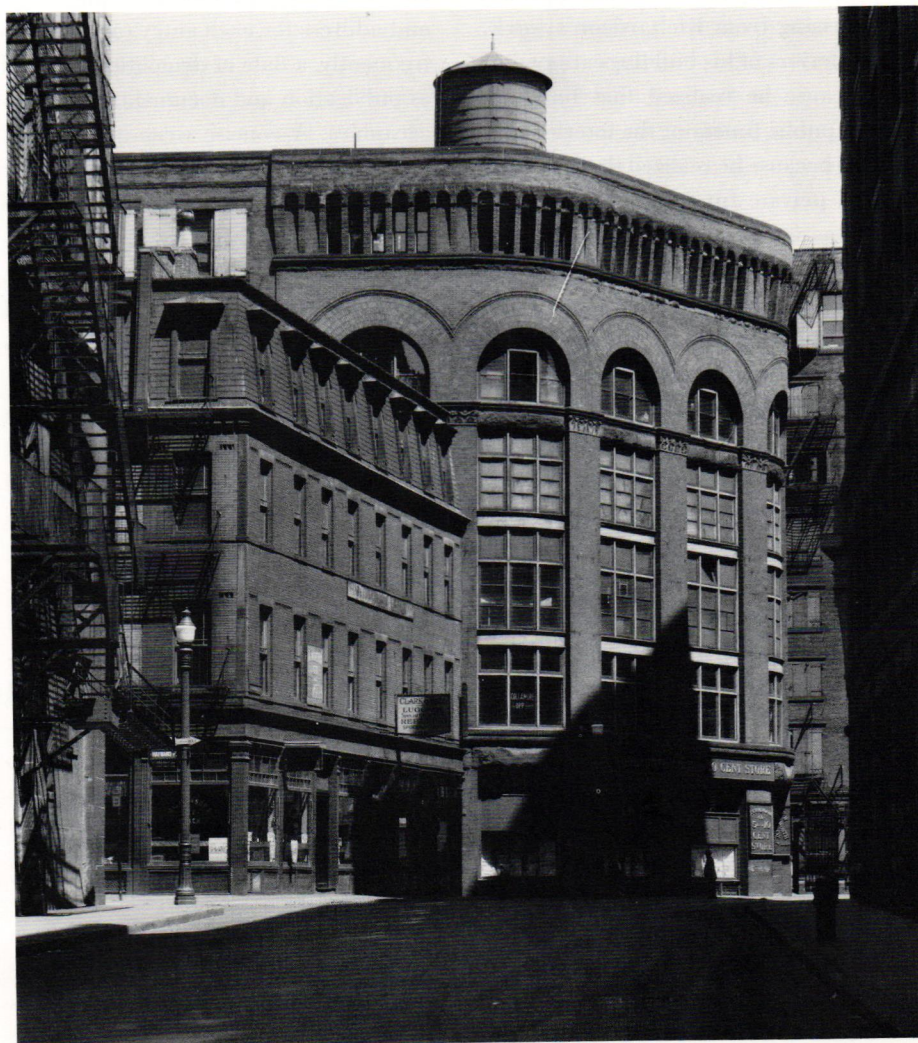
H. H. Richardson seems to be such a figure. His own substance-worshipping era valued his work for its authority, power, and solidity—for being genuinely

grand, rather than flatulently grandiose. The Modernists admired him for his genius at siting, the openness of some of his plans, the impressiveness of his masonry, and for the homage Louis Sullivan paid the Marshall Field Warehouse. They refused, however, to discuss or even recognize two aspects of his work likely to generate considerable interest in the 1980s: his skill as an ornamentalist, and the occasional ambiguity of the relationship between the interiors and exteriors of his buildings.

In a period of reaction against the nuanceless clarity of Modernism's clean, well-lighted space, architectural ornament is a subject ripe for re-examination. Richardson's personal idiom is

probably the most obvious aspect of his ornament—delicate but strong, ingenious, and memorable. A subtler but perhaps more rewarding study is his skill at deploying ornament as a tool of scale. The bands of contrasting masonry and the turrets, extrusions, and collisions of the building form are ornament on the scale of landscape; but the typical Richardsonian floral/Celtic/Romanesque relief work, usually found near the entrance, frequently softening the severity of a massive masonry arch, reveals itself

Below: CHAMBER OF COMMERCE BUILDING, CINCINNATI, OHIO.



only as one approaches the building. The deployment of the two scales makes a successful and comforting transition from the building as a dominating object in the landscape, to the building as a place for human use and habitation. Properly understood, this technique could have considerably improved such recent attempts to return decoration to architecture as Philip Johnson's A.T.&T. Building in New York—successful in the cityscape, but unkind to the pedestrian.

Modernist critics were able to speak enthusiastically of Richardson's careful adjustment of building to site and of the openness of his plans—both Modernist techniques. But that crucial Modernist device, the unity of interior and exterior, was missing from Richardson's work. The exteriors of his buildings are powerful because he realized that buildings have a public function; the interiors are superb because he realized that they also have a private function. Where these functions were incompatible, the buildings simply embrace the incompatibility, anticipating the intellectual bent of the 1980s, which celebrates ambiguity and the fusion of opposites.

Martin Schuyler is reputed to have said (in jest) that Richardson's buildings were indefensible except in the military sense. Even the Glessner house in Chicago, a courtyard house, is so introverted that it turns its back to its courtyard almost as resolutely as it does to the street. It is perhaps a sad commentary on our own era that Schuyler's statement can be reinterpreted seriously and positively. The visual and psychological impregnability of Richardson's private environments makes them an attractive alternative to the outside world in the last third of the 20th century.

What we know of Richardson comes from three major documentary sources: *H. H. Richardson and his Work*, a monograph by Richardson's sister-in-

law, Mariana Griswold van Rensselaer, which conveys the esteem of his own era; *The Architecture of H. H. Richardson and His Times*, by Henry-Russell Hitchcock, a perceptive assessment which reinterprets Richardson in the light of Modernist sensibility; and a more recent book, James O'Gorman's *Selected Drawings: H. H. Richardson and his Office*. Among them these books convey most of the facts and images of Richardson's career and a history of successive attitudes toward his work.

They are now joined by *H. H. Richardson: Complete Architectural Works*, a crucial tool for Richardson's reassessment. Every known building and project is included (and there are some unfamiliar images). There is a name, date, and address for each entry (and, all too frequently, a date of demolition), as well as publication and documentation bibliographies. A concise write-up presents the circumstances of each commission: how the contact with Richardson came about, its relationship to other commissions, details of the construction, and, where relevant, a brief biographical sketch of the client. Each entry has an accompanying drawing or photograph, where one was available, and most have more than that. The more important buildings are represented by several pages of sketches, plans, and interior and exterior photographs.

From this collection of facts a fascinating portrait of Richardson emerges: the milieu that produced him and sustained him with its patronage; the social connections of his wife's family; the importance of his Harvard friends to his subsequent work; the many clients who came back to him—not just for a second building, but for several. It is the biography of a career.

The book has one obvious fault, a production problem: the quality of reproduction in a few of the drawings is inexcusably bad. The elevation of the

Erastus Corning house, for instance, is so faint as to be indecipherable. This is a definite but minor annoyance in a book which is otherwise so careful a balance of information and delight.

H. H. Richardson: Complete Architectural Works, Jeffrey Karl Ochsner, MIT Press, 1982, 480 pp., illus., \$50.00.

David Gebhard:

BARRY BYRNE/ JOHN LLOYD WRIGHT

SALLY KITT CHAPPELL and
ANN VAN ZANTEN

John Lloyd Wright was the second son of Frank Lloyd Wright, and, like his older brother Lloyd Wright, he enjoyed an on-again-off-again relationship with his father over most of his life. Barry Byrne worked and was trained in Wright's famous Oak Park Studio from 1902 to 1909, and, as was true of many of Wright's apprentices, was strongly influenced by Wright's visual vocabulary, his approach to design, and his persona.

Of the two it was Byrne who emerged as an important 20th century architect, especially in his designs for churches: Christ the King in Tulsa, Oklahoma (1925), Christ the King in Cork, Ireland (1929), St. Columba in St. Paul, Minneapolis (1950), among others. John Lloyd Wright's chief fame in his lifetime came from his design of the Lincoln Logs (1920), and his small volume about Frank Lloyd Wright, *My Father Who Is On Earth* (1946).

The works of these two architects, each influenced by Frank Lloyd Wright, were the subject of a single exhibition by the Chicago Historical Society in 1982. This book is the accompanying catalogue. The sections of the exhibition and catalogue devoted to Barry Byrne were

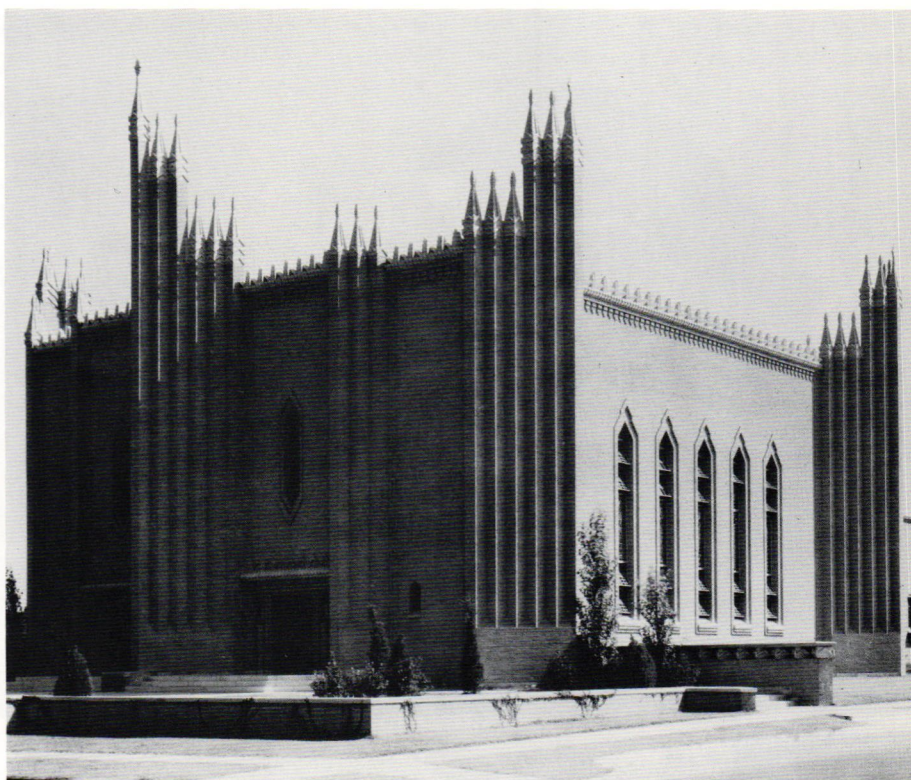
Right: CHURCH OF CHRIST THE KING, TULSA, OKLAHOMA. PHOTO COURTESY OF THE CHICAGO HISTORICAL SOCIETY.

organized by Sally Kitt Chappell; those on John Lloyd Wright were produced by the late Ann Van Zanten.

In the catalogue essays the authors confine their interest to essential biographical information on each architect, and an analysis of their built and projected designs, with an accompanying chronological listing. What is missing is any effort to see these two practitioners in the context of the ever-changing American and European architecture of the 'teens through the '60s. Byrne and John Lloyd Wright's work of the '20s had many of the salient qualities both of the European Expressionist architecture of these years and of the designs of Frank Lloyd Wright, Lloyd Wright, R. M. Schindler, and Bruce Goff. In the '30s Byrne and John Lloyd Wright were strongly affected by the then popular Streamline Moderne and the high art International Style Modern. In the post-World War II years Byrne continued his interest in designing churches based upon curvilinear geometry (a popular approach, taken by many a Modernist of the day), while John Lloyd Wright took the theme of his father's Usonian house (McPherson House, Del Mar, California, 1947) and brought the imagery closer to the then-current Modern.

We could all gain by having Byrne's and John Lloyd Wright's works more comprehensively discussed, and illustrated in far greater detail. Perhaps the exhibition and this catalogue will encourage the publication of well-illustrated monographs on each of these architects.

Barry Byrne/John Lloyd Wright, *Architecture and Design*, Sally Kitt Chappell and Ann Van Zanten, Chicago Historical Society, 1982 (distributed by University of Chicago Press), 72 pp., illus., \$9.95 pb.



Mark Jarzombek: DE STIJL 1917-1931

HANS L. C. JAFFÉ *et al.*

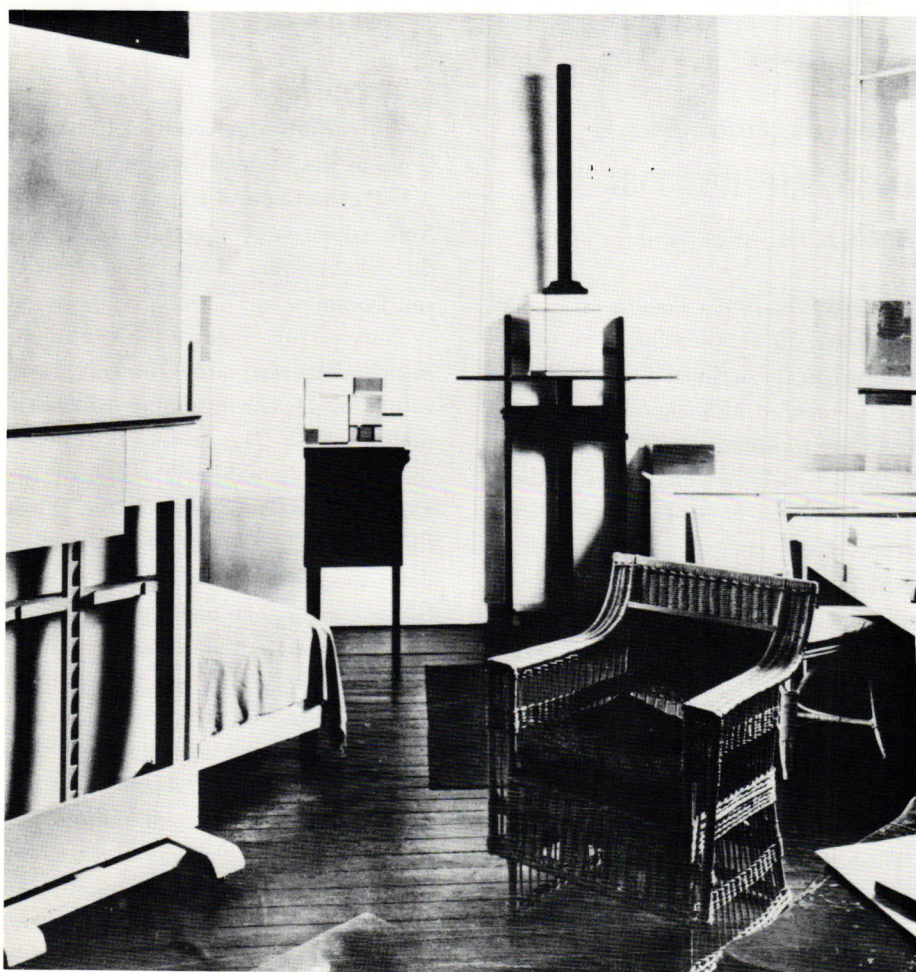
De Stijl 1917-1931—Visions of Utopia, published on the occasion of an exhibition originally organized by the Walker Art Center, in Minneapolis, under the competent guidance of Mildred Friedman, is a rich and imaginatively documented volume of essays by a wide spectrum of historians and curators. It offers remarkable insights into the unresolved questions still surrounding De Stijl.

Robert Welsh opens the discussion in an amiable and unruffled manner, mapping out the general history of De Stijl. His essay serves as a foil for more probing inquiries, such as that of Rudolf Oxenaar, who investigates the tortured relationship between Bart van der Leek—a collaborator and friend of the young Mondrian—and van Doesburg, which led van der Leek to desert the newly-

forming group. Manfred Bock focuses on Cornelis van Eesteren's contributions to A.U.P., the General Expansion Plan of Amsterdam—a group effort inspired by the collaboration of van Eesteren with van Doesburg in 1922-23.

Nancy Troy explores the continuing conflicts between painters and architects within the movement, as their collaborations evolved. The architects resented the essentially painterly vision of van Doesburg as too restricting. They turned, one by one, to what seemed to them the more pressing issues of mass housing and urban planning.

On the whole, the book gives the impression that De Stijl was at no time as unified as van Doesburg wished it to appear. Its beginning was as elusive as its end; many sources fed it, only to desert it. Only van Doesburg and Mondrian—each claiming to be the carrier of the idea—were permanently committed to its viability. But while Mondrian feared architecture as an intrusion, van



Doesburg saw it as an absolutely essential stopover on the road to turning life into a continuing process of art.

Ger Hamsen discusses the affinity of many De Stijl members with Communism and political activism—a topic often slighted. Hoff, for example, left De Stijl when an anticipated revolution failed to materialize in 1919. He felt strongly about the bond between non-figurative art and the proletarian cause, at a time when De Stijl was emphasizing the almost mystical transcendence of art over life—a position incompatible with Marxist aesthetics.

Sergio Polano's spirited essay breaks refreshingly with the traditional art historical approach to De Stijl, claiming that its efforts to employ architecture in its cause were doomed from the start—not simply on theoretical grounds, but also because van Doesburg could never find the right collaborator. Only van Eesteren had the breadth to transform De Stijl concepts into practice, but, as he left the verbalizing to van Doesburg, we know little about his ideas.

If Polano asserts that there is a death instinct inherent in De Stijl's theories, Kenneth Frampton proves it: disintegration had already set in, he says, with the impact of Frank Lloyd Wright's architecture, so tantalizingly close to De Stijl, and therefore so impossible to overcome. Only Mies van der Rohe (who was marginally associated with De Stijl) could accomplish the dematerialization they sought.

Ironically, the final proof of the non-viability of De Stijl's architectural theories came 40 years later, in the U.S.A., when Peter Eisenman and John Hejduk, among others, chose to take up the paradox their Dutch predecessors had left

Above left: RIETVELD/SCHROEDER HOUSE. FROM THE EXHIBITION, "DE STIJL: 1917-1931," WALKER ART CENTER, MINNEAPOLIS. PHOTO BY FRANK DEN OUDSTEN.

MONDRIAN'S ATELIER, PARIS. PHOTO BY P. DELBO.

At one time Behrens' . . . importance rested largely on his having employed Mies van der Rohe and Walter Gropius in his office . . .

unresolved. In their efforts to reconcile the conflicting energies of decentralization and centrality, of expansion and contraction, Frampton claims to see an "implosion" of De Stijl concepts, a distant afterglow of the vitality of the original movement, as it was reduced by its successors to a genre.

De Stijl 1917-1931, Visions of Utopia, Hans Jaffé, *et al.*, Abbeville, 1982, 260 pp., illus., cloth, \$39.95; paper, \$24.95.

Mark Jarzombek:

PETER BEHRENS, ARCHITECT AND DESIGNER

ALAN WINDSOR

Historians of the Modern movement have recently turned their attention to the Pre-Moderns, and found in their work the anticipation of what the Modernists sought: a style suitable to the modern world. The problem is that the alleged Pre-Moderns themselves often had quite different thoughts about their work. This is certainly the case with Peter Behrens.

At one time Behrens's historical importance rested largely on his having employed Mies van der Rohe and Walter Gropius in his office for a time; today we realize that this is probably the least significant side of his influence. The innovations in industrial design he made while working for the A.E.G. (1906-1915) were considered at one time—notably by Nikolaus Pevsner—to be fundamental advances. Stanford Anderson has recently shown them to be of a more conventional nature, and closely intertwined with the ideas of his contemporaries. To study Behrens today is to study him not as a pre-functionalist but as a man at the center of the artistic debates of his day.

Unfortunately, much of the research on him remains unpublished or untranslated. Alan Windsor's *Peter Behrens, Architect and Designer*, though it avoids theoretical entanglements, still fills a gap in our libraries.

In an easy and uncluttered style, Windsor organizes his research around the main events in Behrens's life. He discusses Behrens's early painting ambitions, his association with the Arts and Crafts Movement, and his emergence during the 'teens as one of Germany's most important architects. He ticks off the impressive range of buildings to Behrens's credit: exhibition halls, factories, workers' housing, residences, and office buildings. The A.E.G. Turbine Factory in Berlin (1909), best known of Behrens's buildings, a structure which survived the war and is still in use, receives special emphasis.

Windsor's biographical approach leads him into aspects of Behrens's life that are frequently ignored, in particular his involvement with the Hitler regime and with the architectural program of Albert Speer. But, though he blends

the narrative happily with the informative, Windsor fails to produce any new or penetrating insights. No attempt at photographic comparison has been made, either with the work of other architects, or in the context of Behrens's own work—which is illustrated entirely from the standard repertoire. The sparse footnotes make no mention of current debates on the interpretation of Behrens's work; its stylistic aspects are named but not analyzed: the Fiesole-Italianesque quality of his early work, the later neo-classicism turning to Expressionism and even, in the '30s, to eclecticism.

This book cannot claim to be the much-needed monograph on Behrens, but it is an important source of information in an area where there is little else, and a step toward a more accurate picture of the man and his work.

Peter Behrens, Architect and Designer 1868-1940, Alan Windsor, Watson-Guptill, 1982, 192 pp., illus., \$22.50.

Below: CUNO HOUSE, EPPENHAUSEN.



Martha Ondras:

THE WORKS IN ARCHITECTURE OF ROBERT AND JAMES ADAM

ROBERT ORESKO, editor

CITY DWELLINGS AND COUNTRY HOUSES: ROBERT ADAM AND HIS STYLE

ELAINE EVANS DEE, *et al.*

The Post-Modern architect aspiring to reinterpret and reuse the symbols of the classical past might well be jealous of Robert Adam, who did it so well. Blessed with wealth, connections, and a disciplined ambition to rediscover antiquity for himself, the 18th century Scots-English architect spent four years in the capitals of Europe and at archaeological sites on the Mediterranean. He made notes and sketches of classical and *cinquecento* designs, motifs, orders, and proportions; he became acquainted with the leading theoreticians—notably Piranesi. Later, he combined and re-combined this classical material to create the thoroughly original, contemporary, and popular style of architectural and interior design that became the “Adam Revolution.”

The aspiring Post-Modernist might also admire Adam’s business and public relations aptitude. At a time when the claim to classical knowledge and an ability to produce persuasive renderings for prospective clients were the tickets to architectural success, Adam published a gorgeous folio of his archaeological studies, establishing his reputation as a leading connoisseur and draftsman. When he and his brother launched their architectural practice, he was an overnight success (James Adam, Robert’s brother and lifetime partner, played a supporting role to Robert, who was seen as the architectural talent of the family).

Adam’s designs, which were mostly for houses, also displayed a keen understanding of what we now call the client’s “lifestyle,” and this characteristic is probably the more responsible for his success in the long run. His interpretation of “the beautiful spirit of antiquity,” while precise in scholarship and faithful to its sources, created exactly the mood and setting required by his urbane, conservative Georgian clients in their incessant formal entertainments. Over three decades—the period that Sir John Summerson has called the “golden age of Georgian culture”—Robert Adam’s graceful, neo-classical style permeated architecture, interior design, and the decorative arts.



KENWOOD HOUSE, THE LIBRARY.

But our Post-Modern aspirant will find his most valuable lesson in Adam’s ability to fashion a total architecture from the material of the past. He combined and transformed classical, Renaissance, Gothic and other, more recent elements to address contemporary architectural problems. Following Piranesi’s ideas of artistic license and Laugier’s rationalism, Adam exploded the accepted Palladian grammar of orders and ornament, even inventing a new “British order” of column capitals, which he set next to the Doric, Ionian, and Corinthian.

Through the carefully orchestrated relationship of part to part, large to small, inside to outside, Adam achieved a unified, wholly designed environment. His aim was to create a sequence of spaces—“movement,” to use his term: the visual drama that unfolded as one moved through the building. Its realization involved him in the smallest details of decoration and color: the design of a mirror, frieze, or chimney piece for a particular wall; the positioning of furniture, statues, and footmen, to create contrapuntal relationships at many levels, out of which

...Adam exploded the accepted Palladian grammar of orders and ornament, even inventing a new "British order"...

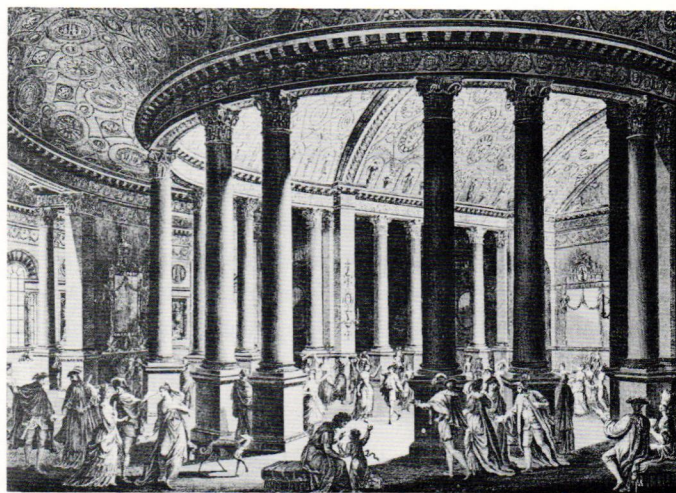
emerged a unified design. Even ornament had its part to play in this totality, organized for the sole benefit of Adam's Georgian clients and contemporaries. He provided them with a remarkable spatial and social experience as they moved through their daily ritual of "assembly, conversation and promenade" (Summerson).

Traditionally, one learned from Adam by visiting his completed projects (a number of which are reasonably intact and accessible); by looking at his drawings (8,800 are in Sir John Soane's Museum); by seeing his furniture and decorative designs at the Victoria and Albert Museum in London or the Metropolitan Museum in New York; and by reading Sir John Summerson's illuminating analyses of Adam's work, primarily in *Georgian London* and *Architecture in Britain 1530-1830*. Monographs on the buildings, notably in the English magazine *Country Life*, and a few biographies, such as John Fleming's *Robert Adam and his Circle in London and Edinburgh*, have until now filled out the available material. The first publication since 1902 of Adam's own (originally self-published) *Works in Architecture of Robert and James Adam*, and the first major exhibit of Adam's work in the United States, at the Cooper-Hewitt Museum, have made a close look at Adam's style possible in this country at a time when the intertwined issues of historical allusion and the use of ornament are newly re-opened for architects.

The new edition of *Works in Architecture*, edited by Robert Oresko, brings together in an inexpensive volume the complete text and engravings of the Adam brothers' works, which were originally published in many installments over a 50-year period. The 105 plates by master engravers are works of art in themselves: rich in detail, light, and shadow, they have great expressive power as signs of the architecture they represent; and they convey the energy, confidence, and agile grace of the author of these works. They have a liberating effect on the architecturally-trained reader.

The plates are grouped by project, a device that helps the reader examine the formal and thematic relationships—among façades, floor plans, shapes of rooms, stair forms, wall and ceiling decorations, screens, statuary, and furniture—that give particular buildings their Adamesque unity and "movement." The editor's notes as to which projects are intact and where they can be found, and which have been altered or destroyed (or were never built), are helpful for readers who want to visit the actual buildings with Adam's plates in hand.

The original prefaces and explanations of the plates, reprinted in their entirety, offer insights into what Adam himself thought he was doing. Unfortunately, the plates have been removed from the text and reordered, so they no longer correspond to their explanations. While parts of the text are fairly



BALLROOM IN A PAVILION ERECTED IN THE GARDEN OF THE EARL OF DERBY.

obscure, and most of it is exuberantly self-promotional, Adam's prose is graceful and fun to read, reinforcing the sense of a powerful, classically-grounded imagination.

Robert Oresko's introductory essay to *Works* gives a respectable overview of Adam's background and sources, his theories and achievements, and the evolution of his style. The essay owes much to previous biographers, notably Summerson, and does not go substantially beyond Summerson's beautifully expressed insights. Oresko's rapid-fire listing of examples of Adam's allusions, and his elliptical commentaries on plates located elsewhere in the book, are at times hard to follow. The accompanying 45 photographs of Adam's best work are excellent and informative in themselves, but are not well organized in relation to each other, to the introduction, or to the text, leaving the reader to make the key connections. One wishes Oresko had been less encyclopedic in his essay, limiting himself to explaining a few examples of Adam's design process in detail, and placing illustrations close at hand.

The well-designed little catalogue which accompanied the Cooper-Hewitt Adam show of 1982, *City Dwellings and Country Houses: Robert Adam and his Style*, illustrates Adam's design method through 15 drawings and three decorative objects. A brief essay by Elaine Evans Dee, the organizer of the exhibit, explains some specific examples of Adam's decorative interpretation of antique forms. Three other essays discuss aspects of Adam particularly close to the Cooper-Hewitt's heart: his influence on the decorative arts, interior design, and furniture (which the museum, in common with Adam, views as an integral part of architecture); his use of Scots picturesque themes intermingled with the classical (the museum itself is housed in a

mansion built by the Scotsman Andrew Carnegie); and his influence on American architecture and decorative arts, notably on McKim, Mead and White, and the lesser known Ogden Codman.

The essayists are all well-informed and entertaining, and each brings out a different aspect of Adam's creative achievement, emphasizing—as the Cooper-Hewitt is prone to do—the total design approach to ornament, decorative arts, and architecture. At the very least, pleads Henry Hope Reed, we Americans, who “persist in neglecting the ceiling, with the result that it is the dead part of the room,” might learn from Adam to adorn and enliven it.

Works in Architecture of Robert and James Adam, Robert Oresko, editor, St. Martin's Press, 1982, 184 pp., illus., \$19.95 pb.

City Dwellings and Country Houses: Robert Adam and His Style, Essays by Elaine Evans Dee, David Revere McFadden, Alan Tait, and Henry Hope Lee, Cooper-Hewitt Museum, Smithsonian Institute, 1982, 29 pp., illus., \$5.95 pb.

Andrew Rabeneck:

THE FABRICATION OF VIRTUE— ENGLISH PRISON ARCHITECTURE 1750-1840

ROBIN EVANS

Prison offers the same sense of security to the convict as does a royal palace to a King's guest. They are the two buildings constructed with the most faith, those which give the greatest certainty of being what they are.

This quotation, from Jean Genêt's *The Thief's Journal*, is chosen by Robin Evans to set the tone for his large and important (I choose the word with care) critical study of prison architecture during its most fascinating period. Genêt alludes directly to the substance of Evans's concern, the relationship between architecture and social purpose. It is a topic that has fascinated architects and architectural theorists in our own century, though I know of no more informative book on the subject than Evans's history.

That he deals with correctional architecture of the 18th century should simply focus our interest. The prison as a building type, with its ostensibly unambiguous and singular function, merely provides a caricature of the general relationship between architecture and social ideas. The clarity of hindsight on those ideas allows Evans to pick out with great

precision individual philosophical notions, their relationship to general ideas, their consequent manifestation in correctional design, and their eventual effect on prisoners, jailers, and the next wave of reformers.

We do not have this luxury of distance in discussing contemporary architecture: the huge volume of criticism, debate, and research has yielded surprisingly little. Assertions about the productivity of office workers, for example, in relation to architectural initiatives, can seldom bear close examination.

Evans takes the reader from the Newgate jail of 1750, which expressed the nature of imprisonment, though not through architecture, to Joshua Jebb's Pentonville model prison of 1840, in which architecture had become the active instrument of the correctional technician. This span of time saw the advent, passage, and eventual evaporation of the notion that imprisonment could redeem prisoners.

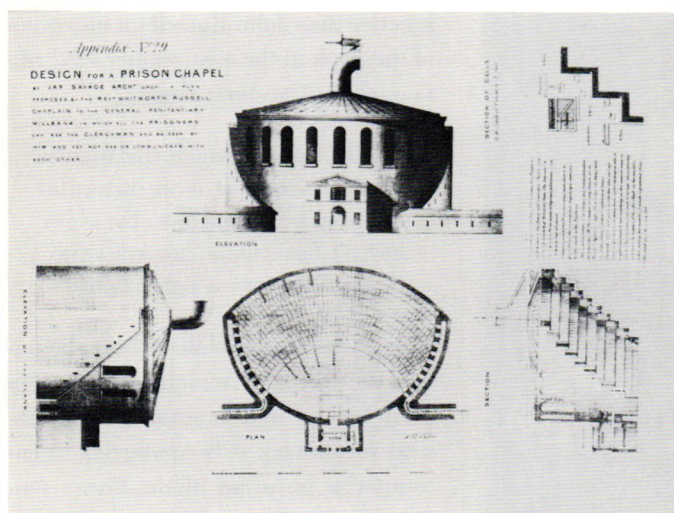
For the modern student, the book's lesson is in the story of the rise and wane of faith in architecture as an instrument of progress and reform. Just as 1837 (death of Sir John Soane, accession of Queen Victoria) marks the abandonment of this faith in favor of architecture *qua* architecture—the advent of what I call the architectural garment business—so we are now seeing the emergence from progressive functionalism into what most hope will be the sunlight of architecture for its own sake.

From Newgate, the book takes us first to the mercantilism of the Bridewell, with its individual ventilated cells and enforced labor. Prisons such as this sought to overcome the “sloth, profaneness and debauchery” found by the great reformer John Howard on his momentous tours of the 1770s and '80s. The aim was to suppress the darker aspects of human intercourse in the dungeon, and eliminate the risk of jail fever transmitted by the foul air. (Energy note: the 1750s found Stephen Hales installing retrofit wind-powered mechanical extract ventilation on a number of jails, including Newgate in 1752.)

If the early impulse was away from evil, then the emergence of William Blackburn in the 1780s as the architectural proponent of Howardian reform represents the move toward good. “Good” did not mean the neglect of punishment, but the acknowledgment that the punishment was for the benefit of the criminal, not to protect society. In Blackburn's architecture, formal academic principles were often laid aside in the interests of function; the geometry of secluded cells became the plan generator, if not the generator of visible form. Evans describes this period as being “not the demise of academic architecture, but its selective extension into foreign territory.” Great attention was paid to ventilation, plumbing, and drainage.

Seclusion was not an absolute article of faith for Howard, although it was an inevitable direction to take in escaping the

This is a somewhat sad book, showing us that penologists are no more susceptible to reform than prisoners.



CHAPEL FOR A "SEPARATE" PRISON.



EXERCISE IN THE MODEL PRISON.

horrors of congregate imprisonment. Howard visited such admired examples of it as Carlo Fontana's Rome House of Correction (1704), with its 60 solitary cells, and the enormous *Maison de Force* in Ghent.

Solitary confinement and classification offered much: protection from disease and assault, and the leisure to reflect and repent, but also the punishing terror of solitude. It was the perfect instrument for a utilitarian philosophy of correctional reform. The idea was seized by several, but its best memorial is Jeremy Bentham's Panopticon (1787-91), a machine for exercising total power and control over prisoners through an unseen hierarchy of inspection, with the jailer, god-like, at the center. Bentham never built his Panopticon, although he spent many years trying to solve the technical problems resulting from the circular single-volume geometry of his plan.

The synthetic reforming environment continued to be refined—by systems for eliminating communication between prisoners, by the substitution of the treadmill for useful labor, and, in particular, by the classification of prisoners, which reduced the dependence on absolute solitude, and thus the risks of death or madness.

Two American prisons, Auburn, New York, and Cherry Hill in Philadelphia (1829), defined the extreme positions in the last episode in the book, the Model Prison. Many died at Auburn under the regime of total solitude—later mitigated to "silent association"—and hard labor. John de Haviland's Cherry Hill, on the other hand, was designed for a refined classification, the "separate" system, which was in effect an enlightened solitary confinement, and included work in the cell and lay visiting.

De Tocqueville and Crawford, among others reporting on the American experience, believed de Haviland had solved the problems of solitude. His work paved the way for Joshua Jebb's Pentonville Model Prison of 1842, with its sealed windows, sophisticated acoustic separation, warm-air heating, and individual plumbing and drainage.

Jebb's technical achievement overcame the failures of building performance which had hitherto taken the blame for successive failures of reform. He made the critical link between the reformation of character and the technology of the instrument of reform, the prison itself.

Pentonville was probably the most technically advanced building of its time. Defects of construction could no longer excuse the failure of the prison to redeem the prisoners. Deprived of its power to transform, the prison became what it remains today—a convenient method of exacting punishment and deterring crime. Its architecture and its concepts of discipline remain largely unchanged. The loss of moral ideology as fuel for architectural innovation leaves the way clear for the corrections specialist, following what Evans calls "the uncoupling of architecture and reform."

This is a somewhat sad book, showing us that penologists are no more susceptible to reform than prisoners. Yet it is a beautifully written work of great scholarship. It should be essential reading for those who would learn the lessons of putting architecture in the service of social purpose. I recommend it highly.

The Fabrication of Virtue—English Prison Architecture, 1750-1840
Robin Evans, Cambridge, 1982, 464 pp., illus., \$59.50.

Andrew Rabeneck:

JOHN SOANE

PIERRE DE LA RUFFINIÈRE DU PREY

Du Prey has written a scholarly, yet highly readable, history of John Soane's early years (up to 1785). His diligence in sifting through the extensive archives, particularly at the Soane Museum, has yielded a vivid and intimate portrait of the young architect's education, travels, and early professional life.

The present fashion for neo-classical architecture, for a sensibility of healthy eclecticism, makes this book timely, and will not hurt sales. It shows a young man from an ordinary background discovering his ambition and his talent. From the age of 15, when he entered George Dance's office, he learned the ways of practice, patronage, and professional rivalry; he shone at the Royal Academy Schools, where he won both the gold medal (1776) and the Rome Scholarship (1777); he studied antiquities at the height of grand tourism, before finally establishing his own practice in London.

What the book does not do is to tell us about Soane's later work, for which he is mostly known. It deals exceptionally well with the brilliant villas and country houses done soon after Soane's return from Italy, but the great works—Dulwich College, the Bank of England, and even his own house at Lincoln's Inn Fields—fall outside its scope.

We must be grateful nonetheless for du Prey's illumination of Soane's early years. He shows with sympathy and in detail the genesis of that majestic, austere, and curious quality in Soane's later works that continues to thrill even casual students of architecture.

In doing so, he dispels any sense of mystery about the sort of man who might do such work: Soane is controversial, yet he clearly fit in the world of ordinary



PORTRAIT OF JOHN SOANE BY CHRISTOPHER HUNNEMAN, CA. 1776.

18th century professional life. Fierce competition and favor-mongering for public and private commissions, as well as the necessity of earning a living, made Soane cautious and mildly paranoiac in his dealings with his peers. The minutiae of his experience were recorded in notebooks, many of which du Prey has been the first to study. We find in them an architect confronting exactly the same problems we face today: the rigors of field inspection; the problems of dealing with clients, contractors, and craftsmen; and the constant quest for new business.

But our fascination with Soane's daily experience should not distract us from the power of his art. Then as now, many shared his great skill as a copyist or recomposer of other's ideas (at the Academy Schools, he was not above doing skillful, fawning compositions in the style of William Chambers, his professor). But few of his contemporaries match the consummate taste and sureness of judgment which du Prey unfolds, from Soane's youthful essays to the masterly houses of his early thirties. I cannot say

it better than John Russell (in his review of the book in the 4 November 1982 edition of the *New York Times*):

It is difficult to imagine that there is in all England a more beautiful house of its size and date. Even if we haven't been there, we know Saxlingham Rectory is perfection.

Today, when few architects have the understanding to discriminate between good, bad, or indifferent use of the classical vocabulary, it is comforting to encounter a historian of du Prey's sensitivity in aesthetic matters.

Perhaps of more contemporary relevance is his discussion of Soane's intellectual preoccupations, in particular a charming chapter entitled "In the Primitive Manner of Building," which chronicles Soane's coming to grips with Abbé Laugier and Jean-Jacques Rousseau in a number of highly self-conscious designs for gatehouses, dairies, and cowbarns. This overt grappling with post-Enlightenment theorizing evokes Tom Wolfe's aphorism, "believing is seeing," so relevant to present day obsessions with the moral imperative (be it only solipsistic). In many ways Soane is utterly modern.

I cannot fault du Prey as a historian, except to carp at his speculations about influences, possible meetings, and so on. As an architect, I lament rather than criticize the limited scope of this already substantial book: one wants to know where the experience of the young Soane will lead. When I was a student of architecture in England in the 1960s, Soane's later work shared with that of Hawksmoor the power to thrill me with its originality and apparent austerity (qualities we esteemed at the time). We knew little or nothing of Soane's early work; on our visits to the Soane Museum, it was the strangeness of the collection that we admired—the extraordinary spatial experience of the house, and



Left: SAXLINGHAM RECTORY, NORTH FAÇADE.

Soane's bizarre rebuff to the conventional Georgian rowhouse brick façade (which he had reworked in Portland stone).

I digress in order to encourage the reader unfamiliar with Soane to get to know him through du Prey's excellent book, but not to ignore, for example, John Summerson's *Sir John Soane: 1753 to 1837* (Somerset), to see what Soane did during the remaining 52 years of his life.

If today's sensibility can resurrect the reputation of a Schinkel or a Lutyens, then du Prey has made a fine start in doing the same thing for Sir John Soane, an architect who certainly merits our attention. It is to be hoped that du Prey will honor Soane a second time with a companion volume, perhaps subtitled "the fulfillment of an architect."

John Soane—The Making of an Architect, Pierre de la Ruffinière du Prey, University of Chicago, 1982, 408 pp., illus., \$37.50.

Thomas Gordon Smith:

THE PALLADIANS

JOHN HARRIS

THE GREAT PERSPECTIVISTS

GAVIN STAMP

The Palladians is the first in a series of catalogues published by Rizzoli from the legendary Royal Institute of British Architects drawing collection in London. The collection is best known for its holdings of Andrea Palladio's drawings, many of which were published some years ago by Zorzi in a somewhat inaccessible Italian edition. The work of Palladio's British heirs is an appropriate choice for RIBA and Rizzoli's first effort—one only wishes for the Palladio material itself in the same inexpensive and well-designed format.

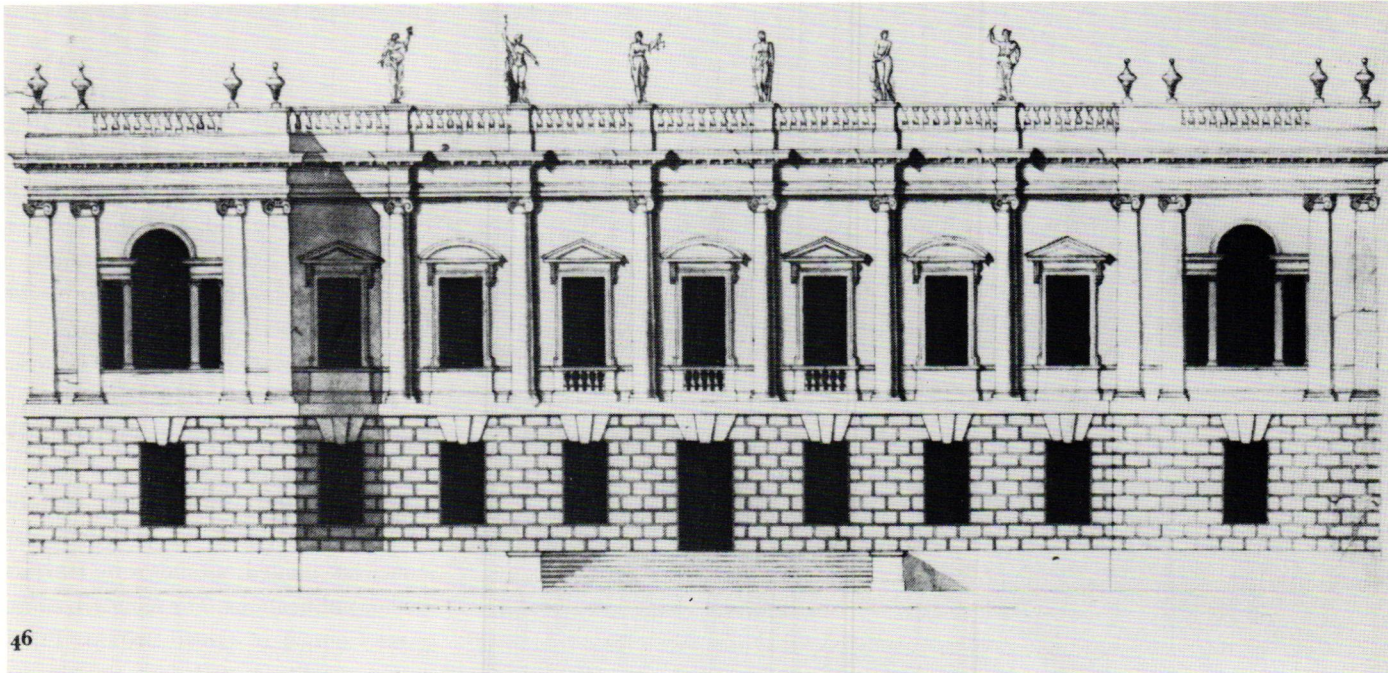
The catalogue begins with drawings by Inigo Jones, who was responsible for bringing the first half of the Palladio collection to England, and who was himself the first Englishman to become a rigorous and inventive Palladian architect. Few of his drawings are reproduced here; his gateway schemes receive almost as much coverage as his more monumental schemes, and his elevation for the Prince's Lodge at Newmarket Palace is reproduced three times. This may be because the RIBA's holdings of Jones are somewhat limited, as shown by Harris's earlier publications, *The King's Arcadia* (Arts Council of Great Britain, 1973), and a catalogue of Jones's drawing of Worcester College (Oxford, 1979). Nevertheless, we see Jones's vital hand and mind.

John Webb's drawings are given well-deserved coverage: his delightful Scamozzi-like scheme for Hale Park, along with his more sophisticated elevation for the Charles II block at Greenwich. His quick sketch for proposed additions to Jones's Queen's House at Greenwich is one of the few examples of this type of drawing included here.

The drawings give a sense of the development of classical architecture in England, and demonstrate the apprentice-like succession among a relatively few individuals—Jones, Webb, and the line of neo-Palladians.

Campbell's stiff neo-Palladian designs are well-represented. He is known for his abstract engravings in *Vitruvius Britannicus*, so it is interesting to see his autographs reproduced here. They present a more life-like side of him. A certain vitality of line comes through his elevation for Pembroke House, Whitehall, although the inept drawing of non-rectilinear elements is a telling sign of his tendency toward a rigid architecture.

... the perspective flourished between two periods of abstraction: neo-Palladianism and Modernism.



COLEN CAMPBELL, ELEVATION OF SOUTH FRONT OF BURLINGTON HOUSE, LONDON.

The drawings of Lord Burlington—who purchased the second half of the Palladio collection—are extensively reproduced. Comparison of one of his drawings (figure 54) with a Palladio elevation (figure 55) betray Burlington's dependence on his collection, a relationship developed in Harris's commentary. Chiswick House is illustrated but not overindulged; the use of an early drawing by Burlington as a frontispiece for a drawing of the original house on the site puts this famous building in context. This drawing of Burlington's is as awkward as some of the young Palladio's villa projects.

After William Kent's uncharacteristic but interesting Palladian-Gothic elevation for Honingham Hall, the drawings degenerate into a series of dull designs by 18th century architects. Some are of interest in connection with the architect's other publications—for instance, the vernacular treatises of William Halfpenny. Thomas Wright's Nuthall Temple (figure 101) is oddly scaled, and hardly a temple, but it is an interesting example of

an amateur's failure to comprehend either the inspiration of Palladio and Jones or the pedantry of Burlington. The torpor is relieved only by an occasional *bizzarezza*, until one hits Jones again towards the end of the book.

Throughout the catalogue, the reproductions are excellent and the graphic layout clear. Interior decoration and garden buildings are relegated to the last section, which confounds the chronology of the book, and separates aspects of design the architects would have considered integral. The color plates are also segregated, and one wonders why color was used at all, since the drawings are essentially wash monochromes. The inclusion of a 19th century watercolor of Jones's Banqueting House (plate XII and back cover [!]) is incomprehensible on the basis of subject matter alone, and is completely at odds with the perception of architecture presented in the book.

John Harris's text is informative, and his inclusion of non-RIBA drawings in the introduction creates a well-rounded context for the material in the catalogue.

Unfortunately his style gives the impression of ideas simply jotted down, and his architectural genealogies are confounding. Technical information in the captions is not uniform and dates of execution are not consistently included; one must often pore through adjacent commentary for these details. This is rewarding, however, for the commentary is often interesting. (This work probably represents a trial run for Harris's forthcoming monograph on English Palladian architecture.) All in all, *The Palladians* is valuable both for its text and for the access it provides to the drawings.

The Great Perspectivists, the second in this series, confirms the intention of the RIBA and Rizzoli to make high quality reproductions of many drawings available at a modest price. While *The Palladians* represents a particular development in British architecture, *The Great Perspectivists* is essentially a spot survey of architecture in the British Isles and the Colonies from the late 18th century through the 1930s. Most of the

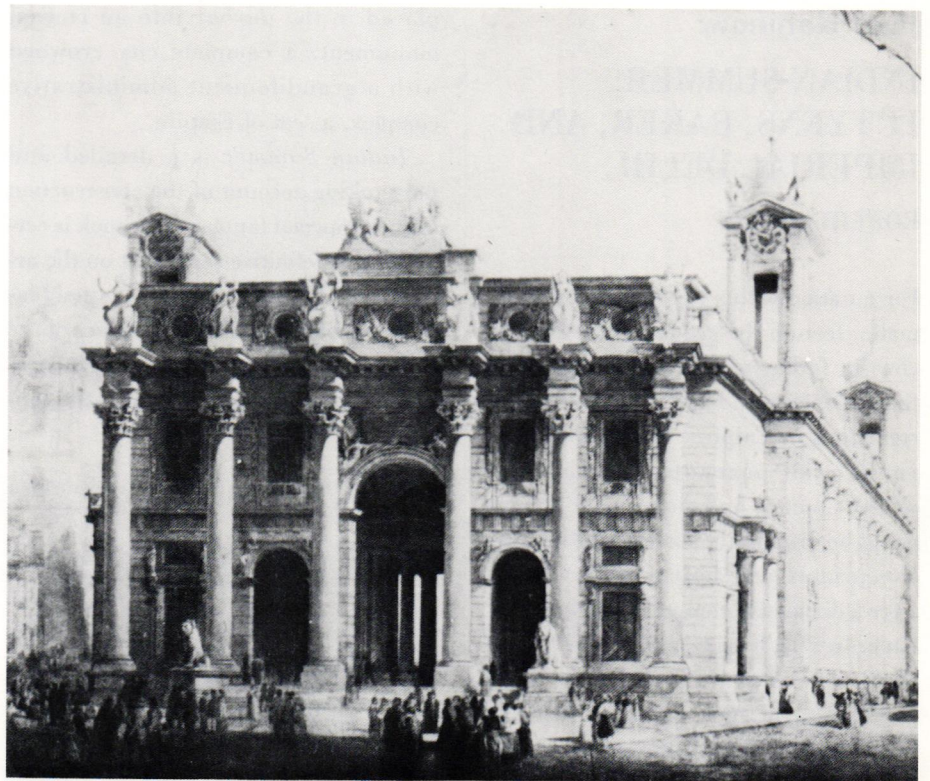
drawings are by London architects; many represent hypothetical or unexecuted projects, so one's view is expanded beyond the scope of the more commonly published photographs.

Thumbing through the catalogue, one can see how the rise, development, refinement, and decline of perspective drawing paralleled, respectively, neo-classicism, the medieval and vernacular revivals of the mid-19th century, Edwardian classicism, and Modernism. Gavin Stamp's introduction traces the development of drawing methods, and defines the concept implicit in choosing the perspective as a method of representation in the first place—the concept of buildings as objective and concrete elements in their setting. As he points out, the perspective flourished between two periods of abstraction: neo-Palladianism and Modernism. To define the perspectivist's vision he uses the term *picturesque*, in its positive sense of “evoking vivid mental images.”

The lucid introductory essay is followed by the catalogue, in which the captions are clear, and always include dates and the artist's name, when known. An informed commentary associates the architects with their better known work, and is enlivened by anecdotes about architects and perspective artists, and their methods of working together.

Designs by several architects for the same competition are occasionally grouped together, and often depict rather visionary schemes; the group for the Royal Courts of Justice Competition is a good example. Stamp's comments on the appropriateness of particular styles to various competition schemes gives insight into the concerns of the mid-19th century.

Joseph Michael Gandy's drawings, both on his own and for Sir John Soane, are well represented, and the drawings of Charles Robert Cockerell are as stunning as his buildings. Seeing them re-



CHARLES COCKERELL, UNEXECUTED COMPETITION DESIGN FOR THE ROYAL EXCHANGE.

produced made me want to see them in the flesh—which leads to my only criticism of this volume: the location for each drawing is not given. I had assumed that all the illustrations were RIBA drawings, until I read the acknowledgments for work from other collections. The works from other public collections are not specified, so part of the value of this catalogue—as a directory—is lost. This problem was solved in *The Palladians* by using non-RIBA drawings only in the introduction. I appreciate the more representative picture gained by the inclusion of the non-RIBA material; I only wish it had been better cited.

The black and white reproductions are very good considering how difficult wash and ink drawings are to photograph. The color plates are excellent and they are integrated—a welcome development in the format of the series. Color seems to have been considered carefully,

and is used for particularly vivid examples (plate 163), or for watercolors in which subtle gradations would have been lost in black and white (plate 110).

The drawings in *The Great Perspectivists* are so well selected and reproduced that the catalogue is a tool for both historians and architects—particularly architects whose intentions are best conveyed by the perspective. The examples are sobering and challenge one to realize the subtlety possible in this technique.

The Great Perspectivists, Gavin Stamp, Rizzoli, 1982, 146 pp., illus., cloth, \$25.00; paper, \$15.00.

The Palladians, John Harris, Rizzoli, 1982, 132 pp., illus., cloth, \$25.00; paper, \$15.00.

Paul Rabinow:

INDIAN SUMMER: LUTYENS, BAKER, AND IMPERIAL DELHI

ROBERT IRVING

For a nation with a reputation for pragmatic, feet-on-the-ground rule, the English in India expended a great deal of time, money, and hope in symbolic constructions of Empire. Royal *durbars*—ceremonial pageants in which the wealth, pomp, and power of England could be displayed to assembled submissive princes and high civil servants—were a distinctive component of Imperial Rule. In 1911, King George V and Queen Mary were fêted with one of the more resplendent of such pageants. Signs of the weakening of the Empire were easy to discern, and it was hoped that this great and lavish display of order and wealth would shore things up. In prose typical of his almost parodically high Victorian style, Robert Irving tells us:

The monarch at the *durbar*, the incarnation of benevolent despotism, was meant both to soothe and terrify the Oriental imagination, to impress upon the Indian people that they possessed an Emperor whose civil service was efficient and whose army stood ready.

Irving neglects to tell us whether the Oriental imagination was in fact soothed, but he makes clear that the English present were suitably impressed.

At the climax of the *durbar*, King George made the surprise announcement that New Delhi had been chosen to be the new capital of India, replacing Calcutta. A more constant and magnificent manifestation of Imperial order was needed, and the new capital would, it was hoped, fulfill this function. A new city would extend the merely temporal manifestations of Imperial power dis-

played in the *durbar* into an eternal monument: a complete city crowned with a grandiloquent administrative complex, a seat of Empire.

Indian Summer is a detailed and painstaking account of the construction of this Imperial fantasy. The book is certainly the definitive statement on the architecture itself, the endless squabbles and negotiations, the complexities of the old-boy networks, and the administrative entanglements surrounding the con-

THE DELHI TOWN PLANNING COMMITTEE: GEORGE SWINTON, EDWIN LUTYENS, HERBERT BAKER.



struction of New Delhi. *Indian Summer* is not, however, the definitive statement on New Delhi.

If the dream of King George, Lord and Lady Irwin, and the architects Edwin Lutyens and Herbert Baker was to make architecture and urban planning social and political forces for stabilizing a disintegrating empire, then we are owed a fuller treatment than the one we receive here of how this implausible vision of eternal order flowing from correct form came to be believed. The relation between a symbolic order—in this case, Lutyens and Baker's architecture—and political order (here, the decline of the British Raj) is left essentially unanalyzed. The point of building New Delhi was to make an active connection between architecture and power. In *Indian Summer*, we learn a great deal about architecture.

The planning of new Delhi, particularly its magnificent and grandiose administrative complex, fell largely to two men, Edwin Lutyens and Herbert Baker. Lutyens was chosen by the Royal Commission selected to oversee the project largely due to his old-boy connections and his obvious architectural skill. The Commission passed over other architects and planners with more urban planning experience and greater familiarity with India. Lutyens's planning experience was negligible (he was responsible for the British Pavilion at the 1900 Paris Exposition, and he admired the wide boulevards of Haussmann), and he was unfamiliar with India. Nonetheless, he managed to overcome his lack of experience through a combination of talent, hard work, and a firm belief in the universality of classical principles of architectural order. Irving tells us:

Union under one Emperor was Britain's gift to the diverse peoples of India. The geometry of the new capital, invariable and relentlessly exclusive, linking in a single pat-

tern many diverse parts, seemed symbolic of the Imperial attempt to impose unity and even uniformity on India's institutions. New Delhi's authors, like the Beaux Arts and Baroque planners before them, assumed without question that the order they created was eternal... Baker talked of an Imperial Lutyens tradition that would last 20,000 years.

Baker, drawing on his experience working with Cecil Rhodes in South Africa, believed that the function of architecture was not merely to follow the classical European architectural orders, but to promote a hierarchical merging of peoples through a combination of European form and local decorative motif. He tried therefore to balance Lutyens's formalism with attention to local content. Baker's architecture sought to express beliefs and principles:

The mission of the architect... was to give outward expression to British national ideals and then to adapt them to diverse colonial situations, "to turn them to shape and give them a local habitation and name" throughout the Empire.

The great bulk of *Indian Summer* details the architectural achievements of Lutyens and Baker and the increasingly strained relations between them. The potentially fascinating discussion of colonial politics involved in this clash of two visions of Empire, one universal and eternal, the other making at least minimal concessions to other cultures as a means of establishing a lasting order, is barely touched on.

By the time of New Delhi's belated inauguration in February, 1931, it was clear that the ceremonies would be "but a requiem for that dream of abiding dominion." The British attempted to put a gloss on their numbered days, and speeches proclaimed that "History

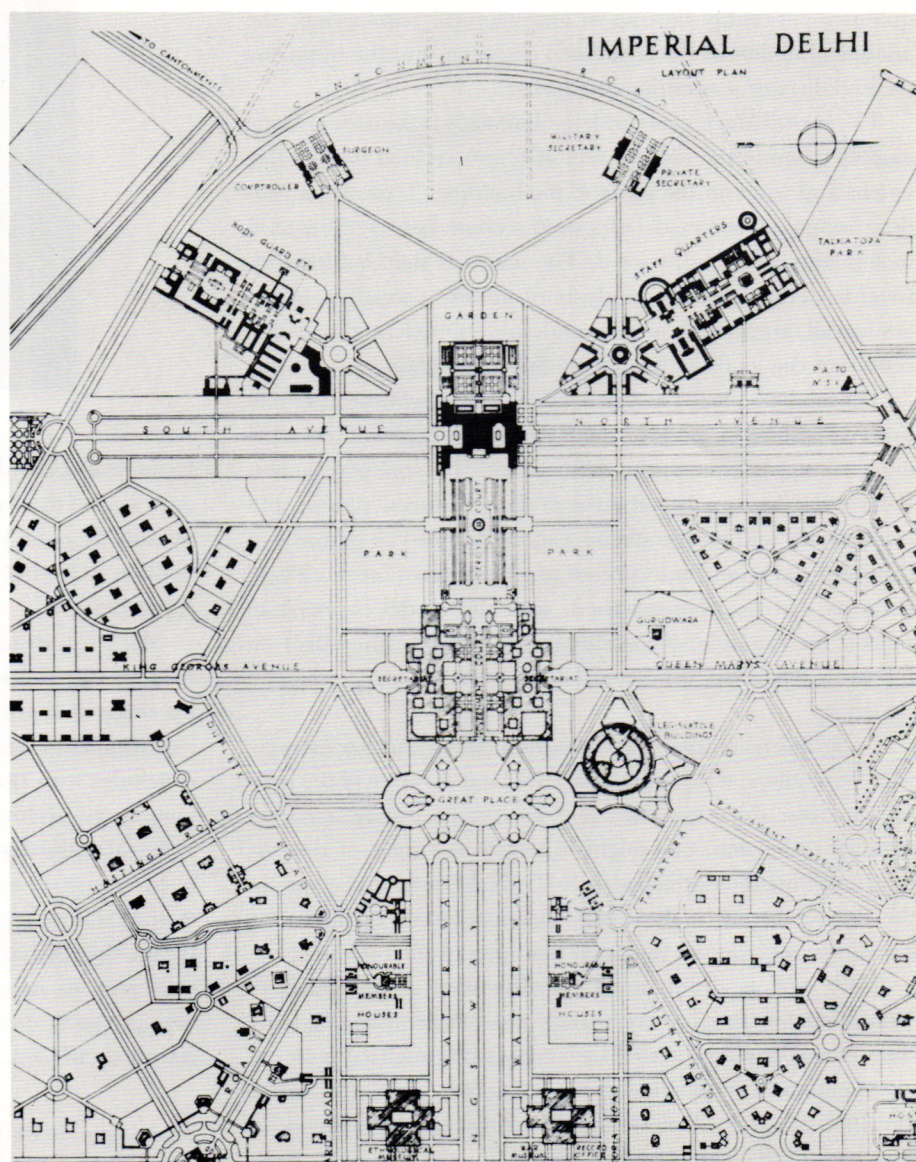
would associate New Delhi with the beginning of real self-government; its buildings would not be seen as vainglorious gestures of dominion and the trappings of imperial power, but rather as the offices and council chambers where India would plan and direct her own future."

Jawaharlal Nehru, who would occupy these chambers, thought otherwise. He assailed New Delhi as the "visible symbol of British power, with all its pomp and circumstance and vulgar ostentation and

wasteful extravagance." Perhaps both statements are correct, but Irving does little more than juxtapose them, leaving the true stakes and complexities of the colonial situation—as exemplified in the architectural legacy left by the British—stylishly presented but largely unanalyzed.

Indian Summer: Lutyens, Baker, and Imperial Delhi, Robert Grant Irving, Yale, 1982, 415 pp., illus., \$39.95.

DETAIL OF THE LAYOUT OF RAISINA, INCLUDING THE VICEREGAL ESTATE, BODY GUARD LINES, AND SENIOR VICEREGAL STAFF BUNGALOWS.



Christopher Arnold:

EXPERIMENTS IN GOTHIC STRUCTURE

ROBERT MARK

This is a marvelous book about both the methodology of research and the construction of Gothic cathedrals. Very little is known about how the great Gothic vaults were constructed: earlier historians tended to dwell on the romantic aspects of Gothic architecture, and reserve the best scholarship for the sculpture and stained glass. Later scholars have become fascinated with systems of geometrical organization, real or imagined.

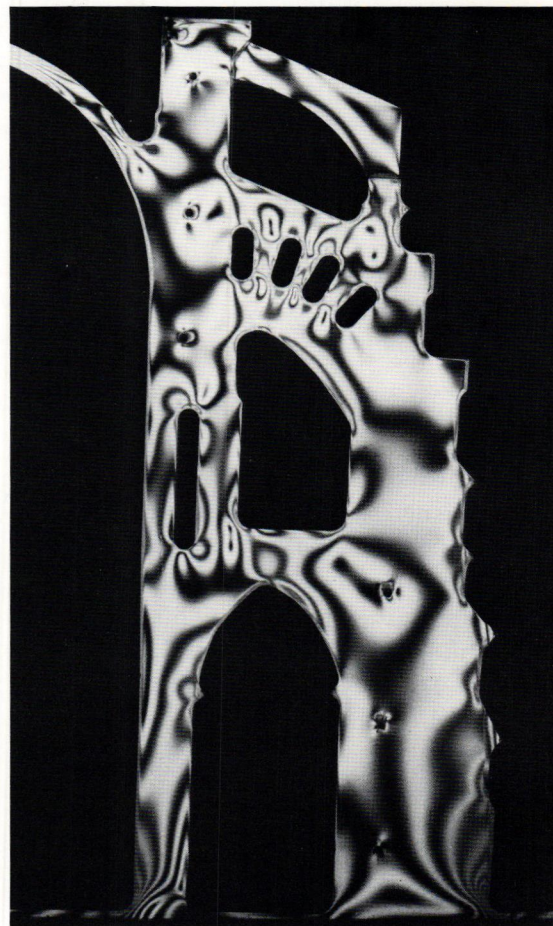
Mark brings to these structures, which he clearly loves, two qualities noticeably lacking in architectural scholarship: the analytical ability of the structural engineer, and the inquiring methodology of a scientific researcher.

The core of Mark's research methodology is the use of plastic models to study the distribution of forces created by building weight and wind on the parts of the building. Typically, a two-dimensional plastic model of a vault section, between 10 and 16 inches square, is constructed. The model is then loaded with weights determined by analysis of material weights, methodological information on the wind, and so forth, and scaled to represent the loads acting on the full-size building.

The model is placed in an oven and heated, which causes it to become "rubbery," and the loads cause it to deform. When the model is slowly cooled, the deformations become permanent. Polarized light is projected through the translucent plastic, and compressive and tensile strains can be detected as patterns of light and dark, and interpreted as quantitative forces. These patterns can be photographed, and the model changed to reflect, for example, the addition of pinnacles; the effect on forces can then be estimated by repeating the experimental sequence.

Using this technique Mark determined that, under extreme wind conditions, tension could occur in one location of the nave of Chartres; since masonry and mortar have almost no resistance to tension, one might expect to see signs of distress there. Visiting the Cathedral in 1971, Mark found that stones in the critical region had recently been replaced as part of a systematic program of repair in that area of the building.

While not as dramatic as the discovery of the Tomb of Tutankhamen, this is nevertheless a beautiful and satisfying story of academic research. Mark takes us through a number of investigations: comparisons of the flying buttresses at Chartres and Bourges, the value of pinnacles at Amiens, the collapse of Beauvais Cathedral, and the repairs to the tower of Wells



DETAIL OF CHARTRES CATHEDRAL NAVE MODEL

Cathedral. In so doing he provides a cool and often revisionist appraisal of the few earlier attempts at structural analysis, most notably those by Viollet-le-Duc and Pol Abraham. One need be neither a Gothic historian nor an engineer to enjoy these expositions.

Mark's study of the Cathedral of Palma, Majorca, sheds new light on this superb and relatively little known structure, and his three-dimensional studies of fan vaults show that the ribs contribute little structurally to the effectiveness of the vault. He concludes with two pages on structural rationalization in contemporary architecture, a subject at present decidedly peripheral to the designer's vision. If, however, the new interest in historicism ever extends beyond surface decoration, and architecture is once more seen as more than a stage set or semiotic thesis, then Mark's way of looking at buildings will be universally seen as important. To build structures in stone whose elegance and rationality still serve as a model is not a bad way to give glory to God.

Experiments in Gothic Structure, Robert Mark, MIT Press, 1982, 176 pp., illus., paper, \$15.00.

Edward Allen: BRICKWORK

RONALD BRUNSKILL and ALEC CLIFTON-TAYLOR

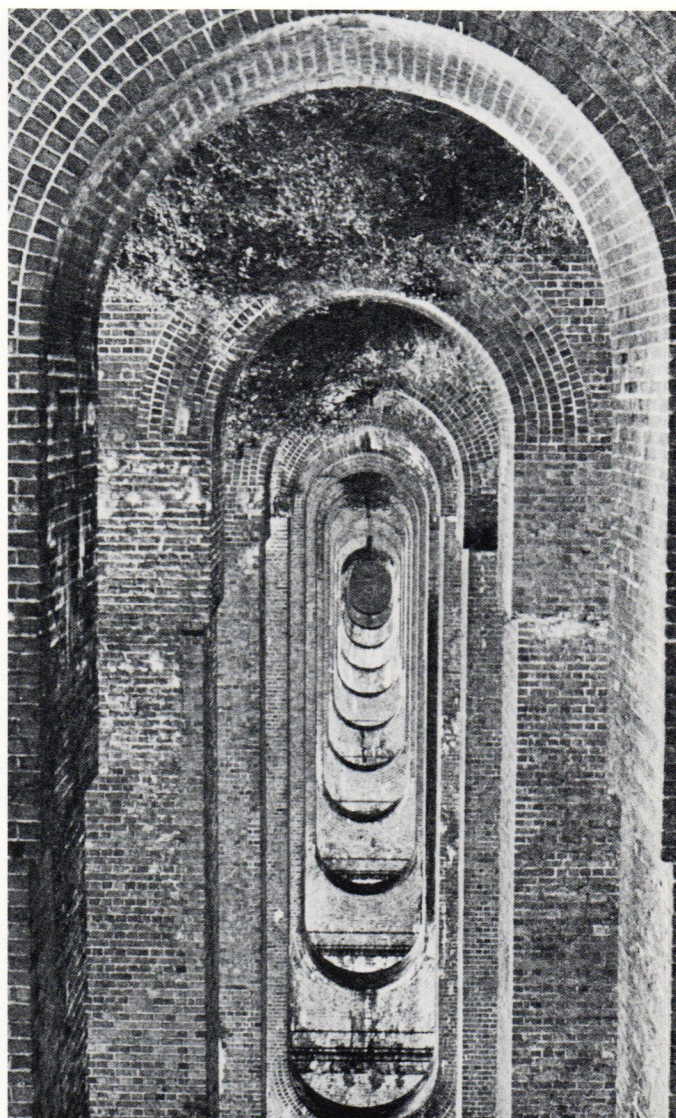
The slight deception practiced in the title of this book (called, more accurately, *English Brickwork* in its English clothbound version) can perhaps be excused on two counts: England has produced brick buildings which are, as Clifton-Taylor asserts, "perhaps the most beautiful ever made in this material;" and the more general title may lead more people to enjoy the delights which lie between its covers.

The essay which opens the book, a historical summary of the development of the use of brick in English architecture, deftly interweaves practical and aesthetic considerations, relating them to the prevailing architectural fashions of each age. We learn, for example, that the Palladian style required light-colored bricks that could only be produced by finding new deposits of clay with a high content of lime, while the Victorian zest for polychromy and surface ornamentation led to a surge in the manufacture of terra cotta. An important coda to this section explores the often-neglected role of mortar in both the visual and functional success of brickwork. Thirty-eight photographs are keyed conveniently to the major points of the text. Another 56 photographs comprise the closely related third and final section of the book, which is a pictorial summary (with brief but helpful captions) of the use of brick in England from the Middle Ages to the present.

Between these worthy sections lies the major triumph of the book, an illustrated glossary of brickwork that achieves a level to which all glossaries might aspire. The relaxed layout, easy typography, and explanatory illustrations (a mix of halftones and marvelously lucid ink perspectives) invite the reader to browse. Browsing leads in turn to the discovery of such sparkling nuggets of terminology as grizzles, kiss marks, tumbling-in, rat-trap bond, mouse-tooth brickwork, frogs, and crinkle-crinkle walls. It's hard not to read all 27 pages of definitions at one go, then return to the beginning to start over, sorry that there couldn't have been even more.

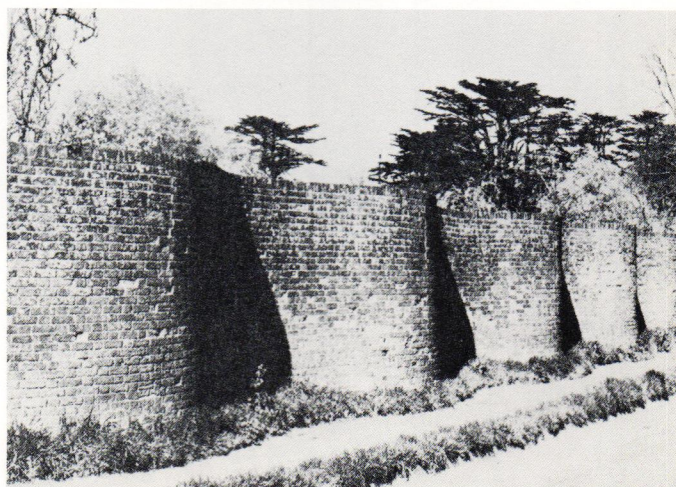
The final bibliography makes clear how little literature exists to help us appreciate the rich variety of architectural expression that is possible in brick. There's not very much else in print to appease the continuing sense of excitement and curiosity that this book will arouse within the reader. Maybe this is for the best, as it will drive the reader into the streets to search for fresh wonders of the bricklayer's magic, armed with a new understanding and appreciation.

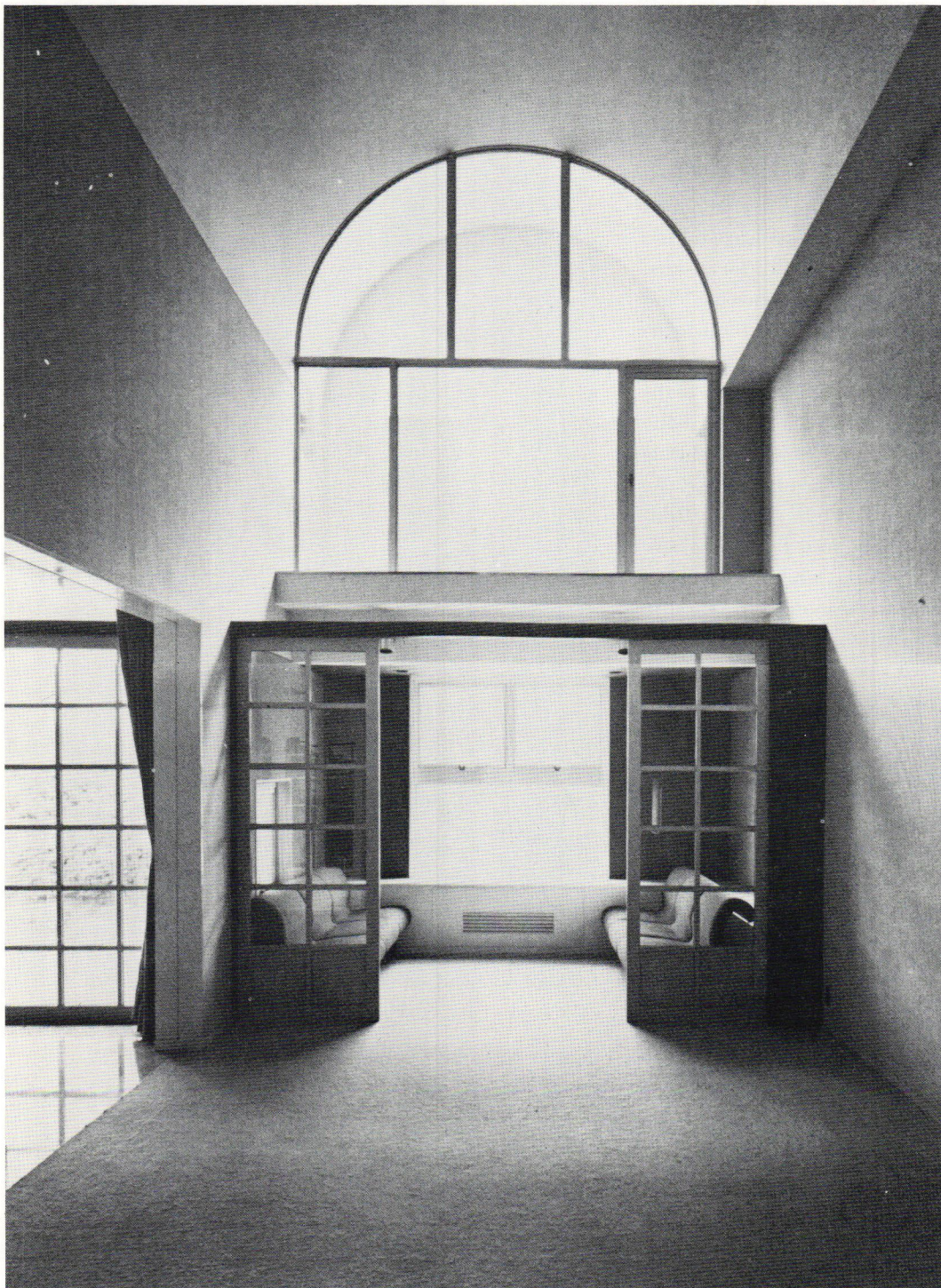
Brickwork, Ronald Brunskill and Alec Clifton-Taylor, Van Nostrand Reinhold, 1982, 160 pp., illus., \$9.95 pb.



OUSE VALLEY RAILWAY VIADUCT, BALCOMBE, SUSSEX.

CRINKLE-CRANKLE WALL, EASTON PARK, SUFFOLK.





Marc Treib:

THE ARCHITECTURE OF ARATA ISOZAKI

PHILIP DREW

In the last two decades we have had a virtual flood of information, at least of the documentary kind, on Japanese architecture. Through the English-language *Japan Architect*, and widely distributed journals such as *Space Design*, *Kenchiku Bunka*, and *Architecture + Urbanism*, and finally the never-ending *Global Architecture* series, Japanese architecture has become very much of a known quantity in Western architectural circles.

Philip Drew's *The Architecture of Arata Isozaki* attempts to fill a gap in the flow of information: the need for a serious and considered study of the phenomenon of the most recent Japanese architecture. Surprisingly, there have been few Western publications of any real value on the subject. The "New Wave of Japanese Architecture" series and exhibition, sponsored by the Institute for Architecture and Urban Studies in the fall of 1978, was accompanied by a catalogue with an introductory essay by Kenneth Frampton. Though a noble effort to analyze the architecture from afar, Frampton's essay falls short of the kind of insight that comes from first-hand experience and a working knowledge of the cultural and political matrix in which the buildings were produced.

To the dearth of substantive investigation, Chris Fawcett's pioneering article in the *Architectural Association Quarterly*, "An Anarchist's Guide to Modern Architecture in Japan," and his later book, *The New Japanese House*, stand as notable exceptions. Fawcett answers, or tries to answer, many of the issues which Drew slides by. Fawcett's willingness to do so makes his work the more deserving of serious study.

Drew sees architecture as basically a question of style. Arata Isozaki is to be seen as a Mannerist, and much of the text sets out and reiterates the parallels between Isozaki's work and the Italian Mannerism of centuries past:

Both 16th century Italian Mannerism and... Post-Modernism ... in the 1970s are essentially anti-classical styles which seek to express a view of life as comprising multiple focii, for the essence of Mannerism is to be found in the tension between, and the union of, irreconcilable opposites. Mannerism, as this suggests, was not simply an anti-classical aesthetic; it was much more than that, and sought to structure its forms according to the principle of contrasting pairs and invoked duality, for life was conceived as complex, contradictory and essentially ambiguous.

Why a contemporary architect would be interested in such ideas is not fully explored. It is suggested that Modernism occupies the role of classicism, and is thus to be reacted against. Isozaki reacts against the constraints of Modernism (seen by Drew as rigid, formal, orthodox), much as the Mannerists reacted against Renaissance humanism; complexity and contradiction once again.

Isozaki's architecture is the outcome of a dialectical response to Modern architecture, which is to say that his work is based on the inversion and debasement of forms. He rejects such classical principles of organization from Modern architecture as spatial continuity, completeness of form, integration of technology and expression, identity of inside and outside, and suppression of applied decoration, and insists instead on heterogeneous space, fragmented and incomplete form, debasement of the skeleton, discontinuity of parts, and rehabilitation of decoration.

One can only wonder which Modern architecture Drew has in mind here—his characterizations seem incongruous with many of the major works of the Heroic period, which do not fit comfortably under the heading of classicism. One could cite the complex spatial layering of the Villa Stein (1927-8), or the exploded planar extensions of Mies's brick country house (1923) as non-conforming examples.

There are of course other problems with Drew's approach, limited as it is to stylistics. Such aspects of architecture as program, physical environment, relation to the built surroundings, and even the client, are missing—although some might dismiss them all as irrelevant to architectural analysis.

But even if one takes the book on its own terms, as a purely stylistic analysis, it does not elucidate its thesis. It is also quite repetitive; in fact repetition takes the place of elucidation. Again and again, Drew presents Isozaki's work as if it were a hermetically-sealed continuity; its external sources are mentioned only as they relate to the *oeuvre*. Admittedly, this is a book about Arata Isozaki, not about Japanese architecture as a whole, but it lacks a feeling for the architect's position within the Japanese architectural milieu. The book provides a good sense of Isozaki's education and background, but not a full explanation of his relation to other architects working today. Instead, one is informed of his relation to 16th century Europe. This is interesting, but not conclusive.

Considerable text is devoted to explaining the nature of Mannerism, which is here defined more in terms of what it is not than what it is. It is seen primarily as being in opposition to classicism (or Modernism)—but then, where does Isozaki's recent, almost neo-classical work fit in? To regard anything

... one usually looks in vain for an expression of the sacred pillar in Isozaki's architecture.

symmetrical as being classical, whether its form is unitary or not, is perhaps a bit too facile. Looking at Isozaki's work, one is usually struck by its absolute modernity, not its classicism or Mannerism. A greater distinction needs to be made in the description of these as ideas, rather than as concepts of form alone.

Drew divides Isozaki's work into two stages or "manners" (for some reason), although Mannerism does not seem to be present in the first of these. This first stage is characterized by a use of concrete in the manner of Le Corbusier, whose ideas had entered Japan through the senior generation of Sakakura, Yoshihara, Maekawa and Tange (with whom Isozaki studied and worked). Tertiary references are provided to the English brutalists.

The post-war period was a particularly fertile era in Japanese architecture, then literally a phoenix rising from its own ashes. The first international design conference held in Tokyo, in 1960, and the formation of the Metabolist group, served to locate Japanese building on the world map—in a position it has occupied with increasing security ever since. Tange's work exhausted one direction in expression, Drew relates, turning the younger architects, including Kisho Kurokawa and Isozaki, in the direction either of technology or of architecture. Kurokawa became a technology freak, with his systems and plug-in capsules. Isozaki became the architect's architect (or at least began producing architecture's architecture).

Isozaki responded by creating a highly idiosyncratic style; to a considerable extent Functionalism gave way to the cultivation of style as an end in itself. His individual style is articulate, intricate and sophisticated; Isozaki speaks in a silver-tongued language of great beauty and caprice.

There is little disputing Isozaki's skill as a creator of architectural space and form. Drew's statement is right on the mark.

The second "manner" begins more or less around 1970, and is marked by a growing interest in the cube, the cage, the vault, and historical precedent. It marks the beginning of the great flood of superb designs for homes, banks, libraries, and art museums which have poured from the Isozaki office. The Gunma Art Museum in Takahashi (1971-74) is perhaps the best known of these, successful at all levels—from its twisted cube frame to its finely crafted details. Mannerist or not, the work is of such a high level, at least as pure form, that there is no denying its international stature. Drew describes most of these structures fully in terms of their formal properties or ideas—in this case, the cubical elements, all joined except for one, which is twisted into an oblique relation to the trunk. He provides little, however, in the way of programmatic analysis, or even discussion of the position of a museum in Japanese society.

What is Japanese in this work? There is almost no attempt to position Isozaki's work, so unmistakably Japanese, within its tradition—an ironic omission when Isozaki, as a writer and exhibition curator, is one of the most vocal exponents of traditional spatial and formal values.

(It was also a characteristic of the Metabolists to go to great lengths to explain their incredibly megalithic, and often monstrous, conceptions in terms of historical Japanese patterns. Tange's Yamanashi Communications Building in Kofu (1967) is the superior example of this phenomenon. Isozaki is credited with inspiring this structure, heavily influenced as it was by his "City in the Air" project of 1960. One can only be thankful that more of it wasn't built.)

Much of Isozaki's current work turns its back on the historical Japanese pattern of open spaces, but this issue is barely touched on. Discussing the Kamioka town hall, for example, Drew merely mentions that:

So great is the contrast between the dazzling aluminum panels and its pure geometry, and the surrounding jumbled dark timber and iron roofed houses, that the Town Hall appears completely isolated from the city.

Many would find this a rather horrible quality in architecture. If Drew thinks otherwise, he should explain why.

Drew's discussion of space—*ma* in Japanese—is puzzling, considering the extent to which even Western authors have discussed this property of Japanese architecture:

In Japanese architecture space is non-existent; instead of "space" there is a formless fluid openness which coalesces about columns, and is channeled by screens and walls, spreading outward through the doors and other openings. The Westerner in Isozaki's interiors is confronted by a terrifying void evoking the sensation of non-existence.

There is some problem of interpretation here, since the statement seems to deny another noted aspect of Japanese architecture, the sense of place—or space-time, place combined with event.

Some passages give the impression that Drew has taken Isozaki at his word, rather than trusted his own perceptions or experience of the buildings. An example is his treatment of the incredibly heavy and over-elaborate forms of the Medical Clinic in Oita (1970-72), which, even seen *in situ*, are oppressive to the surrounding townscape. Drew says that the Japanese sacred pillar, a basic element in Shinto architecture and belief, is important in Isozaki's work and that the building's ovoid auditorium exemplifies this concern. In it, we are told, the sacred pillar has been split, separated and mounted horizontally against the street.

From this perspective, anything can become anything else. A beam is, by definition, not a pillar, and one usually looks in vain for an expression of the sacred pillar in Isozaki's architecture. More often, we find the grid, the volume and the curve as a foil—a cage, instead of the articulated post and beam (except in the early concrete work).

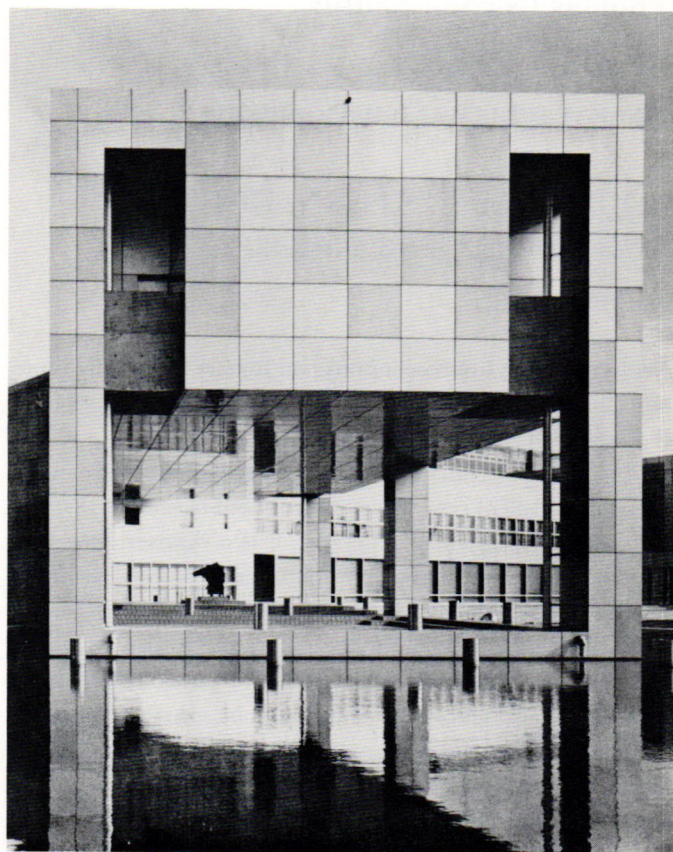
The makings of a third "manner" are found in Isozaki's recent drift toward the neo-classical—not necessarily as an iconographic source, as it is in much recent Western work, but more in terms of basic principles. At the same time we find references to modern architecture in the recent work: the Shukosha Building in Fukuoka (1974-75), for example, borrows from the Tristan Tzara house (1926-27) by Adolph Loos.

Again, however, the real significance, the real reasons for the borrowing, are never fully developed. Why is cultural borrowing or referencing a laudatory act? Why is it valid? Does any of this have anything to do with *Japan*, or is it just a caprice on the part of the architect? Is this a re-emergence of the Japanese "copying-syndrome" myth, which one hoped had been eternally laid to rest by the unassailable rise of Japanese technology?

These are the real questions evoked by the architecture of Arata Isozaki and other contemporary Japanese architects. What is the relationship of Japanese architectural practice to the rest of the world? Why is there not (or is there?) a Japanese Post-Modernism that seeks expression from Japanese history—as Tange and others did, in their own way, during the early post-war period? Are more and more of these architects being severed from their cultural matrix, becoming the practitioners of an architectural art that seeks its validation through international camaraderie, rather than acceptance in its own country?

This is speaking only in terms of iconography, however. There is something unmistakably Japanese in feeling in these works, whether it is the basic concern with a spiritual level in building, simplicity in spaces, isolation of certain architectural forms (such as the stair/sculpture in the lobby of the Shukosha Building), or a sense of materials or polish. There is a Japanese essence that pervades not only the work of Arata Isozaki, but also that of Fumihiko Maki, Tadao Ando, Hiromi Fujii, Takefumi Aida, Minoru Takeyama, and others. One wishes that Drew had provided more of the experience of the architecture, and explored the social and political intentions behind these works, and their position in the greater cultural context.

While it is an interesting exercise to establish connections between the sources for Isozaki's iconography and form in the architecture of the Italian Mannerism of the 16th century, this approach dwells on the means at the expense of the ends. Ultimately, architecture is the end: it is experience; it is the cultural artifact. The means are simply the way we get there.



GUNMA MUSEUM OF FINE ARTS, TAKASAKI, 1971-4.

The Architecture of Arata Isozaki, Philip Drew, Harper & Row, 1982, 224 pp., illus., \$35.00.

Thomas Gordon Smith:

ROBERT STERN

VINCENT SCULLY AND DAVID DUNSTER

ROBERT A. M. STERN: BUILDINGS AND PROJECTS 1965-1980

ROBERT STERN

Neither of these two recent books on Robert Stern fully represents his diverse interests and abilities but, unintentionally, they complement each other very well.

Robert Stern is full of new and previously-published articles, and is an excellent resource on Stern's well-developed theoretical position. Graphically, however, it is a disaster. One must turn to *Robert A. M. Stern: Buildings and Projects 1965-1980*, which is lavishly illustrated and very well-organized. Stern has written a sensitive essay for the book, and it also includes a lively interview with him, but its primary focus is on the work—whose polemical nature demands that it be seen in living color.

Commentaries on Stern are quick to point to the different facets of his involvement with architecture—as designer, polemicist, historian, politician, and teacher. *Robert Stern* emphasizes the polemicist, historian, and politician. Stern's dense essay, "The Doubles of Post-Modern" (reprinted from the 1980 *Harvard Architectural Review*) is a literate analysis of current terms like Post-Modern, and draws parallels between recent trends in literature and in architecture. An essay by Vincent Scully, Stern's academic mentor and solid supporter, provides insight into Stern's development from his years at Yale to the present. Scully's adverse criticism is so mild that one is not sure what his verdict is on certain projects. At the same time, he provides some insights that make aspects of Stern's recent "classical" work more accessible.

Scully explores the Venturi-Stern connection, especially in relation to Stern's Roosevelt Island Competition project, but he does not present Stern's liberation from Venturi's influence as strongly as he might have. The way Stern can take a Venturi prototype, for example, and make it his own, especially in a spatial sense, is not adequately discussed. Scully is understandably enthusiastic about Stern's shingle style work; he makes an interesting argument that it does not represent a stylistic revival.

Scully's essay provides the clearest evidence of the graphic problems of the book. His text is interrupted twice by unrelated color spreads. Fortunately, black and white illustrations of the Roosevelt Island project and its Venturi prototypes are positioned adjacent to Scully's text (probably at his insistence). If

the reader had to rely on the reproductions of the project which appear elsewhere in the book, Scully's points would have been quite incomprehensible.

The catalogue of "selected" black and white drawings that makes up the bulk of the book is its most distressing aspect. Projects are represented chronologically, with a peculiar system of opus numbers. The images are crowded on the page and vital information is often missing. The plans, elevations, and axonometrics are well drawn, but the last confirm Scully's critique of the appropriateness of this technique for Stern's designs. Scully suggests the use of perspective, but this does not appear to be Stern's *metier* either. With few exceptions, the line drawings are tentative. When they affect late 19th century technique, as in the projected Residence at Farm Neck, the facility of the original is lost.

These drawings make Stern's very sophisticated intentions appear clumsy. Yet the use of a more facile draftsman—as in the presentations of Stern's San Juan Capistrano Library Competition project—only manages to make the scheme seem more Venturian than it really is.

The photographs in the book are well reproduced, but consist mainly of non-architectonic interiors, which are inconsistent with the more specifically architectural nature of the text.

Robert A. M. Stern: Buildings and Projects 1965-1980 is a much more visually fulfilling book, effectively organized for the serious study of Stern's work. It includes an essay by Stern, written in a direct and remarkably self-effacing way, which demonstrates his love of architecture and conveys a quality of sincerity not generally accorded him by reputation. The essay also serves to make Stern's views more accessible than does, for example, "The Doubles of Post-Modern" (to which the book's subtitle, *Toward a Modern Architecture after Modernism*, alludes).

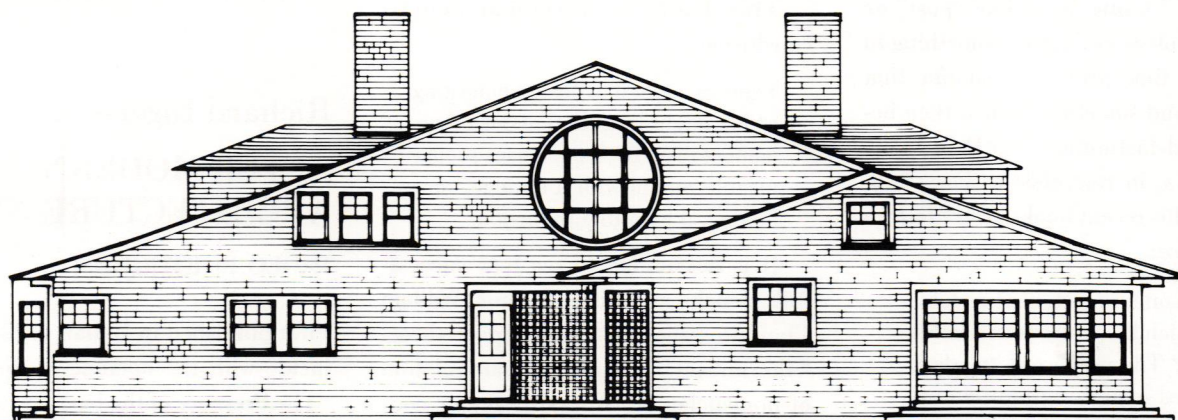
The catalogue of Stern's work begins with more photographic coverage of Stern's early buildings than I have seen previously. The Residence in Montauk, New York, is beautifully presented. The Lang House is given generous coverage, with exterior shots in color, but its wonderful living room is grossly under-represented. The Residence in Westchester County, New York, is given ample coverage. The Roosevelt Island Competition project includes photos of a model worthy of Scully's comment and praise.

The Subway Suburb project includes one evocative perspective and it is good to have this at hand; seeing it occasionally flashed on a screen was not very satisfactory. (One could make the same comment about Stern's 1976 Housing for the Elderly project.)

Small projects for houses appear within the chronology and



SOUTH ELEVATION



NORTH ELEVATION

RESIDENCE AT FARM NECK. COURTESY OF THE OFFICE OF ROBERT A.M. STERN.

demonstrate Stern's gradual move from allusion to more literal revival in his shingled houses. This tendency is particularly apparent in the 1979 Residence in East Hampton, New York. The studio is delightful and shows Stern in his own genre. Unfortunately, that design was not built—a fate it shares with its two successors, the King's Point Residence and a house in Locust Valley, New York. All three show Stern in his own element and are refreshing compared to, for example, his Lawson Residence.

Turning to larger-scale projects, Richmond Centre is represented by some undetailed and empty-looking perspectives that lend no credibility to Stern's proposal. The Chicago Tribune Tower "late entry" and Best Products projects, on the other hand, are represented with more familiar (and effective) images. The Residence at Llewellyn Park, New Jersey, is the first

built work in which Stern develops his brand of "new classicism." The construction photos belie its true scale and make it appear very grand. One thinks of Scully's closing comments, in *Robert Stern*: "they are relearning a language and are trying to speak it in an articulate and original way." All of us are grappling with this problem, but in the Llewellyn Park house, Stern is experimenting with the Hawksmoor-like forms in construction—the only way to test and develop architectural theses.

Robert A. M. Stern: Buildings and Projects 1965-1980, Robert Stern, edited by Peter Arnell and Ted Bickford, Rizzoli, 1982, 256 pp., illus., cloth, \$45.00; paper, \$29.95.

Robert Stern, Vincent Scully and David Dunster, St. Martin's Press, 1981, 80 pp., illus., \$14.95 pb.

Udo Kùltermann: ARCHITECTURE TODAY

CHARLES JENCKS

The question of whether or not Post-Modernism is a relevant term is open to debate (as are all the other names given to schools or groups of contemporary architecture). Even the term Modernism is still debatable, as are the style names of the past (Renaissance, Baroque, classicism, etc.). To use them as fixed terms is basically to misunderstand how history works. As the Finnish architect Reima Pietilae put it, "to consider ourselves outside and above our own culture is only a trick of verbal magic, by the use of 'Post-ness.'" Using terms like "post" or "after" involves evaluating something in terms of a time process, assuming that one is beyond something which then becomes "old-fashioned." As Paolo Portoghesi says, in reference to Post-Modernism, in his recent book, *After Modern Architecture*:

How can one, in fact, change something which by nature is in continuous flux? The very word "modern" expresses something continuously shifting, like the shadow of a person walking. How can one free oneself from one's shadow?

Charles Jencks is probably the most prominent representative of the current emphasis on nomenclature in architectural criticism. His book, *Architecture Today*, is his latest effort in this direction.

One of the main characteristics of Jencks the critic is to lump together buildings which are meaningful and relevant with those which are not. For example, he relates the form of his studio in Cape Cod to Robert Venturi's Brant House and Takefumi Aida's Nirvana House, attempting through this connection (they all "resemble a face") to give his work the same status as that of these

much more significant architects. This is self-serving and also confusing to the reader.

Another of Jencks's characteristics is the use of a critic's jargon which places a thick veil of incomprehension between his ideas and the reader. Take, for example, his comparison of two examples of the work of Robert Stern:

The contrast between these two examples of Stern's work clarifies an important distinction between straight revivalism and Radical Eclecticism: the former may seem stultifying and smug in its presumptions about the status quo, whereas the latter may seem more liberating in its creativity.

This leads to a typical Jencks conclusion:

There is a trend of design emerging which might be called distorted ornamentalism because it uses recognizable motifs with a strange, new feeling: a haunting precision.

It is fascinating to see how successfully Jencks and his co-author, William Chaitkin (who contributed part three, "Alternatives"), handle the manipulation of nomenclature. Works by major contemporary architects like James Stirling, Aldo Rossi, and Richard Meier seem to be included solely in order to take away their inherent meanings. The book is written in terms of fictive style configurations, and its essence can best be seen in some of its charts, which reduce architectural development to a set of abstract terminologies invented exclusively for the purpose.

Architecture Today is a monumental effort to distort the accepted criteria of contemporary architecture. It is also an abundantly illustrated sourcebook, with more than 500 photographs, many in color, biographies of the architects, and a short bibliography. It does not live up to the publisher's claim that it "provides unique insights into the recent past and

speculates on the future shapes of our homes and cities." In spite of the inclusion of some relevant younger architects, the book remains at the same level as Jencks's earlier books. Simply put, Jencks is too subjective a critic to contribute to a genuine understanding of contemporary architecture.

It should also be noted that the book's focus on Europe, the U.S., and, to a lesser extent, on Japan is at the expense of the broader view of contemporary architecture which would seem appropriate for a book with the title *Architecture Today*.

Architecture Today, Charles Jencks, with a contribution by William Chaitkin, Abrams, 1982, 360 pp., illus., \$65.00.

Richard Ingersoll: AFTER MODERN ARCHITECTURE

PAOLO PORTOGHESI

First published in Italian in 1980, to coincide with the opening of the exhibit, "The Presence of the Past," at the Venice Biennale, *After Modern Architecture* was translated and released during the American version of the show this spring in San Francisco. Paolo Portoghesi was the chief organizer of the exhibit, and is one of the leading figures in contemporary Italian architecture.

In spite of his stellar accomplishments as educator, historian, and architect, Portoghesi has produced a book that succeeds only in enriching its author. "Opportunistic" is perhaps too generous an adjective to describe such an exercise, where the fame of the author has been used as bait to catch the twenty dollars of the innocent exhibit-goer. The garbled language and incoherent structure of the text lead one to suspect that it was dictated into a tape recorder, which was

turned off when there were enough pages to make a book. Portoghesi state in the first few pages that there is a heated debate going on in the world of architecture, but instead of pursuing this debate, he offers warmed-over platitudes about the failure of modern architecture and functionalism. With neither wit nor gratitude, he gives a good portion of the book over to a synopsis of Peter Blake's *Form Follows Fiasco*, saving himself the trouble of having to come up with something original.

Portoghesi could have presented some interesting material in the section on Italian historicists and neo-rationalists, but unfortunately he limits himself to a few knowledgeable references with no corresponding illustrations, and concludes the passage with some arcane information about the various factions at the Faculty of Architecture in Rome.

Although the illustrations are pleasant to look at, the reader (one wonders if such a character was ever considered) will find them frustrating, since the images do not relate to the text. The exhibit was a collection of architectural façades, but could not compete for superficiality with the book, which is frankly a vehicle for dropping names.

After *Modern Architecture*, Paolo Portoghesi, Rizzoli, 1982, 160 pp., illus., \$19.95 pb.

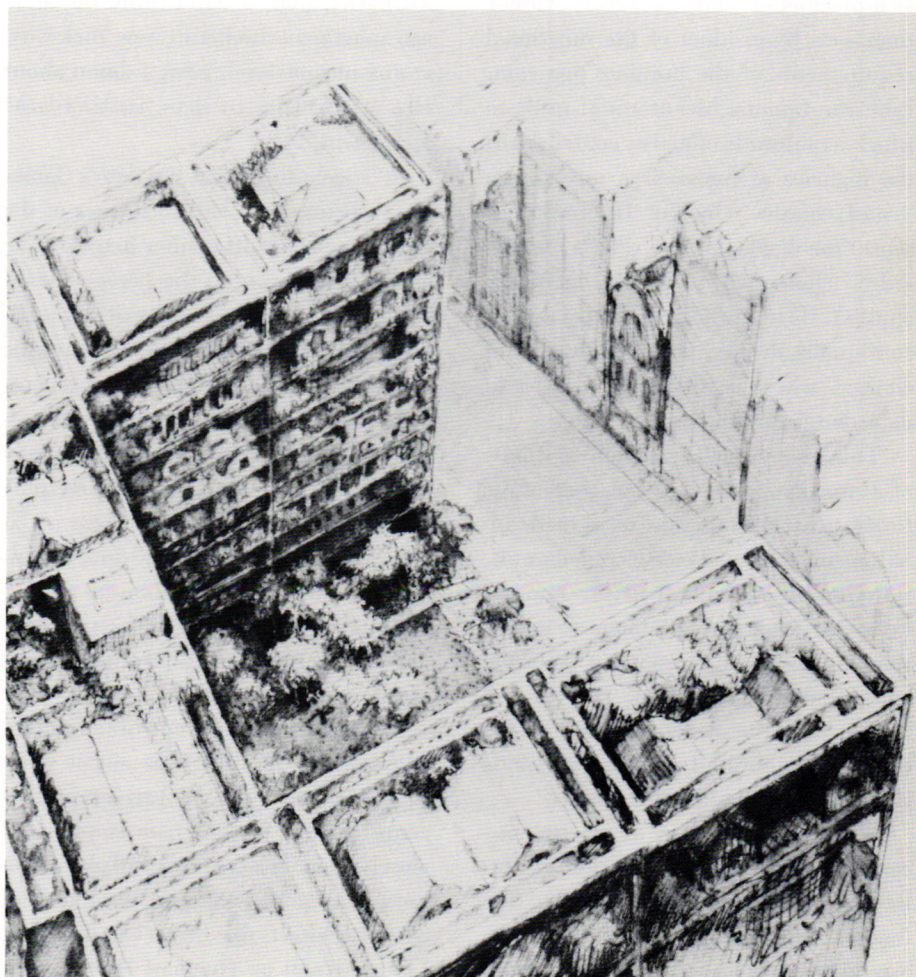
John Parman: HIGHRISE OF HOMES SITE

This is the latest in a long series of books characterized by a distaste for contemporary mass housing and a willingness to pose concrete alternatives which, it is suggested, will lack the shortcomings of the existing models. Among the book's predecessors in this genre are John Habraken's *Supports* and Le Corbusier's *The Radiant City*.

Highrise of Homes lacks the exhaustive analysis of *Supports* and, let's face it, the imagination of *The Radiant City*.

Its proposal, a skeleton frame highrise filled with detached houses and gardens—or attached, modular row housing in the less expensive version—is essentially derivative (although *Site* is very, very scrupulous about the derivation). What makes the proposal different is its extensive reference to the world of art for justification.

Site's proposal most closely resembles a suburbanized version of the Townland System of the early 1970s (designed for HUD's Operation Breakthrough industrialized housing demonstration program), and several old cartoons of high-rise "suburbs," all of which are reproduced in the book. Of the cartoons,



HIGHRISE OF HOMES, AERIAL VIEW. DRAWING BY JAMES WINES.

Site says:

These examples point up the difference between a casual joke and a topic of substantive research, and have been included here with the hope that a comparison of intent will work in favor of a better understanding of the *Highrise of Homes*.

What is Site's intent? They are concerned, as was Habraken, with the right of individual choice, and the supposed human need for housing with the individuality found in detached suburban housing and in the attached, variegated row housing of the close-in suburbs of the 1920s. (These are American examples; Habraken looks at attached 17th century housing in Amsterdam.)

Site is also interested in the building as a product of "outside forces," rather than as a by-product of the functional requirements of the building program. Like the famous bicentennial quilt to which a multitude of artists contributed, the highrise of homes is a mechanism "ready-made" (in the Duchampian sense) for displaying the results of individual choice within a "homogenizing context." The building which results, continually in flux, is a "celebration of choice," whose aesthetic interest lies in its ordered randomness.

This resembles the (implied) aesthetic of Habraken, although not that of Le Corbusier. His Radiant City is made up of housing that, as Peter Pragnell put it, functions as a backdrop for man as demi-god, a setting for humans to realize their full humanity, rising up from the squalor of the tenement. *Highrise of Homes* uses the skeleton frame as the element of continuity, and then stands back and lets the building "occur."

Whereas Habraken was quite concerned with interior space, and the inhabitants' ability to manipulate it, Site focuses primarily on the building as an assemblage of objects, each chosen and

placed by a different party. What we see, therefore, are objects on a shelf. It is comparable to Duchamp's drying rack, except that Site has gone a step further, inviting people to bring their dishes. The art is as much in the activity of placement as in the objects or the framework that holds them.

The reactions of various people to Site's proposal is one of the most interesting parts of the book. The people in question include homeowners and tenants, developers, planners, and officials. Their comments are good reading, and provide a concise spectrum of opinion, pro and con. Most of the opposition comes from the professional side, and some of it is fairly devastating (like the observation, by Albert A. Walsh, former chairman of the New York City Housing Authority, that "I don't think the average apartment dweller in New York City, at any income level, gives a damn about the exterior of his individual apartment").

A concluding essay by Site's James Wines brings out the two themes of the book, one social, the other artistic. The essay moves between the perspective of the artist or architect-theoretician, justifying the project on aesthetic and artistic grounds, and that of the entrepreneur, justifying it on social grounds, and addressing the most mundane objections of its critics. The proposal is, as Wines puts it, "both aesthetically and socially a viable answer," and offers "the dual advantage of allowing the inhabitants the options of autonomy and self-expression, as well as offering a conceptually interesting example of 'chance art.'"

It is probably best not to take Site's proposal too literally (this advice is offered for all representatives of this genre). Except for its artistic emphasis, it closely resembles a number of older proposals, some of which, in the hands of gifted architects like Frans van der Werf, Lucien Kroll or Herman Herzberger,

have moved far beyond the relative banality of the initial offerings.

Site's one new wrinkle is its interest in providing the residents of a highrise building with a modicum of private garden, whether the more expansive suburban variety, or a common rowhouse plot. This greenery lends the highrise of homes a slightly mossy, decaying appearance. (The image of decay has been a prominent feature in some of Site's other projects, but here it may be unintentional, a function of Wines's drawing style.) Site is quick to acknowledge that its interest in highrise gardens grows out of the rooftop garden movement in New York. These roof gardens are either shared or the exclusive province of a single tenant; Site's proposal tries to broaden the concept.

Site's verdant vision can be obtained by studying Wines's widely-published drawings; the book itself contains very little that suggests how it would work in practice. The question of building orientation and the quality of natural light within these gardens, particularly those facing into the interior open space created by the building's U-shaped form, is not really taken on. This is consistent, however, with Site's treatment of space generally in *Highrise of Homes*; their real focus is on the appearance of the building from afar.

Highrise of Homes is probably of greatest interest to those who follow this genre of architectural proposal. To them, the book may have a value beyond the presentation of Wines's (and others') renditions of Site's concept, since it notes sources and provides a rationale which is not immediately clear from the drawings.

Highrise of Homes, Site, Rizzoli, 1982, 107 pp., illus., \$12.50 pb.

Joe Akinori Ouye:

CHANGING DESIGN

BARRIE EVANS, JAMES A. POWELL
and REG TALBOT, editors

Changing Design is a collection of papers from a 1976 conference on this theme at Portsmouth, England. According to its editors, it is "an attempt to articulate and develop a set of current questions about design, especially '... what design is becoming through society's pressures and 'what design should be.'" This rather general theme leads to an equally general collection; I can only attempt to give its flavor by describing a few examples.

"Defining the Change Agent," by Richard Ottoway, is taken directly from the organizational development literature of the early 1970s, its one innovation being the substitution of "designer" for "change agent." Ottoway argues that designers are and should be agents for change, but fails to mention the problems and dilemmas entailed in the role—its elitist overtones, for example.

Robin Jacques's theme, in "Changing Assumptions about Design Problems," is that designers oversimplify complex problems. For example:

the omission of practices such as post-occupancy evaluation suggests... the assumption... that the problems are simple and that the solutions are therefore unlikely to need evaluation.

Most architects, in my experience, would do post-occupancy studies if they could afford to, but the economics of design practice make such studies a luxury. The real problem lies in the social values that surround buildings and their use, and hence the economics of design. Solving complex problems requires motivation, which often follows economic dictates. A good example is the changing

approach to energy design: the new regulatory context and the stark economic self-interest of clients has led designers to address issues they would rarely have bothered with ten years ago.

Jacques, in common with several others here, argues for lay participation in formulating design problems: "those who are expected to live with change have to be involved in its definition, timing, detail." Few would quarrel with this remark, which has been made by many others, including Rousseau. How do people with limited time and money get involved in this process? What happens if they are not interested? How can they participate as "equals" when in fact they are frequently not equal to others in the process? These are the material problems of lay participation, and Jacques does not address them.

The topic is also taken up by Nigel Cross in "Design Education for Lay People," an argument that laymen should be more educated in design, so they can be more knowledgeable participants in the design process, especially in the formulative phase. Cross's assumption that lay participation in the programmatic phase is almost wholly lacking is at odds with the facts, and his conclusions are slightly beside the point, since they are drawn entirely from stereotypes of architects and architectural practice.

The book gets steadily more esoteric as it progresses to design research models and metaphysical theories on design. Geoffrey Broadbent, a design methods pioneer, discusses the implications of Karl Popper's theories of "conjecture and refutation." He summarizes Popper's approach:

... if you set up a good testing procedure, it really doesn't matter where your creative ideas come from—or even what relationship they have to the original problem.

This is an intriguing notion, similar to

that put forward in 1972 by Horst Rittel (in the paper "Structure and Usefulness of Information Systems"), but what are its implications? Broadbent confines himself to the desire to involve in the decisionmaking process such people as sculptors who are normally not involved. This is a fairly weak proposition compared to Rittel's proposal for an argumentative model of planning and design to be used by all "potentially affected by the outcome of the plan"—a model which found application in building and planning projects as early as 1972.

Broadbent invokes Popper, but does not do very much with him. His main preoccupation is his own work, from which he quotes liberally. Broadbent's accomplishments are considerable, but this paper indicates that some new work is in order (or that the paper was generated from the file cabinet).

Richard Foque's "Beyond Design Method—Arguments for a Practical Design Theory" gets the prize for most promising title and most disappointing paper. It promises to provide what the others lack—some connection to practicality and application. But no luck: Foque merely leads the reader into a cul-de-sac by urging him to consider the values underlying design methods themselves and to understand the effects of the results of their application.

Chris Abel's "The Case for Anarchy in Design Research" gives a credible exposition of Popper's and Feyerabend's theories on scientific research. Abel argues for the latter's "anarchistic" model, concluding that there should be as many definitions of design research as there are researchers. This is well and good if we agree with Feyerabend's model, but what does it have to say about the way design research is actually done? To say here that "anything goes" is not much help—even anarchists, after all, are clear about their aims.

Changing Design ends with Christopher Jones's "Voices at a Conference," which Jones and the editors claim is about "context design." I didn't get it, so I can't critique it—it's the kind of material that leaves you thinking you are either very dense or the author is putting you on. A third possibility is that Jones thought so little of the conference that he didn't bother to write anything worthwhile.

Very little of the material in this book was new even in 1976, and its contributors have not gone very far beyond the ideas of their predecessors. Their articles have a shrill quality—a willingness to put the blame on bad intentions, ignorance, the context, bureaucracy, and other handy tar-babies, as if there can be a clear choice between "good" and "bad" methods. As Sidney Hook put it, the real choices in life are between the good and the good, or the bad and the bad. There is an almost desperate need for methods that can help us make these choices. This book is no help at all.

Changing Design, Barrie Evans, James A. Powell, and Reg Talbot, editors, Wiley, 1982, 379 pp., \$42.95.

Bill Moggridge:

BY DESIGN

RALPH CAPLAN

I approach books about the role and philosophy of design with caution, fearful that the ideas will be ponderous and the writing dull. What a delightful surprise, therefore, to find that the ideas in *By Design* are stimulating. The book is beautifully written, and full of entertaining anecdotes.

Ralph Caplan describes for us the possibilities of design in a general sense. In spite of his being passionately non-definitive, he cannot escape describing design as "the artful arrangement of ma-

terials or circumstances into a planned form." He says that his book is one answer to the question "What is design?" He also answers the questions, "What is good design," "What is industrial design," and "Do industrial designers hate women?"

The author shows us the historical roots of design and the emergence of the profession. The chair is proposed as a symbol of civilization rather than a mere "support for the human fundament." The way designers work with, and fail to work with, each other is discussed, and designers' betrayals and weaknesses are made honestly visible. "The golden door-knob on the shithouse door," in the chapter on the position of art in design, tells us about appropriateness and taste. The book ends with a chapter about methodology and integrity, illustrated by the work of Charles and Ray Eames.

The most significant ideas in the book are in the chapter called "The Design of Possibilities." Caplan here urges us to consider design in a broader sense than is conventional; he shows us the need for new ways of designing and thinking about design, but leaves us wanting more:

The Italian industrial designer Ettore Sottsass speaks of "the design of possibilities"... To design *for* possibilities is a girl washing her hair, then waiting at home for the phone to ring. To design *against* possibilities is buying life insurance.

Both are dull ways of spending time.

But to design possibilities themselves is to open up new experiences.

One hopes that he will expand the concepts in this book in future writing, so that we will understand more about how to manipulate "possibilities," which "possibilities" to choose, and how to set

about equipping ourselves for the change.

By Design is a must for industrial designers, and should be enjoyable reading for anyone involved in, or interested in, design.

By Design, Ralph Caplan, St. Martin's Press, 1982, 208 pp., \$16.95.

Richard Ingersoll:

THE NECESSITY OF ARTIFICE

JOSEPH RYKWERT

Joseph Rykwert continues to be one of the most mercurial essayists in the field of architecture and design. He is an architect of encyclopedic interests, and as an author never ceases to make thrilling connections and provoke his reader to see more in form than what is apparent. His method is flighty and often inconclusive, somewhat like that of the illusionist who puts his beautiful assistant into a box, sticks it full of swords, and then opens the box to find her unscathed. He loves to dig up obscure connections, like the theosophist contingent in the Bauhaus, and popularize nearly forgotten artists, such as Eileen Gray.

His most recent book, *The Necessity of Artifice*, is a collection of short articles written for various publications over the past 25 years, and having about that many topics—from pre-historic dolmens to contemporary art exhibits. The essay on Loos anticipates the current vogue for this problematic Modernist and the pieces on Lodoli and Semper complement it in their investigation of theories of rationality in design.

Like the rest of Rykwert's work, these essays are inconclusive because he tries to occupy two opposing positions. He urges mankind toward rational historic

Rykwert) loves to dig up obscure connections, like the theosophist contingent in the Bauhaus.

awareness, while at the same time depending ritualistic and timeless activity. His excursions on the Corinthian order, the house form, the sitting position, the street, ceremonies, as well as the title essay, all have this disorienting characteristic of seeking historical focus while advocating the value of ritual time.

But his style is always a pleasure to read, and the content always provocative—a continual reminder to architects of their role “to make every building an integrating, reconciling, and cleansing form.”

The Necessity of Artifice, Joseph Rykwert, Bizzoli, 1982, 152 pp., illus., \$25.00.

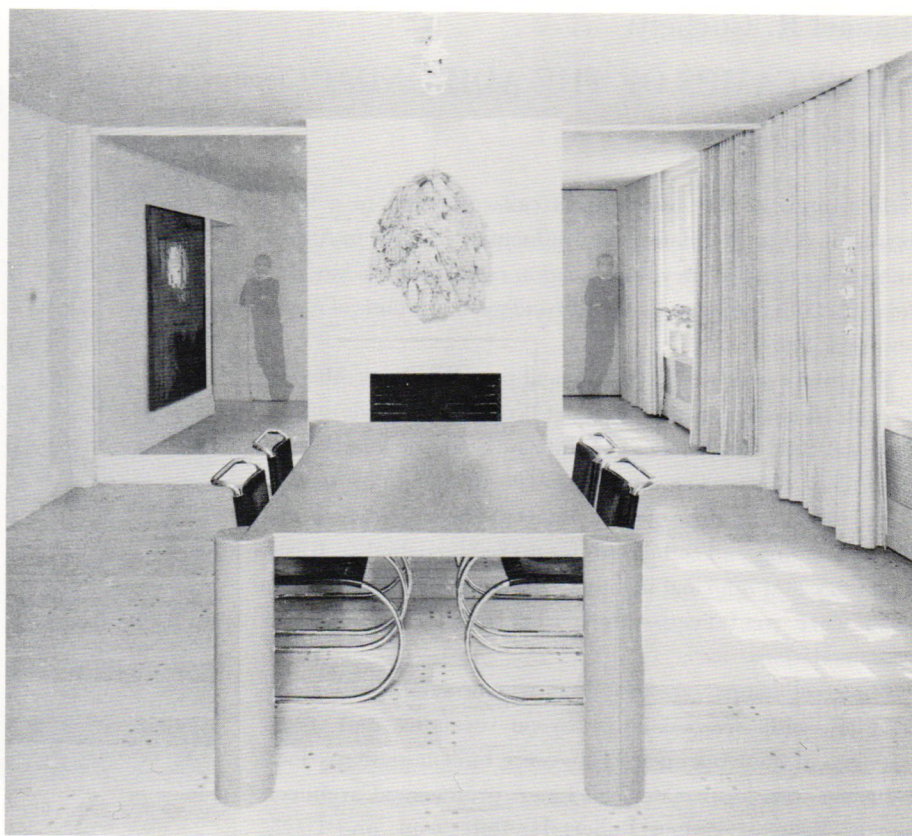
Barbara Winslow:

MORE HOUSES ARCHITECTS DESIGN FOR THEMSELVES

WALTER E. WAGNER, JR.

More Houses Architects Design for Themselves is essentially a portfolio of design ideas: a selection of photographs, plans, and occasional axonometric drawings or sections describing 41 contemporary houses. A short text accompanying each building describes the architect's objectives, which vary from concern with site conditions and context, through functional and aesthetic issues, to solar and structural engineering approaches.

The intention seems to be to offer potential homebuilders a broad selection of images to use in developing their own plans. Houses are organized into chapters by various areas of concern—contemporary style, small lots, large sites, vacation homes, hot climates, solar design, and apartments—which eases the search for solutions. All are generously photographed. This is a useful resource for the “search for ideas, for forms, for



DINING ROOM, VIGNELLI APARTMENT.

room arrangements, for finishes . . .,” as the authors intended it to be. It provides a range of approaches with no one stylistic bias; however, as each building is presented in six or fewer pages, the image is always somewhat incomplete. The reader seeking a full understanding of a specific building will wish for more and larger drawings, and for additional captions locating photographs.

As an architect, I have another concern: the work of other architects can offer insight into their design processes—how they think, what hopes underlie their decisions, what values, conflicts, and needs led to the chosen form. At this level, *More Houses Architects Design for Themselves* is a disappointment. The buildings are described by the authors, whose comments are generally limited to architectural discussions of the buildings as form, structure, machine. The human component—the

struggle, love, aspiration, conflict, that an architect inevitably experiences in this process—is missing.

Inevitably, an architect's home is seen as a showcase of his or her talent, as the authors recognize in the introduction. The houses are presented this way, as sleek finished products, carefully arranged, well-lit, almost totally unpeopled. Readers searching for ideas will have to select them without benefit of knowing how they came about, or how they work; the origins of the decisions are hidden in the packaging. The opportunity to reveal the workings of the design process as architects create their own homes has been missed.

More Houses Architects Design For Themselves, Walter E. Wagner, Jr., and the Editors of *Architectural Record*, McGraw-Hill, 1982, 160 pp., illus., \$29.95.

Michael R. Corbett:

GREAT CAMPS OF THE ADIRONDACKS

HARVEY H. KAISER

Great Camps of the Adirondacks calls attention to a little-documented but fascinating and influential chapter in American architectural history: the vacation retreats of the late 19th and early 20th centuries in the Adirondack mountains of upper New York State.

The great camps were self-sufficient private villages, often on the scale of contemporary Newport "cottages" and the spas of Saratoga. Built for the likes of Whitelaw Reid, the Vanderbilts, and William Rockefeller, a typical great camp might consist of a central lodge, a number of residential cabins, a boathouse, and service buildings, all connected by covered boardwalks. Rustic in imagery and informal in siting—remote spots by mountain lakes were preferred—they were often luxurious in accommodations.

The great camps were usually of true or simulated log construction, with shingled roofs, broad verandas, and simple window and door openings. They were built initially by local craftsmen with local materials. Later, professional architects such as William Coulter, Robert H. Robertson, and Davis, McGrath and Shepard developed a specialty of great camp work; other workers in the genre were McKim, Mead and White, Delano and Aldrich, and John Russell Pope (who designed additions to the camps).

The imagery was an amalgamation whose sources included pioneer log cabins, Swiss chalets, and indigenous Adirondack hunting and fishing lodges. Interior walls were often hung with the stuffed heads of game animals; bent branches, still covered with bark, formed elaborate porch and gable screens and sometimes spelled out the name of the camp.

The camps were intended for a month of summer living and short holidays in winter by a family or group of families. August was a popular month: after spending July at the seashore (during blackfly season in the Adirondacks), the families could lose their tans in the mountains before returning to the city for the fall social season.

The camps required year-round maintenance staffs which were augmented by servants when the families were in residence. Adolph Lewisohn arrived at his camp with 40 servants, "including a majordomo, barber, caddy, chess player, singing teacher, and two chauffeurs." One of the notable achievements of the camps was the provision of great comfort in remote circumstances, in a manner that was still in harmony with the setting.

The great camps flourished in the years 1870-1930. From the



CAMP PINE KNOT, BUILT 1879, PHOTOGRAPHED IN 1979.

late 1850s, when William James Stillman, the painter, and Ralph Waldo Emerson "gave credence to the novel idea of camping in the woods," until the completion of the St. Lawrence and Adirondack Railway in 1892, access to the Adirondacks was difficult. "Roughing it" appealed to sport hunters and fishermen and to a range of social classes, but even before the completion of the railroad, the urban rich were flocking to fashionable Adirondack hotels and camps, eager for the purifying atmosphere of the wilderness. The history of the period was succinctly stated in a 1912 obituary of one of the Adirondack pioneers, Paul Smith: "when he went to the Adirondacks many years ago, the woods were full of Indians; when he died, they were full of millionaires." This world was severely shaken by the stock market crash of 1929, after which few new great camps were built and many were sold or converted to other uses.

The great camps are increasingly expensive and difficult to maintain today. They are subject to the depredations common to structures which have outlived their original function, as well as to a surprising threat, the "forever wild" clause of the New York State Constitution, which requires Adirondack lands reverting to the state to be returned to wilderness. Some great camps have found second lives as commercial resorts, children's summer camps, and conference centers, but those which have fallen into the hands of the State of New York have been

swept into controversy over wilderness conservation vs. historic preservation.

Ironically, many of the founders of the great camps were leaders in the conservation movement that led to the "forever wild" clause. Many of the great camps are surrounded by vast private preserves which have protected the wilderness in uncertain times. The buildings themselves are models of respectfulness to the natural environment.

The author states that his central purpose is "to inspire action, to propose a public policy for preserving the Great Camps that still remain." He has written a good popular book on an important and endangered aspect of America's architectural heritage. Except for the absence of part of a paragraph at the top of page 161, it is an attractively produced book with excellent historic black and white and recent color photographs (the color photographs have printed much better than the often very old black and whites).

One would have liked to have seen more footnotes, at least a few plans, and more architectural drawings, but the book achieves its principal objective, and should be of interest to the general reader and to anyone concerned about the great camps.

At the same time, it leaves room for considerably more work on the subject. The author states that the rustic architecture of the great camps was the model for vacation houses and National Park Service architecture throughout the country. He does not explore the nature of this influence, or the relationship of the great camps to the Craftsman movement (much of which was centered in New York State), and to broader issues of American architectural and social history. In spite of this, the book is valuable, for it will serve to remind scholars of a little-studied but particularly rich area of American history.

Great Camps of the Adirondacks, Harvey H. Kaiser, David R. Godine, Boston, 1982, 240 pp., illus., \$60.00.

Martha Ondras:

EAST HAMPTON'S HERITAGE

ROBERT J. HEFNER, editor

This case study of one town's architectural development sets out to illustrate how the well-established regional vernacular style dominated and inspired 100 years of consciously designed, "high" architecture in East Hampton's sophisticated summer colony. The book's premise is that fidelity to the regional tradition has disciplined the excesses that might otherwise have swept over a wealthy community with architectural ambitions. This fidelity has also given East Hampton an overall harmony of style and materials.

Clay Lancaster's straightforward, well-informed essay on the evolution of the indigenous wood frame and shingle style through 1860 will interest any connoisseur of fine old buildings, of which East Hampton has many. Robert Stern's essay on the 100-year-long tradition of resort architecture that followed 1860 sets up the drama: will wealth, outside fashions, and architectural statement-making tempt East Hampton's summer colony to abandon the lovely, unpretentious indigenous style of such local masterpieces as the Moran House of 1884? Will succeeding generations of architects—including the Bauhaus-minded Europeans who arrived after World War II—understand that they can make their personal statements within the established tradition, carefully related to local culture and landscape?

After being led by Stern through one hundred years of fine buildings, one senses that the regional "sense of place" has worn out. East Hampton absorbed its (small) share of Adamesque colonial, Arts and Crafts neo-Elizabethan, and other eclectic vogues by hybridizing them with the local shingle style. Faced with the orthodox Modernism of the 1950s, '60s and '70s, however, the local style lost ground; Gordon Bunshaft and others built aggressively regionless and unneighborly houses.

Beginning with the 1955 Otto Spaeth house by Nelson and Chadwick, a new hybrid emerged, combining, in Stern's words, "the simplification and abstraction of Modernism with the archetypal forms and techniques of traditional architecture." This style has been discussed by Vincent Scully in much more detail in "The Shingle Style Revisited," and most readers will associate it with its best-known proponent, Venturi. Stern explains it as one more in the series of successful hybrids of the enduring regional style with the latest high art movement. The honest discipline of vernacular wisdom is offered as the salvation for Modernist abstraction, a means of innovating without losing touch with the culture or the land.

As the history of an atypically self-contained, elite community, *East Hampton's Heritage* offers an unusually clear and tidy picture of regionalism at work. (Unlike Santa Barbara, East Hampton doesn't even have to write down the rules about what is proper architectural behavior.) As a guidebook for touring an area filled with fine architecture, it is reasonably useful, although it lacks a key map, and gives more social history than architectural analysis. As a polemic for a Post-Modern architecture based on a sensible, accessible past rather than exotic and remote symbols, it is persuasive.

East Hampton's Heritage, Robert J. Hefner, editor (Essays by Clay Lancaster and Robert Stern, photographs by Harvey A. Weber), Norton, in association with the East Hampton Ladies Village Improvement Society, 1982, 223 pp., illus., cloth, \$25.00; paper, \$12.95.

Alson Clark:

COURTYARD HOUSING IN LOS ANGELES

STEFANOS POLYZOIDES, ROGER
SHERWOOD, and JAMES TICE

Greater Los Angeles has always been architecturally ephemeral. This quality intrigues artists like David Hockney, who has been quoted as loving the way whole blocks suddenly disappear.

Considering the chaos of the place, its architectural history has proceeded in ordered fashion: the work of significant architects, like Greene and Greene, has been recorded; meticulous, encyclopedic guides have been prepared. But Los Angeles is so alive that it is no surprise that documentation has not remained so stately. Educated young professionals have fallen in love with whole neighborhoods and become the patrons of the old. Young architects with new insights have begun to record what is now seen as significant.

Now three architects, two of them acquainted with the ideas of Colin Rowe (Tice was a student and Sherwood a colleague of Rowe at Cornell), and the third, Polyzoides, a student at Princeton when Post-Modernism was being born, have given us a record—more architectural than historical—of Mediterranean courtyard housing in the Los Angeles area.

Courtyard housing was unique to Los Angeles because of the climate and the relatively low land prices. The conventional apartment house has the advantage of providing immediate protection from the elements, but access to units through open courts is an acceptable alternative if the weather is seldom bad.

The authors provide us with fresh material on historical precedents for courtyard housing (although the two sections dealing with this could easily have been combined into one). It is high time



EL CABRILLO, 1928. CENTRAL COURTYARD WITH FOUNTAIN AND TURRET.

we examined the influence that books on the architecture of Italy and Spain had on the architects of southern California. But the influence of Mexican architecture on courtyard housing has been neglected; so has the influence that some of the pioneers of this Mediterranean-Californian style had on the work of Arthur Zwebell and other court-builders—a more serious omission. The imagery that Zwebell employed in the building illustrated on the jacket cover, for example, owes a great deal to the work of Wallace

Neff, an educated, well-traveled and much-published architect whose romantic vocabulary was irresistible to builders all over the Southland.

In the case of the *Casa Torre* in Pasadena, an author's analysis has been dispensed with in favor of quotes from newspapers of the period, and the site plan, so well-handled elsewhere in the book, is in this case rudimentary. But because of its date (1924), *Casa Torre* is very important, being apparently the first completely worked out two-story

court. Its architect, Everett Babcock (not Edward Babcock, as the text states), was trained by Walter Neff and was working in Neff's office when he designed the building.

The authors have achieved their objective (and it is a worthy one) of calling major attention for the first time to this genre. Unfortunately, the presentation is not all it might have been, due largely to production faults. Proof-reading appears to have been cursory, and the location of captions makes identification difficult. The arrangement of the "Case Studies," the main portion of the book, is so cramped that it is hard to distinguish which illustrations are supposed to go with which case study.

More disappointing is the quality of reproduction of many of Julius Shulman's magnificent photographs, which were intended to convey the sensual delight of the courts. The analytical tone of the text, which at times gets overly involved with itself, also tends to deny the reader some of the sensual delight which clearly moved the authors to write the book.

Courtyard Housing in Los Angeles is lively and provocative, in the sense that it judges the work of non-architects as a major contribution to the architecture of the region. One can only hope, with the authors, that architects will look at these buildings and do something of comparable quality in the future.

Courtyard Housing in Los Angeles, Stefanos Polyzoides, Roger Sherwood, and James Tice (Photography by James Shulman), University of California Press, 1982, 256 pp., illus., \$24.95.

Martha Ondras: THE CAPE COD HOUSE

STANLEY SCHULER

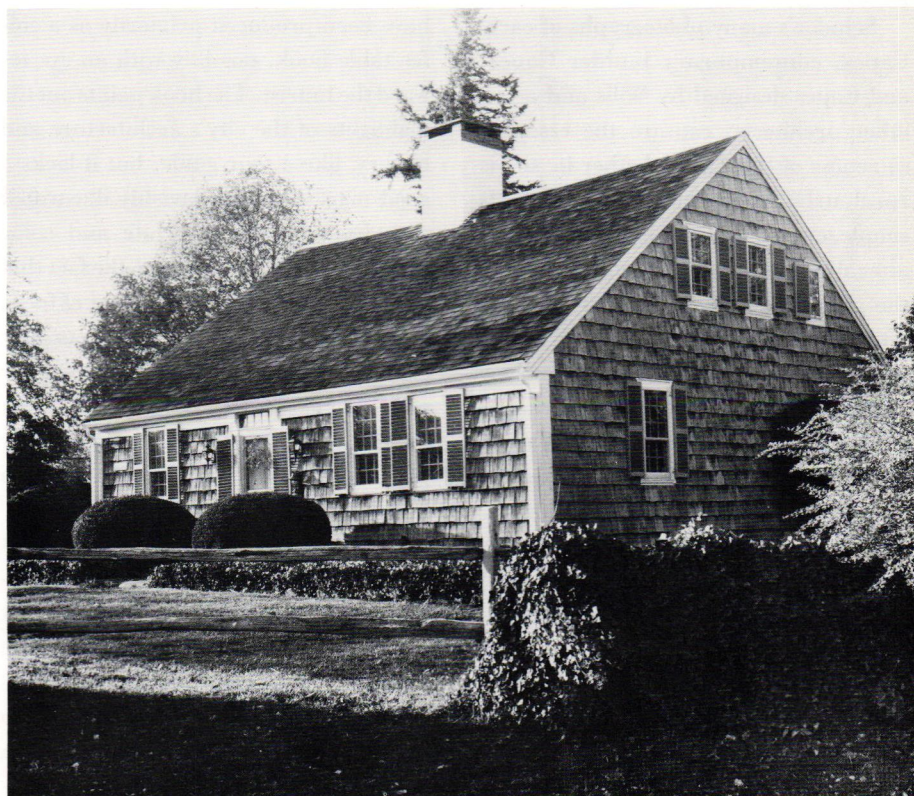
Of all the thousand-and-one houses that are built for speculation probably the Cape Cod cottage is the least acutely painful. —Talbot Hamlin
It takes a lot of maltreatment to destroy the basic character of a Cape.

— Stanley Schuler

The Cape Cod House is a picturebook paean to this sturdy, economical, well-proportioned vernacular house type that evolved in colonial New England and proliferated in a suburbanizing America after World War II. It is also a book about "middlebrow" architecture, about what a talented architect who chose to remain in the mainstream, while most of the profession embraced the International Style, accomplished as a leader of popular taste.

The stubborn stylistic survival of the underdog Cape, refitted with ornament during the Federal and Greek Revival eras, abandoned during the 80-year Victorian period, and disdained by respectable "Modern" architects, is Schuler's story. He seems amused by the consternation of the editors of *Architectural Forum*, who after World War II noted "the persistence (across America) of one particular building, . . . a small box-like house with a pitched roof and shuttered windows." The lines of battle between high architecture and low art, mass consumption-oriented building are clearly drawn, and Schuler has taken the popular side.

The Cape Cod house was restored to its rightful place, in this story, by an architect, Royal Barry Wills of Melrose, Massachusetts. Wills began building Capes during the Great Depression, offering the public a compact, inexpensive, well-proportioned house that fit a depression- or war-weary American's im-



Right: A TYPICAL CAPE

It became the most popular house in America . . . virtually untouched by the . . . high art doctrine of Modernism.

age of what a house should be.

He updated the type for modern living, enlarging windows and adding dormers and wings, changing floor plans and shifting the center entrance and chimney, generally without losing the essential attractive lines and simple dignity of the basic Cape. The public—and spec builders—embraced it. The architects scorned it. It became, according to Schuler, the most popular house in America, and remained virtually untouched by the prevailing high art doctrine of Modernism.

As a building type that evolved over time, in harmony with its climate and culture, the original Cape Cod house gained a kind of quiet distinction from a subtle balance of proportions and materials that spec builders often “improved” upon and frequently lost altogether. But the peculiarly abstract, self-contained quality of the Cape, developed for a conforming, conservative people in a harsh climate, did somehow make it almost impossible to destroy as a form.

Schuler’s many photographs of early Capes, contemporary builder Capes, and Capes designed by Wills and a few other architects, capture the essential sameness of the Cape whether its site is rural, urban, or suburban, whether it is simple, or compounded by additions and alterations. His photographs contrast the graceful original interiors with the often plain exteriors, and favor Capes whose beautiful doorways relieve their low eaves and austere lines. The Capes by Wills and a few other architects are in fact well-designed buildings, noticeably superior to the average builder version. Photos of them reinforce the suspicion that Wills and his colleagues were, and are, producing a good domestic architecture, whose historical trappings and middle class appeal causes it to be overlooked by the architectural establishment. This is an interesting premise which tempts the reader to look at other

neglected “middle brow” revivals and their influence on 20th-century design.

The Cape Cod House, Stanley Schuler, Schiffer Publishing Ltd., Exton, Pennsylvania, 19341, 1982, 144 pp., illus., \$25.00.

Ward Hill:

NEWPORT PRESERV’D

DESMOND GUINNESS and
JULIUS T. SADLER, JR.

Ostensibly a tribute to the “dedicated individuals and organizations” who have “led the way” in preserving Newport’s historic landmarks of the 18th century, this book meanders through a series of cursory descriptions of major 18th century buildings, referring only briefly to the city’s considerable preservation efforts.

Neither a serious study of Newport architecture nor of its preservation movement, *Newport Preserv’d* seems to have been produced primarily as a coffee table book, possibly with an eye toward the tourist. The book points out the highlights of the city’s architecture and history, like a tour guide, but it lacks a good map. Although lavishly illustrated with both black and white and color photographs, it suffers from the fact that a number of these are either out of focus or too dark, and not always accurately captioned (the drawing of the “first floor plan” of the Touro Synagogue is in fact its north interior elevation). More floor plans of the buildings would have also been helpful.

The chatty and impressionistic text describes Peter Harrison’s Redwood Library as holding “echoes of voices that still speak to us from the past.” The authors also point out that several Newport houses have recently been moved to “allow for the enjoyment of charming anachronisms.” Among their other un-

fortunate observations is a reference to the practice of raising pre-Revolutionary houses, to insert a visually incompatible first floor for commercial use, as “pragmatic preservation,” and even “adaptive use.” They also fail to indicate if there was any historical justification for the development of Queen Anne Square—a project that was part of Newport’s downtown urban renewal—in front of Trinity Church.

With a hardcover price of \$20.00, *Newport Preserv’d* is certainly much less of a buy than some other studies of Newport’s 18th century architecture. Antoinette Downing’s contribution to the *Architectural Heritage of Newport, Rhode Island* (co-authored by Vincent Scully) continues to be the best book on this topic. Carl Bridenbaugh’s *Peter Harrison—First American Architect* is a valuable study of an architect who designed a number of Newport landmarks. *Newport, a Tour Guide*, by Anne Randall and Robert P. Foley, is a useful field guide to both 18th and 19th century Newport architecture. As for an account of Newport’s present-day preservation movement that does justice to those who “led the way,” that account remains to be written.

Newport Preserv’d: Architecture of the Eighteenth Century, Desmond Guinness and Julius T. Sadler, Jr., Viking, 1982, 152 pp., illus., \$20.00.

John Woodbridge:

WASHINGTON, HOUSES OF THE CAPITAL

HENRY MITCHELL

This handsomely illustrated book, with photographs by Derry Moore, starts out grandly with some of the truly great old houses of Washington—the White House, Tudor Place, and the Octagon. It



THE MILLER MANSION, 1901

moves spottily through the Victorian era, and finally degenerates, as it moves into the 20th century, into a society column view of famous Washingtonians at home. Moore is an accomplished photographer, especially of interiors, and the illustrations (in black and white and color) end up being the best thing about the book. The text is clearly not the point—Gore Vidal's foreword is a casual reminiscence of his childhood, while Henry Mitchell's rambling discourse on the history of building the capital city has a distinctly unscholarly ring. Coffee table books are not expected to be scholarly, of course, but this book makes one long for some hint of seriousness—and some order as well: photos of one house are interrupted by photos of another,

and the text also jumps around a good deal. There is little sense of the city's splendid residential streets, or its rowhouse interiors of different periods. Such splendidly idiosyncratic examples of the late 19th century townhouse as Boardman House (now the Embassy of Iraq), by Hornblower and Marshall, or the Weeks House (now the National Women's Democratic Club), by Henry Page, both in the Dupont Circle area, are left out. Mentioned, but unfortunately not illustrated, is that wildest extravagance of all, the Walsh/McLean House, now the Embassy of Indonesia. Finally, there is not a single example of the city's distinguished range of contemporary houses, such as I.M. Pei's for

William Slayton, Philip Johnson's for Lloyd Creeger, or any of Hugh Newell Jacobsen's many elegant fusions of old and new—especially his own house. This would have been a far better book had its makers made a little more effort to be serious and comprehensive. Washington is well worth the effort, especially its residential architecture. As it is, *Washington, Houses of the Capital* will have had its Christmas run, and that will be that.

Washington, Houses of the Capital, Henry Mitchell (Photographs by Derry Moore, Foreword by Gore Vidal), Viking, 1982, 216 pp., illus., \$40.00.

Michael R. Corbett:
**ARCHITECTURE IN
MICHIGAN**

WAYNE ANDREWS

Wayne Andrews's *Architecture in Michigan* is a revised edition of a book originally published in 1967. It is one of a well-known series of books written since his general historical survey, *Architecture, Ambition, and Americans* (1955, revised 1978). These books covered different regions of the country with a brief text, accompanied by the author's very fine photographs. Through them, Andrews has probably been as effective as anyone in reaching a general audience on the subject of American architecture. At the same time, his books have been useful to scholars and other professionals as sourcebooks on the architecture of different regions.

This revised edition is, at 8½ by 11 inches, considerably larger than the original; it contains more photographs (175 vs. 105), and has more text. In place of the uninterrupted flow of captioned photographs in generally chronological order found in the original, the revised

edition has eight sections, arranged chronologically and stylistically from the Greek and Gothic Revivals of "Romantic Michigan" to "The Michigan of Other Modern Architects." Each section is introduced by a chatty commentary characterizing the client world in which the architecture was produced, and concludes with photographs. These are mostly exterior views of whole buildings, with a few details and interiors. There are also a few pictures of landscaping, furniture, automobiles, and public art, as well as some historical drawings.

Compared with the 1967 edition, which devoted proportionately more space to the work of Frank Lloyd Wright, Albert Kahn, and the Saarinens, the new edition takes a diffuse view, including more buildings from every period, but also putting conspicuous emphasis on those of Victorian and Richardsonian Romanesque design.

Andrews's idea of architecture in Michigan remains a narrow one. He is an art historian who looks not at the mass of buildings making up the man-made landscape, but at the high fashion architecture of each period. As he says, "my ambition has been to give an impression of what was considered the last word in every generation." The result is a rather predictable compendium of "the best buildings," a social register of architecture in Michigan. Andrews concentrates on houses, churches, schools, and libraries, with a few factories by Albert Kahn thrown in. Omitted are Indian shelters, log cabins, farm houses, barns, rowhouses, mining and lumber industry buildings, city plans, movie theaters, federal buildings, courthouses, bungalows, apartments, public housing, gas stations, and—apart from one hotel and a few office buildings—commercial buildings as well. As a result, there is very little here that can be considered regional architecture.

When the first edition of this book was

published in 1967, it represented the first look at the architecture of the state and in this sense performed an important service. It has undoubtedly played a role in increasing public awareness in Michigan of the state's architectural heritage, in particular the work of Albert Kahn and Eliel Saarinen. Since then, however, we have had significant architectural survey work carried out under the mandate of the National Historic Preservation Act of 1966, and a surge in scholarly and popular interest in local and regional architecture. One would have hoped that these developments could have found their way into the revised edition.

Architecture in Michigan is an attractive book which remains of interest because of its photographs. For more than a superficial look at Michigan's buildings, however, one should look elsewhere.

Architecture in Michigan, Wayne Andrews, revised and enlarged edition, Wayne State University Press, 1982, 182 pp., illus., \$13.95 pb.

Martha Ondras:

ENGLISH COTTAGES AND FARMHOUSES

OLIVE COOK

THE LAST COUNTRY HOUSES

CLIVE ASLET

Like the Americans with their frontier, the English seem to have drawn spiritual and social strength from the rural order even as they were dismantling it in their progress toward greater wealth and power. Their passion for "country life" has, over the centuries, generated a vast body of literature and art that canonizes England's rural landscape and culture.

As commerce, industry, and urban

Below: GENERAL MOTORS BUILDING, DETROIT, BY KAHN. PHOTO BY WAYNE ANDREWS.



development replaced agriculture as the chief source of wealth and power, the longing among the gentry and the aristocrats for country houses became more intense, and the interest in rural preservation, country walks, hunting, and gardening even more characteristically English.

Both Olive Cook's *English Cottages and Farmhouses* and Clive Aslet's *Last Country Houses* document the architectural artifacts of this distinctive but vanishing country life, and describe this life as a context for the architecture. Cook writes about the evolution and present disposition of vernacular cottages, farmhouses, barns, and outbuildings that were until recently in active use in a genuinely rural way of life. Aslet records the country houses built by the very wealthy between 1890 and 1939 as they played out an expensive fantasy of country life, long after the time when agriculture could support a country seat.

Cook and photographer Edwin Smith have created a disquieting document of a vernacular architecture and culture disappearing before their eyes. The photographs, taken between 1950 and 1971, are intimate, reverent, and informative, both as to mood and architectural detail. They capture the seemingly timeless harmony of landscape, building, and culture that creates the special English quality of these places. This is documentation at its best: it moves with an informed and sympathetic eye from land forms to buildings, to interiors and inhabitants, to details of material and structure.

The text reinforces this by describing construction techniques and materials, habits of furnishing, and the practical demands and passing fancies that have influenced the shapes of farm dwellings. It also describes the relentless cycle of crisis and transition that has shaped these apparently timeless settlements since prehistoric times.

Aslet describes an architecture created by a very different but equally doomed society, the Edwardian super-rich. For this he is well-prepared by his experience as an architectural writer for *Country Life*, England's champion of genteel rustification.

Upper class life and design in the era he describes (1890-1939) were characterized by artificiality, excess, and increasing uncertainty about values; many of the enthusiastically eclectic houses he

describes owe more to wealth than artistic ability. Architectural experimentation ranged from literal antiquarianism, through English and foreign period styles, to modern à la Hollywood (or Paris), to the expensive simplicity of the Arts and Crafts movement.

Aslet's collection of historical photographs of country houses, restored castles, and gardens is excellent. A descriptive catalogue of late country houses is provided for readers who wish to use the

MUSIC ROOM IN THORTON MANOR, CHESHIRE, BUILT FOR THE SOAP MANUFACTURER, LORD LEVERHULME.





BATHROOM AT ENCOMBE, KENT.

book as an architectural tour guide. His text, although well-informed, is aimed at the *Brideshead Revisited* fan rather than the serious student of architecture. It centers more on the shocking excesses and amusing eccentricities of the English ruling class in the early 20th century than on works of enduring architectural merit, such as those of Lutyens, Voysey, and the garden designer Gertrude Jekyll. Nevertheless, *Last Country Houses* is useful as a backdrop against which the accomplishments of outstanding Pre-Modern architects can be appreciated.

Certainly Lutyens's ability to rise above the general confusion of styles is more impressive set in this context, as is his talent for working with a historical vocabulary while devising a modern grammar and idiom. As explained here, his symbiotic relationships with Jekyll, the influential landscape designer and protégée of William Morris, and with Edward Hudson, founding publisher of *Country Life*, shed light on Lutyens's often ambivalent role in England's return to country-based gentility, and in the rise of romantic historicism.

Aslet analyzes the minor master-

pieces in each style of the period; the reader can appreciate the accomplishments of the architects (and just as often the amateurs) who married restoration of ancient structures to modern convenience and rapid construction, sometimes creating charming or impressive embodiments of the pastoral-historical fantasy.

He documents major trends in domestic design at the dawn of Modernism: the victory of the romantic country idyll, concerned with honest crafts and materials, over the ostentation of the country houses built for social advancement; and the simplification and opening up of floor plans for more informal, servantless living. The country house builders, while they often created dinosaurs, sometimes accomplished what their "Modern" successors did not: they gave their clients contemporary, informal living spaces, and honesty in materials, without robbing them of the traditional imagery that rooted the house in a time and place.

English Cottages and Farmhouses, Olive Cook (Photographs by Edwin Smith), Thames and Hudson, 1982, 208 pp., illus., \$19.95.

The Last Country Houses, Clive Aslet, Yale, 1982, 344 pp., illus., \$29.95.

John Beach:

PLANTATION HOMES OF LOUISIANA

DAVID KING GLEASON

The coffee table book, although commonly condemned, is not, automatically, uselessly frivolous. It is a luxury item, and expected to convey this by its look, feel, format, and price. This allows the use of printing, presentation, and binding techniques too expensive for run-of-the-mill publications; the coffee table book's aesthetic qualities as an artifact

can thus justify its existence. It is an archive of the taste of its period, both in subject matter and design; it can serve as a sourcebook or background reference during such cycles of interest in stylistic revival as the present one. It can even present a serious argument or a comprehensive view of a specific subject.

Plantation Homes of Louisiana and the Natchez Area does none of these. It is an inexpensive book, considering the many color photographs, and the technical quality of the reproduction is consistently high. Otherwise only the perhaps calculated shock of the final photograph indicates that the book might not be totally witless. After a succession of glossy and frequently hokey images, one is confronted at the end of the book by a night photo of indistinct figures lit by bonfires—an unmistakable and startling evocation of the South of evil myth. The accompanying description of the Southern custom of Christmas bonfires does not quite erase the initial impression. Yet it seems unlikely, given the previous pictures, that the effect is deliberate. This lack of connection between intent and effect is responsible for the book's perplexities.

The photographs of plantation homes do not explain the buildings, either individually or as a group. There are a few interior and detail pictures, but for the most part there is one shot per building, an exterior, a cliché: the building framed at the end of an oak allée, the back-lit ruin at eventide. A large percentage of the photographs are framed across the top and down one side by the perfectly placed trunk and branch, with the location of the branch, not the view of the building, determining the photographer's position.

In one photograph, unconvincing colonial revival ladies prepare a colonial revival meal. In another, a star filter has been used to simulate the gleam of candlelight; the result seems to have strayed

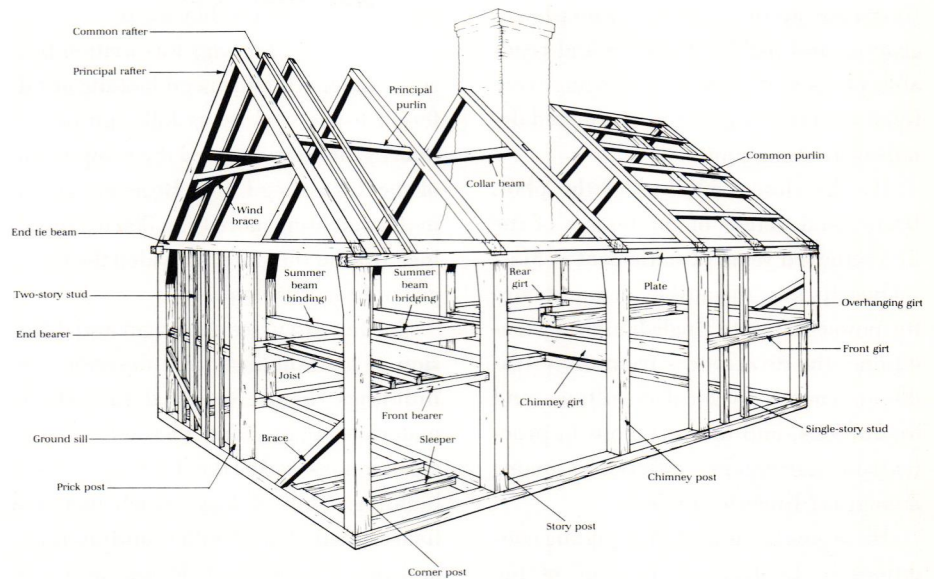
Some of the best architectural history in recent years has been written by outsiders.

from a Scotch advertisement in one of the posher men's magazines.

Even the ruins look glossy. An aerial view of Belle Hélène plantation shows the probably inexorable encroachment of an oil refinery. It should provoke a poignant response, but the quality of the photograph itself works against this; it appears to have been taken to enhance the annual report of some aggressive industrial conglomerate.

It is difficult to imagine a professional or even an educated lay audience for this book. It is unlikely to be of use or interest to the designer, the photographer, the historian, the connoisseur, the tourist, or the daydreamer. Wayne Andrews's *Architecture in New England* and *Architecture in New York*, and Richard Pratt's coffee table books of the 1950s on historic American houses, present similar material. They all convey the context, social background, and historical importance, as well as the forms and details, more effectively. They do so with photographic material which is more varied, more evocative, and less cliché-ridden. The waste of paper on a book such as *Plantation Homes of Louisiana and the Natchez Area* may justifiably engender the sort of outrage that founds save-a-tree societies.

Plantation Homes of Louisiana and the Natchez Area, David King Gleason, Louisiana State University Press, 1982, 144 pp., illus., \$29.95.



GEDNEY HOUSE, SALEM. ORIGINAL FROM CA. 1665 WITH MODIFICATIONS CA. 1700

Michael R. Corbett:

THE FRAMED HOUSES OF MASSACHUSETTS BAY, 1625-1725

ABBOTT LOWELL CUMMINGS

TEXAS LOG BUILDINGS, A FOLK ARCHITECTURE

TERRY G. JORDAN

The Framed Houses of Massachusetts Bay, 1625-1725, and *Texas Log Buildings, A Folk Architecture*, have just been reissued in their first paperback editions. Both were first published within the last four years, were widely reviewed upon publication, and are well-known to students of American folk architecture and to architectural historians. This review will serve, therefore, primarily to call attention to the new editions.

The serious study of folk architecture has been going on for some time among cultural geographers, folklorists, historical archaeologists, and others, but has

only recently begun to attract the attention of architectural historians. Indeed, some of the best architectural history in recent years has been written by outsiders. These two books, dealing with different aspects of American folk architecture, differ in their methods, their presentations, and the quality of their results. At the same time, both enrich the literature on American architecture with in-depth studies on important subjects.

The Framed Houses of Massachusetts Bay, 1625-1725, the result of over 30 years of work in England and America by Abbott Lowell Cummings, Executive Director of the Society for the Preservation of New England Antiquities, has been called a definitive work, has been praised in scholarly journals for its methodology, its thoroughness, and its insight, and has been honored with the 1980 Alice Davis Hitchcock Book Award, and the *Boston Globe's* Laurence L. Winship Book Award of 1979. It supersedes works by Fiske Kimball and Norman Isham, written in the 1920s, as the basic work on the subject. The book is beautifully reproduced, with

first-rate historic and recent photographs, and highly attractive and readable plans and drawings, ranging from full isometric perspectives to isolated details of framing joints.

By the closest analysis of the plan, frame, and details of the houses of the first hundred years of settlement in Massachusetts Bay, the author demonstrates the powerful ties to English building traditions, the divergences from those traditions caused by local conditions and innovations, and the variations in practice rooted in regional differences among immigrant English builders.

He begins by describing building conditions in England at the time of the Great Migration of the second quarter of the 17th century, and refers back to England regularly in making his way through Massachusetts Bay. He concentrates on a few well-chosen houses, which he analyzes thoroughly. Cummings bases his discussion on a firsthand knowledge of surviving buildings, on the wealth of documentation of these houses, going back to the late 18th century, and on a knowledge of contemporary records.

In addition to its value for scholars, *Framed Houses of Massachusetts Bay, 1625-1725*, is a delight to read. Although not always easy going, because of the complexity of its subject, the book, read slowly, is completely absorbing. It is as tightly crafted as the fine houses which are its subject.

Texas Log Buildings is a less well-crafted book about a not always so well-crafted subject. It should, nevertheless, take a solid place in the literature on American log buildings, of which it documents one aspect. The book is less successful than *Framed Houses of Massachusetts Bay, 1625-1725*, in clarifying, either by analysis or illustration, antecedents to its subject buildings. It gives a clear picture of log buildings in Texas, but not so clear a picture of where they

came from or what they mean.

Texas Log Buildings was written by a geographer who has been looking at different aspects of Texas folk culture for many years. He directed the compilation of the Texas Log Cabin Register, which, in documenting more than 800 log buildings around the state, provided the background for this book.

Jordan discusses the origin and diffusion of log buildings, and describes the buildings themselves in detail—their materials, plans, and methods of construction, as well as the different types of buildings built of logs (which included houses, barns and other outbuildings, and public buildings). Jordan also presents, briefly, some background on folk architecture and such log building influences as immigrant patterns, climate, and available materials.

Jordan is best when he describes the different types of log buildings built in Texas, and when he correlates five major log culture regions with the presence of different immigrant groups, materials, structural variations, and cultures. He is less convincing when talking about where these buildings came from, illustrating only one log building outside of Texas, and none from Europe or from the primary hearth in the Delaware River Valley.

Framed Houses of Massachusetts Bay, 1625-1725, and *Texas Log Buildings* address two aspects of American architecture which attracted the attention of mythmakers and historians very early on. Both books address a limited region, but the Cummings book is about a much more influential period. Massachusetts Bay was, to use a geographer's term, a cultural hearth, from which emanated powerful influences on all aspects of American life. This book is useful to anyone interested in the first period of American colonial building, and it is hard to see how anyone will write a better book on the subject. *Texas Log*

Buildings, on the other hand, is more likely to be of interest to specialists. Texas log buildings were not part of a cultural hearth; they were at the outer edge of influence of a building type which was important locally, but had no secondary influence.

The Framed Houses of Massachusetts Bay, 1625-1725, Abbott Lowell Cummings, Harvard, 1982 (paper), 280 pp., illus., \$12.95 pb.

Texas Log Buildings, A Folk Architecture, Terry G. Jordan, University of Texas Press, Austin, 1982 (paper), 240 pp., illus., \$9.95 pb.

Robert Winter:

COUNTRY PATTERNS

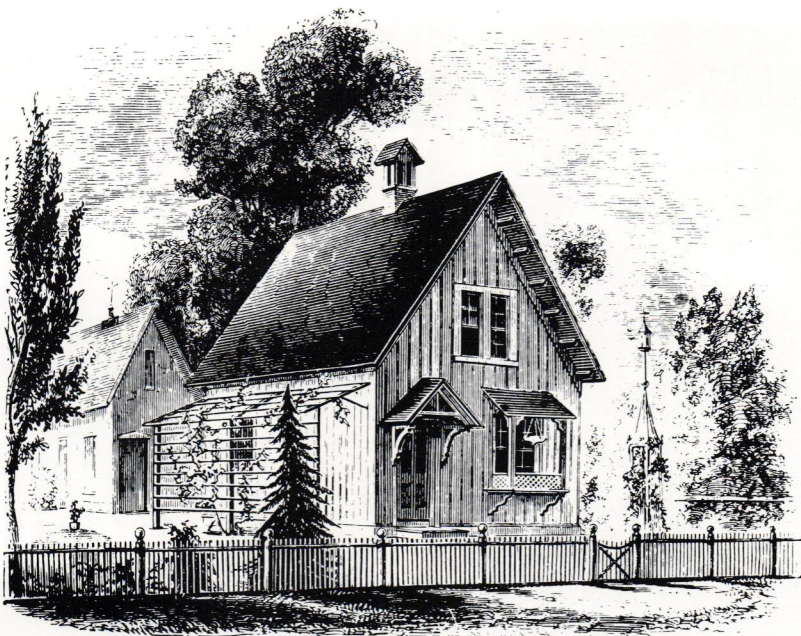
HOUSES AND COTTAGES, 1893

MODERN AMERICAN DWELLINGS, 1897

DONALD BERG, editor

We are seeing a flurry of reprints of 19th century architectural pattern books, which were the chief means by which architectural ideas were circulated in America before journals such as *Architectural Record* completely took over the function. To these pattern books we owe the surprising similarity in styles and modes of living from coast to coast. Publishers such as Antiquity Reprints should be commended for reviving them, for they not only minister to nostalgia and entertain the eye jaded by the banality of Modernism, but give social historians fascinating material on the changing patterns of American life. The slow migration of the water closet from the backyard to the back porch to the upstairs bathroom is only the most obvious of the phenomena that they illustrate.

For forty dollars or more, you could obtain by mail complete working drawings for your dream house.



COTTAGE, BY H.W. CLEVELAND AND WILLIAM & SAMUEL D. BACKUS.

The three books reviewed here are selections from different periods and different architects, but in tandem they trace the growing expansiveness of American life. *Country Patterns*, the earliest in point of time, is the broadest in subject matter as well as in time span. The editor had an opportunity here to show the changing patterns in American homes. Unfortunately, Berg treats the 40-year period as a static unit, mixing entries from the 1880s with entries of the '50s. In terms of style it would appear that the houses *were* pretty much the same—Gothic. But this, as we all know, is not any more true for rural America than for urban America. Some of the individual selections, however, are fascinating, particularly those that deal with gardening—which, along with the Gothic style, is the unifying theme of this book.

Houses and Cottages contains selections from the work of D. S. Hopkins, a Grand Rapids architect forgotten now even in Grand Rapids, but, in the 1890s, a successful producer of house plans marketed throughout the United States.

For forty dollars or more, you could obtain by mail complete working drawings for your dream house, chosen from an elevation and floor plan in a catalogue.

Although not nearly as entertaining an architect as the California designers Samuel and Joseph Cather Newsom, who also produced pattern books, Hopkins was no slouch. His merging of American colonial detail with Queen Anne forms undoubtedly explains the popularity of that style in the 1890s, and must have been (how do we establish proof?) an influence on other architects. Certainly he spread the word.

Modern American Dwellings is composed of a variety of drawings originally published in *Carpentry and Building* magazine. This journal was based in New York, which accounts perhaps for its conception of architecture as something that occurred mainly east of the Mississippi. That bias should not, however, have prevented the latter-day editor from searching further afield to present a cross section of American taste. In fact the criteria for selection is not at all clear in any of these reprints, and none of

them includes an introduction which might explain matters. We are left with books that are merely “interesting.” Nevertheless, the zealot for Victoriana will find much to digest in them.

Country Patterns, 1841-1883, Donald J. Berg, editor, Antiquity Reprints, Box 370, Rockville Centre, New York, 1982, 88 pp., illus., \$8.00 pb.

Houses and Cottages, 1893: A Collection of the Designs of D. S. Hopkins, Donald J. Berg, editor, Antiquity Reprints, 1982, 48 pp., illus., \$6.00 pb.

Modern American Dwellings, 1897, Donald J. Berg, editor, Antiquity Reprints, 1982, 80 pp., illus., \$7.50 pb.

Stephen Tobriner:

SPANISH FOLK ARCHITECTURE: THE NORTHERN PLATEAU

LUIS FEDUCHI

This is the first of a five-volume collaborative survey of vernacular architecture in Spain—a survey which originally appeared in the same format in Spanish in the early 1970s. In the 373 pages of this first volume there are more than 1,300 photographs and drawings of humble dwellings surviving in the rural countryside and villages of Spain. The visual survey takes the reader across the Meseta plateau, the central *massif* of Spain. Within the boundaries of the surveyed area are the entire ancient kingdom of León and much of old Castile, partitioned into the present provinces of León, Zamora, Palencia, Valladolid, Burgos, Longroño, Soria, Segovia, Avila, and Salamanca.

Even a seasoned traveler familiar with Spanish towns like Valladolid or Avila will have a hard time placing the scores of small villages which appear in this survey. Here we find the quiet half-

... the strange circular dovecots of Monteiglesias; the oval stone pallazas of Paradela ...

timbered adobe houses of Sahagún and Valencia de Don Juan, inexorably disintegrating before us; the strange circular dovecots of Monteiglesias; the oval stone *pallazas* of Paradela clinging like limpets to their slopes; the elegant woodwork of the balconies of Vinuesa hovering on the sides of pristine stone houses.

The author's stated purpose in publishing this series was to survey the folk or vernacular architecture of Spain, and to present the visual documentation before these humble monuments of Spain's architectural heritage totally vanish. The author, an architect himself, organized a team of architectural students who collaborated in the survey.

In this first volume we are introduced to the series in a rather short and simplistic essay on the evolution of shelters and dwellings, containing such statements as "With this wall, Man created space on a human scale." But as the text draws closer to the particular, treating types of houses, their construction, and their historical development, it improves. In spite of the many slips in translation (masonry is described as "rubble and ashlar"), the text is extremely informative, if a little disjointed. But never mind, the bulk of the book, the heart of the study, is the survey itself.

Each surveyed province is introduced by a map and a short summary—often very impressionistic—of the geography, culture, and architecture to be found there. Towns and villages receive at least a two-page spread of photographs and drawings, identified by an illustration key. A few paragraphs read like a field diary, giving us a researcher's impression of the place. The visual presentation is evocative; the camera picks up blocks of houses, whole façades, or perhaps some curious detail, mimicking the selective darting of the eye.

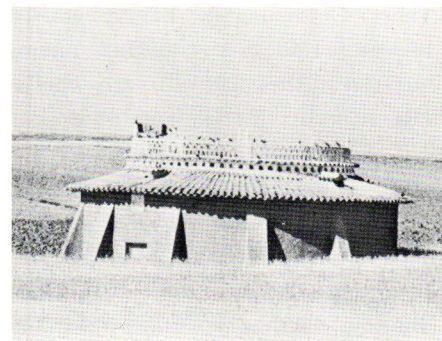
This book is a valuable reference work on the look of vernacular Spanish architecture. The first volume, like the



GALLERIED HOUSES IN CANDELARIO

succeeding ones, is copiously illustrated; a researcher looking for a particular construction detail or building configuration would be able to find it here. Although in scholarship and detail it falls short of other national surveys, like Italy's *Richerche Sulle Dimore Rurali in Italia* (a 24-volume study of vernacular Italian architecture, published by Olschki in Florence), *Spanish Folk Architecture* delivers the bulk of its visual material to us in a pleasing, informative, and compact format.

Spanish Folk Architecture: Volume I—The Northern Plateau, Luis Feduchi, trans. by Diorki, Editorial Blume, Milanesado and Barcelona, 1977 (distributed by International Scholarly Book Services, Beaverton, OR 97075), 389 pp., illus., \$59.95.



DOVECOT IN FRECHILLA

Elizabeth Merrill:

FRENCH STYLE

SUZANNE SLESIN and STAFFORD CLIFF

THE LOS ANGELES TIMES CALIFORNIA HOME BOOK

CAROLYN MURRAY

THE IDEAL BOOK OF INTERIORS

PETER DOUGLAS

Everyone who goes to France tries to bring back something of the experience: my own method is to carry back a suitcase of *Cosse-Duval* brown sugar cubes. *French Style* is a more stylish and probably more successful attempt but the object is the same: to capture the atmosphere of France by focusing on the unique and particular objects that are characteristic of it.

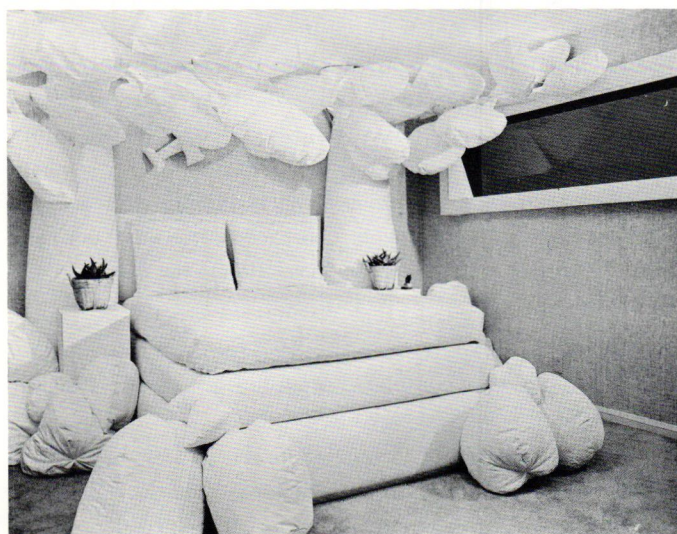
French Style is the handsomest of the square format books on interiors. The publisher, Clarkson Potter, is well-qualified to produce design books in this format, having originated *High Tech* in 1978 and *American Country* in 1980. The designer, Stafford Cliff, was an innovator of the square format with *The House Book* in 1974.

The book is a generous object, filled with page after page of sumptuously photographed, object-filled rooms. These rooms, containers as well as backdrops, are uniquely and deliciously French: high ceilings, moldings, and tall shuttered windows, framing settings also unmistakably French.

The objects in these rooms illustrate, as the text emphasizes, the availability of heritage in France, as well as the ability of the French to mix not match disparate objects, old and new. The resulting complexity appears in room after room, on wall after wall, atop table after table. The vitality of these objects—chairs, pitchers, pots, boxes, pillows, baskets, plates, quilts, and jars—comes tumbling out of the pages. Clearly someone lives here. These frozen images reflect human presence and dwelling over time. Someone chose each box and pot, and placed it with care in space, and in relation to the rest. As Slesin says:

The French rarely seem to start decorating from scratch, nor do they ever consider a room finished... "it's just a matter of rearranging as one goes along."

Some places seem to accommodate this process better than others. In *French Style*, the strong character of the rooms does not preclude expression within them; the expression in fact



enriches the character. For those interested in designing environments that complement people's lives, *French Style* is exemplary. The photographs, by Jacques Dirand, are exquisite.

Turning from this to the *Los Angeles Times California Home Book*, one can only ask, Whose home? California style? Where are these places? Who lives here? It looks like no one is home, ever. Everything is tidy; the complexity inherent in dwelling over time, so vividly portrayed in *French Style*, is altogether lacking. The people in these homes started at zero, ignoring California's rich heritage, the chance to mix the old with the new. In many of the photographs the rooms have disappeared altogether, leaving isolated objects suspended in blank, edgeless space.

This is a how-to book: how to organize a refrigerator, how to stencil a mailbox, how to set a table, how to paint walls, floors, furniture, faces, and eggs. It is not a book for designers.

Neither is *The Ideal Home Book of Interiors*, an apparent effort to follow, ten years later, in the venerable footsteps of *The House Book*. But this book, also English, has little to offer. There is some evidence of human habitation, but it is not very inspiring. These are sad rooms, listless containers of isolated, lonely objects. The text makes a virtue of this: "Objects such as the television set are simply placed on the floor." With listless photos to match, this is a book to be simply placed in the trash.

French Style, Suzanne Slesin and Stafford Cliff, photographs by Jacques Dirand, Crown, 1982, 288 pp., illus., \$35.00.

Los Angeles Times California Home Book, Carolyn S. Murray, Abrams, 1982, 216 pp., illus., \$35.00.

Ideal Book of Interiors, Peter Douglas, Blandford Press, 1982 (distributed by Sterling), 128 pp., illus., \$19.95.

Above left: PAINTED AND LACQUERED BED WITH LACE PILLOW AND EMBROIDERED COVER, IN A SUBURBAN PARIS HOME.

Left: BED, LA TIMES CALIFORNIA HOME BOOK

Elizabeth Merrill: NEW LIVING IN OLD HOUSES

FRANK WERNER

Many people renew and recycle their houses today out of necessity rather than inclination, and only a few have the privilege of creating new living in such extraordinary structures as these: manors, mansions, inns, farmhouses, barns, carriage houses, rowhouses, park pavilions, and warehouses. *New Living in Old Houses* provides 37 magnificent examples, in places like Georgia, Wisconsin, Denmark, Germany, and Tunisia.

Despite the rarity of the examples, the underlying attitudes toward remodeling, restoring, and renovating are relevant to anyone with an interest in the theme. The introductory text provides an overview of the alternatives and a discussion of the controversies that surround them.

This book achieves a sense of intimacy in spite of its scope. What is delightful as well as useful is that we are given a full exterior public view of the house in question, before being allowed private glimpses of remodeled interiors in photos, plans, sections, and axonometrics. The best magazines, like *Abitare*, do this routinely, but in most cases the presentation is fragmentary and leaves us nowhere.

The book has substance without gloss. The understatement of its mostly black and white photographs is appropriate, given its architectural emphasis.

New Living in Old Houses, Frank Werner, Abrams, 1982, 160 pp., illus., \$29.95.



Scott Woods: THE OFFICE BOOK

JUDY GRAF KLEIN

It is nice to know what your options are, however up-scale, and *The Office Book* lets you know. A designer might usefully give the book to a backward client, to try to bring him up to date, and anyone moving or renovating their office could benefit from reading it.

The first chapter, "History," is very good. To investigate the history of offices, it pulls in such images as an Edward Hopper painting, a Dürer engraving, an Egyptian funerary model, scenes from *The Maltese Falcon* and *Wife vs. Secretary* (Gable and Lombard), and a well-researched selection of photographs (I would cavil that the reproductions are not large enough).

In "Designer's Choice" (chapter II), we see the offices of some well-known design firms (Vignelli & Associates, Gwathmey Siegel) and, in some cases,

the office of the designer himself (Ward Bennett's, for example, in the Dakota in New York). Each firm or individual is covered in two pages and the reader is given only the briefest exposure to their work. Although the photos are in color, they are again quite small, making it hard to visualize the space in its entirety, or to determine how the parts relate to each other.

The book's frontispiece claims that chapter III, "Elements of Design," "shows you how to make office furnishings work effectively—how to choose the right furnishings, how to use architectural features." The chapter divides the office interior into "elements," including ceiling and lighting, floors, window coverings, doors, and furniture. Each element receives about four pages. The editors have been careful to provide a range of periods and styles for each category, from traditional to modern. Despite all this, I think the book's claim is a bit misleading. All the pieces are here, but putting them together effectively would

require a separate treatise (or perhaps the services of a designer).

Chapter IV divides up the office in terms of its functions—entrances, reception areas, executive suites, secretarial areas, boardrooms, and so forth—each meriting two pages. There is a discussion here of open office systems, pro and con, with examples of successful schemes.

These two chapters are the bulk of the text, and a certain amount of deference should be paid to the editors for trying to cover such a monumental pair of subjects. The chapters suffer, however, from the effort to be all things to all men. In particular, the book's willingness to include obscure office spaces (law firms in Victorians, townhouse conversions), at the expense of more detailed coverage of general office areas and the open office concept, makes it less useful than it might have been. The fifth chapter, which looks at the offices of professionals, suffers from the same problem.

The final chapter, "Planning Office Spaces," defines space planning and sets

out some available devices for visualizing the space in question. As the chapter progresses, however, it becomes more and more a catch-all: there are sections on getting advice from design professionals (which might have warranted a separate chapter), on Warren Platner, and on the firm of Roche, Dinkeloo & Associates. There is also an appendix which explains programming and a myriad of other things, and includes a list of addresses of possible use to the reader.

Is this a book for a designer? I think not. It might be useful to a design student, but I suspect most students would balk at its price. It is really only useful to clients, providing them with images and explanations (the former often too small, the latter often too truncated) that might help them in forming ideas and in talking to designers. Even for them, however, this book is not the last word. I hope Terence Conran is paying attention.

The Office Book, Judy Graf Klein, Facts on File, 1982, 288 pp., illus., \$40.00.

HEADQUARTERS, PRUDENTIAL INSURANCE, NEW JERSEY.



Deborah Kempton: THE OFFICE STYLE BOOK

JUDITH PRICE

It is not by chance that the majority of books about interior design focus on the home. For years businessmen, with the exception of a very few forward-looking executives, considered decoration in the office a frivolous measure. Wives did the decorating at home and no one gave the work environment much attention. Only more recently, as executives spend more and more hours in their places of work, have design and style in the office become not only acceptable, but necessary to maintain a modicum of comfort and sanity. *The Office Style Book*, published as *Executive Style* in 1980, was one of the first books to cover the subject in depth.

Design in the executive office, according to Price, although more pared down than at home, should be an expression of the executive's style; style being a quality that "comes only from recognizing your own best traits and exhibiting them with taste and flair in everything you do"—one reason, of course, why these people are where they are.

The book is not only a collection of photos showing the offices of a few of the world's most successful executives, but a crisply edited and source-indexed catalogue of furniture and accessories. It is a useful book for any designer—or executive, for that matter—who wishes to find at a glance some of the most beautifully detailed items available on the market to date, antiques included. I have personally used the book for numerous client presentations, to illustrate what results are possible, budget aside.

My main criticism of *The Office Style Book* is that the majority of items shown are so expensive as to be unusable for most corporate projects today. This is

definitely not a reference tool for the low-budget job. It is, however, a good photographic collection of beautiful, classic objects. The previous title, *Executive Style*, was more appropriate to its contents, but it remains a book well worth owning.

The Office Style Book, Judith Price, Crown, 1982, 224 pp., illus., \$10.95 pb.

William Coburn:

NINETEENTH CENTURY FURNITURE

The essays in this book and the introduction by Mary Jean Madigan offer brief glimpses into fragments of 19th century furniture lore. The emphasis is on American subjects, and the authors discuss in some detail the stylistic movements and complex artistic contexts in which various producers of 19th century furniture lived and worked.

This is a large book which—in its enlargements of details, occasional diagrams, color photographs of the furniture, and clever page layout—is closer to a coffee table book than an academic treatise. Its essays cover most of the major 19th century styles (empire, rococo revival, art furniture, renaissance revival, art nouveau, craftsman), using furniture makers or types of furniture as examples. Innovative furniture and special designs and materials, such as cast iron, bentwood, and wicker, are also covered. There is even an essay on Andiron-dack hickory. Missing in this panoply are the federal, Duncan Phyfe, Sheraton, and hepplewhite styles from the early 19th century, as well as the colonial revival movement that followed the centennial of 1876. The early styles are perhaps less necessary, but a discussion of the colonial revival movement would have

completed the book's presentation of the different directions taken by furniture design in the last quarter of the 19th century.

The authors' credentials vary, but the essays are all credible discussions of their topics, the best providing succulent tidbits of penetrating scholarship. In keeping with the book's format, none of them is very long. The various enthusiasms of the essayists make the book stronger than it would have been if it tried to speak in a single voice. By expressing a diversity of attitudes toward the furniture of the 19th century, these essays mirror the eclecticism of the work and the period they cover.

The broad cultural values that have propelled the preservation movement in the last decade have also encouraged interest in the artifacts and artistic products of the last century. This book provides some hints about the direction of future studies. A number of the essays (e.g., Hanks on the furniture of Kimbel and Cabus, and on the work of Daniel Pabst, or Douglas on John Henry Belter) complain about the lack of evidence available on their subjects—a sad situation for artists and artifacts which are comparatively young from a historical perspective. But this may be symptomatic of an area of study that has not been pushed very far, and the information and evidence may be just under the surface of public recognition. As more things are brought to light, speculation can perhaps give way to a better-founded knowledge.

Nineteenth Century Furniture is potentially useful to several groups. It provides the consuming public with a sense of the antiquarian value of whole schools of taste, thus inflating the value of certain items in merchants' backrooms. It is also useful to the layman or professional keen on gaining an understanding of this complex historical area.

Some of its complexity is shown in the

essays discussing the period from 1850 to 1880, a period characterized by the interweaving of various aesthetic ideas, all of them of some merit. These ideas symbolized different aspects of the human condition, but within a context of aesthetic moralizing so intense and varied that the arts were in turmoil. The resulting variety in direction and meaning produced the vigorous and interesting furniture illustrated in this volume.

Nineteenth Century Furniture: Innovation, Revival and Reform, Introduction by Mary Jean Madigan, Watson-Guptill, 1982, 160 pp., illus., \$19.95.

Robert Winter:

GIMSON AND THE BARNSELEYS

MARY COMINO

This book is a paperback, but in every way beautifully put together. The cover illustration shows a dining room designed by Ernest Gimson with furniture by Gimson, and by Ernest and Sidney Barnsley. The photo was chosen with care, not only because it is picturesque, but because it illustrates almost all the author's major points—something you realize only after reading the book.

Ernest Gimson and Sidney and Ernest Barnsley were in the second and very productive generation of the Arts and Crafts movement, which flourished at the turn of the century. All three were sons of successful industrialists in the English midlands: the Barnsleys from Birmingham, Gimson from Leicester. They were trained as architects and began their association in London. In the typical gesture of the Arts and Crafts ideology, they moved together to the rural Cotswolds, where they designed a number of country houses, which,

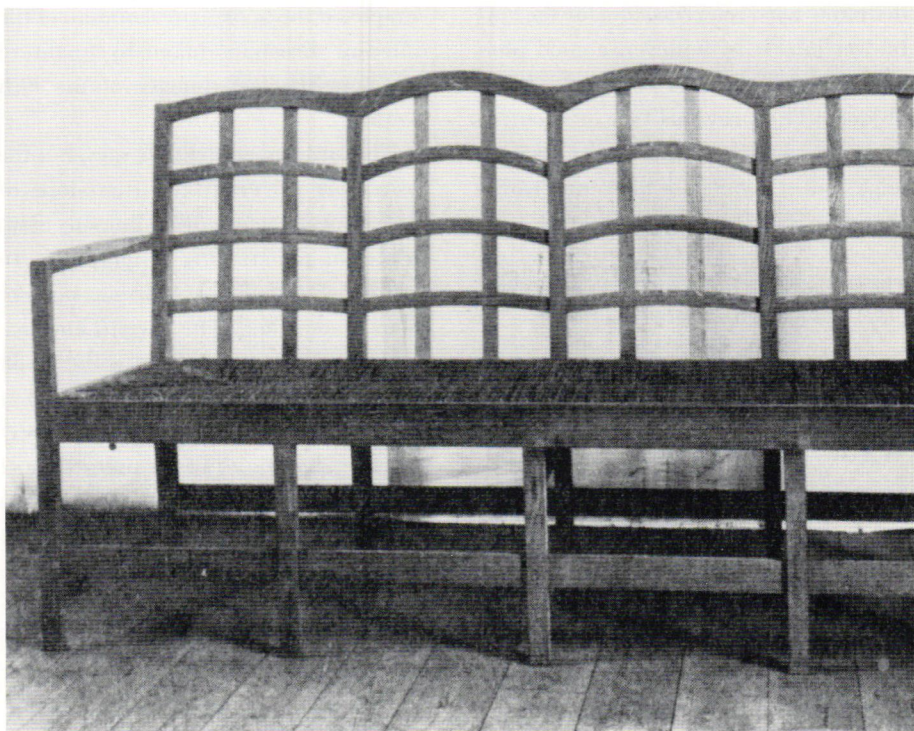
though vast, took their stylistic inspiration from the English cottage.

Their finest work, however, was in the design of furniture derived from the country crafts tradition. Their work in this area bears comparison to the finest work of their contemporaries, C.S.A. Voysey, whom they knew, and Pasadena's Charles and Henry Greene, whom they could not have known.

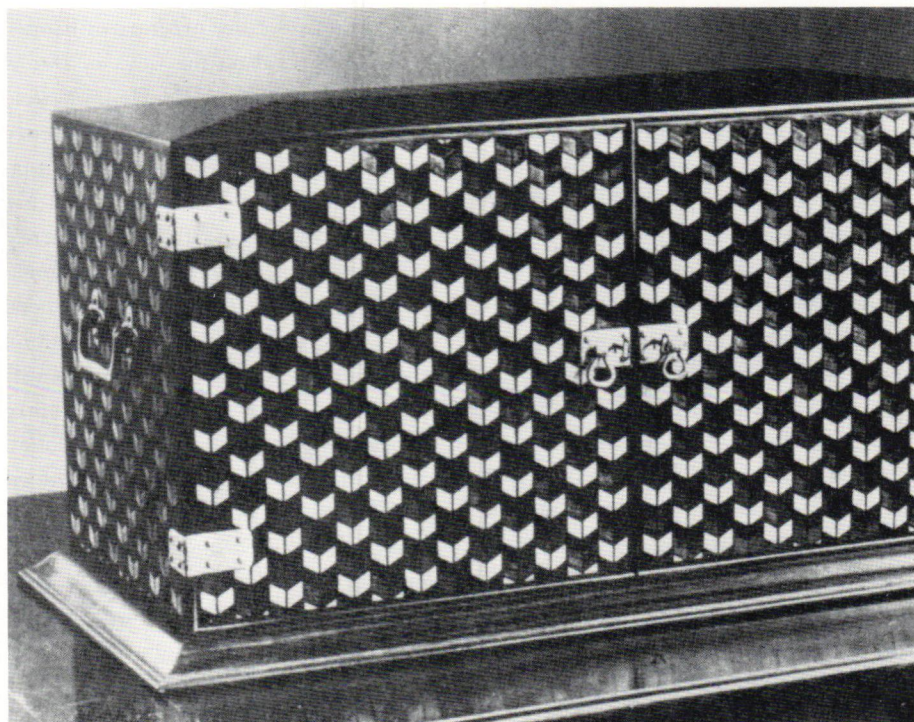
Although the book focuses on the technical subjects of architecture and furniture, and never lets you forget the author's authority on these subjects, it is written with an English grace and appreciation of these men and their art. The technical problems facing the author must have been difficult to resolve: Ernest Barnsley broke away from the group to devote his attention to architecture; Gimson and Sidney Barnsley, though in the same town, always worked separately—Gimson with a large number of artisans, Barnsley alone. Even so, their artistic association in the Cotswolds remained a seamless one, and the furniture and architecture the three men designed and built, whether independently or as a team, can be attributed to the one or the other only by an expert. Comino succeeds in keeping everything straight.

In America, Gimson and the Barnsleys are among the least known of the leaders of the Arts and Crafts movement, perhaps because they concentrated almost totally on their art, and never got involved in reform movements, or in the major commissions that would have given them greater fame. This book corrects the oversight, focusing our attention on three men who created "wonderful furniture of a commonplace kind," in the true spirit of the Arts and Crafts movement.

Gimson and the Barnsleys, Mary Comino, Van Nostrand Reinhold, 1982, 224 pp., illus., \$12.95 pb.



OAK SETTEE BY GIMSON.



CABINET IN HOLLY, EBONY, & WALNUT, WITH SILVER FITTINGS, DESIGNED BY GIMSON.

David Gebhard:

FURNITURE OF SPANISH NEW MEXICO

ALAN C. VEDDER

SPANISH COLONIST FURNITURE

ARTHUR DURWARD WILLIAMS

In *Furniture of Spanish New Mexico*, Alan C. Vedder provides us with a series of photographs of historic examples of vernacular wood furniture, most of which was produced in northern New Mexico between 1776 and 1900. Each piece is captioned (as it would be in a

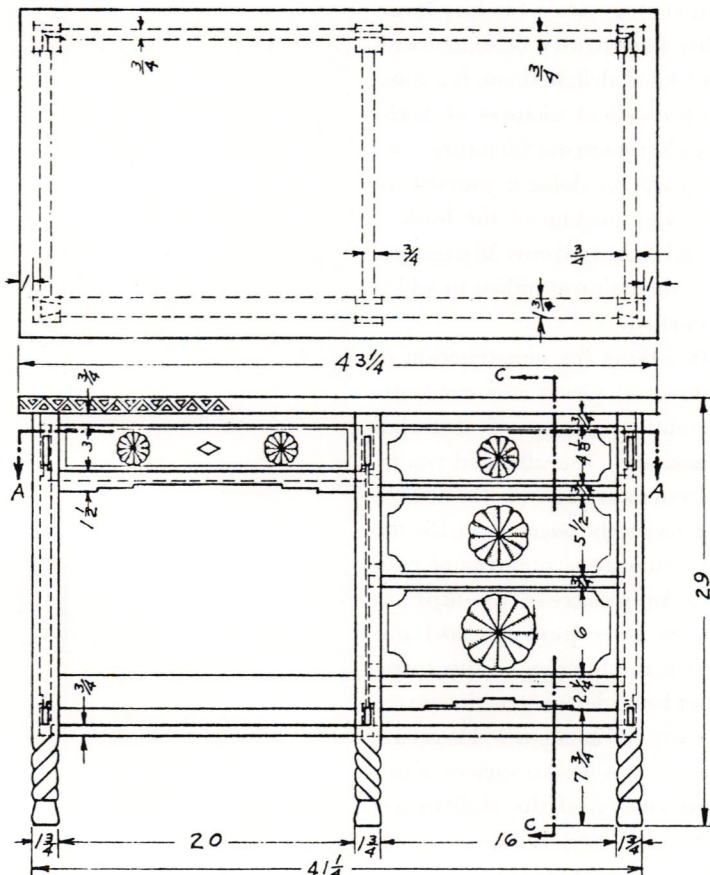
museum catalogue), and discussed in a brief paragraph of text.

The author opens with an outline of the history of Spanish furniture production in New Mexico, followed by a page devoted to construction, and another page discussing the hand tools used. Illustrations of New Mexico Spanish historic rooms installed at the Museum of International Folk Art in Santa Fe, at the Palace of the Governors, Museum of New Mexico, Santa Fe, and at the American Museum in Britain, in Bath, are also included.

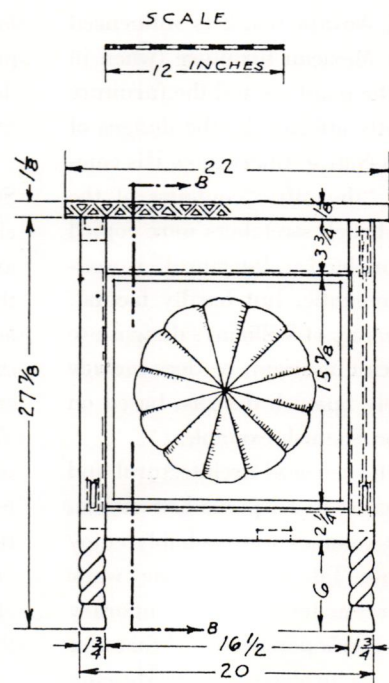
Though brief, Vedder's text and commentary on the pieces are both knowledgeable and sympathetic. It would have been helpful to the reader if a little more background had been provided on 18th

and 19th century furniture design in Mexico and Spain. The author's assertion that "the Spanish were sometimes almost a century behind other Europeans in various art fields" was certainly not true in the 17th through early 19th centuries: the atmosphere of European neo-classicism at the end of the 18th and in the early 19th centuries was strongly reflected in Spanish art and architecture, and even in some of the vernacular furniture of New Mexico. Vedder also avoids discussing the fascinating question of the influences of Pueblo Native American art on the Spanish Colonial furniture of New Mexico. Over the years,

Below: SMALL DESK, FROM SPANISH COLONIST FURNITURE.



Small Desk



there has been an appreciable array of literature written on Spanish New Mexican furniture (and interior decoration), and it is unfortunate that no bibliography whatsoever has been included.

Arthur Durward Williams's *Spanish Colonist Furniture* was written for a decidedly different purpose than the Vedder book: to present the reader with simple working drawings and photographs of the furniture in order to facilitate its construction by modern craftsmen. These pieces, Williams says, "deserve to be widely used and enjoyed in the Spanish type of American home of the present day." The furniture designs illustrated here are not specific copies of historic examples, but are based on "the best elements of design to be found in the Spanish Colonial."

Williams's book was first published in 1941, and the aesthetic atmosphere of his designs is that of the late '30s. Although he decries the Arts and Crafts turn-of-the-century version of Mission furniture, his, too, is of a moment in history, but two or three decades later.

There is a delightful but dated quality to his text, as when he observes that the designs of Navajo blankets influenced early New Mexican furniture (when in fact both the blankets and the furniture were directly affected by the designs of the Pueblo Native Americans). His comment that "the offset contours of the table and bench stretchers were copied from the pueblo [architecture]" is wonderfully romantic, but hardly factual. Although many of Williams's designs are New Mexican in origin, he does include some purely Spanish designs, based on Mexican or Spanish examples.

Given the renewed architectural and design interest in Hispanic historicism, both these volumes will probably enjoy extensive use. Taken together, they work well as source material for contemporary design. Vedder's perspective is that of a historian long involved with the Museum

of New Mexico in Santa Fe, while Williams's is that of a teacher of crafts in the public and Indian schools of the Southwest.

Furniture of Spanish New Mexico, Alan C. Vedder, Sunstone Press, Santa Fe, 1982, 96 pp., illus., \$14.95 pb.

Spanish Colonist Furniture, Arthur Durward Williams, Peregrine Smith, Salt Lake City, 1982, 136 pp., illus., \$7.95 pb.

Robert Winter:

THE FURNITURE OF GUSTAV STICKLEY

JOSEPH J. BOVARO and
THOMAS L. MOSSMAN

If there are, indeed, more highly-skilled craftsmen working today than in the early 20th century when Stickley flourished, this beautifully designed and printed book will delight them. It is illustrated with excellent pictures of Stickley's most characteristic furniture, and elaborate plans for doing it yourself. In fact, the major portion of the book is pictorial and technical; only 38 pages are devoted to the cultural milieu in which Stickley worked.

The directions for construction of Stickley-designed pieces are eminently clear. The authors also specify materials and finishes, and generally lead you by the hand even more carefully than Stickley himself did in the pages of the *Craftsman*. The numerous pictures of construction in progress prompt an observation they perhaps did not intend—that the building of this furniture cannot be undertaken with conventional tools by the amateur in his garage or basement; it requires a variety of mechanical devices and the skill to use them. After all, even Stickley's workshop was highly mechanized.

The introductory material is not as well-coordinated as the technical section. The attempt to introduce Stickley and connect him to William Morris and the whole Arts and Crafts movement in a few pages leads the authors to slight the main influences on Stickley, furniture designers other than Morris and Co. The authors also do nothing with Stickley's influence on other furniture designers of the period, but their work does not claim to be definitive.

The book does raise a final question: Why, considering the amount of interest in Stickley, is there still such a paucity of good critical work on him and his work? Perhaps this beautifully produced volume will encourage the serious study of this important American craftsman.

The Furniture of Gustav Stickley: History, Techniques, Projects, Joseph J. Bovaro and Thomas L. Mossman, Van Nostrand Reinhold, 1982, 175 pp., illus., \$18.95.

Glenn Lym:

CITY OBSERVED: BOSTON

DONLYN LYNDON

SPACES: DIMENSIONS OF THE HUMAN LANDSCAPE

BARRIE GREENBIE

MANHATTAN: PEOPLE AND THEIR SPACES

ROBERTE MESTDAGH

THE SOCIAL LIFE OF SMALL URBAN SPACES

WILLIAM WHYTE

At a time when architectural criticism is focused on particulars of style, it is refreshing to find four books with urban perspectives spacious enough to include the lives of human beings as ingredients of design.

Taken together, the four books reviewed here give us a picture of city design in the context of human activity. Each book presents its analysis through photographic or written tours of major cities, but the quality of the analysis varies with the author's method.

Donlyn Lyndon's *City Observed: Boston* is a substantial work, witty, well-written, well-designed, and full of photographs taken expressly for the book by Alice Wingwall. Compared to books on San Francisco Bay Area architecture, Lyndon's work comes across as a love affair with a city and its history, not just with individual buildings or the careers of a few architects. Compared with Reyner Banham's trend-setting book on Los Angeles, *City Observed* is a careful book; you sense that Lyndon has touched the buildings. If Banham drove through Los Angeles, Lyndon walked Boston—a good thing to do in a town laid out when the horse and one's feet were the only forms of transportation, and where practically every square foot is related to the nation's early history.

The hallmark of the book is its architectural sensibility on a place-to-place level, Boston observed through the history and exterior order of its buildings and building ensembles. Lyndon views Boston as an architectural setting resulting from a unique series of human and geographic events. As he walks, he gives us

a sense not only of the city form but of the social and architectural history that determined it.

Lyndon is particularly good at describing how a building has adjusted to its immediate physical circumstances and to the effects of history, and the irony this sometimes brings to it. Discussing the Old State House, he notes:

When affection for the building and its Colonial connotations paled in the middle of the last century, it was leased out as a commercial building and festooned with mercantile signs. . . . Among the features of the building least admired by citizens of the newly formed republic were a lion and unicorn embellishing the gable at the State Street end, emblems of the power of the British throne. Removed in a bit of patriotic censorship, they have since been restored, to the everlasting credit of resurrectionists. . . . Not surprisingly, [the Old State House] is perhaps best known from a Paul Revere engraving of the Boston Massacre, which took place in the street beneath [its] balcony.

Lyndon has a marvelous sense of building ensemble, of buildings that stand out due to history or form, and of buildings carefully receding to the background and set against wonderful, endearing details. His portrayal of Government Center is apt:

Periodically, agglutinative Boston gets to be too much for its visionaries and they seek a new and smoother order. . . . the Government Center project has totally changed the face of a substantial segment of downtown Boston, creating great new open spaces of a scale previously unknown in these parts. . . . The great strength of. . . the [city hall] design is that the architects took [the Pei site plan's]. . . volumetric constraints neither as a bureaucratic limit. . . nor as a geometric volume to be elegantly gift-wrapped, the way Pei himself might have done. They took it as a site to be filled with the dramatized acts of building.

Lyndon's method, storytelling, is informal enough to accommodate whatever he might find, and supple enough not to distort his observations. It can attend not only to buildings but to the found places between them: vistas, plazas, sculpture, what was there, what could have been there, the nature of the space it creates—sometimes to the detriment of the setting. Interspersed with Boston's landmarks are a minor North End intersection, an about-to-be-abandoned South End subway station, and the Sears Crescent corner teakettle, which:

. . . takes its place among the codfish in the State House, the unicorn on the Old State House down the street, the grasshopper atop Faneuil Hall and the Citgo sign above Kenmore Square as loony Boston objects of affection.

Lyndon is the one architect among the authors reviewed



OLD STATE HOUSE, BOSTON

here; just as his book is distinguished by its architectural sensibility, it is limited by the scope of that sensibility. He curiously ignores the overall urban form of Boston's Hub. His book, like most architectural guides, includes maps more useful for touring than as overall area site plans conveying the order of the locale. He also avoids consideration of the internal order of the buildings he discusses.

A larger edition of *City Observed: Boston* would benefit from the addition of plans and sections; this one relies exclusively on text and an occasional photograph, which does not satisfy the need of the reader who does not live in Boston for visual reference. The photos only tantalize us; we want to see more of the wonderful oddities that Lyndon and Wingwall find.

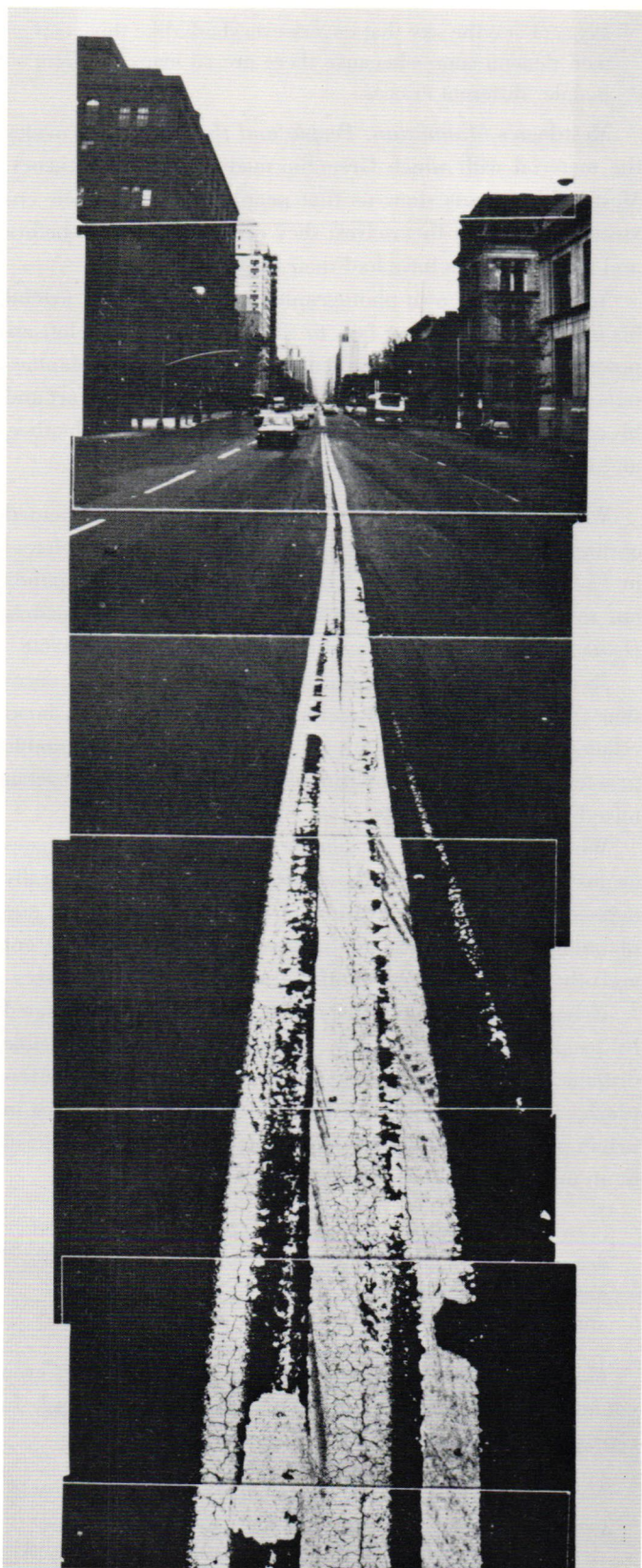
If Lyndon's story of Boston is a witty, careful, irreverent look at one city, Barrie Greenbie's *Spaces: Dimensions of the Human Landscape* is a slapdash tour of cities around the globe, driven by a simple grand theory. Of the four books reviewed here, Greenbie's is by far the most dramatic and brave in its intended scope.

Greenbie believes the role of city design is to support the human effort to create community. In quite rough but ultimately rewarding reading, he distinguishes two distinct forms of community: "proxemic," based on territoriality, proximity, and small group loyalties; and "distemic," a community based on worldly, transcendental values. He argues that man can and should transcend village-like community based on territory ("proxemic place"), and create "distemic place:"

A city park can be the most distemic kind of space of all, uniting human beings in a community of strangers based on the fact that we are indeed one species dependent on the ecosystem of our common earth.

The first third of *Spaces* is devoted to illustrating the urban design features Greenbie claims are required to support territorial community, or "proxemic place"—features such as fences, walks, trees, and buildings, that define the street and call out the separation as well as the connection between the street and the home. Case studies of Bayonne, New Jersey; Springfield, Massachusetts; Jerusalem, and Amsterdam attempt to show that clear boundaries between homogeneous neighborhoods are vital to their growth and interrelationships.

Greenbie does not verify whether the residents of these neighborhoods are in fact aware of the boundaries he finds, or whether these boundaries are really necessary and sufficient to create community. He also does not investigate the possibility that these design features are but one of a number of interchangeable spatial methods for creating this form of community. He simply assumes the correctness of his theory and uses



THIRD AVENUE AT COOPER SQUARE. PHOTO BY ROBERTE MESTDAGH.

his case studies to illustrate it.

Greenbie depicts different transcendental communities ("distemic places"), but does not consider which qualities in a city create and support this form of community. We are left with the impression of a kind of environmental symbol play, territorial community against transcendental community, curiously out of focus and devoid of color:

[Man] has the capacity to transcend... compulsive small group loyalties and territorial defensiveness. The opportunity to make this transcendence is essential to the full flowering of human personality. Provision for the right conditions is the main historic function of cities. Those conditions require that we not mistake cities for villages or allow cities to be governed by village ethics.

Greenbie does not consider that one type of community can arise from the other, or that they can coexist. By not coming to terms with the relationship between these two forms of community, his historical accounts distort his otherwise interesting descriptions of transcendental community. Greenbie touches on the symbolic tension between state government and the university in Madison, Wisconsin, yet sees the messier aspects of that tension—the 1960s anti-war movement's more violent moments—as instances of dreadful "proxemic" place-making. Does this mean that "distemic" places are always orderly?

At the other end of State Street there eventually emerged the University of Wisconsin, crowned by Bascom Hall... a cupola which echoed the capitol dome... But then proxemic neotribalism, the eternal threat that hangs over all distemic relationships and institutions, ran rampant during the student protests against the Viet Nam War.

A book so wide-ranging in its thesis and so rich in examples should not be undone by the lack of development of both. Perhaps fewer, but more thoroughly developed examples could have elucidated "the right conditions" to create distemic place where proxemic place might have been, or suggested how distemic place could arise out of rather than in opposition to proxemic place. *Spaces: Dimensions of the Human Landscape* lacks the Lyndon book's looseness, the humor to accept the variety and spice of city life, rather than try continually to relate it to a particular point of view.

Example and not theory drives Roberte Mestdag's *Manhattan: People and their Spaces*, 18 interviews with residents of New York City, interspersed with Mestdag's photographic compositions—panoramas and street details, pieced together into panels depicting successive street intersections, and 360-degree views around a shoreline or an alleyway. The 8½ by 11-inch format of the book is too small to do justice to the richness of these photographs. Only when one photograph is allotted to a

... People re-imagine their environments ... before and after designers have had their chance.

single page does the vitality and flavor of an area come to the surface, but then just barely, given the book's grainy reproduction process.

As an artist, Mestdagh presents the reader with examples and lets him draw his own conclusions. His photographs slice through the city like a blade, but the result is New York on the outside, viewed by someone not allowed to venture indoors. This exterior quality is a distraction from the interviews, which each give a coherent image of the city from a unique domestic point of view:

[Social scientist:] We do a great deal of penthouse gardening, and in the summertime we live outdoors up there. But it is really too small for us to live in, so ... eight floors below our penthouse, we have a great big conventional ... apartment. It's an inconvenient way to live, but ... each expresses different elements of my personality.

Mestdagh's interviews are examples of how a broad theoretical concept like Greenbie's fails to take into account human ingenuity in forming community. The physical boundaries of front steps, fences, front bushes, and sidewalks, which Greenbie argues are needed to separate and thereby support home and neighborhood, are simply absent from the accounts of Mestdagh's subjects. Some have discovered ways of living that support their sense of home set apart from the city's hustle and bustle:

[Musician:] One of the reasons I like this part of town is that we are near the river. There is a large area of land where you can walk for a couple of miles down by the river and virtually not see anything but sand and water and be at a certain distance from the buildings, which is just marvelous. This is still a large area for importing and distributing food, so there are trucks coming in and starting at five, six o'clock in the morning, but by now [mid-afternoon] most of the activity has ceased.

Others resort to the facile power of imagination to carve out the space they need in the city:

[Beauty consultant:] I can walk down the street, and if there are many people around me, I can't see them. I walk in my glory, and whoever I want to be at that moment, that's who I am.

Mestdagh's interviews show the skilled adaptations by which individuals create their life's spaces. They also touch on how these same adaptations sometimes give people a sense of world community—what Greenbie would call distemic place—in the urban landscape:

[Secretary:] I always look at the sky. I like to be reminded that there is nature around all the buildings and the people and the uptight things that happen, that there is also the

sky ... I see the sky that covers everybody like this common denominator—because there are so many different people, different crazies.

Mestdagh's *Manhattan: People and their Spaces* provides the material with which Greenbie might develop his theory. Mestdagh's friends show us that people re-imagine their environments to suit themselves; they rework their cities before and after designers have had their chance.

Yet Mestdagh's own photographic method does not extend his interview material; it fails to capture the images—loft-as-power-and-solitude, or the all-encompassing-sky-over-Manhattan—his interviews so vividly depict. His photographic art and his collections of personal images do not expand on each other, and in the end are not really compatible.

William Whyte, the social scientist, the least design-oriented of these authors, uses photography as his primary research tool in *The Social Life of Small Urban Spaces*. His book expands our urban sensibility in much the same way the Jane Jacobs's *Death and Life of Great American Cities* did in the early 1960s.

Jacobs also wrote of the social and physical circumstances that contribute to the rich and subtle fabric of neighborhood relations. Her work made a case against the then-fashionable practice of site planning by zoning; now we accept and revel in mixed-use urban projects.

Whyte's book deserves similar attention now. He argues against the conception of urban places as simply architecturally defined space—a vivid feature of current Post-Modern site planning, and one of the major drawbacks of Boston's recent and otherwise benign civic ventures, as Lyndon's book stresses.

Urban space for Whyte is space that is used and appreciated by people: a simple concept, not like Greenbie's intangible distemic place, or the idiosyncratic personal images of Mestdagh's 18 people. Whyte looks at simple things that people do in urban places: sit in sun and shade, eat, chat next to a waterfall in an urban park, and look at other people:

... a mime walks up to two junior-executive types and draws a huge square in the air. The crowd laughs and the junior-executives laugh. ... These moments are true recreation.

Many of Whyte's conclusions are not apparent, or are even counter-intuitive at first, but become obvious and simple in retrospect. For example:

No matter how many variables we checked, one point kept coming through ... The most attractive fountains, the most striking designs, cannot induce people to come and sit if there is no place to sit. ... People tend to sit most where there are places to sit ...



PALEY PARK, NEW YORK CITY.

Whyte and his colleagues set up their camera to examine street corners, and found that meeting and conversing took place right in the middle of the busiest flows of pedestrian traffic, not in quiet eddies. He observed how the life of a plaza begins on the street corner nearest it, and is enhanced by the shops, displays, and comings and goings in entryways as the street proceeds to the plaza. The sidewalk in front of the plaza acts as a foyer to the plaza itself, which may be level with the sidewalk to accept its people, or depressed below street level, its activity a draw for the people on the street.

The area where the street and plaza or open space meet is a key to success or failure. Ideally, the transition should be such that it's hard to tell where one ends and the other begins... [The few steps up from the street to Paley Park in New York City] are so low and easy that one is almost pulled to them. They add a nice ambiguity to your movement. You can stand and watch, move up a foot, another, and then, without having made a conscious decision, find yourself in the park.

Whyte makes many wonderful observations: on the different uses of fixed chairs versus free-to-move chairs versus benches versus low walls; dealing with plaza bums; the self-regulating nature of urban spaces. In the end he concludes that:

Given the basic elements of a center city—such as high pedestrian volumes, and concentration and mixture of activities—people in one place tend to act much like people in another...

By looking at simple things people do in urban space, Whyte has gotten around the polarities that complicate the Greenbie and Mestdagh books. Where Greenbie sees the conflict of tribal identity with higher values, and Mestdagh sees personal imagery set against abstract building form, Whyte sees a natural choreography of people, sun, food, benches, and urban space:

When I walk down a street I have long studied, I am often enormously pleased to see what is going on... They are acting as they should be acting. There are two women in a 100-percent conversation in just the right spot. There is a schmoozer rocking up and down on his heel. There are two men exchanging goodbyes. Soon they will begin all over again.

Whyte's approach, built on moment-to-moment events, is more direct than Greenbie's or Mestdagh's, but not less heady.

The evolution of cities is a complex tale; the success of each of these four books depends on how it copes with this complexity. Lyndon revels in the city's stories and in its nooks and crannies. Whyte asks simple questions of the city's street life, and his photographic method helps him arrive at direct answers. Greenbie's work, valiant in its scope, is confounded by its method; his theory, though promising, is not enriched by the generous written and photographic case studies. Mestdagh's book also poses methodological problems; the gap is too great between the New York that he photographs and the New York that emerges in his interviews. Only *The City Observed: Boston* and *The Social Life of Small Urban Spaces* create a coherent view of the city, simply because they make no attempt to reduce it to a snapshot.

The City Observed: Boston: A Guide to the Architecture of the Hub, Donlyn Lyndon (Photographs by Alice Wingwall), Random, 1982, 317 pp., illus., cloth, \$18.00; paper \$7.95.

Spaces: Dimensions of the Human Landscape, Barrie B. Greenbie, Yale, 1981, 448 pp., illus., cloth, \$47.50; paper, \$14.95.

Manhattan: People and their Spaces, Roberte Mestdagh, Thames and Hudson, 1982, 143 pp., illus., \$12.95 pb.

The Social Life of Small Urban Spaces, William H. Whyte, The Conservation Fund (1717 Massachusetts Ave., NW, Washington, D.C., 20036), 1980, 125 pp., illus., \$9.50 pb.

Dora Crouch:

THE GENESIS OF NOTO

STEPHEN TOBRINER

The old city of Noto, built on a hilltop in southeastern Sicily, was thoroughly destroyed by the earthquake of 1693. After several years of local wrangling, the Spanish government decided to rebuild Noto on a lower site, closer to the sea. *The Genesis of Noto* is a history of this undertaking, and the first comprehensive study of any Italian city of the 17th or 18th century, outside of Rome. The author, Stephen Tobriner, has set himself a major task. On the whole, he has handled it well.

The Genesis of Noto has five parts. The first, "Politics and Planning of Urban Recovery," takes up such questions as why the old site was no longer satisfactory, how the new site was selected, and who benefited or suffered from the move. The second part, "The Growth of 18th Century Noto," analyzes the urban form of the city, with its two grids, and the dramatic string of open spaces along its main street. The main street, the *Corso*, ran halfway down the slope, east-west, and was intersected by the north-south axis that linked the two major churches of the city—one on the summit and one on the slope. The open spaces at the churches and along the *Corso* functioned as outdoor rooms for the city's inhabitants, while the rest of the city was divided into more or less regular blocks by the two grids.

Part III deals with building types and the life they served in 18th century Noto. The types range from formal palaces occupying most of a city block, to lower-class houses which still preserved some ancient Roman elements in their form, jumbled into the interiors of blocks. Palaces, churches, and some religious houses were built in a style which, in its fusion of motifs and elements, and its typical use of one kind of stone, gave Noto an unusual degree of unity in its visual appearance.

The well-preserved 18th century city was largely the work of three architects—Gagliardi, Sinatra, and Labrisi. Part IV traces the origins of these men and discusses their work, using their own plans, elevations, and sections to complement modern photographs of their buildings.

The book concludes with a brief discussion of the factors, notably poverty, that helped preserve Noto's 18th century appearance. Several appendices follow which reprint relevant documents and provide a catalogue of the religious houses and palaces of the city. There is also a quite adequate bibliography.

By his examples, Tobriner brings out "the appearance of stylistic unity" in Noto. At the close of his discussion of Noto's 18th century buildings he concludes:

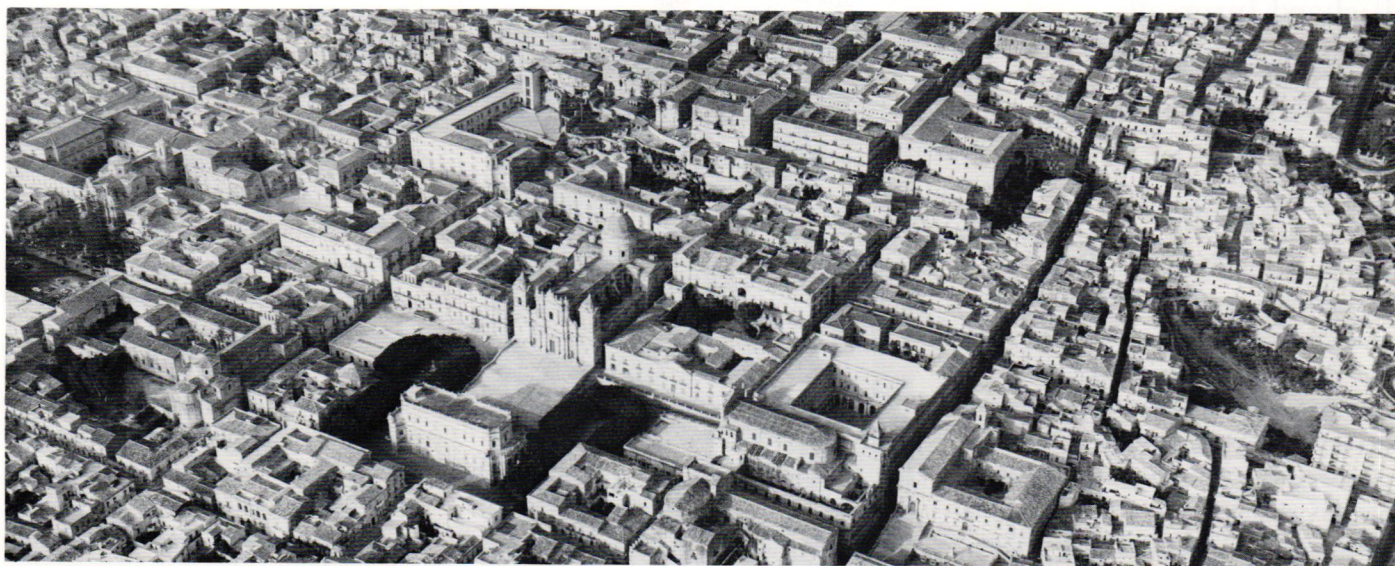
Every major building in Noto was altered during the course of its construction in the 18th century or in later periods. Each revision added another dimension to a building's meaning and usually brought it closer to other evolving Netinese buildings. . . . No structure in Noto is stylistically isolated from the rest. Parts of seemingly homogeneous buildings are actually creations of diverse eras and any number of aesthetic sensibilities. All of Noto's architects may have at one time or another worked on each of Noto's major buildings. Their use of ornaments and repeated motifs combines with an over-all dependence on the same classical models to further strengthen the ties between buildings in Noto. Noto has neither the appearance of a riotously ornamented provincial town nor of a completely up-to-date Baroque city. It hovers between the two extremes, creating a unique visual environment.

The unanimity among Noto's architects in terms of their aesthetic sensibilities—the way Renaissance orders and other ornaments are used, and the spatially conservative façades and interiors—is enhanced by a consistent use of the native golden-colored stone, "a happy consequence of nature."

Of the three Netinese architects discussed, Rosario Gagliardi was the first and most important, although he was only rediscovered in the years after 1950. Besides producing a treatise on architecture (a fair portion of which is reproduced in this book), Gagliardi was responsible for the churches of S. Maria dell'Arco, S. Chiara, and S. Domenico. The first two occupy prominent positions one block from the main plaza, while the third fronts on a plaza of the same name, a former market square.

Vincenzo Sinatra was the architect of Noto's astonishingly rococo city hall. Paolo Labrisi built the house of the Crociferi fathers. "His work demonstrates what a provincial 18th century architect could [create] in a town the size of Noto [a town of about 12,000], a unique and visually satisfying city."

The book's illustrations are arbitrarily divided into 177 plates, eight figures, and eight maps. These are interspersed through the text, printed on the same paper, and have no particular characteristics to distinguish them from one another. It is difficult to see what advantage is gained by the triple numbering. The illustrations are both beautiful and well-printed, but the difficulties in using them make reading the book a rather exasperating experience. To cite the worst example: plate 81 is the Astuto Palace; remembering that there is a map of palaces, the reader may want to locate this one on the map. This involves first turning to the List of Maps (page 18), to find that the map of palaces (Map 8) is on page 115. Palaces on the map are numbered but not named, and the caption refers the reader to numbers appearing on another plate, that of the



NOTO, AERIAL VIEW.

Labrisi *veduta* (view). The caption itself does not explain the numbers.

The Labrisi *veduta* is found at Plate 17, with no numbers visible, but with an 18th century caption, in script, containing numbers. Plate 19, however, a closeup of the center of Plate 17, does have some visible numbers, but no identifying caption to explain them. Back to Map 8, where the last sentence of the caption suggests, "see Appendix 2." This appendix, which deals with palaces, notes that it is difficult to identify palaces from Labrisi's *veduta*, and goes on to provide, at last, a chart that corresponds to the numbers on Map 8. Thus we finally learn that the Astuto Palace is number 45a (although the reason for the subscript "a" is never explained).

Reluctantly one concludes that a stated aim of the book, to have "the text, plates, maps, and documents . . . work together to explain the city to the reader," has been met at best imperfectly. Further evidence of lapses in the pursuit of this aim can be seen in the plates themselves, which do not always follow a strictly numerical order. For example, Plates 86-89 face Plates 93 and 94, with 90, 92, and 91 following. This is a trivial problem, though, compared to the lack of coordination between the illustrations.

On an intellectual level, Tobriner succeeds in his stated purpose: to relate the physical history of the city as a manifestation of its social life—"how its buildings and plan worked in the context of the society which created them." He is stronger, however, on what the city looked like than on how it was used.

Tobriner explains that available documents make it easier to identify the contributions of individual architects than those of their patrons. Knowing which families or confraternities endowed which monasteries, for example, would tell us a great

deal about the way the community lived in its buildings; unfortunately, this is rarely discussed. In the appendices, it is noted that members of particular local aristocratic families were residents of certain monasteries in 1748. One can infer dowries for the monasteries, but the interrelation of economic, social, emotional, political, and religious ties is not spelled out.

An urbanist might quarrel with other decisions. Although Tobriner describes the various house types by economic level, he does not seem to have thought of counting them up, so the relative weight of palaces and middle and lower class houses could be felt by comparing gross numbers and typical square footages.

A final quibble: in the footnotes and documents, French comments are routinely translated into English; those in Italian sometimes are, but more frequently are not. To assume that the potential audience for this book is uniformly fluent in Italian seems rather rash. It would be helpful if scholars generally adhered to the convention of quoting in the original language and then providing, without exception, a translation.

Tobriner states that he is trying to reach "urbanists, historians, and architects," and to write the book well enough to attract non-specialists as well. He has succeeded. It is difficult for anyone to comprehend a whole city, and even more so to present it so that those without direct experience of the city nevertheless comprehend it. *The Genesis of Noto* gives us an exquisite city, and is a worthy addition to the small but growing literature of monographs on particular urban centers.

The Genesis of Noto, Stephen Tobriner, University of California Press, 1982, 252 pp., illus., \$95.00.

Richard Ingersoll:

RENAISSANCE ARCHITECTURE IN VENICE

RALPH LIEBERMAN

This book is primarily an album of architectural mug shots of famous Renaissance palaces and churches in Venice. Each image is accompanied by two paragraphs or so of historical background of unremarkable scholarship. Most of the photographs were taken by the author, but unfortunately do not display a keen eye for detail or context. He never seems to get close enough or far away enough to communicate about the buildings as architecture. Instead he seems to have situated himself 15 to 30 feet away from each building and said "cheese." The author has included some good locational maps in the introduction, but no plans of the buildings or details of their locations are provided.

Many good books (not all of them in English) have been published in recent years about the Venetian architecture of the Renaissance. Among them, Andrew McAndrew's *Early Venetian Renaissance Architecture* stands out as a superb, detailed history, well-written and well-illustrated; and Deborah Howard's *The Buildings of Renaissance Venice*, though less handsomely packaged than Lieberman's line-up, is certainly a better introduction to the subject.

Renaissance Architecture in Venice: 1450-1540, Ralph Lieberman, Abbeville, 1982, 144 pp., illus., \$37.50.



Richard Ingersoll:

BAROQUE ROME

ANTHONY BLUNT

It is often said that one lifetime is not enough in which to understand Rome. Each layer of its history is ponderous: the different periods compete for one's attention, and the result is a chronological jumble. One way of getting a clearer idea of the city is to select a single period or century, and pursue it throughout the city. If the period is the Baroque, then this guide to Baroque Rome by Anthony Blunt, who has spent a lifetime studying the period, will be of valuable assistance.

For the period 1620-1750, he has provided a historical and descriptive summary of every Roman church, the most significant palaces, the villas at the city's edge, all of the Baroque fountains, and some special buildings such as hospitals and ecclesiastical colleges—plus a few of

the more famous works in the Alban hills. Within these categories, the buildings are presented in alphabetical order, and each entry begins with bibliographic citations appropriate to further research or the location of suitable illustrations. A short building history follows, which points out the important architectural and decorative features, and mentions the building's function or current use.

Although architecture is the principle focus, painting, sculpture, and the minor arts are mentioned wherever they are to be found, and referenced for further reading. The author makes a virtue of succinct phrasing, precise details, up-to-date bibliographic reference, and authoritative attributions, and the book, with its scrupulous scholarship, will be of more use to scholars than tourists.

As a guide, it is more suited to touring in a well-stocked library than on the streets of the Eternal City. In spite of Blunt's excellent discussions of the architecture of each building, the only indication of context is the inclusion of the address at the top of each entry. The city form, which during the Baroque period underwent such important refinement, and in turn had such a profound influence on the planning of other European cities, almost completely escapes the author's attention. Although a few of the great urban compositions, such as the piazza of St. Peter's and Piazza Navona, have been dealt with, too many of the great Baroque spaces such as Piazza del Popolo, the area around S. Maria Maggiore, and the straight avenues begun in the 16th century but finished in, and stylistically belonging to, the 17th, have been ignored.

It is truly a shame that a book otherwise so thorough in its indexing of buildings should include not a single map. Details from Nolli's map of 1748 would have been ideal, and the numbers on the map could have been keyed to the text. Alas, it is impossible to find one's way

through Baroque Rome with this book as is.

The illustrations have been limited exclusively to period prints and drawings, mostly by Falda and Vasi, and what was probably an economic decision (since copyrights of photographs have become very expensive) happily has led to a pleasant graphic unity. Many of the same buildings have already been masterfully photographed for Paolo Portoghesi's *Roma Barocca*.

Curiously, the most lively prose has been saved for the bibliographic essay at the end, while one longs for a meatier introductory essay on the significance of Roman Baroque architecture. No words have been wasted on interpretation or building lore, and in spite of the fact that the historical and built data have been presented in a way that would make a facile pun of the author's name, the book is extremely useful for any serious student of Rome, and a model of scholarship for future guides.

Baroque Rome, Anthony Blunt, Harper & Row, 1982, 256 pp., illus., \$35.00.

Gunther Barth:

SPANISH CITY PLANNING IN NORTH AMERICA

**DORA CROUCH, DANIEL GARR,
AXEL MUNDIGO**

When Thomas O. Larkin of Monterey added a wooden porch to the adobe walls of his house—inspiring thereby the “Monterey Colonial” style—his action signaled both the gentle beginnings of one man shaping his own dwelling, and the powerful impetus of an entire society making over a continent in an Anglo-American image. In *Spanish City Planning in North America* the example gains

poignancy, because the book's caption of the “View of Monterey, 1842” (page 250) confuses the Larkin house with the customs house at the landing place, which symbolizes just the opposite: the distant authority reaching into an outlying province, despite strained lines of communication.

The attractive layout of *Spanish City Planning*, the handsome margins and generous use of free space, give it the appearance of a special book. Most of the chapters are followed by maps and views, with extensive captions, and there are many illustrations. The text, however, does not quite live up to expectations.

The first English translation of the “The Building of Towns” appeared in 1921 in the *Hispanic American Historical Review* (then, as now, hardly “an obscure periodical,” as this book asserts). But long before that scholars had recognized the importance of the Laws of the Indies to an understanding of Spanish colonial society. In *Spanish City Planning* an urban sociologist, a planning historian, and an architectural historian examine the functioning of the Laws of the Indies.

The first section is a translation, with commentary, of “City Planning Ordinances of the Laws of the Indies”—much of it reprinted from an earlier article by Mundigo and Crouch, “The City Planning Ordinances of the Laws of the Indies Revisited. Part I: Their Philosophy and Implications,” (*Town Planning Review*, LVIII).

In the second and third sections the authors trace the influence of the Laws on Santa Fe, St. Louis, and Los Angeles during their “seed years.” (Half of the final section, by Daniel Garr, is a virtual reprint of two of his earlier articles: “Power and Priorities: Church-State Boundary Disputes in Southern California,” [*California History*, LVII], and “A Rare and Desolate Land: Population and

Race in Hispanic California,” [*Western Historical Quarterly*, VI]).

Each of the authors probes the empirical evidence according to his or her particular professional interest. The diversity of their interests is perhaps the reason why the book lacks unity, repeats information, and scatters its insights, eroding hopes for a systematic discourse on the planned emergence of Hispanic towns in North America, that would go beyond the references to the subject in the books of John W. Reys, and so close a gap in the literature.

That the book is not the systematic discourse one is seeking is rather startling, given the amount of general scholarly interest in the subject—an interest reflected neither in the book's text nor its bibliography. Since 1966, symposia on urban studies at the International Congress of Americanists have dealt regularly with such topics as the origins of towns, laws and plans, city and hinterland, and the hierarchy of the city. These, and such significant individual contributions as the work of Jorge E. Hardoy, are not mentioned in the book.

This “introduction to the study of an aspect of urban history that lasted nearly 500 years” might have been more useful had it provided a succinct assessment of the internal and external influences which gradually wore away or prevented the application of the prescribed modes of physical and social planning in a specific area. A study of Spanish city planning in North America also needs to assess the phases of colonial development which gave rise to towns, the stages of Indian-white contact and imperial rivalry, as well as individual motives which might range from political ambition and missionary impulse to respect for authority and lust for riches.

Acknowledging the dichotomy between the Laws of the Indies and the reality of city planning in New Spain would lead to the probing of the eco-



PLAN FOR ST. LOUIS, 1796.

nomic base of a settlement, its distance from the centers of authority and commerce, people's willingness and ability to execute orders, and the outlook of generations of settlers as they shaped a physical and social milieu to fit their needs. Comparison of a town like St. Augustine, founded before the promulgation of the Laws of the Indies, and one which, like Los Angeles, emerged in the twilight of empire, would illuminate the collective experience of the royal officials who for centuries strove to impose Spanish order on the frontiers of settlement.

Such a search for the *modus vivendi* worked out in a town is rather complicated if factors leading to deviations from the letter of the Laws of the Indies are not acknowledged in the written record. Officials, always and everywhere, hesitate to expose their incompetence. Their lack of candor attaches a crucial significance to analyses of contemporary plans, views, and comments that speak indirectly on the subject. Such records also provide a glimpse of the role of outside influences, such as the presence of

Yankee merchants in Mexican Monterey.

The book touches on some of these issues, and provides intriguing details in its discussion of the specific settlements, as well as in the California section, with chapters on the role of the presidio, Monterey as capital-without-plan, church-state boundary disputes, population and race. But there are also enough inaccuracies to cause some confusion.

During the colonial period no regular caravans departed from Santa Fe for Los Angeles (as the book asserts on page 77), because a direct trail did not exist before the 1820s. Santa Fe had neither bishop nor cathedral in the 1830s (page 106). Part of the diocese of Durango, it became the diocese of Santa Fe in 1853. Guido Dufossat, credited with a map of the St. Louis area of 1767, is identified as "a French officer who served in the Spanish army, as did many refugees from the French Revolution" (page 133)—an event more than two decades in the future. Alvar Nuñez's own account clearly contradicts the book's assertion that by

1536 he "had explored much of the territory between Florida and Culiacan, in Sinaloa" (page 191).

These examples, together with errors in the book's notes and bibliography, suggest some caution in relying on it entirely. Although well-designed and amply illustrated, *Spanish City Planning in North America* is not the systematic discourse on this fascinating topic that one would have hoped it to be.

Spanish City Planning in North America, Dora F. Crouch, Daniel J. Garr, Axel I. Munding, MIT Press, 1982, 298 + xxii pp., illus., \$35.00.

David Gebhard: LOS ANGELES I

DEREK WALKER, editor

The British journal *Architectural Design* has in recent years published a number of paperback monographs, of which this volume is an example. *Los Angeles*, issued by St. Martin's Press, was a joint project of *AD* and members of the faculty of the School of Architecture at the University of Southern California. Derek Walker, the editor of the monograph, has provided an introduction and several sections. Others have dealt with a broad range of subjects, from "Movement Systems" (Graeme Morland) to "Landscape Salads" (Emmet L. Wemple) and "Popular Architecture in Los Angeles" (Charles Lagreco). Alson Clark, Stefanos Polyzoides, and Randall Makinson have set down some sort of historical perspective for the LA scene of 1981, but by far the major portion of this volume is given over to color and black and white photographs, drawings, maps, and charts.

With the exception of New York, no American city in recent years has been written about more than Los Angeles. The European and English avant-garde

has been passionate in its admiration, while the East Coast American intellectual and architectural establishment has, with a few exceptions, been critically disdainful. The natives of the place have generally taken a looser stance, swinging back and forth between accepting it and not being so sure.

With this vast array of literature available, one must ask of any new publication whether it adds something meaningful and new to our understanding of LA's past or present. In this *AD* profile of Los Angeles there are a number of excellent and highly revealing photographs (and groups of photographs) which, if one knows the place, can enrich one's sense of it. Richard Berry's "Village Green," Randall Makinson's "Greene and Greene," and Arthur Golding's "The Big Offices" give us new information or new insights. The rest of the pieces add very little (due, at least in part, to the apparent one page limitation forced on the authors). Emmett L. Wimple, Alson Clark, and Stefanos Polyzoides are knowledgeable critics and historians of the landscape architecture and architecture of LA, but in this volume they have not managed to expand either our knowledge or our appreciation of the city. If we want to understand Los Angeles, it is better to go back to the earlier writings of Esther McCoy, Charles Moore, Reyner Banham, and others—or to several of the newer studies, such as that of John Chase.

The photographs, many of which are not identified, are a strange potpourri, ranging from the very best of Marvin Rand and Julius Shulman to some that say nothing. The implication is that, with the exception of those so noted, all the buildings and scenes depicted represent the current (1981) world of LA; but such is not the case: the Richfield Building, torn down in 1968, appears three times, and this is not the only example.

The book also makes us wonder how

LA is being defined—does it, in fact, extend so far to the north that it includes Santa Barbara (the Arlington Theatre), San Luis Obispo (the Madonna Inn), and the Hearst Castle at San Simeon? A residence in Palm Springs is included as if it were as much a part of LA as a house in Beverly Hills. The Mission San Luis Rey gets the same treatment. To one familiar with Southern California, the book's casual geographic improvisations can be shrugged off, but for someone unacquainted with the place, the inclusion of these images is simply a distortion of reality.

This raises the question, For whom is the book intended? Certainly not for those living in LA, nor for outsiders who know the city. And if this patchwork of text and illustrations is aimed at architectural students in the East and in England, they will have much to unlearn when they actually come to experience the place.

Los Angeles I, Derek Walker, ed., St. Martin's Press, 1982, 176 pp., illus., \$19.95 pb.

David Gebhard:

LA/ACCESS

RICHARD SAUL WURMAN

The first edition of *LA/Access* came out in 1980; the 1982 edition contains "200 new listings." This guide concentrates on architecture, shopping, restaurants, and hotels, and also offers a variety of tours and some minimal background information on LA's natural and man-made environment.

The long and narrow (it will fit in a pocket) format of this guide is derived directly from the familiar Michelin Guides, which have been used so successfully by travelers over the years. Generally, whenever changes from the original Michelin design layout have

been introduced into *LA/Access*, they are unsuccessful. The Michelin Guides are based on a readable 24½-pica line, while *LA/Access* breaks its listings into two narrow 13-pica lines. The maps in the Michelin Guides are not only highly readable, but are aesthetically pleasing in themselves; those in *LA/Access* are flashy, but in many cases unusable. The thin paper employed in the Michelin Guides means that the pages open flat; in *LA/Access* one has to do battle to open the book wide enough to read the text closest to the spine, and of course the book never stays open.

The impression *LA/Access* gives is one of a designer cresting patterns upon each of the individual pages, rather than of a conscious effort to produce a workable guide. The colored map of the LA Freeway System on pages 4 and 5 looks as if it were copied verbatim from the London Underground maps of the 1950s, and is just as unreadable. The *LA/Access* index (again, compared to a typical Michelin volume) is not in fact very helpful—at least for one trying to ferret out architectural information. If you want to visit one of Frank Lloyd Wright's buildings, or see some of the more recent work of Charles Moore or Frank Gehry, you will be hard put to find them in the text or in the index. It is also difficult to understand why a listing of additional readings, such as one always finds in Michelin and other traditional guides, has not been provided. If this is an "access" volume to LA, information on the literature about the city should be made known to the interested reader, and the addresses of the major book shops noted.

The architectural section appears to have been selected almost verbatim from Robert Winter's and my *Guide to Architecture in Los Angeles and Southern California* (1977), but errors have crept in. On page 26, Lloyd Wright's well-known Sowden house is mistakenly attributed to his father. On the same page,

the decorative detailing of Lloyd Wright's Samuels-Navarro house is described as being in copper, when in fact it is in inexpensive pressed steel sheet metal. In a number of cases, such essential information as the date of a building is left out.

Although the 1982 *LA/Access* is supposedly a complete revision, few new buildings have been added to the 1980 listing. Taking this with the book's other shortcomings, it is hard to understand why *LA/Access* has received the praise it has.

LA/Access, revised edition, Richard Saul Wurman, Access Press, 1982, 144 pp., illus., \$9.95 pb.

John Fondersmith:

ARCHITECTURE SAN FRANCISCO

SALLY WOODBRIDGE and
JOHN WOODBRIDGE

SAN FRANCISCO/ACCESS

RICHARD SAUL WURMAN

The City by the Bay has never lacked admirers, whether residents or visitors. And neither resident nor visitor has to look very far for information on this city, the inspiration of countless guidebooks. It is actually possible that there are more guidebooks on San Francisco than on any other city, but the record is difficult to establish with certainty. A recent review counted 19, including "related books," and that is just the tip of the iceberg. It is fair to ask, then, what these two new guidebooks add to the picture. The answer is, quite a lot, especially for people with an interest in the city's architecture and urban landscape.

In both cases, the backgrounds and credentials of the authors are impres-

sive. Sally Woodbridge and John Woodbridge, the authors of *Architecture San Francisco*, have been involved in describing the architecture of the bay region for more than 20 years. They were co-authors of *Buildings of the Bay Area: A Guide to the Architecture of the San Francisco Bay Region* (1960), a guidebook which marked a major advance in the approach and layout of American architectural guidebooks. Thirteen years later, they were co-authors (with David Gebhard, Roger Montgomery, and Robert Winter) of another pacesetter, *A Guide to Architecture in San Francisco and Northern California*.

Sally Woodbridge, an architectural historian, has since co-authored two other architectural guidebooks, *Victoria's Legacy: Tours of San Francisco Bay Area Architecture* (1978), with Judith Lynch Waldhorn, and *A Guide to Architecture in Washington State: An Environmental Perspective* (1980), with Roger Montgomery. John Woodbridge, when he isn't writing guidebooks, is an architect and the former executive director of the Pennsylvania Avenue Development Corporation, Washington, D.C.

Richard Saul Wurman, author of *San Francisco/Access*, was trained as an architect, and has a long record of interest and experimentation in the communication of information, especially about architecture and cities. He has written, co-authored, or designed more than two dozen publications, including *Making the City Observable* (1971), *Man-made Philadelphia* (1972), and *A Guidebook to Guidebooks*.

Long based in Philadelphia, Wurman moved to Los Angeles several years ago and began developing his Access Guide concept, starting Access Press in 1979. The first guidebook in this series, *LA/Access* (1980), was the official guidebook of the Los Angeles bicentennial. Three guidebooks have followed: *San Francisco/Access*, *Hawaii Access*, and an up-

dated and expanded *LA/Access* (all 1982). Guides to New York, Washington, and New Orleans are in preparation. As these guides come out we will finally have, for the first time, a good series of general guidebooks with a strong architectural emphasis.

In summary, the authors bring many years of experience and experimentation to the production of these guidebooks. On to the evaluation: this review's criteria are size, graphic design, and coverage, as well as usefulness in explaining and aiding exploration of the city, especially its architecture and urban development. A personal field test might have been added, but the *Design Book Review* budget was insufficient. This, then, is an evaluation by an admirer of San Francisco, writing from afar.

SIZE: both guidebooks are relatively thin. *San Francisco/Access* has the slim Michelin shape, with rounded corners. *Architecture San Francisco* is a more conventional, wider format. At a time when many guidebooks are becoming so bulky they are really only useful as reference books, it is good to have books that can be carried in a pocket or handbag, and carried easily in the field.

DESIGN: the two books are radically different. *Architecture San Francisco* has a clean and simple black and white format, in which some 200 photographs provide an idea of the more than 1,000 buildings described. Neighborhood maps are provided and these are also done in a clean, straightforward manner. *San Francisco/Access* is a more eclectic mix of colors, map styles, seating charts, and drawings (there are no photos). The use of color is a distinguishing trait of the Access Guides: text describing areas, museums, and shops is in black type; outdoor places are in green; restaurants in red; hotels in purple; "distinguished architecture" in blue. Pictorial maps and drawings of buildings vary in color. The results are mixed: while the differ-

ent colors aid in identification, and certainly lend graphic interest, the overall effect is somewhat overpowering, and a slightly calmer approach might have been an improvement.

Both books pack a tremendous amount of information onto their pages, and type size is therefore critical. It is about right in *Architecture San Francisco*, at least for the building descriptions, but perhaps a little too small in *San Francisco/Access*.

COVERAGE: *Architecture San Francisco*, published to help commemorate the centennial of the San Francisco Chapter, American Institute of Architects, confines itself strictly to San Francisco. This allows a much wider and more complete coverage of San Francisco buildings than was possible in previous guides covering a larger geographic area. Although some of the descriptions are summary, many of them are about as complete as one could expect in a guidebook. *San Francisco/Access* covers the entire Bay Area, including Napa Valley. Most of its coverage focuses, however, on San Francisco.

ORGANIZATION: Both guidebooks are organized geographically, although they differ in sequencing. *San Francisco/Access* has a closing section dealing with history, and a brief summary of the "best" architecture and restaurants. The book includes an overall index. *Architecture San Francisco* includes an index of architects and builders, a glossary of styles (geared to the Bay Area), and a brief bibliography.

AID TO EXPLORATION: How well do these books help the visitor or citizen to discover the city? *Architecture San Francisco* is a classic architectural guidebook; there are descriptions of neighborhoods and districts, but the major emphasis is on the buildings. A somewhat more urbanistic treatment of some areas would in fact have been helpful.

San Francisco/Access is oriented to-

ward the general guidebook user and its discussions of architecture and urban development are, in effect, slipped in. As Wurman says (in the "How to Use this Book" page on the inside cover), "this guidebook is built the same way a city is built, . . . mixed up by type of use, but very much in order—according to location and proximity to each other." There is a surprisingly large amount of information about buildings, although the descriptions are generally less technical than those in *Architecture San Francisco*.

Although this review makes comparisons between *Architecture San Francisco* and *San Francisco/Access*, they are two different types of guides, with different purposes and audiences, each of which advances "the art of the guide" in its own way. The general visitor will want *San Francisco/Access* for its range of information. The visiting architect or urbanist will want *Architecture San Francisco* for its detail (but may also want *San Francisco/Access* for its broader view of the city and the graphic lessons it provides). Guidebook collectors, of course, will snap up both of them.

Architecture San Francisco: The Guide, Sally B. Woodbridge and John Woodbridge, 101 Productions, San Francisco (also distributed by Scribner), 1982, 208 pp., illus., \$10.95 pb.

San Francisco/Access, Richard Saul Wurman, Access Press, 1982, 144 pp., \$9.95 pb.

Terry Stephens:

HAWAII/ACCESS

RICHARD SAUL WURMAN

Hawaii/Access provides a fine overview of the eight islands of Hawaii, with all the visitor attractions, history, and climate information necessary for a successful meal, tour, or complete vacation. (Do not neglect, however, to read the inside cover, "How to use this Book," for an explanation of the book's color coding, and its star ratings for restaurants and hotels.) All the details a traveler might need to know are here, from phone numbers to how to plan a realistic schedule. There is, for example, a detailed description of the size, type, and route of every airline serving the islands. The map of Maui includes the comment (about the road to the seven pools) "drive at your own risk—violates car rental contract." Now, that is useful information.

The rainfall maps are helpful because a visitor can easily get stuck on the rainy side of an island, and not realize that the other side is sunny. However, the maps lack titles and directional arrows, which makes it sometimes difficult to relate them to the text. The colors on some of them are so dark that their coding numbers are difficult to read, and a similar criticism can be made of the illustrations.

Although *Hawaii/Access* is a thorough tour guide, it does not provide the same architectural coverage as the other Access guides. Dates, stylistic features, cost, and designer are given for buildings of interest: in Honolulu, the Alexander and Baldwin headquarters (C. W. Dickie and Hart Wood), C. Brewer corporate headquarters (Hardie Philips), the Iolani Palace (T. J. Baker, Isaac Moore, and C. J. Wall), and the current state capitol building (John Carl Warnecke) are singled out, but this is not the emphasis of the guide. Architecture in *Hawaii/*

Access does not even have its own type color, as it does in the other guides, but is printed the same black as other "Points of Interest."

The variety of colors, type, and print styles in *Hawaii/Access* do not always contribute to the organization of the page. Its major defect is perhaps the result of its virtues: it is too wide-ranging. Trying to cover everything, it skims over topics where a bit more depth would have been appreciated.

Hawaii/Access, Richard Saul Wurman, Access Press, 1982, 144 pp., \$9.95 pb.

Susan H. Harrison:

THE MERCHANT BUILDERS

NED EICHLER

The Merchant Builders, written by Ned Eichler, a former home-building firm executive and son of the famous California builder, Joseph L. Eichler, deals with the emergence and evolution of the speculative home construction business after World War II. Eichler is a good writer and portrays the immense complexity of turning a tract of raw land into subdivision housing in a readable, understandable manner.

Since the book is ordered chronologically, it provides something of a diary of the shifting preoccupations of the housing industry. Chapter One describes the responsibilities of the merchant builder: land acquisition and development, construction, financing and the arranging of mortgage loans, and marketing. Subsequent chapters touch on the evolution of these responsibilities, but the narrative increasingly shifts to an analysis of national economic trends and their impact on the internal organization and financial prospects of individual home-building firms.

"This is the history and analysis of a building activity, merchant building, as it developed since World War II," Eichler tells us. It is a history and analysis geared primarily to an audience of Eichler's peers in construction and real estate. Topics such as land selection, FHA and VHA financing, zoning and lot sizes, and government approvals are treated in terms of their effects on profit. There is no discussion of the industry's main product, the house itself, and the impact these topics have had on its design and construction over the last thirty years.

Eichler's concentration on the business aspects of merchant building lessens the book's immediate and practical value for architects and planners, although it is of interest to designers in terms of the attitudes and concerns it expresses: the attitudes and concerns of the building industry. In this context, Eichler's failure to mention the role of the architect in the home-building industry is a telling omission.

The Merchant Builders, Ned Eichler, MIT Press, 1982, xvii + 310 pp., \$24.95.

John Mollenkopf:

NEW YORK: THE POLITICS OF URBAN REGIONAL DEVELOPMENT

MICHAEL N. DANIELSON and JAMESON W. DOIG

At first blush, the thesis Danielson and Doig are defending would appear to planners to be patently true: decisions by local governments and independent authorities, such as the Port Authority, have an impact on the shape of urban and regional development. The opposite case, that government agencies generally fail to have this impact, was originally

posed by Robert Wood in his classic study, *1400 Governments* (1961). Wood concluded that "public programs and public policies are of little consequence" to the overall shape of things. The irony of Danielson and Doig's work is that, despite its intentions, it does more to confirm than refute Wood's position; it is really best read as a sequel to Wood.

Danielson and Doig's book builds upon their earlier works on metropolitan transportation planning and zoning with a number of appropriate case studies (conducted initially, in some instances, by the authors' Princeton students). The case studies update the life histories of key projects and agencies: urban renewal in Newark, the Port Authority's battle to resist funding mass transit, the ability of Westchester zoning officials to ward off residential development of any density. That the authors build on their past work is a major strength of the book. The case studies have value in and of themselves, providing a wider historical context for such earlier studies as Kaplan's on urban renewal in Newark, and Walsh's on the Port Authority and other regional agencies.

The book has weaknesses, however. Its refutation of Wood is not convincing, at least to those who appreciate the richness of what Wood has to say (which is not captured by the few conclusory sentences to which Danielson and Doig continually refer). The case studies do not make a strong argument that public decisions have in fact changed overall development patterns in any major respect.

In specific buildings, and perhaps in the distribution of outcomes, which would have been similar in magnitude in any case, government agencies have had an impact. But in terms of overall patterns, the argument is much less convincing. Doig and Danielson themselves point to a number of cases—urban renewal in central Brooklyn, for exam-

ple—where government has tried without success to swim against market forces.

The book fails to explore in any systematic, theoretical way the structural relationships between the specific organization of government powers and authorities, and the development marketplace. Under what circumstances *could* government influence development? Danielson and Doig answer that it could do so by concentrating and focusing power and resources, while insulating itself from competing political claims. They should show systematically just when and why this could be done. Instead they leave us with no clearer clue than the observation, at the end of the book, that neighborhood groups and environmentalists seem to have undermined such power for action as once existed.

New York: The Politics of Urban Regional Development, Michael N. Danielson and Jameson W. Doig, University of California Press, 1982, 376 pp., \$27.50.

Barry Phegan:

GREAT PLANNING DISASTERS

PETER HALL

This book is a re-issue, with a new introduction by the author (the academic economist-planner, Peter Hall), of a historic account and theoretical analysis of five relatively recent public capital improvement projects which Hall judges to be "disasters." They are Sydney Opera House, the Bay Area Rapid Transit system, the Anglo-French Concorde aircraft, the London freeway system, and London's third airport; the last two are still in planning. Two "near disasters" are also included: the University of California campuses, and the New British

Library. A "disaster," in Hall's terminology, is a project perceived by many people to have gone wrong.

By far the largest and most interesting portion of the book consists of histories of the projects in question. Unfortunately, they are drawn from written sources only. This no doubt simplified Hall's task, but at the expense of a human dimension which might have forced him actually to grapple with his material. As it stands, these histories only document a truism: that "the basic forecasts were later found inadequate."

Hall's analysis makes use of an eclectic but familiar collection of theoretical models. One could list the models cited, but it would contain no surprises. The "solutions" he offers are more trendy, but follow along the same lines: a *mélange* of the latest phrases (for example, "risk-avoiding strategy," "minimal commitments," "piecemeal improvements," "more careful projections," public choice between "high-risk investments and safer, more prosaic design"). He ends with a plea for a world where "the decisions would be taken more consciously, more rationally, with greater knowledge of likely consequences..."

This is precisely not the world in which these projects, through an immense process of integration, were forced into being. That world is an annoyance to academic social scientists, because its fundamental irrationality and dynamism completely eludes their theories and panaceas. Yet this is in fact the world as one knows it, an existential world of hopes, fears, and passions, filled with men and women of action: politicians, salesmen, opportunists, madmen. Their activities, their interactions with each other and with events, are the context in which projects such as these take shape. That process cannot be understood or explained by the fragmenting methodologies of the social sciences.

One is more and more conditioned in western industrial societies to ignore context: accoutrements of the workplace, like the computer, allow one to make the most profound decisions in increasing isolation from "background." For academics, however, this is a familiar activity, often confused with detachment: to view the world through the lens of one's discipline, sub-discipline, or specialty, focusing on certain events to the utter exclusion of others, removing them from their context and then generalizing from them to create a false image of the larger whole.

This penchant for ignoring context has scared the wits out of several foreign observers of the contemporary American scene. Recently, for example, the head of a large Japanese electronics firm confessed, in the course of a visit to Silicon Valley, his intense discomfort in being in America and experiencing people so willing to deal with information through the screen (literal and figurative), of some isolated, perhaps wholly irrelevant concern.

In Japan, as various management books have made clear, context is king. This does not appear necessarily to lead to better decisions or to eliminate projects whose "basic forecasts were later found inadequate," but it seems to preclude a mode of analysis in which the context of decision-making is conveniently forgotten.

Great Planning Disasters, with a new introduction by the author, Peter Hall, University of California Press, 1982, 329 pp., \$7.95 pb.

Jay Claiborne:

AN INTRODUCTION TO URBAN DESIGN

JONATHAN BARNETT

Jonathan Barnett's new book will undoubtedly receive some initial attention from the planning and design professions, given his considerable and often impressive activities as a practicing professional. The book's intentions are promising, as well. It proposes to discuss "the changing political context for urban design," which includes environmental conservation, community participation, and historic preservation. It is also concerned with "designing cities without designing buildings"—the problem of the desirable degree of explicitness of development controls if good architecture is to result.

Barnett covers traditional methods of control, describing efforts to control and direct city form in New York and San Francisco, as well as design methods for planned communities. He ends with a section on urban design methodology that includes a discussion of land use strategies, open space planning, street design standards, and mechanisms for decision-making in the area of transportation planning. His final remark is that "much remains to be learned and much remains to be done." One should add that much more needs to be added to this book if it is to fulfill its promise.

It would be an act of charity to say that *An Introduction to Urban Design* is thin. Its 242 pages of text are formatted so that slightly less than half of each page is a margin, often blank, for captions, pictures, and footnotes. Checking the illustrations against those in Barnett's *Urban Design as Public Policy* (1974), one finds substantial repetition. Almost six full pages are devoted to maps of Manhattan previously published, with the same captions, in the 1974 book. They

have been enlarged slightly, but in quality of reproduction this book is considerably inferior to its predecessor.

Serious students of urban design would do well to read the far richer and infinitely more rewarding chapters of Kevin Lynch's recent *A Theory of Good City Form* (1981)—in my opinion, the best introduction to the subject of the physical form of cities yet to be written. The weaknesses of the new Barnett book are too many (and too obvious) to merit discussion. The most suggestive one is the degree to which the New York experience dominates Barnett's sense of what urban design is and can be. *An Introduction to Urban Design* is a blatantly shallow book—let's hope it challenges some other practitioner to write something closer to the annotated, up-to-the-minute treatment Barnett promises and fails utterly to deliver.

An Introduction to Urban Design, Jonathan Barnett, Harper and Row, 1982, 272 pp., illus., cloth, \$20.95; paper, \$10.95.

Dena Belzer:

BICYCLE PLANNING

MIKE HUDSON

For many years people believed that the bicycle's role in urban transportation was insignificant and that cycling was declining. Recent data, particularly from the United Kingdom, indicate that this notion is outdated: the use of bicycles has steadily increased, to the point where planners must now consider them an integral part of any urban transportation scheme.

The primary aim of bicycle planning is not simply the construction of lanes and erection of signs, but the design of a system that provides for safe, efficient travel for bikes, pedestrians, and cars. This requires more than physical

changes in the roadways; there needs to be a common set of rules that govern all roadway behavior. Bicycle planning therefore includes schemes for education and enforcement of such rules.

Mike Hudson and his associates (Caren Levy, Richard Macrory, John Nicholson, and Peter Snelson) have compiled a wealth of information on the bicycle and its integration into various types of urban transportation systems in Australia, Europe, and the U.S. The book is a large format edition with a substantial number of photographs and detailed graphics. Its 13 chapters range in subject matter from bicycle uses, and techniques of gathering local data, to enforcement measures appropriate to bicycle system management.

The authors are convinced of the need to incorporate the bicycle—an inexpensive, non-intrusive mode of transport—in the urban future. Their aim in this book is to create a resource for planners that will encourage and sustain cycling as part of the urban scene. The book is a menu of facts and experiences from many different places, for the planner to select from in the process of developing a bicycle program.

Mike Hudson is a veteran author of several other bicycle publications and his experience serves him well. He is equally concerned with the conceptual and the physical aspects of developing a bicycle program. The book provides background information for planners formulating local bicycling policy, strategies for planning a bicycle network, and techniques for designing and building the physical elements of a system.

Its major weakness is that it generalizes from situations not specifically American. Implementing a local bike system depends in no small way on the politics and physical constraints peculiar to the locality. The experiences of planners in Holland or the United Kingdom, while interesting, offer only a vague

outline for action in most areas of the U.S. I note this as a limitation, rather than as a condemnation, but it does undermine the book's value as a "how-to" text for an American audience.

In spite of this drawback, it is a good book, with strong arguments for non-intrusive modes of transit, and a solid methodological approach to their implementation. It is an important addition to a field notably devoid of good literature.

Bicycle Planning: Policy and Practice, Mike Hudson, in association with Caren Levy, Richard Macrory, John Nicholson, and Peter Snelson, Nichols Publishing Co., New York, 1982, 192 pp., illus., \$85.00.

Dena Belzer:

RECYCLING CITIES FOR PEOPLE

LAURENCE STEPHAN CUTLER and
SHERRIE STEPHENS CUTLER

Recycling cities is not a new idea. Design professionals have learned, through the failure of urban renewal, that wiping away buildings will not remove urban blight. Since the early 1960s, sociologists, anthropologists, and urban planners have eschewed physical planning and have sought more socially oriented solutions to crumbling inner cities.

The Cutlers' thesis, in this encyclopedic introduction to urban design for lay people, is that we can no longer afford to throw away our cities by constantly bulldozing down the old urban core to make way for more modern structures. Wholesale demolition destroys infrastructure that has become too expensive to replace, and takes away the physical links to our past that provide cultural continuity. This thesis is bolstered by a section on ideas—major themes in western urban history, the physical, technological, and environ-

mental characteristics of the city—and one on process.

The chapter headings of the process section outline the Cutlers' well-known approach to urban design problems: "Establishing a Dialogue," "The Process and the Prototype," "The Diagnosis," "The Treatment," and "New Urban Genetics." "Establishing a Dialogue" proposes an interdisciplinary approach to design as a way to cope with the complexity of urban settings. This chapter emphasizes the importance of citizen participation in the design process and examines problems of conflicting interests within the community, the role of professionals, and the art of compromise. These concerns reinforce the Cutlers' insistence that designers be social science generalists.

"The Process and the Prototype" introduces a systematic technique for evaluating complex urban design projects. The technique the Cutlers use is a flow chart with nine tasks. These are insufficient, however, to guide the designer through the design process, so the Cutlers also introduce techniques that can be selected to fit the specifics of a particular project.

Considerable emphasis is placed here on the need to establish a consistent vocabulary with which to discuss both the existing "urban frame" and the proposed project. This boils down to an interest in a consistent graphic presentation of the project area before and after the project has been placed there, to show its impacts clearly. Examples are provided, drawn from the Cutlers' consulting practice.

"The Diagnosis" and "The Treatment" demonstrate how a city can be analyzed diagrammatically to find out how its components work (or do not work), and what design solutions are appropriate. Three cities are discussed in detail (Newburyport, Massachusetts; Pawtucket, Rhode Island; and Denver,

Colorado), again drawing on aspects of the Cutlers' practice.

"New Urban Genetics," the final chapter, discusses the evolution of cities in developing countries, drawing, yet again, on the Cutlers' experiences, this time in the Nigerian cities of Enugu and Aba.

The problem with this book is that it covers far too much ground. The first chapter, for example, presents its ideas in list-like form without any transitions that might indicate an underlying theme or suggest a train of thought. One would expect a strong link between these ideas and the processes outlined in the second section, but the link is tenuous. Although the process-oriented chapters offer some useful suggestions for approaching design problems, they are repetitious and difficult to follow. A particular problem is the distinction the Cutlers try to make between the diagnosis and the treatment of urban problems. The chapters dealing with these two topics seem to be saying the same thing.

The Cutlers recognize social and cultural issues as being important to the design process, but the fundamental relationship between the physical and the cultural aspects of this process is lost in a disjointed welter of maps and jargon. Although designers looking for ways to evaluate urban settings may find the book useful, anyone wanting some insight into why certain design approaches work, or more understanding of the social process that shapes physical design, should look elsewhere.

Recycling Cities for People: the Urban Design Process, second edition, Laurence Stephan Cutler and Sherrie Stephens Cutler, C.B.I. Publishing Co., Boston, 1982, 352 pp., \$29.95.

Helaine Kaplan Prentice:

COMMON LANDSCAPE OF AMERICA, 1580 TO 1845

JOHN R. STILGOE

For over 200 years—the period of John R. Stilgoe's *Common Landscape of America, 1580 to 1845*—common knowledge and tradition shaped the American landscape. European folkways and ways of relating to the land persisted in this country, and defined its early physical form.

By 1630, the rich word “landscape,” an English variant of the Dutch *landschap* (scenery painting), had come to mean large-scale rural vistas. In England, landscape “identified beloved traditional space from which more sinister forms seemed less fearsome.” The *landschaft* of post-medieval Europe was “a collection of dwellings and other structures crowded together within the circle of pasture, meadow and planting fields, surrounded by forest or marsh.” But the essence of *landschaft* was more than that: the intimate, even spiritual connection between fields and clustered cotes. Stilgoe plays off *landschaft* and its inherent order against the implied chaos of the wilderness: Christianity dwelt in structured space, while the suppressed pagan rites lurked in the forest.

In the new world, the wilderness was subdued more for pragmatic reasons than as a crusade against disorder. For the study of American space, Stilgoe offers this definition of his book's byword: landscape is “shaped land, land modified for permanent human occupation, for dwelling, agriculture, manufacturing, government, worship, and for pleasure.” And the ordinary people who shaped the land did so in the only way they knew—by the stubborn repetition of traditional methods. European husbandry of the 1700s and before governed the look of the American landscape until well into the 19th century:

After a brief period of adjustment to the North American weather and soil, husbandmen shaped the ground with little regard for subsequent Old World agricultural invention. Artificers proved even less open to innovation and by the middle of the 18th century often struck European visitors as old-fashioned and ignorant.

His theory posited and his background set, Stilgoe moves on to the evidence, the search for actual physical vestiges in the vast territory from New England to New Spain. This is where the fun begins: the actual grids, canals, graveyards, furnaces, cowpens, farmsteads, and the extrapolation from them of the pattern on the landscape.

The pieces fit together like an elaborate ninepatch quilt. Each scrap is as essential to the overall pattern as it is to its own quadrant. “Fences,” for example, is a topic covered in the



GENERAL STORE. PHOTO BY JOHN R. STILGOE.

FENCE. PHOTO BY JOHN R. STILGOE.



Agriculture chapter. We learn about construction techniques for the zig-zag worm fence of the South and the arduous stone wall of the Northeast, their layout and longevity, the way each suited not only regional materials and crops, but also regional character and habits. Fences told the worth of their owners and maintained community order. Clearly, they were part of the total scheme of arrangement of space, and thus the discussion of them interlocks with other topics sewn into chapters on Planting, National Design, Community, and Artifice. The cumulative effect of wholeness testifies to the diligence with which the subject has been covered and arranged.

Those acquainted with the work of John Brinckerhoff Jackson will recognize in *Common Landscape of America, 1580 to 1845* a codified version of the master's original thinking. Jackson initiated a remarkable perception of cultural landscape history that has inspired inquisitive designers and scholars since the early 1950s, but his written work lacks academic pretensions. John R. Stilgoe's well-organized, extensively documented text significantly furthers the work of his mentor, and gives it a more comfortable standing in establishment terms. Those entirely new to Jackson's outlook on the vernacular environment will be well-tutored, if not enthralled, by Stilgoe's singular text. Those who were awakened to the thrill of landscape observation through the cultural lens of J. B. Jackson's classic essays may continue to prefer them.

Common Landscape of America, 1580 to 1845, John R. Stilgoe, Yale University Press, 1982, 429 pp., illus., \$29.95.

Pat O'Brien:

GARDENS OF A GOLDEN AFTERNOON

JANE BROWN

The gardens created through the partnership of Edwin Lutyens and Gertrude Jekyll were the perfect expression of the "golden afternoon" of late Edwardian England:

...the last period in which there were clients with the freedom and wealth to indulge in a peculiarly English art...the art of living elegantly, but not opulently, in the country—merely with everything of the best...

"The best" included not only the house, its furnishings and staff, but also, in an age devoted both to family life and the cultivation of tactile pleasures, the garden.

Inspired by the vernacular building and gardening traditions of their native Surrey, Lutyens and Jekyll designed a series of country estates in which warm-colored sandstone buildings, paths, and garden walls enclosed gardens where plants were allowed to "show themselves to the best of their ability, either *en masse* or in subtle contrasts of texture, shape, or color."

The gardens were designed within an architectural framework of refined geometrical forms, the plant materials growing in profusion—each selected and placed for its specific color

Below: THE BORDERS AT HESTERCOMBE.



and its textural associations with its neighbors. These gardens created a series of pictures, both in the course of a leisurely walk, and as the seasons changed. The measured perambulation between house and garden was the focus of the design. The actual movement through the gardens captivated the audience, as Lutyens knew: they wanted to be tantalized into taking the next step, to anticipate and be surprised and rewarded. Jekyll, for her part, knew how to beguile the senses: perfumed flowers, a medley of colors, vines entwined on arbors, "grand vistas, tunneled pergolas, secret corridors and trysting places."

The gardens were a wonderfully brilliant and enchanting counterpoint to the solidity and solemnity of the house. In a debate with Thomas Mawson, in 1909, Lutyens noted that the relationship of the garden to the house is as important as the view of the house from the garden. The true adornment of the garden was its plants. No artist has so wide a palette or great a need for discretion as the garden designer.

Lutyens and Jekyll quickly learned to see each other's point of view, and this was the basis of their partnership. At Munstead Wood, the house that Lutyens designed for Jekyll, "he absorbed her experience of a garden's purposes." Their working relationship began as one of equals, both in the "conception and creation of the design."

Lutyens was a young man when he met Gertrude Jekyll, who was already advanced in age, with failing eyesight. An artist and craftswoman in her own right, Jekyll saw in Lutyens someone who could design the home she wanted to accompany her garden in Surrey. In the course of their collaboration, Lutyens learned much from her about sites, natural succession, and the bounty of the garden.

Jekyll was a color theorist and brought to her association with Lutyens a discipline in the ordering and harmonizing of colors. Known as "Auntie Bumps" to the Lutyens family because of her stoutness and myopia, Jekyll also gained from her association with Lutyens. He became her interpreter, taking her landscape ideas to the plane of creative formal design. She wrote extensively and impressionistically of light and color, as seen through eyes undistracted by details. Together Jekyll and Lutyens used this sense of color on a large scale, as Jekyll alone was unable to—her myopia prevented her from seeing "the grand design" laid out in space. It is to Lutyens that we owe the credit for the actual site design, theme, and framework of these gardens.

Lutyens had an ability to choose the optimum viewpoint within the site; this often became the point of entry between house and garden, the rest of the design radiating from it in conformance with the topography, creating a series of geometric forms. The beguiling nature of the garden was then interwoven with the plan.



HESTERCOMBE: VIEW FROM THE ROTUNDA POOL.

These gardens were of their era—luxurious and innocent. Lutyens and Jekyll appreciated both natural form and history, but designed gardens which were basically quite simple, with colors, sounds, smells, and sights to please the eye and delight the foot. Jane Brown describes them all: Marsh Court, where:

... the garden is not only kind, it is solicitous and entertaining. It is wrapped around the house, and all the paths, steps, and doors entice and direct. The garden leads, occasionally giving choices, and all the visitor has to do is follow.

She describes orchards that:

... symbolize the theme of leisurely progress through the house and into the garden, ... all that Lutyens's ingenuity could display about the art of living elegantly in the country.

The senuous temper of Brown's prose and the quality of the photographs awaken the droning bee at Munstead Wood, and begin to make the garden path almost real.

Brown has surveyed all the Lutyens-Jekyll gardens and recorded their history and current situation. Gardens evolve and buildings change hands, and even those country estates still in their prime are at a point now where some decisions must be made about their fate. It would be terrible to lose a legacy as remarkable this. Christopher Hussey, Lutyens's first biographer, is quoted as saying that "the gardens were the connecting pattern in his life." Jane Brown has adeptly portrayed his and Jekyll's love of their creations and of their craft, and given us a rich, pastel-colored picture.

Gardens of a Golden Afternoon, *The Story of a Partnership: Edwin Lutyens & Gertrude Jekyll*, Jane Brown, Van Nostrand Reinhold, 1982, 208 pp., illus., \$29.95.

Chambers did design the Pagoda . . . at Kew to look Chinese, but he also built a Palladian orangery, a . . . Roman arch, a small classical temple, and a Turkish mosque.

Thomas A. Brown:
**CLASSICAL GARDENS
OF CHINA**
YANG HONGXUN

Any new book on Chinese gardens has to reckon with Maggie Keswick's *The Chinese Garden* (Rizzoli, 1978), which leads us carefully through myth, poetry, and paintings, to the gardens which are their counterparts. Keswick's illustrations are excellent in quality and relevant to her coherent, insightful text. *Classical Gardens of China* is, by comparison, fragmented, uneven, and overpriced.

The book's discussion of the principles of Chinese garden design is little more than a catalogue of garden elements and features, with no discussion of regional or climatic influences, techniques of construction, relationships among elements, or criteria of critical evaluation. The illustrations are mixed in quality: some are excellent, others are grainy, and many are not well integrated with the text. The bird's-eye plan is very well done, but marred by being spread across two pages.

The book is subtitled *History and Design Techniques*, and the dust jacket includes the statement that:

The legendary Zen gardens of Japan found their roots in China, as did the gardens at Versailles and Kew, and the work of such giants of landscape design as William Chambers and Lancelot Brown.

There is in fact very little about either history or design in this book, and although the first half of the dust jacket's statement is correct, the second half is not. Had the publicist read the book, he or she would have found that:

. . . the landscape garden in England, which made its advent in the 18th century, had mature traditions in that country to fall back



INTERIOR OF CHANG LANG, THE LONG CORRIDOR.

on . . . and no direct or tangible evidence of Chinese influence is to be seen in either the conception or form of the naturalistic pasture-like scenes in the early English gardens.

Chambers did design the Pagoda and aviary at Kew to look Chinese, but he also built a Palladian orangery, a ruined Roman arch, a small classical temple, and a Turkish mosque.

The author describes Louis XIV's first work at Versailles's Trianon—er-

roneously, I believe—as “in the Chinese idiom.” While LeVau's *Trianon de Porcelaine* was faced with blue and white ceramic tiles, and the window casements, vases, and statuary were painted to resemble porcelain, contemporary prints clearly show its Italianate lines. It was just a bauble, however; the tiles did not weather well, and, in 1687, only 17 years after its creation, it was replaced by the *Trianon de Marbre*. The gardens remained formal, with elaborate *parterres de broderie*.

The author has also made factual errors: Lake Kunming at the New Summer Palace is mentioned as covering 5.7 acres; in reality, it is divided by long causeways into a series of connected lakes, the largest of which alone is about 37 acres in area.

It is also difficult to understand what the author means by "classical" gardens. In the west, the term is usually reserved for formal Renaissance and Baroque gardens; applied to China, one might think the term would refer to the gardens of the Ming and early Ching dynasties. The author mentions several gardens of this period, but one entire chapter, of the five in the book, is given over to the *Yi He Yuan* or New Summer Palace, which was begun in 1660, but owes most of its development to the Chien Lung Emperor in the years around 1750. Much of his work was destroyed when the complex was sacked by French and British troops in 1860, and its present appearance is largely the result of restorations and additions made by the Dowager Empress Tzu Hsi. Many gardens are better qualified to be called classical than this hybrid Imperial example.

The detailed maps of the complex which have been published elsewhere would have made a useful addition here; instead we have a dry recital of temples, canals, pavilions, rockeries, gateways, and walks—typical of this book's style.

The book is a patchwork of ideas, none of them very fully developed. It is too abstruse for the novice, and too elementary for the more advanced student. Both groups would profit by spending an additional ten dollars and purchasing Keswick's book.

Classical Gardens of China, Yang Hongxun, Van Nostrand Reinhold, 1982, 128 pp., illus., \$29.95.

Janet Pollock: CLASSIC GARDENS

ERICA LENNARD

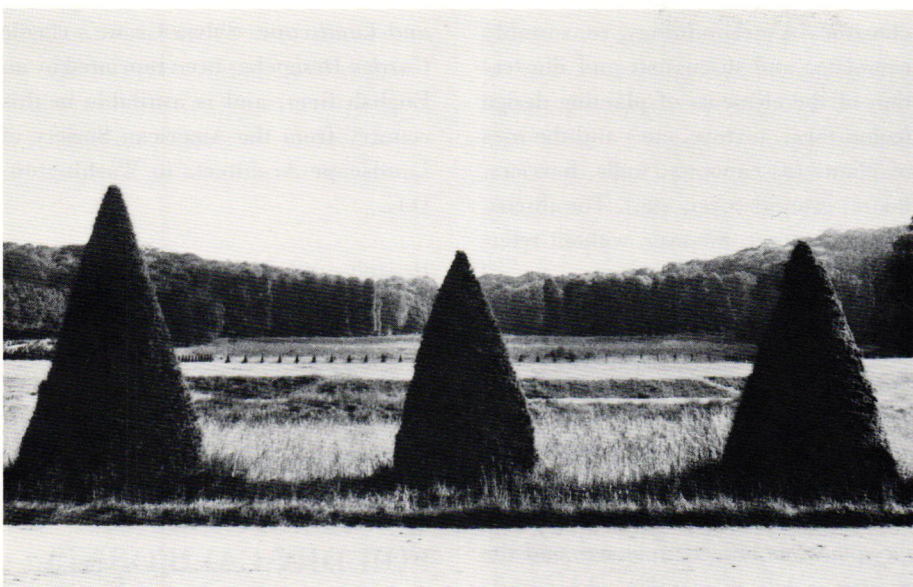
Erica Lennard's *Classic Gardens* is a photographic tour of both well-known and obscure historic gardens in France, Italy, and England. The book's 61 black and white prints represent an educated choice of subject matter and a suitable range of garden details. The academic introduction by William Howard Adams, author of *The French Garden*, provides

an elaborate description of the concept of "garden as theater," and compares Lennard's work to that of Eugene Atget, praising her ability to draw the viewer into her melancholic landscapes. The landscapes in question, however, are veiled by such a thick layer of technique that the viewer is held at bay.

There is nothing wrong with Lennard's eye. The scale and horizontality of the formal "French style" garden is portrayed in simple, uncluttered compositions. The conical topiary at Marly-Le-Roi and Parc-de-Sceaux are con-

PARK DE ST. CLOUD.





MARLY-LE-ROI

fronted boldly, revealing the designer's intent of imposing a rhythm and scale on the flat landscape. Here, too, are the intimate details that give the Italian garden its richness: a simple photograph of a thunderous fountain flow at Villa d'Este, or the leaning stone pillars, stripped of their once celebrated sculptures, which suggest the ruin and neglect afflicting the Villa Lante.

Lennard's photographic style is most at home with the serenely pastoral, intensely romantic landscape gardens of England. The moods these gardens evoke have the painterly, sentimental qualities of the pictorialist era in photography, an era of which Lennard's work is strongly reminiscent.

These photographic compositions, so potentially rich in information and detail, have been subjected to a heavy dose of manipulation. The results are distracting, and make one wonder what Lennard's intentions are. She uses a combination of coarse grain and shallow focus that obscures detail. The edges of stationary objects are blurred. Foliage appears to be exiting the page. Verticals are distorted. And these techniques are

used inconsistently, arbitrarily. Contrary to Adams's introduction, the dark and ominous shapes which result leave the viewer more repelled than invited to enter. Also lost is a good deal of information about the gardens, which tends to limit their appeal. *Classic Gardens* is clearly an emotive work, but could have been much more.

Classic Gardens, Erica Lennard, Lustrum (distributed by Van Nostrand Reinhold), 1982, 128 pp., illus., \$27.95.

William Coburn:

DAVID HICKS GARDEN DESIGN

DAVID HICKS

This picture book introduces the reader to the art of English landscape gardening. Its format is that of the annotated scrapbook, and its text, with the exception of the brief introduction, is a highly subjective and fragmented view of the favorite gardens of David Hicks, a well-known designer. The reader receives information on design, boundaries, style, and Hicks's likes and dislikes, as well as guides to laying out gardens, presented in a kind of illustrated do-it-yourself manner.

The collection of photographs by Hicks provides the most usable information to any reader not intimately familiar with the spectrum of English gardens. The photos, numerous though they are, vary in quality from good to shoddy. In some cases, the heaviness of the ink used in printing the book renders the photos useless. And, with the exception of a few color photos, most are too dense to register subtleties of tone. This is too bad, because in other respects the book is well-designed, with attractive drawings by the author and a layout which is consistent, clear, and well-organized.

The book's merit is seriously compromised by the quality of the printing, but it also suffers from Hicks's rather self-centered presentation of his material. He tells us in the introduction that his aims are to express his own garden aesthetic and to illustrate the main elements in English garden planning—walks, hedges, borders, walls, topiary. The expression of his garden aesthetic is hampered by his choice of words. Phrases like "a garden that pleases me," or one that is "delightfully simple but stylish" are undoubtedly *lingua franca* in the decorating profession with which Hicks

is primarily associated, but they are not precise. The book demands a familiarity with such phrases and Hicks's use of them, as well as an understanding of the milieu in which they are used. The reader who lacks this may wonder what Hicks is getting at.

The book suffers in comparison to the books of Gertrude Jekyll, who produced a series of garden books at the turn of the century which presented her particular style of landscape design in a sophisticated manner. Her photographs were of unparalleled quality, as reproduced in the original publications. Like Hicks, Jekyll had a significant background in other areas of design, but she also had the advantage of a total commitment to landscape design.

David Hicks Garden Design is a collection of snapshots of interesting garden elements, with a commentary that reveals the taste and values of an informed amateur—a taste which supports the best elements in the great tradition of the English landscape garden. It is a good book for a beginner who wants to get a feel for English taste in gardens.

David Hicks Garden Design, David Hicks, Routledge and Kegan Paul, 1982, 200 pp., illus., \$29.95.

Mai Arbegast:

DESIGNING WITH PLANTS

RICHARD AUSTIN

For someone without knowledge of a single plant, interested nonetheless in a step-by-step approach to planting design, Richard Austin's *Designing with Plants* is a panacea, maybe.

Written in the manner of an academic design text, the book begins by describing plants within an ecological system, skimming lightly over the elements that make such systems work. There is a

chapter on methodology, reasonably complete, and discussion and illustration of the elements of planting design (color, form, texture, etc.) and the uses of plants (as canopies, walls, barriers, floors, ground cover, etc.). The discussion is abstract, however, without reference to any particular plants.

Indeed, most of the text deals with plants as abstract objects or volumes, the purposes of which are to define space, focus attention, frame views, create points of accent, control the eye or the foot, or provide balance. Plants are regarded from an exclusively utilitarian viewpoint, as objects in space, and the reader is left to wonder why people bother to use them as design material (you mean you have to *water* them?). The aesthetic quality of plants, their grace, their changing quality from season to season or year to year, the changes in size and form they undergo from youth through maturity to old age, their fragrance, and a multitude of other unpredictable qualities due to wind, rain, and heat—where is all this?

And as for that hapless person, ignorant of plants, for whom this book is meant, he or she will be dismayed to learn—through experience, certainly, since the book makes little mention of it—that plants exist in time, as well as in space, and that even landscapes designed by the unknowing grow old and die, and need to be recycled or replaced.

The weaknesses of *Designing with Plants* are unfortunate, because there have been very few books on planting design in recent years. There are a number of classics in the field, however, which someone might profitably consider reprinting, for the sake of the next generation of landscape designers. These books include Florence Bell Robinson's *Planting Design*, John R. Bracken's book of the same title, Hubbard and Kimball's *Introduction to Landscape Architecture*, and Brenda Colvin's *Land*

and Landscape. Sylvia Crowe's classic *Garden Design* has been reprinted by an English firm, and is available in this country from the American Society of Landscape Architects in Washington, D.C.

Designing with Plants, Richard Austin, Van Nostrand Reinhold, 1982, 192 pp., illus., cloth, \$16.95; paper, \$10.95.

Mai Arbegast:

TREES AND SHRUBS FOR DRY CALIFORNIA LANDSCAPES

BOB PERRY

At a time when gardeners, professional landscape designers, and horticulturists need knowledgeable guidance on water-conserving landscapes, *Trees and Shrubs for Dry California Landscapes* is a welcome addition to the literature.

Many pamphlets and books emphasize plants for this type of landscape, but their point of view is primarily botanical—they give information on the plant in its native habitat and its adaptation to that situation, rather than in a horticultural landscape which is man-made for human use and enjoyment. Perry's selection of plants for *Trees and Shrubs for Dry California Landscapes* is based on the plant's natural adaptation to and tolerance of the difficult situations within which gardeners and landscape designers must work.

This is a regional book: plants are referenced to the conditions of climate of northern and southern California, and the plant environments from the coast to the interior valleys in particular. The major portion of the book is an exposition, with photographs, of the more than 360 plants listed. The descriptions of the plants are arranged alphabetically and

by groups (Acacias, Ceanothus, Eucalyptus, Grevilleas, Callistemon, and many others). These are accompanied by excellent closeup and distant photographs, the latter showing the habit of growth. For long-lived plants it is difficult to know whether to show the plant at an age of 30 to 50 years or less than 10. Perry has usually selected the latter.

Perry is to be commended both for his photography and his selection of pictures, which assist the reader to visualize the entire plant—a help not often found in books of this type.

For the gardener, the book includes very practical information on rainfall averages, weather patterns, and minimum/maximum temperatures for winter and summer. Plant selection guides are provided, arranged in a matrix chart indicating adaptability (by plant type) to certain ecological or environmental conditions of climate and soil. Also provided are planting instructions and guidelines for various operations, with specific information on fertilizing and, in some cases, the advantages of seeding. Such situations as planting on steep slopes and for fire safety are discussed, with accompanying lists of suitable plants, and plant lists are also given for difficult soil and climate situations.

This book is oriented toward both natural projects, and domestic projects in the populated areas of the state. All the plants included are not necessarily California native plants; some have been introduced from regions of similar Mediterranean climate. Perry helps the reader understand which are most adaptable for California's climatic condition, and makes it possible to create handsome landscapes within the limits of water conservation.

Trees and Shrubs for Dry California Landscapes is well-written and beautifully photographed, and belongs in every landscape designer's library. It also belongs on the desks of all California

agencies making decisions about planting in public places.

Trees and Shrubs for Dry California Landscapes, Bob Perry, Land Design Publishing (P.O. Box 857, San Dimas, CA 91773), 1982, 184 pp., illus., \$28.50.

Mai Arbogast:

FLOWERING PLANTS IN THE LANDSCAPE

MILDRED MATHIAS, editor

Flowering Plants in the Landscape is an excellent and quite beautiful collection of photographs of blossoming plants of the subtropical regions and gardens of the world, particularly California. It is not just for the adventurous gardener: as Sir George Taylor, former director of

Kew Gardens in London, says in his foreword:

It is emphatically such a useful guide to the colorful ornamental plants seen in gardens and in the wild... that it should become a handbook for travelers.

The major categories of the book are flowering trees, shrubs, vines for year-round color, plants for color on the ground, and native plants of California. Each plant receives a brief description indicating its size and shape, the color of its flowers, and its fruits, if they are significant. For the gardener some very specific horticultural information is also given, such as the minimum temperatures at which the plant will survive, and the best location for it.

In addition, the book provides appendices with information on other

CLIVIA MINIATA FROM FLOWERING PLANTS



flowering trees, shrubs, vining plants, annuals and perennials useful as ground covers, and California native plants. Each list is broken down by flower color, and gives plant size, time of bloom, minimum temperature, botanical and common names, family, and place of origin. These lists are very useful both to the gardener and the designer. The book also tells where the plants can be seen and found, and a bibliography suggests still further references.

The color photographs of each plant show its habit of growth and closeups of its flowers. These photos are outstanding, one of the many things that make the book such a pleasure to read. Most were taken by the late Ralph Cornell, a prominent landscape architect who began to photograph plants in southern California many years ago.

Biographical notes are provided on Cornell, and on Theodore Payne, one of the first to introduce California native plants into gardens, through his seed collecting and distributing, his writing, and his introduction of the plants into parks.

This is a revision of an earlier book, *Color for the Landscape, Flowering Plants for Subtropical Climates* (1973), which combined five separate booklets originally published by the Los Angeles Beautiful Foundation, the Southern California Horticultural Institute, and the Theodore Payne Foundation. The text was edited by Dr. Mildred Mathias, a teacher, botanist, and horticulturist, and presently emeritus professor of botany at the University of California at Los Angeles, where the botanical garden was named in her honor.

This book gives valuable information and is a pleasure to the eye; it will become one of the treasures of any library.

Flowering Plants in the Landscape, Mildred E. Mathias, editor (Foreword by Sir George Taylor), University of California Press, 1982, 254 pp., illus., \$16.95.

Mai Arbegast:

COST DATA FOR LANDSCAPE CONSTRUCTION, 1982

KERR ASSOCIATES

Cost Data for Landscape Construction, 1982 contains current landscape construction cost information in the form of average unit prices for a broad variety of landscape construction items. The cost data is based on spring 1982 market conditions.

The book is organized according to the Construction Specifications Institute format, under the specialized divisions for site, recreation, and landscape development. Units costs are given for demolition, site preparation, earthwork, drainage and site improvements, landscaping, structural, and other categories. A seven column listing is provided which notes the construction item, unit of measure, crew/equipment requirements, costs per day, installation costs (by category), materials, and total unit cost plus overhead and profit (which varies from 25% to 35%, depending on the operation in question). An appendix explains how the different labor rates were derived; it also includes representative prices for 23 metropolitan areas, so the book does not suffer from the regional bias of so many guides.

This kind of database is useful, provided one adds to it those factors which account for the intangibles of local practice. In a depressed economy like the present one, the sheer competition for work and the slack market for building materials combine to make real costs perhaps lower than the book would indicate. In an overheated economy, the reverse is often true. The book's usefulness also depends on its being current. The editors of *Cost Data for Landscape Construction, 1982*—four design professionals based in Louisville, Kentucky,

and Minneapolis, Minnesota—promise to have the next edition out on March 1st.

Cost Data for Landscape Construction, 1982, 3rd annual edition, Kerr Associates, Inc., Minneapolis, Minnesota, \$27.50 pb.

Barbara Meacham:

RESIDENTIAL LANDSCAPING I

THEODORE D. WALKER

Literature on residential landscaping is plentiful, particularly in the how-to genre, best represented by books from Ortho and Sunset. These books, which cover specialized aspects of residential landscaping, are difficult to surpass in the quality of their illustrations and as sources of practical construction advice. *Residential Landscaping I*, which tries to provide "an in-depth discussion of the planning, design, and construction phases of residential landscaping," is disappointingly poor competition for these specialized series.

Walker is best known for his books on graphic techniques, *Plan Graphics* and *Perspective Sketches*, although he has also written four other books on various aspects of landscape architecture. Here, he addresses the homeowner as amateur landscape designer. Unfortunately, the tone of the book is inconsistent, as though the author is not completely sure to whom he is speaking, and is varying his pitch in hopes of reaching the widest range of readers. The chapter entitled "Why Landscape?" is so elementary and rhetorical as to be soporific, while later chapters get into such unnecessary detail (e.g., the difference in cell structure between softwoods and hardwoods) that the same reader who breezed through "Why Landscape?" would now also be found napping.

The book is divided roughly into the categories of design, planting, and construction, but is uneven in its treatment of these three subjects, as well as in the emphasis it gives them. Design is discussed briefly and superficially, from a thoroughly pragmatic point of view, and Walker misses an opportunity to convey the appreciation of and enthusiasm for gardens which are largely absent from the how-to genre.

Instead, he provides a dispirited and abstract discussion of design styles; each is summarized in a rudimentary description, but only three, we are told, are acceptable. Formal gardens are "not recommended, as modern living demands a more informal environment." "Modular," "angular," and "naturalistic" are acceptable. Since, however, "circular and angular styles are much more difficult to perfect" and "the naturalistic style... needs to be handled with extreme sensitivity," the trusting reader is left with one option: "the easiest design style for the novice homeowner to work with is the modular."

Now that the novice homeowner has had his style chosen for him, the remainder of the book is devoted to available materials and their uses in the landscape. There are a number of useful charts here on hardware, conversions, beam sizes and spans, and so forth, but the text is so prosaic that all but the true novice are likely to become discouraged. Much of the text refers to the book's black and white photographs for elucidation, but these images are so persistently poor in quality that elucidation is hard to come by. Moreover, the gardens depicted are in a style which may be "modular," but is certainly not contemporary.

Residential Landscaping I is not a book which homeowners, especially those ignorant of landscaping, can use to plan and construct their own gardens. Even the author concedes that some as-

sistance may be necessary, since he includes an appendix called "Selecting a Landscape Architect and How to Work with Him/Her." As an alternative, the reader may wait to see the promised future volumes of *Residential Landscaping*. Let's hope these are an improvement on the first, which adds nothing to the literature currently available.

Residential Landscaping I, Theodore D. Walker, PDA Publications, 1982, 202 pp., illus., cloth, \$22.50; paper, \$16.50.

Patrick Miller:

FROM LINE TO DESIGN

SCOTT VAN DYKE

This book is noble, though not necessarily original, in its stated purpose: to provide an approach and a series of exercises for the environmental design student who wants to explore the relationship between expression and perception, between design and graphic communication.

The design process is traditionally divided into three phases: conceptual, in which communication is non-specific; representative, which uses graphics to present design solutions to a lay public; and documentary, in which design ideas are refined and communicated to the people who will build them. *From Line to Design* presents its information in a way that mimics this traditional sequence.

Within each generously illustrated section, the author reviews aspects of conceptual, representative, and construction documentation graphics and design, and suggests exercises to reinforce his points. Generally the illustrations support the text, although the connection is not always clear. The exercises are extremely useful; they take a while to complete, but understanding the design/

graphics relationship takes application, as well as time and discipline. Unfortunately, the usefulness of the exercises diminishes as one progresses through the book; the final section of construction documentation graphics completes the author's train of thought, but adds little to the reader's understanding.

Although this book appears to have been written for students of environmental design, it could be frustrating to someone who has never been exposed to design terminology, or used a pencil. Some of the discussions, such as those on orthographic imagery and perspective drawing, do not stand by themselves; they would only make sense to the student who has read other books or attended classes on these particular subjects. References after each major section and throughout the text partially compensate for this failing.

The author states, accurately, that this book is an approach to, rather than the definitive work on the relationship between design and graphics. It is not an explanation of design philosophy, nor a compendium of graphic techniques a student might crib from in the final hours before a project is due. It skims the surface of a very complex subject, though at times usefully.

From Line to Design, Scott Van Dyke, PDA Publications, 1982, 162 pp., illus., cloth, \$21.00; paper, \$15.00.

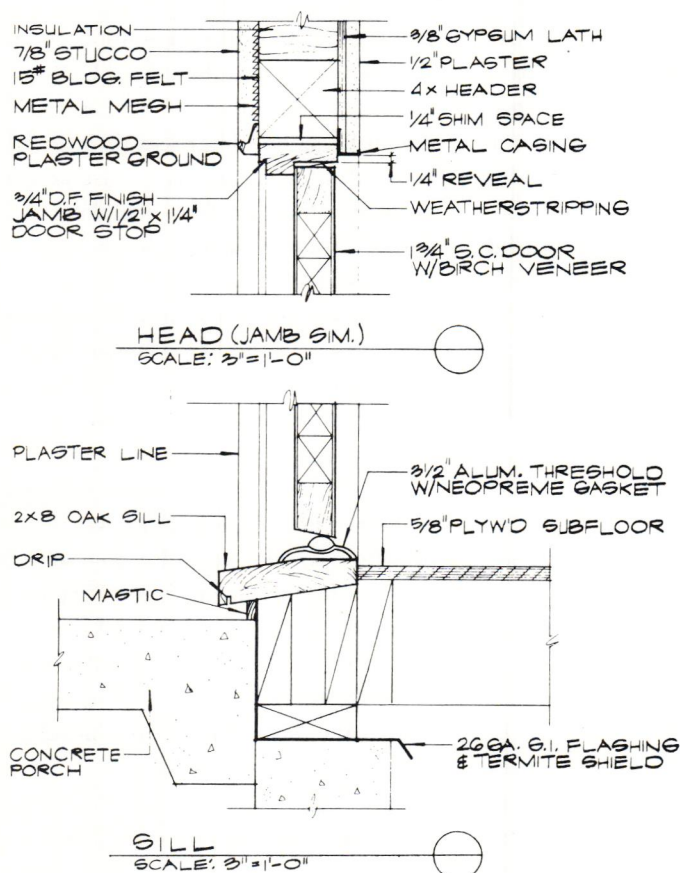


Figure 10.12 Drafted detail of exterior door with wood sill.

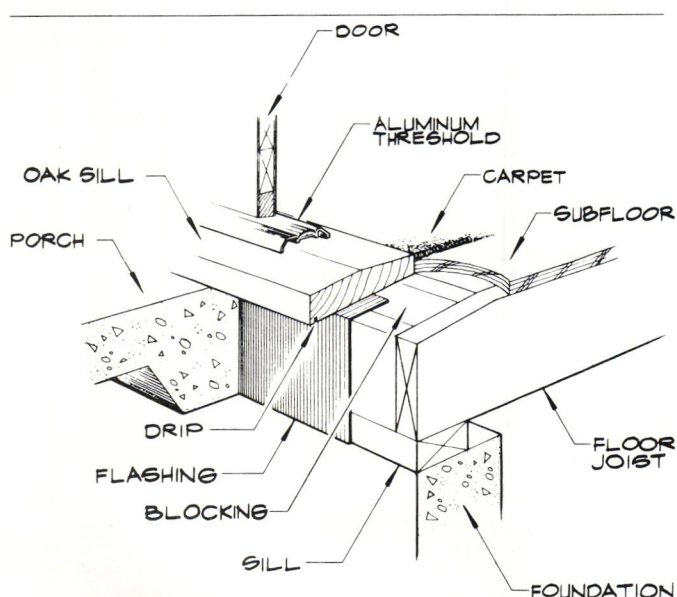


Figure 10.10 Exterior door with wood sill.

Fred Stitt:

TEN WORKING DRAWING BOOKS

Working drawings and related documents are ultimately what make or break any building project. No design, however noble, can survive bad construction documents. Despite this fact, the creation of documentation for a project is the lowest order of consideration in most design firms—the lowest ranked activity in prestige, and the least considered in design schools.

To actually learn what is fastidiously called “the technical side” of practice, graduates of our most prestigious schools must enroll for a time in private technical schools or community colleges, to qualify for an entry level position to earn half a living as an “apprentice.” For most of the people who enter architecture, the drafting, specification writing, and construction administration of the apprenticeship strangely end up being a life’s work.

Not only does working drawing production take the major part of design service time and money, and occupy the most time of the most people in architecture, it also creates the most problems, because most architects are so ill-trained for it. Perpetuating the situation are the architectural publishers, who but rarely produce an adequate text on the subject.

What follows are capsule reviews of drafting and working drawing books currently on the market. I am including the best and, as a warning, most of the worst. I am not including the medium-worst that dominate this market because it is too depressing to do so. These are my criteria:

- 1) **REALISM.** How closely does the book match the actual needs and practices of contemporary architectural practice?
- 2) **CLARITY.** Is there a point to the book? Is there a purposeful directed logic to the presentation? Does the author convey concepts through concise definition and concrete example? Do the visuals tell the story or are they irrelevant?
- 3) **VALUE.** Does the book show the reader how to be a better and more productive architect?

Here is the run-down:

Tops in its class is *The Professional Practice of Architectural Detailing*, by Osamu A. Wakita and Richard M. Linde. Illustrated to the hilt and clearly written in a topic-by-topic, step-by-step format that allows the reader to apply each section to real work situations as they arise in the design studio or drafting room, this book is a definite must for anyone in architecture.

A blunder that some readers have found useful is the *Handbook of Architectural Details for Commercial Buildings*, by Joseph DeChiara. It is a blunder in that large numbers of its working drawing illustrations are blurred, burned out, or otherwise unreadable. At \$32.50, it is probably the poorest quality

book in McGraw-Hill history. It is archaic in drafting technology, virtually devoid of technical content, and undoubtedly an acute embarrassment to the many architectural firms whose donated drawings have been converted to something on a bus station floor. It is useful, apparently, to a few firms who insist on keeping files on all construction drawings of whatever quality and from whatever source. The cover is handsome; the rest is a minus.

An excellent guide for mechanical engineering is Lee Kendrick's *Design Manual for Heating, Ventilating and Air Conditioning with Coordinated Standard Details*, a book with 285 pages of design data and standard details, printed to facilitate photocopying. They are also available as sticky-backs. A must.

An excellent design and detailing guide for sitework, paving, and site furniture is Theodore D. Walker's *Site Design and Construction Detailing*, an unusually well-illustrated book, produced in a manner that demonstrates great care for the subject and for the user. Also a must.

Publishers sometimes distribute foreign texts which are not applicable to U.S. practice. A recent example is Keith Styles's *Working Drawing Handbook*. The first 20 pages, on the organization of drawings, describe a thought-provoking British effort to rationalize the whole documentation system. Otherwise, there is virtually nothing in the book that has any practical U.S. application. A maybe.

Then there is Robert McHugh's *Working Drawing Handbook: A Guide for Architects and Builders*, which features very useful and complete checklists of all aspects of working drawing production and management. The checklists are very nicely augmented with construction illustrations.

The book clarifies basic construction terminology and procedures, so it is especially useful as a school textbook or starter guidebook for the young professional. It focuses mainly on documentation and working drawing management for smaller buildings, so it is particularly good for the smaller design or construction firm.

This is the second edition of McHugh's book, not to be confused with the first edition, which had considerably less content.

Still widely advertised is *Architectural Working Drawings: A Professional Technique*, by Marvin L. Thomas, AIA. This book is not bad as a drafting textbook, but the drawings don't represent the best of current practice, and it has no particular value as an office guide. A maybe/minus.

One book that every architectural office buys for the drafting room and design studio is *Time-Saver Standards for Architectural Design Data*, by John Hancock Callender. It is now out in a sixth edition, and invaluable as always in covering every major aspect of technical design data anyone needs to get

started on virtually any kind of building. Now weighing in at 1,158 pages (and \$82.50), this is probably a book people will buy no matter what anyone says about it.

What might be called the poor person's time-saver or graphic standards is the newly published *Architectural Draftsman's Reference Handbook*, by Jack R. Lewis. This book includes essential materials and engineering tables, as well as construction and detailing information that draftspeople frequently need to look up. The book is smaller and more reasonable in price than the now-massive *Architectural Graphic Standards*, which used to look like this book when it was first published a generation ago. The Lewis book is handy enough to warrant a maybe, but add a minus for the sexist title and some extraneous content.

Back to the must side, a book that has been around for a while, but which is highly recommended, is Frank Ching's *Building Construction Illustrated*. The hardbound edition is the better choice, as the paperbound version, in a 9- by 12-inch format, is not nearly as readable. Ching's book is the most extraordinarily thorough and clearly presented text available. At first glance, its detail drawings may seem too sparse to be meaningful, but they are simplified for clarity, as an educational device. It is easy enough to modify them to suit a particular design or construction need. A must/plus.

The Professional Practice of Architectural Detailing, Osamu A. Wakita and Richard M. Linde, Wiley, 1977, 392 pp., illus., \$26.95.

Handbook of Architectural Details for Commercial Buildings, Joseph DeChiara, McGraw-Hill, 1980, 506 pp., illus., \$32.50.

Design Manual for Heating, Ventilating and Air Conditioning with Coordinated Standard Details, 3rd edition, Lee Kendrick, Technical Standards Publications (Frank M. Trent & Assoc., Inc., P.O. Box 246, Arlington, VA 22201), 1981, 285 pp., illus., \$61.50, with postage.

Site Design and Construction Detailing, Theodore D. Walker, PDA Publishers, 1978, 467 pp., illus., \$24.00.

Working Drawing Handbook, Keith Styles, Nichols Publishing Co., New York, 1982, 128 pp., illus., \$22.50.

Working Drawing Handbook, A Guide for Architects and Builders, 2nd edition, Robert C. McHugh, Van Nostrand Reinhold, 1982, 160 pp., illus., cloth, \$18.95; paper, \$12.95.

Architectural Working Drawings: A Professional Technique, Marvin Thomas, McGraw-Hill, 1978, 192 pp., illus., \$19.50.

Time-Saver Standards for Architectural Design Data, 6th edition, John Hancock Callender, McGraw-Hill, 1982, 1158 pp., illus., \$82.50.

Architectural Draftsman's Reference Handbook, Jack R. Lewis, Prentice-Hall, 1982, 324 pp., illus., \$25.00.

Building Construction Illustrated, Francis D.K. Ching, Van Nostrand Reinhold, 1975, 320 pp., illus., cloth, \$19.95; paper, \$11.95.

Reid Condit:

SPECIFICATION CLAUSES FOR REHABILITATION AND CONVERSION WORK

LEVITT BERNSTEIN ASSOCIATES,
ANTHONY RICHARDSON &
PARTNERS

This book comes from two architectural firms in London with extensive local experience in the repair and conversion of existing houses, house groupings, and flats. Their clients have included housing associations, local authorities, developers, and private parties. On the basis of this experience, they have written a book to be used as a guide or model schedule of works in an area of practice for which no model now exists, hoping thereby to spare the inexperienced practitioner "a terrifying encounter with the unknown, for which a lifetime's work on multi-million pound projects will be no preparation."

The schedule of works is roughly the equivalent, in Britain, of the American product specifications or—in the parlance of several years ago—the technical sections (Divisions 2 through 16 in the Construction Specifications Institute format). The schedule of works is preceded by boilerplate ("contract conditions and preliminaries" and "materials and workmanship") and backed up by the drawings, as are product specifications.

The authors, recognizing the relative immutability of these documents, have placed them beyond the scope of their concern, except to recommend their use. They have also omitted any bill of quantities, presumably on the assumption that the size of the projects to which their model applies does not warrant its use. This omission brings the model into line with American practice, but also causes the authors to include within the speci-

cations schedule matrices that, in American practice, are relegated to the drawings, and provided in less detail. The final fifth of the book is therefore devoted to a summary of schedules: doors (internal and external, each quite different than the others), finishes, kitchen equipment, sanitary fittings, and so forth.

With the exception of the schedule matrices, the book is linear in presentation and written consistently in the imperative (do this, do that; make good!). The format is similar to a master specification, with the reproducible text on the left side of the page and instructions or commentary on the right. The reproducible text is intended to be edited or added to as needed for each new project. One notes, however, that the text has been copyrighted, and such use would seem to be an infringement.

Americans accustomed to the 16-division CSI format will find that the text follows a somewhat different format, and a number of categories have no direct American equivalents. The authors state that some 80% of the text will typically be applicable to the projects they are addressing, the remaining 20% requiring modification or replacement. Since, however, the projects in question consist of Georgian, Victorian, and Edwardian buildings in London, it is likely that the degree of applicability will vary with the similarity of local buildings.

As it stands, the book is barely usable in American practice. Its basic procedure is to identify a task within a larger context (e.g., subfloor ventilation with respect to "Floors"), then locate the task and direct its accomplishment, taking note of the work and materials needed. This runs counter to the American practice of using drawings to locate and illustrate a completed condition, and specifications to provide information and set standards where applicable, or where required by special situations.

The American mode of documentation leaves the contractor free to construe tasks and develop sequences of events; the idea is to achieve the results shown using specified materials in accordance with very generalized methods. The book's approach draws on a quite different tradition, as revealed by its statement that, were a bill of quantities included in the bid documents, clauses might be issued to the contractor in the form of instructions at some time after concluding an agreement. American practitioners will only reluctantly issue instructions to the contractor, and then almost never in detail, except for occasional sheet notes couched in negative language.

Other considerations also make the clauses largely unsuited to the American context: for example, differences in terminology, in required provisions to satisfy local building authorities, and in locally available building products.

The book is useful, however, as a reference guide to available technology for renovation. By providing an indication of the work required to achieve a satisfactory renovation, it may in fact spare the inexperienced an encounter with the unknown.

Little of comparable rigor is available here. American books too often allow thoroughness and clarity to play second fiddle to graphic quality and visual organization. We would do well to emulate *Specification Clauses for Rehabilitation and Conversion Work*, which achieves a worthy balance.

Specification Clauses for Rehabilitation and Conversion Work, Levitt Bernstein Associates and Anthony Richardson & Partners, Nichols Publishing Co., New York, 1982, 128 pp., illus., \$24.95 pb.

Peter Trier & Barry Ryan:
HOUSING ADAPTATIONS
FOR DISABLED PEOPLE
 TERENCE LOCKHART

Housing Adaptations for Disabled People is primarily a guidebook for those directly concerned with the modification of the residences and surrounding pathways of physically disabled people, to contribute to their safety, comfort, and mobility.

Written in the United Kingdom, and sponsored by the Disabled Living Foundation, it offers detailed and sensible advice on a number of issues: what kinds of structural and non-structural modifications might be necessary to solve disability-related problems; how to obtain permits, funding, and approval expeditiously from government agencies; and how to coordinate and execute a plan to obtain satisfactory completion of modifications in the shortest possible time.

Although its tone and content speak more directly to architects and the representatives of social service agencies, the book is also intended for disabled people and their families. It includes relevant British laws and procedures, detailed discussions of minor adaptations and major structural and exterior modifications, a generally useful glossary of disabilities, and four interesting case studies of actual adaptations of the residences of disabled people.

In general, Lockhart has met the objectives he outlined for the book, although its focus on the United Kingdom somewhat diminishes its usefulness to American readers. At least a quarter of the book consists of advice on how best to cope with and work within the relevant British government agencies. This will be valuable to anyone with an interest in how different societies deal with the problems of the disabled, but probably

not to one trying to cope with these agencies' American counterparts.

The book's greatest value for American readers is in its many useful and specific suggestions for adaptations that let disabled people meet their needs more effectively. Although the author's descriptions of the layout of houses and the equipment available for carrying out these adaptations is geared to the British situation, this does not seriously undercut the value of his suggestions. His (very British) emphasis on the value of accessible gardens should, in fact, prove useful to architects interested in gaining a richer understanding of accessible design.

The major weakness of *Housing Adaptations for Disabled People* is that it fails to meet its own goal of including disabled people in decisions on the modifications they will need in their homes. Lockhart emphasizes the importance of the architect designing for the individual needs of his disabled clients, but ignores the necessity of discussing proposed solutions to accessibility problems with clients who, if they understand the architectural terminology and drawings, can readily point out which solutions are likely to work—or not to work—for them. In general, the book places too much emphasis on what rehabilitation specialists have said will work, and too little on the experienced judgment of disabled clients.

Housing Adaptations for Disabled People: How to Adapt the Home to the Needs of Handicapped, Elderly or Infirm Occupants—A Guide for Architects, Occupational Therapists and Householders, Terence Lockhart, Nichols Publishing Co., New York, 1982, 130 pp., illus., \$21.95.

John Parman:

BLUEPRINTS: TWENTY-SIX EXTRAORDINARY STRUCTURES

JOHN BOSWELL and
 CHRISTOPHER GRAY

This book is the answer to the prayers of anyone who finds himself/herself wondering what gift could possibly be right for the Frank Lloyd Wright or Julia Morgan in the family. Christmas being over, the time has come to pick up this sizeable object and have a look at it.

It is, we are told, "a celebration of the blueprint." The introduction gives the reader a brief but informative history of blueprints as documents and blueprinting as a technique, hitting on many interesting points regarding what blueprints are and are not. We learn their "fate" in the hands of architects, building managers, and museums, their content (for example, the difference between measured or record drawings and drawings prepared to guide construction), the specific history of their use in the U.S., and the changing technology of blueprinting—a technology which has, in fact, pretty well left the original blueprinting process behind.

This three-page introduction is perhaps too condensed to put across everything the authors want to convey; an explanation of why construction drawings look the way they do would be helpful (i.e., What is their real purpose? Why is their information presented in this sometimes arcane manner?). Less critical, perhaps, but also of potential interest would be a discussion of the impact of diazo printing and the flat-bed printer on the format of working drawings, and some speculation on the further impact of computer-aided drafting.

The book's focus on blueprints is sometimes frustrating in itself, given the

quality of the prints in question. The authors make no bones about the fact that a few of the prints are fairly unreadable. If their purpose was to demonstrate the ephemeral nature of the blueprint, they have succeeded. But supplementing these occasionally awful prints with original drawings would have been helpful to those actually interested in the "extraordinary structures" of the title.

These range from the original McDonald's hamburger stand (one of the more interesting sets of prints, since it shows quite clearly the typical information and layout of working drawings for a small structure) to Graves's Portland Office Building, Harkness Tower at Yale, Hoover Dam, and other buildings and objects, including Volkswagens and airplanes. Interspersed with the prints

are photographs which vary in quality but sometimes offer a direct means of comparing what was built with the designer's intentions. A few of the prints and photographs would have been better omitted. The floor plan detail of the Pentagon is an example, unless there is something here I am missing.

Both the book and its introduction could have gone further in the elaboration of their theme, offering more of everything, particularly the documents themselves. Even if this meant covering fewer projects, it would at least have enabled the reader to dissect and understand what was represented. For this purpose the inclusion of an annotated print would have been helpful; the McDonald's stand would be a good candidate.

No one who got this book for Christmas will be altogether unhappy with it; it contains some good things and is certainly heading in an interesting direction. From what it assumes about the reader, it seems aimed at architects, who are familiar with blueprints and wouldn't be fazed by the lack of explanation. But architects may be impatient with its other shortcomings. Perhaps the success of the first edition will make possible a second, that could push the book's concept a little further.

Blueprints: Twenty-Six Extraordinary Structures, John Boswell and Christopher Gray, Simon and Schuster, 1982, 128 pp., illus., \$19.25 pb.

9/F PORCELAIN ENAMEL-NEON ISLAND SIGN 27'-9" x 24'-6"

LETTERS

15' 48" 9/T ROSE 12 MM 30MA.
15' S.T. WHITE 12 M.M. 60 M.A.
McDONALDS 22" 9/T ROSE 12MM 30MA.
HAMBURGERS 30" 9/T WHITE 15 MM 60MA.
OVER MILLION SOLD 10' S/T ROSE 12MM 30MA
100 -T GREEN 12 MM 30 MA

15' 9/T ROSE STEADY
15' S/T WHITE } ON TIME-O-MATIC# 36101 DBL. CAM.
100 3/T GREEN }
TOTAL LOAD 65.61 AMPS.

SPEEDEE PICTORIAL

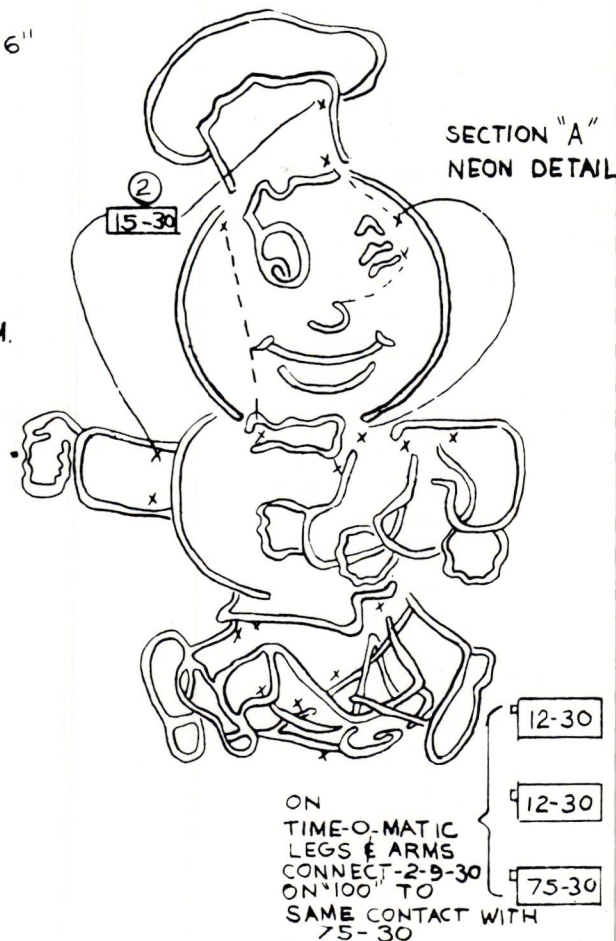
CAP-CENTER OF EYE-CHEST & APRON 4500
WHITE 12MM 60MA. OUTLINE & DETAILS OF FACE
GOLD 12 M.A. 30MA. MOUTH RUBY RED
BOW TIE -GREEN
ARMS-HAND LEGS & FEET CLEAR RED 30MA

ACTION:-

ONE ARM AND ONE LEG IN 3 POSITIONS CL. RED
ON TIME-O-MATIC 361T3 HI SPEED CAMS
FLASHER ON GRID TUBES T-O-M #3 6133
WITH ACTION AWAY FROM BLDG.

PORCELAIN COLORS:-

ARCH - LEMON YELLOW - 4 SIDES # 6009
RED BACKGROUND # 6825
ALL LETTERS-WHITE
OUTLINE OF TIE AND SHOES - BLACK
PANTS - GRAY, WITH BLACK STRIPES



Noel Gregorian:

A GUIDE TO PROFESSIONAL ARCHITECTURAL AND INDUSTRIAL SCALE MODEL BUILDING

GRAHAM DAY PATTINSON

This book is intended to help anyone interested in architectural or industrial model building develop his skills. As a source of instruction, it is successful—its objectives are reasonable, its technical advice very good, and the experiences it shares true to life. The order in which the material is presented is logical, and the index is thorough. In all respects it compares very well to two books I would also recommend: Sanford Hohauser's *Architectural and Interior Models: Design and Construction*, and John Taylor's *Model Building for Architects and Engineers*.

Pattinson gives good, practical information on shop layout and tooling, on dealing with clients, and on staying in business. His handling of the various situations of model building is also very thorough. He provides an especially detailed and well-documented description of contour cutting—a constant activity in modelmaking, and sometimes the mainstay of the business.

Pattinson says that his "construction tips are intended as guides that have been proven in practice. They are not intended to constitute the only answer." This is a fair remark: not all his solutions or basic principles are shared by other modelmakers. As a professional modelmaker of more than 25 years experience, I would remind anyone thinking of buying this book, particularly the beginner, that serious modelmaking, like serious architecture, requires an apprenticeship. This is not something this book (or any other) can give you. As an adjunct to

direct experience, however, it is excellent and highly recommended.

A Guide to Professional Architectural and Industrial Scale Model Building, Graham Day Pattinson, Prentice Hall, 1982, 400 pp., illus., \$36.95.

Terry Stephens:

ILLUSTRATION GUIDE: FOR ARCHITECTS, DESIGNERS, AND STUDENTS

LARRY EVANS

This book is conceived of as a drafting room tool, for use by professionals in supporting graphic presentations to clients. It covers the basic issues of mechanical perspective construction and layout, and such topics as constructing circles and ellipses in perspective view. It also covers media, materials indication, composition, shades and shadows, and texture. But the book's major emphasis is on what is known in the trade as "entourage"—people, landscape, cars, trucks, and the like. The images of these things are presented at various scales for "easy tracing" onto original drawings. The scales used are appropriate for most of the drawings sizes used in presentation.

Illustration Guide is a very basic tool, and necessarily general in the presentation of its material. As a paperback, it is priced within the range of most students, and would seem to provide them with a useful, if somewhat elementary sourcebook, best suited to the needs of the beginning illustrator.

Illustration Guide: For Architects, Designers and Students, Larry Evans, Van Nostrand Reinhold, 1982, 304 pp., illus., \$16.95 pb.

Bruce D. Judd:

ARCHITECTURAL CRAFTS

BRIDGET BEATTIE McCARTHY

This handsome book is the result of a major competition sponsored by the Western States Arts Foundation, involving artists and craftspeople in the ten states the WSAF serves. It is, first of all, a history and discussion of the architectural crafts, and of the nuances of working with architects (if you are a craftsperson), or with craftspeople and their products (if you are an architect). It is also a catalogue, arranged by craft, of work by the winners of the competition. Each designer's work is well-documented through photographs, so that one gets a very good sense of his or her abilities. The work itself ranges from ceramic tile artwork to wood furniture.

This is a well-organized and clearly-designed book, which provides a good overview of the variety of architectural crafts available. It does suffer, though, from the relatively narrow focus of the competition itself: these designers and artists represent only the ten states that comprise the WSAF; California is not among them. The book's focus is a regional one, as the preface freely admits, which may limit its appeal and its usefulness for architects. Despite this, it is a book I would recommend highly.

Architectural Crafts: A Handbook and A Catalog, Bridget Beattie McCarthy, Madrona Publishers, Seattle, 152 pp., illus., \$11.95 pb.

Bruce D. Judd:

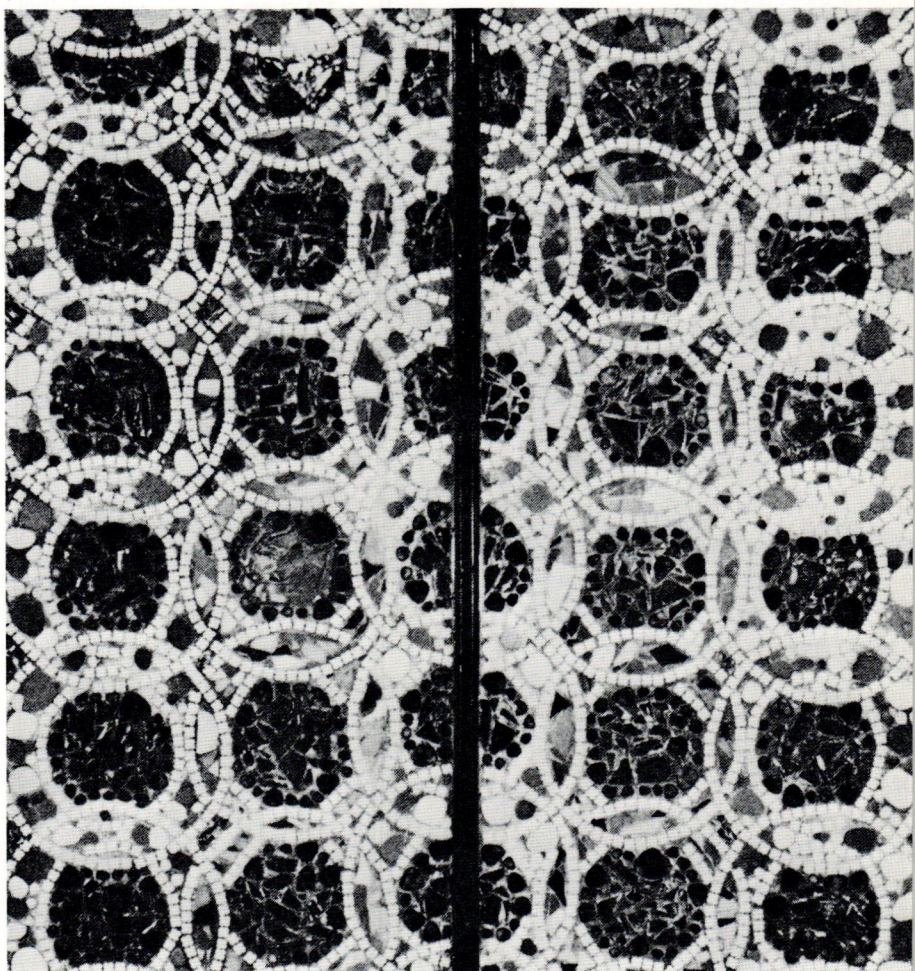
SOURCEBOOK OF ARCHITECTURAL ORNAMENT

BRENT C. BROLIN and
JEAN RICHARDS

As its title suggests, this is a reference book on designers, craftsmen, manufacturers, and distributors of external architectural ornament. The book's introduction defines ornamentation, gives a brief history of its past uses and current revival, and describes how to make effective use of the text. The rest of the book lists individual types of ornament in alphabetical order, from Awnings to Wood.

These chapters begin with brief descriptions of the ornament type in question and its use, together with special lists (such as of trade associations) that relate to it. This is followed by regional listings of all the designers, manufacturers, and other businesses that the authors were able to locate who work or deal in this type of ornament. The last few pages of each chapter give tables of designers, their addresses, and the services they provide.

As an architect involved with historic buildings, I frequently need craftsmen and designers to replicate ornaments of one kind or another. Over the years I have built up a considerable list of such people working on the West Coast. Comparing the book's listings to my own, I was surprised to find several major producers of ornament missing. Western Art Stone, San Francisco, for example, is well-known regionally for work in cast stone and concrete, but is not listed here. Bel-Air Door Company is included, but Ocean Sash and Door is not. San Francisco Renaissance is listed as a contracting firm providing wood ornamentation, but many other West Coast firms provid-



ing a similar service are not.

There are other missing entries, but there were also listings new to me, which is the value of a book like this. It is a very good first attempt to provide an enumeration of suppliers of ornamentation; I only wish it had not been produced as an expensive hardbound, and that more effort had gone into locating sources and suppliers. It would be preferable to have this type of information on loose-leaf pages in a notebook, which could easily be updated as new sources are found and old ones move or go out of business.

Sourcebook of Architectural Ornament,
Brent C. Brolin and Jean Richards, Van
Nostrand Reinhold, 1982, 192 pp., illus.,
\$24.95.

Dana Cuff:

PSYCHOLOGY AND ENVIRONMENT

CLAUDE LEVY-LEBOYER

Environmental psychology has evolved over recent decades, with the contributions of planners, designers, geographers, and social scientists, particularly psychologists. Though some would say the romance is over between the social sciences and the environment, Levy-Leboyer's new text, *Psychology and Environment*, indicates that environmental psychology is assuming the status of an established discipline.

The book does not attempt to provide the new conceptual frameworks or insights which characterized so many of its predecessors—only rarely does Levy-Leboyer introduce new categories and nomenclature. It is useful rather as a comprehensive text, providing an excellent review of the vast and well-dispersed literature that has been accumulating in the area of environmental psychology. The most recent work available is included, and the book's utility is hindered only by its less than lucid prose, and the lack of an index.

The first four sections integrate studies of theory and methodology in environmental psychology, environmental perception and evaluation, environmental stress, and the social environment. Since this is one of the few texts published in English by a continental European author, it is a bit disappointing to find that the British and Americans still dominate the field—and Levy-Leboyer's extensive bibliography.

The fifth and final chapter, "Planning and Arranging the Environment," does not consider design *per se*, as implied by the title, but the types of problems encountered in planning contexts whose solutions may lie in psychological research. The reader looking for research applications to design will be frustrated; the reader seeking edification will be informed.

The text is definitely directed toward those versed in psychological methods and issues, and offers a more advanced treatment of the subject matter than do more frequently used books such as Proshansky's *Environmental Psychology*, Michelson's *Man and His Urban Environment*, or Altman's *Environment and Social Behavior*. On the other hand, these texts balance the two sides of the person-environment coin more evenly.

The visual component is central to most environmental issues, yet *Environment and Psychology* contains no images. Its perspective is psychological; once one accepts this perspective, Levy-Leboyer's work is a significant new addition to the literature.

Psychology and Environment, Claude Levy-Leboyer, trans. by David Canter and Ian Griffiths, Sage, 1982, 197 pp., \$9.95 pb.

Dana Cuff:

MIND CHILD ARCHITECTURE

JOHN C. BAIRD and ANTHONY D. LUTKUS, editors

Like other groups traditionally excluded from the planning process or from environmental accommodation, children are certainly worthy of attention. *Mind Child Architecture* brings together eight papers by 13 authors, presented at a conference of the same name held as part of the United Nations International Year of the Child (1979). The articles vary in subject matter, treatment, depth, and style, as do nearly all conference proceedings, but they are all studies of the child in relation to the environment, viewed from a psychological orientation.

The relationship of *Mind* and *Child* to the last word in the title, *Architecture*, is somewhat ambiguous. Certainly, the studies reported will help the architect-reader understand the child-client, but more in terms of behavior than of preference. The reader concerned with developmental psychology, particularly cognitive aspects of the child's psychology, will find an expansion of Piagetian theory and some interesting new methodological approaches, as well as cross-cultural insights. The emphasis is on quantitative, experimental research, thorough and generally of sound quality, but uneven in degree of rigor.

Very few books exist which focus specifically on the child-environment interaction (Altman and Wohlwill's *Children and the Environment* and Hart's *Children's Experience of Place* are notable exceptions). A student of the subject must seek out chapters from environmental psychology texts and articles in environment-behavior journals. *Mind Child Architecture* locates a number of articles, however disparate, in one place. It is a book neither to be passed over, nor read from cover to cover. The environmental psychologist would be unscholarly to overlook it; the architect might be advised to turn to a more comprehensive treatment of the subject, and the vast number of people who choose not to categorize themselves so neatly will surely find in it some works of merit.

Mind Child Architecture, edited by John C. Baird and Anthony D. Lutkus, University Press of New England, 1982, 208 pp., \$18.00.

... preservationists often find themselves defending the most energy-extravagant structures of a given period.

Perry Winston:

NEW ENERGY FROM OLD BUILDINGS

NATIONAL TRUST FOR HISTORIC PRESERVATION

This book links two of the safer topics in architecture today, historical preservation and energy conservation. As Paul Goldberger puts it in the afterword:

... preservation has come to resemble motherhood (or at least what motherhood used to mean to Americans). Energy conservation is achieving the same sort of mythical status.

A collection of papers presented at a symposium in May, 1980, this book does do a fair job of showing why and how the two concerns should reinforce each other. However, Goldberger's slightly cynical tone may confirm what the reader suspects from the first article, that there are still contradictions between these two areas. It is this sense of quiet controversy

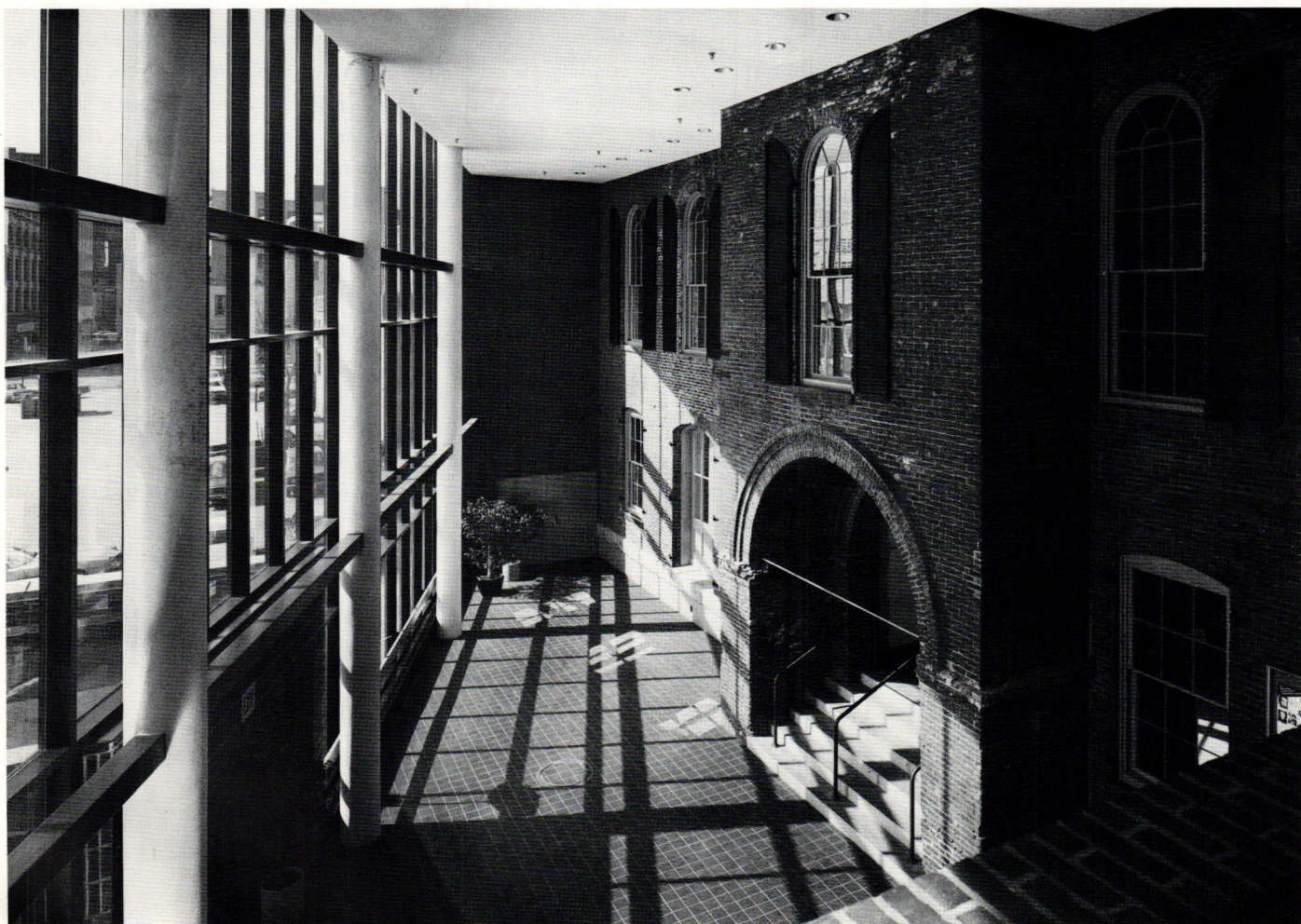
within the preservationist ranks that ultimately makes the book more interesting than perhaps intended.

The papers concentrate on three themes, all meant to support preservation. First, we are reminded that old buildings were more energy-efficient than those built between 1941 and 1970. Examples are given of old homes which dealt with hot or cold weather by means of siting, interior layout, massing, or shading devices. Monticello's natural ventilation, the south-facing glazing of an 18th century English country estate, and the shady porches of a Mississippi manor are depicted.

In the text, however, the point is made that the purpose for which old buildings were intended was often far removed from the idea of energy conservation:

... an 18th century English manor house was certainly more elegant than a farmer's cottage of the day, but—if anything—the farmer's cottage was probably the more cozy and energy conservative of the two.

SUN SPACE CREATED BY THE ADDITION OF A GLASS WALL TO MECHANICS HALL, WORCESTER, MASSACHUSETTS.



So, despite their efforts to attach their cause to the energy conservation bandwagon, preservationists often find themselves defending the most energy-extravagant structures of a given period.

A methodology for measuring the energy contained in an existing building is the theme of the second group of papers. Findings of a 1979 study permit the calculation of the approximate number of BTU's expended in the manufacture, transportation, and assembly of the materials in a building. Some preservationists argue that this "embodied energy" represents an investment of energy capital too expensive to replace today. This argument has weaknesses, however: the embodied energy is already reflected in a building's price. The concept is more useful on a large scale—for instance, applied to large inner-city multi-family buildings or rowhouses. Saving the housing stock in already developed areas will preserve the investment society has made in an energy-conserving, dense urban infrastructure.

The last section gives examples of how alternative energy technology can improve on the energy efficiency of older buildings; interesting examples of small and fairly large retrofits are given.

Preservationists have at times opposed retrofit, citing the impact on the original appearance and character of the building; as the author of one paper points out, their objections have not always been consistent. No protests were raised by historicists when glass arcades were added to the sides of Quincy Market in Boston, altering its shape and character. While the Quincy Market arcades made no sense from the standpoint of energy (overheating in summer, increasing heat loss in winter), a passive solar retrofit design which did hold promise of reducing energy costs for an old mill in Claremont, New Hampshire, was judged "inappropriate" for the building's character. Examples of historic New England neighborhoods opposing the addition of solar collectors to the roofs of old buildings, and the resulting legal challenges, are also given.

So, although the book's purpose seems to be to encourage preservationists to make alliances with energy and neighborhood activists, it also indicates that there are many bridges to be mended between these groups. An author who praises the "revitalization" of the Inner Harbor of Baltimore as "an example of what long-range planning and vision can do for once seedy and neglected center cities," conveniently overlooks the wholesale demolition of almost half the old shops, warehouses, and rooming houses around the area. The entire character of the Inner Harbor was changed, and the original low-income population of the adjacent Otterbein neighborhood largely displaced. The Harbor Place mall primarily serves weekend visitors from the suburbs, who arrive and leave by car: no energy saved here.

Many of the once "seedy" rowhouses are now being restored, to be sure, but not for re-use by the former inhabitants. Terms such as "back-to-the-city movement" and "urban rebirth," used in the book's introduction, become offensive when used to describe the Inner Harbor and other gentrified areas.

Some articles do contain information on how to build energy conservation into rehabilitation projects—notably papers by Peterson, Peirce, and Quivik. Most of the authors seem more at home making policy recommendations, perhaps an unconscious assumption of access to power.

The book's appearance is tasty, with many fine photographs. More diagrams dealing with energy flows in old buildings would have been helpful, and for construction specifics the reader must resort to the bibliography.

As titles in the bibliography show, many people are concerned about valuable older buildings, and are working hard to preserve them. This book, however, by the National Trust itself, reveals that those professing to support a conservation ethic are in danger of placing the worth of old buildings above that of neighborhood residents. Against this background the attempt to link energy conservation and historic preservation takes on an opportunistic tinge. The efforts of a large group of sincere people deserve a more consistent representation by a national organization.

New Energy From Old Buildings, National Trust for Historic Preservation, introductions by John Sawhill and Neal Peirce, Preservation Press, 1982, 208 pp., illus., \$9.95 pb.

The age of experimentation should break for an hour or so of refinement and synthesis.

Philip Banta:

THE BUILDER'S GUIDE TO SOLAR CONSTRUCTION

**RICK SCHWOLSKY and
JAMES I. WILLIAMS**

PASSIVE SOLAR HOMES

**HUD and the DEPARTMENT OF
ENERGY**

THE SOLAR DECISION BOOK OF HOMES

RICHARD H. MONTGOMERY

Seated in the lounge of political perspective, one can hardly see anything wrong with the growth of the solar book industry. At the very least each new book is another piece of propaganda against the enormous forces in the opposite direction—another brick in the dam of energy conservation. These books, the how-to and the here-it-is catalogues of solar homebuilding, are part of the battle over national energy policies and priorities, whether they are intended to be or not—a battle which is being fought more and more at the ballot box by the book-buying public.

In this way, the three books listed above contribute positively to the swelling pool of information on passive and active solar homes. Leaving the lounge, however, and entering the world of house design, construction, and financing, one might ask how they serve, not their cause, but their market.

Without question, *The Builder's Guide to Solar Construction* is the most useful of the three to contractors, owner-builders, and students. This latter group is important because the texts now circulating in academia never bridge the gap between concepts and construction,

a critical weak spot for the architecture student. The book is largely technical, but it delivers a satisfying array of answers to both general and very specific questions, from "basics of heat energy" to an illustrated table of applications for different "fastening systems." The diagrams are clear, along the lines of Frank Ching's, and the details are accurate and meaningful to someone who actually builds. The photographs do not match the drawings either in quality or information.

A warning to non-linear readers: this book is oriented to cold climate construction; it recommends a number of details and strategies that might seem unnecessary to builders in more temperate climates. For those who read sequentially, the book codifies strategies for the different climate regions of the country. It is an excellent reference book whose only real drawback is its cost.

Passive Solar Homes is a catalogue of 91 new award-winning energy-conserving homes. The major question it raises in the mind of the reader is, Who was giving out the awards?

To many architects "solar" is a code word for "ugly," and this book reinforces the impression. The buildings discussed here may indeed be attractive, but the presentation alone would not lead you to that conclusion. One could argue that the point is to provide conceptual information, ideas for the prospective homeowner or builder. If so, the authors might have included some quantitative method of comparing one concept to another. They might also have commented on the relative costs and efficiencies of the many systems illustrated. They did not, and we are left with something like a book of mug shots that give the M.O. but leave out the indictments and convictions.

Although this book is not a tool for students, architects, builders, or serious home-buyers, it is documentary evidence that the U.S. Government has

spent money to encourage the solar home industry. People will find it more useful to refer to in argument than in action.

The final entry, *The Solar Decision Book of Homes*, takes the encyclopedic approach to—as the subtitle puts it—"designing and remodeling for solar heating." It attempts to lead one step by step toward complete intellectual self-sufficiency in the analysis and design of a solar house.

For whom is this book appropriate? It is not clear: for the contractor there is too much irrelevant information; for the architect the analytical techniques described are too laborious; for the student, the book does not use enough examples to illuminate concepts or potential applications. Other reference books, notably those by Mazria and the Olgay brothers, communicate the subject matter more effectively. The book has a dated quality, even though it is dealing with physical principles that do not change, and it is graphically confusing.

For a book to be graphically or stylistically unimpressive may seem a small sin compared to the importance of its content, but most readers have bought these books to help them translate solar concepts into visual images. Books that miss the opportunity to link solar technology to aesthetic coherency are delinquent in their obligation to the reader, and do a disservice to the whole idea of solar housing.

If this sounds like the practical man's suspicion of pretty pictures, cast the same hard look on the cost-effectiveness of these passive and active systems. Many, if not most, cannot be justified on a reasonable life-cycle costing basis—which makes them simply extravagant working symbols. To each age its own conceits.

It is fair to ask of the solar community the same thing they ask of their oppo-

nents: a mature and realistic picture of the world they hope to improve, and books that help us along the way. At this point the challenge to investigate the parts of the whole has been well met, many times over. We know the principles, the systems, the components, the construction techniques. But which make the most sense economically, and where are the examples of outstanding architecture? The age of experimentation should break for an hour or so of refinement and synthesis.

Back in the lounge it appears that all solar books are good, but that good solar books are rare. The cause is best served by books that serve their readers well. It is also clear that we are ready for a more highly focused set of technical, aesthetic, programmatic, and economic solutions in energy and architecture—solutions that heat the body and inspire the mind.

The Builder's Guide to Solar Construction, Rick Schwolsky and James I. Williams, McGraw-Hill, 1982, 352 pp., illus., \$32.50.

Passive Solar Homes, HUD and the Department of Energy, intro. by Martin McPhillips, Facts On File, 1982, 304 pp., illus., \$19.95.

The Solar Decision Book of Homes, Richard H. Montgomery, Wiley, 1982, 332 pp., illus., \$15.95 pb.

Perry Winston:

PASSIVE SOLAR RETROFIT

DARRYL J. STRICKLER

As books on passive solar retrofit proliferate, the motivated but uninitiated homeowner still needs help in turning that first spark of interest into applied action. This book helps get there from here.

Architect Darryl Strickler has put together an accessible guide aimed at the increasing number of suburban homeowners pinched by rising energy bills. Mixing formats as diverse as the model home catalogue, carpenter's detail book, and *Sunset* magazine, the author tries to engage, broaden, and focus the lay person's interest in applying passive solar strategies to his home.

Passive solar basics are explained briefly; photographs and the statistics of successful retrofits around the country then act as a hook for the browser's attention: this is what works for how much. A series of questions lets the reader analyze his "retrofitness"—whether a solar retrofit is a realistic goal given his schedule, lifestyle, and level of interest. Strickler puts it nicely: "passive systems generally require that their occupants be more active, whereas active systems allow their owners to be more passive."

The discussion then turns to the reader's own house. A passive solar retrofit checklist examines its orientation, construction, and layout, how well it is sealed, its materials, and its microclimate. The assets and liabilities are then added up, and the resulting "score" determines, in a rough way, the feasibility of the retrofit.

Various retrofit strategies are organized according to the goals they serve, which helps the reader to choose his own course of action. If the goal is simply to

reduce the utility bill, adding south-facing windows or skylights may be appropriate; if adding more living space is also important, then an attached greenhouse may be a better strategy.

The reader is invited to "design it himself" by noting his strategy in simple graphic terms. A series of typical suburban house styles—"the Phoenix," "Barn Again," "Hacienda Solaro"—with simple sketches of proposed retrofits, stimulates ideas. Should the homeowner feel that he has gone as far as he can go, Strickler has advice on selecting and hiring design and construction professionals. He also gives information on financing and solar tax credits. Strickler's step-by-step instructions for carrying out retrofit projects, which form the last section, strike a happy medium that should meet the needs of both the owner-builder and the experienced contractor.

The book's objective is to give the lay person enough information to participate in developing a "personalized solution" to rising energy costs. It succeeds, providing enough information at each stage of the process to maintain interest without bogging the reader down in lengthy explanations. When the reader gets down to the business of calculating the size of solar glazing, thermal mass, etc., a series of appendices helps fill the inevitable gaps with data on sizing, weather, and technical book references.

Donald Watson's *Designing and Building a Solar House*, Bruce Anderson's *Thermal Mass Pattern Book*, and Edward Mazria's *The Passive Solar Energy Book*, treat the principles of passive solar design, the thermal properties of materials, and calculation methods in more depth. Their very thoroughness and detail, however, make them less accessible to the average homeowner. Strickler's book is something anyone could thumb through while waiting in line at the supermarket, yet it is still an adequate technical guide in the design

and construction phases of a retrofit project.

The book does not deal well, however, with buildings in a more dense urban environment. The self-questioning checklist process and the review of basic passive solar strategies could serve the condominium or townhouse dweller as well as the suburbanite, but the photographs and construction details are inappropriate to multi-family buildings, highrise, or rowhouse situations. For the city dweller who wants to squeeze some extra benefit out of a sunny south wall, a balcony, or a rear porch, this book is not helpful. The urban context is dealt with better in other publications, several of which are by community groups working in low-income inner-city neighborhoods: *Urban Rooftop Solar Greenhouse* and *Solar Typologies Project* (both available from the Solar Information Library, Northeast Solar Energy Center, 470 Atlantic Ave., Boston, MA 02110), *Solar Greenhouse Retrofit on Roof of 5-Story Tenement* (NYC Energy Task Force, 156 5th Ave., New York, NY 10010), and *The City Greenhouse Book* (Center for Neighborhood Technology, 570 Randolph St., Chicago, IL 60606).

Passive Solar Retrofit, Darryl J. Strickler, Van Nostrand Reinhold, 1982, 176 pp., illus., cloth, \$18.95; paper, \$10.95.

Andrew Rabeneck:

ENERGY ECONOMICS AND BUILDING DESIGN

WILLIAM T. MEYER

The recent literature of energy-conscious design written by and/or for architects is reaching extraordinary proportions. Set aside the voluminous conference proceedings, university press papers, and esoterica, and there still remains a huge number of texts, increasingly published by the major houses. The titles become a blur of permutated keywords.

Discrimination among such books is difficult; the tone may be hortatory, morally indignant, hysterically rational, mathematically baffling, or a blend. This is due in part to the complex interdisciplinary nature of the subject. Also, it's often a case of new dogs learning old tricks, a topic deserving broader treatment than can be allowed here.

Mr. Meyer's book is intended as "a comprehensive introduction to the art and science of energy conscious design." His intention is to improve the effectiveness of energy-related decision-making in architectural and interior design, a goal well served by the structure and organization of the book. His approach is econometric: effectiveness is measured in terms of payback period, return on investment, and net present value. The calculus of worth, often weakly treated in energy books, is Meyer's strong suit. The methods he advocates and his explanation of procedures are clear and useful; used judiciously, these procedures could validate or refute many design or construction decisions on economic grounds alone.

The material upon which these calculations are performed is a different matter. Meyer's book shares with others an introduction on thermal and luminous energy basics, followed by a menu

of what he calls design alternatives. Many of these are within the ordinary scope of design and high school physics; others are culled from the energy enthusiast's repertoire (e.g., roof ponds, solar optics). Subsequent chapters deal with life-cycle cost-benefit analysis and its application to heating and cooling savings. There is a chapter on savings using thermal mass, and a major chapter on lighting benefits, which, despite its considerable detail on daylighting, discusses artificial lighting only in terms of automatic dimming and switching of fluorescent fittings.

I applaud the book for its serious approach to cost-effectiveness, but I must fault it for what amounts to a lack of balance in its treatment of design alternatives and how to use them. It illustrates clearly two problems faced, by the commercial publisher in particular, in preparing a text on such a complex and quickly evolving topic as energy economics.

The first problem is the basic data: how much to include, where to get it, how to lend it general applicability. Meyer reprints generously from ASHRAE and IES sources, among others. He wishes his book to be self-contained as far as possible, and yet it's difficult to include the nuances of data necessary for successful marginal economic calculation. A prominent disclaimer attests to the reality of this difficulty. A related problem of data is timing, and while Meyer draws on *ASHRAE Fundamentals* of 1977, the new edition of this indispensable work appeared in 1981.

The second problem is the choice of examples to illustrate principles discussed in the book. Copyright, pride of authorship, and other factors often stand in the way of broadening the sources of examples. Meyer treats us generously to his own considerable work in the energy field, with many fine line drawings, but these tend to be highly

particular. Greater illustration of the principles underlying the design alternatives would have been helpful. However, such a book cannot be all things to all people. Meyer has made the judgment that the greatest need is for explanation of cost-benefit analysis applied to energy design, and of that he has done a fair job.

Energy Economics and Building Design, William T. Meyer, McGraw-Hill, 1982, 352 pp., illus., \$34.50.

Andrew Rabeneck:

ENERGY MANAGEMENT AND CONSERVATION

DALE R. PATRICK and
STEPHEN W. FARDO

The spectrum of energy literature is broad: for every architect-author grappling with the mysteries of thermodynamics, there is some engineer eager to enlighten him. This useful primer is primarily intended for engineers, but would serve as a useful companion to architects. It is full of cutaway drawings of chillers, unambiguous explanations of single- and three-phase power supply, checklists, and glossaries. Doubtless useful as a vocational school text, it would also be helpful to the architect who cannot quite remember the derivation, say, of the power factor.

Compared to some of the heavy-duty energy polemics on the market, *Energy Management and Conservation* is refreshing, content as it is to start where we are, rather than where the authors think we ought to be. It is a handy crib and good office shelf filler, and its chapter on instrumentation and measurement is particularly useful.

Energy Management and Conservation, Dale R. Patrick and Stephen W. Fardo, Prentice-Hall, 1982, 240 pp., illus., \$24.95.

Walter T. Grondzik:

BUILD IT UNDERGROUND

DAVID CARTER

Earth sheltered housing covers the spectrum from palatial 5000-square-foot custom-built mansions to austere retirement homes built solely by the labor of the owners. Much of the published information about them tends to emphasize the palatial at the expense of the affordable. *Build It Underground* is one attempt to counteract this trend.

Its perspective is best stated in the introduction by Robert Roy, who says that this book will be of interest "to the 'little guy' who wants to own his own home without being shackled by the 'gold and silver fetters' of a 30-year mortgage." Many of the design concepts are aimed at the do-it-yourselfer, and incorporate vernacular construction approaches and indigenous materials. The book successfully supports the proposition that all earth shelters need not cost in excess of \$100,000. On the other hand, the issue of conventionality of lifestyle and appearance, a thread which binds most of the low-cost earth shelters built to date, is not a major consideration in most of Carter's concepts.

The first five chapters provide the general information required by someone considering an earth sheltered home, including a review of basic house forms and types, pre-planning concerns, and land purchasing and development tips. "Prairie Cocoon" details the author's experiences with his own home in southeastern Nebraska. Landscaping, the psychological aspects of sub-surface space, and selected commercial applications are covered in the last chapter. But by far the major portion of the book is dedicated to the presentation of earth sheltered dwelling concepts developed by Carter—among them Trench House,

Railroad Tie House, Convertible Crescent, Cordwood Courtyard, and Double Hex.

I use the word concept to describe these plans for a reason: *Build It Underground* is subtitled *A Guide for the Self-Builder and Building Professional*, but "guide" is too strong a word. The back cover indicates that "full designs and step-by-step plans" are included, an overstatement of substantial proportions. The average length of presentation for each of the 15 or so designs is six pages, and much of the material for the later ones repeats information presented earlier. Although important cautions about the necessity of obtaining professional structural engineering assistance are repeated throughout the book, most self-builders would be apt to feel that a "full design" guide should include such information.

The true value of *Build It Underground* is in its approach to construction options and the place of housing in the natural infrastructure. Carter's experiences and perspectives as an earth shelter owner and builder are also of considerable interest. The technical side, which makes or breaks any earth shelter design manual, is inadequate, however. A more appropriate subtitle would have been *An Alternative Perspective for the Self-Builder*. It is this perspective which most readers will find of interest.

Build It Underground, David Carter (Introduction by Robert L. Roy), Sterling, 1982, 224 pp., illus., cloth, \$14.95; paper, \$7.95.

Walter T. Grondzik:

EARTH SHELTERED HOUSING

UNDERGROUND SPACE CENTER

As an energy-efficient alternative to conventional construction, earth sheltering often requires designers to become involved with some rather unconventional technological issues. In addition, the development of an earth shelter, especially a home, forces both the owner and the designer to be aware of certain institutional issues. Studies in the midwestern United States have shown that the two major institutional problems facing the prospective earth sheltered homeowner

and designer are the availability of financing, and building code compliance.

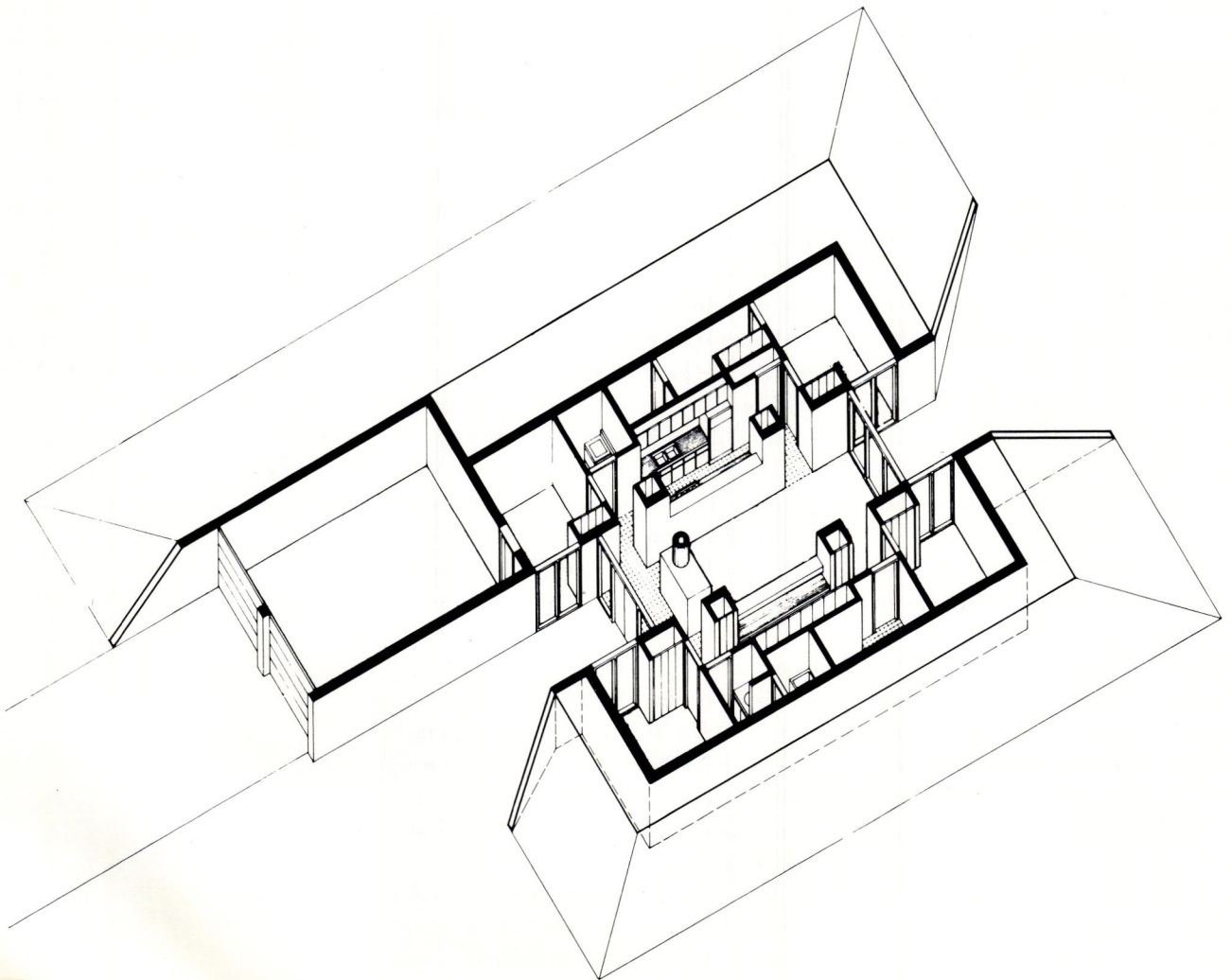
Written for the U.S. Department of Housing and Urban Development, *Earth Sheltered Housing* is the result of a study commissioned to identify the legal and institutional barriers to this type of housing, and to suggest remedies for them. It is one of the best available sources of information on integration of earth sheltered housing into the mainstream housing market. The book provides a brief introduction to the concept of earth sheltered housing, a discussion of its advantages and disadvantages, a short review of suggestions, and a list of references for the prospective homeowner; its primary focus, however, is on

building codes, zoning regulations, and residential financing.

Although written as a government report, this is an engaging, easily read document, of major interest to anyone involved in the design, construction, or marketing of earth sheltered homes. Those who have the original HUD report (HUD-PDR-585) will find few significant revisions in the new edition, however.

Earth Sheltered Housing: Code, Zoning, and Financing Issues, Underground Space Center, University of Minnesota, Van Nostrand Reinhold, 1982, 141 pp., illus., cloth, \$14.95; paper, \$9.95.

RESIDENCE, WASECA, MINNESOTA. ARCHITECT: DESIGN CONSORTIUM, MINNEAPOLIS.



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Perry Winston is involved in rehabilitating low-income housing for San Francisco's Mission Development Corp. He is the co-producer and editor of a recent documentary film, *Bordersville*, about a Houston neighborhood's effort to obtain running water.

Robert Winter teaches intellectual history at Occidental College, and is the author of *The California Bungalow* (Hennessy and Ingalls).

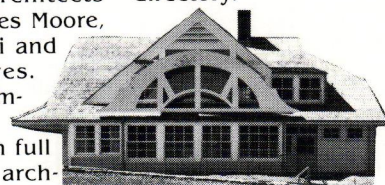
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- Works in Architecture of Robert and James Adams, *Robert Oresko, editor*, 12

BOOKS RECEIVED BUT NOT REVIEWED

The following books published in the Fall of 1982 have been held over to our next issue for review:

Air-to-Air Heat Exchangers for Houses, by William Shurcliff (Brick House)

The Art of Building in Yemen, by Fernando Varanda (MIT Press)

Bruno Taut: The Architecture of Activism, by Ian Whyte (Cambridge)

Building for Tomorrow, by Martin Pawley (Sierra Club)

Classicism is not a Style, edited by Demetri Porphyrios (St. Martin's Press)

Contemporary Furniture, by Hans-Jurgen Sembach (Hastings House)

Designing Staircases, by Willibald Mannes (Van Nostrand Reinhold)

Earth Sheltered Residential Design Manual, (Van Nostrand Reinhold)

The Encyclopedia of Architecture: Historical, Theoretical and Practical (a reprint of the 1842 edition) (Crown)

How to Make More Money at Interior Design, by Robert Alderman (Van Nostrand Reinhold)

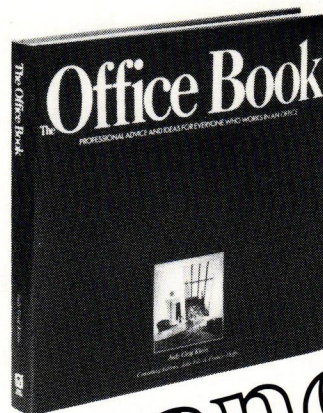
Life Cycle Cost Data, by Alphonse Dell'Isola and Stephen Kirk (McGraw-Hill)

Photography and Architecture, 1839-1939, by Richard Pare (Callaway Editions)

Respectful Rehab, by the U.S. Department of the Interior (Preservation Press)

Rob Krier on Architecture, by Rob Krier (St. Martin's Press)

Scandinavian Modern Design, by David McFadden (Abbeville)



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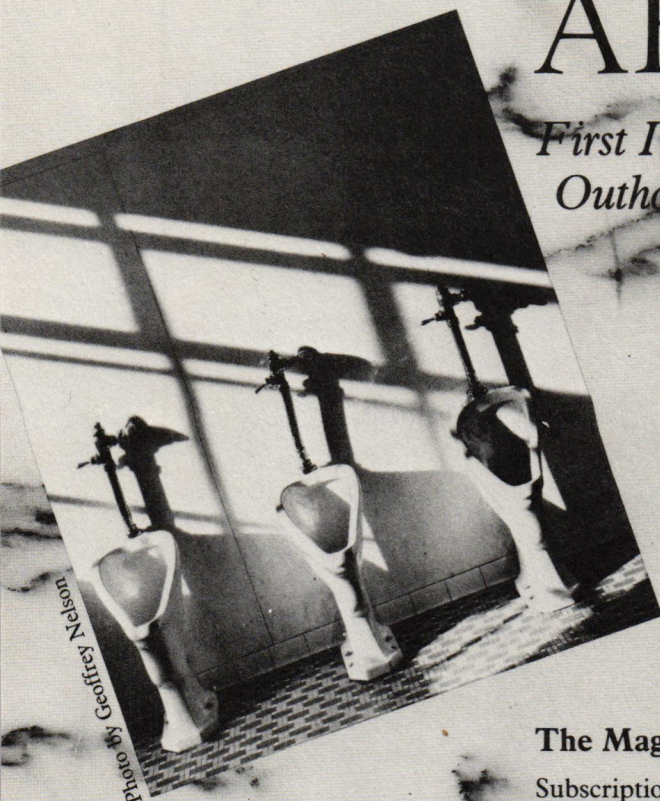
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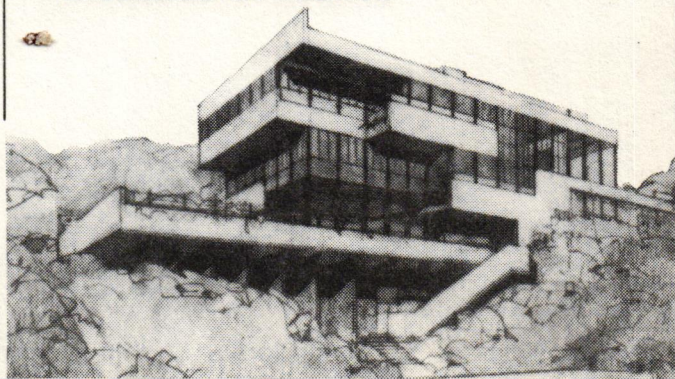
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The *Encyclopedia of Architects*, reviewed by Spiro Kostoff

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John Stilgoe reviews *American Firehouses* and
American Stables: An Architectural Tour

Ornament in Architecture, by Frances Butler

Paul Rabinow on Foucault's *This is Not a Pipe*

Hiroshi Watanabe on Kazuo Shinohara: *32 Houses*