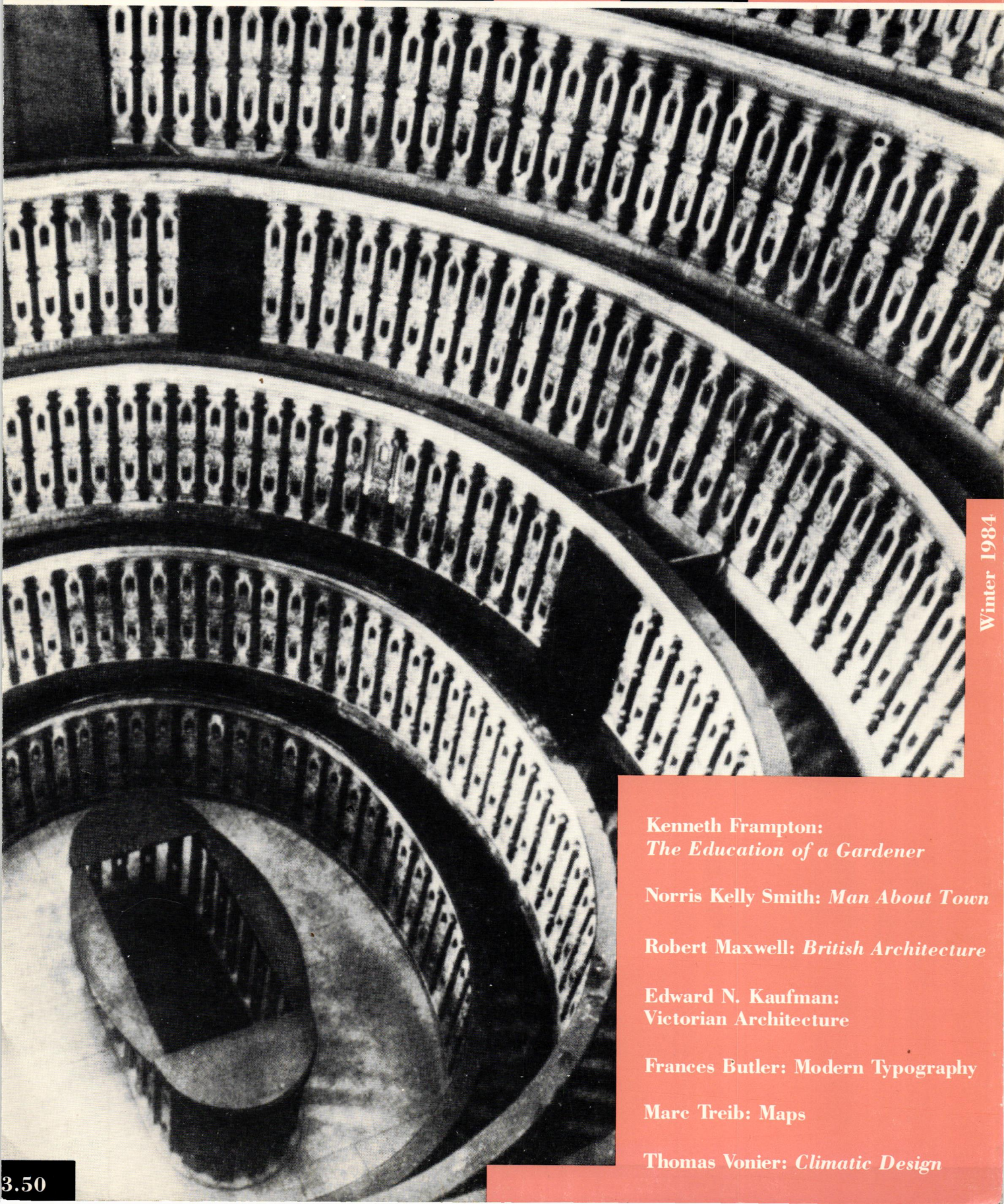


DESIGN BOOK REVIEW



Winter 1984

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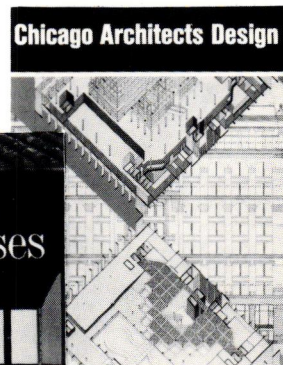
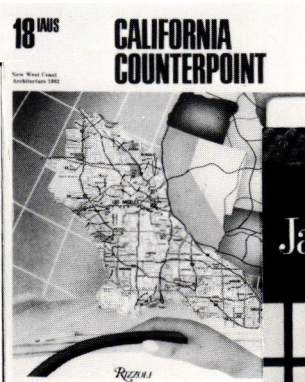
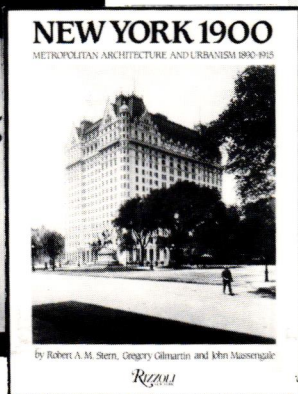
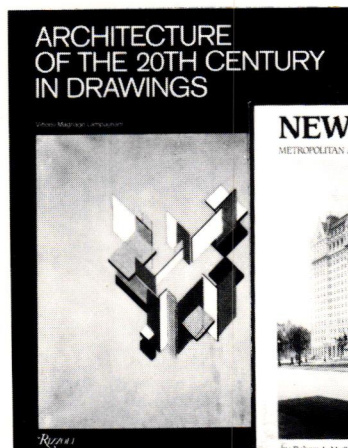
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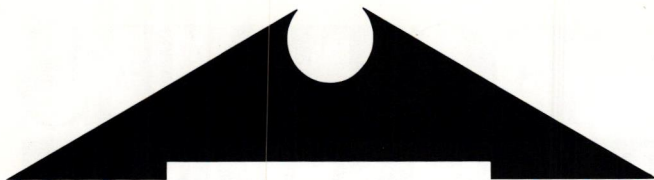
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ALDO ROSSI, A *SCIENTIFIC AUTOBIOGRAPHY*, MIT, 1981.

WINTER 1984

This is the third issue of *DBR*, for those of you who may have lost count. It is also the "Christmas issue," and, as publisher, I am honor-bound both to wish you the best of the season, and to exhort you to give subscriptions to your friends: "the gift that keeps giving," as someone has put it.

This issue is a "veritable treasure trove," to select another phrase at random. I am particularly pleased that it includes a review of Muschamp's *Man About Town* by Norris Kelly Smith, whose lectures on Western Architecture I attended sometime around 1967.

Shortly after I arrived in Berkeley, I made friends with a hot-dog stand cook and amateur historian, who was so impressed that I had actually attended lectures by Professor Smith that he provided me with free hot dogs for several years. When I wrote to Smith (about an Incomplete, if I am not mistaken; I blush to admit that I never actually finished the class), I mentioned this incident, and he replied that I was the only student he had ever encountered who had received some concrete benefit from attending his lectures.

In 1967, those lectures were distinctly another view of architecture, certainly far different than the training we were receiving at the School of Architecture next door. In my memory, there were two "masters" at the school: Smith, with his sense of architecture in relation to civilization, if not wholly in its service; and Leslie Laskey, the personification of what, for lack of a better term, might be called the "design mentality," a belief in the absolute power of the designer. Only a dozen years later, reading Friedrich Hayek's *Law, Legislation and Liberty*, did I come to see that these two attitudes reflect a broader conflict within society. In considering designers—architects in particular—there may be some inherent benefit in understanding these attitudes not as mutual exclusivities, but rather as states of being.

This issue of *DBR* also contains reviews on *British Architecture*, on Saint's *Image of the Architect*, on the history of typography (signaling our intention to cover graphic design), on *The Escorial*, Victorian art-architecture, Adolf Loos, Russell Page, maps, Roman architecture, seismic design, and two books by Aldo Rossi. It succeeds, I think, in displaying the regional diversity spoken of in this column in the last issue.

John Parman

HISTORY

6 Norris Kelly Smith: *Man About Town*, by Herbert Muschamp

9 John Woodbridge: *The Almighty Wall*, by William Morgan

also: *Design and the Public Good; Style and Epoch; Gustav Stickley; The English Terraced House; Great Drawings from the RIBA; Masterpieces of Architectural Drawing; Adolf Loos; Spoken Into the Void; Chicago Architects Design; The Library of Congress; American Churches; Building the Escorial; The Royal Palace at Caserta; Inca Architecture; Monuments of the Incas; Roman Architecture; Essays in Islamic Art and Architecture.*

DESIGNERS AND CONTEMPORARY DESIGN

38 Robert Maxwell: *British Architecture*, edited by Andreas Papadakis

also: *The Image of the Architect; Essays in Architectural Criticism; Italian Re-Evolution; The Architecture of the City; A Scientific Autobiography.*

REGIONAL AND VERNACULAR ARCHITECTURE

60 Marc Treib: *Rural and Urban House Types in North America*, by Steven Holl

also: *Santa Barbara; Buildings Under the Sun; Commonsense Architecture.*

INTERIOR DESIGN AND DECORATIVE ARTS

66 Edward Kaufman: *Victorian Stained Glass*, by Martin Harrison
William Burges and the High Victorian Dream, by J. Mordaunt Crook
The Victoria and Albert Museum, by John Physick

also: *A Japanese Touch for Your Home; Japanese Residences and Gardens.*

LANDSCAPE

78 Kenneth Frampton: *The Education of a Gardener*, by Russell Page

also: *Frederick Law Olmsted and the Boston Park System; The Building Site.*

CITIES

83 Zenep Çelik:

Rabat, by Janet L. Abu-Lughod
The Politics of Dependency, by Steven Rosenthal

also:

Desert Planning; The American Planner; Top of the City; The Center; The Mews of London; A Guide to the Architecture of London; More Places for People; On Common Ground.

GRAPHIC ARTS

93 Francis Butler:

Pioneers of Modern Typography, by Herbert Spencer
The Avant-Garde in Print, by Arthur Cohen
A History of Graphic Design, by Phillip Meggs

also:

Early Maps; Maps: A Visual Survey and Design Guide.

PROFESSIONAL READING

102 William Mitchell:

Incidence and Symmetry in Design and Architecture, by Jenny Baglivo and Jack Graver
The Architect and the Computer, by Nigel Evans

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Norris Kelly Smith:

MAN ABOUT TOWN

HERBERT MUSCHAMP

On the face of it, a whole book about Frank Lloyd Wright's relation to New York—a city for which he reserved his most splenetic vituperation and for which he designed only three major buildings, two of them unexecuted (at least in New York)—could be at best only a critical *tour de force*. So it may be, but it is also full of shrewd observations and insights, as thought-provoking as anything I have read on Wright in many years. I would recommend it warmly to Wright buffs, and anyone interested in the recent history and present predicament of modern architecture.

The first of the three main parts deals with Wright's situation during the sixteen or seventeen years that followed his flight from Chicago in 1909. Why did he flee? Muschamp proposes as the principal reason his having become so famous in Europe that he was invited by Wasmuth to come to Berlin:

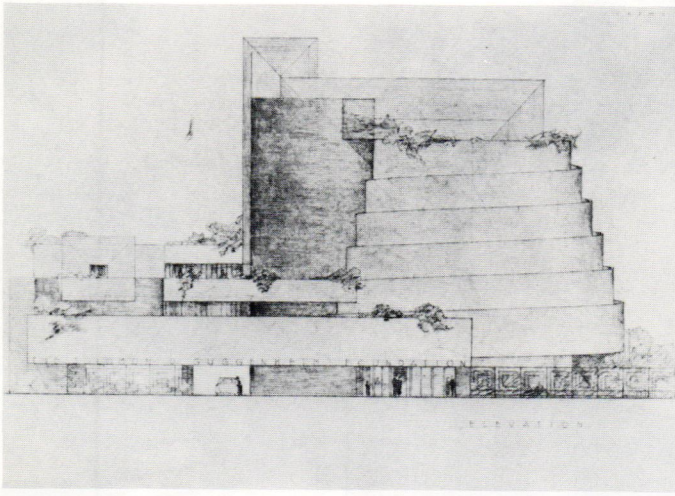
Gratifying on the one hand, his success abroad was also deeply disturbing, for, as Wright himself was well aware, it marked the passage of authority in modern architecture from Chicago to Berlin. . . . The ascent of European Modernism robbed Wright of the rationale with which he had carried on Sullivan's cause since the setback of the World's Fair. Since modern architecture was clearly neither dead nor defeated, but alive and flourishing in Berlin, his conception of the Modern as a native American social phenomenon was deflated. His recognition abroad signified that both he and Sullivan had at least tentatively been assigned their places in the past, that the future of architecture lay not with the honored but with those now in a position to offer acclaim—indeed to advise Wright to move to Germany if he wished to have a future. In Berlin, Peter Behrens now occupied the role Wright had assigned to Sullivan.

He was also fleeing the role he had played in Oak Park:

A model turn-of-the-century suburban host worthy of Veblen, Wright cultivated himself and his clients simultaneously, and so reaped his early success. The role had been something of a sham. Not that Wright lacked culture; he simply liked to perform, and by 1910 he had begun to suspect that a self might not be the same thing as a role, might not after all be a thing chosen, selected as from a rack; and felt, rightly or wrongly, that his Oak Park persona had become an obstacle between himself and something finer, more eloquent, in his nature. . . . By 1910 he had outgrown the role itself.

Since this is a book in which the piquant details are more interesting than the overall argument, let me cite one or two characteristic paragraphs. Muschamp's analysis of the Midway Gardens debacle seems particularly apt:

A vaguely midwesternized *Gesamtkunstwerk* in Tivoli drag, featuring highbrow entertainment at beer garden prices, the building was Wright's memento of continental culture, brought back from his travels like a satchel of souvenirs for the children . . . all rolled into a monumental overestimate of the taste of the American people. . . . While the scheme's impracticality was more its promoters' fault than Wright's, their insensitivity to public taste was matched by their architect's inability to take stock of his own post-European position. He had visualized the Gardens as "a synthesis of all the Arts"; but *urbanity*, the one art required to animate the whole (as Daniel Burnham had understood so well in organizing the Fair's White City) was the one art Wright, now a semi-recluse in rural Wisconsin, was unable to master. For all their wealth of ornamental detail, the Gardens were



SOLOMON R. GUGGENHEIM MUSEUM, "SCHEME B," 1943. ELEVATION.
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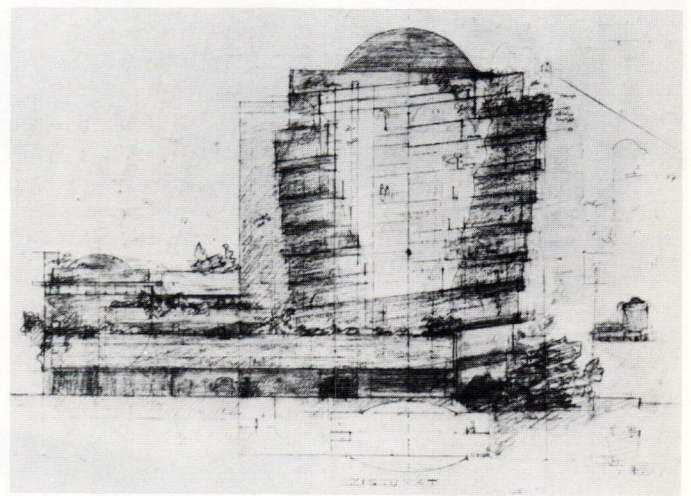
a bleak prototype of those drawing-board fantasies that in 50 years' time would fill American cities with empty stretches of unwanted amenities.

This paragraph epitomizes Muschamp's study: it reaches as far back as Burnham (but almost never to anything earlier); it probes the peculiar limitations of Wright's thinking at a given moment, and it looks forward 50 years to an aspect of our contemporary situation on which Wright's efforts and shortcomings have a bearing. On the other hand, it is a bit too laconic; plainly the kind of urbanity Muschamp associates with Paris and Vienna is something in which not only Wright but his commissioners and their prospective customers were all deficient—and still are. One cannot transplant either the Parisian boulevards or the Vienna Woods to Chicago, Illinois.

Summing up Wright's predicament when he visited New York in 1925 and again in 1926, the author opines that:

In the decade following 1914, Wright continued to transform himself into a walking antithesis without a specific thesis, without a means to focus his frustrations and in the process perhaps convert them into the articles of a constructive architectural philosophy. . . . When the return to childhood Wisconsin went up in flames, he sought refuge in the arrested time of Japanese culture, the prehistoric time of pre-Columbian culture, the *tabula rasa* of West Coast no-culture. But the periphery offered no escape from the sense of loss he felt at no longer occupying the center of the culture; it merely reinforced his bitterness at being on the sidelines.

So it was that he came to New York as something of a fugitive, both legally and spiritually. Having no work in hand, he turned to writing. He took stock of his own life and selfhood



SOLOMON R. GUGGENHEIM MUSEUM, TEN-STORY VERSION, 1943-1959.
ELEVATION AND SECTION (© 1962 THE FRANK LLOYD WRIGHT FOUNDATION)

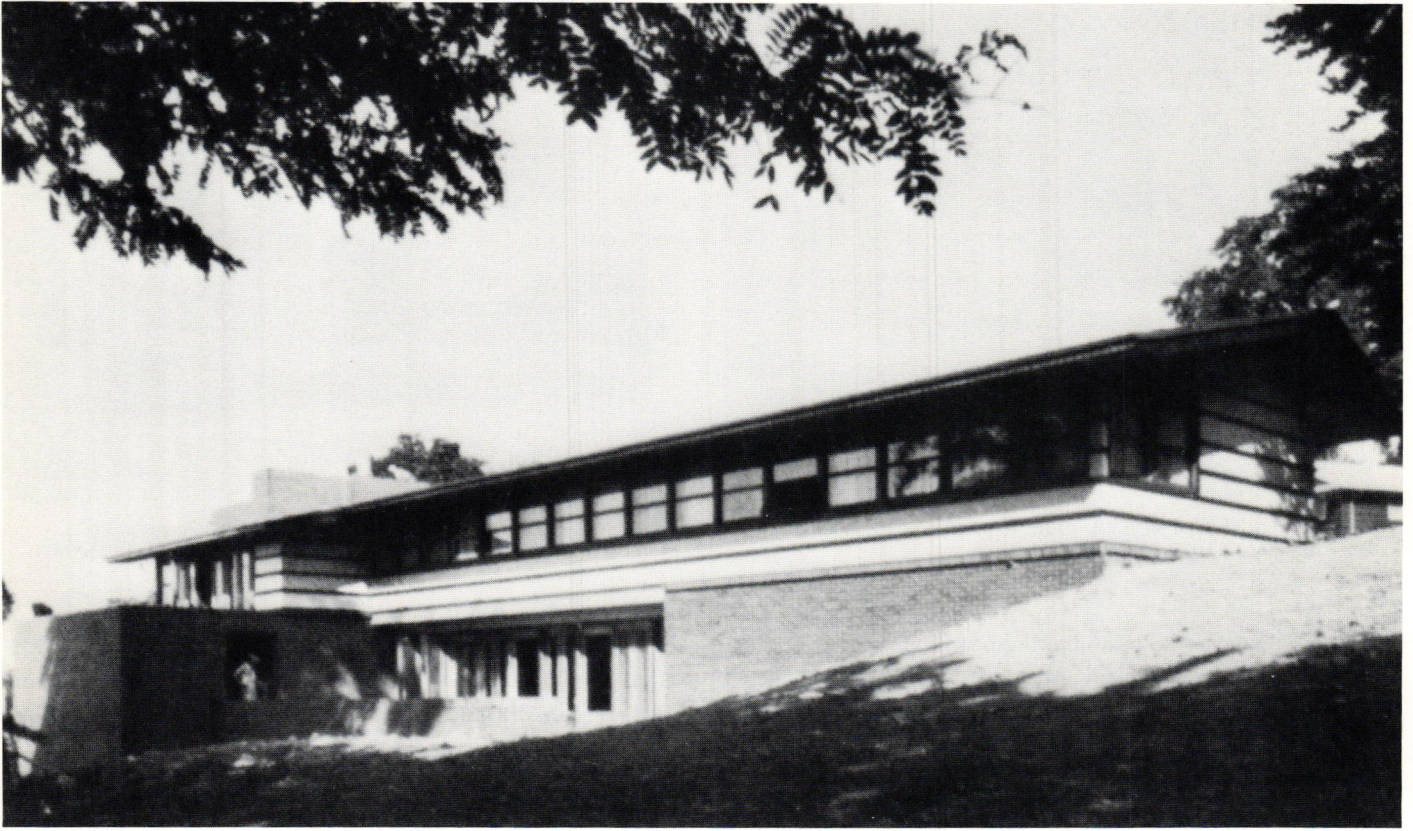
by beginning his *Autobiography* (surely as important a creation as almost any of his buildings); but equally significant to the reconstitution of his lapsed career was the sketching-out of *The Disappearing City*, which he also undertook in New York in 1925-26:

In its lack of solace, its lack of promise, its impressive declaration of his insignificance, [New York] accommodated Wright's need to draw together the disparate, fragmented elements of Organic Architecture into a coherent point of view. What Chicago had been for him in 1888, New York was for him now in negative: the supremely wrong place for him to be. As such it was exactly what he had been seeking for 15 years: an anti-place from which to begin again as a genuinely Romantic artist, authentically antipathetic to the cultural conventions of the age.

Or, as Muschamp puts it at the end of the second part of his book:

He came to depend on New York City as a means of perpetually renewing his license to play the Professional Outsider. The debt Wright owed New York was the debt any Romantic artist owes the society he must reject, the society without which his rejection has no meaning, the world without which he is helpless to define his truth [this last a reference to Wright's family motto, "Truth against the World"].

The second part, "1926-1960," deals with the Steel Cathedral ("No one could deny that a cathedral is an advantage to anyone preparing to speak *ex cathedra*"), the St. Mark's Tower project, Broadacre City, and the Guggenheim Museum; Taliesin and the Usonian House are re-



CRIMSON BEECH, WRIGHT'S FIRST PRE-FAB, STATEN ISLAND, 1959 (© 1959 P. E. GUERRERO)

marked upon in passing. Muschamp has interesting and illuminating things to say about all of these. I do not always agree with him—particularly when he concurs with Scully's verdict, that Broadacre City was "entirely in accord with the way things were going in America anyway." This confounds Wright's proposal with the phenomenon of "sub-urban sprawl," and ignores his insistence on the "absolute self-sufficiency" of every one of Broadacres's mini-farmer families, a self-sufficiency in no way characteristic of suburbia. Nor do I believe that Wright was, in his later years, "rejoining his culture." Indeed, at many points I would sharply question the author's use of the anthropological term "culture," a modern jargon-word he never examines with care, any more than he explores the meaning of "democracy"—a word Wright himself used as imprecisely as he used the term "organic."

The third part, "1960-1980," does not extend the argument of the earlier sections; it can, as the author notes, be read as a separate essay. Muschamp considers—at some length—the conflict between the ethos of the production of such radically individualistic "Art Buildings" as the Guggenheim, and the "advocacy" architecture of those Ur-

banists whose primary concern has been with social utility and the welfare of the community. Or, to put it differently, the conflict between an architecture designed to promote social agreement and stability as against one that celebrates the possibilities of "diversity and change." The reformers of a generation ago obviously favored stylistic uniformity and a homogeneous image of the city, while the Post-Modernists have swung to the opposite pole, showing no interest at all in city planning and public housing. Wright's relation to both sides was exceedingly complex. While Muschamp's 49-page discussion of the issues is thought-provoking, they remain, as in current practice, unresolved.

If the book has a major fault, it is Muschamp's own uncommittedness: like the Post-Modernists, he is concerned almost exclusively with theory, history, and aesthetics *per se*; at no point does he address the traditional institutional and political bases of architectural style. Perhaps, in the present climate of opinion, to expect anyone to deal seriously with such questions is asking too much.

Man About Town: Frank Lloyd Wright in New York City, Herbert Muschamp, MIT, 1983, 214 pp., illus., \$15.00.

John Woodbridge:

THE ALMIGHTY WALL

WILLIAM MORGAN

Henry Vaughan is an enigma: an architect with a life and work so reticent and free from idiosyncratic incident that they seem too good and pure to be true. William Morgan wrestles impressively with this enigma, occasionally in tones of mild frustration, for the reclusive Vaughan left behind almost no family or professional documentation. One comes away from *The Almighty Wall* wondering if there is not a subconscious double-entendre in the title.

The 19th century brought two major exportations of "Gothic" architecture to the United States from England. The first, romantic and naïve, came in the early years of the century, and the second, polemical and scholarly, in the last quarter, lasting into the early 20th century. Henry Vaughan, himself an English emigrant arriving in Boston in 1881, was a major figure in the second wave. While the effect of the first period was usually limited to the addition of pointed windows, pinnacles, and steeple to the standard Wren-inspired rectangular "colonial" box, the second brought not only complete Gothic plans but a whole religious rationale, born of the Oxford movement. Vaughan, a devout high church Episcopalian, was the perfect bearer of the Word, except that one would have expected someone more like Ralph Adams Cram, a vocal self-publicist only too ready to tell the world that Gothic (and Anglicanism) was the one true way. But Vaughan clearly wished his work alone to speak for him, and so Morgan is forced to reconstruct the life from the work, augmented by a few family and personal records.

Vaughan apparently began his architectural career in England around 1867, as an apprentice in the office of George Fredrick Bodley. He soon rose to head draftsman, and so remained until his emigration in 1881. Bodley was a leading figure among English Gothicists of the late 19th century, and was Vaughan's revered teacher, friend, and, finally, associate. To quote Morgan and David Verey:

Bodley's churches represented a break from the stock plans and moldings used by architects of Scott's generation and marked a return to the purer ecclesiastical tenets espoused by Pugin. The hallmarks of Bodley's work are refinement, sensibility, and an "avoidance of extravagance of Manner"; as a result he "wielded greater influence on church architecture after the death of Street than any other architect during the last years of the nineteenth and beginning of the twentieth centuries."



ST. MARTIN'S CHURCH, NEW BEDFORD, MASSACHUSETTS, 1891-1892

Vaughan learned Bodley's lessons well, and applied them almost literally throughout his life. He and Bodley wound up their careers collaborating on the National Episcopal Cathedral in Washington, D.C., for both men the largest commission of their lives.

Another frustrating characteristic of Vaughan's work for his biographer is that it doesn't go anywhere; there is no stylistic or philosophical evolution. He simply starts out doing good Bodleian Gothic and does it all his life, drying up a little toward the end, like the elderly bachelor he became.

That such a resolute non-progressor not only survived but prospered, winding up with the greatest ecclesiastical commission in the country, seems incredible today, and was even unusual in his day, the time of such self-promoters as Cram and H. H. Richardson. Vaughan's success was due in no small part to the Episcopal "old boy" network, which bridged the Atlantic and was (and is) an important part of the power structure in this country. Since I grew up in its midst (as did Morgan), I wish he had devoted more of his book to the influence on Episcopal church architecture of the Oxford movement and of later, less extreme and more establishment forms of high-church Anglicanism. These movements transformed the interior of virtually every church in the country, since Episcopal churches, although a distinct minority, were the trend-setters in ecclesiastical design from the colonial period to the 1920s. They were imitated in simpler form by most other protestant sects, and occasionally even by the Roman Catholics. Vaughan's chapels for St. Paul's and for Groton, those academies of the establishment, were the image

of "church" to subsequent generations of men of power and wealth:

Had Vaughan died at, say, fifty, and not lived to design many of his churches or Washington Cathedral, his place in the Gothic Revival in America would still be secure. John Coolidge rightly claims that St. Paul's was the "first American chapel," and the design which initiated a long series of school and college chapels which form the "most successful class of buildings of the Modern Gothic."



HENRY HOBSON RICHARDSON'S ASSISTANTS IN RICHARDSON'S OFFICE, CIRCA 1886. VAUGHAN IS SEATED, SECOND FROM THE LEFT.

"Vaughn's chapels for St. Paul's and for Groton were the image of 'church' to subsequent generations of men of power and wealth."

Blind to most of the ferment of the late 19th century, Henry Vaughan pursued his solitary way, and, if he did not exactly triumph, he certainly persevered to the end. One of the most enigmatically revealing images in Morgan's book is a photograph of Richardson's office staff taken about 1886, showing Vaughan stern and aloof amid his light-hearted and comically posing colleagues. His presence in Richardson's office has never otherwise been documented, and the influence of the great man can be perhaps faintly detected in only two works: a house in Dublin, New Hampshire (1888), and a carriage house for Kellogg Terrace, one of Edward Searles's estates.

In Searles the reticent architect found the perfect client. As enigmatic as Vaughan, but far better documented, Edward Searles was a Boston interior decorator who married his richest client, the widow of Mark Hopkins. He then embarked on a building binge that kept his favorite architect busy for most of the rest of his life. Although Vaughan designed

churches for Searles (another devout Anglican), most of his commissions were secular, and in them Vaughan exhibits an unexpected if somewhat dry and scholarly versatility, punctuated by an extraordinary bravura performance in Italianate baroque to house an organ which Searles bought for his hometown of Methuen, Massachusetts. It is a clue to Vaughan's temperament that, even with such an insatiable patron, for whom he designed castles, towers, pavilions, and follies of all sorts, he never rose to the heights of his best ecclesiastical work. Morgan claims that "though hitherto unappreciated, the results that Vaughan achieved are no less stunning or no less significant than the work of these creative eclectics [Richard Morris Hunt and Charles McKim]." This may be true of his major ecclesiastical works, but the rest, as Morgan himself points out repeatedly, is competent and scholarly without being inspired. There is no Boston Public Library in Vaughan's *oeuvre*.

The Almighty Wall does not reproduce many plans—a regrettable if understandable lack. So few of the original drawings have survived that they would have to be redrawn after laborious measurements. But plans are extremely important to any architectural study, and particularly valuable in understanding what the scholarly Gothicists did to church planning: lengthening and narrowing to match their English medieval models, putting choirs between the altar and the congregation, and generally making the elaborate high-church ritual more of a remote mystery for the initiate than a participatory act. With the change in liturgical thinking of the mid-20th century, much effort has gone into undoing what the Gothicists did, and this has undoubtedly contributed to their fall into obscurity. As a historian I am delighted to see them restored to critical attention; as an architect I believe that the designs of Vaughan, Cram, and their followers have not stood the test of time in functional terms because of a certain philosophical and architectural narrowness. Their aristocratic Gothicism is now pretty much of a period piece. Morgan hits the right note in his rather reserved judgment of his subject, never quite saying, as the reader must feel the urge to, "For God's sake, Henry, live a little!"

A final comment is directed not at the author of this book but to the publisher. The book is printed on an obviously inexpensive coated stock that has an unpleasant curl to it, and the photographs print through the page in places. The circumstances of documentation, I know, mean that many photos are of uneven quality, but some are just poorly reproduced. With architectural books as expensive as they are, let us at least have them well made.

The Almighty Wall: The Architecture of Henry Vaughan, William Morgan, MIT, 1982, 210 pp., illus., \$30.00.

K. Paul Zygas: DESIGN AND THE PUBLIC GOOD

SERGE CHERMAYEFF

On entering Harvard's Graduate School of Design in the mid-1960s, my classmates and I were unnerved to learn about the recent defections of some HGSD architecture students to Yale and Penn. The respective attractions were apparently Serge Chermayeff and Louis Kahn—unfamiliar names to most of the entering class. Since then I have been curious about both men, but particularly Chermayeff. Kahn has been made as accessible as print allows, but Chermayeff, his extensive list of articles notwithstanding, remains difficult to know. There were, to be sure, *Community and Privacy* (1963), and *The Shape of Community* (1971), but they were joint efforts—the first with Christopher Alexander, the second with Alexander Tzonis. Chermayeff's own ideas remained scattered among a discouragingly wide spectrum of back-issue periodicals.

The present volume remedies the situation by editing the essays, lectures, and addresses of a full half-century into one convenient collection. Martin Meyerson's foreword and Richard Plunz's introductions to the major subdivisions (Pathology of Environment, the Professional Condition, and Education for Design) provide the essential framework. Occasional illustrations throughout the text and over two dozen plates at the end provide the helpful visuals. This is not a book about Chermayeff as a designer; the emphasis is clearly on the ideas, attitudes, and concerns activating a rich and productive lifetime.

Born in the Caucasus in 1900, Chermayeff emigrated to England 10 years later and remained there until 1939.

Initially an interior decorator and set designer with an art deco bent, his first designs in the International Style date from the early 1930s. His friendship and collaboration with Wells Coates and Erich Mendelsohn date from the same time. As a founding member of the MARS Group, and collaborator with the abstract artists of the "Circle" group, Chermayeff was solidly in the ranks of the small coterie of critics and designers attempting to legitimize modern art and architecture in the eyes of the English public.

In the United States, where he has lived since 1939, Chermayeff's associates changed, but his crusader's mentality (or was it temperament?) was unaltered: abstract art and modern architecture were at stake; the foothold that the Bauhaus had secured and lost in Germany must be retaken and held more firmly than ever. We thus find ourselves reading concentrated versions of the arguments that, for better or worse, won success for modern architecture.

But Chermayeff did not like the way modern architecture was turning out. He was critical of Wright, Gropius, Le Corbusier. They did not quite measure up—to say nothing of the rest of the architectural profession:

No designer outside this astonishingly archaic and obsolescent profession would dream of entering into a career so precarious unless he is stupid.

And further:

I hope that our "shapemakers" will, like old soldiers or the Cheshire Cat, fade away along with their "creations." I hope to see these replaced by "problem-solvers."

Chermayeff would be among the first to agree that architecture is difficult to define. Nevertheless he was sure of one thing: architectural form would take

care of itself in the light of thorough research and a thoughtful and socially responsible design process. The problem was that, though the tasks facing designers were more complex than ever, they were still taught compartmentalizing habits of thought. According to Chermayeff,

It is clearly part of our educational responsibility to create a climate within which social purpose, technical means and pleasure content are organic parts or, in other words, an activity which will embrace and correlate into a single field of activity the work of artist-scientist-technician.

The opportunity was within his reach in 1948, when Chermayeff developed a new curriculum at the Chicago Institute of Design, and took charge of that institution shortly thereafter. Like-minded men, such as Buckminster Fuller, Konrad Wachsmann, and Frederick Kiesler, were invited in to prepare the new "artist-scientist-technicians." But the training program for the universal designers of the future was never consolidated; Chermayeff quit in 1951 and left Chicago for Harvard and MIT, where he was a team member, but no longer team leader.

After a decade in Cambridge, Yale beckoned. There, as in Chicago, Chermayeff stated his case for revamping the professional training program. He was as convinced as ever that architects were oriented toward aesthetics, and technologically "innocent," if not downright backward. Ironically, he felt that city planners were too involved with administration, sociology, and economics, and neglected the "creative functions." No one could get it exactly right to please Chermayeff. This is probably why his presence at Yale throughout the sixties helped create a hothouse atmosphere at the School of Art and Architecture.

Since most of the pieces in this collection record brief lectures or talks, the very format precludes development or scrutiny of ideas. We are left with a distillation of the attitudes, assumptions, passions, ideas, and insights that animated a respected Modern architect for a half-century—recorded, moreover, in clear, intelligible English. It is a fascinating record of one crusader's mind-set; everyone interested in what Modern architecture was all about should read it.

Design and the Public Good: Selected Writings 1930-1980, Serge Chermayeff, edited by Richard Plunz, MIT, 1982, 336 pp., illus., \$35.00.

K. Paul Zygas:

STYLE AND EPOCH

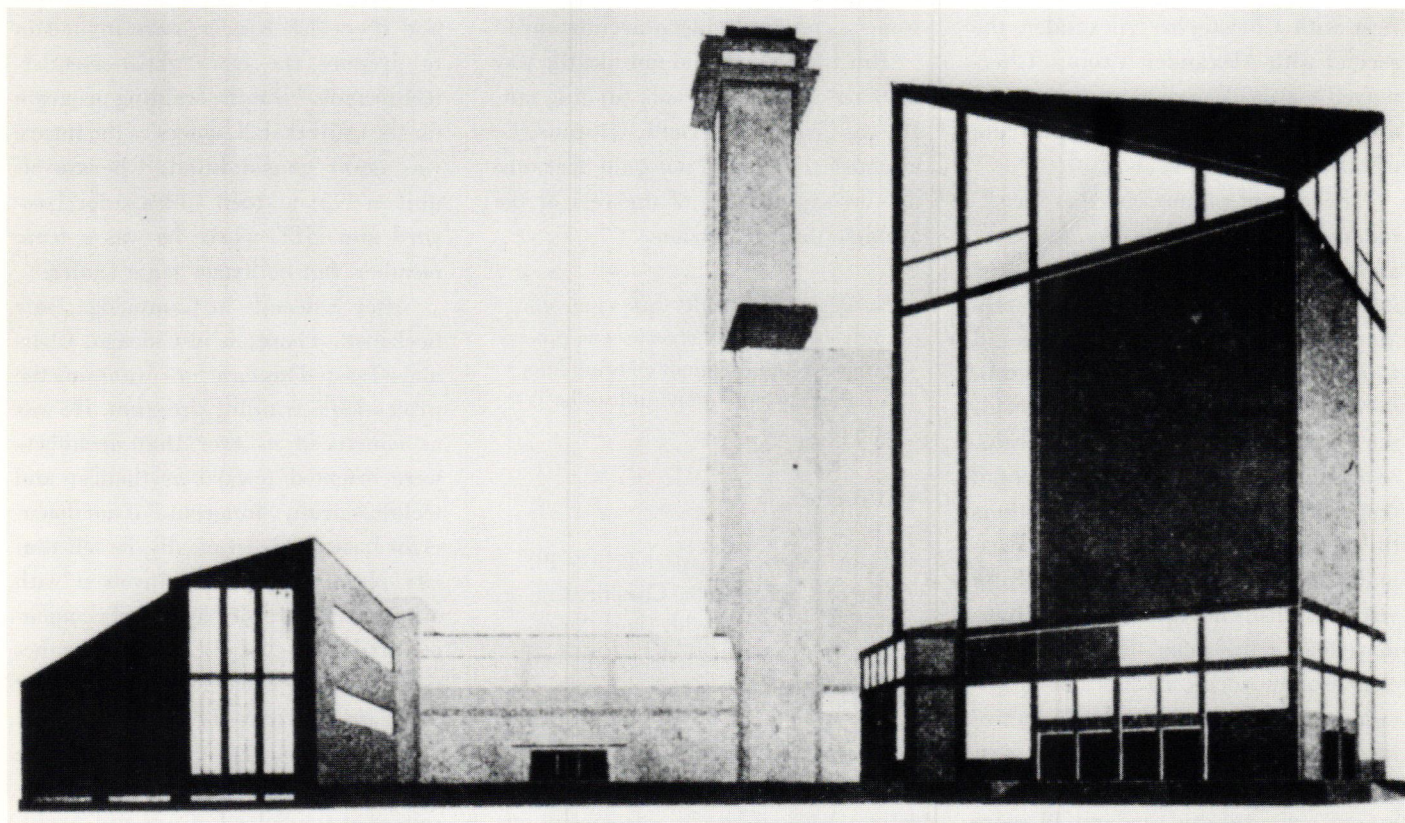
MOISEI GINZBURG

Since Constructivism remains one of the least studied aspects of the "heroic period" of Modern architecture, virtually any addition to the literature about it is welcome. This certainly applies to Anatole Senkevitch's translation of Moisei Ginzburg's *Style and Epoch* (1924), recently published by MIT Press in the *Oppositions* book series.

From Kenneth Frampton's foreword and Senkevitch's introduction we learn that Ginzburg (1892-1946) was pivotal to the development of Constructivist architecture—as architect, polemicist, journalist, pedagogue, and theoretician. His writings and designs of the 1920s and early 1930s are of special interest to anyone concerned with the

manifestations of Modern architecture in Soviet Russia. As editor of *Sovremennaya arkhitektura* (1926-1930), Ginzburg articulated the aspirations of the movement throughout its heyday. But *Style and Epoch*, probably his most important book, actually *antedates* the coalescence of Constructivism into a self-conscious architectural movement. It is therefore neither a Constructivist primer nor the manifesto of the movement.

Given the date, location, and publisher, the reader has every reason to expect a Marxist text extolling the Soviet *coup d'état* of 1917 and the imminent Communist utopia. But of this there is very, very little. Instead we have something resembling the ruminations of an art historian on the sources and probable direction of current architectural trends. Ginzburg is trying to make sense of a situation in flux; he

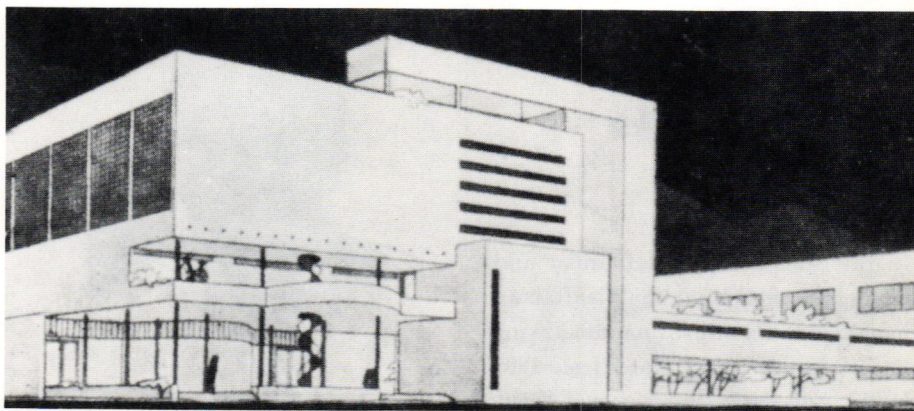


G. VEGMAN, PROJECT FOR THE MUSEUM OF RED MOSCOW

repeatedly states his intention of coming to terms with processes underway, with what is being accomplished, rather than things clear-cut and finished. To come to grips with modernity, the scholarly discussion ranges over various epochs and over architectural styles from ancient Egypt to the Baroque.

Ginzburg's dialectical view of stylistic change—Renaissance (thesis), Baroque (antithesis), Modern architecture (synthesis)—is the rationale for bringing historical styles into the discussion. He believed that Modern architecture would "genetically" assimilate the key insights of the past into the operative techniques and innovations of the present. The organizational methods of each past style, representing the style in its maturity, would infuse current architectural thinking. Ginzburg also considered each style to be self-sufficient, with a life cycle of three distinct stages: "constructive"—youth; "organic"—maturity; "decorative"—old age. All fresh trends of the early 1920s were thus "constructive" in his lexicon, without necessarily being related in the least to the movement later dubbed Constructivism.

Ginzburg chose illustrations, both architectural and industrial, in which he could discern "a clear and distinct organizational method." Display of proper method was his only criterion for assessing whether or not an object expressed the epoch. Many of the visuals—grain silos in Buffalo, the testing track roof of the Fiat factory at Turin, Caprone triplanes, Ansaldo biplanes—are familiar to us from previous exposure, notably in Le Corbusier's *Vers Une Architecture*. But others are eye-openers. An appendix of about 40 illustrations, unfamiliar to all but specialists, represents the "new style" in modern Russian architecture. This visual survey of trends circa 1920-24 is revealing, for it shows which of his colleagues' current work Ginzburg valued most. Un-



M. GINZBURG, HOUSE OF JUSTICE, ALMA-ATA (NOW STATE UNIVERSITY OF KAZAKHSTAN), 1927-1930. FROM A. O. SHVIDKOVSKY, *BUILDING IN THE USSR, 1917-1932* (STUDIO VISTA, LONDON, 1971).

"Ginzburg's view of stylistic change was dialectical—Renaissance (thesis), Baroque (antithesis), Modern (synthesis)."

fortunately, he refuses to discuss these images because he felt his commentary would be "somewhat premature."

Neither the translation nor the quality of the illustrations may be faulted; in fact, the illustrations look better than they did in the original. However, Senkevitch's much-abbreviated commentary on the visuals is surprising. One would like to know, for instance, why on earth Ginzburg gave equal coverage to the sophisticated designs of A. K. Burov and the rough sketches of L. I. Norvert. Norvert's sensibilities seem vastly inferior and underdeveloped next to Burov's performance.

The same may be said of Ginzburg's own designs of the early and mid-1920s. His project for the Palace of Labor and the design for the Lokshin House simply

do not measure up to the work of several contemporaries illustrated in the volume. The reader might have been shown what Ginzburg could do later, at his best. After all, his early travel sketches of Crimean mosques are amply reproduced in the introduction. But his fully developed Constructivist works, such as the 1930 Narkomfin experimental housing block in Moscow, or the 1931 Government Office building in Alma-Ata, are not illustrated at all. The emphasis does seem rather uneven.

The discussion of Ginzburg's developed ideas is also too brief to be illuminating. As Professor Senkevitch readily admits, the concepts and formulations in *Style and the Epoch* "were only beginning to be crystallized," and the "treatise reveals a theory in the process of formulation." It seems all the more reasonable to expect a discussion not only about where Ginzburg's ideas were coming from, but where they were going. After all, his historical importance was the reason for translating this book in the first place. The presentation of his theoretical sources is instructive, but it might have been balanced by an equal emphasis on his ideas in their maturity.

Style and Epoch, Moisei Ginzburg, translation and introduction by Anatole Senkevitch, Jr., foreword by Kenneth Frampton, MIT, 1982, 160 pp., illus., \$30.00.

Kennon Miedema: GUSTAV STICKLEY: THE CRAFTSMAN

MARY ANN SMITH

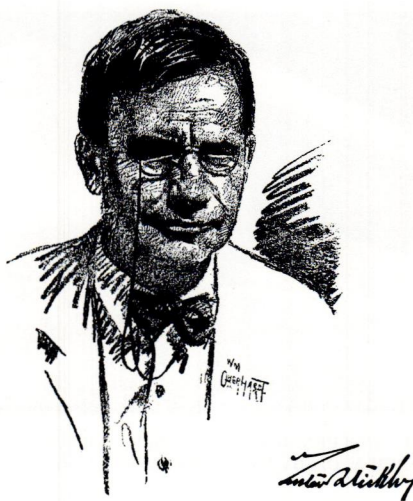
Gustav Stickley was the founder and driving force behind the Craftsman Company, a furniture manufacturing concern in the United States from 1901 to 1915. Advocating the reform of American life through less materialism and more democracy, he was at the center of a larger reform thrust in America, which lasted from the 1890s to the end of the First World War.

Historians refer to the period as the Progressive Era. Progressivism, operating at the local, state, and national levels, produced notable changes in American life, from municipal planning to the attack on monopolistic practices of large corporations. On the national level it produced such personalities as Robert La Follette, Woodrow Wilson, and Theodore Roosevelt. Less well known but no less important figures like Jane Addams, Lincoln Steffens, and Tom L. Johnson operated at the city level, advocating social justice and reform of the urban environment.

Gustav Stickley believed that reform in America had to begin with the individual household. In this he showed his close affinity with the urban Progressives, and his contributions to American life and design must be evaluated, as well as appreciated, in this light. Mary Ann Smith makes a significant beginning in her book, *Gustav Stickley: The Craftsman*. Hers is one of the first recent publications to deal with Stickley in terms of his ideas on design and architecture, not in terms of the value of Craftsman artifacts.

She states in her preface:

...there has not been a serious study of the totality of Stickley's



GUSTAV STICKLEY AND E. G. W. DIETRICH, THE LIBRARY, CRAFTSMAN HOUSE. *THE CRAFTSMAN* 4:2, MAY 1903. FROM SMITH, *GUSTAV STICKLEY, THE CRAFTSMAN*.

accomplishments. Logically these should be considered as parts of a whole since the energetic Gustav Stickley was active in furniture design, publishing and architecture during most of his career within the Movement. Indeed, involvement in the totality of the design spectrum was one of the important ideas he derived from the English Arts and Crafts example. Therefore this book is an effort to put Stickley's many accomplishments into perspective and to explore his complementary interests as they aided in the formation of a utopian Arts and Crafts philosophy and life style.

The book does indeed attempt to cover "Stickley's many accomplishments" in some depth, beginning with his early background, and ending with his bankruptcy in 1915. In between come his furniture designs, production process, and his interest in publishing the *Craftsman*—a magazine devoted to creating a simpler and more democratic life style in America. At least three of the book's eight chapters are devoted to the architecture of Stickley, and of such designers as Goodhue, Sullivan, Greene and Greene, and Irving Gill. But Smith's survey of Stickley and the Craftsman ideal, although it touches on

all his activities, falls somewhat short of putting them all in "perspective."

Regarding the influences on Stickley prior to 1901, the author remarks that it is "tempting to speculate" about his encounters during his journey to England in the late 19th century. She proceeds to do just that. Her account of how Stickley came under the influence of the Arts and Crafts artisans and their wares is sprinkled liberally with "probably's," "I presume's," and "could-have-been's."

With such extensive speculation, the author might just as easily have found another inspiration behind Stickley's transformation in the late 1890s—Professor Irene Sargent of Syracuse University. Documents in the George Arents Research Library at Syracuse reveal that Dr. Sargent was a professor of Romance languages and fine arts as early as 1896. According to the Syracuse City Directory, both Stickley and Sargent resided at the Yates Hotel at the same time. It is just as "probable" that she met Stickley there and, with her knowledge of European history and cultural trends, pointed him in that direction.

Such inferences can go further. Sargent was a popular lecturer on art subjects in the Syracuse area during this period. Articles in the University Archives indicate that she spoke on a number of topics related to Medieval European themes—the inspiration of William Morris and the Pre-Raphaelites, who pioneered the English Arts and Crafts Movement. Stickley "could" have met Sargent at any one of these public events, or at one of her talks on American reform, another subject dear to her heart. She was, after all, a member of both the Boston and New York City Settlement Houses, which were almost as famous as Hull House for activities related to social justice and the "uplift" politics of the 1890s.

Irene Sargent was an early employee of the Craftsman Company, "probably"

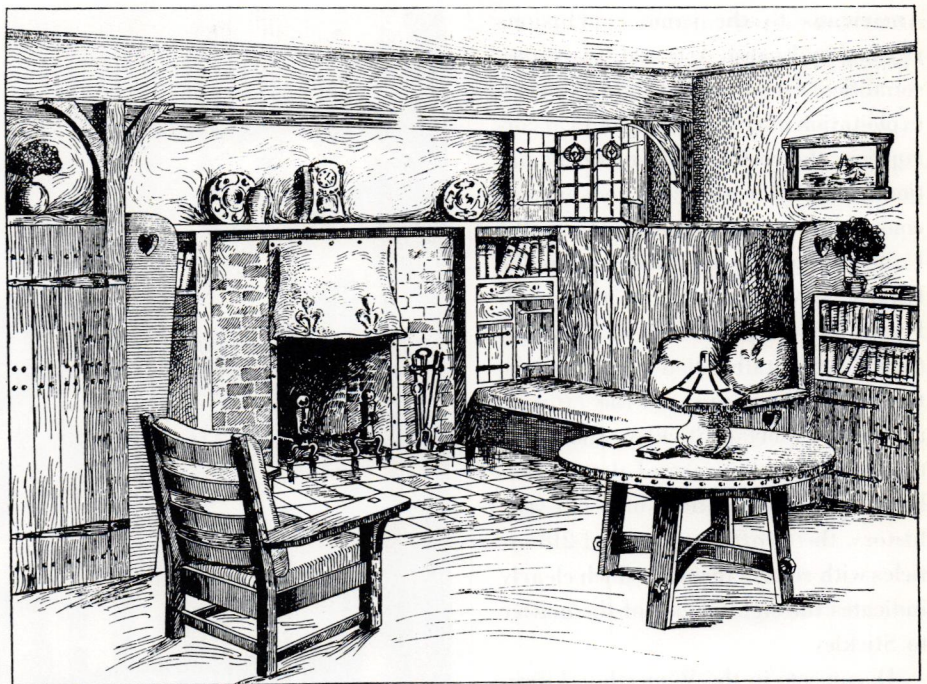
from its very inception. Stickley's personnel records at the Winterthur Library in Delaware show her on the payroll prior to the publication of the *Craftsman*, of which she was editor for the first four or five years. She wrote a promotional article in January 1901 for the Buffalo Exposition of that year, where Stickley furniture was on display. In it she ties Stickley's ideas of design, craftsmanship, and reform to those of William Morris and the English Arts and Crafts Movement (Irene Sargent, "A Revival of the Old Arts and Crafts," January 13, 1901, Syracuse University Archives.)

Smith credits Irene Sargent with getting the magazine off to a good start, indicating that it may even have been

"Formally trained architects in this period designed furniture to meet the needs of their houses . . . Stickley designed houses to meet the needs of his furniture."

her idea originally. In fact her influence on Stickley may well have been seminal.

Smith makes a strong case for Stickley as an innovative designer, both of furniture and of middle-class houses. She considers his furniture "among the earliest modern design in the United States," best described in terms like "solid," "sturdy," "primitive," and "structural." Since it lacked the mid-nineteenth-century machine-made ornamentation, it had an "honest expression of structure for its design qualities." As she points out, formally trained ar-



GUSTAV STICKLEY, CIRCA 1909. FROM SMITH, *GUSTAV STICKLEY, THE CRAFTSMAN*.

chitects in this period designed furniture to meet the needs of their houses, while Stickley designed houses to meet the needs of his furniture. The same terms which describe his furniture—"structural honesty," "simplicity"—describe Craftsman architecture. Above all it was the perfect setting for his furniture. Stickley helped introduce middle-class Americans to democratic, "non-elitist" architecture, which remained popular in many areas of the United States up to the 1930s. His influence on Middle-American housing ranks with that of Frank Lloyd Wright and Charles and Henry Greene. •

His houses "were not meant for costly display; rather they were meant to be centers of wholesome family life." Smith by this alludes to the ideal of reform that Stickley strove for, but her ideas need to be expanded if Stickley and his philosophy are to be brought truly into perspective. His furniture, decorative items, and architecture are almost always described, in promotional publications and in the *Craftsman*, in terms of certain "uplift" qual-

ities. Heavy furniture, built-ins, and exposed structure were seen as giving the feeling of permanence necessary to a stable and wholesome family life; a simple and functional art created the best environment for raising children to appreciate the virtues of a democratic life.

If this work has a major weakness, it is in its treatment of Stickley's Arts and Crafts philosophy and its relationship to the general topic of reform. Smith comments on the publicity given to "garden cities" and "civic improvement" in the *Craftsman*. On occasion she ties certain design features to some general area of reform; but she overlooks the fact that Stickley, though a businessman and a designer, was a reformer whose greatest business success came when his style and philosophy coincided with the pervasive mood of reform among America's middle class.

Smith refers in her book to problems consequent to the Industrial Revolution in England, but not to the same problems in the United States at the turn of the century. What moved so many

Americans to the same conclusions reached by English Arts and Crafts personalities? Urban blight, labor unrest, exploitation of child labor, political corruption, the reckless mining of the nation's natural resources, conspicuous consumption, were commonplace in the United States in the 1890s, when the Reform Movement began to take hold. Frank Lloyd Wright, Elbert Hubbard (who, incidentally, died on board the torpedoed *Lusitania*, not the *Titanic*, as Smith reports), Stickley, and many others were well aware of these problems. In the 183 editions of its 15-year history, the *Craftsman* printed 218 articles with reform themes, which clearly indicates the significance of the matter to Stickley.

Documents in the Winterthur Library establish that the circulation of the *Craftsman* increased from a little less than 900,000 in 1904 to over 4.2 million in 1912. This surely suggests a widespread popular appeal. In fact, its circulation increased every year until 1913, when it began to decline. The reform movement began to show signs of weakness after the War broke out in August 1914, with Americans becoming more concerned with international issues than domestic reform. The decline in Stickley's sales could very well have been due to the decline in interest in reform politics. Being overextended and unable to manage his vast interests—the factors indicated by Smith—were only part of the reason for his bankruptcy.

More study of the reform atmosphere in which Stickley carried out his Craftsman operations is needed if we are ever to bring his accomplishments into perspective. Smith's book nonetheless advances our understanding of the architectural side of the Craftsman movement, and for that I recommend it.

Gustav Stickley: *The Craftsman*, Mary Ann Smith, Syracuse University Press, 1983, 200 pp., illus., \$25.00.



BRUNSWICK TERRACE, BRIGHTON, CIRCA 1830



WARRIOR GARDENS, ST. LEONARD'S, HASTINGS, 1870s

Martha Ondras:

THE ENGLISH TERRACED HOUSE

STEFAN MUTHESIUS

The terrace, a row of townhouses with a unified public façade that makes them look like a single building, originated in London around 1630, and has been overwhelmingly successful in England as a house type for all classes for about 350 years. By 1911 at least 85 percent of English people lived in terraces, according to Muthesius, and, despite 20th-century competition from suburban detached cottages and International Style flats, millions of people still do. Most of the townscapes we associate with England consist of terraces—from London's elegant Bedford and Belgrave Squares, to the Royal Crescent at Bath, to the heavily ornamented High Victorian rows, to the austere but handsomely proportioned and seemingly endless streets of workers' housing.

The terraced house has worked well both as an individual dwelling and as a basic element of English urban architecture and town planning, elegantly solving the problem of the urban house and street over several centuries of change. Lightly constructed by European standards, simply organized, and anonymous as individual units, terraced houses are flexible, easily replicated dwellings. They offered culturally appropriate, standardized solutions to the usual problems of access, privacy, community, light, and air, at a range of densities and economic levels. They are well suited to a system of production where most housing is built speculatively for a mobile rental market—a “refined industrial product made for sale,” as Steen Eiler Rasmussen called them.

The façade provides a dignified public architecture whose monumentality belies the lightweight “industrial” character of the houses. Although each household has its own front and service entrance, house, and yard, the effect is of an orderly sequence of palaces or public buildings, rather than of rows of individualized narrow houses. Focal points within this highly regular fabric are created by setting a group off against a landscaped public space—a square or crescent, an urban park, or a broad landscaped street.

The design formula has suited user and builder needs. It is flexible enough to respond to changing aesthetic ideas, technology, and domestic patterns; straightforward enough to be copied by the average vernacular builder; yet rich enough in possibilities to allow brilliant interpretations by great architects.

Stefan Muthesius has assembled the first complete and sympathetic survey of the type in all its manifestations. He begins with the Georgian terrace and its classical origins: the brilliant innovation, in 17th-century London, of applying a

Palladian Giant Order to the façade of a group of London townhouses, accenting the center and end bays, and pulling the individual houses into a single palace front. He traces the terrace as a social, architectural, and economic phenomenon, from the great estate developments of Stuart and Georgian London through its artistic and popular ascendancy in London, Bath, and other fashionable Regency resort towns. He explains the system of speculative development that created terraced housing for all but the poorest classes, and how building technology, the system of land ownership, and municipal regulations encouraged this standardized building system. He chronicles the changes that took place in floor plans and block layouts in response to the increasing middle-class emphasis on family privacy over street life, and suburban-style gardens over service yards. A major essay is devoted to small 19th-century houses for working-class households. These dwellings, although condemned by reformers for their lack of privacy and ventilation, gave a social cohesiveness that the occupants seemed to find comfortable, and were so cheap that almost every family could afford to occupy a single small house.

Accompanying the chronicle of variations on the terraced house plan are chapters devoted to the façade, its stylistic and design changes, materials, ornament, and social meaning.

Muthesius illustrates with many examples both the classical façades, based on a Palladian schema, that were employed until about 1840, and the Victorian versions, taller and livelier, with “a multitude of small accents instead of a few large ones.” His illustrations of the “high art” classical terraces include not only such masterpieces as the Royal Crescent, Bedford Square, and Regents Park designs by John Nash, but beautiful examples from lesser-known places like Leamington Spa. He provides photographs of some charmingly simple classical terraces built by vernacular builders for families of modest means; but he is most original in his documentation of the polite Victorian vernacular terraces.

The outstanding Palladian terraces of the Georgian and Regency periods have been much analyzed and admired: Sir John Summerson's *Georgian London* (MIT, 1978) and Steen Eiler Rasmussen's *London: The Unique City* (MIT, 1982) have classic essays on the squares of Georgian London, the Woods' design of Regency Bath, and Nash's designs for Regents Park and Regent Street. Victorian developments of the terrace, however, have been ignored or casually dismissed by modern critics, who find architecture in England from 1830 on chaotic, vulgar, or sentimental. Muthesius is much more sympathetic to Victorian taste, and genuinely respectful toward the vernacular dwellings of even the most humble working-class or the most overblown bourgeois sort. He draws attention to lesser-known versions of the terrace, and argues—

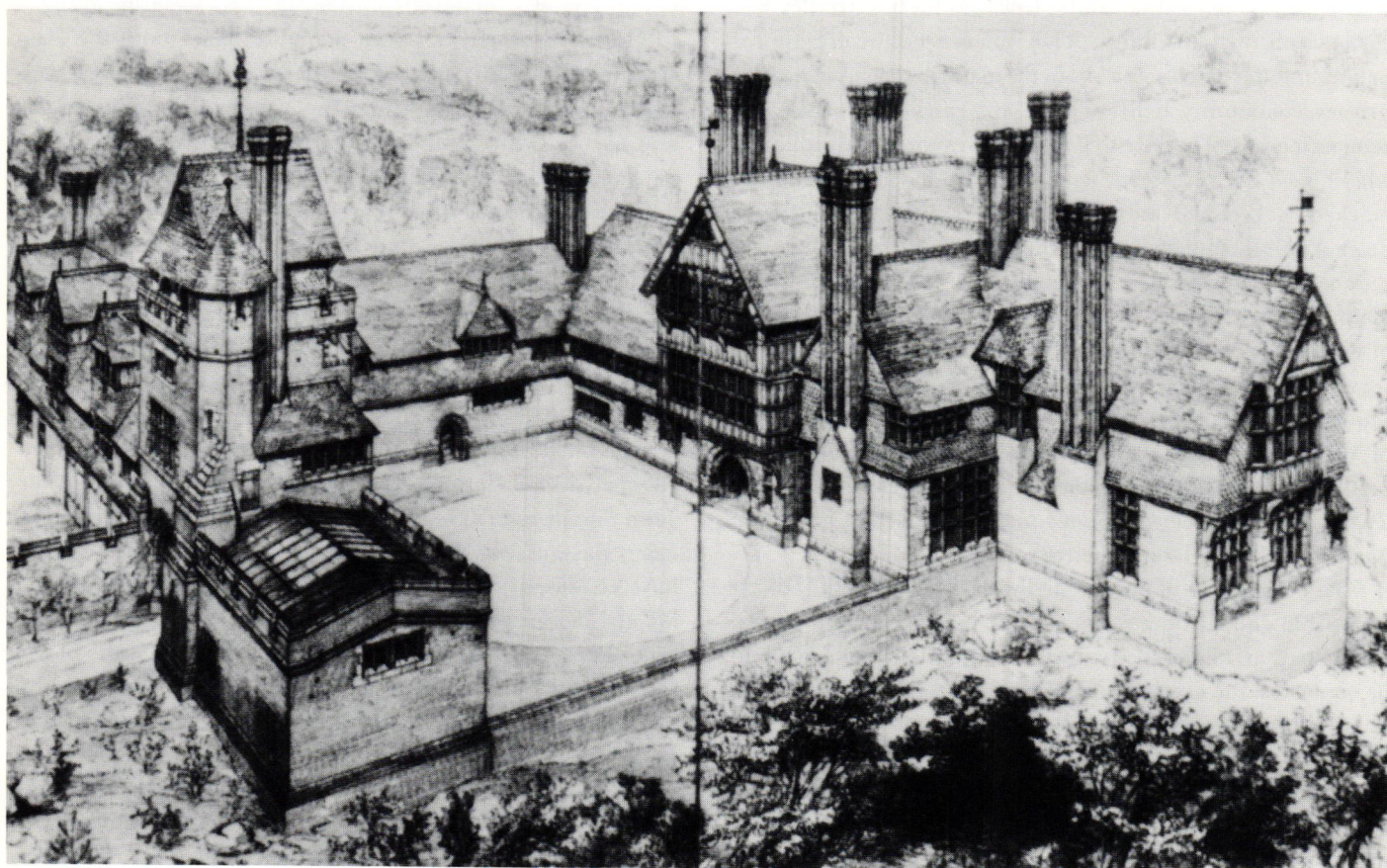
persuasively—that they deserve serious consideration as cultural artifacts, and sometimes as architecture.

These middle-class houses blossomed forth with elaborate ornament in a profusion of styles and materials that signified subtle social distinctions among their occupants. Muthesius gives as coherent an explanation as can be expected of how the rapidly shifting vogues and class distinctions shaped terrace façades in the reigns of George IV, Victoria, and Edward: Picturesque, italianate, Gothic, Domestic Revival, colored and patterned brick, terra cotta, stucco, tile, stone, painted wood, wrought iron, pediments, gables, aediculae, pilasters, verandas, porches, bays, and bows. Finally the reader is tempted to give up sorting out all such distinctions and enjoy the exuberant color and vigorous rhythms of the Victorian terrace, cheerfully oblivious to the scorn heaped on them by critics like Summerson, who blamed “the illiterate patronage of the Industrial age” for the “whimsical novelty,” “bourgeois sentimentality,” and “chaos of incompetence” he felt char-

acterized English architecture, particularly its “humbler manifestations,” in 1830 and well beyond.

The English Terraced House is provocative reading for anyone interested in housing design and patterns. It is well illustrated with unit and block plans, as well as sections and photographs of the many variations on the basic terrace type. It takes great pains to relate the physical patterns of housing to the social, economic, and technical conditions they addressed, and also raises the question of what is “good” housing. The reader who values the lessons to be learned from vernacular as well as “high art” designs, and is willing to take Victoriana seriously, will enjoy the articulate and well-illustrated story of the evolution of a “high art” design solution into the common English house.

The English Terraced House, Stefan Muthesius, Yale, 1982, 288 pp., illus., \$30.00.



RICHARD NORMAN SHAW, DESIGN FOR LEYSWOOD, GROOMBRIDGE, SUSSEX, 1868

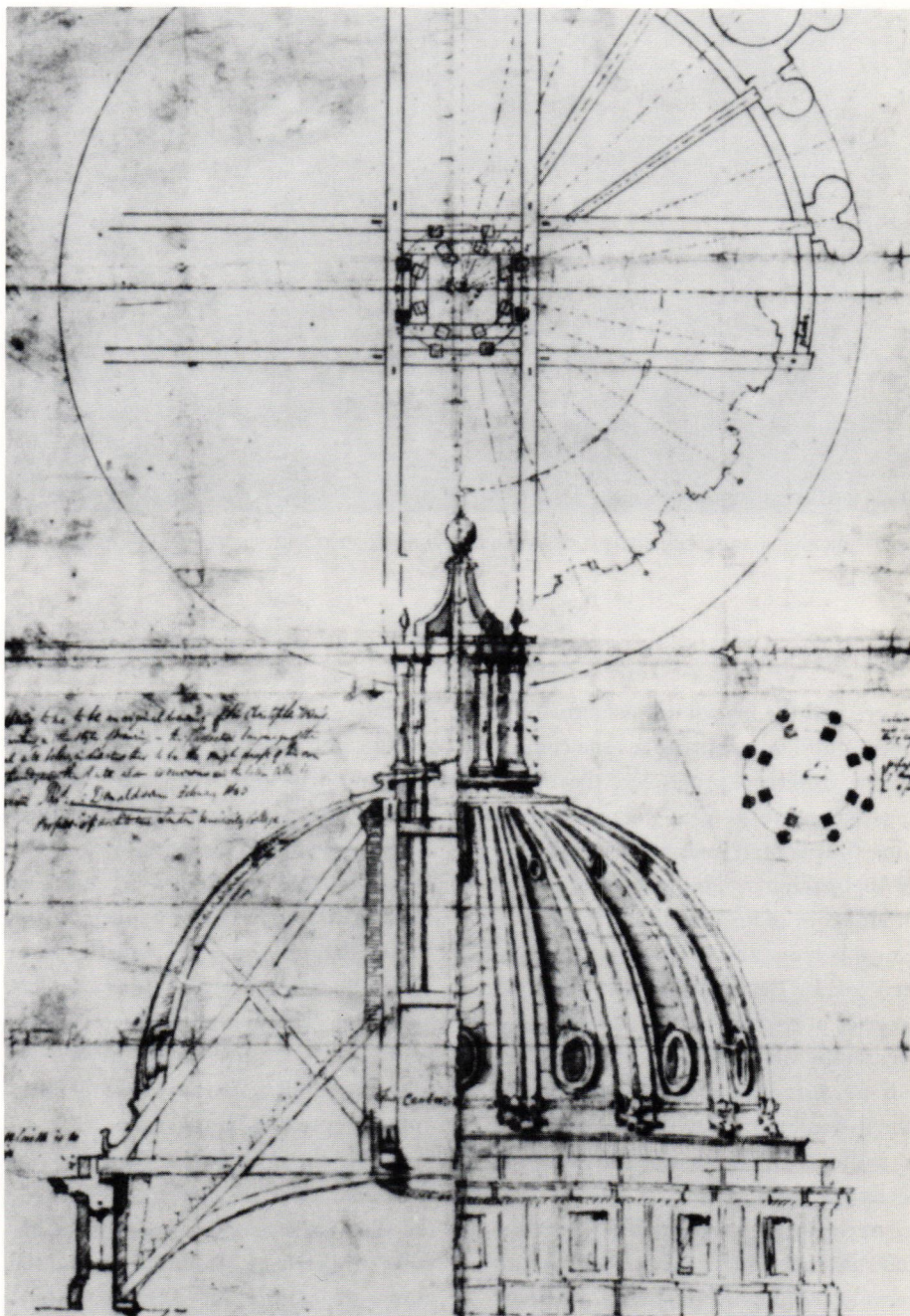
Christian Hubert:
GREAT DRAWINGS
FROM THE
COLLECTION OF
THE RIBA

JILL LEVER and
 MARGARET RICHARDSON

MASTERPIECES OF
ARCHITECTURAL
DRAWING

HELEN POWELL and
 DAVID LEATHERBARROW

The recrudescence of interest in architectural drawing has given rise to a number of books and exhibitions devoted to the topic. *Great Drawings from the Collection of the Royal Institute of British Architects* is the catalogue of an exhibition recently held at the Drawing Center in New York City. *Masterpieces of Architectural Drawing*, originally published in Britain, is a general survey of architectural drawing in Europe from the Middle Ages to the present. Both books contain many illustrations from the RIBA collection and from the Sir John Soane Museum in London, the two most important collections of architectural drawings in Britain, and among the foremost in the world. Both were started and developed by architect-collectors. John Soane founded a museum in 1833, in the house which he had built to house his own collection, itself a palimpsest of building fragments. The RIBA collection originated in 1614, with Inigo Jones's acquisition of drawings by Palladio and Scamozzi. He and his assistant, John Webb, added their own drawings. In 1721, Lord Burlington added more Palladio drawings as well as works of his own to the collection, and many of the greatest British architects of the 19th and 20th centuries gave the bulk of



SIR CHRISTOPHER WREN, DESIGN FOR THE DOME OVER THE PAINTED HALL OF THE ROYAL HOSPITAL, GREENWICH, LONDON, 1702. PLAN, HALF-ELEVATION AND HALF-SECTION DRAWN BY NICHOLAS HAWKSMOOR.

their drawings to the RIBA.

The show in New York of a selection of these drawings was a memorable one, and the catalogue has many excellent reproductions, both in color and black and white. A brief introduction by John Harris outlines the history of the col-

lection and its importance, and extended captions accompany the illustrations.

Masterpieces of Architectural Drawing, on the other hand, is an ambitious but uneven book. Its reproductions are quite unsatisfying; there are no color



JOSEPH MICHAEL GANDY, COMPOSITION OF VARIOUS DESIGNS EXECUTED BY SIR JOHN SOANE, 1780-1815

plates and the brown ink used for both images and text neutralizes the considerable differences between the drawings, giving them all a warm and even tone that is strikingly untrue to many of the originals. The text is composed of a history of architectural drawing in Europe from the Middle Ages to the present, by Powell and Leatherbarrow, a series of captions to the illustrations, written by various notables on the British architectural scene (including Gavin Stamp and Dalibor Vesely), and a rather brief appendix on drawing techniques and materials.

According to Powell and Leatherbarrow, architectural drawings can serve a number of purposes, the most important distinction being between drawings that serve directly as building documents, and those that claim to present an image of the building in its completed form. Further, some drawings of the latter type attempt to convey a more abstract and conceptual understanding of the building, while others highlight such empirical aspects as the mood of the building in the landscape, or the effects of light and shadow. While orthographic projections such as plans,

sections, and elevations fall in the abstract and conceptual category, perspective drawings are more directly tied to the experience of the subject. An extraordinary drawing by Hawksmoor for Sir Christopher Wren which conveys the interrelated aspects of the dome—its unity of plan, construction, and appearance—exemplifies the former type. The perspective sections favored in the 19th century created effects of architectural drama most appealing to the imagination.

Under the influence of Piranesi and his followers in France and England, the drawing created a continuum between the project, the building, and the ruin—the continuum of History, Style, and Nature. The drawing became the repository of architectural memory, its two great corollaries being the museum and the garden. Joseph Michael Gandy's homage to his master, Sir John Soane, is concerned explicitly with the capacity of the drawing to furnish collectible architectural memories. Gandy's watercolor, itself in the Soane Museum collection, shows a scene much like the interior of the Museum, in which models and drawings of Soane's

work are assembled like a reliquary of his architecture. The scene is much like Panini's painting of the Pantheon, filled with views of Rome, in which the function of the most important buildings is to house the memories of other buildings.

During the second half of the 19th century in England, drawings also served as great prospectuses for building. C. R. Cockerell's competition drawing for the Royal Exchange (1839), and Norman Shaw's bird's-eye view of Leyswood, Groombridge, Sussex (1868), are among the most stunningly persuasive drawings of buildings to be seen. (They are fortunately reproduced in both books.)

In the 20th century, *Masterpieces* attempts to cover some of the most important draughtsmen, including Antonio Sant'Elia, Tony Garnier, Hugh Ferriss, Frank Lloyd Wright, Alvar Aalto, Le Corbusier, and Louis Kahn. Yet there is a strongly nostalgic if not downright *retardataire* aspect to the choice of many of the images. This may attest to a link between the appreciation of architectural drawing in Britain and some of the more reactionary tendencies of architectural fashion in that country.

The RIBA catalogue, on the other hand, focuses exclusively on some of the more hard-core modern drawings of Mies van der Rohe, James Stirling, Norman Foster, and Richard Rogers, with their use of precise ink drawing, axonometrics, and their emphasis on the architectonics of the machine. Both books, however, relegate 20th-century architectural drawing to a minor role.

Masterpieces of Architectural Drawing, Helen Powell and David Leatherbarrow, editors, Abbeville, 1983, 192 pp., illus., \$45.00.

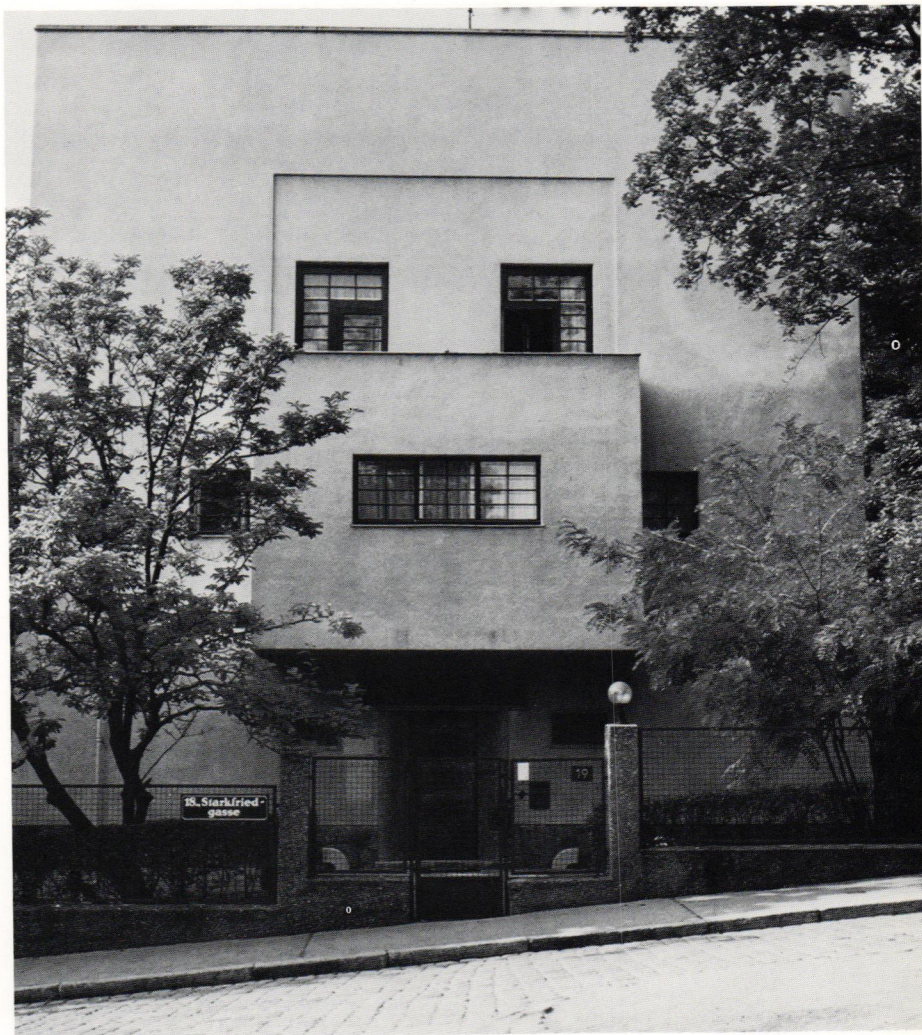
Great Drawings from the Collection of the Royal Institute of British Architects, Jill Lever and Margaret Richardson, introduction by John Harris, Rizzoli, 1983, 124 pp., illus., \$15.00 pb.

Mark Mack: ADOLF LOOS

In his essay, "My Appearance with Melba," reprinted in *Spoken Into the Void*, Adolf Loos deplores the common use of professional jargon to disguise a lack of knowledge or conviction. He recounts his own experience as a music reviewer in New York for a German newspaper. Ignorant of music criticism, and hired for the day as an opera critic, he embellished his review with technical terminology acquired the day before by reading other newspapers. His review was such a litany of professional and technical terms that it was picked up by another newspaper and printed as an obvious satire of the very critical style he was trying to emulate. His subsequent forays into satire were more deliberate, but his targets remained the same: the false, the pretentious, and the overtly scholastic.

Benedetto Gravagnuolo's book on Loos displays exactly the characteristics Loos would have attacked when he was alive. Its commendable intention to illuminate the complex and contradictory circumstances of Loos's work and life is marred by jargon and academicism; the tendency is already clear in Aldo Rossi's awkwardly poetic and atmospheric preface. Rossi is capable of being quite clear on this subject; in his 1957 articles in *Casabella* he discussed Loos's decisive opinions on teaching, society, history, and ornament with complete clarity, waylaid neither by anecdote nor poetic speculation. In this preface he superimposes his own style, that of an emotional researcher, onto Loos's work, and assumes both the authority of the historian and the vagueness of the poet. His idiosyncratic reading reduces our chances of understanding this actually quite transparent material.

Both Rossi's preface and Gravagnuolo's



STREET FAÇADE, MOLLER HOUSE, VIENNA, 1928

lo's text rely heavily on names, connections, and tendencies known only to the serious scholar of German-Austrian culture. Repeated references to Karl Krauss and Georg Trakl, neither of whose works have been translated into English, make the book unnecessarily difficult, and belie its coffee table image. In fact, only the format of the book and the beautiful photographs by Roberto Schezen save it. Schezen has captured the haunting beauty of Loos's buildings, in particular the forgotten Villa Karma, the imposing apartment and office building on the Michaeler Platz, and—a special bonus—the new photos of Loos's buildings in Czechoslovakia.

The pictures capture for the first time the variety in Loos's use of materials, color, and multivalent interiors. Loos uncompromisingly demanded the return of architecture to the art of building. The discovery of color in his pure architecture and his use of ornament is almost like the discovery that Greek temples were polychrome. He has become known as the enemy of ornament, but these pictures show that he was willing to embellish, to enrich his architecture with ornament found in materials, in construction itself, and in form.

Gravagnuolo's obscure and pretentious style diminishes the truly remarkable visual material. He quotes



THE LIBRARY, VILLA KARMA, SWITZERLAND, 1904-1906

Karl Krauss's aphorism that "whoever adds words to facts disfigures the word and the fact," but seems not to notice the phenomenon in his own prose.

By way of contrast, Loos's essays in *Spoken Into the Void* sparkle with insight, humor, and social concern. *Spoken Into the Void* is the first translation into English of his original texts; previously we have had only interpretations, mostly dealing with his most controversial essay, "Ornament and Crime." These interpretations were the "facts" upon which the enigma of Adolf Loos was built. In the introduction to this first American edition, Aldo Rossi

(again) quotes Eduardo Persico, a contemporary of Loos:

... Loos was often mistakenly quoted in many matters and his assertions, taken out of context, were used to defend positions that he in fact did not support.

Unless he speaks in his own words, Loos speaks not only "into the void," but "on deaf ears" (actually a more literal translation of *Ins Leere gesprochen*).

The essays in *Spoken Into the Void* were written mostly for the New Free

Press, a liberal journal for which Karl Krauss was an editor. In them Loos speaks lucidly on everything from fashion to underclothing, from interiors to cladding, from the trades to the arts—presenting along the way such humorous fables as "Poor Little Rich Man."

The translation is accurate but dry; Viennese, unlike German, is a very contextual language, full of double meaning and delicate mannerism. Illustrations have been added in an attempt to broaden our perspective on the era in which the essays were written; on the whole, they are a bit too forced, a bit too picturesque. Loos himself included no illustrations with his text, and the ones used here are more atmospheric than factual. "Interior in the Rotunda," in which Loos discusses the interiors of Otto Wagner, is illustrated with pictures of Wagner's own house, which seems the antithesis of what Loos is talking about. Wagner's contribution to the Rotunda (illustrated in Rukschcio and Schachel's *Adolf Loos*) includes the bathtub and interior Loos found so pleasing.

The collection does not include "Ornament and Crime," or "Architecture," the essays which most clearly reveal his beliefs about architecture and society. "Ornament and Crime" is also his most misquoted work, often translated as "Ornament is Crime." While the question of ornament is an aesthetic one for many, for him it was also political, economic, and social, connected with his quest for quality and longevity. He feared, correctly, that his thoughts on the absence of ornament would help legitimize the new style. In later years he attempted to clarify matters: "I never meant that decoration should be ruthlessly and systematically done away with. . . ."

Architecture in his view differed from the Modernist "protest" against ornamentation and eclecticism. Modernity did not derive from an abstract form or a radical reductivism; archi-

itecture was, rather, determined by the characteristics of the society in which it functioned. He had a deep aversion to the fashionable trend-setters of his time—Hoffmann, Olbrich, and, most of all, Van der Velde. The absence of style, the search for an autonomous style, were important for Loos, and are relevant today as the soul-searching for a new style continues.

In his search into history, Loos did not suffer from the anxiety of those seeking compositional systems to repeat or an architectural vocabulary to copy. The history of architecture was a continuum in which he searched for the "thread" that would keep him from going astray. He chose to follow many who embarked on similar routes to purify and reestablish in their own time the true identity of architecture: the Greeks, the Romans, Ledoux, Schinkel. The search for the ideal established, he would strip or purify his architectural elements to their essence. To him, architects were masons who had learned Latin. He sought a more sensible and rational approach to architectural principles, fighting constantly against the overt and mystifying academicism used (then and now) to justify architectural banalities.

He can still teach us that, beyond the obvious formal issues, architecture is conviction and moral consciousness. His use of history, his distinction between ornament, decoration, and spatial thinking, so ably documented in his *Raumplan* idea, are still largely undocumented and unpublished. His stand is clear; it needs only to be made available. *Spoken Into the Void* is a good beginning; one hopes his second collection, *Trotzdem* (In Spite Of), will follow. These essays, written between 1900 and 1908, include not only "Ornament and Crime" and "Architecture," but Loos's lectures on urbanism given during his tenure as planning director of the socialist city government

"The discovery of color in his pure architecture is almost like the discovery that Greek temples were polychrome."

of Vienna. Both *Trotzdem* and *Ins Leere gesprochen* were recently reissued in Austria in commemoration of the fiftieth anniversary of Loos's death. With these, plus a book on the *Looshaus* by Hermann Czech and Wolfgang Mistelbauer (Löker, Vienna, 1976), and *Adolf Loos* by Burkhardt Rukschcio and Roland Schachel (Residenz Verlag, Salzburg, 1982), and a Viennese show, Austria has finally paid tribute to its foremost spokesman of architectural values.

The book by Rukschcio and Schachel contains a thorough chronological account of Loos's life, admirably interwoven with his own words. The authors had the advantage of drawing on original material only to be found in Vienna, and their account of Loos and of *fin de siècle* Vienna is both factual and analytical. Unfortunately for the English-speaking reader, the text is in German.

The recent interest in Loos which inspired the first translation of his collected essays has also sparked a serious interest in *Austria Finis*, the Austria of the late Empire and first days of the Republic. Two books on this era are a prerequisite to reading either Gravnuolo or *Spoken Into the Void: Wittgenstein's Vienna*, by Allen Janik and Stephen Toulmin (Simon & Schuster, 1973), and *Fin de Siècle*, by Carl E. Schorsky (Knopf, 1980). The first is a cultural history and analysis; the latter explores, with great lucidity and less academism, the social and political forces leading to the rise and fall of the Austrian bourgeoisie in the shadow of the Empire.

Loos tried to turn architecture away from product orientation and consumability and make it more responsible, political, and aesthetically quiet—a quite straightforward aspiration, in distinct contrast to the enigma Gravnuolo (and even Rossi) have tried to fashion. It is also at odds with such selective readings of Loos as Wiseman's article in the September 1983 *Architectural Record*, which seemed to aim at a popularization of the classical language Loos employed. Loos's classicism was a means of symbolic purification for him, rather than a style in which to clothe a building. He was in fact a man without style, and every interpretation that ignores this collides at some point with his work and thought.

The current interest in him, and the emergence of new material, preserved in spite of his efforts to destroy all remnants of his work, give us an opportunity to look again at the brilliance of his architecture. Loos is the hero neither of Post-Modernism nor of Modernism. He used style as symbol, and architecture as commentary; formal readings of his architecture in favor of Post-Modernism can therefore be dispensed with. His voice has been amplified by the attention recently accorded him, and the present need for clarity in the architectural debate. Post-Modernism tries to transform every dead architect into a vehicle for self-justification and a subject for imitation, but Loos's legacy, intangible and almost inimitable, is a way of thinking, living, and building without pretension.

Adolf Loos: *Theory and Works*, Benedetto Gravnuolo, preface by Aldo Rossi, Rizzoli, 1982, 228 pp., illus., \$50.00.

Spoken Into the Void: Collected Essays, 1897-1900, Adolf Loos, MIT, 1982, 146 pp., illus., \$30.00.

Adolf Loos, Burkhardt Rukschcio and Roland Schachel, Residenz Verlag, Salzburg, 1982 (text in German), 696 pp., illus., \$100.00.

Joel Sanders:

CHICAGO ARCHITECTS DESIGN

JOHN ZUKOWSKY,
PAULINE SALIGA and
REBECCA RUBIN

The concept of drawings as fine art is a new one; drawings were not valued as autonomous works of art until the 19th century, having been treated until then as preparatory studies for a final painting or sculpture. The elevation of architectural drawings to the status of fine art is an even more recent occurrence. Many recent books and exhibitions attest to the new attitude, which conceives of architectural drawings not merely as working documents, but as artifacts of aesthetic interest in themselves. The decision of the Art Institute of Chicago, a museum with an international reputation, to establish in 1981 a department of architecture committed to the collection and exhibition of architectural drawings underscores the new outlook. To acquaint the public with the department's rich collection (which formerly belonged to the Burnham Library Archives), the curators of architecture have compiled a handbook entitled *Chicago Architects Design*.

The book is overly ambitious in its scope. The authors attempt to inform the reader about two broad subjects, architectural drawings, and the history of Chicago architecture, in three short essays and a selection of images from the collection. In so little space, the treatment of the material is inevitably superficial.

As a volume about architectural drawing, the book provides few valuable new insights. In the essay, "The Types and Styles of Architectural Drawing," Pauline Saliga, associate curator, competently classifies and defines for the layman the basic types of architectural drawings. Due, however, to space

limitations and the considerable amount of material she feels obliged to cover, she never adequately explains her most provocative assumption: that architectural drawings "provide insights into the creative process," as well as "present a stylistic and technical history reflecting the philosophy of larger movements."

The reader expects these issues to be clarified in the main body of the volume (made up of drawings executed by Chicago architects since the mid-nineteenth century). But the text which accompanies the handsomely-presented reproductions gives only a biographical account of each architect, neglecting the aesthetic and social aspects of the drawings. The drawings do not stand on their own as compelling visual images either; few are of high artistic quality. Given the department's stated policy ("[the] emphasis of the Art Institute . . . will remain on the artistic object, the drawing, and the architectural ideas represented in the project"), one wonders why many of them were included. By the time we finish Rebecca Rubin's closing essay, describing the problems and techniques of the drawing conservator, we have learned about the classification, conservation, and makers of architectural drawings, but don't understand why we should care about the medium in the first place.

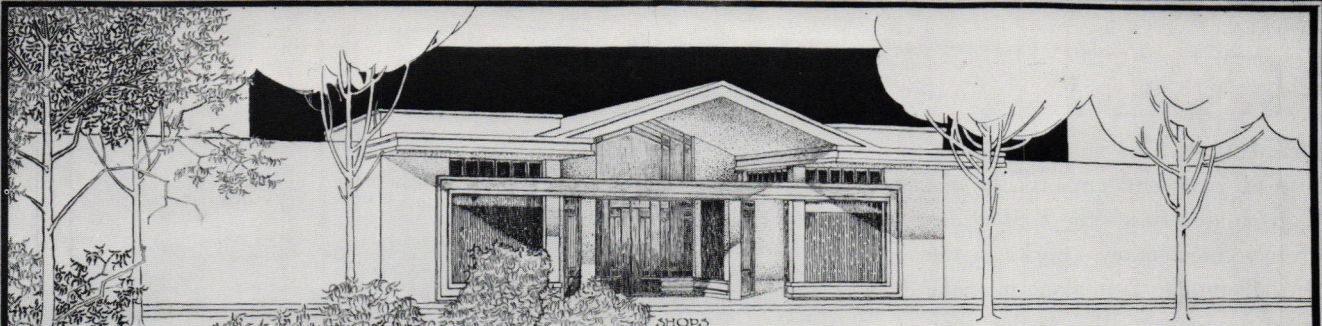
The authors never prove the underlying assumption of the book (and of the department of architecture): that architectural drawings possess aesthetic, ideological, and social significance, and deserve to be valued as works of art. The museum cannot afford to take this recent and controversial notion for granted. For the average viewer, architectural drawings are a relatively inaccessible art form; they require interpretation and explanation. Furthermore, professionals do not agree on the status of architectural drawings; many believe drawings are overempha-

sized at the expense of their original function—the clarification of the built work itself. If the authors had outlined the criteria by which they evaluate architectural drawings, they would not only have broadened public awareness, but they would have contributed to the resolution of an important architectural controversy.

Chicago Architects Design is more successful as a book about Chicago architectural history. John Zukowsky, associate curator-in-charge, presents a lively account of the vicissitudes of the collection since its establishment in 1912 by the architect and planner Daniel H. Burnham. In describing the influence of Chicago's most prominent architects on the library's policies, Zukowsky shows the impact trends and ideology have on cultural institutions. Mies's bias, for example, caused a shift in interest from books on the Renaissance to works on Gothic and timber architecture; likewise, the antipathy to the beaux arts motivated the deaccession of Burnham's valuable Chicago Plan drawings.

The reproductions, arranged chronologically by architect, provide an unconventional mini-history of Chicago architecture. While the selection highlights such luminaries of the Chicago School as Sullivan, Wright, and Mies, most of the drawings represent the work of relatively unknown designers. This reflects the contents of the museum's collection, as well as contemporary revisionist taste, which appreciates eclectic and idiosyncratic designs previously considered taboo.

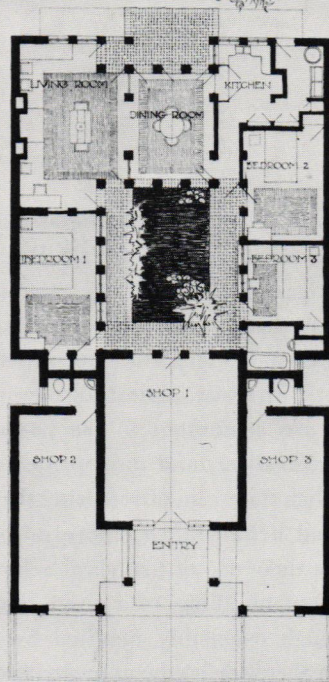
The reproductions are not, however, organized according to any overriding



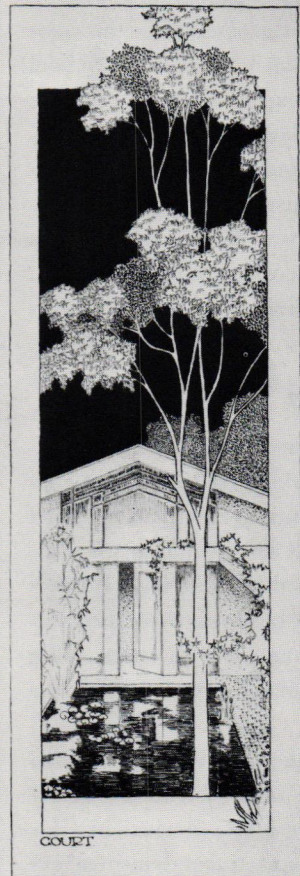
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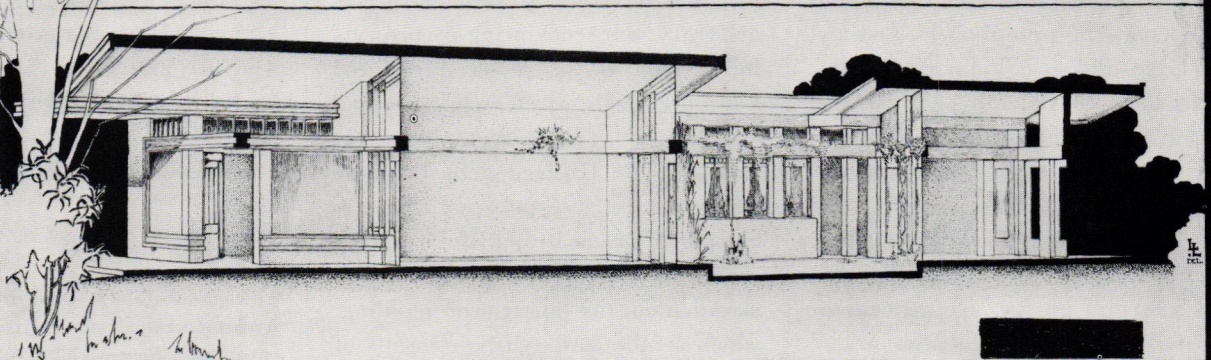
BUNGALOW



SHOP BUNGALOW PLAN
SCALE: 1/8" = 1'-0"



COURT



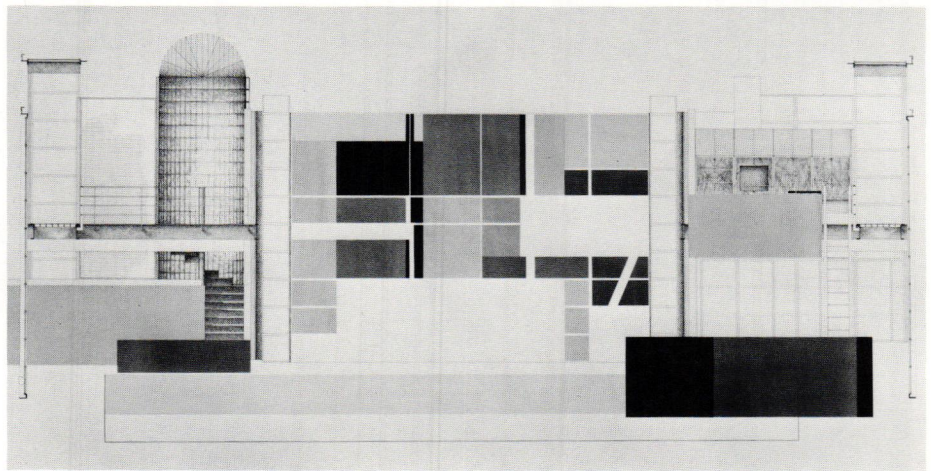
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historical thesis, and no in-depth discussion of movements appears. In this case, its major flaw—the lack of interpretive commentary—works to the book's advantage. Left alone to make his own assessment, the reader soon discovers that this assortment of images, like history itself, evades conventional art historical interpretation. The reader must impose a new coherence on the drawings, and finally on the history of Chicago architecture itself.

The earlier drawings defy the commonly held notion of the Chicago School as a united group dedicated to the development of Modernism. Instead, they tell us, the mainstream Chicago architect was a conservative designer, following conflicting tendencies. As late as 1930, neo-Georgian, colonial revival, Moderne, and International Style houses were designed contemporaneously. When the impact of the progressive masters is felt, the results are often strangely disappointing: disciples slavishly imitate stylistic details without capturing the essential principles. Richard Ernest Schmidt's project for a hospital, for example, and Parker Noble Berry's proposal for a bank both employ Sullivan-esque ornament without grasping either the rigor or the spirit of the model.

The emergence of a coherent Chicago design attitude is not felt in the drawings until after Mies's arrival in Chicago in 1937. Subsequent drawings, executed during the 1940s and 1950s both by independent practitioners and by such large offices as Skidmore, Owings & Merrill and C.F. Murphy, use the Miesian formula: rigorous geometries, clear structural expression, and refined curtain walls. Even buildings by Harry Weese, Walter Netsch, and Bertrand Goldberg, which depart from Mies's formal purity, are generated from structural considerations.

The drawings created during the 1970s and 1980s, often by Mies's own



RONALD KRUEK AND KEITH OLSEN, STUDY FOR A WALL PAINTING FOR THE STEEL AND GLASS HOUSE (COURTESY OF THE ART INSTITUTE OF CHICAGO)

students, revolt against the strictures of the master's vocabulary. Regional stylistic unity degenerates; the work mirrors the broader concerns of American Post-Modernism. Despite their stylistic diversity, almost all the architects are committed to the notion of contextualism, and their projects accomplish their aim of restoring the traditional urban fabric. More problematic is their use of historical reference to adapt buildings to a given context. Although ostensibly justified by contextual concerns, the appropriation of Palladian motifs by Thomas Beeby and Helmut Jahn in designs for vacation homes in Aspen and the Bahamas seems arbitrary. More convincing are projects by Cynthia Weese, James Nagel, and Lawrence Booth, which evoke a regional vocabulary derived from the early works of the Chicago School. These projects come closest to creating a specifically Chicago brand of Post-Modernism. Especially noteworthy is Booth's elevation for an apartment building, which synthesizes stylistic elements of the early Chicago school—the Chicago window and the uninterrupted vertical

pier—with classical elements referring to the building's neo-classical neighbor.

Ironically, projects by Peter Pran and Krueck and Olsen—architects still committed to a Modernist design vocabulary—most effectively escape the pitfalls of the Miesian approach. Both architects recover essential aspects of pre-Modern buildings (definition of street, defined sections, local symmetries) without relinquishing their commitment to the still viable values of the Chicago tradition: the integrity of structure and materials.

While it fails to live up to its own ambitions, *Chicago Architects Design* introduces an important drawings collection and an active group of architects who live and work in Chicago—who have, in the Art Institute and the newly founded Department of Architecture, an enviable forum for their work and ideas.

Chicago Architects Design: A Century of Architectural Drawings from the Art Institute of Chicago, John Zukowsky, Pauline Saliga and Rebecca Rubin, Rizzoli, 1982, 174 pp., illus., \$25.00 pb.

Joan Draper: THE LIBRARY OF CONGRESS

HERBERT SMALL

This book is a new version of a 1901 guide to the decoration of the Library of Congress's Thomas Jefferson Building. It provides a thorough description of the painted and sculpted ornament and an explanation of its iconography. The original, written by Boston newspaperman Herbert Small, has a unique value, but also a number of limitations. The reprint is part of the Classical America Series in Art and Architecture, a set of high-quality paperback reprints whose publication has been subsidized to keep them within the reach of students. They include such classics as Geoffrey Scott's *The Architecture of Humanism*, William R. Ware's *The American Vignola*, and Hector d'Espouy's *Fragments d'architecture antique*, (retitled *Fragments of Greek and Roman Architecture*). Some are facsimiles, and some, like the Library of Congress volume, are redesigned and augmented. All were republished with the intent of reviving the classical tradition in the United States.

The Library of Congress's Thomas Jefferson Building, designed by Smithmeyer and Pelz, but completed by others in 1897, may not rank with America's most innovative and aesthetically perfect works of architecture, but its decorative program is without a doubt the most ambitious and systematic of any public building in the country. Critic Royal Cortissoz called it "our national monument of art." It was intended to ornament the city, sum up the Western culture to which America was heir, and symbolize American achievements in the arts. Its murals and sculptural adornment were the work of 41 eminent artists, including Edwin



ROTUNDA READING ROOM, LIBRARY OF CONGRESS (PHOTOGRAPH BY ANNE DAY)

Blashfield, Kenyon Cox, Daniel Chester French, Frederick MacMonnies, and Augustus Saint-Gaudens. Montgomery Schuyler's verdict on the façade, designed in a Victorian version of the Italian Renaissance style, is still valid and could be applied to the whole building: "if nowhere exquisite, it is everywhere scholarly and respectable in detail, a harmonious, impressive work."

This is the building to study if you want to understand classical ornamentation and its application in a *gesamtkunstwerk* of the American Renaissance. Its allegorical figural work expresses an immense number of themes, and it surpasses even the Boston Public Library in the quantity and variety, if not the quality, of its archi-

tectural ornament. Small's book, after describing the façade, leads the reader through the sumptuous spaces, including the entrance hall, which somewhat resembles the Paris Opera vestibule, and the great domed Reading Room. New photographs of excellent quality are interspersed at appropriate places, and 17 beautiful color plates have been added at the front. Mr. Small's style is serious and straightforward; he had already written a similar guide to McKim, Mead and White's Boston Library, and his sympathy with the intentions of the academically trained artists whose work he discusses is obvious. He puts the reader in touch with their original impulses.

Neither Small's volume nor this re-

vised version, however, provides a historical analysis of the building as architecture. Nowhere is the Library's position in the development of the building type or of American academic classicism discussed. The creation of the Library's collection, the design and construction of the Thomas Jefferson Building between 1873 and 1897, and the addition of the two annexes are merely summarized, and significant controversies surrounding the Library's design and supervision are barely alluded to. A new introduction provides an uncritical appreciation and does not, as the back cover blurb promises, place "the building in the context of American art and architecture."

These deficiencies are made up for by two appendices. The first, an illustrated glossary, includes not only the standard alphabetical listing of architectural and decorative terms (with small, clear drawings), but also photographs of interior details with elements such as fillets and modillions labeled. The second is a biographical dictionary of the people who designed, supervised, and decorated the building. These carefully prepared additions forward the book's purpose admirably—to promote appreciation of the Library of Congress Building and other American neo-classical works by the same men.

The appendices were the work of Henry Hope Reed, a general editor of the Classical America Series. Whether or not one agrees that it is possible or desirable to revive the classical tradition in this country, the Classical America publications are most welcome.

The Library of Congress: Its Architecture and Decoration, Herbert Small, Norton, 1982, 215 pp., illus., \$19.95 cloth; \$6.50 paper.



VERMONT. FROM KENNEDY, *AMERICAN CHURCHES*. (© STEVE ROSENTHAL)

Michael Corbett: *AMERICAN CHURCHES* ROGER G. KENNEDY

With its attractive packaging and alluring title, its many fine reproductions of beautiful photographs, and the impressive credentials of its author (the Director of the National Museum of American History of the Smithsonian Institution), this book will attract many readers looking for a historical work on American churches. It is, in fact, explicitly aimed at a general audience and, although it is concerned with buildings, its real subject matter is religious. The author writes, "More than anything else we want to know how these buildings have provided for people to assemble for the purpose of coming into a closer relationship to a Mystery"—mystery meaning "a religious truth known only from divine revelation, usually a doctrine of the faith involving difficulties which human reason is incapable of solving."

The profusely illustrated text interweaves "general reflections on religious

life and architecture in America, and essays about specific religious buildings." The essays on buildings unfortunately contain little new material, and the religious bent and solipsism of the rest will lose many who venture beyond the introduction.

The essays, which consist of a few paragraphs on the history and architecture of their subject building, a photograph or two (but never any plans), together with general information on American liturgical and church history, could be useful in another format as an introductory, if incomplete, handbook of American church architecture. But the organization of the book, the airy chapter titles ("The Children of Light"), and the incomplete index, are at intentional cross-purposes with that goal. On the one hand, I feel hesitant to judge what is largely a personal religious essay; on the other, I think the book is unlikely to interest many historians or architects.

American Churches, Roger G. Kennedy, Stewart, Tabori, and Chang, New York, 1982, 296 pp., illus., \$50.00.

Stephen Tobriner:

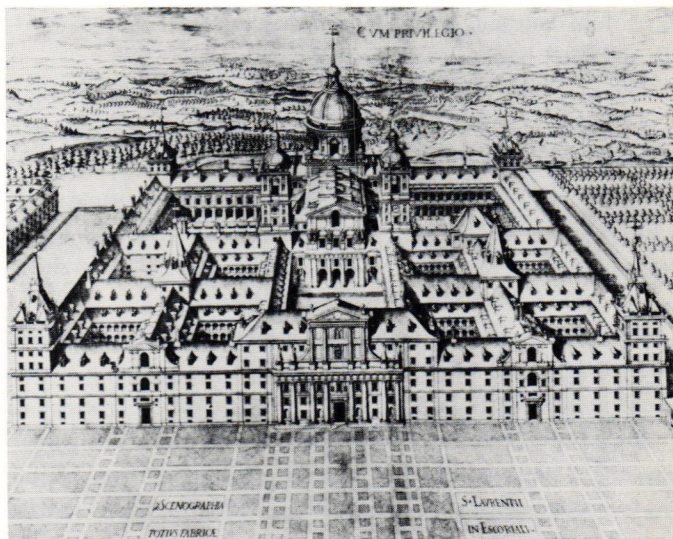
BUILDING THE ESCORIAL

GEORGE KUBLER

One historian labeled the Escorial a work of “repulsive aridity . . . among the trials of the art pilgrim.” Another saw in it the embodiment of occult symbolism. Sir Nikolaus Pevsner used it as the exemplar of a movement: “A monument of the purest Mannerism, forbidding from the outside and frigid and intricate in its interior decoration.” The monastery-church-mausoleum-palace complex commissioned by Philip II and built, for the most part, between 1563 and 1600, has attracted and repelled visitors and scholars for generations. Critics and historians have tried to explain it by linking it to the personality or tastes of the King, or the tenor of the age in which it was built. But judgments have always been obscured by a fragmented picture.

George Kubler’s *Building the Escorial* brings to it for the first time a scope of inquiry that includes the construction history, the origins of the design, and its meaning. The book is a handsomely designed and conservatively presented art history monograph, its stark black-and-white illustrations collected, as is traditional, at the back. Both in format and exposition, it is directed to a scholarly audience.

Kubler first conceived the book in 1937, early in his career. In the intervening years he has established himself as a respected and influential interpreter of Renaissance and post-Renaissance architecture, and one of our most distinguished art and architectural historians. His major works include *The Religious Architecture of New Mexico in the Colonial Period and Since the American Occupation* (Colorado Springs, 1940), *Mexican Architecture of the 16th Century* (Yale, 1948), “Arquitectura de los siglos XVII y XVIII,” *Ars Hispaniae XIV* (Madrid 1957), *Art and Architecture in Spain and Portugal and Their American Dominions, 1500 to 1800* (with M. Soria, Harmondsworth, 1959), and *Portuguese Plains Architecture: Between Spices and Diamonds (1521-1706)* (Middletown, 1972). Each of these broke new ground, often bringing together materials never before discussed or presented in context. In *Mexican Architecture* he pioneered an approach which combined a deep respect for the historical record with inventive interpretive methods borrowed from sociology, anthropology, and archaeology. Later this led him to write *The Shape of Time: Remarks on the History of Things* (New Haven, 1962), a penetrating work which for some time stood alone as a philosophical inquiry into the basic assumptions of art and architectural history. *Building the Escorial* is unique in being his only major book devoted to a single building.



ESCORIAL, PERSPECTIVE RENDERING FROM WEST BY NORTH

“The explicit aim was to resurrect architecture on Augustinian principles under the aegis of Philip II.”

Kubler states that he was attracted to the Escorial because of its remarkable “pristine intention,” which has endured through four centuries of changing taste, and its state of preservation, “as if embalmed in an inviolable identity.” Its minimal architectural ornament was also engaging for him; and a vast and relatively intact archive was available.

Part 1 of the book, “The Human Fabric,” begins with a survey of the (quite literally) critical writing on the Escorial through history—an indispensable part of the study although one might argue with its inclusion under “Human Fabric.” The following chapters explain the chain of command from the king to his architects, the organization of the laborers who worked on the structure, and of the Jeronimite order which was to live in it. This portion of the book ends, somewhat discordantly, with an all too brief review of the origins and antecedents of the design—also crucial, but not tied to what goes before.

Part 2, “The Tissue of Materials,” follows the actual construction of the Escorial from the king’s vow to build it to its restoration at the hands of Ramón Andrada in 1963. Kubler ends the book not with a conclusion but with an epilogue on the meaning of the Escorial in the 16th century—one of his most interesting sections.

Despite its apparently straightforward organization, this book is not easy to grasp as a whole. The information is all there, but one longs for bridging paragraphs, summaries, and conclusions, to tie it together. Parts of it seem to isolate them-

selves into long footnotes, fascinating but self-contained. If one persists, however, the rewards are great.

The care that Kubler takes to trace the genesis of the design is also given to the division of labor and to the details of the building itself. Rarely does one find such a complete description of the drainage of a major building. All this is in accord with Kubler's method, which has been to study the construction and use of buildings, as well as the evolution of their designs and their relation to cultural history.

The most interesting portions of the book for me were those treating the evolution of the design and meaning of the complex. The plan comprises an enormous rectangle bisected by the Church of San Lorenzo and its forecourt. On either side of the church are large courts, while on either side of the forecourt are cruciform buildings creating four courts each. The pristine grid-like design of the complex, which was to serve as a dynastic burial place, a monastic community, a royal palace, a library, a college, a seminary, and a hospital, has inspired much historical speculation as to its origin and meaning.

While some of the very basic assumptions of the design, such as the tradition of the monastery-palace, were Spanish, Kubler sees overwhelming evidence of Italian influence. The initial designs of Juan Bautista de Toledo were, for example, dramatically altered in accordance with Italian criticisms. Kubler reviews these critiques in surviving letters to the king, and traces their influence on successive plans. In the western half of the plan—two cruciform courts of eight cloisters flanking the forecourt of the church—he sees the inspiration of the Ospedale Maggiore of Milan. He also relates the strange frigidity of the building to Italian sources: the engineer Francesco Paciotto (1521-1591), who gets short shrift in standard surveys of the period, appears pivotal. Paciotto's criticisms were incorporated in the plans, and his chaste, severe interpretation of Italian Renaissance ideas influenced the king. Kubler writes:

In the history of Italian Architecture the contrast between Vignola and Paciotto marks a cleavage in sixteenth-century taste. This cleavage separated the aims of rich ornament and bareness of surface, and it separated the formal language of mannerism in Europe from the bare style of the Escorial. In the process Paciotto played an important part, justifying the King's confidence and guiding him away from Toledo's dependence on the tradition from Bramante to Michelangelo, toward the greater simplicity, unity, and correspondence of all parts that characterized military engineering of the mid-century.

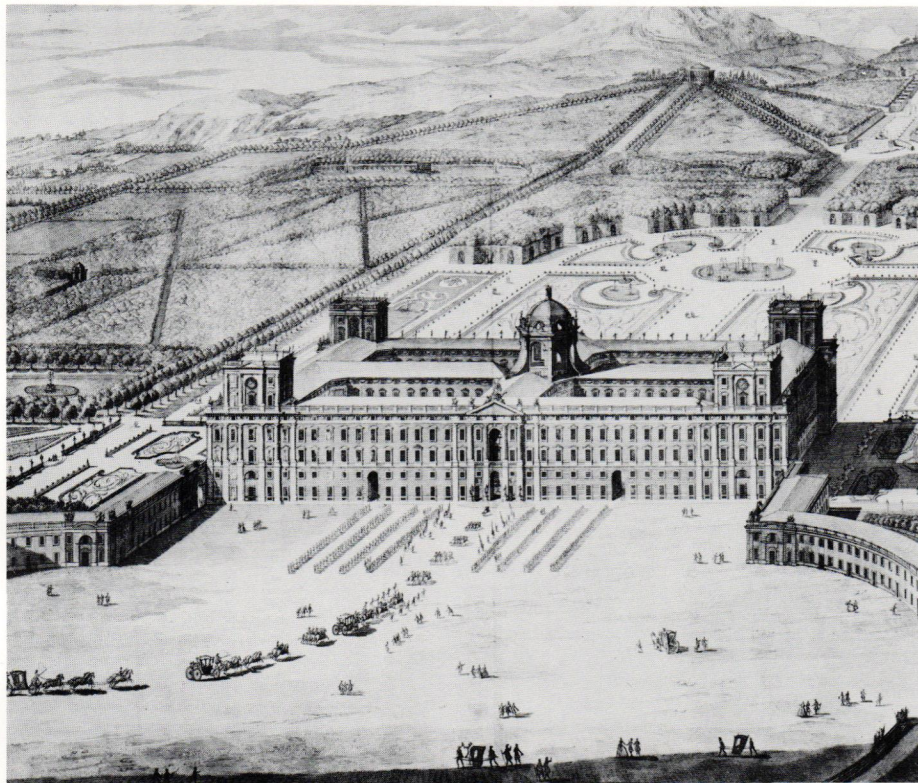
The plainness that one sees in the architecture of the Escorial was not unique in the Iberian peninsula. In fact, a

similar severity can be seen in Portuguese architecture. The "plain style" (*estilo chão*) was popularized by John III of Portugal (1500-1557), and remained in vogue there until 1706. Kubler notes that Philip II was half-Portuguese, reared by Portuguese, and spent over half his reign after 1570 as King of Portugal. Like his cousin John III, he felt compelled to rectify the extravagance of his father's reign. Kubler feels these factors go farther to explain the look of the building than a reliance on psycho-historical concepts associated with the term mannerism. "If psychic states and architectural forms were this closely related in the process of design, then architecture as a whole would long ago have been recognized as a dictionary of psychic attitudes."

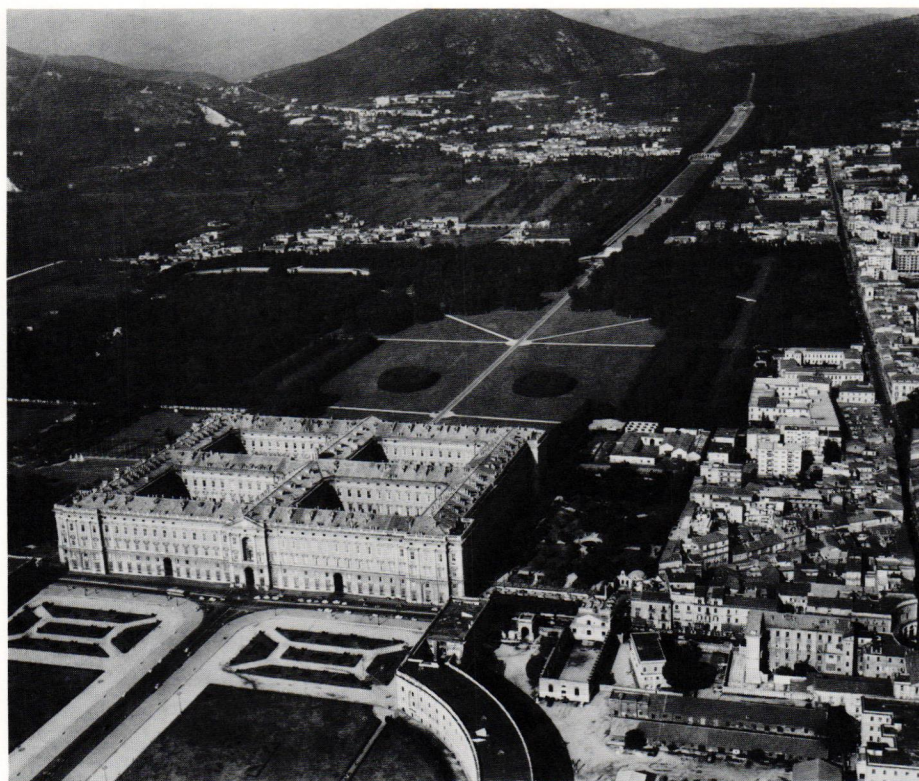
Kubler also attacks the thesis advanced by René Taylor, that Juan de Herrera, who took over the construction of the building from Toledo, was an undercover magus, a man deeply versed in the occult. Instead, he relies on the official history of the Escorial written by Fray Jose de Sigüenza (1544-1606) as a guide to the feelings of the king and the official view of the whole project. Quoting the parallels found by Sigüenza between the logic of the Escorial and the aesthetics of St. Augustine, he refutes the argument that the king and Herrera were occultists. Sigüenza clearly states that the explicit aim of building the Escorial was no less than an attempt to resurrect architecture on Augustinian principles under the aegis of Philip II. He declares, of the courtyards behind the church towers:

Whoever sees them will find well set forth what St. Augustine teaches, that the very nature of mankind, and the reason with which he is endowed, compose within them a great harmony, for both are filled with beauty. This harmony matches the light of understanding and the seeds of the sciences placed in man by the creator, as the highest unity and equality that the sainted Doctor seeks in his book, in order that from this architecture beheld by sight may arise other thoughts more abundant and worthy of harvest by mankind.

For Kubler, Sigüenza's interpretation of the Escorial in terms of the principles of St. Augustine goes a long way toward solving the problem of its meaning. The rhetoric of architectural correspondences may not bring it any closer to the City of God in stone, but the rationale of the argument is clear. Kubler uncovers a wealth of possible meanings in the palace, and an unexpectedly cosmopolitan history; he makes it possible for us to really see this apparently frigid, unglowing monument, and maybe even to like it.



VIEW FROM THE SOUTH OF THE PLANNED GARDENS OF 1756, CASERTA ROYAL PALACE



AIR VIEW OF THE ROYAL PALACE AND GARDENS, CASERTA

Richard Ingersoll:

ARCHITECTURE, POETRY, AND NUMBER IN THE ROYAL PALACE AT CASERTA

GEORGE HERSEY

The Royal Palace, or *Reggia*, at Caserta is one of the most ponderous and perfect expressions of European absolutism. Conceived by the amateur architect King Carlo di Borbone and his advisors as a new suburban capital for the Kingdom of the Two Sicilies, the program called for an immense palace to house the king and government, vast gardens on the scale of Versailles, a new city arranged around an elliptical piazza in front of the palace, and a 20-mile-long aqueduct to supply the gardens and city with water. While the palace was still under construction (1752-1773), the patron became King of Spain and left Naples forever, and the plan underwent some modification. The iconographic program, however, based on myths of local geography and the genealogy of King Carlo, remained unchanged. Caserta, in the tradition of the great Italian palaces, was conceived as both a frame for the court and a diagrammatic portrait of the new Bourbon regime: as with so many of its predecessors (Pienza, Caprarola, Sabbioneta), the ideal of the project had only a brief coincidence with historical reality before passing on to the status of a metaphysical construct.

It is in the metaphysical vein that George Hersey chooses to examine Caserta, claiming that the palace "is important for itself, for its uniqueness and not for what it passed on to or took from other buildings." His thesis is that both the wishes of the patron and the expression of the artists—in particular, the architect Luigi Vanvitelli—were shaped by the thought of the great "my-

thopoeic" philosopher Giambattista Vico. Hersey demonstrates throughout the book the affinities between the works at Caserta and Vico's theories on the origins of institutions. Vico's discerned passion for mythology has been assimilated into the structure of the book, resulting in more of a mythology than a history of Caserta. While it does not answer all of the historical or even the architectural questions, it is a fascinating iconographic study of the symbolic properties of the building's geometry and the symbolic narrative in the sculpture, painting, fountains, and architectural form.

Vanvitelli, who spent the last 20 years of his life building Caserta, left behind a voluminous correspondence, a treatise on the aqueduct, an early treatise on the ideal royal palace, and the published program for Caserta, the *Dichiarazione* (1756). The *Dichiarazione* is an extraordinary document, presenting not only beautifully crafted etchings of the plans, sections, elevations, and bird's-eye perspective views, but a written explanation of the iconography, upon which Hersey draws liberally. It would have been worthwhile to translate and publish these three or four pages, as they reveal so much of the architect's intentions. The mythological properties of the site are defined and projected into the sculptural programs of the fountains. The reigning deities of antiquity, Diana and Ceres, for instance, were commemorated in the theatrical upper fountains of Diana and Acteon and Ceres. Vico's conceit of "architectonic justice," which used geometry to explain the coexistence of equality and hierarchy, is embodied in Vanvitelli's invention for the personification of Justice: she holds in one hand a balance and a compass, the balance representing the mathematical relationship among equals, the compass representing the geometrical relationships based on merits or faults. Carrying this



PALACE COURTYARDS SEEN FROM CENTRAL OCTAGON, CASERTA

further, Hersey returns to the analyses of modular geometry he proposed in *Pythagorean Palaces* (1976), and makes the case that Vanvitelli was also striving toward the realization of "architectonic justice" in the arithmetical and geometrical relationships of Caserta's components. The essentially occult appreciation of numbers which he so painstakingly diagnoses would be more convincing if it were corroborated by direct statements from the architect or the patron.

Although the chapters that deal with numerology are on the tedious side, Hersey is generally a vigorous writer and presents a broad range of material, with knowledgeable glimpses of the Bourbon court, Vanvitelli's life and work, the great projects built in 18th-century Naples, and the Neapolitan theater and festivals. The chapter dedicated to the garden and its fountains is the most cohesive and entertaining, perhaps because the garden itself has

the most universal appeal. Caserta is the culmination of the classic garden, a synthesis of Renaissance and Baroque sensibilities. It has the most impressive axis in western landscape art, along which one finds a series of theatrical fountains, intended, as in the 16th-century gardens of Tivoli and Bagnaia, to be stanzas of a unified poem.

Hersey professes to be unconcerned with stylistic matters or sources, but nonetheless provides plentiful material on the relationship of Vanvitelli's scheme to the other Bourbon residences of Escorial and El Buen Retiro, as well as to Gioffredo's earlier plan for Caserta. The definitive plan, a rectangle inscribing a symmetrical cross with an octagonal vestibule at the center, is analyzed first as geometry, then deciphered for its proposed circulation and the social hierarchy manifest in the order of its spaces. The final chapter explains the decorations, executed from the 1780s to the 1840s, as a retroactively



LOWER VESTIBULE, CASERTA ROYAL PALACE

Freudian "family romance" indulging fantasies of the patron's mythological ancestry.

The book is generously illustrated with well-chosen and beautifully reproduced images. A weak point is the reproduction of the plan, which is impossibly small, with microscopic numerals. The text discussing where things are located is several pages away, which compounds the difficulty of understanding the spatial dispositions. The section showing the relationships of the theater to the chapel to the vestibule and stairs could have been much better exploited to clarify the building's functions. And Vanvitelli would have been quite upset that so little attention was given to his aqueduct, one of the great engineering feats of the 18th century—at one point spanning a valley with a three-tiered, arcuated structure that rivals the accomplishments of antiquity. But this practical achievement is beyond the scope of Hersey's mythological cri-

teria, and several other interesting problems, such as the fate of the planned city, are obscured along with it.

There is no proof that Vico directly influenced Caserta, nor that the geometrical symbolism was intended; and the Freudian interpretation is an admitted anachronism. Those who seek straightforward historical or architectural information are directed to the books of Armando Schiavo and Marcello Fagiolo. One must accept Hersey's work as a postulate for the poetics of Caserta. Vanvitelli's comment toward the end of the construction of Caserta perhaps justifies its hermetic presentation here: "The building has a fine effect but to what purpose, if the Catholic King [Carlo di Borbone] were here it would be much. Now it is nothing."

Architecture, Poetry, and Number in the Royal Palace at Caserta, George Hersey, MIT Press, 1983, 318 pp., illus., \$37.50.

Margaret MacLean:

INCA ARCHITECTURE

GRAZIANO GASPARINI and
LUISE MARGOLIES

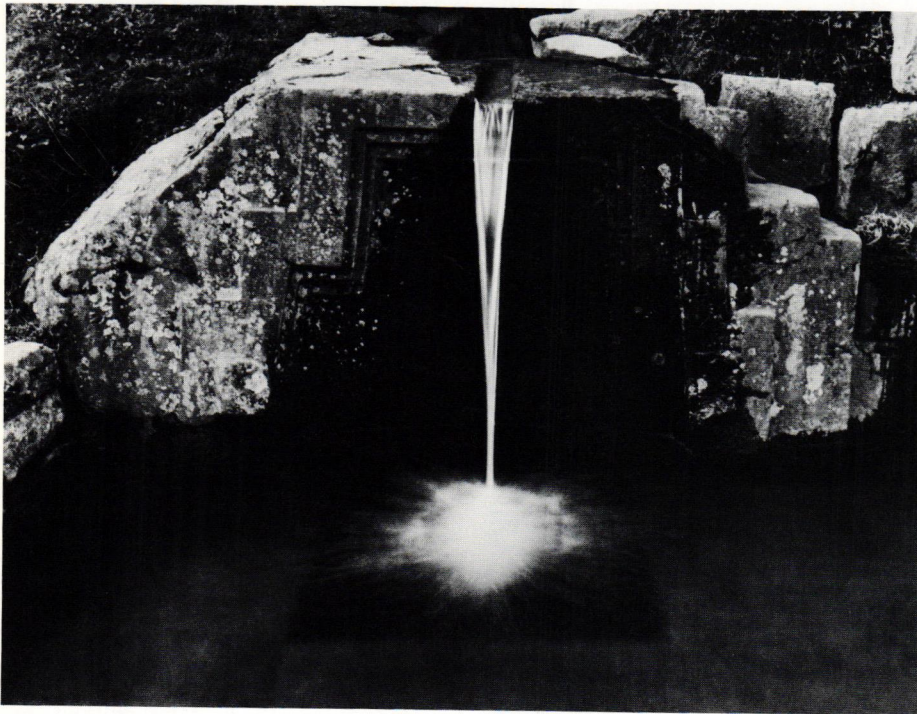
MONUMENTS OF THE INCAS

JOHN HEMMING

The arrival in Peru in 1532 of the Spaniard Pizarro signalled the beginning of the end not only of the Inca's vast empire, but of the millennia of the indigenous tradition to which they were heir. The only grace to the tragedy was that, because their culture was in full flower when the Spanish arrived, the Inca did not fade wordlessly. Descriptions by colonial priests, lawyers, and administrators, while often self-serving and marred by European ethnocentrism, capture aspects of government and religion that could never have been reconstructed from archaeological research.

But the enduring legacy of the Inca is their extraordinary dressed-stone architecture, and the reshaped landscape, especially the zone around the Imperial capital at Cuzco. Although the structures are difficult to ignore, scholars have traditionally preferred archival histories, or excavation archaeology, and left the buildings to tourists and the proponents of laser-gun construction theories. *Inca Architecture* and *Monuments of the Incas* both exemplify a happy trend toward the integration of historiography and material culture study. They are also the first major works, except for Dr. Ann Kendall's,¹ to focus on the built environment of the Incas. They do so in quite different ways.

Over their century-long tenure in control of an empire, the Inca perfected an architecture that solved topograph-



CEREMONIAL POOL KNOWN AS THE BATH OF THE PRINCESS, MACHU PICCHU

ic, structural, and aesthetic problems with a rather limited repertoire of forms and techniques. Generally, where influence and control from the capital at Cuzco were strongest (and where the concentration of ranking Incas was highest), the important buildings conformed to the "Cuzco style," characterized by the famous dressed-stone walls, multiple-jamb doorways, and an overall well-crafted and permanent appearance. At an administrative outpost, the provincial style would often take the same configurations, but on a more modest scale, and employing modified field-stone techniques. The appearance of the buildings at Machu Picchu is a phenomenon of the "royal zone," extending from Cuzco into the Cordillera Vilcabamba. Isolated examples in other areas are evidence of an unusually strong Inca presence.

Gasparini and Margolies approach their subject with a refreshing balance of knowledge and admiration. They arrange the discussion around formal

types of domestic and public architecture, and urban and planned centers. This is a misleading organizational device, because Inca planners did not, it seems, divide structures into public and private, sacred and secular. Native Americans perceived these distinctions far less than did Europeans. The standard Inca architectural forms served many purposes.

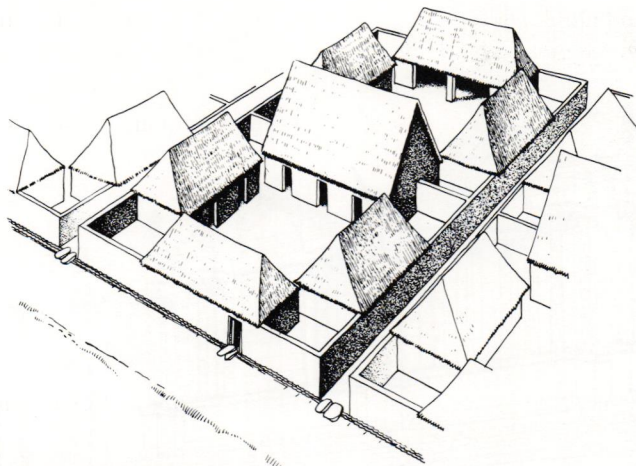
The most standard domestic building configuration was the *kancha*, three or four one-room structures arranged around a more or less orthogonal courtyard. Examples of it are found in nearly every Inca settlement in the highlands; the most sacred building in the Empire, the Qoricancha ("golden enclosure") in Cuzco, consists of four structures around a central court in the *kancha* form. If we had no records as to its importance, it would be virtually indistinguishable from domestic compounds.

Except for storage cells at certain administrative centers, and a few other

exceptions, the actual functions of specific buildings and building types are not known. The Inca penchant for standardization, as well as other cultural values, determined that the *kancha* arrangement could be used for the holiest temple and for a family compound. Without being able to define these other values, we cannot superimpose distinctions from the European architectural tradition, where the line between public and private is so clearly drawn.

While their organization is difficult, the descriptions and examples of structure types are handled beautifully, as are the technical problems encountered and solved by Inca planners and builders. The authors' discussion of formal and technical antecedents is a useful compilation of data from archaeological reports and from their own careful observations. Site plans, sketches, and reconstruction drawings, mostly by the authors, for use with the accompanying photographs, are serviceable for the enthusiastic layman. Specialists would be well advised to check details with other sources, especially for plans of Inca Cuzco, as there is a certain unevenness in reliability.

Inca Architecture is an admirable technical investigation of form, with an appeal wholly different from the anecdotal, historical approach of Hemming's *Monuments of the Incas*. John H. Hemming, director of the Royal Geographical Society in London, is acknowledged as one of the finest historians of the Inca. His text is a series of graceful essays, the first a brief but vivid history of the "austere mountain tribe," their rise to power in the Cuzco Valley, and their eventual domination of an empire stretching along four great highways from the capital, north into Ecuador, and south into Chile. As Hemming makes clear, their architecture was not merely shelter from the harsh environment of the high Andes, but the



RECONSTRUCTION OF ONE OF THE DOUBLE KANCHA ENCLOSURES, OLLANTAYTAMBO

expression in dressed stone of their intent to maintain permanent hegemony.

The 151 duotone photographs by collaborator Edward Ranney (and six by the late Peruvian photographer Martin Chanbi) are a striking counterpoint to the text. As Hemming proceeds through 14 sites, famous and obscure, Ranney presents the architectural features, as well as a surrounding landscape which suggests that the structures grew where they stand. Since they concentrate on highland sites, especially those in the "royal zone," we expect the massive terraces of the temple-fortress above the city, the huge double-jamb doorways of the important compounds. But Ranney, to his great credit, also gives us the exquisite carved boulders so often ignored, and so important in the Inca religion. The Inca many have learned their stone-working techniques from their Qolla neighbors to the south, but the carving of bedrock or boulders, blurring the distinction between creation and re-creation, was distinctively Inca.

Hemming's essays, drawn from his study of the chronicles and the archaeological record, use the stones and the buildings as a narrative thread in the story of Inca culture. He relies on Gasparini and Margolies's book for some of his site plans, and unfortu-

nately borrows some mistakes as well. For instance, he uses Hiram Bingham's imaginative but incorrect rubrics for areas of Machu Picchu. One does wonder why a "prison" would be built of high-quality masonry in an elite, mountain-top retreat, and how Bingham concluded that a particular house sheltered an Inca ñusta, or princess, when no such evidence has been unearthed. Such fantasies do, however, tell us something of how archaeological investigation was done in 1911 by this eccentric Connecticut politician. But such minor problems should not threaten Hemming's preeminent standing as a historian. To have their story presented from the perspective of the built environment is particularly fitting for a people who seem to have thought in stone.

1. Ann Kendall, "Inca Architecture in the Cusichca Area," *Baessler-Archiv, Neue Folge* 22:73-137, 1974.

Inca Architecture, Graziano Gasparini and Luise Margolies, translated by Patricia J. Lyon, foreword by John V. Murra, Indiana University Press, 1980, 368 pp., illus., \$32.50.

Monuments of the Incas, John Hemming, photographs by Edward Ranney, Little, Brown and Co. (A New York Graphic Society Book), 1982, 228 pp., illus., \$45.00.

Diane Favro:

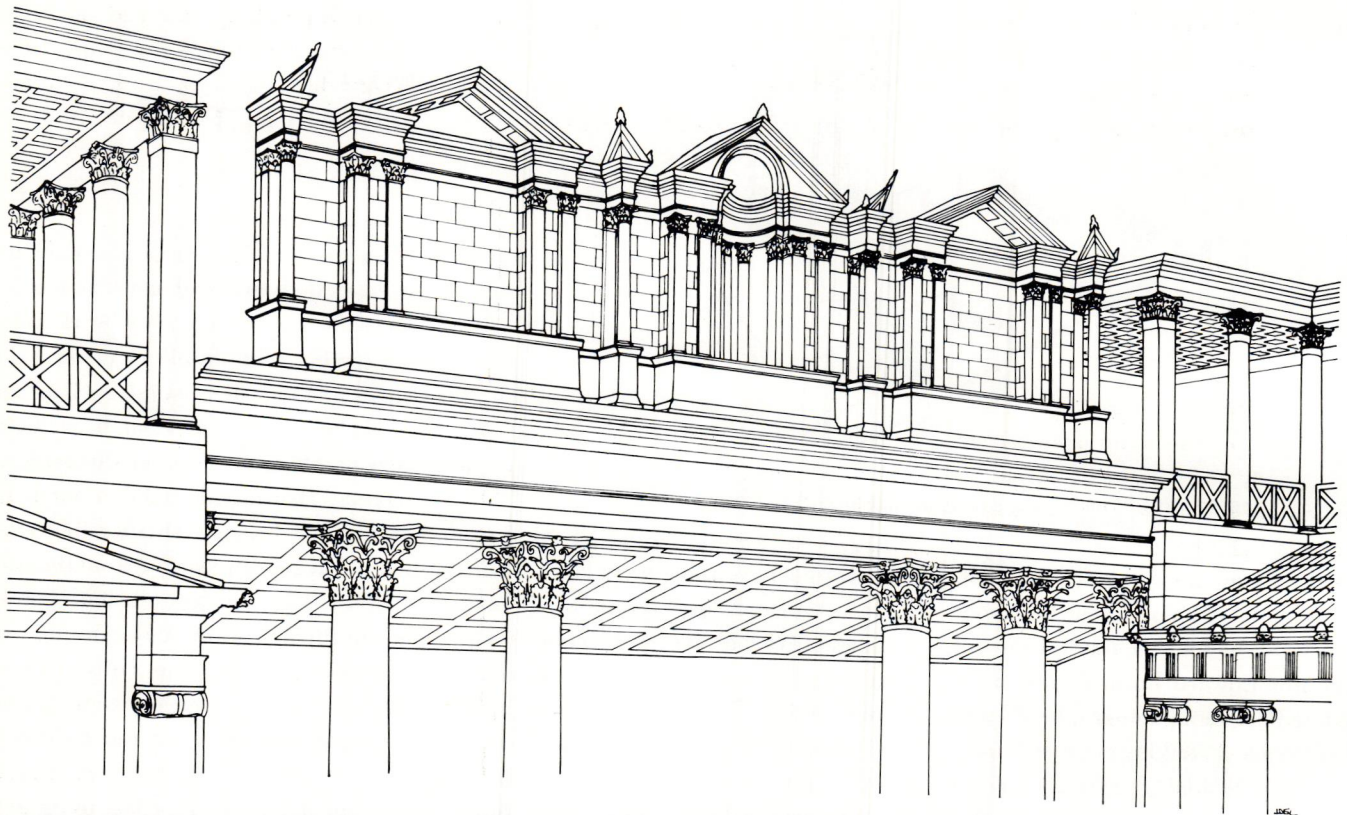
ROMAN ARCHITECTURE

FRANK SEAR

"Roman Architecture" is commonly used as a stylistic category, as if it referred to a coherent body of work based on readily identifiable common principles and characteristics. Such an animal does not exist. Roman architecture is staggering in its diversity; it includes Hellenizing stadia in North Africa and Christian shrines in Syria, terra cotta laden temples from the fifth century B.C. and concrete bath houses of the third century A.D. Anyone who exposes, let alone tames, this mythical beast deserves the cheers of the plebs.

Frank Sear has entered the arena with a book called, not surprisingly, *Roman Architecture*. Beginning with a brief chapter on Republican construction, he follows chronologically with chapters on Italian projects by Imperial patrons, from Augustus through Hadrian. Architecture in the provinces is analyzed separately. Post-Hadrianic buildings are first introduced in the provinces, then succinctly summarized in a final chapter on the Late Empire. Separate sections cover Roman building types; architects, building techniques and materials; and the *de rigueur* analysis of the best preserved Roman cities, Pompeii and Ostia.

The earliest histories of ancient architecture included Roman construction as an inferior stepchild of Greek architecture. Only comparatively recently has it been examined for its own merits. The most valuable current reference work is a collaborative effort, *Etruscan and Early Roman Architecture* (Viking-Penguin, 1979), by Axel Boethius and John Ward-Perkins, now available in two separate paperbacks. In his half, Boethius focuses on the multifaceted



PTOLEMAIS, PALAZZO DELLE COLONNE. RECONSTRUCTION OF THE UPPER ORDER OF THE NORTH SIDE OF THE PERISTYLE COURT.

foreign influences which shaped architecture in Italy from the Stone Age through Etruscan domination to the Roman Republic. Ward-Perkins covers Imperial architecture comprehensively, proceeding from a chronological to a geographical organization of the material. Each chapter is a separate essay organized around a central theme. In combination, the work of Boethius and Ward-Perkins not only presents an excellent summation of basic knowledge, but introduces themes around which to organize the complexities of Roman architecture.

With such comprehensive groundwork already done, others have focused on underlying concepts or individual styles. The thematic approach is best illustrated by the provocative work of Frank Brown. In his book, likewise named *Roman Architecture* (Braziller, 1961), Brown investigates the fundamental premise that Roman Architec-

ture is "from first to last, an art of shaping space around ritual." William MacDonald tackles a more specialized topic in *The Architecture of the Roman Empire, Volume I* (Yale, 1982). Analyzing four major works of the late first and early second centuries A.D., he isolates and defines an important phase within Roman architecture, the Roman vaulted style.

Following the model of Ward-Perkins closely, Sear returns to a chronological approach to Roman architecture. In his foreword he proclaims his aim to be not comprehensiveness, but clarification: he wants to place a selection of significant buildings in their historical or cultural context. "Context" is a buzzword much in vogue in recent years. The idea is indeed valuable. Past studies analyzed historical structures as if they were museum objects, unaffected by users, technology, economic factors, or even physical environment. And while

modern and even Renaissance structures have been examined contextually, ancient buildings are rarely subjected to such analysis.

Unfortunately, Sear does not live up to his contextual promise. Although he provides a general chronological framework, he seldom analyzes how a specific building was affected by its historical context. For example, he discusses many government projects, yet does not explain the workings of the Roman state. In the end, the reader has only a vague idea of the political, social, and economic factors which shaped Roman architecture. Equally disturbing is the lack of physical context. Sear repeatedly isolates individual structures from their topographic or architectural surroundings. He does not discuss urban buildings in relation to one another, or to the city as a whole. Though he focuses on the buildings of Imperial Rome, Sear does not include a single

map of the capital. The same is true on the global scale. The architecture of each province is examined separately; interrelationships are not explored. In fact, while the sections on the provinces contain many useful urban plans, there is no map of the Empire as a whole.

Sear is most at home in a one-to-one relationship with a building. His descriptions of Roman structures are succinct and informative, encompassing archaeological as well as architectural data. The engineering aspects are particularly well explained, from the workings of a Roman bath to the erection of a lighthouse, and the explanations are supported by clear, well delineated drawings, several new in this work. Throughout the book, the illustrations are well chosen, including rarely reproduced structures such as the Palazzo delle Colonne at Ptolemais.

In the chapter on Republican architecture Sear claims, "Only at the end of [Augustus's] reign one can talk about 'Roman architecture,'" but it is a conversation he never fully enters. He is well armed for the arena of Roman architecture; one only wishes he had shown us some new moves. *Roman Architecture* is, however, informative and easy to use, with a pleasing layout and ample illustrations. The chapter on Roman building types and the extended glossary, in particular, will answer many questions for befuddled students and interested laymen. Its broad scope and low price certainly make the work an attractive textbook, though added references will be needed to supplement the short bibliography.

Roman Architecture, Frank Sear, Cornell, 1983, 288 pp., illus., \$29.95 cloth; \$14.95 paper.

Jonathan M. Bloom: ESSAYS IN ISLAMIC ART AND ARCHITECTURE

ABBAS DANESHVARI, editor

Thirteen colleagues and students of Katharina Otto-Dorn, the eminent historian of Islamic art, presented these essays to her on the occasion of her 70th birthday. Professor Otto-Dorn, who has taught in Turkey and in California, is known principally for her studies of the art and the architecture of the Seljuq Turks, who ruled Anatolia in the 12th and 13th centuries. However, the contributions to this volume reflect her entire range of interests, from Umayyad Syria to Ottoman Turkey, and attest to her position in the field.

Following a short biography of Professor Otto-Dorn and a convenient bibliography of her writings, M. Oluş Arik's article, "Heutiger Zustand der Forschungen und Studien zur türkischen Kunst in der Türkei," is an informative survey of Turkish studies about Turkish art in Turkey, especially valuable for its rich bibliography of Turkish articles and books. Guitty Azarpay's short contribution on the Islamic tomb tower suggests a relationship between the monumental tomb and the tent of the pre-Islamic Turkish nomads. Eva Baer's article, "The Ruler in Cosmic Setting," studies a group of medieval Islamic metal objects decorated with representations of a prince surrounded by zodiacal and planetary signs. Abbas Daneshvari, the editor, considers representations of rabbits in a medieval Persian manuscript, and correctly concludes that they had symbolic meaning. Walter Denny discusses the relationship between preparatory drawings and Iznik tiles. G. Fehervari and M. Shokoohy publish a small signed bronze lamp in the Keir collection. Lisa Golombek traces the origins

of the Taj Mahal's plan and gardens to Timurid archetypes in Iran. Ernst Grube discusses the origins of Ottoman painting in the 15th century.

The longest and weightiest contribution is Robert Hillenbrand's article, "Islamic Art at the Crossroads." It explores the transformation of eighth-century Umayyad art from an art inspired by the late classical modes of Syria to one that looked east to Persian models. Raymond Lifchez and Zeynep Celik survey the remaining Dervish residences of Istanbul; Ingeborg Luschey-Schmeisser publishes a Safavid tile spandrel now in the Brooklyn Museum. Gönül Oney studies figural representations on Anatolian ceramics to dispel the myth that only Byzantine (i.e. non-Islamic) wares had human images. Finally, Janine Sourdel-Thomine's article in French reexamines the so-called cenotaph of Mahmud of Ghazna, to correctly identify it as a commemorative monument erected some two centuries after Mahmud's death.

Obviously, the wide range of topics covered by these articles precludes detailed individual critiques. One could, however, single out Hillenbrand and Golombek for their synthetic approaches to their topics: both place the individual monument in a much broader historical and artistic context.

Generally well-designed and produced, the volume suffers only minor flaws: the halftone illustrations often have insufficient contrast and are difficult to read; the Arabic script text should have been set in type. However, copious illustrations and generous margins are a pleasure to see in these days of increasing costs. In sum, this book is a fitting tribute to a distinguished scholar.

Essays in Islamic Art and Architecture in Honor of Katharina Otto-Dorn, Abbas Daneshvari, editor, Undena, Malibu, California, 1981, 135 pp., illus., \$31.00 cloth; \$25.00 paper.

Robert Maxwell:

BRITISH ARCHITECTURE

ARCHITECTURAL DESIGN

In these days of Global Architecture we have become used to "books" which are little more than collections of photographs. There is no denying that good photographs, especially color ones, are a useful surrogate for the real thing, and cost a good deal less than the frequent round trips needed to see the buildings at first-hand. Moreover, since architectural drawings have become color-rendered, and to a large extent color-coded, there are further benefits from the increased use of color reproduction—providing we beware of false impressions. A small error in exposure can suffuse the building with a glow that never was. Dr. Andreas Papadakis, the owner and editor of Academy Editions, has blazed a trail in the new color journalism, producing a veritable enfilade of books and magazines, with some diminution of our ability to discriminate between the two. This large format (11¾ x 11¾") awards issue on British Architecture in 1982 adds one more bright cover to his already flourishing display.

In the early sixties, when Monica Pidgeon was editor of *Architectural Design*, she instigated an annual award, which amounted to an attempt to recognize advanced modern design at a time when the Royal Institute's Gold Medal was still reserved for conservative figures of faint modernity. The *AD* awards were somewhat on the lines of the *Progressive Architecture* awards now so firmly established in the American calendar. The idea never quite gained the same momentum in Britain, and lapsed entirely during the period of student radicalism. In trying to revive it now, Papadakis is exercising his talent for making things happen rather than exploiting the prestige of a national institution. The special square format underscores the promotional effort: the old *AD* Awards issue stayed with the standard format, as does *Progressive Architecture*. Ironically, the tendency to break out in special issues and non-standard formats diminishes the sense of institutional regularity.

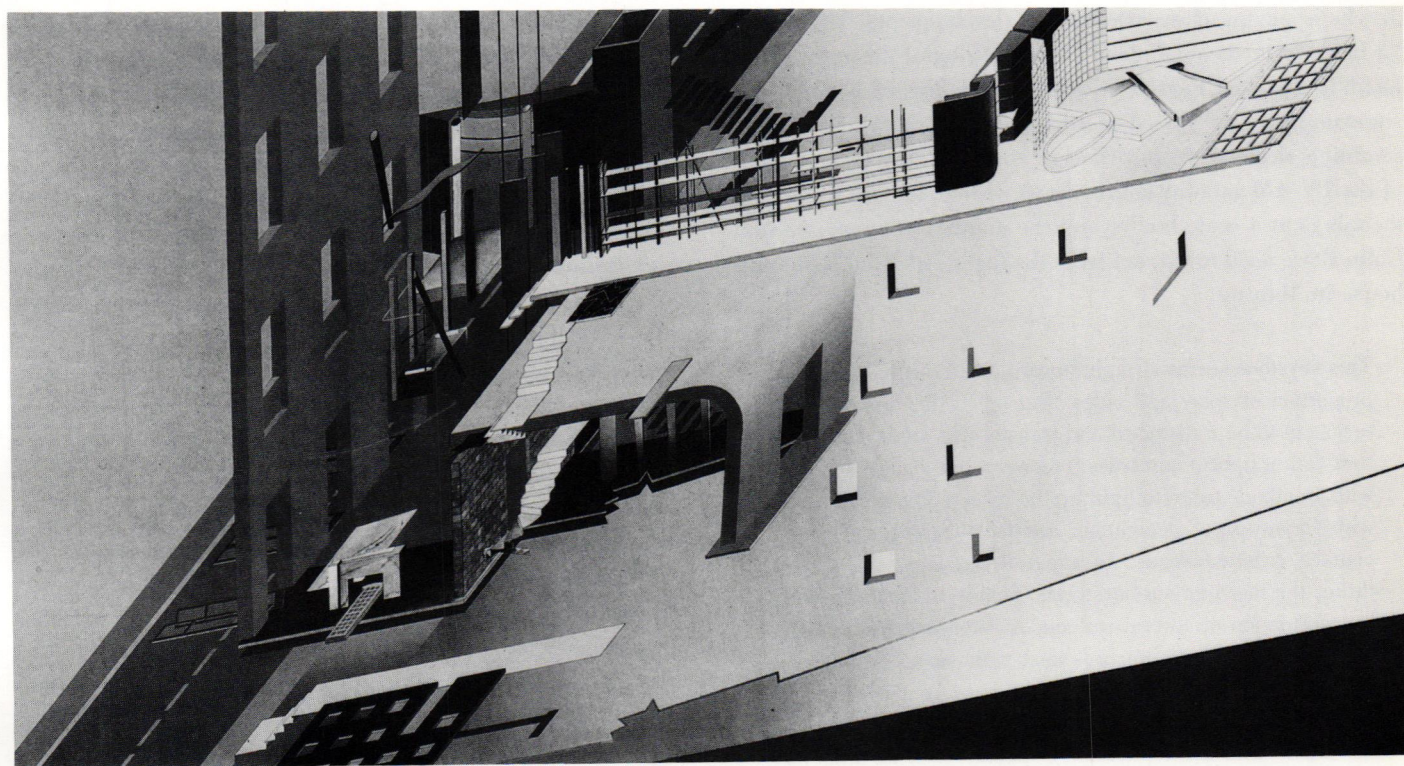
Counting the covers, we get 50 color pages in a total of 244 in this issue. We also get—besides the factual descriptions of varying length and quality that accompany the illustrations—some 35 pages of serious text. This includes an in-

formative article on "The English Architectural Scene" by Peter Cook; Anthony McIntyre's somewhat conservative "Reflections on Technology," which would firmly place it somewhere below true craft; a survey of non-architecture—what people either get or prefer—by Paul Oliver, the Folk and Jazz guru; Richard Reid's essay "Learning from the Vernacular," which earned a Commendation in the competition, and his largely textual entry for the Christmas Steps Facelift competition for Bristol, which won a Silver Award. Two shorter pieces by Charles Jencks also appear: "Notes on an Architectural Culture," and "Farrell Moves Towards Symbolism." All of these are interesting, but their concatenation here does not make a book.

What kind of cross-section of British architecture does this provide? Obviously the selection of awards followed from the selection of the jury. This one was an ad hoc group, not a regular committee with institutional continuity. Its composition, under the chairmanship of Derek Walker, is very properly given in the Editorial Note; it is nice to see that it included Monica Pidgeon as a *dea ex machina*. Twenty-two schemes received awards or commendations, out of a total of 102 professional and 22 student schemes illustrated—but this total does not represent the actual competitors, as it includes presumably more interesting work solicited from members of the jury and other leading practitioners. The procedure is not unreasonable, but it is again somewhat ad hoc. The RIBA would undoubtedly have made a rather different selection: but the then-president, Owen Luder, was happy enough to lend the RIBA headquarters for a comprehensive exhibition in the summer of 1982.

The book represents the exhibition pretty well, in spite of the additional solicited work which pads it out. Terry Farrell unmistakably stole the show, with strong competition from the high-tech camp—Foster, Rogers, Grimshaw, Walker himself, and their latest recruit Eva Jiricna. The book reflects this by according some 85 pages, including more than half the color, to high-tech oriented schemes.

The British architectural establishment unquestionably



ZAHA HADID, CONVERSION OF 59 EATON PLACE, LONDON. "THREE TOWERS FROM THE FLAMBOYANT, THE SUPREMATIST TO THE CLINICAL."

feels safer with high-tech than with Post-Modernism. The recent award of the RIBA Gold Medal to an under-fifty Norman Foster emphasized this. We may well expect Richard Rogers to be similarly acknowledged when his building for Lloyds, the prestigious City of London insurance giant, is completed; the Centre Pompidou, situated as it is in a foreign country, hardly counts. Rogers's scheme for the Coin Street area of the South Bank, just downstream from the National Theatre, is receiving strong support from the Conservative government in the face of the kind of local opposition which usually greets proposals for elevated freeways. The selection of Norman Foster as architect for the new BBC building to go up in Portland Place, the shock waves created by the huge model of the upcoming Hong Kong skyscraper (recently displayed at MOMA), all bespeak an official enthusiasm for the imagery, indeed for the reality of high technology that would have done credit to Labor Prime Minister Harold Wilson's early sixties regime of "white-hot technological innovation." One suspects that the sixties, the era of never having had it so good, of the Beatles and Swinging London, is more regretted in England than the glories of empire. Certainly there are indications in Peter Cook's article of another wave of high-tech interest on the way, at least among the students at the Architectural Association. The dissatisfaction with functionalism that is so much a part of the architectural scene

in Spain and Italy is entirely absent in Britain. Aldo Rossi has had very little influence in England; there is no evidence of even the efflorescence of pedimental triangles that has broken out in the States. Post-Modernism is equated with formalism, *tout court*, and is therefore anathema.

Given this bias, it is all the more remarkable that Terry Farrell stole the 1982 show—as acknowledged by the fact that the front cover features the model for his new building for TV-AM, the breakfast television company. Farrell, formerly a partner in Farrell and Grimshaw, first came to public notice as a designer of high-class sheds. This respectable beginning probably accounts for the fact that his "move towards symbolism" is tolerated as a temporary aberration rather than a sign that plain architecture is on the way out. Some of Farrell's current projects, like his temporary plastic shed for the fire-gutted Alexandra Palace, and his Operations Building for the Thames Water Authority, are crisp and rational framed structures in the tradition of light-weight modernity. They demonstrate that he could, if he wanted, continue to do perfectly respectable high-tech sheds. That these buildings are formally ordered by axes and enlivened with neo-classical features constructed in a schematic way is received as puzzling rather than reprehensible.

Nevertheless, Farrell's apostasy was the main talking point of the summer of 1982, and it is no surprise that Charles

Jencks is paying close attention to developments. His noting "a move towards symbolism" is something of an understatement in view of Farrell's joyful embracing of collage, the superimposing of varied motifs, the most direct way of assembling elements from different contexts. Jencks's analysis of the TV-AM gateway confronts us with a plethora of layered meanings at a scale far beyond the mannerist surprises that Colin Rowe used to extract from the façade of Julio Romana's house in Mantua:

This keystone seems straightforward at first: it has a normal proportion of splay and sides. But on further inspection it turns out to be a distorted and transformed motif, combined first with a lightweight truss (to lower wind loads), secondly with a cathode tube (to light up the bisected centre), thirdly with "organ-pipe" decoration, and fourthly with side string courses or streamlines. In effect it becomes still a fifth thing, the morning sunburst. The façade is then a creative transformation of several influences combined for the symbolic role of advertising breakfast television, as well as a welcoming sign, an archway for the car. As a whole it oscillates between one context and the next, always avoiding the cliché that the replication promotes. But for this very reason it may cause offence to some people.

Jencks clearly approves of an architecture which affords the critic a chance to untangle such weighty knots. The monovalent single-dimensionality of the "modern," at least in people's minds, makes such a knotted sequence out of the question. It is easy to see why this series of willful—that is wished-for—complications will offend the Moderns. Unnecessary complications are either pretentious in view of the preferred concept of architecture as a simple utility, or a waste of time as a measure of the client's value for money. Yet Farrell can justify his sunburst in terms that a commercial TV company will buy. So the moral argument is forced to a higher level of generality to engage with political aspirations for the purification of society.

Farrell's cheerful use of schematic forms in combination with neo-classical motifs makes him an altogether exceptional figure on the English scene. As Jencks acutely observes, many of his sources are American: the brashness of Chicago, the *gravitas* of Princeton—to name but two. His willingness to build up layered meanings out of flimsy elements must make him a disciple of Robert Venturi. Like Venturi he defends himself from scandal, at least partly, by a populist stance, a position which in England is still accepted as vaguely left-wing and well-meaning.

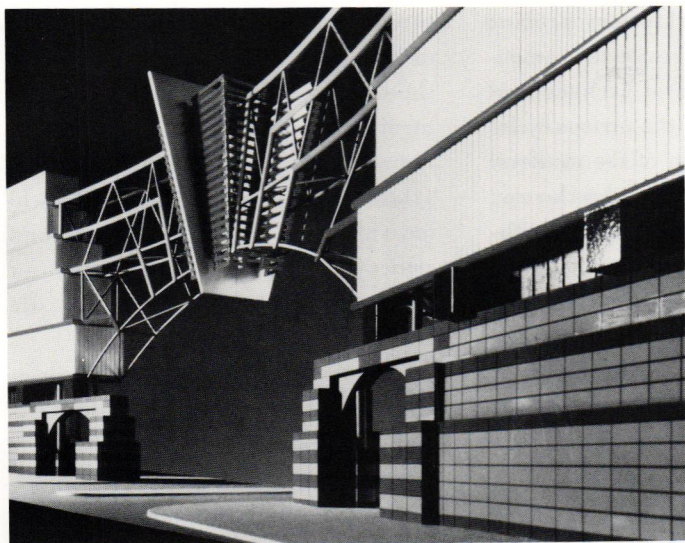
A measure of the degree to which Farrell courts scandal can be gained by comparing his work to that of Mark Fisher. The comparison is unfair, since Fisher, a kind of born-again

archigrammist, designs stage sets for rock groups, and for top ones, too. His method combines a frank interest in stage effects with a down-to-earth use of modern technology to achieve them. The result resembles an amalgam of Archigram and Cedric Price. The fact that his fictions really do have to be erected and dismantled over and over in fresh locations gives him the sort of brief for which Cedric still searches, and embodies an architecture of process that still haunts many English imaginations. The coverage given Mark Fisher shows the number of Awards jurors under that spell.

The rest of the high-tech display is by now too predictable to arouse much enthusiasm. Mechanical structure is an important part of architecture, but the attempt to make it both all-sufficient *and* to the measure of man involves double-think concealed by a screen of futuristic glamor. The tension induced by expressing concern for people while making a fetish of the pure mechanism delivers us over to an operation with unfortunate industrial-military connotations. The tension also seems to squeeze out all the really interesting fictions by which man entertains his temporary status, yet it neither delivers us from fiction nor frees us from ideology. Mention must be made, however, of Eva Jiricna, who brings to high-tech the gift of beauty. Her work displays both an intensity of feeling and a sense of economy. Her flat for Joseph (the clothes man, not Rykwert) is at the same time competent and lyrical, and never dissimulates its concern for style. It well deserves its Silver Award.

Passing to the other end of the spectrum we observe a diverse, even a motley scene. James Stirling, fast growing into the role of elder statesman since his confirmation as architect for future development at the Tate Gallery, is represented here by only two pages, admittedly in color, of the by now well-known Tate model. This paucity simply means that Academy Editions has covered him pretty well in other publications. The same, to a lesser degree, can be said about John Outram, whose very interesting factory at Kensal Road gets only half a page. These two architects are probably the only ones in Britain today who do not conceal their aims behind some degree of moral cant. They are both frankly involved in a serious attempt to revive an *art* of architecture, in which no transcendental purpose outside of architecture and its traditional concerns is made the arbiter of form.

Other examples of this concern are scattered through the volume, veiled in sundry empirical dogmas. Chris Dawson's stylish reworkings of Modernist themes in his Californian Insertions (three houses) have a freshness of sensual appeal reminiscent of David Hockney's California paintings. A sense of novelty also emerges from the schematic and somewhat crude sketches representing the work of Alsop Barnett and Lyall. This young partnership includes an artist, Gareth



TERRY FARRELL PARTNERSHIP, TVAM HEADQUARTERS, CAMDEN LOCK

Jones, and thus explicitly admits Art to its counsels. At the same time it owes a debt to the radical formulations of Cedric Price, the prophet of transcendental transience, and strives to find the justification for its forms in the accidents of brief and context. The result is episodic, picturesque, and in places pretty raw, but interesting as a harbinger of new Anglo-Saxon attitudes.

Piers Gough's decor for the massive Lutyens exhibition at the Hayward is well represented, with a helpful and detailed explication from the author. Gough, like Will Alsop, has a wicked eye for effect, and when this wickedness has matured (at present it is limited by very tight briefs) promises to enliven the scene.

Two contributions of more than passing interest touch the Post-Modern, but only within the limits of a strict feeling for classical and rationalist disciplines. The entry by Ed Jones and Margo Griffin for the 1981 Schinkel Archives Competition is the only design which acknowledges a debt to Leon Krier. It is a single linear pavilion, sited with great finesse to tie together the original Schinkel building, the road, the river, and the river walk. The axis thus formed is marked by a combination of neo-classical motifs and the discipline of a structural shed—a beautiful and pregnant design. The two housing schemes by Colquhoun and Miller are also exceptional: they evince an acute eye for italianate character and proportion which lifts them out of the class of public housing—a considerable achievement within the constraints of the government yardstick. Both these examples achieve a new level of sophistication in their appreciation of architectural history and the nuances of style, without abandoning a rationalist—and to that extent a Modernist—approach. In their different ways they make it clear that architecture can be art without being either corny or irresponsible.

There are brief glimpses of the work of new younger architects whose names will become familiar. Doug Clelland, Zaha Hadid, Berman and Guedes, Michael Gold, and Rick Mather are all doing original and interesting work. On the classical side we have another revivalist house by Quinlan Terry, and a house in Greece by Demetri Porphyrios. Aside from its debt to Schinkel, the house by Porphyrios speaks a classical vernacular with the confidence of one who has already internalized his sources.

In the British theatre of action, the search for work often imposes on the architect a dissimulation of high intentions, in the interest of getting a job. Architects, whatever their secret dedication to the muse, must not appear extravagant or spendthrift. The mere suspicion of genius will deter most clients—in contrast to the States, where the architect may be sacked if he doesn't come up with the solution of a genius.

British architects are still uncomfortable with the idea of architecture as art, taking it for granted that art implies formalism and cannot be other than socially irresponsible. In other cultures architects are actually employed to create beauty. This difficult question lies behind any presentation of the British scene; it explains the narcissism of Peter Cook's article and the nervousness with which Charles Jencks is received. I regret the absence of the work of OMA [the Office of Metropolitan Architecture]—Hadid is their surrogate. I regret even more the scanty attention paid to the work of some extremely thoughtful experienced offices, whose sensitivity to context is bringing some return to traditional virtues—Powell and Moya come first to mind.

For underneath the modest chauvinism there is serious matter in British architecture. The attention which must be paid to functional justification and social approval acts as a counterweight to the too-easy acquiescence in the glossy and transient image. Not that complicity in the second-rate does not dominate commercial architecture—far more smotheringly so than in America. Serious architects are repelled by that kind of opportunism, yet they are increasingly aware that an exclusively physical account of structure and function is no longer a valid basis; that meaning is transferred only through agreed convention. This involves the architect, whether he likes it or not, in a search for inner depth. What rules should apply no one can tell exactly, but the English have always secretly known that rules are the source of good form. Only Jencks's two articles touch on these difficult matters, and in serious terms; for once I am grateful to him.

Altogether I can recommend this volume as a fair review of at least the London scene; at thirty dollars, it is cheaper than the round trip.

British Architecture, *Architectural Design*, Andreas Papadakis, editor, St. Martin's, 1982, 244 pp., illus., \$29.95 pb.

THE IMAGE OF THE ARCHITECT

ANDREW SAINT

A designer's view, by Andrew Rabeneck

This is a somewhat slight book by a fine historian and writer. Andrew Saint's *Richard Norman Shaw* set a fresh par in the difficult field of architectural biography in 1976, and to this book he brings his customary freshness of outlook, impeccable scholarship, and style. Why "slight," then?

Saint introduces the notion of the book through an astute analysis of *The Fountainhead* by Ayn Rand (1943), in which her architect-hero's solipsistic artistic individualism is pressed into the service of her own, and appropriate parallels are made with Frank Lloyd Wright. In this first chapter he poses the central question of the book:

Is [architecture] an art practiced by and for the sake of individuals, or a commercial enterprise geared to the needs of the market and the generation of profit, or a communal undertaking dedicated to the service of society?

Quick to make his own position clear, Saint replies that architecture, if it is to go beyond the drawing board, is distinguished from other arts by the need to compromise, to acknowledge what is real and practical. Before this obligation all transcendent principles of "truth" will always fall. Almost gleefully he adds, "A compromise of ideals lies at the heart of the matter, to the chagrin of the pure in soul."

The subsequent chapters examine more or less well known themes and ep-

isodes of architectural history, probing them for fresh or previously camouflaged manifestations of architectural ego. Saint ably covers the various cycles of fond reconstruction of the medieval architect, from Goethe to John Harvey; the architect as professional in 19th-century Britain; the architect as businessman in 19th-century America; the architect as gentleman in inter-war Britain; what he calls "The Battle of the Bauhaus"; and finally a self-confessedly "slight sketch" of the architect as entrepreneur. A pensive coda on the definition and purpose of imagination in architecture rounds out the book and offers, rather timidly, conclusions I shall discuss.

Saint's method is selective and careful reading, which pays attention more to what is meant than what is said. His chapter on the Bauhaus is a particularly fine example, a refreshing antidote to the sledgehammer historicism of chapters 14 and 15 of Kenneth Frampton's recent *Modern Architecture*. Predictably, Hannes Meyer emerges as the only true challenger of the orthodox western architect, going beyond matters of style to the scope and nature of the profession. Gropius emerges as a self-centered romantic individualist, first an unworthy heir to Van de Velde's aspirations, later the betrayer of Meyer.

Such an interpretation is perhaps to be expected from the avowedly Marxian perspective of Saint. After all, Gropius eventually opted for the West, first England and then America, while Meyer, as part of Ernst May's "Group," settled for the rigors of the Soviet Union in 1930. Ironically neither Gropius nor Meyer achieved very much in their adopted milieus, although for different reasons. Mies van der Rohe, castigated by Saint as an individualist hooked on style, of course rose to fame in the United States—in part because his ideas sat well with the commercial logic of real estate.* Thus, social role pro-

totypes well established by the likes of Stanford White, Adler & Sullivan (both), and Wright, as well as the cultural expectations fostered by the curious lingering of the American beaux arts, set the stage for the quasi-mystical individualism of Mies, and allowed critics to see even the more ordinary of his commercial offerings as artistic masterpieces.

This was due also to the American sense of cultural inferiority, which, as Saint points out, speedily wafted the Bauhaus refugees to the upper echelons of the architectural establishment. Gropius, whose main talent was as a strong-willed pedagogue, found himself chairman of the Harvard Graduate School of Design by 1938. Those who might have given forceful expression to his social and cooperative ideas were stuck in Soviet Russia (or busy escaping), and The Architects Collaborative became the testament to the goals of those radicals over whom he had once presided. Without them, Gropius was little more than a living historical curiosity, his buildings dull, his writings confused; and TAC seldom rose above the mainstream of commercial practice.

The point of this excursion is to give a précis of Saint's analysis, and also to illuminate his heroes and villains. As this outline suggests, he feels that the imperative of compromise is best served by collective rather than individual effort, by altruism rather than selfishness. In his preferred definition of imagination (he credits Ruskin), aesthetic sensibility is inseparable from moral sensibility. The enemies of true imagination are three: willful historicism—the recasting of history to glorify artistic individualists; professionalism—the awkward and hypocritical reconciliation of art and commerce; and our growing mawkish reverence for artistic expression, which gets in the way of the real task. These are large topics in themselves and deserve



RICHARD MORRIS HUNT AS CIMABUE, 1883

broadier discussion than Saint accords them, but they are adequately sketched to bring his heroes to the fore: the downtrodden salaried masses of the architectural practices. These, Saint hopes, could coalesce around a reconstructed professional ideology, which would value "sound building" above "high art."

Art as *techné* was, as Saint points out, the norm prior to the 18th century. It was preached anew by Ruskin and Webb, and underlay the genesis of Modernism, before Modernism was perverted by the glorification of novelty and technology, the confusion of method and style. Saint does not discuss current sympathizers with "sound building." Does he think he's crying in the void? What about the Kriers, Botta, Batey and Mack? I suspect he is con-

fused, like many others, by the recent upsurge in the international commerce of styles, the organized absurdities of the architectural salons, the poseurs and muddleheads, the hungry quest for meaning.

Saint, if he is to help raise "sound building" to the level of ideology, should point out to us the heroes of the contemporary scene, wherever they are; he should harness the powerful explosion of architectural publishing; he should talk and proselytize. *The Image of the Architect* is just a beginning.

*"Minor Building," Christopher Arnold and Andrew Rabeneck, *Architectural Design*, 1978.

The Image of the Architect, Andrew Saint, Yale, 1983, xi + 180 pp., illus., \$19.95.

A historian's view, by Bernard Boyle

In a brief introduction and eight chapters, Andrew Saint sets out to "discuss the history of the architectural profession over the last 200 years." His procedure is to spotlight selected topics; to be sure, he admits to partiality and a lack of system. Little is said of the architectural profession outside Britain and the U.S., and the topics discussed seem to be telling two stories. Chapters on the architect as hero, as mythic figure, and as gentleman present more or less ideal images; they alternate with chapters on the architect as professional, as businessman, and as entrepreneur, which deal with the reality. Although Saint is not explicit on the point, one suspects that this juxtaposition is meant to reflect the ambiguity in the definition of modern professional architecture.

The source of this ambiguity is hard to pin down, probably because it has more than one. Saint notes, for example, a "conflict between [the realities of architectural practice] and the ideals of creativity fostered in the schools," a statement with which few would disagree. To this may be contrasted his claim that "the nature of architectural teaching...proceeds from the state of the profession, rather than the other way round." His own conflicts about his subject, however, are no deeper than those of the profession itself.

His first chapter, "The Architect as Hero and Genius," deals with Ayn Rand's novel *The Fountainhead*, the popular movie made from it, and the putative relationships between both of these and aspects of the personality and career of Frank Lloyd Wright. Chapter 2 has an interesting and detailed excursion into the later literary history of the medieval architect. Chapters on more familiar subjects follow: the archi-

tect as professional, as businessman, as gentleman, and as entrepreneur. Set among these is a separate chapter on the vicissitudes of the Bauhaus and its teachers. To the casual reader, the recent history of the architectural profession may seem a parade of more or less amusing eccentrics. Only in "The Battle of the Bauhaus," do image and reality confront each other, with telling effect.

From 1919 to 1928, Gropius and his colleagues battered one another unceasingly with the weapons of ideology; the outcome of this war between image and reality was the destruction of both, and of some of the combatants as well—not perhaps what the participants would have predicted. When the Bauhaus rebels went to Russia to become proletarian architects, they also failed to foresee that their work would shortly be rejected as bourgeois formalism. The question must be, why were they surprised? We could say that, since it had taken place entirely within the artistic conventions of Western Europe, their revolution was not a revolution at all. Saint's argument here points inevitably to conclusions he does not reach. If other professionals can make careers as servants of the state, why cannot architects? Are their independence, their integrity, their idealism immune from cooptation? Obviously not, it is clear from the story of the Bauhaus architects in Russia. The career of Albert Speer, who began as chief architect to the Third Reich and ended as director of the Nazi war machine, is equally convincing in another context.

This book is well written, clear, and easy to read. But what use is it, as Saint himself suggests, to discuss the image of the architect if most architects are not made in that image? After all, under what he rather quaintly calls "late capitalism" most architects are not businessmen, professionals, or entrepreneurs, but bureaucrats, public ser-



LEWIS WOMERSLEY, CITY ARCHITECT OF SHEFFIELD, STANDING BEFORE HIS PARK HILL ESTATE, 1962.

vants, and wage slaves. (The same is true under what may be called "state" capitalism.) Of the thousands employed today in the profession, only a small fraction are licensed practitioners; an even smaller fraction are self-employed and in charge, at least in theory, of their own destinies. Saint raises most of these points, but does not pursue them, although, as any study of the modern architectural profession must recognize, its recent history is the history

not of individuals but of groups.* If this book helps force that realization on us, it will have performed a useful service to a profession in crisis.

*Those interested in the subject will want to compare "Emblem and Exception: The Historical Definition of the Architect's Professional Role," by Magali S. Larson, in *Professionals and Urban Form* (Albany, 1983).

The Image of The Architect, Andrew Saint, Yale, 1983, xi + 180 pp., illus., \$19.95.

Joel Sanders:

ESSAYS IN ARCHITECTURAL CRITICISM

ALAN COLQUHOUN

In his essay, "Frames to Frameworks," Alan Colquhoun, architect and professor at Princeton, remarks that "most of the [architectural] books produced at any one moment... reflect similar themes and obsessions." His own book, a collection of essays that have appeared in architectural journals over the past 18 years, supports this view. Examined together, the essays provide a reflection of the "themes and obsessions" that have preoccupied architects in recent years, mirroring our current disaffection with the Modern Movement, and subsequent willingness to learn from history. The book not only reflects current architectural thinking, it also betrays the obsessions of its author. Colquhoun considers architecture a kind of discourse, a system of representation that expresses the values and ideologies of a culture. His essays, although diverse in subject matter, all have this underlying concern with architecture and signification.

They are organized according to theme: "Modern Architecture and the Symbolic Dimension," "The Type and Its Transformations," "Architecture and the City," and "History and the Architectural Sign." The organization is made to appear arbitrary by Colquhoun's synthetic outlook, which compels him to interweave these issues in each essay. Articles in one chapter might just as easily have appeared in another. A chronological presentation would have made it easier to trace the development of his thought as it parallels contemporary architectural thinking.

Many of the earlier essays focus on the Modern Movement's failure to cre-

ate a symbolic language of cultural representations. In a pioneering essay, "Typology and Design Method" (1967), Colquhoun argues that nature was the basis of architectural signification for the early Modernists. Denying the value of the architectural tradition, they believed that by following the dictates of function and program, as defined by universally valid natural laws, they would inevitably create a communicating architecture. Colquhoun, on the other hand, asserts—here and elsewhere—that the architectural language is a representational system devised by man and determined by social agreement and convention. (In this he is influenced by the French structuralists, including Levi-Strauss and Barthes.) While some of the early Modernists did try to fashion a symbolic language, most were blind to the fact that architectural signification is a product of civilization, not of nature. This led them to confuse "function" with "meaning," and attribute "iconic power to the creations of technology, which they worshipped to a degree inconceivable in a scientist." Colquhoun evaluates the unfortunate consequences functionalism, as an ideology, had for signification in essays on Alvar Aalto, Herzberger's Central Beheer, and Piano and Rogers's Centre Pompidou.

While disclosing the limitations of the Modernist position, Colquhoun avoids the inconsistency of many of his colleagues, who condemn the Modernists' wholesale rejection of history, but disown their own Modernist heritage. Since he has formulated a critical method that forces him to consider his subject as shaped by its philosophical and historical context, he avoids the superficiality of many of his fellow critics. He unmasks the mythologies at the core of Modern architecture, while maintaining sympathy and respect for its achievements. "Criticism should not eulogize or condemn," he writes; "it must

try to get behind the work's apparent originality and expose its ideological framework. . . ."

The same non-censoring tone characterizes his later articles on the work of such contemporary architects as Michael Graves and Robert Venturi. While sympathizing in their desire to "recover the deeper layers of the architectural tradition," he recognizes that current designers, like their Modernist predecessors, have ultimately failed to construct a meaningful architectural language. These later articles are difficult and at times confusing, but they clarify a fundamental dilemma of contemporary practice.

The superb essay, "Form and Figure" compares the Americans, Venturi and Moore, with Rossi and other European neo-rationalists. Both groups want to recover the "figural" architectural tradition, in which formal elements possess rhetorical associations that "reinforce and preserve" cultural values. The figural tradition, which characterized Gothic and Renaissance architecture, is predicated on social convention, and, like all linguistic codes, effective only when the relationship between the architectural element and the idea to which it refers is commonly agreed upon. Colquhoun suggests that the tradition began to degenerate in the 18th century, when the meanings attached to architectural signs became "vague and trivialized." As a result, figural elements employed by both the Americans and the Europeans have necessarily become fragmented quotations. They refer only to the tradition of architecture itself, not beyond themselves to generally accepted ideas.

These essays imply the impossibility of recovering a total system of representation; in others, however, Colquhoun is more optimistic. He suggests that architects must have a proper understanding of the historical process if they are to recover traditional meanings. In

the introduction, Colquhoun maintains that designers like Rossi and Krier subscribe to a "normative" view of history, and believe in the existence of archetypal forms that embody timeless meanings. Others, like Venturi, manipulate and reinterpret historical elements freely. They endorse a "relative" view, and believe that changing historical forces make it unlikely that forms can carry stable meanings. Both these viewpoints, Colquhoun points out, encourage designers to detach from forms the meanings they have acquired through history. He proposes a historical interpretation which balances the two approaches against each other in a complex dialogue:

Artistic style is the struggle to give meaning to reality as it appears, though this meaning necessarily goes beyond the immediate conditions and embraces meanings which have become imbedded in the cultural tradition. It is affected both by the present and the past, which co-exist in a peculiar state of tension.

But how can the architect achieve such a reconciliation between the present and the past? Colquhoun provides the conceptual framework, but the reader is still left wondering how to convert theory into practice. The answer is in a group of essays on Le Corbusier. In "The Displacement of Concepts," one of his most penetrating articles, Colquhoun analyzes how Le Corbusier invoked or contradicted the principles of both the "high" and the vernacular traditions. He appropriated the living aspects of tradition (typological models, frontality, aesthetic categories based on psychological constants), while transforming those that no longer conformed to the demands of modern life and production. The "Five Points," for example, are inversions of the classical canon. Le Corbusier invented a meaningful architectural vocabulary by embracing the

"Le Corbusier knew what he wanted to say. We don't."

historical continuum of cultural values while at the same time expressing the values of modern society and satisfying its needs.

Because of his structuralist bias, Colquhoun focuses on the workings of the system of architectural signs, but he maintains a detached attitude toward the actual meanings the system communicates. This allows him to brilliantly demonstrate, through the example of Le Corbusier, how the architect can manipulate architectural codes, but keeps him from addressing the question of what meanings the contemporary code should represent. Architects today face a paradox: they are attempting to reinstate a lost iconic architecture in a society with no coherent set of values. Not only has the architectural code degenerated, so has shared cultural meaning. Le Corbusier knew what he wanted to say. We don't.

"Sign and Substance: Reflections on Complexity, Las Vegas, and Oberlin," alludes to this dilemma by describing Venturi's reduction of a building to two unrelated parts, the "shed" and the "sign on the surface." The "decorated shed" betrays a misunderstanding of the architectural tradition in which function, construction, and meaning were once integrated; Colquhoun suggests that the misunderstanding is intentional, and reflects Venturi's belief that "any attempt to recover the unity of the architecture of the past is incompatible with the modern social world." Buildings have become purely

"functional" and "do not possess special meanings for society." Colquhoun refuses, however, to address the far-reaching implications of Venturi's position, stating that his role as a critic is merely to point out the building's "internal contradictions."

In the previously unpublished "E. H. Gombrich and the Hegelian Tradition," he offers a possible way out of Venturi's predicament. Although Gombrich acknowledges the role of historical forces in shaping both the form and the content of works of art, he maintains that the artist is free to overcome historical determination and propose alternative "transcendental" values, which in turn can move history. Contrary to Venturi's belief, the contemporary architect, no longer straitjacketed by society's apparent lack of shared meaning, is free to generate alternative values. This may hold the key to Le Corbusier's achievement: his perception that modern society demanded new values enabled him to effectively appropriate and transform the traditions of architecture.

Many will complain that these essays are dense, and that they presume a familiarity with such disciplines as philosophy, linguistics, and historiography. Others will contest the historical bias, the stress on ideological and philosophical forces over political and economic ones. Despite these quite valid objections, *Essays in Architectural Criticism* is required reading for the architect. Colquhoun's message is the immense importance and value of history in the creation of a valid contemporary architecture: by understanding our relationship to the past we can overcome the tyranny of history, and use it to speak eloquently about the present.

Essays in Architectural Criticism: Modern Architecture and Historical Change, Alan Colquhoun, MIT, 1982, 215 pp., illus., \$35.00.



FASHION STREET, REPRESENTING THE EVENING PROMENADE AND SHOPPING. (PHOTOGRAPH BY MICHAEL ARTHUR, COURTESY OF THE LA JOLLA MUSEUM OF CONTEMPORARY ART)

Andrea Ponsi:

ITALIAN RE-EVOLUTION

PIERO SARTOGO, editor

Exactly ten years after the polemical show, "Italy: The New Domestic Landscape," at the Museum of Modern Art in New York, Italian design officially returned to America with the equally ambitious and rather problematically titled "Italian Re-Evolution: Design in Italian Society in the Eighties." The exhibit was organized by the La Jolla Museum of Contemporary Art, and, unlike its predecessor, destined to travel to several cities in the United States. An elaborate catalogue, a book in itself, accompanies it.

Modern Italian design was born in the early 1950s, a number of circumstances favoring its development. Italy already had a dense network of small- and medium-sized transformation industries, which, because of the lack of raw material, had to emphasize quality in order to compete. Sophisticated industrial technologies were being developed, and adapted creatively to the Italian traditions of artisan craftsmanship. Furthermore, the affluent post-war Italian society provided a ready market for the "designed" product. Publicized by specialized magazines like *Domus*, and exhibits like the Milan Triennale, Italian design began to win the international acclaim until then reserved for the Scandinavians and Americans.

The moral, social, and aesthetic upheavals of the mid-sixties struck the world of design with a vengeance, and the safe and comfortable path of "Italian Styling" underwent a radical test. Both the role of the designer and his (supposed) participation in an alienating and narcissistic consumer culture were called into question. Searching for his new identity, the designer widened his field of expression to include that of the philosopher, politician, and artist. His products were conceived to challenge linguistic expectations with their paradox and irony, to incite to action through their iconic charge, and to induce meditation through their archetypal images.

In the late seventies came the anticlimax; reflection replaced revolt, and

a renewed interest in private life took the place of the search for utopia. The 1972 show had proposed the integration of design as an artistic and as a social and ideological expression, and sought to clarify the social and philosophical content of the various design schools. The 1982 exhibit and its catalogue seek less to explain and comment than to transmit a feeling for the role of design in the public and private landscapes of Italians. In the catalogue, the typical day of the typical Italian was chosen as the vehicle to convey this atmosphere. The assumption behind this strategy is that, as composer Giancarlo Menotti suggests, the typical Italian lives with art and design 24 hours a day. Whatever he touches, listens to, eats, or uses, is, for the most part, a work of art or of design.

The hypothesis is seductive but it surely sins in its optimism. The curators preserve the image of this aesthetic Arcadia only by omitting to mention some less positive aspects: the gutting of historic centers, the ruin of the coasts, the debilitating housing conditions of many. The exhibit itself, in its determined optimism, was more like a trade show than a museum-level exhibit.

In spite of its questionable basis in fact, the theme is resourcefully and effectively carried out. A precise chronology coincides with a series of well-defined rites: the awakening (rituals of the coffee, the bath), the exit onto the street (the car, the bar), the arrival at work (tools, the desk), the return home for the three-hour-long lunch break (the eating utensils, the crockery), and so, inexorably, on.

A typical page consists of a well-arranged collage of images and text dedicated to a certain ritual, at the top a relevant fragment from a literary work by a major contemporary Italian writer. The selections are imaginative and their contribution to the atmosphere guaranteed; among them are



"MANTIS" LAMP, ARTELUCE. DESIGNED BY KING, MIRANDA AND ARNALDI (COURTESY OF THE LA JOLLA MUSEUM OF CONTEMPORARY ART)

"One of Eco's more attractive propositions is that anonymous design is the visible face of the 'underground economy.'"

beautiful passages from *Invisible Cities* by Italo Calvino, and a surreal one from the work of Tommaso Landolfi. On the right, a box of statistical data tells us everything about the habits, customs, life, and death of Italians. No need for conjecture anymore: 82 percent drink coffee with sugar, 13 percent without; 41 percent dress in the classic manner, while 21 percent wear sporty attire; 52 percent make love on holidays, 35 percent of the young in the car. At the bottom of each page is a narrow strip of frames from contemporary Italian film: urban landscapes (of which the melancholy and poetic ones of Antonioni and Pasolini are the best); domestic settings; political demonstrations; above all, a steady flow of

faces and expressions.

Framed by this varied information, the center of the page is reserved for design itself. One passes from details of the manufacture of Borsalino hats to photos of 40 or more types of coffee pots; from advertising graphics to the sophisticated fashion sketches of Armani and Valentino. Brief statements by eminent designers appear, in a rather vague relationship to the images they accompany. But despite the absence of clarifying comment, the graphic organization is sufficiently clear and the images sufficiently striking to make it a pleasure to thumb through the catalogue. One's pleasure is diminished slightly by the fact that all the pictures are in black and white—is color not a design element?

The reader may search for keys to the babel of images in the critical essays. Among them, pieces by Bruno Zevi and G. K. Koenig are particularly informative, above all for the photographic collage on architecture. The essay by Alessandro Mendini, spokesman for post-radical design, proposes a design approach which takes craftsmanship as its principal point of reference. It is disappointing, in this regard, to find so few references to post-radicalism. In the work of Sottsass, De Lucchi, Binazzi, and Branzi, and the Memphis and Alchymia studios, this movement certainly offers the most interesting, lively, and innovative aspect of contemporary Italian design.

An essay by Giulio Argan traces the success of post-war Italian design to the loss of faith in the logical rationalism and morality of pre-war Modernism. The memory of the irrational events of the war and the prospect of nuclear holocaust contributed to this existential atmosphere, and the ideal design object changed from one whose value lay in the ideology it expressed to one most able to satisfy the taste of the moment. From this arose an exaggerated interest

in the shell, in its immediate impact and its tactile and iconographic consistency. It had to appear new, inventive, stimulating, and at the same time familiar, available, "placeable." This is a profound and problematic interpretation, but it must not be taken as an apology for the superfluous and the ephemeral.

Umberto Eco deals in his essay with the "anonymous" design that has often been an antidote to the empty abstractions, futile intentions, and passing fancies of "signed" design. A case in point is the short-tyned Scandinavian fork—completely unsuited to spaghetti—which enjoyed such a vogue among Italian designers, and which was resoundingly and with great furor rejected in the marketplace.

One of Eco's more attractive propositions is that anonymous design is the visible face of the "underground economy"—the vast range of small-scale, unreported economic activity which is the only thing, according to many economists, that is saving Italy. The underground economy is testimony to the Italians' astonishing ability to maintain the quality and style of their daily life in the midst of the most exasperating economic and political crises:

Behind the good form of a coffee machine, of a pair of shoes, of an article of clothing, there is human labour, creative intelligence and economic productivity that are never completely in a state of crisis.

This insight explains most succinctly and most realistically the continual inventiveness and success of Italian design, and its hold on the popular imagination.

Italian Re-Evolution: Design in Italian Society in the Eighties, Piero Sartogo, Giulio Argan, Bruno Zevi, Sergio Pininfarina, and Giampaolo Fabris, La Jolla Museum of Contemporary Art, La Jolla, California, 1982, 205 pp., illus., \$29.50.

Mary McLeod:

THE ARCHITECTURE OF THE CITY

ALDO ROSSI

Aldo Rossi has become virtually a myth to younger American architects and design students. The monumental silence of the Gallarate colonnade, the surreal, tragic emptiness of the Modena cemetery, the childlike whimsy of his lighthouse and coffeepot sketches—all have become potent sources of inspiration. Whether at Princeton, Berkeley, or Seattle, one finds in student projects a proliferation of huts and square windows: "Rancho Rossi," as one frustrated critic called it.



AERIAL VIEW OF ROMAN AMPHITHEATER TRANSFORMED INTO A MARKET PLACE, LUCCA, ITALY.

Almost as common is the tossing about of words like "type," "memory," "morphology," "locus." Design studios and seminars are now being organized around "type." Rarely, however, are Rossi's theoretical concepts articulated with the same conviction and specificity as the architectural imitations abounding on the drawing boards. Type has come to mean anything from functional distinctions to a catalogue of pre-existent building forms. One can only hope that, with the publication of this carefully edited translation of *The Architecture of the City*, a clearer, more critical discourse on Rossi's theory and its relationship to his forms will at last emerge.

Written 17 years ago, at a time when the Italian student movement had just begun and interdisciplinary design methodologies enjoyed popularity, the book was one of the first major reassessments of the Modern Movement. In contrast to Robert Venturi's *Complexity and Contradiction in Architecture*, appearing in the same year, Rossi's critique focuses not on the sterility of forms or the rejection of stylistic imagery in modern architecture, but rather, as the title suggests, on the neglect and destruction of the city, the repository of the "collective memory of man." The text opens with the statement:

The city, which is the subject of this book, is to be understood here as architecture. By architecture I mean not only the visible image of the city and the sum of its different architectures, but architecture as construction, the construction of the city over time.

Rossi's intention is to analyze the rules and forms of the city's construction. Construction refers not to physical structure or building fabrication, but to the logical set of operations which bring about the city's development and growth. His method is thus akin to that

of the structural anthropologist: the city is an archaeological artifact in which he finds fixed structures and laws of transformation. Unlike the traditional architectural treatise or manifesto, *The Architecture of the City* offers no prescriptions on how to design, but only a set of parameters for research. Although the principles Rossi proposes frequently inform his subsequent architecture, they in no way dictate his specific formal choices.

Fundamental to the book's position is a rejection of functionalism as a primary determinant of form. Rossi argues that "naïve functionalism" and its concomitant, "organicism," because they imply a necessary physiological link between form and function, blind us to the complex web of factors which constitutes the creation of the city. Functionalism fails to explain the persistence of certain forms and buildings despite changes in program and productive relations; a structure's value often transcends functional classification. Rossi cites numerous examples: the Roman amphitheater at Nîmes, which became first a fortress, and then a city of 2,000 inhabitants; the Arab mosque at Cordoba, transformed into a cathedral; or the Palazzo della Ragione, originally the law courts of Padua, which now houses an active retail market on its ground level. Like the Enlightenment theorist Francesco Milizia, whom he quotes, Rossi believes that function resists codification. It is one of the many factors to consider in relation to building, but not the basis for rules of organization.

Equally significant to the text's formulation, although not as explicitly stated, is its renunciation of intuitive approaches to design. As Alan Colquhoun has shown in his essay "Typology and the Design Method" (published the year after *The Architecture of the City*), the Modern Movement's repudiation of academic canons and historical

styles led not only to a validation of functionalism, but also to an endorsement of greater personal expression. In *Towards a New Architecture*, for instance, Le Corbusier states immediately after his famous dictum, "the house is machine-for-living," that "architecture goes beyond utilitarian needs. Passion can create drama out of inert stone." Gropius called the designer "the exalted craftsman," and wrote that "in rare moments of inspiration, moments beyond the control of the craftsman, the grace of heaven may cause his work to blossom into art." In *The Architecture of the City*, Rossi rarely credits such inspiration. His concern lies not with individual creativity, but with collective productivity—what he calls the "persistence of civilization." The architect is never heralded per se. Man's collective creation, the city, stands as a foil to the individual excesses of Neo-Liberty in Italy, or of Brutalism in England and the United States.

This rejection of functionalism and purely intuitive approaches allows Rossi to consider architecture as an autonomous discipline. The architectural artifact itself becomes the grounds of analysis, the datum from which one can discover the rules and history of its constitution. Following the Italian philosopher Galvano Della Volpe's notion of autonomous artistic knowledge,¹ Rossi assumes that the specialized knowledge gained through the study of a field's inner logic permits us to make more informed choices, and thus becomes valuable to society at large.

The concept of autonomy does not imply silence, as Manfredo Tafuri suggests. Nor does it verge on a post-humanist perspective, as Peter Eisenman says in his introduction. Architectural form is simply the starting point for analysis. Rossi insists on the importance of other fields, especially cultural geography, urban history, and econom-

ics, to inform the architect's research, even if he rejects an initially interdisciplinary approach. The city is to be seen as a "totality," as a "repository of history." His world, despite its devaluation of the individual architect or observer as a subject of analysis, remains man-centered. The city, he claims, is the "human creation *par excellence*."

In the first chapter, Rossi introduces the notion of type as a primary tool of classification and description. In contrast to mid-19th century notions of type (or that of Nikolaus Pevsner in his *History of Building Types*), Rossi's concept does not refer to functional classifications, but to morphological distinctions or, more specifically, to the idea behind such distinctions. For him, it is the *reason of form*, rather than its specific morphological characteristics, which actually constitutes type.

Following Giulio Carlo Argan, the first critic to reintroduce typology as an analytical tool, Rossi goes back to Quatremère de Quincy's *Dictionnaire* for a definition:

The word "type" represents not so much the image of a thing to be copied or perfectly imitated as the idea of an element that must itself serve as a rule for the model. . . . The model, understood in terms of the practical execution of art, is an object that must be repeated such as it is; type, on the contrary, is an object, according to which one can conceive works that do not resemble one another at all. Everything is precise and given in the model; everything is more or less vague in the type.

Thus type, as a "logical principle that is prior to form," reveals a "character of necessity"; it is "predetermined" and "constant." Rossi describes it as that "which is closest to . . . [architecture's] essence," and as such, it approaches a Platonic absolute.



PALAZZO DELLE RAGIONE, PADUA, ITALY

Nevertheless, Rossi fully recognizes historical processes; type reacts "dialectically with technique, function and style." As an example, he cites the house with a loggia: the basic plan of organization has existed for centuries, but changes in social customs, construction techniques, and family hierarchies have caused many variations in its actual design. Type is an abstract principle concerning basic needs and beauty; specific forms depend on historical circumstance and social context.

Given his concern for the particularity of each situation, Rossi does not

provide us with a catalogue of typological forms; in fact, he appears to reject specifically such an instrumental approach. Early in the text, he compares the urban artifact to a work of art: both involve issues of uniqueness, even if as manifestations of social life they also reflect collective patterns and more general rules of organization and communication. He thus prefers the case study as a method of analysis. Only through a detailed examination of the complex dimensions of the individual event can the architect discern the city's fixed structures, the rules which

govern its development and growth.

In the second chapter, Rossi discusses the overall structure of the city. He proposes two further categories: the area (or sector) and primary elements. These he designates as the two principal artifacts to be found in the city. The area, closely associated with the notion of the residential district, is defined as an urban quarter with a certain physical, and often a corresponding social homogeneity. The mass and density of such a quarter endow it with identifiable morphological features which distinguish it from other parts of the city. The city itself is the sum of these differentiated parts. Diversity is not accidental, in Rossi's view, but a typical characteristic of the city, tied to its origins and history.

Primary elements, on the other hand, refer to those elements which serve as nuclei of urban development. Borrowing the notion of *permanences* from the French urban historians Marcel Poète and Pierre Lavedan, Rossi isolates certain elements such as the monument, street plan, or city center which persist in the city's evolution. They endure the passage of time, playing a primary role in the constitution and configuration of the city. Certain *permanences*, such as the Palazzo della Ragione and the amphitheater at Nîmes, Rossi designates as "propelling." Adaptable to changing uses, they have contributed to the vitality of the city. Others, such as the Alhambra, are "pathological." Although their presence remains fundamental to the city, they are moribund. Their experience is in fact so "essential that it cannot be modified." Rossi's interest as an "urban scientist," however, lies with the "living city." Primary elements are *permanences* that contribute continuously to the growth and formation of the city.

After establishing these general categories for analysis, Rossi proceeds in the third chapter to examine the spe-

cific characteristics of the urban artifact: the psychological and historical components which constitute architecture. Here he introduces the notion of locus. Like Aldo van Eyck in the *Team X Primer* (1962), he rejects space as a primary architectural category, proposing instead a notion of place, which he defines as a unique physical artifact determined by location and time, by topography and history.

For Rossi, the individuality or uniqueness of the urban artifact begins not in its function or even its form, but "in the event and in the sign that has marked the event." Imprinted on place is the succession of ancient and recent events: it contains the memory of its inhabitants. Adapting the ideas of the urban geographers Maurice Halbwachs and Georges Chabot, Rossi envisions the city as the locus of collective memory: the "soul of the city" is its history. Given this emphasis on history and on the individuality of the urban artifact, Rossi rejects the notion of context or environs as a general determinant of design. Read today, these remarks seem to be an anticipatory critique of Leon Krier's extensions of the existing urban fabric, or of Colin Rowe's contexturalism and the figure/ground studies at Cornell.

Rossi believes that urban design strategies, which tend to view the city as a homogeneous and continuous plan, to be cut and reapplied, deny the complexity of the urban structure. Rather, "urban artifacts often coexist like lacerations within a certain order. Above all, they constitute forms rather than continue them." Rossi therefore opposes the monument to context: in contrast to the abstraction of context, the monument has a concrete reality, a historically determined existence. In one of the rare moments in which he discusses architectural possibilities, Rossi claims that "we can design a monument." This position permits him (un-

like some of his more reductive disciples) to postulate the creation of something new.

What is critical is not continuity per se, but the coincidence of a historical condition with formal choice. Rossi argues that style itself depends on such a lucid connection between form and social circumstance. Architecture becomes a determining factor in the making of urban artifacts, "especially at those times when it is capable of synthesizing the whole civil and political scope of an epoch, when it is highly rational, comprehensive, and transmissible—in other words, when it can be seen as a *style*."

The fourth and final section of the book addresses more specifically the relationship between architecture and historical forces, examining the dynamics of urban development and the problem of political choice. As it is in Marxist doctrine, the city is viewed as an embodiment of existing power relations. "The history of architecture," Rossi claims, "is always the history of the ruling classes." Though he believes that certain monuments attain a meta-economic character, and that the evolution of urban form cannot always be related to institutional change, Rossi stresses the primary role of economics as a determinant. He cites the works of Halbwachs as especially helpful in understanding the relationship between economic factors and a city's formation.

Halbwachs's study of expropriations in late 19th-century Paris (*Les expropriations et le prix de terrains à Paris, 1860-1900*, 1909), which Rossi cites, reveals the role of individual initiative and specific political contingencies in determining urban morphology. More importantly, it shows the importance of the stage of historical development—what Rossi terms "the sequence in which a series of artifacts appears." Haussmann's large-scale reconstructions of Paris can therefore be seen as

not only being a result of the prefect's initiatives, but also, regardless of personal motivations, as a product of existing historical forces (the bourgeoisie's domination of the working class, for example). In Halbwachs's view, it is not the precise manner in which a general urban condition emerges that is significant, but the fact that it arises out of economic necessity.

Rossi expresses no nostalgia for the pre-industrial city. He rejects the romanticism of Hans Bernoulli, who blames the problems of the modern French city on the land subdivision which followed the Revolution, and of Werner Hegemann, who likewise links workers' housing conditions in Berlin with the liquidation of government lands in the early 19th century. Quoting Engels, Rossi asserts that "the shortage of houses is not something peculiar to the present. . . . On the contrary, all the oppressed classes in all periods suffered more-or-less uniformly from it . . ." In fact, he welcomes Haussmann's transformations, however tyrannical and class-biased they may have been, as evidence of progress: "the conditions of life within the Gothic districts of the old cities represented something that was objectively impossible and indisputably had to be changed." In this regard, his position differs considerably from that of the Krier brothers and the Culot school, whose studies recall the medieval utopianism of William Morris. The recognition of tradition and of the continuity of urban structures does not, for Rossi, preclude their transformation. Indeed, general economic laws require that certain changes occur.

For American readers who know Rossi's theory only through the writings of Tafuri and Eisenman, this emphasis on the relationship between architecture and historical forces may come as a surprise. Rossi's objective is hardly, as Tafuri implies, "pure architecture,"

"the stubborn silence of geometry content with its own perfection." *The Architecture of the City* concludes, in fact, with a plea for political responsibility. Rossi recalls the original connotation of the word *polis*, "politics," and the fact that it refers both to the city and the state:

If the architecture of urban artifacts is the construction of the city, how can politics, which constitutes the decisive moment, be absent from construction?

Politics enters into architecture as a problem of choice. Whatever its rules and structures, Rossi reminds us again that the city is a "man-made object," "willed as such"—"Athens, Rome, Paris are the form of their politics."

This recognition of significance of politics in the city's evolution ordinarily implies small-scale interventions, rather than large-scale, utopian plans. For Rossi, man's freedom of choice emerges from the conception of the city as the sum of many parts, of quarters and districts which are distinct in themselves. To act does not require that one control the total process of urban transformation, but only those elements or districts that are important at that point in time. Rossi recognizes that type and abstract architectural formulations will not serve to answer questions of value (low-rise versus highrise, for example): ". . . in a society where choices are free, the real freedom of the citizen rests in being able to choose one solution rather than another."

But the current nature of this freedom is not specifically delineated; having suggested the primacy of economic factors, Rossi appears to leave little room for political choice:

In a certain sense, there is no such thing as buildings that are politically "opposed," since the ones that are realized are always those of the

dominant class, or at least those which express a possibility of reconciling certain new needs with a specific urban condition.

Though this statement may seem pessimistic to an American reader, one should recognize that for an Italian in 1966 the marginal realm of "new needs" might have offered a degree of hope. The Communists had gained significant power at that time, and were on the verge of control in many localities. Contemporary developments in Bologna were grounds for optimism. Limited intervention could readily have been envisioned as having some positive effect.

The Architecture of the City, in its proposal of categories such as type, locus, and monument, succeeds as an important critique of Modern Movement urbanism. As a body of consistent theory, however, it presents certain difficulties. Most problematic is Rossi's general attempt to combine two seemingly contradictory modes of analysis. On the one hand, he presents an idea of the city which is static, with fixed structures and rules; on the other hand, he acknowledges historical progression, largely determined by economic forces. Like many European intellectuals of the period (most importantly, the French philosopher Louis Althusser), Rossi appears to be trying to merge structuralist methods with Marxist theory.

In Rossi's work these differing perspectives can be traced to his major intellectual sources: first, linguistics, structuralism, and Enlightenment artistic doctrine; second, urban geography, economics, and Marxist history. Rossi cites the linguistic studies of Ferdinand de Saussure as a model for the development of urban science, and later he credits Claude Levi-Strauss for his conception of the city as a collective artifact. From both linguistics and an-

thropology he gains an essentially synchronic viewpoint; his emphasis is on the identification of those forces which act on the city "in a permanent and universal way." This viewpoint appears to be enforced, peculiarly enough, by Rossi's interest in Enlightenment architectural theory. He accepts the ahistorical categories, in particular the classifications proposed by Milizia in his *Principi di Architettura Civile* (1832). In the same manner, he appears to endorse the 18th-century search for origins—the notion of a normative, "natural" state. In his introduction, Rossi quotes Milizia's definition of the essence of architecture as the imitation of nature:

Although architecture in reality lacks a model in nature, it has another model derived from man's natural labor in constructing his first house.

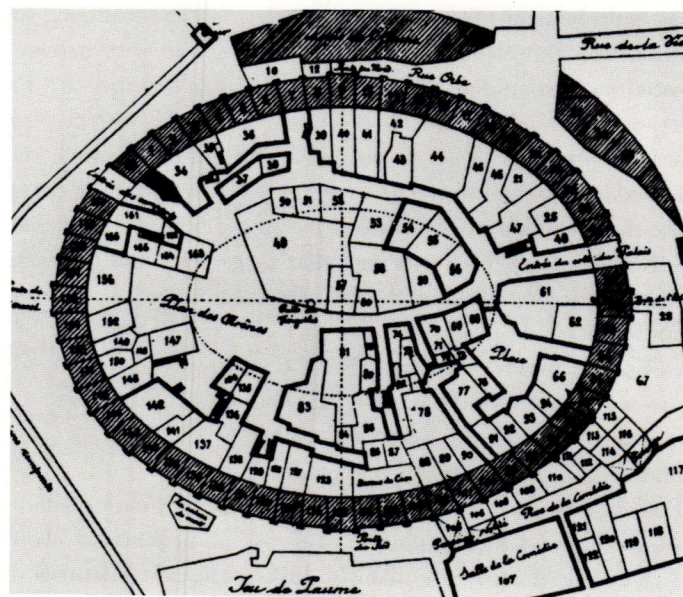
His concept of "technics," the study of the principles of an art, thus becomes detached from historical contingencies:

The world of architecture can be seen to unfold and be studied as a logical succession of principles and forms more or less autonomous from the reality of *locus* and of history.

Yet he also insists on the importance of economic and social conditions to the development of architecture. His vision of history, as might be expected from his political position, is both dialectical and materialist; the third and fourth chapters of the book recount Marx and Engels at length.

Rossi attempts to resolve the apparent contradiction between a static, platonic vision of events (a structuralist one, to use more current terminology) and a historical one by proposing that the structures themselves are those of transformation:

REGISTRY MAP OF
THE AMPHITHEATER,
NÎMES, FRANCE, 1782



I maintain that the city is something that persists through its transformations, and the complex or simple transformations of functions that it gradually undergoes are moments in the reality of its structure.

Unlike Argan, who attempts to remove the Neoplatonism of Quatremère de Quincy's definition of type by making type an operation *a posteriori*, something deduced from reality, Rossi still discusses type as *a priori*, as predetermined and absolute. Moreover, his insistence on the continuities of the urban structure, his emphasis on form rather than on technology or function, are difficult to reconcile with a concept of change. As Raphael Moneo has pointed out, Rossi's precepts imply at times the atemporality of the city—that the ancient and modern city are in principle the same. Megalopolis is to be analyzed by the same criteria as Florence.

Rossi's own architecture becomes particularly relevant in this regard. More than his text, it expresses this quality of timelessness without reservation; its pure, geometric forms overshadow functional contingencies and mechanical innovations. Tafuri's con-

clusion that Rossi's formal world "harbors an ideological inspiration, pathetic in its anachronism" is in this sense at least partially correct. Autonomy appears as a means of survival, at a moment when architecture as a discipline seems the most threatened by the pressures of external forces.

Some of the theoretical problems of *The Architecture of the City* emerge more explicitly in Rossi's new introduction to the American edition. Surprisingly, he greets the American city with enthusiasm, as a confirmation of the book's principles. The American city, he explains, follows one of two models: the spine (the "main street" village) or the grid. Similarly, the American house maintains two fundamental European types: the Spanish patio house and the English country house. He mentions his impressions of fishermen's houses on Nantucket, the market in Providence, seaports like Galveston, but his examples never include freeway cities, strip developments, or the sprawling American suburb.

Rossi denies on several occasions that scale affects the substance or "quality" of the urban artifact: "changes

of scale do not affect the laws of development." Although a small square in a village may possess a structure similar to a larger one in a metropolis, it is less clear that the "quality" of the grid in Philadelphia is really comparable to that of Phoenix. Changes in the scale of the grid influence the choice of building type: as its dimensions increase, detached houses replace rowhouses, shopping centers replace commercial streets. Indeed, Rossi's categories—dwelling area, urban nucleus, monument—have only marginal meaning in the context of such strip development cities as Las Vegas or Los Angeles, or the aggregations along Route 1. When Rossi describes New York as "a city of monuments," one suspects that his concept of monument (as a primary element functioning as a nucleus of aggregation) has changed. Only rarely do individual buildings in New York emerge as determinants; it is the plan which persists.

Rossi's belief in the individuality of cities and in a population's consciousness of its own urban heritage also appears nostalgic in the American context. The shopping malls encircling Denver, for example, are virtually indistinguishable from those surrounding Boston. The predominance of economic factors in American development challenges Rossi's assertion that no city ever intentionally destroyed its own greatest works of architecture. Witness the destruction of Pennsylvania Station or of the Larkin Building.

Its presentation as a general, analytical study notwithstanding, *The Architecture of the City* remains in essence an Italian work. Many of Rossi's examples are Italian or Roman; a sense of history and an awareness of antiquity, quite foreign to our own short-spanned culture, permeates the book. Rossi bases his argument for the continuity of form, rather than function, always on historical monuments:

the Roman coliseum, the amphitheater at Arles. In the United States, building preservation is more likely to involve the transformation of a bowling alley into a restaurant, or a skating rink into a disco. After the changes in signs and decorations, the forms rarely persist in our memory. In this commercial context, Venturi's emphasis on the scenographic rather than the morphological seems to be the more correct. Only in a few pockets—New England towns or New Mexican missions—do we feel the resonances of history which Rossi so movingly evokes.

Rossi himself acknowledges the limitations of his so-called scientific approach in his later book, paradoxically titled *A Scientific Autobiography*. Discussing the genesis of the earlier book, he explains:

... I was not yet thirty years old, and ... I wanted to write a definitive work: it seemed to me that everything, once clarified, could be defined. I believed that the Renaissance treatise had become an apparatus which could be translated into objects. ... I read books on urban geography, topography, and history, like a general who wishes to know every possible battlefield. ... I walked the cities of Europe to understand their plans and classified them according to types. Like a lover sustained by my egotism, I often ignored the secret feelings I had for those cities; it was enough to know the system that governed them.

In a later passage about a certain Hotel Sirena, he admits that "it is not the typological aspect of the hotel which has influenced my work, but its color."

Color and "secret feelings" are rarely discussed in *The Architecture of the City*, but its evocations of "history" and "locus" do not preclude these concerns. The abstraction of structure is always answered by the specificities of time and place. If these two realities are not

entirely synthesized in the book, they are still allowed to coexist.

Rossi's writing is often repetitive and confusing. One struggles frequently to comprehend categorical divisions: are *permanences* equivalent to primary elements? how does type relate to such notions as locus and monument? As was the case in the earlier Italian editions, the photographs do not directly relate to the text.

The Architecture of the City lacks the polemical clarity of *Towards a New Architecture* and the witty didacticism of *Complexity and Contradiction*. Yet it serves, in its rich web of concerns, as an important antidote to the reductive simplicity of so much current architectural rhetoric. It offers no stylistic formulas; instead it is a plea for deeper investigation and understanding.

Perhaps most important to Americans, who face a resurgence of idiosyncratic and highly personal designs, is Rossi's emphasis on the collective, the public realm. He reminds us that individual reputations and accomplishments are less important than our cities themselves. If his categories are not always immediately applicable, they stand as evocative signs of an alternative world.

1. Della Volpe, the dominant philosopher of Italian Marxism in the post-war period, attempted to reestablish the inherently rational and intellectual nature of art. He considered aesthetic effect inseparable from conceptual meaning. Every art has its own aesthetic code. See Galvano Della Volpe, *Critique of Taste*, trans. Michael Caesar (London, 1978). Rossi's concept of an autonomous discipline also has parallels with Louis Althusser's idea that each ideological practice has its own history, which is "relatively autonomous." Only "in the last instance" is it determined by economic forces. See Louis Althusser and Etienne Balibar, *Reading Capital*, trans. Ben Brewster (New York, 1970).

The Architecture of the City, Aldo Rossi, trans. by Diane Ghirardo and Joan Ockman, MIT, 1982, 202 pp., illus., \$30.00.

Lars Lerup:

A SCIENTIFIC AUTOBIOGRAPHY

ALDO ROSSI

Last summer, I stumbled accidentally on the Anatomical Theater at Uppsala. Like Proust's madeleine, this small theater brought to mind Aldo Rossi, his *Scientific Autobiography*, and the analogous anatomical theater at Padua. Olaus Rudbeck, then thirty-two, professor of natural history and medicine, erected the *Theatrum Anatomicum Uppsalense* in 1662-63, in the elated atmosphere which followed Sweden's victories in the Thirty Years' War. Rudbeck wanted to demonstrate that Sweden's military power was matched by an intellectual prowess commensurate with that of the faculties surrounding the anatomical theaters in Padua and Leyden. The young vivisectionist's plans to dissect humans were frustrated, however, by a lack of corpses. Only locally-executed criminals could be dissected, a fact which limited Rudbeck and his colleagues to only three or four *sectiones humani corporis* during his thirty-year career.

There is no way of knowing if the empty demonstration table at the center of the funnel-shaped theater produced as "vivid an image of the human figure" for Rudbeck, inspecting its smooth surface as he waited impatiently for a cadaver, as it did for Rossi when he visited its "analogy" in Padua some 300 years later. But one can easily populate the telling concentric tiers with pale medical students, queasy citizens, and jealous colleagues, with Rudbeck himself at center stage, severing limbs and organs from the body with considerable professionalism, while commenting in Latin on procedures and parts of anatomy.

Economy, politics, and changing medical practices conspired to keep Rudbeck's theater from becoming the center of international attention he intended. One hundred and fifty years after its construction, the octagonal funnel was decked over to serve as a museum, and the tiers and balustrades were used as firewood. The days were over when students and the public gathered together to participate by flickering candlelight in the ritual of the *publique anatomie*. In 1920, it was suggested that the theater be restored. When an approximate facsimile was completed in 1955, it represented the fourth and probably the last "analogy" of an anatomical theater.¹

I do not know if Michel Foucault visited this copy of Rudbeck's theater when he lived in Uppsala in the late 1950s, but the theater is the architectural representation of what Foucault calls "the medical gaze": "an architectural apparatus that creates and sustains a power relation independent of the person who exercises it."² The similarity in form between the behavior of people and the building is complete. The memory of the anatomic dissection, the performer, and the audience is etched onto the physical, allowing the modern spectator to "see" the spectacle without having attended it. The power of this imaginative apparatus, "the fixed scene of human events," is also Rossi's analogy for architecture.

Rossi's meteoric career in America began barely ten years ago, after his first exhibit outside of Italy (in Zurich, where he showed work with John Hejduk), and the appearance of the first

articles about him in English (by Alan Colquhoun and Joseph Rykwert). Today, Rossi is a studio-word coast-to-coast, and his *Scientific Autobiography* will probably secure his position as one of the truly important architectural thinkers of the post-Modern era.

Despite its title, the book is more poetic than scientific, at least in the popular sense of those words. Rossi's view of architecture is inspired; with poetry and intellect, he brings architecture to a level of grandeur and humanity which goes far beyond the simple instrumentality of the functionalists, the sentimentality of the social reformists, or the naïveté of the utopians. As with all complex art, Rossi's is not free of ambiguity or mystification. This hinders its utility, while adding to its pathos.

Rossi's position on the role of the architect is clear. He writes that "perhaps only a great popular movement can give us a sense of an overall design," but since no such movement is apparent, the desires of the architect must be adjusted to smaller things:

I believe there can be no true compensation, and that maybe the only thing possible is the addition that is somewhere between logic and biography. [p. 8]

The book is a complex exploration of these two poles as Rossi has experienced them in his own life. The melancholy that seems to characterize the text may indicate the degree to which this place between the two poles is a substitute. The unattainable social situation may be just a theoretical convenience, but since Rossi repeatedly has expressed his admiration for the architecture produced in the Soviet Union under Stalin, he may have an actual social movement in mind.

Whatever the case, the text deals only with the man and his logic, with no reference to the specifics of the ac-

tual or ideal political situation. But architecture is still possible, even as fragments and "small things." To show the nature of the materialism which permeates these "things," be they writing, images, or buildings, Rossi quotes from Charles Olson's *Call Me Ishmael*:

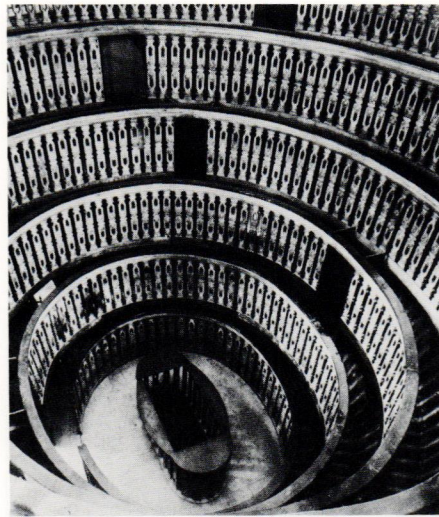
Melville had started a ghost. What he sees on the cliff is, quick, his, life: HEIGHT and CAVE, with the CROSS between. And his books are made up of these things: light house, monastery Cross, cave, the Atlantic, an afternoon, Crimea: truth, celibacy, Christ, the great dark, space of ocean, the senses, man's past. [p. 24]

Venturing a similar shorthand of Rossi's work, there are things and events that recur with the persistence of a heartbeat: lighthouse, convent, the Coffee Pot, the Theater, the Latin World (Brazil, Portugal, Spain, Argentina, Italy), five o'clock in the afternoon, the Po Valley: realism, observation, the *mise-en-scène*, the Interior, the beach and the Palm tree, *tempo*, memory.

The physical places in this array are the fixed scenes upon which the events take place in *tempo* :

Just standing in [Alberti's] Sant' Andrea at Mantua, I had this first impression of the relation between *tempo* in its double atmospheric and chronological sense, and architecture. I saw the fog enter the basilica, as I often love to watch it penetrate the Galleria in Milan; it is the unforeseen element that modifies and alters, like light and shadow, like stones worn smooth by the feet and hands of generations of men. [p. 2]

The *tempo* and the human event surround and permeate all the things that Rossi looks at. "Without an event, there is no theater and no architecture." [p.



THE ANATOMICAL THEATER, PADUA, 1594

5] This fact dispels the simpleminded reading of Rossi as the propagator of architecture's complete autonomy.

His view is both more complex and more interesting. He sees the event and the *tempo* as the energy necessary to bring architecture out of its *sprachlos* existence, out of its "absence of words." This brings human *action* onto the scene, in addition to chronology and atmosphere, as a radical alternative to various forms of functional or environmental determinism. Human action not as a prop or an object of consumption, but as a factor that through its own form adds, shifts, and modifies the *structure* of the event. "Architecture is the instrument which permits the unfolding of a thing." [p. 3]

Rossi gives the reader many examples of buildings and things as "vehicles for events." For example, the Convent of Las Pelayas, at Santiago de Compostela:

There, in the interior of the cells, I noted a striking luminosity which contradicted the nearly prison-like aspect of the exterior façade. The same shouts that reached the outside of the convent were perceived on the inside with even greater sharpness, as in a theater. [p. 3]

The convent functions as a medium for increased and heightened experience. The grating on the small square window, as strings, and the cubical cell, as sound-box, form an instrument which brings the unforeseeable into the life of the observer. The very isolation of the cell is challenged by the nature of the fixed scene. Rossi argues that we experience the outside more powerfully on the inside. Proust argued similarly when he wrote that the experience of summer as a total spectacle was best experienced "in the dark coolness of my room."

Any tinge of determinism that may be traced to the proclaimed instrumentality of architecture is erased by an important addendum Rossi makes to this concept. The significant aspects that are brought into focus by a building are unforeseeable not only by the observer, but by the architect. This leads Rossi to stop his architecture "just before the event," to leave it as a speechless fragment in hovering anticipation. Invariably, this leads observers to criticize the barrenness and reduction of Rossi's work, but they fail to see that the "lack" is a clearing and a potential for the unforeseen.

It is with great tenderness that he refuses to anticipate life in his buildings. Architecture is "of humanity," the physical residue of thought, rather than a substitute for life. Much of the power of this constructed humanity is achieved through the persistent *repetition* of forms. Architecture, Rossi argues, must rely on repetition as the frame through which the unforeseeable may emerge. Writing about his Little Scientific Theater, he says:

It became a laboratory where the result of the most precise experiment was always foreseen. Yet nothing can yield more unforeseen results than a repetitive mechanism. And no mechanisms seem more repetitive in

their typological aspects than the house, public buildings, the theater. [p. 30]

Besides reduction, repetition may be the base on which Rossi constructs his view of architecture. This has led him to draw and construct "limitless analogies," which serve as an affront and challenge to the "great man" concept of architectural production. In that concept, genius, talent, and innovation motor the enterprise; in Rossi's world, it is the logic and structure of the type (loosely, the language of architecture) that propels it forward.

The issue is not one of simple referentiality, the architect haphazardly collaging architectural fragments from the past. The task is rather to understand the ordered, formal structure of a type visible in an array of models. This may of course lead to direct copying, but since Rossi always makes severe formal reductions, without reducing the architectural figure, relationships between elements are made more apparent, which in turn seems to lead to the particular anticipatory silence which characterizes his work. It may appear as reductive as early Modernism, but it is a reduction of a different kind, since Rossi is not seeking purism, but "the unlimited *contaminato* of things."

The emphasis of the reduction is not on developing geometrical purity, but on revealing and accentuating the interactive aspects of the type. In the case of the anatomical theaters, the reductive clarity of the three examples allows for limitless contaminations and associations. Rossi argues that the more reduced and apparent the architectural figure appears, the more contaminations or correspondences occur. Perplexingly enough, it is in this limitless-ness that the silence of architecture is to be found.

Rossi's critics will find this silence unacceptable. It is a criticism as in-



"PALM TREE BY THE LAKE"

evitable as it is predictable: the rejection of the silent otherness of the built world that may have the same roots as the Puritan fear of that ultimate otherness, nature itself. If this is coupled with the general bourgeois *horror vacui*, the fear of the empty room, then the recent return to an *architecture parlante*, a speaking architecture, is simply a return to pre-Modernism—to the safety of the past and the pleasing of the conservative client.

Rossi's desire is elsewhere, in the very rituals of architecture. Again, the desire is for silence, in which the repetition of formal assemblages is a ritual that leads to the form itself. Its original meaning is long forgotten, and its new meaning will also disappear. Thus Rossi binds together silence, repetition, and ritual:

Rituals give us a comfort of continuity, of repetition, compelling us to an oblique forgetfulness, allowing

us to live with every change which, because of the ritual's inability to evolve, constitutes a destruction. [p. 37]

Again, Rossi shows us that the power of architecture lies in its structure and logic, but that this same structure is its inherent weakness. A simple social change can make cracks in the type, and allow the ideal of the type to become real and modern. The anxious attempts by Rossi's contemporaries to make architecture speak again seem both self-indulgent and futile, since its power lies in the logic and type, not in the momentary whims of the designer.

We may elect to view Rossi's unusual powers of observation as a poet's creations, residing entirely within the mind, existing as a fiction, or as an attainable goal which, with study and attention, could allow us to acquire his eyes and ears. Rossi himself says "I believe that I have access to a privileged way of looking, of observing." This conceit aside, his examples of observation are not easily generalizable, but represent privileged, even peculiar incidents in one man's life among things.

Observation lies at the heart of Rossi's view of architecture, a careful study of things, in museums as well as in the anonymous courtyards of the city. It is also clear that not only is his way of observing privileged, but so is his social position. The observing subject in his book seems to walk slowly, undisturbed by the surrounding world, from Brazil to the beaches of Elba or Lake Como. The atmosphere of the text is of that constructed calm which only privilege seems to provide.

The unkind reader may argue that the gap between the good life and Stalin's gulags can hardly be mediated by Stalinist architecture, but such bridging must not be ascribed to Rossi's privileged way of observing, but to architecture's perplexing autonomy.

What he appreciates is the muteness of Stalinist architecture, rather than Stalinism itself.

Rossi's projects—some of which have become buildings, some also events (the floating Theater), some drawings and models, some just ideas (Villa with Interior)—all stem from observation and the memories it produces. The Cabins at Elba became student housing at Chieti; the *Lichthof* in Zurich its central meeting room. The process by which these analogies came about is never as explicit as, for example, Eisenman's in *House X*. Like Eisenman, Rossi relies on logic, but a logic concerned with type and building construction, rather than with an inner, invisible structure:

It is a position that is closer to the engineer's than that of the psychologist or geographer. I like to apprehend a structure in its broad outlines and then think how these lines intersect. [p. 61]

The structure (or nucleus) and type may be quite simple, the mere outlines of an architectural figure, to be deformed, collapsed and changed in the entanglements of *tempo* and human events. Thus things may be made over and over again, one analogy following another, as in the case of the anatomical theaters. Time and event will modify both their meaning and form:

The compulsion to repeat also represents a lack of hope, but it now seems to me that to make the same thing again so in time it turns out to be different is a difficult exercise, as difficult as looking at things and repeating them. [p. 53]

This awareness had led Rossi to new insights about types like the villa and the house, that remain suppressed or unseen in most theorizing about architecture:

With the *Cabins of Elba*, I wanted to reduce the house to the values it has in the seasons. The small house is not merely a reduction of the villa in scale; it is the antithesis of the villa. The villa presupposes both infinite interiors like labyrinths and gardens, however small they may actually be, and a *locus*. The small house, on the other hand, seems to be *without* place, because the *locus* is inside, or is identified with whoever lives in the house for a time—a stay which we know may be brief but which we cannot calculate. [p. 42]

The stability and predictability of the type is always contaminated by *tempo* and human events, making its derivation both complex and relative:

[There is always] a sort of troubling feeling at the conclusion. Thus the architect must prepare his instruments with the modesty of a technician; they are the instruments of an action which he can only glimpse, or imagine, although he knows that the instrument itself can evoke and suggest the action. [p. 20]

Whether we take the *Lichthof* in Zurich and its analogy in the meeting room at Chieti, or the lighthouses and the floating *teatrino*, there is a retention of type or architectural figure that prevails in Rossi's analogies. The nucleus of the observed scenes has been retained, but reductions, shifts, and displacements have also occurred which make the analogies unquestionably the product of Rossi's mind and hand.

Rossi's personal touch is unmistakable; the injection of his autobiography always stops "the machine of architecture, . . . the machine of time," at five o'clock in the afternoon, when the shadows are long and black. This is, of

course, "the touch of genius" added to the logic of the discipline. Make no mistake: Rossi's architecture cannot be replicated. At first this may appear contradictory, since he places his emphasis so squarely on repetition, ritual, and the ever-changing social situation—never on the architect. But one aspect of architectural production may be that it allows repetition and uniqueness a simultaneous existence. What is replicable is the transformation of figure that always seems to occur, but developing skill at it requires patience, time and observation—commodities in short supply in the Post-Modernist marketplace.

The essence of *A Scientific Autobiography* relates to attitude and technique, rather than to models and solutions, and is therefore difficult to capture. It is something like the work of a detective: the murder is committed, and there is nothing to be done but to follow the tracks of the murderer.

Much of the beauty of Raymond Chandler's stories is based on his intimate knowledge of the villa, so much so that while he makes this architecture the element that defines an event's taking place in California, with slight changes it could indicate another setting as well. One always recognizes the gate, the hydrangeas, the tire tracks on the gravel, a table which is about to be set, certain greetings and rather remote words. [p. 34]

1. Gunnar Nystrom: *Olaus Rudbeck's Anatomical Theatre in the "Gustavianum"*; Almquist & Wiksell, Uppsala, 1964.

2. Michel Foucault: *Discipline and Punish*; Pantheon, New York, 1978, p. 201.

A Scientific Autobiography, Aldo Rossi, translated by Lawrence Venuti, with an afterword by Vincent Scully, MIT, 1981, 119 pp., illus., \$20.00.

Marc Treib:

RURAL AND URBAN HOUSE TYPES IN NORTH AMERICA

STEVEN HOLL

The Pamphlet Architecture series was initiated by Steven Holl in 1977 "as an independent vehicle to criticize, question, and exchange views." The volumes have ranged in subject matter from the conjectural California houses of Mark Mack (Number 2, 1978) to Lars Lerup's elegant *Villa Prima Facie* (Number 3, 1979), an uptown letterpress work exploring the structure of a single house and the themes that generated it. Steven Holl, the author of *Rural and Urban House Types*, also produced three of the previous issues: the inaugural number, *Bridges* (1978), *The Alphabetical City* (Number 5, 1980), and *Bridge of Houses* (Number 7, 1981).

Rural and Urban House Types in North America is a quirky effort, not always consistent or resolved in content or discussion, but provocative both in what it includes and what it omits. Holl, as he admits in his introduction, does not structure his observations according to an a priori theory; he forms his conclusions and classifications only after the information is in—like the folklorists and and geographers he often quotes. In this study he is seeking two things: viable substitutes for the typical suburban house, which he finds lacking; and "the logic in America's inventive and untutored architectural beginnings."

His approach is typological. Draw-

ing on recent parallel studies in Europe and the United States, he focuses squarely on the morphology and composition of the building type, rather than functional criteria. Regionality is barely discussed, chronology of slight concern. Significance rests in the form, a repository of meaning acquired through continued existence.

The range of selected house types included the dogtrot, the half flounder, the saddlebag, and others with names of almost exotic connotations. Yet, this being merely a "pamphlet," we are offered only a sketchy paragraph or two on each by way of introduction. The drawings are simple line dimetrics or blackened plans, neither highly stylized nor elegant in themselves, and the photographs for the most part are reproduced from other sources. Mystical little images appear on the page, houses intriguing in plan, volume, and geometric configuration. Details are of little consequence.

Best of the entries is the Telescope house, a type which implies not only a specific formal disposition, but a progressive path of growth over time. Adding larger to lesser units, or vice versa, the builders of these houses knew the rules governing both the proportions and alignment of the addition. Like the rings of trees, these accretions are an external and fixed record of the passage of time.

One can find few quarrels with Holl's selection of house types, except that they are presented in more or less of a cultural vacuum. This is of course a frequent criticism of structuralism and typology in general; as a method, current typological analysis tends to stress morphological configurations and only subsequently overlay cultural values inherent in the type.

Curiously, a considerable portion of the documentation in *Rural and Urban House Types* derives from cultural geography, in particular from the work of Fred Kniffen and Henry Glassie, his next of kin. Kniffen, whose work dates back several decades, was one of the first to regard vernacular rural building seriously, not only as an appendage of ethnography but as a study in its own right. His basic geography, *Louisiana: Its Land and People* (1968), includes a chapter on European settlement patterns in which he carefully distinguishes the architectonic differences between house types used by the French and the Anglo ethnic groups—implying that climate may prod the refinement of architectural form but does not directly determine it.

Henry Glassie's *Folk Housing in Middle Virginia* (1975), quoted persuasively by Holl, remains one of the most rigorous applications of the structuralist method to an architectural corpus:

The house is an expression of a cultural idea that valued the intellectual model over the emotional need. It is not that the spaces provided by the houses for human action were dysfunctional, but that people were willing to endure chilly corners or rooms that may have felt a bit spacious or cramped in order to live in a house that was a perfect representation of an idea.

Glassie's subject here is a particular group of houses in Goochland and Louisa counties, and even if one accepts his statement at face value, one can still question its assumptions: what were the societal values that perpetuated the architectural ideal? Even the pursuit of perfection in type is a cultural phenomenon, it would seem.

Perhaps the pamphlet's most curious predilection is that buildings are examined and compared "with the aim of illuminating a cultural logic which transcends a regional one." Perhaps I am misreading this sentence, but it seems that beyond the basic sense of logic in all these houses, irrespective of type, it is their very regional aspects that make them interesting. Even within a single entry, one is hard put to find examples from radically differing cultural or climatic areas; even the dogtrot, which pervades the South, is represented by a span of only four states. Can we really understand the house, even as an architectural configuration, without understanding its cultural and environmental matrix?

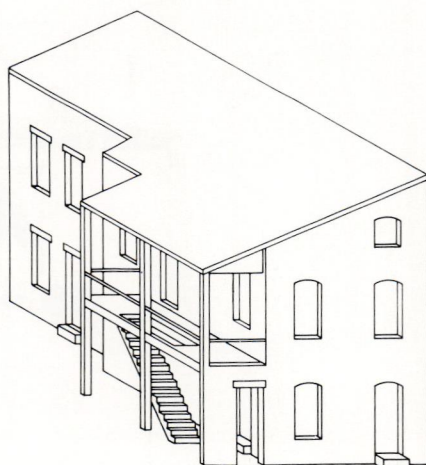
Climatic and social aspects of the dogtrot, I would suggest, are critical to a real comprehension of the type. The space between the two cabins, which serves for sitting or eating in warm weather, also records patterns of use and inhabitation. Not incidentally, this configuration also allowed for ventilation on all six surfaces—including, in the Florida variant, the cooling under-



CAMEL-BACK SHOTGUN HOUSE, NEW ORLEANS, LOUISIANA

the-house breezeway. The deep porch permitted open windows while it was raining, an important feature in a moist hot climate. And what does the assignment of the cabins to cooking or living/sleeping quarters suggest in terms of family structure? It is precisely this discussion that I find most wanting, but perhaps I ask too much of this "pamphlet" with its simply stated goals. That we even raise these questions attests to the text's ability to provoke our interest.

From the most simple rural types, the study progresses to more complex urban examples, of both anonymous



FLOUNDER HOUSE

and authored design. Row housing is represented in works by Sullivan and Wright, and the octagon house, promulgated by Fowler in his *A Home for All* (1848), qualifies for inclusion primarily for its numerous interpretations and variations on the basic plan. A notable omission is the Charleston townhouse, especially the single house type with its south-facing "piazza," and its filial double house.

Trying to establish a parallel between folk and high cultures in other art forms, Steven Holl employs the metaphor of folk music, and cites contemporary Hungarian composers Bela Bartok and Zoltan Kodaly. Bartok traveled through Hungary gathering folk tunes not, he insisted, to collect a "pentatonic scale with semitones." He was, quite on the other hand, collecting patterns of notes with related verse that meant something to the people and occupied a significant place in the actions and events of their lives. Ironically, this seems a direct refutation of a formal typology which reduces houses to the architectural equivalent of that pentatonic scale with semitones (or melodic fragments at the most)—that is, schemes, porches, rooms, stairs, and the like.

As a modest collection of fascinating houses, pieces of Americana, and a few bits of Canadiana, *Rural and Urban House Types in North America* is certainly worth adding to the collection. It is an interesting portfolio from an observant and astute architect. But one is reminded of the present given to the young Dylan Thomas in "A Child's Christmas in Wales." He received, among those gifts, "useful and useless, . . . books about wasps that told [him] everything about wasps, except why."

Rural and Urban House Types in North America, Steven Holl, Pamphlet Architecture Number 9, Pamphlet Architecture, 1982, 58 pp., illus., \$8.00 pb.

Alson Clark:

SANTA BARBARA: A NEW SPAIN IN AMERICA

DAVID GEBHARD

The catalogue of the show mounted at the University of California at Santa Barbara in honor of the city's bicentennial is also a celebration of Santa Barbara's love affair with itself. The narcissism is justified in this case, as Santa Barbara is a very pretty city with a real Spanish past—proud, isolated, and rich. It has little in common with Los Angeles, where a large part of the intelligentsia has always hated the place at least as much as Frank Lloyd Wright and Nathaniel West did. When Reyner Banham tried to give LA a myth it could live with, art critic Peter Plagens growled back (in *Artforum*, 1971) that Los Angeles had an "Ecology of Evil." In Santa Barbara, however, it's "love it or leave it."

The text of the catalogue, by David Gebhard, is, as expected, cautious, informed, and insightful. He has chosen to illustrate the piece entirely with drawings, which works out fairly well, since the dream of a New Spain was more interesting than the result. It also gives him the chance to make George Washington Smith, or, more accurately, Smith's vision as seen through the eyes of Lulah Maria Riggs, the *pièce de résistance*. Lulah Riggs was certainly the best romantic delineator between Point Conception and the Mexican border, a woman of unerring taste. Her lusty, husky style defied all stereotypes. Santa Barbara's failure to carry out the De La Guerra Plaza as Smith and Riggs had envisioned it was tragic—especially when the 1925 earthquake gave the city an opportunity to redo its downtown. But to see the vision, fortunately preserved at the UCSB archives, is a joy. James Osborne Craig's sketches of El

Paseo, the most important built project around the Plaza, are strangely omitted from the drawings of downtown, but they are at least preserved in the pages of *Architect and Engineer*.

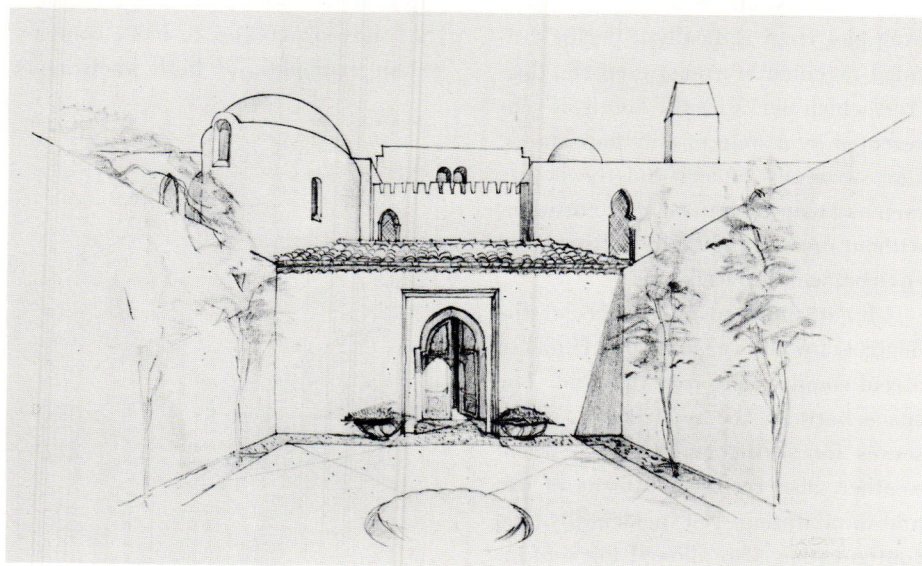
Gebhard traces the development of residential Montecito with understanding, stressing, quite rightly, the importance of the Hispanicizing landscape elements. Except for Smith's, the drawings of most of the architects who played important roles in Montecito have been lost; all that remain are old cuts from magazines—far inferior to Riggs's productions. The decision to use drawings is here not so satisfactory, and the reproduction of Bertram Goodhue's pioneering Gillespie house is a disaster. The examples of Reginald Johnson's work are very old ones, and omit such things as his interesting one-story Fleischmann house, or the Chase house, presumably because no drawings exist. The same fate befalls Wallace Neff, who, though not an important figure in the Golden Age of the twenties, carried on the tradition in the lean years. His one-story Eaton house of the early sixties is not shown; apparently, if it was no fetching sketch could be found of a building, it was not included. In

fact, not one major one-story house is in the catalogue.

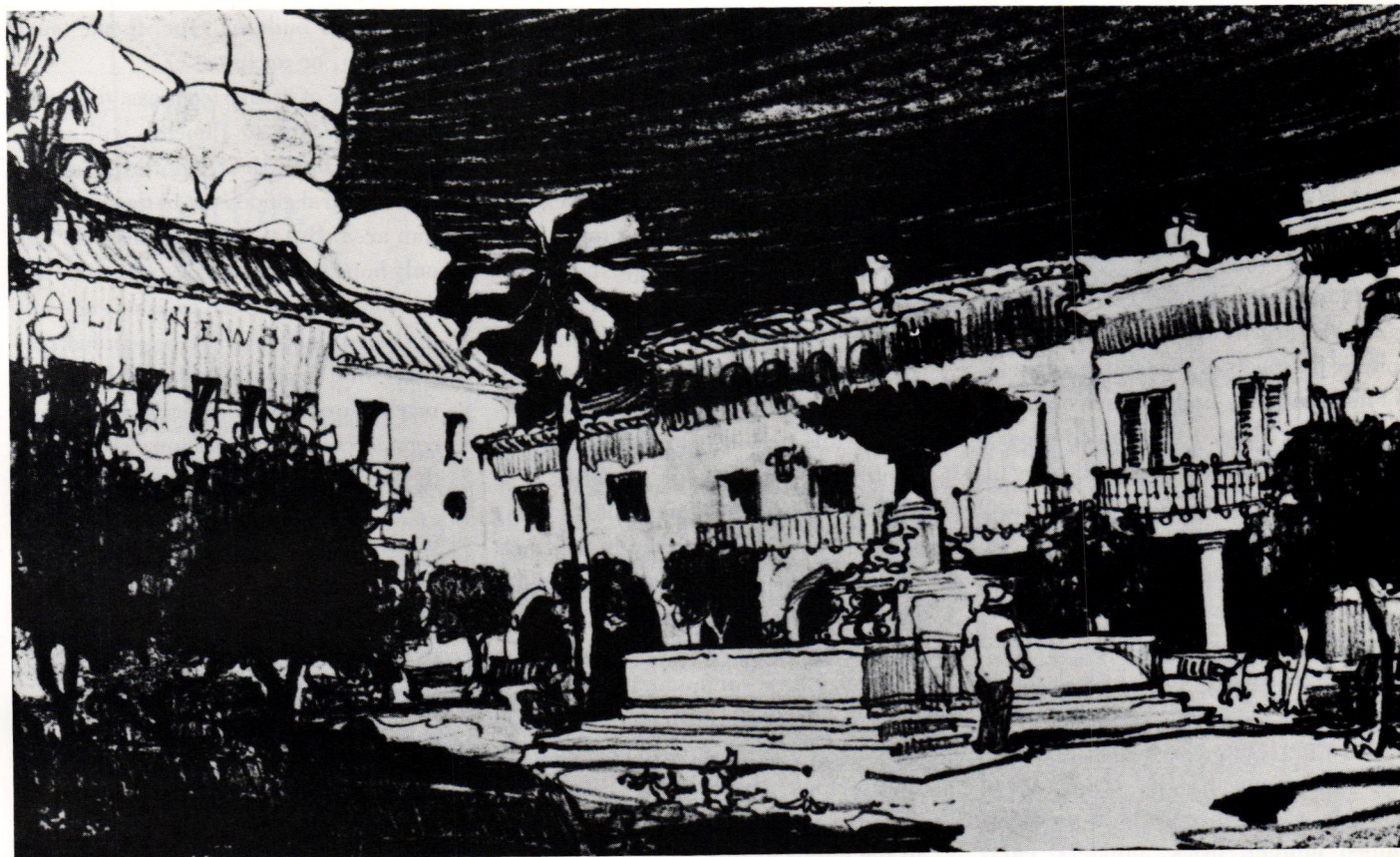
Toward the end of the catalogue we learn that a little-publicized renaissance of sorts has recently taken place. The results seem tasteful, but then Santa Barbara has never gone in much for kitsch; the only examples that come to mind are a large shoe in a Montecito canyon, and the County Courthouse.

The equanimity with which Gebhard accepts every aspect of the effort to clothe his hometown in Hispanic garb robs the text of depth. Was it wise to reproduce a Spanish barracks of (at best) uncertain appearance in the middle of downtown, or is this a manifestation of a culture just as freaky and self-indulgent, in its own way, as Marin or LA? The author might have commented on this, as his is not an "official" catalogue. There are no other contributors, and not even a nod from the local bureaucracy on the occasion of the bicentennial. This is a solo performance—but, on the whole, a good solo.

Santa Barbara: The Creation of a New Spain in America, David Gebhard, University Art Museum, University of California, Santa Barbara, 1982, 114 pp., illus., \$13.00 pb. (+ \$1.50 postage and handling).



JAMES EDWARD MORRIS, THE LATOURETTE HOUSE, MONTECITO, 1981-1982 (COURTESY OF THE UNIVERSITY ART MUSEUM, U.C. SANTA BARBARA)



DETAIL FROM "SUGGESTION FOR CITY HALL PLAZA, SANTA BARBARA." GEORGE WASHINGTON SMITH DRAWING BY LUTAH MARIA RIGGS, 1922-1923. (COURTESY OF THE UNIVERSITY ART MUSEUM, U.C. SANTA BARBARA)

Marc Treib:

BUILDINGS UNDER THE SUN

JAMES W. ELMORE, editor

Phoenix is now the ninth largest city in the United States, with a population of over one-and-a-half million in its metropolitan area. While never having actually risen from a pile of ashes like its namesake, the city did rise over the long-deserted settlements of the Hohokam people, who occupied the Valley of the Sun from the 12th to the 15th centuries. Like those villages, and like Los Angeles to the west, Phoenix developed only when irrigation transformed the desert into high-yielding arable land.

Except for the classic works of Frank Lloyd Wright—Taliesin West, the Price and Boomer houses—or the quirky designs of Paolo Soleri, we know little about Phoenix's architecture. Thus a guide to the area's architecture is particularly welcome to the culturally inclined visitor. *Buildings Under the Sun* appeared in April of this year, its publication coinciding with the annual meeting of the Society of Architectural Historians.

The book employs the usual format: a roundup of the area's architectural monuments, with little space devoted to the more generic aspects of the local vernacular tradition. Certain high-points of that tradition, like Boyce Gulley's "Mystery Castle" (built 1928-1946)

are sufficiently outlandish to warrant individual treatment, but the fabric of the city as a whole gets short shrift. The editors have selected the bulk of the entries from either the National Register or the rolls of the local AIA Honor Awards programs. (As a coding device, one of two symbols denoting these categories appears with the appropriate listing.) The entries themselves avoid the encyclopedic character of the more notorious guidebooks that merely list the building's style after the requisite address, date, and architect. Each is a respectable summary, providing at least a few lines of information, and perhaps a bit of history and architectural description as well. More important, there is a photo of each building so that we

Edward N. Kaufman:

THOUGHTS ON VICTORIAN ARCHITECTURE AND DECORATION

It is common knowledge that architecture and interior design were first fused together by... someone. It was the Bauhaus; it was the Werkbund; it was Art Nouveau; it was the Gothic Revival; it was Morris; it was Pugin; it was Robert Adam; it was Wagner. The contenders are legion, but the prizes are a sham, for the judges have shown remarkably little interest in exploring the nature of this much-applauded fusion. This is nowhere truer than in the case of the Gothic Revival, whose success at fusing architecture and design is by now taken for granted. Here at least are three books which, without attempting any overall interpretation of the phenomenon, do contribute in significant ways to our understanding of it. In particular, they provide important new material by which to assess the role of architects in the Victorian craft revival, the importance of subject matter, and the contribution to the *Gesamtkunstwerk* ideal of the "other," non-Gothic tradition.

All three books are, in their separate ways, massive undertakings—exhaustively researched, meticulously documented, amply illustrated, with selections of excellent color photographs (here *Victorian Stained Glass* undoubtedly takes the prize). But beyond this, they are very different books, not least in the way they interpret their traditional scholarly goals. *William Burges* is a monograph on a famous architect, traditional in its format but not always in its methods. *Stained Glass* is a monograph on an art form, traditional in its methods but not in its matter. *The Victoria and Albert Museum* is a monograph on a building—written by a curator at the request of a former director, provided with a foreword by the present director and a dedication to the founder—and here not "traditional" but "official" comes to mind. Yet what could be more appropriate for a building so entangled in officialdom—for a building, moreover, so well beloved, so familiar, and yet so heedlessly taken for granted?

Let us begin with *Victorian Stained Glass*, and try to imagine the problems Martin Harrison faced. He estimates that the Victorian period produced over 80,000 stained glass

windows for English and Welsh churches (plus some equally staggering number for export). This enormous productive capacity was created virtually overnight: the 1831 census listed only three professional stained glass makers in England; by 1841, there were 108; by 1851, 531. How does one transform the remains of an industrial production such as this into art history?

The problem is significantly complicated by another factor. During a century or more of neglect and derision, numbers of important windows have been smashed, priceless archives discarded. The researcher encounters a field whose basic dates and attributions have not yet been established, whose most distinguished careers are shrouded in mystery, and whose most basic historical materials are in many cases unrecoverable. Into this twilight wilderness only one book has so far penetrated—Charles Sewter's two-volume study of William Morris—but that was more an isolated raid than a sustained campaign. So Harrison's book is the first to cut a path through the subject. It is a path which leads from the earliest attempts to emulate medieval stained glass through the artistic and technical triumphs of the High Victorians, through Morris and Burne-Jones, through Arts and Crafts, and on into the 20th century.

All must be grateful to Harrison for thus opening up a promising field. Worlds of hard-won knowledge are contained here, and scholars will long continue to mine Harrison's text and appendices, while his photographs will delight expert and amateur alike. How then does one criticize such a book? Is it even fair to point out that we learn nothing about iconography or about color theory and very little about patronage (though there is an intriguing discussion of the rise of the memorial window)? Or that Harrison has little to say about the windows as individual works of art? To raise such objections is to say no more than the obvious: that a great deal remains to be done.

Yet I think it is fair to criticize Harrison for the way he set about his task. That was, in his own words, "to identify



JAMES MULLER ALLEN, *ST. AGNES*, CHURCH OF ST. GEORGE, WROTHAM, KENT, 1861. FROM HARRISON, *VICTORIAN STAINED GLASS*.

mainly those artists who were concerned to examine new ways of approaching stained glass, to the general exclusion of those whose work remained more reactionary in character." This sounds reasonable, but in practice it means oversimplifying history, and it means taking sides. Harrison's heroes are the medievalists: those who understood stained glass in terms of mosaic-like patterns of brilliant colors, strong lead lines, anti-illusionist flatness, and summary draughtsmanship. The anti-heroes are the pictorialists: those who rejected medieval craft revivalism and understood stained glass as a form of painting. According to the script, the former vanquish the latter and the cause of art is advanced. Yet the real situation is more complex. One camp did not exactly supersede the other; they rose side by side and eventually intermingled. The much-maligned pictorialists, moreover, achieved not only popularity but real excellence (as Harrison admits), and their work was buttressed by an intelligent and persuasive theoretical position which deserves serious attention.

If Harrison's historical picture is thus skewed, his individual assessments are nonetheless frequently astute, and two, in particular, will significantly affect the thinking of experts and amateurs alike. The first concerns Charles Winston, a lawyer who devoted his spare energies to the study of medieval glass, published one of the earliest books on the subject, knew practically everyone, and achieved an almost mythical stature as the patron saint of the medievalists (a view still endorsed by J. M. Crook). Yet Harrison shows that others, especially architects and glassmakers, were more effective in pushing the revival of medieval techniques, and that Winston's own taste was increasingly for pictorial glass. As for the new and improved muff glass, whose invention, sponsored by Winston, is often said to have revolutionized glassmaking, Harrison shows that many excellent windows had already been (and continued to be) made without it, and that sometimes only a very close inspection will serve to reveal its presence among other, more conventional, forms of glass.

The second reappraisal concerns William Morris, renowned (among other things) as the hero of Gothic Revival glassmaking and the first to evolve great art out of its principles. No one, least of all Harrison, questions the quality of Morris's work, yet he shows this estimation to be quite wrong. By the time the firm of Morris, Marshall, and Faulkner was formed in 1861, the battle for the understanding and adoption of medieval techniques had already been fought and won: stained glass of superb aesthetic and technical quality was being widely produced. What Morris did was to turn these hard-won gains to new aesthetic ends, replacing the hard, saturated colors of High Victorian glass with paler and more aesthetic tints, the muscular Christian narratives with softer, more evocative and private themes, the crisp Gothic draughtsman-

ship with lines more flowing and almost Renaissance in feeling. So Morris neither rediscovered the art of stained glass nor contributed to the rise of the Gothic Revival. What he did do was to spearhead a drastic shift within Gothic Revival glass-making, one which Harrison shows to have become general by the middle of the 1860s: the reader can experience its impact by turning from a window of Lavers and Barraud (1864), glowing richly and darkly with purples and oranges, deep blues and hot reds, to one designed the following year by Clayton and Bell, where all is white and pale yellow and pale green, dotted with something suspiciously like sunflowers.

To offset these two major reappraisals, Harrison restores a host of forgotten artists to something like their rightful importance. We learn, for example, of Shrigley and Hunt, "underrecognized exponents of Aesthetic stained glass," and of George Hedgeland, the great pictorialist (here Harrison's keen sense of quality breaks through his historical formulae), and of Betton and Evans, early experts at the "restoration" of medieval glass. And we learn of Thomas Willement, a pioneer in the revival of medieval craft and design methods and also a teacher of the first order. Willement's importance to numerous areas of Victorian design is just beginning to be appreciated, and it glints through Harrison's narrative at many points. When, for example, Pugin sought a collaborator in stained glass, his choice fell first on a Willement pupil named William Warrington; he later worked with Willement himself. William Butterfield reversed the sequence, turning from Willement to another pupil, Michael O'Connor. So, through his own achievements and his pupils', Willement made it possible for these great Gothicists to begin their work toward a fusion of architecture and design.

But the key figure for Victorian glass was Pugin himself—Augustus Welby Northmore Pugin. Harrison shows how this brilliant architect-designer pushed, scolded, bullied, exhorted, and inspired an entire generation of glassmakers and designers into meeting his exacting standards. But Pugin did more: his strong-willed ways set a powerful example for succeeding architects, an example which lies at the heart of the Victorian fusion of architecture and decoration. For though Harrison never quite draws it for us, the picture which emerges finally from his meticulously collected evidence is of a great whirlwind of artistic production centered upon a tight core of architects. Again and again, it was the architect who set the standards; it was the architect who coordinated the decorative program; it was the architect who maneuvered his client-craftsmen into commissions and connections. Between the architect and the artist there existed a partnership of sorts, but at best an unequal one.

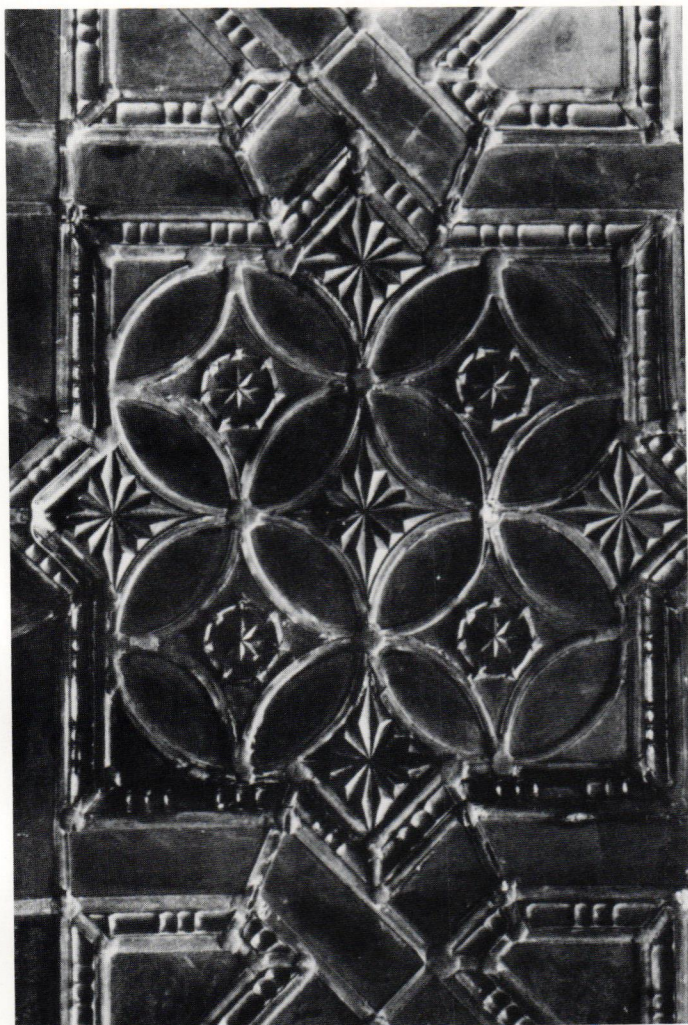
Of the guiding role of architects, Harrison provides many examples. The story of Clayton and Bell, perhaps the greatest

of High Victorian glass firms, is typical. A professional illustrator and a friend of Rossetti, J. R. Clayton first tried his hand at stained glass in 1853 under the guidance of R. C. Carpenter (a leading Gothic Revival architect). Alfred Bell, meanwhile, was working for George Gilbert Scott (another leading architect) and would design his first windows the following year—not surprisingly, for Scott. About this time Anthony Salvin (yet another leading architect) introduced Clayton to Scott, who seems to have brought him together with Bell. The result, with Scott's blessing (and future patronage), was the firm of Clayton and Bell.

The Morris firm was also, at least in the beginning, closely tied to architects. Its first windows were commissioned by the Gothic Revivalist G. F. Bodley (a pupil of Scott), and were largely designed by another Gothic Revivalist, Philip Webb (who had studied, along with Morris, under the Gothic Revival architect Street, himself a former pupil of Scott). Bodley, along with Scott and Street, continued to employ Morris, but not for long. In 1869, Bodley teamed up with a fellow Scott pupil named Thomas Garner. Now Thomas Garner had "almost certainly" been closely involved a year earlier in setting up the stained glass firm of Burlison and Grylls. From now on, Bodley and Garner began to shift their patronage from Morris to other firms, including Burlison and Grylls. This was not mere nepotism: many Gothic Revival architects began to turn from Morris as they perceived the new direction his work was taking. Either they returned to earlier favorites, such as Clayton and Bell, or they molded a new firm to their ideals. This is what Bodley did with Burlison and Grylls. And also with C. E. Kempe, perhaps the most prolific of late Victorian ecclesiastical glassmakers. Kempe had done decorative work for Bodley during the 1860s, during which time he was also learning glassmaking from Clayton and Bell (where his fellow novices included John Burlison and Thomas Grylls). By about 1866 Kempe was collaborating professionally with a practical glazier named Thomas Baillie, to whom he had very likely been introduced by Bodley.

And so it goes, again and again, as the architects wove their chains of glassmakers. But just one more example of an architect's impact, and a very different one: in 1889, the firm of Britten and Gilson developed a new kind of glass, called Prior's Early English or Slab glass, after the architect who had suggested it. This new glass, thick and coarse in texture, was "radically different from any in the history of stained glass," and it had a revolutionary impact on glass-making.

Prior's Slab Glass is particularly interesting for two reasons: first, the architect's intrusion into what one might have thought was the glassmaker's technical preserve; and second, the fact that this took place not within the milieu of the mid-



JAMES POWELL AND SONS, STAMPED QUARRY PATTERNS, ORIGINALLY IN THE CHURCH OF ST. THOMAS, REGENT STREET, LONDON, 1849. FROM HARRISON, *VICTORIAN STAINED GLASS*.

Victorian commercial firm but at the center of the Arts and Crafts movement. Earlier, to be sure, the process of design and manufacture might have been segmented between architect, artist, copyist, manufacturer. But the Arts and Crafts were supposed to reintegrate design and making into a single craft process, and Harrison points out that, compared with the High Victorian era, advanced glassmaking of the 1890s owes relatively little to architects. Yet Prior's *Slab Glass* points up the enormous weight of the architectural presence and reminds us that the Victorian craft revival was motivated at the center by architects. And if architects like Pugin had imposed on the nascent crafts a fundamentally industrial mode of production quite at variance with their own Christian socialist ideals, it was only thus that they could get what they wanted. Their vision of a glorious fusion of architecture and decoration demanded an enormous production to quite exacting standards. It could not otherwise have taken place.

This brings us to William Burges, a most inspired coordinator of artistic ensembles and artistic careers. J. M. Crook's book, *William Burges*, has a definitive air quite lacking in Harrison's. Indeed, it joins a small group of truly significant Victorian monographs—Andrew Saint's *Richard Norman Shaw* comes most readily to mind. Like Saint, Crook believes that understanding the man is essential to interpreting his work; like Shaw, Burges left masses of material by which to do it. So the biographer's task is plain: to transform the full range of materials into the liveliest possible portrait, then to condense those materials into the most compact narrative possible. These aims Crook admirably accomplishes.

In one area, perhaps, *Burges* fails to sustain comparison with *Shaw*. The authors of both works hide their erudition beneath a light and breezy style, designed to jolly the reader through the difficult bits. Saint carries it off; I am not sure that Crook always does. For one thing there is the matter of footnotes. A single sentence on page 39 contains 11 of these, the entire page has 22, the whole book 3,001. Even hardened scholars may find this tiresome.

Then there is the text itself. It burbles along happily enough, but must enthusiasm be so breathy? "The resulting integration of architecture and sculpture is masterly. The visual impact stunning." So writes Mr. Crook; inexcusably. Or again: "Perhaps it was that mesmeric performance which swung Burges in favour of the Powell/Burne-Jones combination. Anyway, at Waltham, Burne-Jones and Powell it was to be. The result was a triumph: some of the finest Pre-Raphaelite glass ever executed." Were *Cosmo* to take up the subject, we might expect prose like this. Elsewhere, well-bred familiarity becomes condescension, frequently directed at other architects, sometimes even Burges. After a very long quotation from Ruskin, Crook comments, "That was well said"—a rejoinder which might be found offensive even at a cocktail party.

I said earlier that Crook's methods were not quite conventional. This begins to appear even as Burges is being introduced—as a "peripheral Pre-Raphaelite, a Victorian architect of genius." Genius, perhaps, but no one wants to read about a peripheral person, Pre-Raphaelite or otherwise. So Crook proceeds to center him, not in the ordinary way, by placing him at the center of the reader's interest, but by audaciously designing a world around him. This is the world of the Victorian dream, a world populated by Romantic Tories, Romantic Socialists, and Romantic Artists, all dreaming of medieval art as an instrument of social salvation. As the dream vision is gradually sketched in, Burges emerges as its "most dazzling exponent"; for whereas Pugin may have conceived it, Rossetti and Burne-Jones painted it, Tennyson sung it, Ruskin and Morris philosophized about it, "only

Burges built it." Thus the peripheral Pre-Raphaelite is centered. This is a brilliant trick. I think it is forced, but it is not mere trickery. A global theory of Victorian Gothicism is suggested here, and though one may object to the oneiric interpretation of Victorian realism, one must grant that it opens new areas of interpretation.

The broad sweep of this introduction prepares us for another of Crook's unconventional methods. Unlike most architectural biographers, he presents his man synchronically, as if all of his thoughts and moods had coexisted. These mental activities are accordingly divided up participially, into sub-chapters with titles like "Talking," "Laughing," "Hoarding," and—of course—"Dreaming." The buildings similarly are presented according to style categories like "Renaissance," "Feudal," and "Fantastic," while the plates follow a typological ordering (marvelous for browsing, but hard to key with the text).

Crook's synchronic approach provides a refreshing reminder that date-order thinking is not always either necessary or productive. Yet it encourages a certain superficiality in dealing with important theoretical issues. To reduce the style question, for instance, to a battle between "those who look backwards and those who look forwards" is simplistic; to equate the mid-Victorian concept of "modern Gothic" with the 20th-century formulation of "rogue architects" is almost disingenuous; to claim that Burges borrowed the plan of Albi Cathedral from Clutton's St. Jude, Bethnal Green, is quite simply to ignore one of the most pressing theoretical issues of the 1860s, the relationship between liturgy and church plan.

A similar unwillingness to pursue an interpretation in depth mars Crook's analyses of individual buildings. Here he relies heavily on contemporary commentary and circumstantial detail, hardly at all on direct analysis. We can follow his responses to Early French overscaling from Waltham—"positively cyclopean. Punchy columns compressed like flexed muscles"; to Canterbury—"protuberant rosettes; . . . stumpy columns compressed like biceps . . . latent muscularity of Early French . . . exaggeration of genius"; to Fleet—"supporting columns . . . apparently crushed by their superincumbent burden . . . gone a little too far . . . not so much muscular as muscle-bound." Though lively, this is not enormously enlightening. Elsewhere, Crook seriously underinterprets, as when he notes the novel interlocking of triforium and clerestory elevations at Brisbane, Brighton, and Edinburgh. This idea goes back to Late Gothic architecture, but Burges carries it out in his usual Early French—a deliberate instance of the kind of historical synthesis which, it was thought, might produce a new style. An analysis of this "dodge" might therefore engage the theoretical issue of historical styles and the expres-

sion of modernity. It might also, through a consideration of the intricate layering of spatial boundaries which it permits, engage the issue of architectural space, a particularly lively issue at this time not only in English church architecture, but also in German architectural theory. Yet despite these and similar shortcomings, Crook's synchronic mosaic technique often succeeds in restoring to both buildings and theory a dimension of humanity which more purely academic forms of argumentation invariably miss.

But these issues take us away from the fusion of architecture and decoration which are our main concern. Crook claims that Burges "rivals Pugin as the greatest art-architect of the Gothic Revival," and it is in exploring this notion of the art-architect that Crook makes his greatest contribution. This is the first monograph on Victorian architecture to accord full recognition to sculpture, glass, metalwork, and furniture, and to treat them as integral to architecture. Crook shows us that, for Burges, these decorative components were not accessories but vital parts of the building: the "designing and building" of Cork Cathedral, Burges said, had been "child's play" compared with the sculptural decoration of the west front, an opinion which he effectively backed up by charging a 10 percent commission on the sculptor Nicholl's modelmaking and carving. This was double the architect's usual fee, and Burges claimed in his defense that his supervision had been unusually intense. In fact, as Crook shows, Burges always exercised the tightest control over the decorative components of his buildings, beginning with the formulation of a scheme and leading through the establishment of technical standards to meticulous design supervision and constant, rigorous criticism. No medium escaped his obsessive attentions, which sometimes extended deep into the craftsman's technical preserve; he had to control everything.

One area which Crook's research has effectively illuminated is Burges's relationships with his craftsmen. Not surprisingly, he tended to work most happily with a fairly steady team of craftsmen and artists, and in each field he had his favorites. Collaborators who failed to meet his standards were unceremoniously dropped (even on one occasion the painter Millais); those who satisfied him saw their careers vigorously promoted (like Henry Holiday), but in return they had to work within the most narrowly prescribed limits. Holiday, for example, having been maneuvered into Worcester College to replace Millais, attempted to lighten the architect's color scheme and was severely reprimanded. Burges, he complained, "says I have no right to meddle with his decoration," while Burges, for his part, called Holiday's interference "a most monstrous and unheard-of thing." No Ruskinian craftsman here, carving his grotesques and his crude but manly string-courses. On the contrary, there is a hidden irony in

of industrious writers and artists who would do any job as well as the constraints allowed, but would do it somehow. Pugin had not the luxury to turn down jobs simply because the constraints set a lower limit than his ability; he had not the luxury of Burges's belief that he would never have to produce less than his best. He knew that he would have to struggle to narrow the gap between the ideal and the achievable, or risk achieving nothing. So he worked constantly at two levels, the visionary and the practical. The latter could never measure up to the former, and he died believing (quite wrongly) that he had betrayed it—a bitter disappointment from which Burges was saved through partaking in the double legacy of Pugin's very great and real successes, and Alfred Burges's money.

It was indeed a double legacy which Burges inherited. On his fourteenth birthday, his father gave him a copy of *Contrasts*, and he rapidly became an ardent Puginian. Pugin was certainly the greatest influence in his formation as an art-architect, and long after his work had ceased to look anything like Pugin's, significant parallels remained. Like Pugin, Burges was master of an immense historical repertory; as with Pugin, it was this erudition, coupled with a remarkable mimetic facility, which allowed the creative font to flow freely and rapidly. Burges was also, as one contemporary remarked, "one of the most rapid and brilliant draughtsmen" of his age—an accolade which brings to mind not only Pugin's beautiful and effortless scrawls, but also tales of that other prolifically inventive Goth, George Edmund Street, rapidly drawing out his ornaments at full-scale, and free-hand. For Burges, as for Street and Pugin, this natural talent was an essential ingredient of art-architecture, the necessary complement to an encyclopedic knowledge of history. Without it, the architect simply could not have produced the quantity, quality, and diversity of design required for art-architecture: in short, the fusion of architecture and design would not have taken place.

After Pugin and the elder Burges came Edward Blore, the Pre-Raphaelites, and finally Sir Matthew Digby Wyatt, who hired Burges as an "improver" in 1849. At this time, Wyatt was—alongside Owen Jones and Henry Cole—the driving force behind Prince Albert's official campaign to reform the industrial arts. This campaign was rapidly leading not only to the Great Exhibition of 1851, but also to the South Kensington Museum, later renamed the Victoria and Albert. It represented therefore the most viable alternative to Pugin's vision of a craft revival, and the importance of Burges's contact with Wyatt at this time cannot be underestimated. As Crook notes, it not only made Burges the most daringly eclectic of "Gothicists," but also significantly shaped his lifelong dedication to the reform of the applied arts.

The Wyatt-Burges connection deserves further investigation as a notable link between England's two great applied-art crusades, the Puginian and Kensingtonian. The former is gradually emerging from obscurity; the latter is practically a lost continent of art—John Physick's *Victoria and Albert Museum* restores its outlines to us. Based on a meticulous study of unpublished documents and drawings, it sets out the history of this complex building in a leisurely, yet lucid way. Its almost 400 illustrations include sketches and cartoons, decorative works of all kinds, fascinating early photographs, and architectural schemes covering the building's entire history (but curiously no adequate plan of the museum as it now exists). It leaves a good deal of interpretive work unattempted. But those who enjoy a good narrative will read it with pleasure, and armchair statisticians will revel in its facts and figures—which include not only the obvious (the price of an iron railing, a cartoon, or a length of brick wall), but also the not-so-obvious (the price of a jugged hare or a pickle). But most of all, those whose interest is the applied arts will find nourishment in the rich crop of rediscovered talents, and the insights into the workings of the century's greatest sustained effort at architectural decoration.

What most people think of as the "V&A" is only the last stage of its construction, the massive range of buildings along Cromwell Road, designed by Aston Webb following a competition in 1891. Physick tells this episode well, but the meat of his book concerns the courts and corridors which lurk behind the great façades. These arose indirectly out of the decision by a Parliamentary committee in 1839 to establish a School of Design. The school was intended to raise the national standards of design, but by 1849 it was in disarray, and Henry Cole was brought in to turn it around: within a decade, the South Kensington Museum was a thriving institution with its first permanent building.

Thereby hangs a tale. In 1855, Prince Albert commissioned the German architect, museum expert, and decorative arts theorist Gottfried Semper to prepare a building scheme. Yet at the same time the prince was negotiating for an "iron house," which in fact was built. A gaunt series of sheds, roofed in glass and sheathed in corrugated metal, the result reminded the critics of a "threefold monster boiler" and was accordingly dubbed the Brompton Boilers. How could crusader Cole have allowed his applied-art principles to go forth in such an uninspiring building? Physick provides the answer. The whole episode took place while Cole was away in Paris: he returned (or so he claimed) to find the columns already fixed.

The problem with the Boilers, from a South Kensington point of view, was not that they were built of iron and glass. Quite the contrary, a good deal of study was devoted over the

next few years to ferrovitreous architecture, and a counterproposal to the Boilers was soon made in the form of two vast Courts designed by Francis Fowke. Unlike the Boilers, these were strongly "architectural" in their overall configuration; engineering niceties did not so obviously shape their vaults and trusses. At the same time, their ferrous forms carried on an intricate dialogue with the elements of classical grammar. In doing so, they could be seen to engage artistic issues of craftsmanship and design, and thereby to rise above mere utility. Finally, the iron architecture of the South Court became a framework for the kind of applied decoration for which South Kensington was becoming known. Along with the Ceramic Staircase, the Grill Room, and the brick and terra cotta façade of Fowke's Lecture Theater wing, the great South Court became a prime exhibit in the Museum's collection of applied arts.

Little of this work is Gothic in style, and that, of course, marks one difference between the world of South Kensington and the Gothic world described by Harrison and Crook. But it seems to me that the more significant difference lies in the way South Kensington was put together, and, most of all, in the working relationship between architects and designers. Here, Physick is revelatory; though in his quietly understated narrative he declines to draw conclusions, the data are all there for cumulation and comparison with Harrison's and Crook's. What we find, looking at South Kensington from a safe distance, is a swarming creativity as fecund as anything on the Gothic side, but vastly different in its makeup and structure. For one thing, we find a higher percentage of nationally recognized artists (including Leighton and Watts), and these artists (and their pupils) tended to work under the direction of administrators, not architects. The administrators themselves, men like Henry Cole, operated in the space between the artists and their ultimate patrons, the British government—a space which hardly existed for Pugin, Burges, or Butterfield. The administrators facilitated the artists' work, but they also shaped it through numerous strategies of interference. And finally, at the other end of the scale, were the (presumably) eager flocks of female art students, and the (perhaps less eager) gangs of convicts, all turning out mosaics and needlepoint by the yard. These teams, like the artists, were under the control not of an architect, but of a fluid association of artists and administrators.

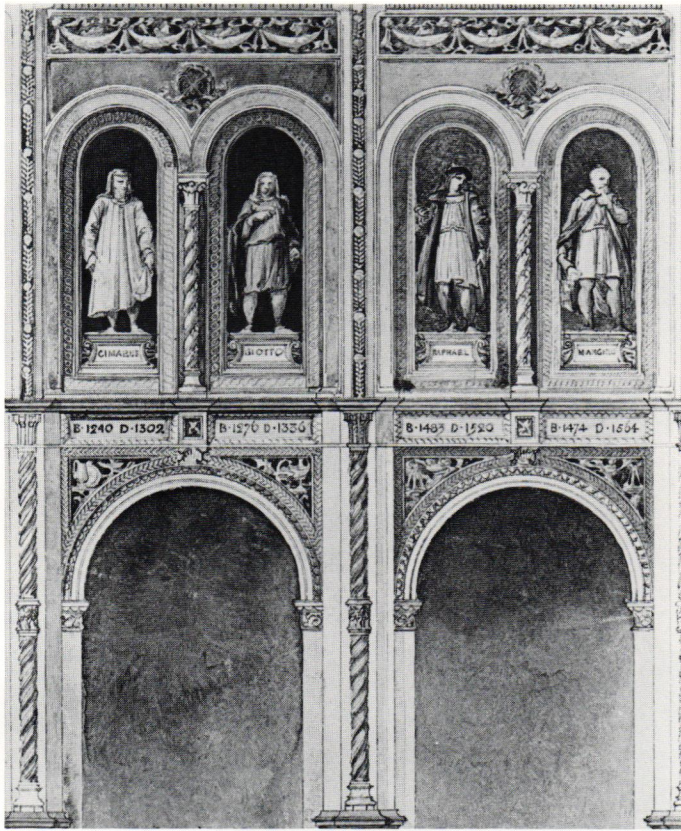
Where in all this were the architects? That is the crux of the matter. Fowke himself was a Royal Engineer. His successor, Henry Scott, who designed the Science Schools, was a Major General. Neither was an architect by profession. Nor did they work in the lordly way of architects, at least not as Burges understood it. They never had the chance to plan their work from beginning to end, to envision their *magnum opus* in its

final perfection; what master plans they did produce invariably proved futile. They found themselves right from the beginning in a fluid situation—a team effort which sometimes resembled a government bureaucracy and sometimes a revolutionary cadre. Under Cole's direction, the South Kensington team wielded remarkable political clout (indeed this must be one of the great stories of getting things done), but he and his designers nevertheless had to push for what was possible within existing situations which were always changing. This meant that the building grew bit by bit, without ever approaching a definitive form.

Creative autonomy was thus severely restricted for Cole. For his designers, the dynamics of the team restricted it even further. Fowke had to be a team man, able to function creatively under enormous pressure from above and from below. He could not play the autocratic architect. At South Kensington, as nowhere in the Gothic Revival, the long process of planning, design, and embellishment became a truly (though far from smoothly) collaborative venture. And if it were not for the historical accident that the names of so many of its designers have been preserved, the Museum might well stand as the century's great monument to the ideal of "anonymous" art.

There is about the entire South Kensington experience a refreshing sense that "more is better." Not that quality was disregarded, but good ideas were encouraged without too much soul-searching, because it was better to get something done than nothing. Burges's art was also chaotic in its fertility, but there was always something refined and essentially private about it; South Kensington was quintessentially public, a difference which is nowhere more strikingly evident than in its iconography.

South Kensington overflowed with iconography. It poured off walls, windows, ceilings, doors, floors, pediments, columns, even the grill "for the broiling of chops and steaks"; Bell Scott actually invented a form of stained glass which allowed him to spin out subject matter indefinitely without darkening the room. But how different were South Kensington's iconographic schemes from the recondite imagery of Burges! Here we have the Seasons, the Times of Day, the Arts, Artists, Politicians, Muses, Intellectual Pursuits, Peace, Productivity, and Pantheons—above all, Pantheons and Parnassuses—all eminently banal and very repetitious. I do not think these qualities detract from the interest and beauty of these interiors, but we need to ponder what it means to surround oneself with such messages, and to go to such great trouble and expense to do so. This is a vital question for the study of the crafts revival, and also for modern culture in general. The avant-garde interpretation of culture has always maintained that such stereotypically traditional symbolism



GODFREY SKYES, DESIGN FOR DECORATION OF THE SOUTH COURT, V&A. FROM PHYSICK, *THE VICTORIA AND ALBERT MUSEUM*.

was already moribund, empty. But such moribund and hollow symbols have proven enormously durable, and to a large extent we have them still, as a glance at such popular corporate phenomena as EPCOT Center will demonstrate.

There came finally a time when the South Kensington engine ran out of steam. Fowke died in 1865 (aged 42), Godfrey Sykes in 1866 (aged 41). Henry Cole retired in 1873; General Scott was dismissed in 1883. Just as damaging as attrition, though, was the threat posed by the appointment of Acton Smee Ayrton to the Office of Works in 1868. Ayrton was a friend to the public purse and an enemy to public building. The museum accordingly entered into a period of relative dormancy which ended only with the competition of 1891 and the erection of Webb's buildings.

By then the old South Kensington spirit had gone. As Physick succinctly remarks, "Decoration in the style that Henry Cole had sponsored was no longer in fashion." No longer would stained glass windows and ceramic columns be eagerly acquired and displayed. No longer would the museum be its own most absorbing exhibit. Instead it would become a mere background for its exhibits, a neutral container for applied arts stripped of their application. This attitude would prove fatal to the crafts, and also to iconography, for a fear of garrulity had replaced the mid-Victorian urge to com-

municate. In 1901, Webb asked the firm of Kiespeker to match one of the existing mosaic panels of the Lecture Theater range. Only then, "looking more closely," did he discover that the processions of figures were "apparently those engaged at that time in the management of the museum." As a duplicate panel would be somewhat inappropriate, a new subject would have to be thought up. This was eventually done, but can one imagine such iconographic negligence 30 years earlier? Or such a cutting lack of interest in the museum's own life?

Yet both traits were entirely characteristic of the new era. There was, it is true, some new iconography, but the schemes described by Physick seem attenuated and listless compared to those of the Cole period. And though exceedingly nationalistic, the new iconography was clearly very uncertain of the modern British achievement in architecture and design. Counting Physick's lists, we find that out of ten English painters represented on the façade, fully five (or 50 percent) are 19th century; out of six sculptors, three (again 50 percent). But out of six architects only one is modern (Barry), and of six craftsmen again only one (Morris). What a change from the optimistic pride of the Cole era! No wonder Webb was not much interested in his predecessors' achievements.

The new direction became even clearer after the opening of Webb's building. Cecil Smith, the director, believed that museum rooms should be "dignified, harmonious, and self-effacing." Quite consistently, he therefore declined Frank Brangwyn's offer of free mural decorations for the octagon hall; murals, he felt, would merely "weary" the visitor (imagine!). But the worst was yet to come. In his pursuit of the "self-effacing" museum, Smith attacked the ceramic columns, mosaics, and stained glass of Fowke and his colleagues. He saw no reason not to disregard a mosaic memorial to Henry Cole, and he even smashed *disjecta membra* rather than allow them to enter the collections of other museums; to Smith, they had come to seem not merely distracting but embarrassing. The destruction did not go unopposed. Somehow, a great deal of the original South Kensington managed to escape the onslaught—after all, there was so much to begin with—and though more has vanished over the years, the V&A still possesses treasures awaiting discovery or restoration. The current administration seems committed to the gradual reclamation of old South Kensington: Physick's book makes us eagerly await the results.

Victorian Stained Glass, Martin Harrison, Barrie & Jenkins, 1980, 192 pp., illus., \$85.00.

William Burges and the High Victorian Dream, J. Mordaunt Crook, Chicago, 1981, 454 pp., illus., \$55.00.

The Victoria and Albert Museum: The History of its Building, John Physick, Salem House Ltd., 1983, 304 pp., illus., \$45.00.

Carol Mancke:
A JAPANESE TOUCH
FOR YOUR HOME

KOJI YAGI

JAPANESE
RESIDENCES AND
GARDENS

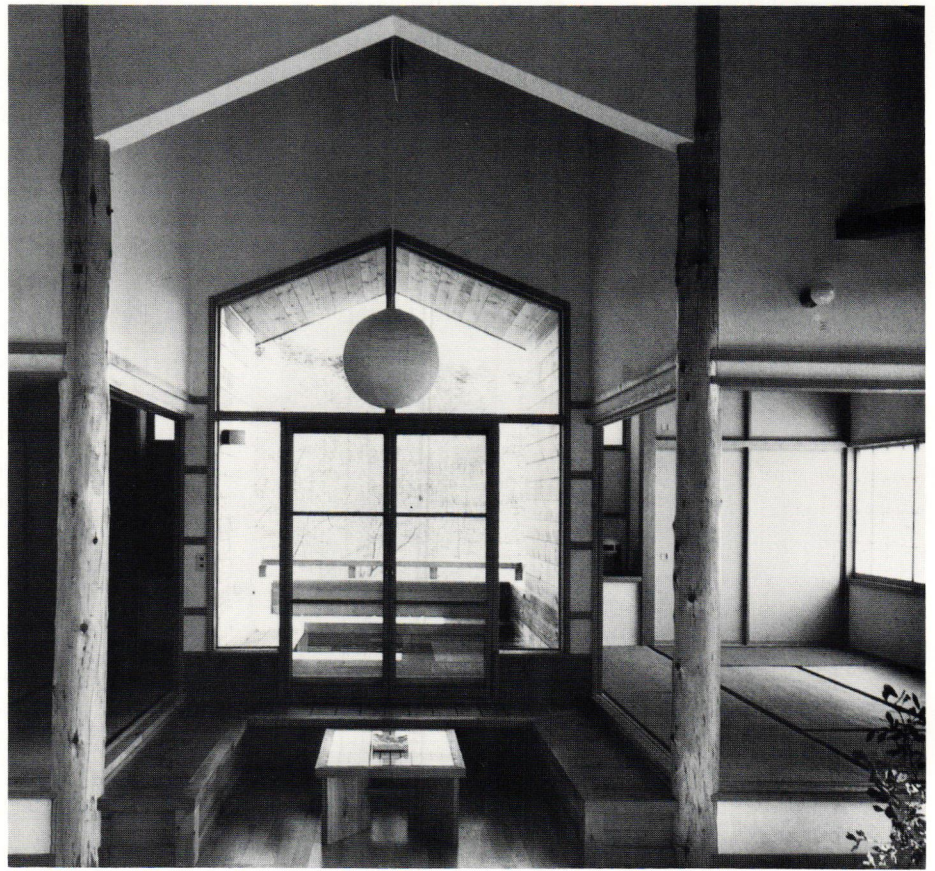
MICHIO FUJIOKA

"Japanese" has become a catchword for successful sales for publications of all sorts, from business management to architecture and the arts. Television and the popular press have made Japan more accessible, but the opportunities for further exploration remain limited and often prohibitively expensive.

These two books are from a new genre of Japanese architectural publications, written and published by Japanese for the American market. They are full of stunning color photographs, and at first glance seem tailor-made to fill the gap between the popular magazine articles and the expensive coffee table books. They hint at the wealth that lies behind the screen of language and cultural differences, and promise a taste of it at a palatable price.

Koji Yagi's book, *A Japanese Touch for Your Home*, is by far the more informative and interesting. It has two loosely integrated parts, the first a collection of color photographs of interiors of some of the best contemporary traditional homes in Japan. The photos are grouped by architectural element or device, such as the veranda, screening devices, tatami mats, and lighting techniques. The topics are well chosen for their role in the creation of the very special spatial and material character of the traditional Japanese home.

The second part, the text, describes and explains each element or device in the context of how the home is used in Japan today. It is further illustrated by



CABIN IN THE MOUNTAINS

numerous drawings and black-and-white photographs. The two parts are interwoven, making a somewhat disjointed book, but one chock-full of information and evocative images.

Although a short section at the end includes four "projects," this is not really the how-to book promised by the title. It is less about how to integrate a bit of Japan into your home than about what traditional Japanese homes are like. The Japanese title, *Nihon no Sumai* (*The Japanese Home*), makes this clear. If the book has any real problem it is that the language of the text and captions suggests that the ideas in these images might be brought into your home, but the images themselves show interiors that could hardly be achieved with new wallpaper or a shoji screen. They are the interiors of an entirely

different building tradition, and the book gives not a clue as to how the spatial and material qualities illustrated here could be achieved with common American building practice.

This is neither a good how-to book, nor by any means a definitive guide to the design and construction of the Japanese home. It does, however, as the author hopes, "succeed in giving . . . a better idea of how we Japanese live at home."

Japanese Residences and Gardens: A Tradition of Integration, by Michio Fujioka, is less informative. One of a series published by Kodansha on the arts of Japan, it consists of 22 exquisite full- and two-page color photographs and a 16-page essay. The essay covers six "residences," describing some of the relevant historical facts as well as the physical

configurations. The "residences" include the Rinshunkaku Daimyo's villa in Yokohama, and the Gosho and Sento Gosho Imperial Palaces, the Katsura and Shugakuin Detached Imperial Villas, the Ninomaru Shogunal Palace, and the Sumiya, an Edo period pleasure house, all in Kyoto. At least one view of each can be found among the color plates, and the text is further illustrated by black-and-white photos and drawings.

None of these really represent the Japanese residence per se, nor does the essay deal with the specific relationship of residence to garden. It does begin to address a topic that fascinates many designers, the history of the changing physical and conceptual relationship between building and garden in Japanese architecture. But somehow neither the flow of history nor the interesting particulars of the different periods comes through.

This is due, in part, to the lack of representative examples from all periods. Five of the six building and garden complexes date from the Edo period (1600-1867). The Gosho Imperial Palace is made to sum up everything until the 17th century. Some important and interesting influences, particularly that of Buddhist philosophy and teaching methods, and tea practice and thought, are neglected as a result. Still, this book has the virtues of stunning photographs and a relatively low price.

A Japanese Touch for Your Home, Koji Yagi, Kodansha (dist. Harper & Row), 1982, 84 pp., illus., \$15.95.

Japanese Residences and Gardens: A Tradition of Integration, Michio Fujioka, Kodansha (dist. Harper & Row), 48 pp., illus., \$18.95.



STONE PATH AND PALANQUIN ENTRY,
KATSURA DETACHED PALACE

Kenneth Frampton:

THE EDUCATION OF A GARDENER

RUSSELL PAGE

In the world of gardening Russell Page is an epic name. The outsider may hear of him first as an urbane and witty raconteur, then little by little discover that he is a master gardener of international fame. Page is to the art of gardening what Vionet was once to *haute couture*: a professional whose work is of such classic quality as to be immune to the vulgarities of the marketplace. One thinks of him as one who has been privileged to work for the latter-day bourgeois class before its values became fused with those of admass culture.

Page is a master with much to teach any designer, irrespective of *métier*. Two quotes from his 1983 preface to this second edition of *The Education of a Gardener* surely establish the relevance of his sensibility:

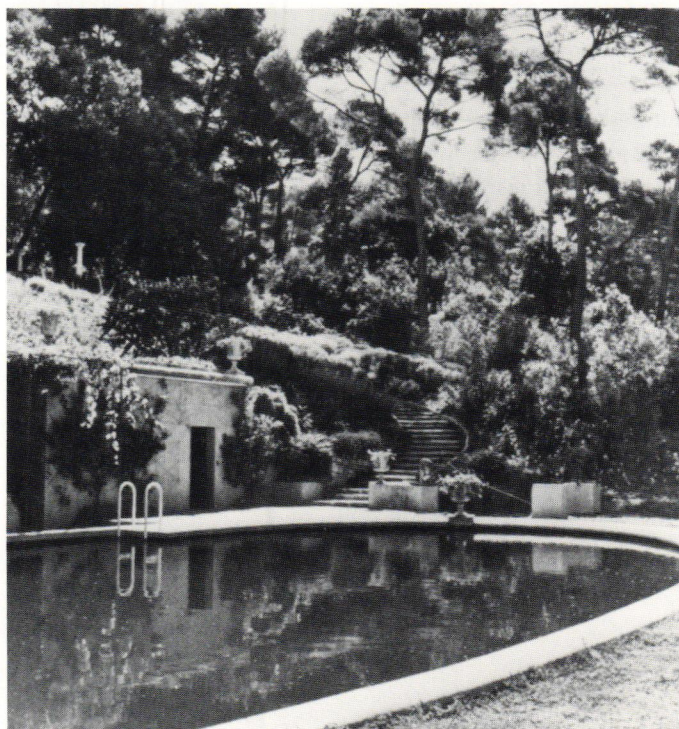
My understanding is that every object emanates—sends out vibrations beyond its physical body which are specific to itself. These vibrations vary with the nature of the object, the materials it is made of, its colour, its textures and its form. . . . the material and texture of marble differ from those of sandstone or granite, and like the shape and colour of flower and fruit these dictate the speed and spread of the emanations of each particular object and thus the interplay between objects.

I once visited a villa and its garden in Umbria, not far from Assisi. It had formerly been a monastery and there seemed nothing special about it to account for its particularly agreeable and harmonious atmosphere. It had a quite ordinary kitchen garden divided into the classical four quarters by paths. Did the sense of harmony I felt perhaps derive from the fact that under the flagstone paths were channels of running water?

Taken together these suggest a mystical frame of mind, but Page, despite his sympathy for Sufism and Zen, is as much concerned with physical presence as with what might lie behind it. After fifty years of continuous practice in France,

Belgium, Italy, Switzerland, Spain, Egypt, Iran, and the United States, he is nothing if not a man of action. Yet he writes lucidly, or rather he talks eloquently, since the words literally spill onto the page from an active and loquacious mind. Anecdote, cultural reflection, and hard fact succeed each other and blend as the mind races on, to impart, with total recall, the fruits of a half-century's experience.

In Page we see the last of a dying species, the true amateur in the original sense—one who does his work for the love of it. We feel this perhaps most intensely when he describes the early experiences that shaped his life and work. Under his laconic tone one finds not only passion, mixed with personal



POOLSIDE NEAR CANNES, FRANCE. DESIGNED BY RUSSELL PAGE AND JACQUES REGNAULT.

nostalgia, but also a vigorous determination to keep his hand on the fulcrum of the future. He writes of the south of France:

I first came to the Mediterranean in 1928, waking up in the train early on an April morning to see King René's castle at Tarascon, the rushing waters of the Rhone, and the shimmering gold-greens of the poplar trees. . . . I stayed there a month greedily absorbing the reality of the Mediterranean scene and seeing and touching plants I had known only through my reading. I used to walk to Villefranche and Eze, and around Cap Ferrat, once or twice taking the tramway which ran along the coast road from Nice to Montecarlo. In those days the Riviera was still mainly a winter resort. People installed themselves in their villas for three months and Cap Ferrat, like Cannes, was mainly colonised by the garden-loving English. . . .

When I went back to garden on the Riviera in 1947 all this had changed. Restrictions had eliminated the English colony, their villas were either bombed or deserted or had been bought by the French, the Belgians or the Swiss. The South of France is now a summer resort and new gardens must be mainly designed for summer. This makes gardening an exercise in prolongation.

Page's "education" hardly qualifies as a textbook in the traditional sense, which is what one would expect from a figure with such a distaste for the academy and all things academic. But it is not quite an autobiography either; so in the end we are forced to conclude that its genre is idiosyncratic and unique. The first part treats ostensibly of considerations of style, composition, and siting, culminating in four chapters that deal with trees, shrubs, flowers, and water in almost Aristotelian terms. This section is arranged somewhat misleadingly to imply the intent of a classic treatise, and indeed the ironic Vitruvian overtones of the titles are hard to miss. In the second part Page's penchant for instruction by aphorism, anecdote, and reminiscence gains the upper hand, and the last hundred pages is virtually a memoir.

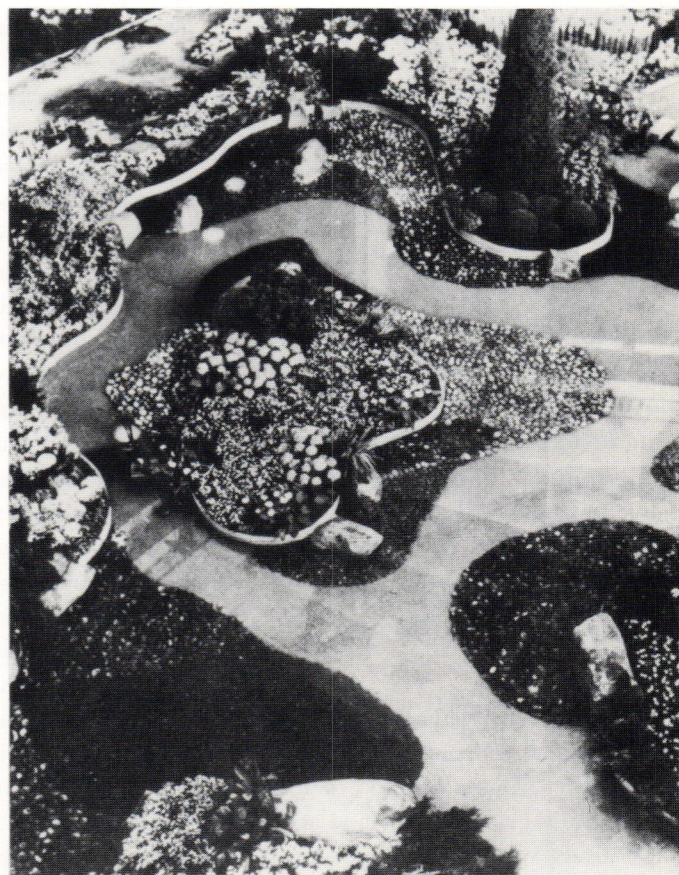
The high literate quality of this work has unfortunately encouraged the publisher to take a complacent attitude toward illustration. Page's elaborate descriptions are hardly supported by black-and-white pictures that are both fragmentary and of poor quality; not to mention the total lack of plans. We would have welcomed, for example, a colored aerial photograph of the house by J. F. Blondel in its garden near Geneva, particularly when we learn that it was built from *meulasse*, a green sandstone dredged from the bottom of Lake Geneva. Page's reconstruction of this garden was evidently one of his most pleasurable commissions, and yet nowhere in the book is it illustrated adequately.

In the last analysis Page's greatest strength lies in his capacity to read a landscape and decide, with Zen-like incisiveness, how to develop it most advantageously. This, and his ability to pursue a simple and judicious intention to the end, is indubitably the greatest lesson he has to convey, both to landscape architects and those in related disciplines.

The indisputable authority of the simple idea is perhaps most authoritative in Page's handling of water. He remarks that "water which runs fast and uninterruptedly through and out of a garden may seem to drain away the garden's character." On the various means for intensifying the presence of water in pools, he goes on to observe:

One can sometimes even contrive to have a paved sitting place below the water. I first noticed this in a 16th-century room in the old palace at Cintra, where a rectangular pool intended for swans lies immediately outside the windows and is higher than the floor level inside.

Except for a few large-scale public commissions—the Festival of Britain Pleasure Gardens, the French Florales of



LANDSCAPING FOR NERVY'S PALAIS DE LA DÉFENSE EXHIBITION HALL IN PARIS, 1959.

1959 (one of his rare “modern” layouts)—Page has worked mostly for the super-rich, however modest their *pied-à-terres*. This makes his achievement seem somewhat remote, and the way he has chosen to distance himself from modern culture adds to this detachment. Although by no means unsympathetic to the modern—the paintings of Braque, or the gardens of Burle Marx—he has never conceived of himself as being committed to any kind of avant-garde genre. In this sense he is the grand eclectic, inflecting his style from a wide historical repertoire. And yet, though he modestly insists on calling himself a gardener, he stands with Barragán, Burle Marx, Halprin, Jekyll, Jellicoe, and Tunnard as one of the few great

landscape architects of our era. Page’s characteristic skepticism and reserve surely account in large part for his rather mysterious life and career. It would also explain his realistic modesty, and his tendency to think of himself not as a creator *de novo*, but rather as one who augments and develops the anonymous legacy of a garden as it is laid into the earth and develops over time. Given a marginally sympathetic context, would we not do well as architects to emulate his approach?

The Education of a Gardener, Russell Page, Random House, 1983, 382 pp., illus., \$19.95.

Martha Ondras:

FREDERICK LAW OLMSTED AND THE BOSTON PARK SYSTEM

CYNTHIA ZAITZEVSKY

...with regard to the protection of the good will capital, nothing else compares in importance to us with the Boston work, meaning the Metropolitan equally with the city work. The two together will be the most important work of our profession now in hand anywhere in the world. They will be more important historically; more important educationally, and, well done, as they may be, will, before the end of your probable lives, have done more than any other now in hand to build up the profession.

Thus wrote Frederick Law Olmsted, Sr. (never a man to unbend) to his partners in Brookline, Massachusetts, in 1893. Thirty-five years earlier he and architect Calvert Vaux had triumphed with their innovative Central Park design; but in Boston Olmsted came closest to

his ideal of a major city organized around and shaped by a system of parks. Over almost two decades of more or less continuous activity, the firm of Olmsted, Olmsted and Eliot, operating from Olmsted’s Brookline home, designed and supervised the reshaping of over 2,000 acres of open land in greater Boston. Five major municipal parks were created, each distinct in its physical character, design approach, and social purpose. They were connected by miles of landscaped parkway, an “emerald necklace” that extended from the inner city to the areas of new suburban development. The parks were variously designed to provide poetic rural solitude, festive social gatherings, play and exercise, and fresh air. Imaginative playgrounds and neighborhood parks were installed in almost every section of the city. And a wider metropolitan park system was initiated to extend the municipal “emerald necklace” outward in anticipation of further growth.

Cynthia Zaitzevsky’s timely, handsome and authoritative book provides the first detailed description of the Olmsted firm’s “Boston work,” and demonstrates with a wealth of archival material the extraordinary originality and vitality of Olmsted’s design solu-

tions, as well as the popular success of his parks in their heyday. Olmsted’s view of the purposes of parks was broad, and his firm’s design method flexible; he allowed for considerable improvisation in the field, based on the initial sketch plan and an encounter with the raw landscape. Since he rarely repeated himself, this close study of his design process for each of Boston’s parks will be enlightening and entertaining even for readers acquainted with his better-known works and his writings.

Zaitzevsky has made excellent use of primary materials, including city records, Olmsted’s correspondence, the graphic archives of the firm, and conversations with former colleagues. She quotes judiciously from earlier definitive works such as Laura Wood Roper’s *FLO: A Biography of Frederick Law Olmsted* (Johns Hopkins, 1974), and Walter Muir Whitehill’s *Topographical History of Boston* (Harvard, 1959). Photographs and drawings, many exceptionally lovely and evocative of the era, are used to re-create the parks and playgrounds as they were conceived, executed, and enjoyed.

Olmsted and his collaborators come through as bold illusionists and unabashed social engineers, responding



WARD'S POND LOOKING WEST TOWARD
BROOKLINE, 1904

to each new opportunity with typical Victorian self-confidence. A striking example is Franklin Park, a "country park" designed to give the city dweller the restorative illusion of pastoral solitude. It is generally ranked with Central Park and Brooklyn's Prospect Park as an Olmsted masterpiece. To create it, Olmsted worked as a sculptor on a grand scale, simplifying and abstracting from the rolling Massachusetts terrain to form idealized hillsides and dales that screen out the surrounding city and draw the eye to apparently limitless vistas of woods and hills. Despite gross neglect and encroachment by an elaborate zoo, the essential pastoral experience of Franklin Park remains and still "works" on the viewer.

In the Back Bay Fens and later Muddy River improvement, Olmsted used an elaborate and innovative hydraulic engineering scheme to drain a noxious backwater, and installed in its place a "wild" marsh, leading to a series of naturalistic ponds—an unpark-like linear park in the middle of a densely settled area. Olmsted and Eliot's immensely popular Charlesbank, an open-air exercise park for the nearby tenement neighborhoods of Charlestown and West Boston, transformed a rundown warehouse area into

a half-mile waterfront promenade. Free outdoor gymnasiums for men and women offered trained instructors, free physical therapy, running tracks, and a 19th-century version of the Nautilus machine. A children's play lawn and kindergarten with free day care completed the social experiment, which in its heyday averaged 840 attendees daily at the women's gymnasium alone. A hillside of boulder terraces was arranged to spill down to a city beach in the crowded North End, a long curving promenade opened into a pleasure bay in South Boston, and a plan to reforest the barren harbor islands was proposed.

Zaitzevsky does a good job of setting Olmsted and his Boston work in context. She summarizes previously published accounts of his career—from farmer and magazine editor to designer and supervisor of Central Park—and identifies the primary influences on his

style and theory. In particular she mentions the vernacular English landscape, through which he travelled several times; 18th-century landscape and painting theories, especially those of Capability Brown; and Olmsted's contemporary John Paxton, designer of the London "people's garden," Birkenhead Park, where the democratic enjoyment of open space by crowds of all classes so impressed Olmsted.

Her chapter on Boston's parks and park movement prior to Olmsted turns up some remarkable predecessors. Olmsted, for all his originality and unique position in American landscape architecture, had an ability to synthesize ideas and collaborate that was clearly part of his genius. Although he wrote that "A good Engineer is nearly always impatient of the indefiniteness, unlimitedness and mystery which is the soul of landscape," he worked closely with engineers on problems of earth-



F. L. OLMSTED, GENERAL PLAN OF FRANKLIN PARK, 1885

moving, drainage, and site construction. He collaborated with Charles Sprague Sargent, a Brookline Park commissioner and gentleman gardener, to create the naturalistic Arnold Arboretum on Sargent's family estate. He worked with such propagandists as Mariana Griswold van Rensselaer, frequent writer on the new profession of landscape architecture, and with an atelier of apprentices and partners. The most celebrated, of course, was Charles Eliot, the partner responsible for the metropolitan and Cambridge parks, and founder of the statewide Trustees for Public Reservations.

Some of Olmsted's best schemes were compromised before they were built, and eventually many of his parks were destroyed, altered, or allowed to decay. During the Progressive era, organized "schoolboy" athletics replaced the more leisurely, unstructured recreation for which Olmsted designed. Later, the automobile, the middle class shift to suburbia, and Modern Movement-style urban renewal made older city neighborhoods and their pedestrian amenities seem expendable. Still, many of the Boston projects have survived in salvageable form. Now that city living is fashionable again, Olmsted, whose parks adorn so many brownstone and triple-decker neighborhoods, is also back in favor. However, his aims and the nature of his accomplishment are still poorly understood. By explicating Olmsted's Boston works individually and as a system, Zaitzevsky makes a valuable contribution to an intelligent restoration movement. A sequel on the metropolitan parks and the legacy of his colleague Charles Eliot would also be welcome.

Frederick Law Olmsted and the Boston Park System, Cynthia Zaitzevsky, Harvard, 1982, 256 pp., illus., \$30.00.

Debra Mitchell:

THE BUILDING SITE

JOHN M. ROBERTS

The Building Site: Planning and Practice is a text/reference meant for a professional procedures course on the preparation of site contract documents. Although heavily weighted toward site development implementation, its main objective is to examine the legal, technical, and procedural relationships between physical design professionals.

The seven chapters are organized to guide the reader through the complete construction document phase. Early chapters deal with the totality of the working drawing phase, outlining drawing standards and contractual relationships. The later chapters deal with specific elements of the contract documents: construction plan, horizontal control and dimensions, earthwork, and plantings.

Each chapter covers all aspects of its designated topic thoroughly. The chapter on plantings, for instance, discusses drawing conventions, details, contractual situations, installation techniques, specifications, and topsoil criteria, in that order. Each chapter closes with a list of selected readings for further study. At the end of the book, a handy index completes the referencing system.

Illustrations are provided throughout, and highlight basic concepts and graphic techniques. Although not highly refined, they generally support the text. The examples tend to the residential/small commercial scale, with the notable exception of 12 reduced working drawing sheets of a city plaza.

Site development implementation is a complex topic with few text/reference books. The subjects combined in this book have usually been treated separately in such specialized texts as Theo-

dore D. Walker's *Site Design and Construction Detailing* (PDA, 1978) or the American Society of Landscape Architects' *Handbook of Professional Practice*. The result of the attempt to combine them is a book which is neither fish nor fowl. It is not detailed enough for a single source book, nor simply organized enough to demystify complex relationships at the student level.

Although it misses its mark, this book does fill a certain void. Few, if any, books discuss the contract document phase as a whole. This will be most valuable to academics seeking a single text, to be supplemented by subject-specific references. Students will find the book a handy reference as they enter the profession and move from theory to reality—at which time the complex "procedural interrelationships and legal tenets between physical design professionals" will become truly apparent.

The Building Site: Planning and Practice, John M. Roberts, Wiley, 1983, 186 pp., illus., \$24.95.

Zeynep Çelik:

TWO ISLAMIC CITIES: RABAT AND ISTANBUL

The growing interest in non-Western and vernacular architecture over the last 20 years has been reflected in an increasing number of publications on Islamic cities. In the early sixties the University of Oklahoma Press began a series written by eminent authorities and aimed at the popular audience: *Fez* (R. Le Tourneau, 1961), *Istanbul* (B. Lewis, 1963), *Damascus* (N. A. Zia-deh, 1964), and *Bukhara* (R. N. Frye, 1965). Among the more scholarly works that followed, *Middle Eastern Cities* (I. Lapidus, ed., 1969) and *The Islamic City* (A. H. Hourani and S. M. Stern, eds., 1970) had an important place.

But, except for a few studies of the social, physical, and political processes in selected cities, there were only a handful of detailed monographs. *Rabat: Urban Apartheid in Morocco*, and *The Politics of Dependency: Urban Reform in Istanbul*, are important contributions to this still scanty literature.

Janet Abu-Lughod's *Rabat* reflects many years of meticulous research, a substantial background in urban history and sociology, and a strong political viewpoint. The striking and controversial subtitle, "urban apartheid," is a deliberate statement, made in the "full appreciation of how offensive it sounds." The term, so inseparable from the repugnant legal system of South Africa, is used to show that French colonial policies, though never spelled out in law, brought a strict racial segre-

gation to Moroccan cities. According to Abu-Lughod's thesis, the social cleavages created under the French Protectorate were transformed into class segregation in the contemporary period.

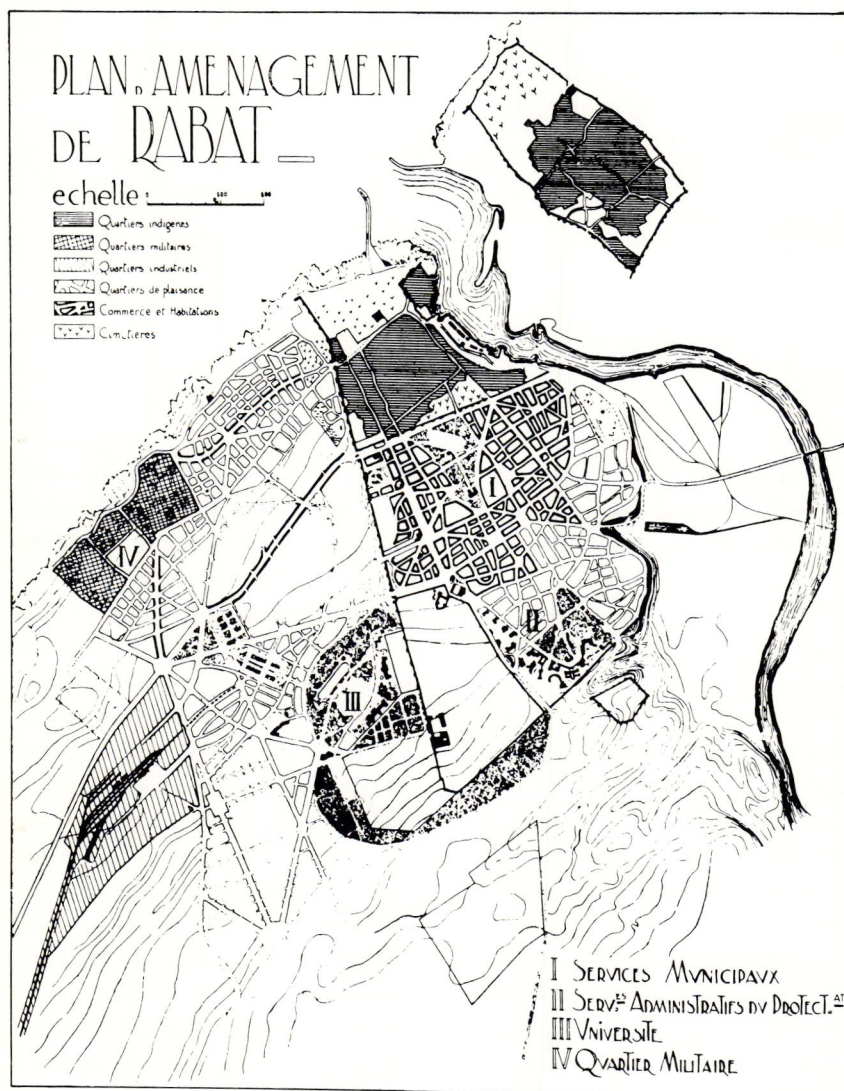
She begins with a thorough historical survey of Rabat, in the general framework of urbanization in North Africa, and in reference to changing economic conditions and class structures. A very useful chart compares the development of Tunis, Cairo, Rabat, and Algiers from pre-Roman times to the 1900s.

Though the Moroccan cities experienced substantial rebuilding from the mid-19th century on, as a result of the inroads of capitalism, the transformation that planted the seeds of apartheid came under the French Protectorate in 1912. Its chief authors in Rabat were Louis Hubert Lyautet, the *Résident Général*, and his Beaux-Arts trained architect-planner, Henri Prost. These men, who aimed to conserve "beauty as well as everything which is solid in the traditions of the country," chose to leave the *medinas* untouched in order to preserve their "beauty." For Frenchmen, however, they created vast new cities that accommodated "the most modern conditions—large boulevards, conduits for water and electricity, squares and gardens, buses and tramways." The land, labor, and money for these cities were drained from the Moroccans, who were prevented from mov-

ing to the *villes nouvelles* by means of the new laws on planning, construction, and zoning. A system of cultural and religious apartheid was created, the Europeans living in the new cities, and the "natives" confined to the old settlements. Since the already crowded *medinas* could not shelter the increase in population due to immigration after the 1920s, many Moroccans were forced to settle in illegal areas on the outskirts. Nevertheless, the separatist policies of Lyautet and Prost had a redeeming grace: they helped preserve the Moroccan architectural heritage in the *medinas*.

Morocco obtained its independence in 1956, after which the exodus of foreigners left large vacant areas in the cities. These European neighborhoods were invaded by the Moroccans with the best-paying jobs, and the colonial "caste city" was replaced by the "class city" of the independence. Wealthy Moroccans were for the first time isolated from the poor—an inconceivable phenomenon in the *medinas*.

After surveying this transformation, Janet Abu-Lughod investigates the social and spatial structure of the city in 1971, using the "factorial ecology" method, which "analyzes the statistical interrelationships among selected social indicators of life in the city, and then uses the mathematical structure of these relationships to develop a set of images of the city's geographic orga-



MAP OF RABAT, CIRCA 1920, SHOWING COLONIAL EXPANSIONS

nization.” She concludes that Rabat is still fragmented today, with a strong caste structure and an “apartheid-like” ecological pattern. Its unification will depend on the city’s commitment to build “an urban society on the basis of mutual concern and common purpose.”

Rabat is an excellent monograph on a not-so-well-known city, a careful study of colonialism as reflected in urban structures and patterns, and a sensitive analysis of the present-day problems of a Third World urban center. It also has potential as a guideline for future policies in Rabat.

Steven Rosenthal’s *The Politics of Dependency: Urban Reform in Istanbul*, though much more focused than *Rabat*, has a similar theme: the impact of the West on an Islamic city. It looks closely at the attempt, between 1856 and 1871, to create a European-style urban administration in Istanbul. In contrast to *Rabat*, whose broad framework makes it accessible even to those ignorant of the history of Morocco, Rosenthal’s study is not for the general reader, who may be unacquainted with the structure and problems of the Ottoman Empire in decline. Though the

author in his introduction tries to place his work in the context of the “dependency” theories (perhaps to conform to the titles of the “Contributions in Comparative Colonial Studies” series, of which it is a part), the attempt does not shed much light on the developments analyzed in the main body of the work.

The Politics of Dependency is a well-researched piece of urban history, and a unique venture into little-studied 19th-century Istanbul. After a concise survey of the traditional urban administration based on Islamic law, Rosenthal focuses on the Municipal District of Galata, established in 1856 as an experiment in urban reforms based on European models. Galata was selected as the pioneer because of its high ratio of Europeans, who had “seen such things [modern urban amenities] in other countries and understood their value.” Foreign participation in the administration of the district was institutionalized, and French became the official language, after Turkish.

Even though Galata (also referred to as the Sixth District, after the much admired Sixième Arrondissement of Paris) was given privileges and financial resources, the municipal experiment was a failure, its achievements limited to some patchy street and wharf improvements. It failed in part because the local bourgeoisie could not identify with the policies and goals of the central administration. On the other hand, the Ottoman central administration itself, although pro-Western, carried the remnants of centuries-old Islamic values. The situation was much more complex than a strictly colonial one, where the invading powers could carry out their programs unobstructed. The efficiency observed in the construction of the *nouvelles villes* in Morocco, for example, depended on an absolutist colonial administration. Istanbul was not a colonial city—a crucial and often misunderstood point which Rosenthal ne-



PEDESTRIAN PATH AT SHAY GAP BEFORE PLANTING TOOK HOLD, MARCH 1977.

glects to clarify. In this respect he is untrue to his own "comparative manner" of studying history.

The Politics of Dependency successfully explores the Sixth District's struggles with Westernization, and paints a lively picture of the cosmopolitan Galata of the 19th century. One regrets, however, the inadequacy of the illustrations; late 19th-century Istanbul is well documented in photographs, and a few well-chosen ones would have complemented the descriptions. A key map indicating the most commonly mentioned locations would also have helped the reader unfamiliar with the city.

Both *Rabat* and *The Politics of Dependency* are revealing studies that depict two substantially different responses to the imposition of Western values on Islamic cities.

Rabat: Urban Apartheid in Morocco, Janet L. Abu-Lughod, Princeton, 1980, 374 pp., illus., \$12.50 pb.

The Politics of Dependency: Urban Reform in Istanbul, Contributions in Comparative Colonial Studies #3, Steven T. Rosenthal, Greenwood Press, Westport, Connecticut, and London, 1980, xxix + 220 pp., illus., \$27.50.

Jack Sidener: DESERT PLANNING

GIDEON GOLANY, editor

Over the last twenty years a not-so-subtle shift has occurred in the attitude of Western architects and planners toward less-developed parts of the world. In the post-World War II years, experts went to the tropics bearing Western urban and housing solutions. Now the industrial nations send people out to learn and to build, perhaps an acknowledgment of the limitations of expertise. We are, as this book points out, colonizing the deserts of the world, which hold resources we need or want: oil, hard minerals, elbow room.

Desert Planning is a collection of new and rewritten pieces from a diverse group of arid land planning specialists. Their contributions are on the whole balanced and informative, straightforwardly presenting principles, concepts, methodologies, and case studies. They range in subject matter from water and energy management—including a fine energy-wise scenario for Tucson, from Peter Mahony—to regional and community planning in Israel and the So-

viet Union, to adaptations of traditional building form in Nigeria and the Sudan. This is not a good introduction to arid land planning, nor, for reasons I will mention later, is it a good overview; it is a useful reference for the moderately experienced practitioner. It is also a treat, mainly because it will introduce to a new audience the little-published successes in planning in the new Western Australian settlements. Herbert Calderbank Green, in "Town Design in the Arid Pilbara of Western Australia," describes how the arid landscape, the hostile environment and climate, and the social and cultural remoteness of these areas forced a new look at traditional methodologies. The complex matrices and overlays of ecological planning gave way to new types of site decisions with limited data; the water-wastefulness of green lawns in a Radburn-type subdivision combined with the unpleasantness of walking to produce new concepts of neighborhood layout.

Those looking for densely compacted mud huts will not find them in this chapter, nor in Balwant Singh Saini's excellent article on improvements on the colonial influences on Australian architecture. Green and Saini describe the unselfconscious use of prefabricated housing for a demountable town, and the way the residents have used its qualities and adapted to them (one thinks of Gustav Eiffel's prefabricated mining town on the east coast of Baja California).

The Australian efforts are particularly important for planners of energy towns in the American West and the Middle East; they show how desert communities can satisfy both the physical need for protection from a hostile environment, and the needs of suburban middle-class families and other transplanted peoples for familiar visual images. Lessons are learned from the Sudan but not flaunted: mineworkers

"Mineworkers are housed, not in a pseudo-Moroccan Quarter, but in what looks like an Australian suburb."

are housed, not in a pseudo-Moroccan Quarter, but in what looks like an Australian suburb.

My reservations about *Desert Planning* stem from editor Gideon Golany's introductory chapter, "Arid-Zone Development Policy and Strategy." The tone of this piece denies the transition from visiting expert to adaptive colonist-visitor, to which the best of the subsequent chapters attest. He cannot resist being prescriptive: plan comprehensively from within a powerful central agency (presumably containing American and other experts); do not build spontaneously; build self-contained urban centers; introduce desalinization methods. I was reminded of an early humbling of my own, while advising the Navajo Nation on building compact new towns to save energy. As the Navajo planner pointed out, they were already doing that: "Our hogans are now being built two miles apart instead of the old wasteful five to ten."

Chapter 1 should be read as a bit of a museum piece, but the rest of the book is a fairly fresh view of a field for which standard planning clichés do not suffice.

Desert Planning, Gideon Golany, editor, Nichols Publishing Co., New York, 1982, 164 pp., illus., \$100.00.

Roger Montgomery:

THE AMERICAN PLANNER

DONALD KRUECKEBERG, editor

In *The American Planner*, Donald Krueckeberg has assembled 11 biographical sketches from the *Journal of the American Planning Association* and its predecessors, and combined them with a similar piece from the *New Yorker*, two edited versions of taped interviews, an excerpt from an autobiography, and two original short pieces. To these he has added a short introduction to produce a rather mystifying new volume on a tired old theme: the conventional, uncritically told story of the American city planning profession.

Under three broad headings—pioneers, regionalists, and professionals—these vignettes deal with such well-known (to the profession) figures as Edward M. Bassett, father of zoning (a pioneer); Rexford Guy Tugwell, New Deal brainstruster and later governor of Puerto Rico and head of University of Chicago's short-lived but influential planning school (a regionalist); and Charles Abrams, the gifted housing expert from the slums of New York (a professional). The authors include six city planning professors, four historians or American studies scholars, a practitioner—the late Henry Churchill—and journalist Bernard Taper, author of the *New Yorker* piece. Perforce the sketches only touch on the individual's lives. But there are such splendidly enlightening flashes as Goist quoting Mumford on the formative influence of Patrick Geddes: "See for yourself; understand for yourself; act on your own initiative on behalf of the community of which you are a part." And, in a slightly different vein: "The success of a particular scheme usually depended on the passion of its pro-

motors." These passages synopsise the intuitive, inner-directed aesthetic approach of Krueckeberg's American planners, and suggest why they would later collide with the social scientists.

Such a book inevitably has its small gems. Birch's essay on Catherine Bauer Wurster and Edith Elmer Wood (both pioneers!) gives a wonderful glimpse of Bauer's daunting effectiveness in mobilizing labor's political strength behind the original public housing bill. But these gems also illustrate a generic failing of books like this: their value is not in creating new understanding, but in warming the cockles of old acquaintance—to mix a metaphor.

Birch's essay does hint at the brand of informed critical perspective that could make a worthwhile book on the founders of the American planning profession. In an argument tinged with socialist-feminism, Birch examines the struggle over housing policy between Wood and Lawrence Veiller—then dean of American housing reformers. She shows the contest between tenement regulation (Veiller) and low-rent public housing (Wood) to be the struggle between the male and female motives, respectively, behind the move from "social control to social justice." Birch obviously knows the revisionist history of the Progressive Movement, and the work of Hays, Kolko, and Weinstein, who view reform as an expression of class interest. Would that other contributors to this volume were as well informed and critically oriented.

Why has Krueckeberg limited his book to a conventional, uncritical, non-contextual, non-structural view of city planning? An ungenerous guess: he is too much a prisoner of the conventional wisdom to be aware of any alternative. A more charitable one teams him with a group of counterrevolutionaries dedicated to rescuing a technical, aesthetic, land-limited planning perspective from the long siege of the social

scientists and economists. The fact that the editor has compiled another similar collection (*An Introduction to Planning History in the United States*, [Rutgers, 1983]) is evidence for the second motive. Both books toe the line from this perspective. They embody a doctrine usually understood as environmental determinism: human happiness is a function of physical setting. In this self-serving and elitist doctrine, the physical world is but the reflection of the planner's charisma. Scores of citations from *The American Planner* illustrate this. To take one: Kantor, in his essay on Charles Dyer Norton (architect of the monumental New York Regional Plan) blames spread city and the decline of mass transit on Norton's

wrong-headed or cowardly acceptance of car transportation.

In sum, *The American Planner* is the perfect gift for your retiring city planner uncle. For others it probably serves no useful purpose. General readers will find the subject obscure; scholars will want less second-hand material. The answer to the mystery of its publication? My best guess is that it is an attempt to direct the thinking of new planners away from social science and back to the ideas of Mumford and the pioneers.

The American Planner: Biographies and Recollections, Donald Krueckeberg, editor, Methuen, 1983, 434 pp., \$29.95.

Cervin Robinson:

TOP OF THE CITY

LAURA ROSEN

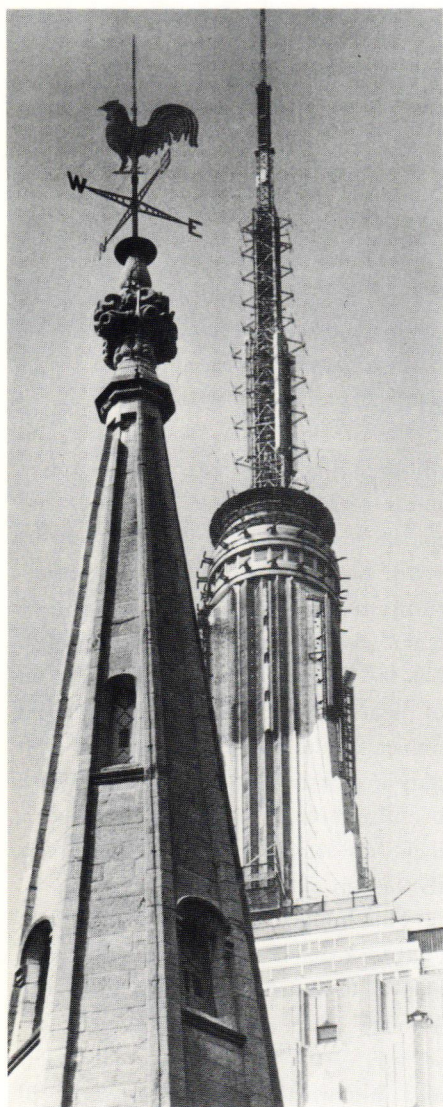
A photograph can give us special pleasure by revealing what has always been right under our noses—or, in this instance, right above them. And a set of photographs is particularly satisfying when it succeeds in summing up a subject without becoming a catalogue.

Laura Rosen has sought out and photographed the intriguing upper parts of buildings old and new that many New Yorkers will have seen for years but never have had the opportunity to get a close look at, much less learn anything about. Her enthusiasm has led her to nail down virtually all of them with dates of construction and names of designers. The book is not only a pleasure to leaf through but a useful reference work, now that architects have taken a renewed interest in the design of building tops.

The book is organized into four chapters, each with an introductory essay. "Commercial Heights and Civic Towers" includes the well-known skyscrapers—the Empire State, Chrysler, and Woolworth—as well as some 30 other major buildings that turn out to be equally worthy of close attention. "Residential High Country" shows the tops of apartment buildings, from the most celebrated (the Dakota, Ansonia, and San Remo) to the quite modest. It also deals with that New York specialty, the added penthouse. Architecture buffs will have seen some of them from below, like the one overlooking Central Park, derived from Peter Behrens's greenhouse at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*. Others, particularly those on top of office buildings, you would never guess were there. "The Decorated Roofscape" describes such details as the figural sculpture at the



ROBERT MAYNICK, 170 FIFTH AVENUE, NEW YORK, 1898; TO THE LEFT, THE FLATIRON BUILDING, 1902



SAMUEL WARNER, MARBLE COLLEGIATE REFORMED CHURCH, FIFTH AVENUE, 1854; IN THE BACKGROUND, THE EMPIRE STATE BUILDING

top of Louis Sullivan's Bayard Building, the New York Stock Exchange, and the Knights of Pythias Temple—the last now a cooperative apartment house, of all things. Clocks on top of buildings receive a subchapter. "A Skyline Miscellany" deals with churches, hotels, and theaters, and ends with sections on building maintenance (including the cleaning of the older Rockefeller Center buildings) and New York's wooden building-top watertanks.

A good book on a timely subject suffers all too often from competition that

diverts attention and dilutes sales. In this instance, *New York*, published two years ago by Vendôme, simply puts the qualities of Rosen's book in gratifying relief. *New York* offered a hasty choice of building tops photographed flashily and, in Le Corbusier's words, with "eyes that cannot see." The pictures were fleshed out with prefaces and introductions by several big names, and a historical appendix. The whole was packaged in a large, glossy format and overpriced at fifty dollars.

Rosen's book has a foreword by a luminary, a perceptive one by Brendan Gill, but otherwise there are no parallels. It is the work of an inspired individual, a skilled photographer with a lively curiosity.

Top of the City: New York's Hidden Rooftop World, Laura Rosen, Norton, 1982, 167 pp., illus., \$24.95.

Michael Mostoller:

THE CENTER

WALTER KARP

The Center is for a lay audience; as both "history and guide," it addresses itself directly to the tourist, and is in fact a cross between a cheap coffee table book and an expensive postcard. An anecdotal history of the design and building of Rockefeller Center, with special emphasis on the operation of the theaters, it is a *People* magazine history of the most significant piece of American urbanism of the 1930s.

While the existing literature certainly does not exhaust the possibilities of inquiry into the Center's design principles, its fusion of economics and aesthetics, its history as economic struggle, its poetics, this book adds little or nothing. It lacks the depth of Carol Krinsky's *Rockefeller Center* (Oxford,

1978), or the special viewpoint and flair of Alan Balfour's book of the same title (McGraw-Hill, 1978)—to say nothing of the scholarship of Winston Weisman* or William Jordy. Curious that with these works on the market American Heritage felt that another was needed. They must have concluded that Rockefeller Center was not yet sufficiently accessible to the layman—raising the question of what exactly the layman should learn from the Center.

If accessibility could be measured by a quality/quantity index of photographs, *The Center* would score high. It has many images new to me—I think particularly of a series of the workers on and in Rockefeller Center—and many of the familiar ones are still fascinating. The photos together with the text advertise the Center as 1) a miraculous resurrection in the midst of the Depression, and 2) an exuberant flowering of American enterprise and design. But everything fundamental is missing: the complex history of capital and labor involved; the meaning of the style (particularly as the result of the battle between Todd the developer and



ROCKEFELLER CENTER



THE CENTER'S ARCHITECTURAL TEAM. LEFT-TO-RIGHT: RAYMOND HOOD, WALLACE HARRISON AND ANDREW REINHARD.

the Associated Architects); and the question of who really benefits from Rockefeller Center. The subject of urbanism goes untouched; the book even touts the westward growth on Sixth Avenue as a great success, when it turns every principle of Rockefeller Center upside-down. What is left is a story of American capitalist architecture triumphant—a story written for the Rockefeller great-grandchildren.

Rockefeller Center is, however, an architectural and urbanistic success of the first order, and its combination of design elements calls for exhaustive scholarly examination. The creation of a central focus, the plaza, was Benjamin Wistar Morris's contribution, and also the first great contribution of Rockefeller Center to American urbanism. The massing that creates a six-story perimeter rising pyramidally to the RCA tower makes the Center simultaneously a place of high and of low buildings; it preserves the street space and respects the scale of such adjacent structures as Saks and St. Patrick's Cathedral. Rockefeller Center is a city of windows—an anthropomorphic scalar element easily under-

standable and common to many building types. No curtain walls! The Roof Gardens add a note of fantasy and a refreshing presence of nature in the midst of the city.

The Center is a complex network of interlocking exterior and interior rooms, which are of comparable scale and provide a sense of spacious enclosure and unity of outside and inside unknown since the Roman Forum. The interior rooms are announced by a great series of two- and three-story portals which bridge the scale between the human and the building on the act of entry.

It is a mixed use building combining many different activities, and has always been considered as such, yet it is not a superblock; it is an architecture based on the principle of streets and squares. All the streets of the given grid are preserved, and two are added: the north-south street at mid-block and Channel Gardens, reserved for pedestrians. The street is "doubled," so to speak, by the underground concourse.

While the attempt by the authors of *The Center* to make Rockefeller Center accessible succeeds after a fashion, it does so in the interests of Rockefeller

enterprise, not of the layperson. And by completely by-passing a serious study of the design principles, it underscores once again the need for such a study, the one that Balfour and Krinsky began but never took as their major concern.

*Weisman was the first scholarly historian of Rockefeller Center. His articles, "Who Designed Rockefeller Center" (March 1957) and "The Landscaped Tower" (May 1959), were published in the *Journal of the Society of Architectural Historians*.

The Center: A History and Guide to Rockefeller Center, Walter Karp, Van Nostrand Reinhold, 1983, 128 pp., illus., \$19.50.

Andrew Rabeneck:

THE MEWS OF LONDON

BARBARA ROSEN and
WOLFGANG ZUCKERMANN

A GUIDE TO THE ARCHITECTURE OF LONDON

EDWARD JONES and
CHRISTOPHER WOODWARD

The Mews of London is an interesting little book, written with great affection and some scholarship by two American musicologists living in England. Its subject is the mews and stableyards of London, particularly those within the great estates. Precursor of the alley, generally leading nowhere, some 600 mews remain in London. Originally built to house horses, carriages, ostlers, farriers, and domestic tradesmen, the mews are intrinsically quaint. Their intimate scale, cobbled pavement, and proclamatory arches and gateways have made many the object of "bijou" restoration, while in others the horses have given way to cars but life goes on. The authors have organized

their book into a historical summary followed by chapters on Bayswater, Notting Hill, Kensington, Belgravia, Mayfair, and Marylebone. For each area they provide a map and walking itinerary, besides specific historical documentation of mews and mews houses on the tour. This is quality amateur scholarship and will serve well all those interested in London's byways.

Jones's and Woodward's *Guide to the Architecture of London* makes far more ambitious claims. Almost any guide to the architecture of London would be welcome now that Nairn and Pevsner's *London* is out of print. But should you welcome this one? Yes, if you are an architect, particularly if you are familiar with the tastes and fashions of the last 20 years. Probably not, if you are a simple amateur of architecture. The writing is at once clipped and cryptic, rich in jargon and allusions only comprehensible to initiates of the London architectural debate.

If the writing is weak, so are many of the pictures, either because of small size and lack of detail, or a vantage point that is unhelpful to the guide-user trying to find the building. The maps and chronological charts are, however, more than adequate.

So much for the form, what of content? The best thing about this guide is its eclecticism, its enthusiasm for the actuality of the building rather than its architectural pedigree. Every city, and London in particular, has remarkable buildings whose makers have been forgotten, brushed aside by historical necessities or niceties. Jones and Woodward have done a good job of resurrecting nearly all my personal favorites. If there is lack of balance in the selection, it is in favor of recent buildings whose significance derives from their designer's place in the contemporary architectural culture of London. There are too many indifferent public housing

projects of recent vintage, doubtless because that is the domain of much architectural debate. Nor do the authors pretend objectivity as they look over the sacred cows of post-war ar-



OSTEN MEWS

"This is properly a guide to central and north London, not the whole of London. As in life, the Thames proves nearly impassable."

chitecture, leaving, as the *Architect's Journal* reviewer put it, many "a bleeding mess on the abattoir floor." It's a good book for debunking, for gossip, and for the resurrection of lost reputations. In regard to earlier centuries, the authors' architectural affection generally outstrips their scholarship.

They are usually accurate; Pentonville Prison is not a panopticon, however. My gripes on lacunae are few, and most queries of the index are satisfied. The most serious omissions are Cockrell's Wigmore Hall and piano studios in Wigmore Street, Debenham's department store opposite by J. Gibson, Joseph Emberton's Beck and Pollitzer building at Suffolk, and the original Sanderson Building in Wells Street.

If there is imbalance of chronological priority, there is also geographical imbalance. This is properly a guide to central and north London, where most architects live and work, not the whole of London, as the title proclaims. As in life, the Thames proves nearly impassable, and many things of value to the South are ignored. The suburbs too are poorly served. But these are quibbles beside the central achievement of the guide, its catholic tone and its basically sound organization. I look forward to future editions, weeded and refined.

Note: American architects unfamiliar with the English universe of discourse would do well to take Sutherland Lyall's *The State of British Architecture* (Architectural Press, 1980) for a guide to the nuances of Jones and Woodward's text as it relates to recent work.

The Mews of London: A Guide to the Hidden Byways of London's Past, Barbara Rosen and Wolfgang Zuckermann, Webb and Bower (U.S. distributor, Prentice-Hall), 1982, 142 pp., illus., \$15.50.

A Guide to the Architecture of London, Edward Jones and Christopher Woodward, Van Nostrand Reinhold, 1983, 416 pp., illus., \$24.95.

Michael Stanton:

MORE PLACES FOR PEOPLE

CHARLES K. HOYT, editor

More Places for People is the twenty-first and most recent in the series of *Architectural Record* books that assemble material previously published in the *Record* into summaries of specific topics. Among the better-known are *Houses Architects Design for Themselves*, *Recycled Buildings*, and *Apartments, Townhouses and Condominiums*.

Going by the book's title and cover photograph—an urban galleria reminiscent of Europe—the reader is likely to assume that *More Places for People* is a spiritual descendant of Bernard Rudofsky's *Streets for People*, a collection of human-scaled, easily accessible public spaces where people congregate for business and pleasure. Such expectations will be frustrated, however. The overall thrust of this book is so vague that one suspects the main criteria for selection was that the project had not been included in a previous *Architectural Record* book.

As the title suggests, it is a sequel to *Places for People: Hotels, Motels, Restaurants, Bars, Clubs, Community Recreation Facilities, Camps, Parks, Plazas, Playgrounds*. While somewhat less encyclopedic, *More Places for People* also presents a diverse group of project types based on a very broad notion of "people place." It contains such seemingly unrelated projects as a downtown infill park, a refurbished Frank Lloyd Wright hotel, exclusive restaurants, and gymnasiums for private colleges.

The editor, Charles K. Hoyt, AIA, makes a game effort to relate the material. He furnishes a short introduction, as well as a one-page preface for

each of the seven chapters: "Urban Hotels," "Resort Hotels," "Restaurants and Lounges," "Parks and Park Structures," "Urban Marketplaces," "Athletic Facilities," and "Arenas." Unfortunately the prefatory paragraphs only accentuate the diffuse nature of the material and the lack of meaningful associations between the subdivisions. Nevertheless they have some value: in the preface to chapter 3 the reader finally learns about the cover photograph, a project not otherwise referred to or described in the book.

The individual chapters also present some strange groupings. The Washington Boulevard Improvement Project in Detroit—a fine urban park—is obviously misplaced in the marketplace section. The new Helmsley Hotel in New York, which skillfully incorporates its public functions in the adjacent historic Villard House, seems to have little in common with the other shiny atrium hotels that make up the urban hotel chapter. The resort hotel chapter is particularly confusing: a beachfront retreat in Fiji (the only foreign development in this book) is juxtaposed to a huge Atlantic City gambling hotel and a renovated Mississippi steamboat. Each is an elegant project, but they make strange bedfellows.

The written descriptions do not hold together either. This is partly the result of reusing the texts from the original *Record* articles—general descriptions that do not relate back to the theme of the book. The text for the projects in the arena chapter, for example, fails to address the basic question of why fortress-like stadiums surrounded by acres of parking lots should ever be considered places for people, in the urbane sense. Because of the lack of focus, material not germane to the topic sometimes appears: the description of the Citicorp Headquarters (an "Urban Marketplace") includes a plan of the office tower and photographs of office

interiors.

Except for the title page and the five following sheets of color photographs, *More Places for People* is entirely black and white. The line drawings are sharp and readable, but several of the key photographs are fuzzy and lack contrast. This is presumably because many of them were converted directly from the color prints used in the *Record*, some of which appear themselves to have been converted from color slides. Where new black-and-white originals have been used, as in the coverage of the USTA National Tennis Center, the graphics are crisp.

Past *Architectural Record* books have been useful as generic references for specific building types, idea books to stimulate potential clients, marketing tools, or coffee table books. *More Places for People* is a disappointment on each score—too scattered to be of great use as a source book, and unsuitable as an idea book for the average client. For the professionals involved with the featured projects, it has public relations value, but so do the reprints available from the original magazine, which have the considerable advantage of being in color. Finally, the cost (up 42 percent from similar *Record* books of 1980) and the inconsistency of the photographs make it uncompetitive in the art book league.

More Places for People, Charles K. Hoyt, editor, McGraw-Hill, 1983, 186 pp., illus., \$39.95.

Kenneth I. Helphand: ON COMMON GROUND

RONALD LEE FLEMING and
LAURI A. HALDERMAN

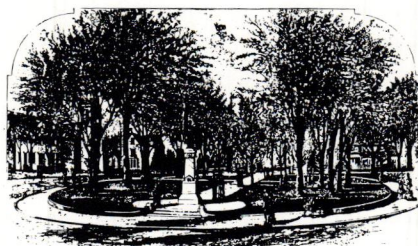
The New England common is the symbolic locus of one of America's community archetypes, the New England town. Over three centuries after its American beginnings, the "green" shows a remarkable resiliency, persisting as public open space in communities from Connecticut to Maine. Many remain as idealized picture-book remnants, seemingly little changed in design or spirit; others have been transformed in function, or condemned by neglect and abuse, or the attitude of their community has changed. Yet these "hearts of green" still beckon and desire our attention.

On Common Ground is about these places, their conservation and adaptation to our times. Not only does it cover the physical conservancy of these greens, but, more important, the conservation of a philosophy essential to their continuity: proprietorship. In a society of intense personal and corporate individualism, there is a tendency to abnegate community responsibilities. The poverty of many of our public spaces attest to the consequences of this unbridled pursuit of individual happiness and gain. The message of this book, presented, in the spirit of its puritan ancestry, with an almost evangelical fervor, is the resurrection of the proprietary spirit and tradition as one remedy for this modern condition.

John Updike has contributed a brief but perceptive introduction, followed by Fleming's eloquent appeal for a modern-day proprietorship. John Stilgoe, who understands the New England landscape as well as anyone, contributes a fine essay on the evolution of the town common and village green. This provides the historical and theoretical

background for the heart of the book, a set of guidelines for greens, developed by Thomas Paine and Lauri Halderman. These deal clearly and succinctly with focus, landscape, footpaths, furnishings, interpretation, encroachment, traffic, townscape, use, and maintenance. The guidelines are brought to life through examples, often drawn from the work of the Townscape Institute, who published the book.

Part anthology, part resource manual, *On Common Ground* also offers



historical studies, stories, inventories, and many illustrations. The authors effectively merge ideals and philosophy with the pragmatic aspects of landscape design practice and community organization. They value the common as both an ideal and a functional space, and have produced a manual for making both operative, in the belief that "nuts and bolts" and history and theory belong together. The result is a rare unified presentation, whose diversity of tone and authorship is a great strength.

The authors want to establish a design vocabulary and sensibility for the commons. While their tone is sometimes patrician, their opinions are clearly bolstered by experience. Their preferences are clear: they favor a design character of simple, classic spaces. In keeping with the spirit of the subject, the guidelines are a bit puritanical, but

very pragmatic, and democratic in sensibility and style. Few books on landscape design pay adequate attention to landscape maintenance, or, as this one does, pose the simple virtues of planting against the desire for pavement.

The book is both a call for the preservation of the commons and for institutions and methods which can make that possible. It combines advocacy planning and the older town meeting tradition, describing strategies that might contribute to proprietorship—"adopt-a-green," and "gifts to the green," for example—which build on the heritage of the 19th-century "village improvement societies." Detailed case studies of three Massachusetts commons—Cambridge, Waltham, and Salem—are used to demonstrate success, failure, and hopefulness in an era of good intentions.

The regional focus generally works well. The final segment extends the proprietary ideal to other green spaces, residential open spaces, and parkland—a brief but logical extension that also makes clear the book's national implications. It is easy to imagine similar books dealing with other regions, such as the courthouse squares of the midwest, or with other land uses, like cemeteries.

The brief inventory of New England commons is a welcome aid to study and travel, but also indicates that a more detailed study is in order. Where are the Nolli maps, the Sitte diagrams, the Krier typologies of the open spaces of these towns? Surely they are as deserving of such rigorous design analyses as their European brethren. Their persistence quietly demands our attention; this book will help assure their continued presence.

On Common Ground: Caring for Shared Land from Town Common to Urban Park, Ronald Lee Fleming and Lauri A. Halderman, Harvard Common Press/Townscape Institute, Cambridge, 1982, 171 pp., illus., \$12.95 pb.

Frances Butler:

MODERN TYPOGRAPHY

Herbert Spencer's *Pioneers of Modern Typography* (Lund Humphries, 1969) has shaped the response of the contemporary graphic designer to the immediate typographic past in much the way that Nikolaus Pevsner's *Pioneers of Modern Design* guided the response of the architect of the 1960s to the antecedents of the International Style. Spencer's thesis is deftly encapsulated in the first paragraphs:

The roots of modern typography are entwined with those of modern painting, poetry and architecture. . . . The revolution in typography paid scant attention to the traditions of the printing industry. . . . The heroic period of modern typography may be said to have begun with Marinetti's (Futurist) *Figaro* manifesto of 1909 and to have reached its peak during the early twenties. . . . By the end of that decade it had entered a new and different phase, one of consolidation rather than of exploration and innovation.

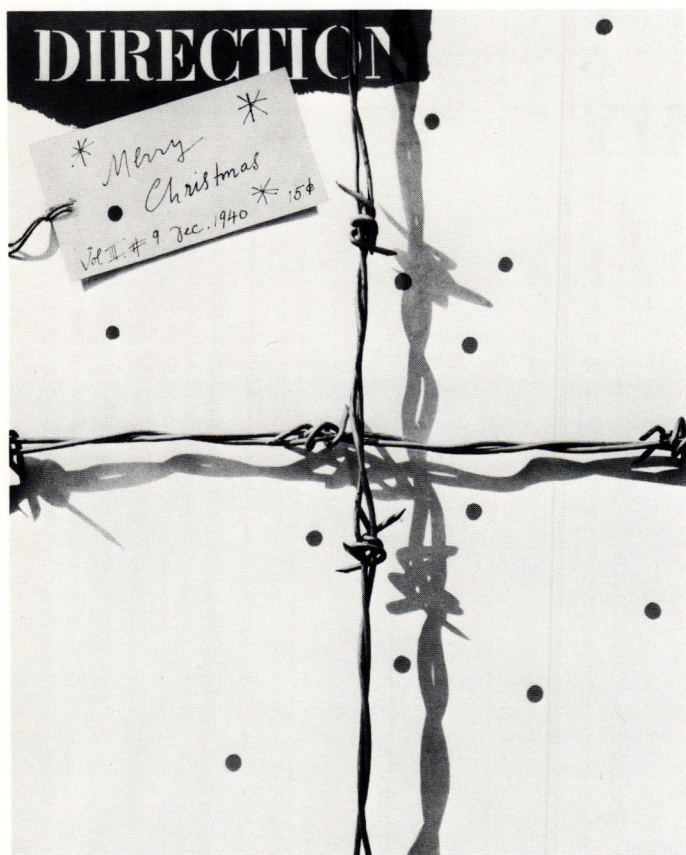
The typographic heroes who receive brief note and about three illustrations apiece include Guillaume Apollinaire, Marinetti, the Dadaists of Zurich and Berlin, Kurt Schwitters, the DeStijl group, the later Bauhaus typographers,* Laszlo Moholy-Nagy, Herbert Bayer and Jan Tschold, the later Dutch typographers Werkman and Zwart, and the various eastern Europeans, above all El Lissitzky. Spencer envisages a movement from Apollinaire's *Calligrammes*, through the Futurist and Dada high freedom and their elision of the pictographic or iconic qualities of letter forms into their role as written signs (shaped by El Lissitzky's geometric dynamics and his later use of photo-collage), and moving thereafter into the order of the grid. The principal elements of this style are clarity and activity—determined by tension between asymmetric distribution of space, and emphasis on contrast between type elements and between type and paper.

Spencer's view has proven irresistible, bejeweled as it is with a few of the principal evocative words and phrases of the Modern Movement—"beauty in utility," and "fundamental design element rather than mere embellishment." *The Avant-Garde in Print*, five portfolios of 10 plates each, representing Futurism (1), Dadaism (2), Lissitzky (3), and Master De-



JACKET DESIGN FOR EL LISSITZKY'S BOOK, *RUSSLAND*, 1929

signers in Print (4 & 5), has taken the etymological bait, and the introduction and notes by Arthur Cohen reiterate Spencer's thesis. Cohen does, however, enrich our information about these styles by providing more examples of the contributions of the Futurists and the Dadaists (all but three of the plates in these two volumes are material not shown in Spencer). He emphasizes even more than Spencer does the importance of incorporating letter and word shape into the textual message, an "aesthetic functionalism" in which "the line between words and forms, type and painting, and the goal of direct communication was elevated as never before."



PAUL RAND, COVER FOR *DIRECTION* MAGAZINE, 1940

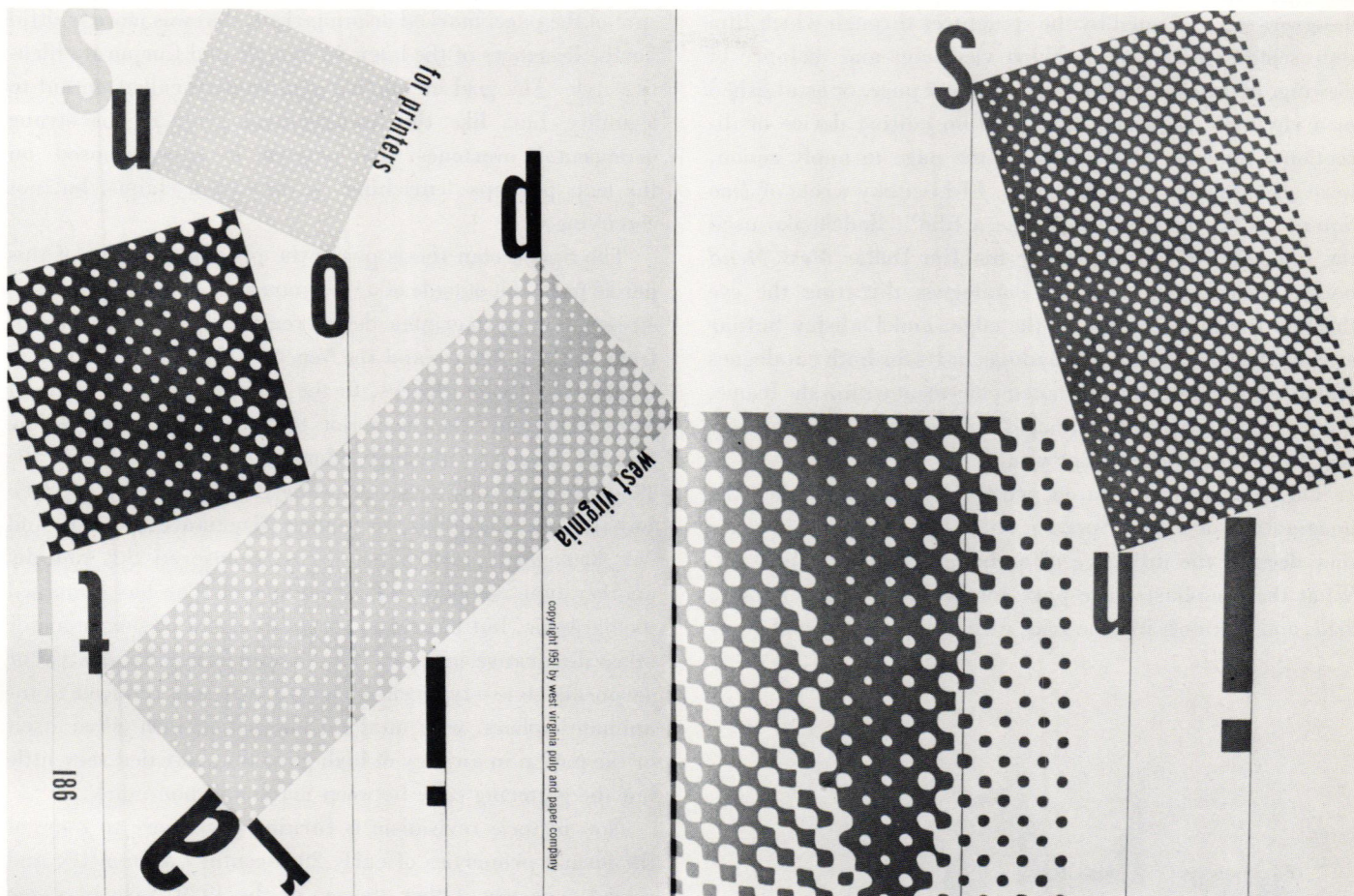
He cites contemporary understanding of the centrality of this aspect of typography: "One began to count on the fact that form, size, color, and arrangement of the typographical material contain a strong visual impact. The organization of these possible visual effects gives a visual validity to the content of the message as well. This means that by means of printing the content is also being defined pictorially." (Laszlo Moholy-Nagy, *Offset*, 1926.)

Design history is most elegant and persuasive when contained within a thesis of revolution, presenting a coherent moment rather than the formless continuum; but it is the style of moments to crowd out the multifarious reality, so that histories attest to a continuous cycle of marginality assuming centrality. The history of modern typography is no different; it is time to question both the elements of novelty in the formal configurations and the impact on the body of text for readers as well as designers—to access the revolution.

First, the entire history of letterforms has seen continual interplay between their pictographic qualities (most began as pictograms), and their role as phonetic markers. Medieval manuscripts were especially rich in letters shaped into things

and things made up of letters. Most folk texts have been generated in the service of religion, and this worshipful expansion of letter shapes was co-opted by commerce in the 19th century, resulting in a tremendous outpouring of ornamented or pictorially distorted letters, both drawn and cast into metal type. Some were far more explicit than the limited range of styles of 20th-century pictographic typography: smoke letters selling cigarette papers, or the poster for *La Chaumière Indienne* (Paris, 1838), a story of forest-dwelling naïfs, in which trees and shadows provide the initials—the most sophisticated letters made from objects ever devised. Nineteenth-century letter iconism was as subtle as anything from a Futurist or Dadaist polemic, and even more varied and precise, because type foundries used it to display their full range of type faces. The McKellar, Cincinnati, and Cleveland Foundry specimen books of the 1880s present lines of appropriate type for "Araminta's waddling lessons," or "An hour of simultaneous writing." These specimen books had world-wide influence, affecting the choice of type and the composition for all jobwork—ephemera such as posters, broadsides, packages, business paper, and eventually advertisements, journals, and even some books. Herbert Spencer does mention this Artistic Printing style of the 1880s and 1890s, but contends that it was vitiated by ornamentalism. Artistic Printing was, in its first stages, composed of type ornaments which were largely a response to the ornamental aspect of Japanese art, visible in the United States after the Japanese participated in several World Fairs, especially that of 1876. American Foundries presented this Momoyama revival (an aspect of Japanese art not appreciated by the French *Japonistes*) in wildly asymmetric compositions. Later Artistic Printing abandoned the small-scale ornament but not the asymmetry or the geometric framing. It incorporated color and texture experiments unknown in modern typography, which eschewed texture in both type and image, and largely confined itself to a palette of red, black, and the greys of halftone photography.

There is just as much evidence of the vitality and continued impact of the ornamented geometric asymmetry of Artistic Printing in the 1920s and 1930s as there is for that of the reductivist European Modern style. This was especially true in America, where it was paralleled in architecture by the work of Frank Lloyd Wright, Harvey Ellis, and Bruce Goff; by Will Bradley's later magazine design; and by the book design of W. A. Dwiggins. It can still be seen in the work of Pushpin Studios and their still numerous imitators. The importance of this American ornamental style has been overlooked in the rush to embrace imported values, but even in Europe the bulk of graphic design layout of that era was closer to the geometric ornamentalism of the early 19th-cen-



BRADBURY THOMPSON, PAGES FOR *WESTVACO INSPIRATIONS*, 186, 1951

tury Gothic revival and Artistic Printing than the stringencies of the Modern style. Frederic Ehrlich's *The New Typography and Modern Layouts* (1934) documents the persistence of the proportions and complexity typical of Artistic Printing.

The typographic revolution was not about formal issues—letter iconism or asymmetric composition—but about the transfer of these formal ploys from the realm of commercial advertisement to the context of political exhortation. This brought it to the consciousness of a different audience, an audience which controls the written explanation of events and can describe to its own liking its continuing expropriation of popular forms.

But ultimately the premise that the reiteration of letter sign by letter form (what Michel Foucault calls the tautology of the calligramme) works toward the clarification of the text is questionable. The few tests that have been done of the simultaneous reading of alternating modes of the same form show that very few people can see the same form in two different modes at once, but rather see the two alternately. The most famous example is the gestalt test of two opposing symmetrical black faces turning into a white-footed urn.

What is really being addressed here is not increased clarity of message or speed of comprehension, but rather the memorialization of the process of perception, especially of time, the instant between the understanding of the word as name and the understanding of the letter as line (or picture). Wassily Kandinsky outlined this preoccupation of the 20th-century visual artist early and accurately when he said, “States, political and economic systems, perish, ideas crumble under the strain of the ages. . . . the realization of our perception of the world in the forms of space and time is the only aim of our pictorial and plastic art.” In *This is not a Pipe* Michel Foucault restated the theme lately and accurately, outlining the myriad ways in which 20th-century artists have demonstrated that showing and naming are separate functions. The gap, the blink of an eye when naming is reduced to phonetic noise, is the moment of freedom in which varying connections can be made, the moment when the logic of the collage becomes operative.

Eisenstein called this technique affective logic, and it was central to his film syntax theories. But collage, both opaque and transparent, was only one of the ways in which print

designers were affected by the structures through which film represented time. The changing viewpoint and distance of viewing, juxtaposed in the same frame or page, or established in a rhythmic sequence, and the film editing device of directional markers at the edge of the page to imply action, were also incorporated into print. El Lissitzky wrote of *Two Squares*, "the action unrolls like a film"; Rodchenko used the sequential frame model for his *Jim Dollar Mess Mend* books; Piet Zwart designed catalogues directing the eye through the pages by use of the edge; and Ladislav Sutnar even worked out rhythm of reading charts for both catalogues and exhibitions in which he noted placement within the frame, number and repetition of images, and scale of viewing, very much as a cinematographer would.

The impact of cinema on print design did not touch the imagination of either Spencer or Cohen, perhaps because they deemed the influence of architecture more important. What they emphasize are page compositions which imply a grid, and certainly it is the grid, with its equalization of every

spot of the page, marked or unmarked, that was more fruitful for the designers of the later Swiss style and Corporate Identity style. The grid or implied grid is often called an aid to legibility, but, like the architectural grid, it has strong ornamental overtones. Its pattern is superimposed on the text, perhaps "enriching" it, as Cohen claims, but not clarifying it.

The Spencerian thesis posits the present in terms of this heroic past, but outside of a very narrow spectrum, the mainstream of modern graphic design remains historic revivalism, from William Morris and the Venetian Revival continued by Goudy and Bruce Rogers, to the quirky rococo revivals of W. A. Dwiggins, to the major type revivals sponsored by Stanley Morrison through Monotype Corporation in the 1930s, to the Bodoni revivals of the 1940s continued by Herb Lubalin into the 1950s, to further Venetian Revivalism and Art Nouveau reruns in the 1970s, sponsored this time by another type company, ITC. The use of type has remained pictographic, but has taken second place to photographic or other illustrative imagery. The exception was Swiss style or corporate style—typography where type was reduced to inanimate ciphers, with minimal interaction with either itself or the paper, in an orgy of high gloss that revealed very little but the glittering edge between mark and non-mark.

Now historic revivalism is turning once more to some of the formal properties of early 20th-century asymmetry and varied type use. Other themes of the 1920s now in vogue include transparency, deep space, and surrealist symbolic objects. Major museum shows and books, new and reissued, have covered all aspects of the design of the period 1910 to 1929. Philip Meggs's *A History of Graphic Design* integrates the stylistic and technological contributions of both past and present. It follows the usual art history model, stringing the well-known designers together without reference to the interaction of design innovation and vernacular practice. This is particularly reprehensible in a field that epitomizes popular culture, but the book does offer a much richer web of references than do either Spencer or Cohen, even in their own narrow time span.

The first half can best be praised by saying that it offers all in one place a brief and integrated synopsis of other general histories: Gelb on the development of writing; Steinberg on the history of printing; Adrian Wilson on the first evidences of graphic design separating itself from printing; D. B. Updike, A. F. Johnson, and Nicolette Gray on type design; Ruari McLean, Michael Twyman, and John Lewis on Victorian print design; Estelle Jussim on the impact of photography; Susan Otis Thompson on the influence of William Morris and the Venetian Revival; Herbert Spencer on the pioneers of modern typography.



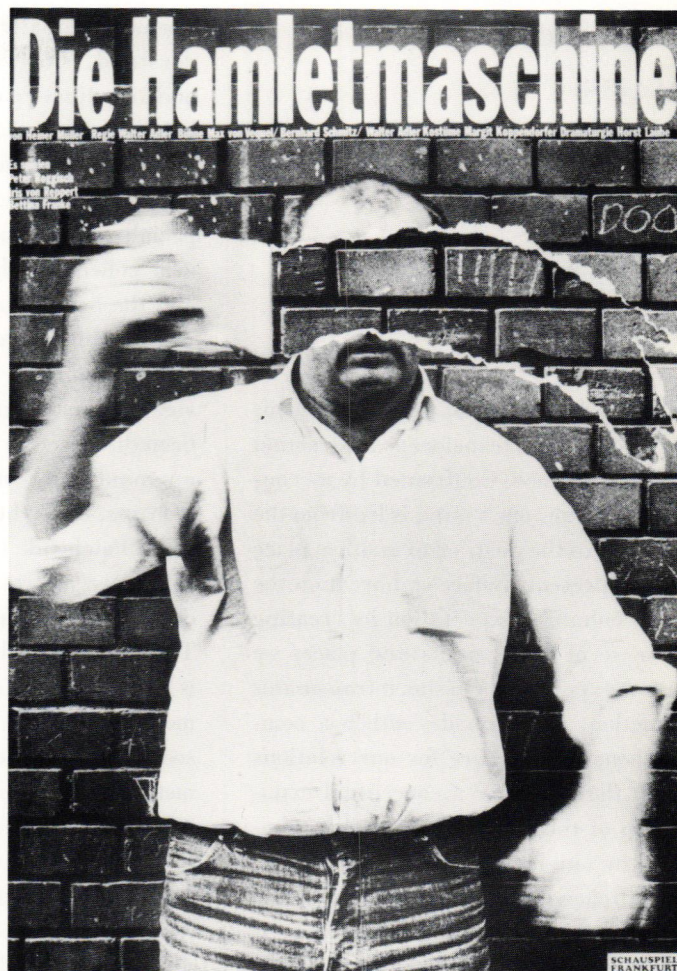
ARMIN HOFMANN POSTER FOR HERMAN MILLER FURNITURE, 1962

In the second half of the book Meggs makes his own contribution, organizing material on the pictorial Modernism of the 1930s and 1940s; the development of the Swiss or International Style of the 1960s; and the contribution by the Americans in the 1950s and 1960s of more precise psychoanalytic evocations through historicism, eclectic illustration, and humanistic photographic collage. The final chapter, on the international flow of ideas, fittingly typifies a trade dedicated to the production of the printed page—a portable and accessible medium, without bulky electronic viewing systems.

This material has never been gathered together before, and its presentation makes the superiority of the diachronic over the synchronic study clear. Meggs identifies not only the work of periods when the fashionable models are abstract and diagrammatic, but of times when pictographic, anecdotal information is considered most effective. He thus begins to address the heart of a history of graphic design: changing conceptions of the human understanding of visual imagery.

Of the three books, *A History of Graphic Design* is an excellent buy. The illustrations are especially well chosen, offering images which are not repetitive for the few periods covered by other texts or the international design annuals. Unfortunately the photographic halftones are too heavily inked and occasionally splotchy, but the importance of keeping the book within the price range of students outweighs this minor problem. *The Pioneers of Modern Typography* is still a good presentation of the work of a small group of men. Its most valuable aspect, the collection of images, has been seriously diminished in this second edition—not in number, but to two-thirds their former size, and to two colors, red and black, rather than the four process colors of the first edition, printed flat on several different papers. A few of the images have been changed (about 15 have been added), and the text about H. N. Werkman lengthened with some curiously personal material.

The five portfolios that compose *The Avant-Garde in Print* belong to an entirely different category of use. The new information about designers and the new images are welcome; on the other hand, the introductory remarks do not modify the Spencerian thesis, despite the need to do so for an audience which has developed a taste for closer analysis of the process of visual cognition over the past 15 years. Whether one needs to pay \$150.00 for 50 images suitable for framing, some of which, no matter how well-reproduced and historically significant, are just not very interesting, and all of which have the viewing and storing difficulties inherent in the portfolio format, is a more complex and personal question than attends most bookbuying. If one goes in for framed portraits of queens, saints, or other attestations of traditional validity, then these ephemera, transformed into relics from the Found-



GUNTER RAMBOW, GERHARD LIENEMEYER AND MICHAEL VAN DE SAND, POSTER FOR THE PLAY, *DIE HAMLETMASCHINE*, 1980

ing Fathers, are useful icons—perhaps the best icons for a trade now settling into itself and fully aware that its latest experimental imagery is quite similar to that of these images from the recent past.

*Spencer records Van Doesburg, the early faculty, Feininger, and Itten, who are called exempla of "the caprice of expressionism."

Pioneers of Modern Typography, second edition, Herbert Spencer, MIT, 1983, 160 pp., illus., \$15.00 pb.

The Avant-Garde in Print, Arthur Cohen, AGP Matthews, Inc., New York, 1981, 5 volumes, \$50.00 per volume; \$200.00 for the set.

A History of Graphic Design, Philip B. Meggs, Van Nostrand Reinhold, 1983, 511 pp., illus., \$35.00.

Marc Treib:

MAPS

MICHAEL and SUSAN
SOUTHWORTH

EARLY MAPS

TONY CAMPBELL

The map is a kind of graphic alchemy, a vehicle that transforms abstraction into experience. Confronted by its conjured realm, one's mind is led from the present to the past, or to another place in the present. Before embarkation the map enhances expectation by creating a sense of those events and places we are to experience. On site, it transmutes function, and provides either a comprehensive structure for our relations with the world, or a conceptual exposition of those relationships that, limited by our land base, we might never comprehend. A conventionalized image on a flat, flexible surface, the map is little less than an alternate world. Given the inherent wonder of the medium, and its pervasive influence on the activities of daily life, it is curious that few serious studies have examined the idea of the map or its execution.

Most books on the subject fall into one of three categories. The first is the pragmatic text for the current or would-be cartographer, which explains the technical aspects of map-making: projection systems and their execution, the use of surveying techniques, and graphic media, from pens to peel-coat films to Leroy lettering. Rarely, however, do they explore the ideas behind the use of such techniques.

The second, and probably the most numerous type, is the grand and often sumptuously printed volume on old maps: maps evocative in their depiction of history and geography, but more sought after and collected as graphic

works. Their attraction is easy to understand, since elaborate processes and inordinate care were taken in the printing and coloring of these maps that literally plotted the roads to riches and political power. They appeal especially to the connoisseur of the print, who collects both the original works and the books that reproduce them.

The third category concerns what might be termed the conceptual overview of cartography, which has rarely been discussed in a substantive way. To my mind, only one book, *The Nature of Maps*, by Arthur Robinson and Barbara Petchenik (Chicago, 1976), significantly addresses the difficulty of classifying and understanding the map. The primary problem, as they explain, is that the map has been used as a metaphor for so many things that it seems almost impossible to derive a new metaphor for it. They propose, and ultimately dispose, several alternative models for mapping, including some from language and communications theory, finally arriving at their own description, which to some degree begs the question of definition. We can still explain the operation and interpretation of the map as a vehicle of graphic communication without a precise definition of it, of course, but the lack of one exemplifies the problems which have plagued the few and uncoordinated studies written up to this time.

Maps, by Michael and Susan Southworth, might have been a significant addition to this literature; while it is a good compendium of rather diverse cartographic images, however, it leaves the substantive questions largely unanswered. One suspects that the authors wove their dialogue around their interesting collection of graphic specimens, rather than creating a structured argument elucidated by the images. The Southworths sidestep the issue of definition by including four propositions framed by others, including the

Robinson-Petchenik explanation that "a map is a graphic representation of the milieu." Alas, the nature of the milieu itself is open to discussion: is it a purely physical term, or does it include the experiential aspects of place? Interestingly, the Latin word *mappa*, the Southworths explain, originally signified a cloth, towel, or napkin—presumably from the surface upon which the map was drawn—and only by extension a representation. Later *mundi*, world, was added to specify the geographic reference.

The Southworths' own personal definition embraces the traditional references, but extends beyond them, to stress the more innovative forms of mapping included in the book. While not explicitly elaborating on the statement, they note that "maps are basically *representations* of a set of *spatial or temporal relationships*. Almost all of them include locations and/or connections, and some maps have quantity and qualities, attributes, as part of their content." Although this outlook is a welcome expansion of traditional classifications, it is almost hopelessly broad, and if accepted would include even tabular railroad or airline time schedules.

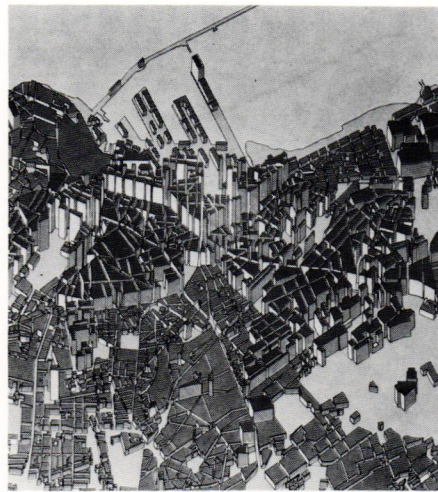
The Southworths' text opens with a discussion of the origin and development of the map, and the nature of the maker-object-reader relationship. This cursory overview is followed by an outline of what might be termed "performance specifications" for successful maps—a section that appears to be directed specifically at the mapmaker. In fact, the question of for whom this book is intended is never fully resolved in the text. While describing the content of the maps in visual terms, the captions rarely evaluate them in terms of the performance criteria. One frequently receives the impression that the map in question must—and does—speak for itself. Its very inclusion in the book

proves its functional success and graphic significance.

The second chapter, "Landmarks in Mapmaking," contains a terse and informative history of the map. Historical maps are fascinating, as much for what they leave out as what they include; they indicate the state of knowledge at the time of the map's production and what has been learned since. We marvel at the specificity of geographic information in the minds and hands of the early cartographers, when information was often hearsay and the satellite did not exist. At its most powerful the map also tells tales of hegemony and ethnocentricity, as in the medieval T and O maps in which Jerusalem and the Holy Land appear near center, or the eastern mandalas in which the cosmos is made manifest as a geometrically ordered entity. Right into the modern era, world maps often have been adjusted to center on the country of origin. Thus even the map, regarded as the most objective form of representation this side of the photograph, is only as objective as its maker.

The Southworths' history of the early years of mapping is excellent, condensed, and easy to read, but on maps after the late 17th century their information is sparse. A scan of the bibliography seems to confirm the lack of concise reference texts for this period. Perhaps we have already entered the modern era, where we should require no further explication.

And indeed the maps do tell us the story, quite a few stories in fact. The succeeding sections of the book include a wonderful sheaf of examples, ranging in format from carved Eskimo maps to molded and tactile maps for the blind, to the city character prints created mostly for tourism or unadulterated local boosterism. The illustrations are loosely grouped into the categories of land form, built form, networks and routes, relation and comparison, be-



CASABLANCA, CITY PERSPECTIVE. U.S. ARMY ENGINEER TOPOGRAPHIC LABORATORIES, FORT BELVOIR, VIRGINIA, 1974.

havior and personal imagery, and simulation and interaction. The categories are imprecise at best; one could assign a map to more than one, and the ultimate filing destination of many would be difficult to predict. Is a city map built form, or land form, or both? Problems of categorization continue to hound cartographers. How can one include such illustrations as a panoramic photograph, which can only by a great stretch of the imagination be called a map?

Several approaches to mapping have been omitted that would have significantly strengthened the structure and ultimate value of the book. The first (my personal bias) is the distinction between the map as a vehicle for explaining structure, and as a vehicle for conveying experience. These two functions are present in any graphic conveyance; they are often treated as identical but in fact they diverge quite sharply. A street map is high on structure, low on experience; it presents the relationships of urban forms but not how we perceive them. An urban tourist print is quite the opposite: its plethora of overlapping images evoke the sense of the place, while its relation to actual geography is often spurious. The intention of the

maker, only touched on by the text, is also pertinent. The panoramic photograph, for example, was not intended as a map to be used for pathfinding purposes, but it can nevertheless be appropriated as such. This is only one example of the authors' presenting marginal forms of spatial representation as maps.

We could similarly distinguish between a map and a diagram. The classic subway map is best termed a diagram because its scale is flexible and has no directly proportional relationship to its spatial reference. This diagram maps structure, and manifests invisible, underground relationships. Though perhaps not accepted as such by the authors, the measure of proportionality is a traditional feature of those images we call maps. This distinction might ultimately lead to a more useful classification of map types. Is a series of bar graphs over the various states of the United States a map, or a diagram with a geographic reference? But in the context of this book the distinctions are, admittedly, not critical.

Maps is an extremely valuable source book of diverse map types, from traditional to technologically advanced forms. Certain inclusions will delight the graphic designer: the elegantly rendered Swiss topographic gems; or the sparse and slick maps that pare down information to the minimum—maps so elegant there is virtually no information to be read. But, the authors' definition being so broad, could there not have been more "trashy" maps—the folksy genres that purposely distort geography to show the location of franchise hamburger outlets or automatic tellers around town? These maps significantly distort topography and spatial relationships to make a point, and are valuable in representing cognitive understanding of place.

The book is handsomely designed with a good balance of image and white

space. The captions are clearly written and help explain the value of many, if not all, of the examples. But while the black-and-white illustrations are of good quality, the color work is barely acceptable. The color reproductions read soft and indistinct yet high in contrast, seemingly out of register, and rendering many words illegible. The quality of the printing should have been much higher for a book featuring graphic material. It is, however, a logarithmic improvement on the quality of the same authors' *Innovative Mapping* (Perceptronics, 1979), which probably formed the core of the present volume. *Maps* will be especially useful for designers who seek inspiration for alternatives to the standard map format. Those seeking an attack at a level above this—ideas about maps—will remain a bit unrewarded.

Early Maps, by Tony Campbell, a British antiquarian map specialist, is oversize in format and beautiful in execution. The cover bears only the title with an image that seems, indeed, to be an early map of the world. The layout is simple and straightforward, the text widely leaded. The color printing, in the manner of the Japanese craftsman, offers immaculate reproductions of these historic specimens. One quickly forms the impression of a coffee table book with beautiful maps and a forgettable text. Happily, this prejudice is completely unfounded.

Of the two books reviewed, *Early Maps* was by far the more interesting reading. Campbell avoids the pitfalls of the luxury book by writing around the map rather than just describing it. Certainly he tells us the maker and provenance of each map reproduced, and, more important, its cultural context. The early map was not a neutral objective document available to all; it was literally a matter of life or death. We learn, for example, of the tight security under which maps were held by the Por-

tuguese trade missions, with the charts returned to government agents after each voyage. Threats and penalty of death kept cartography a state secret as the map recorded the route to wealth and national expansion. Cartography was firmly wedded to political power; and 17th-century Amsterdam, a center for map production, issued some of the most beautiful and accurate specimens of the mapmaker's art.

Projection systems in these old maps were hardly standardized, and much information was conjectural; they were chronicles of explanation, externalized memories of discovery, vehicles for communication to present and future. What is the fascination of these old maps, that we can look and relook at them, each time discovering some fragment of additional interest? Perhaps the map is a mirror as well as a lens, telling us not only what life and the world view were then, but about ourselves and what we know now. There is also the sense of danger there, like watching the auto race and secretly hoping for the crash. We look to see what was wrong, what was *missing*, hoping to reinforce our own era's sense of accomplishment and advanced cultural position.

Tony Campbell's text elaborates on our observations with cultural anecdotes and fragments of history. He notes how California was seen as an island in these early maps—a view still held by some—and how a map of Cambridge was prepared as an illustration for a learned treatise to prove that university's chronological superiority to Oxford. In all the stories cited the map has played a prominent role, and the text provides an added dimension to the significance of the graphic display.

No less fascinating than the cartographic images themselves are the illuminations that surround them to fill out the page. In the context of certain maps one can sympathize with the car-

tographer's *horror vacui*; those peripheral voids might have remained awkwardly empty. But one also discerns a basic unwillingness to accept the map as a completely objective document, an orthographic view of a roughly spherical surface whose structure had little perceived relation to the world as we know it. Could the user trust the map when lives depended on it? The map had also to address the superstitions of the mariner, for myth could be truth if so believed. One never knew the way the winds would blow, and their puffy, blowing faces seem ever-present. These cartouches and vignettes added the layer of fabulous experience to the base of objective depiction, rotating the picture plane of the map into a more familiar ground- or sea-level viewing relationship. Even the lettering is not just a factual record but a picture in itself, its position and rendering contributing to the desired aura of credibility.

The beasts depicted, however, provide little comfort: horrible creatures at the end of the world, giant dolphins bigger than the ships off the Florida coast, large polar bear beasts inhabiting Iceland. The pairing of the illustrative view with an orthographic or related projection makes these maps all the more fascinating to us today, for it strengthens our understanding of the cultural matrix in which the map was produced, and the state of knowledge surrounding its use.

Never a record in absolute coincidence with its geographic referent, the map projects little less than a world view—a world *viewed*, a world constructed flat, using the basic cartographic vocabulary of projection, picture, and word.

Maps, Michael and Susan Southworth, Little, Brown (A New York Graphic Society Book), 1982, 223 pp., illus., \$39.95.

Early Maps, Tony Campbell, Abbeville, 1981, 148 pp., illus., \$45.00.

William J. Mitchell:

INCIDENCE AND SYMMETRY IN DESIGN AND ARCHITECTURE

JENNY BAGLIVO AND JACK GRAVER

THE ARCHITECT AND THE COMPUTER

NIGEL EVANS

Incidence and Symmetry in Design and Architecture is a book about the mathematics of architectural form, a topic with a long and complex history. One strand, whose roots may be traced back to Pythagorean philosophy, is concerned with numerical sequences and proportioning systems. A great deal of disreputable pseudo-scholarship has accumulated around this theme, typically concerned with the portentous revelation of mathematical trivialities. Notable exceptions include Rudolf Wittkower's meticulous investigations of Renaissance proportioning systems in *Architectural Principles in the Age of Humanism* (Norton, 1971), and P. H. Scholfield's sensible and useful text, *The Theory of Proportion in Architecture* (Cambridge, 1958).

Symmetry is another traditional topic. Owen Jones put together a wonderful source book of plane symmetries in *The Grammar of Ornament* (Van Nostrand Reinhold, 1982), though he did not undertake any mathematical investigation. Modern texts, for example, Hermann Weyl's classic *Symmetry* (Princeton, 1952), and A. V. Shubnikov and V. A. Koptsik's *Symmetry in Science and Art* (Plenum, 1974), frequently discuss the symmetries of architectural forms. Regular polygons and polyhedra, and space-filling patterns have also attracted a lot of attention. From the great Renaissance treatises onward, an extensive literature has evolved, concerned with enumeration and tabulation of the properties of various kinds of regular two-dimensional and three-dimensional figures and their use in design. Unfortunately much of it is, like much of the literature on proportion, mathematically naïve, if not

actively misleading. Perhaps the best way for a non-specialist to gain some real insight into this topic is to begin with David Hilbert and Stephan Cohn-Vossen's famous *Geometry and the Imagination* (Chelsea, 1952).

Developments in modern mathematics have opened up some fascinating new ways to analyze, manipulate, and synthesize architectural form. The Russian Constructivist architects were interested in mathematically-based architectural theory, and carried out some very interesting investigations, although little of this material has been translated into English. During the 1960s and 1970s the Center for Land Use and Built Form Studies (now known as the Martin Center) at Cambridge University, under the leadership of Sir Leslie Martin and Lionel March, produced some important pioneering work (much to the fury, incidentally, of the vociferous Thatcherite wing of Cambridge architectural historians and theorists). One product of this was a useful basic text: Lionel March and Philip Steadman's *The Geometry of Environment* (MIT, 1974). This was the first, and for a long time the only, text that could be used to introduce basic ideas of modern mathematics to architecture students. Much of it is out-of-date, though, and it treats many topics in an unsatisfactorily superficial way. Recently it has gone out of print.

Jenny A. Baglivo and Jack E. Graver's *Incidence and Symmetry in Design and Architecture* is, in many ways, the direct successor to *The Geometry of Environment*. It also deals with fundamentals, but its scope is narrower, its treatment more rigorous, and it is much more up-to-date. The first section, "Incidence," covers graph theory and something of the topology of surfaces—in other words, the theory of the different ways in which parts of buildings may be connected together. This is a fundamental topic, and far richer and more profound than it may initially seem. The second section, "Symmetry," is a fairly standard introduction to the symmetries of architectural forms. It begins with basic group theory, goes on to enumerate the plane symmetry groups, briefly discusses space symmetries, and concludes by showing recent work on the exhaustive enumeration of certain classes of floor plans. The exposition is carefully developed throughout, and exemplary in its clarity.

The authors are mathematicians, and the style is that of a mathematical text; unfortunately, this means that most architecture students and architects will find it very heavy going. It does require a certain amount of mathematical maturity (not the same thing as detailed mathematical knowledge) to plough through it and learn what it has to teach. Very few entrants to schools of architecture have that maturity, and most schools certainly do nothing to encourage its development. On general intellectual grounds that is a great pity; it isolates architects from an important aspect of modern cul-

ture. It is also becoming a pressing issue of professional survival. The profession will soon learn that you cannot simply buy computer-aided design capability; acquisition of electronic whizbangs is the trivial part of moving into the computer age. The real issue is the development of software: architectural knowledge encoded into machine-processible form. And you cannot develop useful architectural software unless you have an adequate understanding of both the architectural issues involved and the relevant mathematical formalisms and techniques.

Which brings us to the second subject of this review: Nigel Evans's *The Architect and the Computer: A Guide Through the Jungle*. This is a worthy, but only marginally useful introduction to computer methods for architects. The first part provides a glossary of terms, and outlines the basic steps in financial analysis and planning for acquisition and implementation of a computer system in an architectural office. The second part surveys small computers, turnkey CAD/CAM systems, and service bureaus available in the U.K. in 1981, and has no relevance to the current U.S. scene.

Certainly it is better to get practical advice on this subject from a sensible and knowledgeable professional like Mr.

Evans, rather than an Intergraph salesman, or a hyped-up article telling you to automate or die. The problem is that this advice is almost exclusively concerned with the immediate practical details of commercial products in an explosively developing and rapidly changing field, rather than with fundamental principles, so it is inevitably superficial and already mostly outdated.

These two books illustrate contrasting approaches to dealing with the computer age. One is a technological buyer's guide, the other a contribution to a necessary fundamental reeducation of the profession. That reeducation will not be quick or easy, and Baglivo and Graver's book is hardly likely to be a bestseller. But it, and others like it, will be welcomed by serious scholars and teachers, and its contribution will be important indeed in the long run.

Incidence and Symmetry in Design and Architecture, Jenny Baglivo and Jack Graver, Cambridge, 1983, ix + 310 pp., illus., \$15.95 pb.

The Architect and the Computer: A Guide Through the Jungle, Nigel Evans, International Scholarly Book Services, Beaverton, Oregon, 1981, 40 pp., \$6.00 pb.

Thomas Kvan:

MICROCOMPUTERS IN BUILDING APPRAISAL

PETER BRANDON with
R. GEOFFREY MOORE

Microcomputers in Building Appraisal is an early addition to what will become an enormous body of works. It is estimated that over 70 percent of all architectural and engineering practices in the United States currently apply computers to some aspect of their daily work, and the range of possible applications is expanding—although at a somewhat slower pace than the technology itself.

Few texts are available for an architect or contractor just starting to investigate the field. Most of the standard ones, like William J. Mitchell's *Computer-Aided Architectural Design*, were written many years ago, before the

changes occurred that have reshaped the field. The most important of these has been the explosive introduction of the microcomputer. From their inauspicious beginnings in the mid-seventies, these machines have developed into cheap, robust, general-purpose tools. Their impact on the design professions has yet to be fully grasped. Any book that looks at their application to the building process is therefore a welcome contribution.

The stated intention of *Microcomputers in Building Appraisal* is to introduce the complete novice to the subject, and to enable him to write and understand elementary programs for particular professional problems. It provides a general introduction to computers, terminology, and applications; an introduction to programming; and sample programs for various building applications.

The first section sketches the history

of technological developments in computing, and describes the machinery itself. Brandon points out, quite correctly, that a major constraint in any application is the necessity of making the task completely explicit. The burden is on the user to state all the steps in the task unambiguously, as well as the information needed to carry it out (a far more onerous requirement). As Brandon notes, this makes computers unsuitable to complex operations that require large amounts of data and will only be carried out once. He omits to mention, however, that tasks can be integrated, and information gathered in one application drawn upon for another. What is cumbersome alone becomes thereby feasible. Computers can also be used to gather material over time, allowing analysis of slowly occurring events. They have an important role in post-construction analysis which is entirely passed over in this

discussion.

The book has a number of other shortcomings. For one thing, its goal of making design professionals into part-time programmers and kitchen-table hackers is highly questionable. Useful programs of any power require substantial skill to write. Professional designers, rather than expending their efforts learning BASIC, as Brandon recommends, would make better use of their time analyzing the task to be automated, specifying the program required in careful detail, and employing a programmer to write the code. Better still, they should explore the possibilities of the available off-the-shelf packages, which are substantially cheaper than custom software.

Another problem is that the book was written in England, where professional practice in all facets of the building industry differs substantially from that in the U.S. Furthermore, there is a generation gap between the two countries in computer technology and its applications. Although many of the most important developments have come from Britain and Europe, the United States is unquestionably much further advanced in their general application. Brandon has restricted himself to the technology most common in Britain today, 8-bit microcomputers like the Apple. But machines of much greater power now exist in the category of "microcomputer"—machines capable of many of the tasks Brandon writes off as too complex. He also says nothing of recent developments in networking which are fundamentally changing the role and concept of a microcomputer. Through networking, small, affordable machines can become terminals to more powerful processors and to enormous libraries of information (databases).

The programs in the third section draw heavily on British standards, and are of little use to an American reader. Converting to American standards

would require a thorough knowledge of programming. For American readers, the book's interest is therefore restricted to the first two sections, and with the changes in hardware that have put Britain one generation behind us in technology, even these portions are of questionable value.

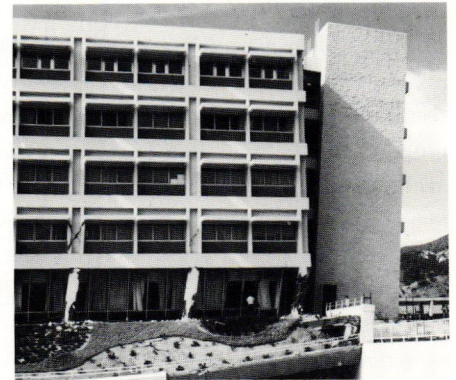
Microcomputers in Building Appraisal, Peter Brandon with R. Geoffrey Moore, Nichols, New York, 1983, 322 pp., \$26.50 pb.

Daniel L. Schodek: BUILDING CONFIGURATION AND SEISMIC DESIGN

CHRISTOPHER ARNOLD and
ROBERT REITHERMAN

That a building's configuration—its size and shape—has a profound influence on its behavior during an earthquake is a concept long appreciated by architects and engineers. But prior to this excellent work by Arnold and Reitherman, there has been no systematic exploration of the effects of different configurations on the seismic performance of buildings. The desperate need for such a work is proved by the number of poorly conceived and potentially hazardous configurations in use today in earthquake-prone areas of the country.

The authors' intent is to explain in clear, non-mathematical language how the architecture of a building affects its seismic behavior. The book is not meant to replace the engineer in the design process, but it will undoubtedly improve communication between architects and engineers. It will also advance the architect's understanding of good seismic design practice, a subject previously submerged in a welter of engineering textbooks and maddeningly obscure research reports.



DISTORTION OF THE STORY, OLIVE VIEW HOSPITAL, IN THE 1971 SAN FERNANDO, CALIFORNIA, EARTHQUAKE.

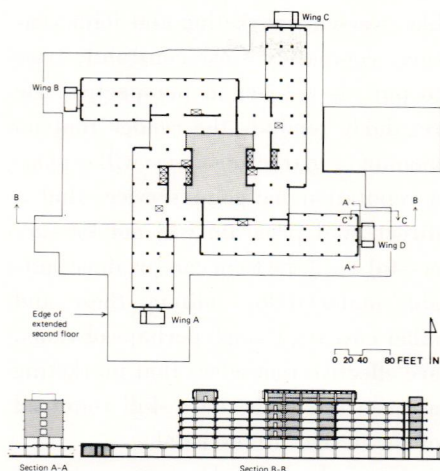
By the same token, it will increase the engineer's awareness of the issues of prime concern to the architect—which invariably hinge on building configuration issues. Architects all too often ignore fundamental earthquake design issues in the preliminary design stages, and later look to the engineer to solve the problems they have created. Engineers too often accept this role, and regard the configuration as given, derived by the architect on mystical grounds. Arnold and Reitherman's book is recommended for both parties.

Aspects of ground motion significant to the seismic behavior of buildings are discussed in the initial sections of the book. Subsequent sections survey configuration decisions that affect a building's performance, and common configuration problems and their solutions. There is an invaluable, graphically illustrated discussion of the relations between building type, configuration, and seismic performance. The concluding section deals with historical precedents and the imagery of seismic design, and the appendices include several case studies.

The case studies and the material on the imagery of seismic design should interest architects, engineers, and historians alike. Among the more interesting cases are "The Seismic Survivor: Santa Sophia, Istanbul"; "The Impe-

rial Hotel, Tokyo" (by Frank Lloyd Wright); and the "Veterans Administration Hospital, Loma Linda, California." The Imperial Hotel, one of the sole survivors of the great earthquake in Kanto Province in September, 1923, is commonly viewed as a triumphant vindication of its designer's genius and his intuitive appreciation of good seismic design principles. The facts, Arnold and Reitherman argue convincingly, are somewhat different. Wright nurtured a mythology about the building, and attributed its successful performance to its flexibility and unique foundation design. In light of today's knowledge, his assertions are unconvincing. The authors, while maintaining the building's preeminent standing, explore which design features most likely contributed to its success during the earthquake. In a concise and informative discussion, they single out the extensive use of seismic joints to separate the building into a series of rigid component units, symmetrical and compact.

While the focus of the book is indeed on seismic design issues, some of the



PLAN AND SECTIONS OF OLIVE VIEW HOSPITAL

basic configuration studies have a value beyond this limited application. The issue of configuration is fundamental to architecture, but few works address it directly; in doing so, the book acquires a value that transcends its original purpose. The graphics, by the way, are superb.

Building Configuration and Seismic Design, Christopher Arnold and Robert Reitherman, Wiley, 1982, 296 pp., illus., \$39.95.

Michael Stanton:

HOW TO MARKET PROFESSIONAL DESIGN SERVICES

GERRE JONES

MARKETING ARCHITECTURAL AND ENGINEERING SERVICES

WELD COXE

Educating architects and engineers has become big business. Courses, newsletters, seminars, and home study programs have sprung up in profusion, and increased interprofessional competition and the memory of recent recessions have made marketing a popular subject. Some of these efforts to teach marketing to architects are little more than collections of "find a need and fill it" truisms. Others are intense sessions on very specific topics (like proposal writing) that leave the professional with a new skill but not necessarily with the means to use it.

How to Market Professional Design Services, by Gerre Jones, and *Marketing Architectural and Engineering Services*, by Weld Coxe, are two of the most useful of the recent marketing books. Both are second editions of early titles in the genre. Their authors have considerable personal experience as lecturers, publishers of newsletters, and leaders of workshops in marketing—in short, as gurus in the field. Despite the similarity of their backgrounds, however, their books differ markedly in approach and content.

Jones's *How to Market Professional Design Services* opens straightforwardly enough by introducing its topic, defining a few terms, and discussing some basics of communication psychology. Four short chapters at the end



STAIRTOWER B COLLAPSED OUTWARD, OLIVE VIEW HOSPITAL

touch on a wide range of material tangentially related to marketing: political action, marketing to federal agencies, joint ventures, overseas work, and Jones's prognostications for the future. In between is the meat in the sandwich: seven lengthy chapters on how to organize for marketing, find and evaluate prospects, plan and produce communication tools (such as brochures and marketing newsletters), prepare proposals, and participate in interviews. Particularly well-covered are "cold-calling" possible clients, record keeping for marketing, proposals, and interviews.

The book is somewhat biased toward large firms; for example, its coverage of proposal writing focuses almost entirely on elaborate responses to formal Requests for Proposals, while its discussion of interview preparation deals with structured presentations to organized selection committees. This material could be applied to simpler letter-proposals and less structured interviews, but the reader is left to do this for himself.

Weld Coxe pursues a different emphasis in *Marketing Architectural and Engineering Services*. Concerned less with detail than with the big picture, he tries to lead the reader step by step through the process of developing new business. His shorter and more numerous chapters generally confine themselves to one topic. Sample titles include "List Building," "Marketing Budgets," and "Advertising and Direct Mail." Most end with case studies that illustrate some aspect of the topic. These are interesting, and effectively reiterate particular points, but their consistently happy endings give them a somewhat evangelical tinge.

Marketing Architectural and Engineering Services is more focused on traditional marketing than the Jones book. It offers no prognosis for the future, and avoids peripheral material

like overseas marketing and joint ventures completely. Coxe constantly tries to put his subject in perspective. He regularly reminds the reader that no amount of marketing magic will replace a reputation for good service, that a direct mail program will not be successful until the firm can produce suitable material for mailing; these and other caveats, though perhaps obvious, are effective reminders that marketing acumen is not the only skill required of the design professional.

Coxe's book is also more readable than *How to Market Professional Design Services*, thanks to its use of short chapters and case studies, smooth writing style, and the absence of the encyclopedic lists that Jones seems to favor.

Jones's book is aimed at four audiences: students; teachers; principals in new firms; and experienced practitioners in large, successful operations. Each doubtless has much to learn from the book, but those in the fourth category—the seasoned professionals—will probably find it more useful. Despite its "how to" title, the book does not lead one step by step through the process of setting up a marketing program. Sections on basic options are cursory, and the discussion of master planning, while it outlines the key issues, leaves the reader wishing for more information, and some discussion of alternatives. What *How to Market Professional Design Services* offers is stimulating refresher reading; it is really a source book of specific tips and techniques.

Marketing Architectural and Engineering Services, in contrast, has more potential value for students and principals starting new practices. Its overview of the entire process of business development is clear and complete, and it puts marketing in proper perspective within the hierarchy of tasks performed by the design professional. Both books are worthwhile, though,

and those with the time or funds for only one should choose according to their own experience and familiarity with the subject.

How to Market Professional Design Services, second edition, Gerre Jones, McGraw-Hill, 1983, 338 pp., \$32.50.

Marketing Architectural and Engineering Services, second edition, Weld Coxe, Van Nostrand Reinhold, 1983, 296 pp., \$24.95.

John Parman:

PROJECT MANAGEMENT FOR THE DESIGN PROFESSIONAL

DAVID BURSTEIN and
FRANK STASIEWSKI

Several years ago, in an effort to develop some basic documents on project management, the American Institute of Architects organized a Project Manager's Workbook Task Force. One of the participants in the "Roundtable" that accompanied that effort was Frank Stasiowski, then an architect in Boston, now a management consultant and editor of one of Michael Hough's monthly newsletters, *The Professional Services Management Journal*. Stasiowski's book, co-authored with David Burstein, a senior manager in an environmental engineering firm in Atlanta, follows by about a year the five-volume AIA series on project management, authored by David Haviland of Rensselaer Polytechnic Institute, and published in 1981. It is in many respects an improvement on this series.

Haviland's "five books of project management" cover much of the same ground as the Burstein/Stasiowski book, but do so in a manner which is both repetitive and more difficult to read. The new book, in contrast, is effectively organized to allow the reader

to understand quickly what is being presented, and then concentrate on subjects of particular interest.

The Haviland series is also something of a mixed bag. The first volume, *The Process*, although less accessible than the Burstein/Stasiowski book, works nicely as a supplement to it, elaborating on some of its themes. The other books in the series are less useful. *The Effective Project Manager* repeats material introduced in the first volume, and makes extensive use of quotations from members of the AIA Task Force which, while doubtlessly gratifying to those quoted, does not consistently serve the text. Both this volume and the case studies seem to have been written for the Task Force, rather than for the reader.

The case studies, which purport to discuss the management of three major projects, fail to provide enough discussion to give the reader much insight into what happened, or the nature of the project manager's role. Brief narratives about each firm and project, and a number of exhibits, are all that remain. This material is not wholly uninteresting, but neither is it very helpful, particularly to the would-be project manager.

Project Management for the Design Professional is a comprehensive "soup-to-nuts" guidebook to project management, aimed, according to its introduction, at helping project managers to:

avoid the trap of concentrating solely on the performance of a particular project to the exclusion of seeing the "big picture," that is, how management of a given project fits within the overall objectives of the firm.

In general, this is accomplished by referring to such broader subjects as marketing and financial management, and by exhorting the project manager to adhere to his budget and accom-

modate himself to the priorities of the firm as a whole.

Burstein and Stasiowski generally handle their topics in a skillful and informative manner. Sometimes their presentation is less clear than it could be (as in chapter 5, "Monitoring and Controlling Schedules and Budgets"), and sometimes it is a little truncated. For example, chapter 7, "Managing Your Project Team," covers some useful material on organizational psychology, but somehow leaves the reader dangling. It mentions different varieties of "body language," with no discussion of how to respond. The book provides a bibliography, but it might have been better to make specific reference in each chapter to books and articles which elaborate the topic.

The book shares with the Haviland series an exhaustive description of "wall scheduling," an approach to project scheduling developed by an architectural firm in Oregon, and even includes some of the same photographs of a room the firm has built for this purpose. I am not sure the approach warrants all this coverage.

The book's subtitle indicates its usefulness to architects, engineers, and interior designers. While it has something for everybody, I think it is less applicable to interior designers.

Both the Burstein/Stasiowski book and the Haviland series lack any specific discussion of the project manager's career. This stems, perhaps, from the fact that in both cases the authors are aiming not only at project managers, but also at design firm principals, and as a result they assume stability of employment (or, at any rate, that the employee exists for the employer). What career advice is offered therefore has to do with getting the job done, and putting up with whatever obstacles the firm throws in the path of doing so.

For a responsible project manager,

leaving a firm can involve real difficulties, not the least of which is loyalty to the project, firm, and client. There are also times when the realities of the firm simply fail to mesh with the personality or managerial style of the project manager, making "adaptation" very hard to accomplish. These are relatively common situations, often with an impact on the management of projects; it would be a service, to younger professionals especially, to discuss them in concrete terms.

Project Management for the Design Professional: A Handbook for Architects, Engineers and Interior Designers, David Burstein and Frank Stasiowski, Watson-Guptill, 1982, 160 pp., illus., \$24.95.

Fred Stitt:

METRICS FOR ARCHITECTS, DESIGNERS, AND BUILDERS

MARTIN VAN BUREN

AIA METRIC BUILDING AND CONSTRUCTION GUIDE

SUSAN BRAYBROOKE, editor

Why should architectural/engineering practice and construction convert to metrics? According to *Metrics for Architects, Designers, and Builders* the reasons are:

because it's essential, . . . because there is no other choice, [and because] architectural building projects and furniture made to feet-and-inches dimensions must be converted to metric equivalents . . . to fit foreign metric dimensioned buildings.

These arguments are oddly tenuous and provoke the question: Just how soon can we expect the U.S. design and construction professions to convert to the metric system? The best answer I can find is: possibly never, at least not entirely. What is most likely to prevail is what we have now—a voluntary, mixed system. Those who want metric will use it. Those who don't want it will be free to stick to the English or imperial system. And the use or non-use of metric by one industry will be of no bother or concern to any other.

There is a widespread belief that metrication is mandatory because of the Congressional Metric Conversion Act of 1975. In fact, the Act only encourages a changeover for those who find it advantageous. But people who believe that metrication is mandatory provide a steady market for books on the subject. The two reviewed here are examples of texts created for the industry least likely to use them. Not that they serve no practical purpose. International practice is common among U.S. design firms, and such firms do indeed have to learn metrics. But there is virtually no reason for other U.S. design and construction professionals to change.

Some major segments of U.S. industry have switched to metric with no resistance, because they export their goods and/or compete in the U.S. with foreign goods that are measured metrically. The auto industry is a case in point, as is the liquor bottling industry. The scientific, medical, and drug dealing communities have long been metricated for similar reasons.

Those reasons don't exist for the building industry; the bulk of finished building products made in America are for domestic use. Furthermore, a large proportion of all construction is not for new building, but for additions and alterations to existing work.

Fitting a new dimensioning system

into existing construction creates an awkward logistical dilemma: Shall all manufactured products be resized to true crisp metric dimensions (i.e., 4' x 8' panels are sized down slightly to become 1,200 mm x 2,400 mm [47.2" x 94.5"]); or shall current sizes be retained but measured in metric, (a 4' x 8' panel stays that way, but is dimensioned as 1,219 mm x 2,438 mm). Neither the "hard" nor "soft" conversion is any advance or convenience for the industry. Even less convenient is the third alternative—to maintain dual inventories of all building products, some in hard metric for new work, and the rest in English or soft metric for additions and alterations.

The lack of any compelling necessity to change combined with the inconvenience and expense of doing so will probably ensure the dominance of the English system in U.S. construction, as long as the process is voluntary. There is always, of course, the possibility that a future administration will decide to drag everyone into metric no matter what the practical consequences. The coerced changeover will be massive, chaotic, and expensive. This was the scenario in Canada, where total metrication was decreed, primarily—I am told—for reasons of nationalist politics. Canadian architects and engineers have described the new mix of systems to me as cumbersome, to say the least. Some lumber sizes remained English in one dimension and were made metric in another; design work for many private clients remained English, while government work followed the international system.

A 700-page General Services Administration report in late 1978 anticipated these and other problems, and estimated the cost of converting the U.S. construction industry to metric in the billions of dollars, and the benefits as virtually nil.

Unless one has an international de-

sign clientele, or wishes to prepare for the possibility of a government-mandated conversion, it's hard to find a reason to buy a metric textbook at this time. If you want an introduction to the subject out of general interest, I recommend *Metrics for Architects, Designers, and Builders*. If you are interested in a multifaceted, scholarly study of all aspects of the topic, I recommend the AIA's *Metric Building and Construction Guide*. If you have to learn metric in a hurry, you can find conversion tables and explanations of the system as it pertains to dimensioning in the back of Wiley's *Architectural Graphic Standards*, or McGraw-Hill's *Time-Saver Standards*.

Metrics for Architects, Designers, and Builders, Martin Van Buren, Van Nostrand Reinhold, 1983, 192 pp., illus., cloth \$21.95; paper \$14.95.

AIA Metric Building and Construction Guide, Susan Braybrooke, editor, Wiley, 1980, 154 pp., illus., cloth \$23.00; paper \$17.25.

John L. Fisher:

VERTICAL TRANSPORTATION

GEORGE R. STRAKOSCH

This book is clearly written, well illustrated, and treats its subject in commendable detail. To give an idea of its thoroughness: it covers the history and fundamentals of vertical transportation from its early beginnings, all types of occupancies and multi-tenant uses in numerous application examples, as well as highrise and elevator group operation and control. Operating conditions during earthquake, fire service, and power failure are detailed, and sections are devoted to such special applications as incline elevators, material handling systems, outside elevators,

double deck elevators, and robot vehicles. Many illustrations are dimensioned in U.S. standards as well as metric. Guide specifications, contract and construction information, and the interrelation of elevator and escalator construction with the other building trades complete the picture.

While it was not his intention to replace the elevator consultant, Strakosch provides data that is readily adaptable to computer programs, and which could be used as a basic design tool. The second edition has been expanded, and considerable thought given to pedestrian circulation. Changes reflect the author's recent experience working with design professionals and his activities in the development of codes and standards. The book's overall clarity would allow even a lay person to evaluate a vertical transportation system, although in a limited manner. Certainly no architectural office should be without it.

Vertical Transportation: Elevators and Escalators, second edition, George R. Strakosch, Wiley, 1982, 495 pp., illus., \$49.95.

Sandra Suominen:
PLANNING THE
NEW CORPORATE
HEADQUARTERS
 BRYANT PUTNAM GOULD

A major impression, reading *Planning the New Corporate Headquarters*, is one of *dejà vu*. The book does succeed as a planning primer, outlining such steps as the decision to build, project initiation, functional requirements, the program, site selection and analysis, existing facilities, and cost analysis. It also has several useful illustrations, and detailed check lists for each phase of a project. Yet numerous planning

books, including those cited in the bibliography, are already devoted to these subjects. By concentrating on the general process, the book loses sight of its major focus, as proclaimed in the title. Photographs of corporate headquarters interspersed throughout the book are the only reminder of the ostensible subject. Did any of these follow the process as detailed? The reader will never know.

One of the book's more glaring weaknesses is its meager discussion of corporate image. If a building is to represent more than the functional requirements of the company's operations, pre-planning should address the corporate image. Who makes these decisions, and when, can have a dramatic impact on the planning and design process.

A second shortcoming is the limited coverage of the use of computer technology, both in corporate operations and as a planning tool. Considering that the workplace is being revolutionized by computer innovations, I had expected some interesting discussion about them. Teleconferencing, for instance, may change the organizational requirements of corporations. The use of database management concepts in architectural programming, especially for facility operations subject to rapid change and reorganization, alters the traditional way of gathering information from a client. Both developments have potential consequences for the structure of the corporate headquarters. But instead of a thought-provoking discussion of the unique aspects of the subject, such as image, or those which are radically changing the whole process, such as computer technology, this book offers only familiar material on the already accepted processes.

Planning the New Corporate Headquarters, Bryant Putnam Gould, Wiley, 1983, 196 pp., illus., \$34.95.

Sara B. Chase:
RESTORING HOUSES OF
BRICK AND STONE
 NIGEL HUTCHINS

The eighties, and perhaps the seventies as well, could be called the Do-It-Yourself era, to judge by the number of publications devoted to such instruction. *The Old House Journal*, for example, celebrated its tenth anniversary in May 1983. Owning an old house seems to stimulate great numbers of people to want to at least read about restoration and preservation techniques. The how-to books are increasingly sophisticated, and perhaps one of the things they offer is the vicarious thrill of hands-on craft and building trades work.

Hutchins's *Restoring Houses of Brick and Stone* is unique among these books in its special subject area. A book devoted to urban brownstone restoration does exist, but has nothing like the scope or thoroughness of this one. Covered here are such valuable but (literally) peripheral topics as historic landscape masonry and how to construct a harmonious brick or stone addition to a historic house. The end matter includes a good bibliography, a not-so-great glossary, sparse footnotes, and an index, along with brief but useful answers to "Fifty Common Questions."

But it is for the highly specific information in the chapter, "Tools, Mixes, and Methods," that the book deserves greatest credit. Most readers, the author admits, may not have the manual dexterity, patience, or stamina to do all the masonry restoration work needed on an old house themselves, but, as Hutchins says, "Even if you don't choose to undertake any of these procedures yourself, at least you will be aware of how they are done when the time comes to hire a contractor."



FROM HUTCHINS, *RESTORING HOUSES OF BRICK AND STONE*.

In seven years as an architectural conservation consultant, I have found people in the "trowel trades" the least interested in going back to historic materials (such as lime mortars) and methods (such as matching $\frac{1}{4}$ -inch grapevine joints) and attitudes (such as replicating original mortar colors). Anyone who studies Hutchins's book will have a sound body of fundamental knowledge and an ample working vocabulary to discuss the job at hand with a contractor.

A mason who has no curiosity about old techniques and materials would learn little, even if this book were forced on him, and an experienced restoration craftsman would probably consider it elementary. But a masonry contractor

in a position to bid on preservation and restoration jobs could profit from reading *Restoring Houses of Brick and Stone* before he writes up his estimates. An owner might well be able to elicit work of a higher restoration quality from the contractor by being able to say exactly how he wants problems solved and how the finished job should look.

Only a few items were unsatisfactory. In "Tools, Mixes, and Methods," two of the mortar formulae made no mention of water, although water was on the list of ingredients for five others. The book also lacks a useful discussion of tinted mortars, and how to mix them—a serious omission for restoration work in the U.S. (if not in Canada). The list

of "Joint Colorants" is minimal. Nowhere does Hutchins engage the many issues of colored mortars: analyzing and matching original mortar colors, masonry pigments and fading problems, synthetic versus natural pigments, possible weakening of mortar by too high a proportion of pigment, and so forth.

My only other criticism is of the somewhat fuzzy photographs, and an inappropriate chapter on recycling churches and similar buildings, which features photographs of utterly modern interior treatments. But on the whole *Restoring Houses of Brick and Stone* furnishes sound advice and useful information, as well as some interesting photographs of exotic older vernacular Canadian masonry work. It will aid anyone who is undertaking or even contemplating masonry restoration.

Restoring Houses of Brick and Stone, Nigel Hutchins, Van Nostrand Reinhold, 1983, 192 pp., illus., \$29.95.

Ray Moore:

LIFE CYCLE COST DATA

ALPHONSE J. DELL'ISOLA and
STEPHEN J. KIRK

This book, as its title implies, is primarily a reference. The first section contains fifty pages of detailed life cycle cost data—probably the most complete compilation of it ever published. The second is an educational supplement designed as a self-study program for "design professionals and students alike," as well as to "assist educators in teaching courses on life cycle costing." Since this section consists mainly of questions and problems, it fulfills its second goal best. Sample forms for use in life cycle costing—many of them necessary to answer the problems in Part Two—are to be found in Appendix A. Appendix B provides solutions to selected problems in Part Two, and

Appendix C is a source of study projects to be assigned by instructors to students. The material in Part Two and in Appendix A is based on the work in the author's previous book, *Life Cycle Costing for Design Professionals*.

With both owners and developers becoming increasingly cost-conscious, this book can be an invaluable reference tool for design firms. The data in it can be used during the conceptual design stage to determine which materials are in fact most cost-efficient, and also in preparing maintenance and repair budgets.

All data is categorized under the Uniformat System, and the forms in the book provide the user with a logical method for using it. The material in Part Two is geared to senior or graduate students, and its organization is primarily suited to educators, but it would certainly aid anyone trying to learn about life cycle costing. The book itself is indispensable to any firm or professional competing in a cost-conscious world.

Life Cycle Cost Data, Alphonse J. Dell'Isola and Stephen J. Kirk, McGraw-Hill, 1982, 140 pp., illus., \$29.95 pb.

Charles M. Davis:

RENOVATION: A COMPLETE GUIDE

MICHAEL LITCHFIELD

An increasing number of people are getting involved in renovation, both out of necessity and interest, so this book is a timely one. The intended audience appears to be beginning owner-builders, but this type of book can also serve as a reference for architects and other designers.

The organization of *Renovation*, which corresponds roughly to the sequence in which the problems of house

renovation might arise, is well thought out. Many of the chapters are excellent, providing good basic information and numerous helpful details, in particular on roofing, weatherproofing, structural carpentry, masonry, energy conservation, walls, ceilings, finish carpentry, painting, and wallpapering.

The book could benefit from a more detailed coverage of each topic, even if this made it longer. This is particularly true of the sections on the design of the kitchen and bathroom. These are among the most complex spaces in a house, both technically and environmentally, and more is required to adequately assess their potential problems than Litchfield provides. The book also has a tendency to make tasks sound simple which are in fact sometimes quite physically (and mentally) demanding. The diagrams presented for plumbing and electrical systems will seldom reflect actual conditions. In the case of heat pumps, whose technology is becoming increasingly sophisticated, installation is too complicated for beginners. Furthermore, Litchfield describes a few tasks that simply should not be taken on by amateurs, such as jacking and needle bracing.

Renovation might be of more service were there any substantial discussion of the various people involved in the building industry and what they might have to offer the owner-builder. Two hours of consultation with an architect and/or engineer in assessing a potential purchase could alert him to very real problems (and expenses) which he might not recognize on his own. Litchfield might have taken the reader through an assessment of the cost of having someone else do a particular job, as compared to the cost of doing it oneself; for extensive remodeling of electrical, plumbing, and heating systems, it sometimes makes sense to hire professional help, if only to rough the work in.

The distinctly eastern bias of *Renovation* makes it less useful in the west or even the midwest. Litchfield fails to mention the extensive steel masonry reinforcing or the heavier nailing schedule required for seismic conditions. Similarly, his chapter on waterproofing does not discuss artificial boarding on exterior plywood sidings, used extensively in the west.

A few of Litchfield's suggestions seem questionable to me. I disagree with the use of metal roofs with exposed fasteners in cold regions, because they work loose and are a continual source of leaks and other problems; concealed clips on seam lock roofing are more reliable. The vapor barrier he recommends is worthless, at least in my experience; it will deteriorate in five or six years, leaving only powder or pieces.

Litchfield was a founding editor of *Fine Homebuilding*, a magazine whose detailed treatment of how-to topics makes it one of the best available on home reconstruction. Litchfield's book is not as consistently good in its coverage as the magazine, although it represents a heroic attempt to treat the subject of renovation thoroughly.

Renovation: A Complete Guide, Michael Litchfield, Wiley, 1982, 571 pp., illus., \$34.95.

Joseph Iano:

SALVAGED TREASURES

MICHAEL LITCHFIELD

With so many books now available on the maintenance and rehabilitation of old structures, it is really a pleasure to encounter one that is not only appealing in its presentation, but a valuable and comprehensive guide as well.

Salvaged Treasures is primarily a technical book on the salvage and reuse of building components and materials. One of the keys to its success is that it

confines itself to this coherent and well-defined subject. An introductory chapter describes sources of salvage and the organization of the salvage business, and subsequent chapters are devoted severally to windows, doors, woodwork, hardware, lighting and plumbing fixtures, larger metal components, masonry and plaster, and structural elements. The final two chapters cover the moving of buildings themselves, with a case history of a move and restoration.

One of the virtues of this book is that it presents even the most seemingly simple tasks in all their subtleties. The most effective use of various prying tools for the removal of fine wood trim, or the proper size nails for its reinstallation, are not topics too elementary to be covered. Furthermore, the inevitable difficulties and unforeseeable setbacks associated with this type of work are sensibly included as integral parts



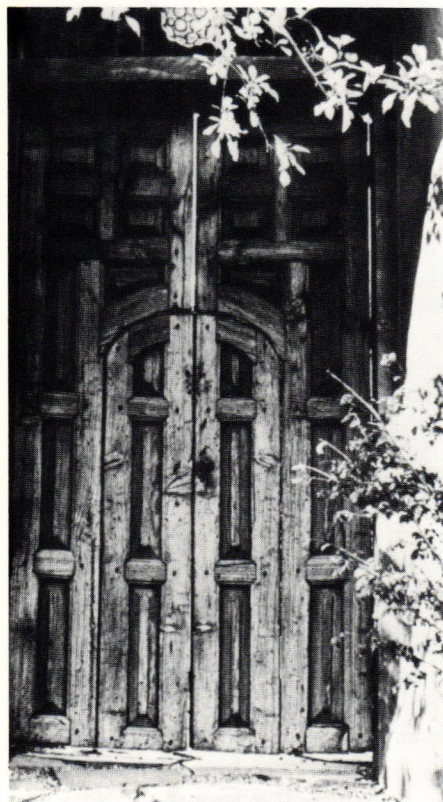
FROM LITCHFIELD, *SALVAGED TREASURES*.

of the process. After reading the seven pages devoted to the hanging of a reconditioned door and its frame, for instance, the reader will not only know how to accomplish the task, but will appreciate the difficulties of working with a warped or out-of-square door or frame, the exacting tolerances required, and the capabilities and limitations of the tools involved. The level of difficulty of each task is described, and those beyond the capabilities of a novice are clearly indicated.

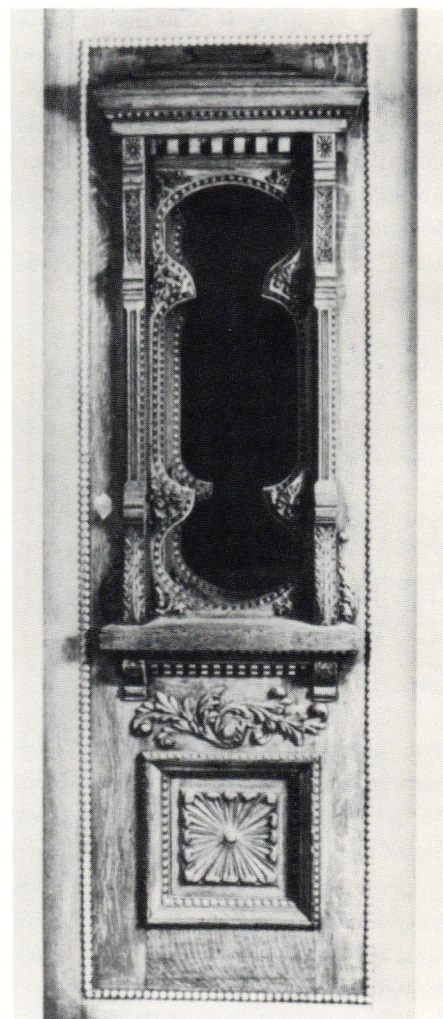
Though this book is intended for the beginning or amateur restorer, one hesitates to say so, because it contains so much of use to professionals. It can give the designer the intimate understanding of how a task is performed, along with its limitations and possibilities, that is perhaps even more necessary in rehabilitation than in new work. For those in the restoration business it should be useful to fill in areas of lesser expertise, and for the odd tip. Beyond its technical information, the book is valuable as a guide to obtaining architectural salvage. It examines the interaction of the salvage business with, for instance, the forces of urban development, and the potential opportunities in government owned land and public auctions. Questions of liability on the building site, insurance, and ownership of a building independent of the land on which it stands are also considered. The concise bibliography and list of sources of supply will be useful to the professional and amateur alike.

The fine illustrations and clean, attractive layout further contribute to one's pleasure in using this book. The photographs—black-and-white and color—show work in progress, scenes “in the field,” and example pieces before and after restoration. They range from technically interesting to inspirational in quality—not unlike the work of salvage itself. They are complemented by clear, simple line drawings where an exploded view, cut section, or labeled diagram is required.

Salvaged Treasures, Michael Litchfield, Van Nostrand Reinhold, 1983, 253 pp., illus., \$35.00.



OLD ZAQUAN DOORS. THE “OUTER” DOORS OPEN TO ADMIT HORSES AND CARRIAGES, THE CENTER DOORS ADMIT HUMAN TRAFFIC.



A LATE-VICTORIAN DOOR INCREASED IN SIZE FOR USE IN CONTEMPORARY HOUSE.

ENERGY

Thomas Vonier:

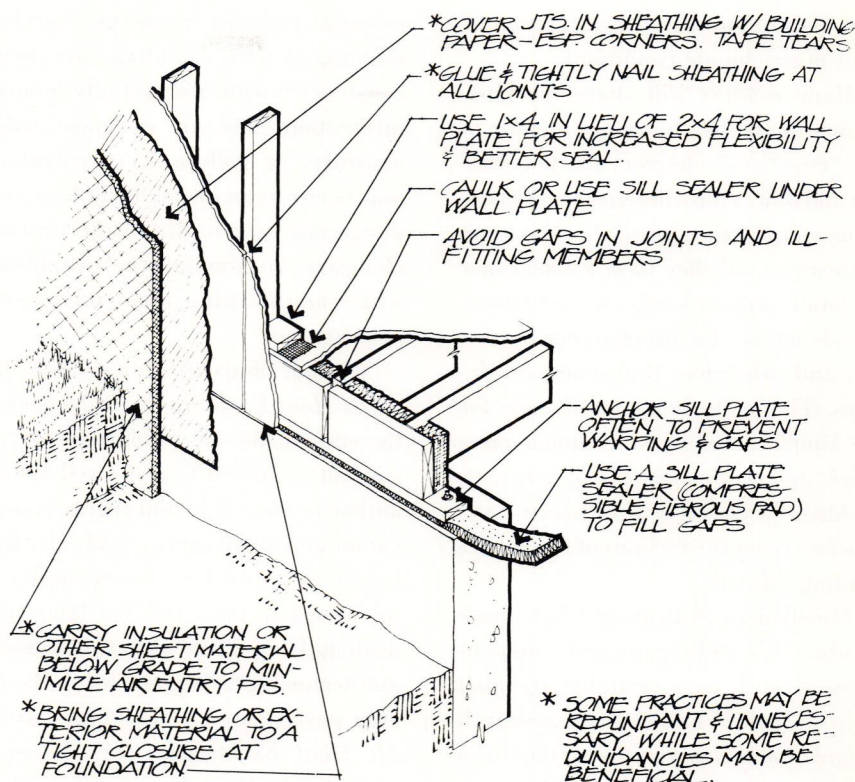
CLIMATIC DESIGN: ENERGY-EFFICIENT PRINCIPLES AND PRACTICES

DONALD WATSON and
KENNETH LABS

While one is not quite ready to write the epitaph for the most recent era of interest in energy-conserving residential design, it does appear to be drawing to a close. Don Watson may eventually join the pioneers Victor and Aladar Olgyay and James Marston Fitch as a lasting contributor to the usable technical literature in this field. Watson was one of the early chroniclers of the resurgence of energy interests among architects and builders in the 1970s, and has been on the building and energy scene for the past decade. Now he and his collaborator Labs have put into one volume much of the wisdom gained in the years since the Olgyays' work on bio-climatic design and shading and solar control at Princeton University, and since Fitch and company issued the classic AIA-sponsored climate control series in *House Beautiful* magazine.

Climatic Design is a book exclusively about houses, and mostly about single-family detached houses. Its first section concerns principles, setting forth theories of human thermal comfort, thermal flows within and around buildings, infiltration and natural ventilation, and providing useful formulae and discussion of basic physical phenomena.

The second section, about practices, is clearly the heart of the book. With a simple and attractive graphic key, the



DIFFERENT STRATEGIES FOR SEALING THE EXTERIOR SKIN AGAINST INFILTRATION.

authors trace ways in which the principles can be applied in a variety of design situations. The concepts, suggestions, and strategies begin with site planning and move logically through massing, plan development, envelope design, and fenestration.

The third section is more an appendix, containing climatic data for 29

"representative" locations throughout the United States, and a method based on work by Baruch Givoni (another climate control pioneer) designed to help identify climate-adaptive design strategies suited to particular conditions. The climatic data is accompanied by appropriate caveats about the suitability of data from airport weather stations,

TABLE 44a Comparison of different types of weatherstripping for doors and windows. These are listed in order of estimated overall durability.

KEY: E—Excellent; VG—Very Good; G—Good; F—Fair; P—Poor					
TYPE	MATERIAL	Estimated Overall Durability	Effective Uses (1)	Suitable for Non-uniform gaps	Visibility When Installed
FLAT METAL STRIP	Brass or bronze	E	C/A	No	Very low
	Aluminum	VG to E	C/A	No	Very low
TUBULAR GASKET	Vinyl or rubber, foam-filled	VG	C/A	Yes	High
	Vinyl or rubber, hollow	VG	C/A	Yes	High
REINFORCED GASKET	Aluminum and vinyl	VG	C/A	Yes	High
REINFORCED FELT	Wool felt and aluminum	G	C	No	High
	Nonwool felt and aluminum	F to G	C	No	High
NONREINFORCED FELT	Wool	G	C	No	(2)
	Other	F to G	C	No	(2)
RIGID STRIP	Aluminum and vinyl	G	C	Yes	Low (3)
	Wood and foam	F	C	Yes	Low
FOAM STRIP	Neoprene or rubber	F	C	Yes	(2)
	Vinyl	F	C	Yes	(2)
	Polyurethane	P to F	C	Yes	(2)

(1) C—Where material will be subject to compression

A—Where material will be subject to abrasion

(2) Low if under sash or inside doorjamb. High if used along window frame or against door stop.

(3) On aluminum door, its primary use.

FROM WATSON AND LABS, *CLIMATIC DESIGN*.

and the authors urge investigation of local microclimate conditions.

Many readers will share my frustration at the lack of design details in the "Practices" chapter; by now Watson and others have designed residences using many of the approaches this book advocates, and they have learned how to detail various kinds of ventilators, outside intakes for fireplace combustion air, and other less-than-common devices. The book shows details only for the simplest and most common measures, and is otherwise highly schematic. Also, the choice of a sans serif typeface for the longer sections of text makes reading difficult.

Nonetheless, Watson and Labs have produced a well-organized compendium of work by a veritable alphabet soup of public and private research organizations, tempered with their own considerable judgment. To those already steeped in the literature, it is a neat and admirable effort; to those who have been waiting for something intelligible, with the added dimension of design sensibility, this is it. As energy conservation cookbooks and guidelines go, this is among the best available.

Climatic Design: Energy Efficient Principles and Practices, Donald Watson, FAIA, and Kenneth Labs, McGraw-Hill, 1983, 280 pp., illus., \$29.95.

Jeff Poetsch:

AIR TO AIR HEAT EXCHANGERS FOR HOUSES

WILLIAM SHURCLIFF

An air to air heat exchanger is "any device that removes, extracts or recovers heat from one air stream (warm stream) and delivers it to another air stream (cold stream)...." These devices have recently become

essential elements in energy conscious building design. Buildings are being constructed with substantially reduced infiltration, and air exchange, odor, moisture, or pollutant concentrations may occur to an uncomfortable or even dangerous extent. Air to air heat exchangers can eliminate these problems, while maintaining optimum energy performance.

William Shurcliff's latest book, *Air to Air Heat Exchangers for Houses*, is the state-of-the-art publication on the subject. Shurcliff is a well-known author in the residential energy conservation and solar energy field. His first books described early examples of solar energy use, and his later ones dealt authoritatively with new strategies and technologies for improving the energy performance of buildings. *Air to Air Heat Exchangers for Houses* is published by Brick House, a firm which specializes in books on alternative technology and energy conservation. It is really two very different books under one cover. In the first, important physical factors concerning air to air heat exchangers are discussed—the physical properties of air, air pollutants, and heat transfer, together with descriptions of generic heat exchangers. Though this section comprises two-thirds of the text, Shurcliff calls it the "Introductory Chapters." The second portion lists and describes the many heat exchangers manufactured or available in the United States. Information has typically been provided by the manufacturers, so no systematic format is followed. Each description does include the range of products, sizes, airflow, types of heat exchange, and availability of additional information.

The book's style is matter-of-fact and often terse. Each chapter begins with a listing of topics to be covered, making it easy to locate information. The information itself is very accurate (not a common characteristic of energy-

related publications), but several of the technical chapters (e.g. airflow technology) are so complex that they require several run-throughs. A lot of different mathematical formulas are used, and example calculations given with each, but their significance is not always obvious. Although the flow of chapters is logical and clear, the information within them is often not well organized. Many sections read like first drafts.

This book is the first available source on its topic, and is directed at a very general audience. It contains everything necessary to an understanding of the operation and value of air to air heat exchangers. Yet the layperson may have great difficulty with the physics, while for the typical energy designer the information may be self-evident and simplistic. The product information portion is excellent, but unfortunately the technology is changing rapidly, and firms regularly enter the market with new products. The book is partially out of date already.

This is not to say that it is not an extremely timely and necessary publication. Information on indoor air pollutants and how to reduce them is important, and the chapters on the various types of indoor pollutants should be of interest to the layperson. The book will be useful to the energy consultant or passive solar designer if only for the product information and the addresses of the manufacturers, but it lacks the clarity of writing and the compelling subject matter that would make it a required text for the building designer.

Air to Air Heat Exchangers for Houses, William Shurcliff, Brick House Publishing, Andover, Ma., 1983, 224 pp., illus., \$17.95 text; \$12.95 paper.

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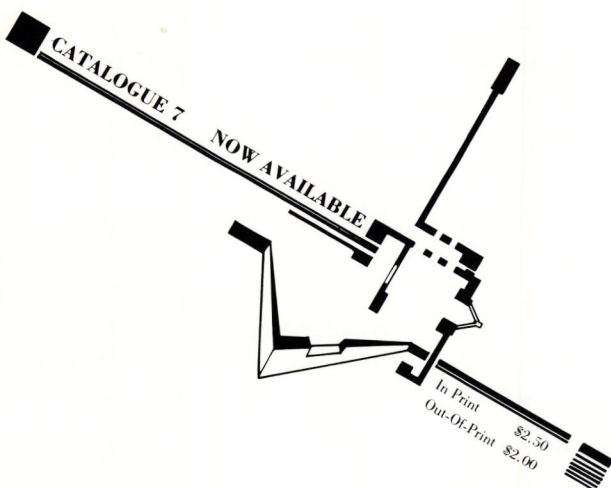
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INDEX—WINTER 1984

AIA Metric Building and Construction Guide, *edited by Susan Braybrooke*, 107

Adolf Loos: Theory and Works, *by Benedetto Gravagnuolo*, 21

Adolf Loos, *by Burkhardt Ruschcio and Roland Schachel*, 21

Air to Air Heat Exchangers for Houses, *by William Shurcliff*, 114

The Almighty Wall: The Architecture of Henry Vaughan, *by William Morgan*, 9

American Churches, *by Roger Kennedy*, 28

The American Planner: Biographies and Recollections, *edited by Donald A. Krueckeberg*, 86

The Architect and the Computer: A Guide Through the Jungle, *by Nigel Evans*, 102

The Architecture of the City, *by Aldo Rossi*, 49

Architecture, Poetry, and Number in the Royal Palace at Caserta, *by George L. Hersey*, 31

The Avant-Garde in Print, *by Arthur Cohen*, 93

British Architecture (A.D.), *edited by Andreas Papadakis*, 38

Building Configuration and Seismic Design, *by Christopher Arnold and Robert Reitherman*, 104

The Building Site: Planning and Practice, *by John M. Roberts*, 82

Building the Escorial, *by George Kubler*, 29

Buildings Under the Sun, *edited by James W. Elmore*, 63

The Center: A History and Guide to the Rockefeller Center, *by Walter Karp*, 88

Chicago Architects Design, *by John Zukowsky, Pauline Saliga and Rebecca Rubin*, 24

Climatic Design, *by Donald Watson and Kenneth Labs*, 113

Commonsense Architecture: A Cross-Cultural Survey of Practical Design Principles, *by John Taylor*, 65

Desert Planning, *edited by Gideon Golany*, 85

Design and the Public Good: Selected Writings of Serge Chermayeff, *edited by Richard A. Plunz*, 11

Early Maps, *by Tony Campbell*, 98

The Education of a Gardener, *by Russell Page*, 78

The English Terraced House, *by Stefan Muthesius*, 17

Essays in Islamic Art and Architecture, *edited by Abbas Daneshvari*, 37

Essays in Architectural Criticism: Modern Architecture and Historical Change, *by Alan Colquhoun*, 45

Frederick Law Olmsted and the Boston Park System, *by Cynthia Zaitzevsky*, 80

Great Drawings from the Royal Institute of British Architects, *by J. Lever and M. Richardson*, 19

A Guide to the Architecture of London, *by Edward Jones and Christopher Woodward*, 89

Gustav Stickley, The Craftsman, *by Mary Ann Smith*, 14

A History of Graphic Design, *by Philip B. Meggs*, 93

How to Market Professional Design Services, *second edition*, *by Gerre Jones*, 105

The Image of the Architect, *by Andrew Saint*, 42

Inca Architecture, *by Graziano Gasparini and Luise Margolies*, 43

Incidence and Symmetry in Design and Architecture, *by Jenny A. Baglivo and Jack E. Graver*, 102

Italian Re-Evolution: Design in Italian Society in the Eighties, *edited by Piero Sartago*, 47

Japanese Residences and Gardens: A Tradition of Integration, *by Michio Fujioka*, 76

A Japanese Touch for Your Home, *by Koji Yagi*, 76

The Library of Congress: Its Architecture and Decoration, *by Herbert Small*, 27

Life Cycle Cost Data, *by Alphonse J. Dell'Isola and Stephen J. Kirk*, 110

Man About Town: Frank Lloyd Wright in New York City, *by Herbert Muschamp*, 6

Maps: A Visual Survey and Design Guide, *by Michael and Susan Southworth*, 98

Marketing Architectural and Engineering Services, *second edition*, *by Weld Cox*, 105

Masterpieces of Architectural Drawing, *by Helen Powell and David Leatherbarrow*, 19

Metrics for Architects, Designers and Builders, *by Martin van Buren*, 107

The Mews of London, *by Barbara Rosen and Wolfgang Zuckermann*, 89

Microcomputers in Building Appraisal, *by Peter Brandon, with R. Geoffrey Moore*, 103

Monuments of the Incas, *by John Hemmings*, 33

More Places for People, *edited by Charles K. Hoyt*, 91

On Common Ground, *by Ronald Lee Flemming and Lauri A. Halderman*, 92

Pioneers of Modern Typography, *edited by Herbert Spencer*, 93

Planning the New Corporate Headquarters, *by Bryant Putnam Gould*, 109

The Politics of Dependency: Urban Reform in Istanbul, *by Steven T. Rosenthal*, 83

Project Management for the Design Professional, *by Frank Stasiowski and David Burstein*, 106

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REPARATIONS

Diane Ghirardo's remarks on Critical Regionalism in her article, "Imitation as the Sincerest Form" (*DBR* 3), should have read: "Instead of proposing a new, universal canon, Critical Regionalism adopts the 'universal culture' to its own local demands. . . ." Due to a typographical error the opening phrase read "Proposing instead a new, universal canon. . . ." The editors apologize to Professor Ghirardo.

LETTERS

I was pleased to see the first issue of your publication after many months of hearing about its prospective birth. . . . While wishing you well, however, there are a few comments I feel constrained to offer. . . . On a trivial point, I assume Mr. Beach [in his review of *H. H. Richardson* in *DBR* 1] has confused Mrs. van Rensselaer (a friend of Richardson) with Harriet Monroe, biographer and sister-in-law, not of Richardson, but of John Root. On a more troubling note, I quote an unfortunate paragraph . . .

Martin [sic] 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.

Montgomery Schuyler is far from an unknown or inaccessible figure. The comment in question lies neither in the realm of repute, nor that of jest. The remark (. . . most easily found in the two-volume edition of Schuyler's essays, *American Architecture and Other Writings*, (Harvard, 1961) is witty, but profoundly serious. . . . The specific context is one of critical assessment of the Glessner house, which Schuyler considers capricious in its façadal composition, ungracious toward its occupants and neighbors, and illustrative of a negative aspect of Richardson's work that makes the great man less appropriate for imitation than for admiration. The Glessner and MacVeagh houses

. . . bear an unmistakably strong and individual stamp, and failures as, upon the whole, they must be called, they really increase the admiration aroused by their author's successes for the power of design that can make even wilful error so interesting.

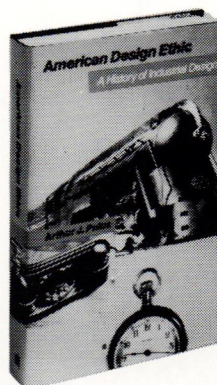
. . . on the Glessner house:

The merits of the building as a building, however, are much effaced when it is considered as a dwelling, and the structure ceases to be defensible, except, indeed, in a military sense. . . . but for its neighborhood one would infer its purpose to be not domestic, but penal.

No jest. I will leave the rest of Mr. Beach's paragraph with the obvious question of whether we really want to make our private environments an "alternative to the outside world."

Samuel B. Frank
Assistant Professor
Rhode Island School of Design

The editors take responsibility for bungling Mr. Schuyler's given name.



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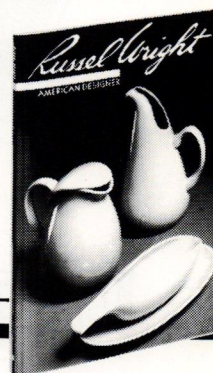
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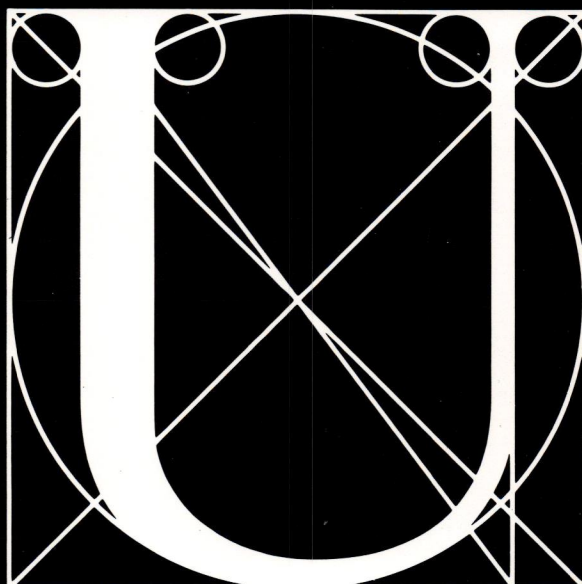


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