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Harley Earl and the Dream Machine

ALAN PLATTUS:

Friends (and Enemies) of the Museum

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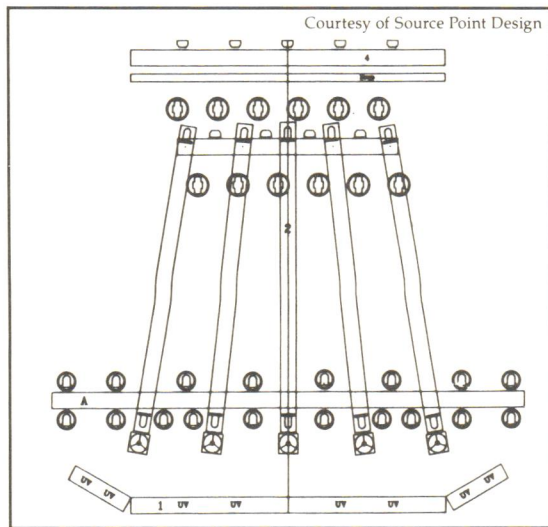
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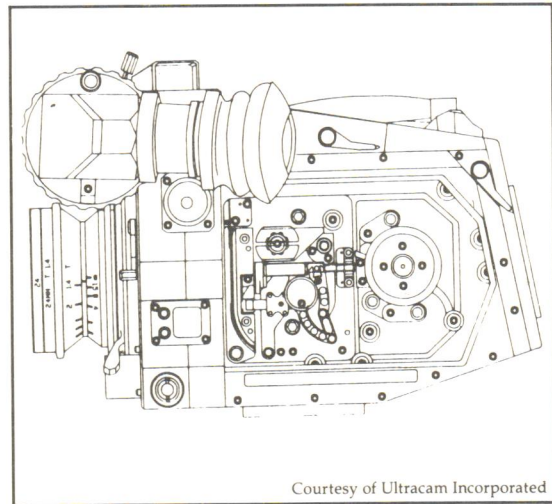


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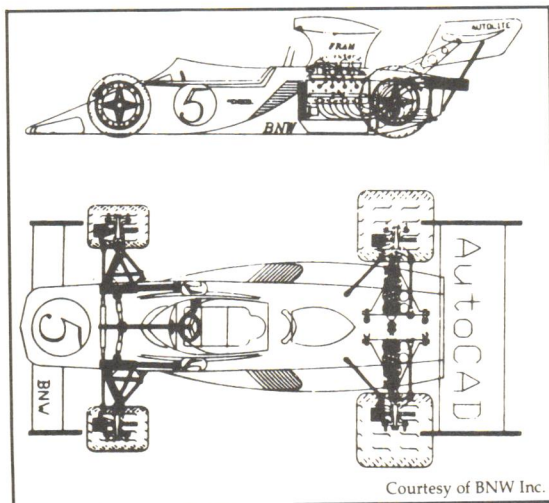
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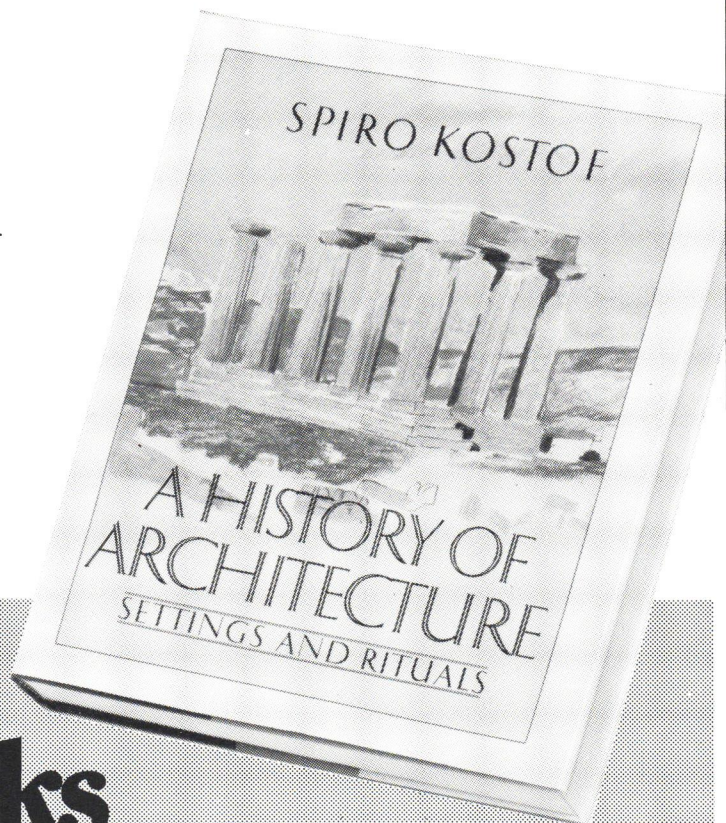
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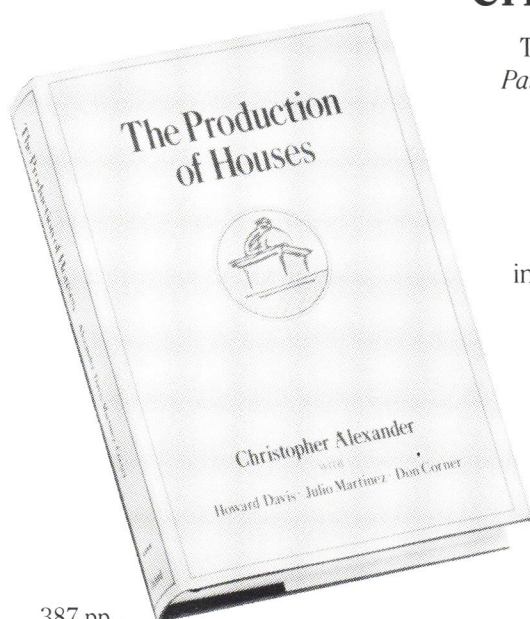


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CRITICIZING *DBR*

Response to the first few issues of *DBR* was surprisingly positive. Both the well-read and those who would like to appear so voiced contentment at having a comprehensive source on the recent literature in the design fields—a non-sectarian and non-specialist one at that. Though there were complaints on the design, which seems only proper for those who spend most of their lives disagreeing about this subject, most people were astounded by the high quality of the production and were engaged by the proposed universality of its bibliographic scope. The readership has steadily grown to over 20,000, and among the subscribers roughly 75 percent are in the design professions while 25 percent are floating somewhere between academic and aficionado status. It is a healthy mix, and one we hope to keep.

More recently, however, the initial novelty of the magazine seems to be wearing off, and both from inside and outside we feel an urgency to change. We don't want the magazine to become a relentless sludge of book reviews that repeat formulas about content and offer cursory critiques but never get the chance to penetrate to the important issues. Too much of the same thing, though it has often been good, is beginning to drag. This willingness to review everything has also led to many editorial compromises and an unevenness in the quality of the articles, and as one of our critics warned, "the bad tends to drive out the good." We are also concerned that readers such as Peter Eisenman are losing interest; they do not find enough direction or sufficiently polemical material. This eluctability should not be attributed to a mere East Coast bias, as after the second issue of *DBR* most readers granted us extraterritoriality despite our physical location in Berkeley. It is rather a consequence of a desire

for qualities that both the editors and readers feel are missing. The challenge is to give the magazine both more direction and more diversity.

So, before we get too settled in our ways, we have decided to initiate some changes that should bring more depth and personality to the magazine. Instead of carrying over 70 reviews per quarter, we will limit the number of essay length articles to a dozen or so. Articles such as those by Alan Plattus and Reyner Banham, in this issue, are examples of the type of essay that we want to feature. The longer format allows for more depth and cross-cultural perception, while the criticism can be more thoroughly substantiated and invite real discourse.

We also intend to remain as comprehensive as possible, but, rather than review everything, we will instead provide straightforward shorter reviews for the more interesting titles, and compile a list of all the books that have come to our attention in a topical "index of books received."

In future issues we intend to introduce new regular features devoted to criticism and review in the design fields. One of these features will propose the multi-disciplinary criticism of buildings and design, thus expanding our sights beyond the covers of books. Other features will follow, and occasional interviews, reviews of exhibits, and reviews of relevant films will be welcomed.

We feel that this new diversification is going to add both vitality and character to *DBR* while better serving the need for review and criticism. As always we appreciate the comments and criticisms of our readers.

Richard Ingersoll



The Wright Stuff

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A clutch of recent books on Frank Lloyd Wright's houses—Hanna, Pope-Leighey, Robie, and (represented by its living room) Little. Reviewed by Reyner Banham.

O Pioneers!

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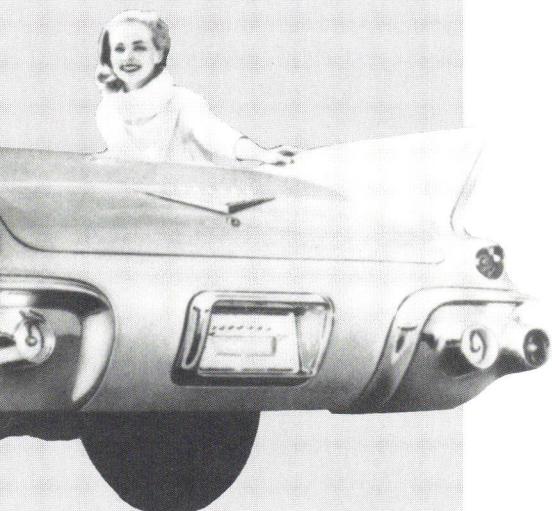
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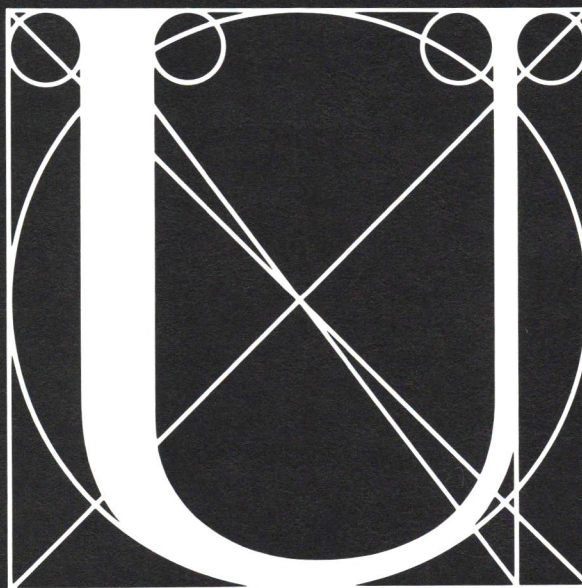
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THE WRIGHT

by Reyner Banham

Frank Lloyd Wright's Hanna House; the Clients' Report, Paul R. and Jean S. Hanna, Architectural History Foundation and MIT Press, 1981, 168 pp., illus., \$12.50 pb.

The Pope-Leighey House, edited by Terry B. Morton, Preservation Press, 1969, 120 pp., illus., \$5.95 pb.

The Robie House of Frank Lloyd Wright, Joseph Connors, University of Chicago Press, 1984, x + 86 pp., illus., \$25.00 cloth; \$8.95 paper.

Frank Lloyd Wright's Robie House, Donald Hoffmann, Dover Press, 1984, 98 pp., illus., \$7.95 pb.

Frank Lloyd Wright at the Metropolitan Museum of Art, Edgar Kaufmann, Bulletin of the Metropolitan Museum of Art, Fall 1982, illus., \$4.75 pb.

There are days when it seems that architectural historians in North America are divided into two camps: those who never write about Frank Lloyd Wright at all, and those who never write about anything else! And those who are in the first camp seem increasingly inclined to regard the latter as a closed cabal—"The Frank Lloyd Wright Industry"—presided over by a sinister conspiracy (consisting, allegedly, of Bruce Pfeiffer, Edgar Kaufmann, and *the Widow*).

That this should be so, even at the level of jest, is bad news for architectural history, and the worse for not being surprising. Wright is still a poor fit in the standard categories of

the historian's craft—even categories like "Organic Architecture," which he invented himself. To write about him sympathetically requires one to believe things which art historians do not normally believe—and from there it is all too easy to slide over into being a Believer with a capital B, and never write about anything else. More unreasonable rubbish has been written about Wright than about almost any other architect that ever laid stone upon earth, especially by people who were in a position to know better—his clients.

Notoriously, Herbert Jacobs, client for the first Usonian House, had no difficulty in addressing Wright to his

HT STUFF

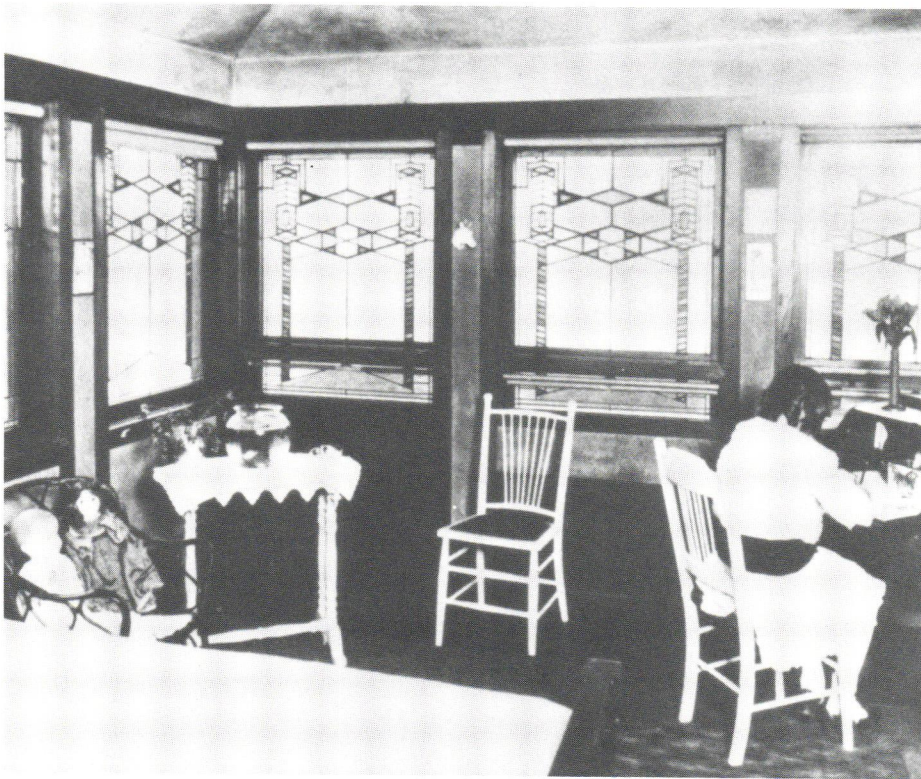
face as "the greatest living architect"; Loren Pope, original client for the Pope-Leighey house, informed Wright that "ten, twenty, thirty years from now I'll still feel a very wonderful thing has happened in my life"; and the Hannas sat up all night reading the Princeton lectures and "by morning we were inspired to write a fan letter to Mr. Wright." Fortunately, they subsequently proved to be made of sterner stuff, rode their architect hard, and finally got what must be Wright's best house of the thirties, Falling Water not excluded, and in the process provided example and unbeknownst training for the clients for his best house of the fifties, the

virtually unknown Fawcett house in Los Banos, California.

All this, of course, was after Mr. Wright had been appointed by the fan club, the media, and himself to the Pantheon of American Glory, but how did his clients see him during those earlier days when he was simply the best domestic architect in Chicago? Fred Robie, client of the last Prairie School house, reminiscing half a century after the events, allowed that "I became rather interested in his views. And I thought, well if he was a nut, and I was maybe, we'd get along swell."

Leonard Eaton once said that it took intelligence to hire Wright before

1935 ... but only money after that! The evidence presented in this clutch of recent books is that it also took a kind of mania as well, and that this may have been the more important change, since all the Usonian clients lacked the means to realize Wright's version of their dreams, and had panics over money during construction. Wright's change over from simply a very good architect to the Greatest American Genius is the most conspicuous aspect of his life and work that still eludes elucidation, and it remains largely unstudied. Even Finnis Farr's failed-Pulitzer biography, which tackled many matters that the "Industry" would rather not



above FRANK LLOYD WRIGHT, NORTHEAST BEDROOM, 1916, WITH JEANNETTE WILBER AT HER DESK. *opposite and preceding page:* FREDERICK C. ROBIE HOUSE, CHICAGO, 1909.

see discussed in public, never really came to grips with this one, though it notes extensively the manifest shift in Wright's fortunes and reputation at the beginning of the thirties. Yet, why did the Princeton lectures make such an impact on people like the Hannas, who seem barely to have heard of him before that time? Why did a reading of that miserable and self-serving *Autobiography* produce in Loren Pope "one fervent wish ... for a house created by you"?

The Preservation Press volume on the Pope-Leighey house ought to be some help here; the house is, as John Sargeant observed during his protracted battle with the widow and the Taliesin establishment to publish his book, *Frank Lloyd Wright's Usonian Houses*, "the best documented of all the Usonians, and the only one for which the full correspondence between client and architect has been released by Taliesin" because of its "subsequent adoption by the National Trust for Historic Preservation, and re-erection at Woodlawn Plantation."

It is a packed little volume, full of information, opinion and reminiscence by practically everybody involved in the Pope-Leighey house—clients, later inhabitants, site supervisor, contractor, landscaper, furniture builder, the National Trust, as well as the usual set-pieces by Edgar Kaufmann and H. Allen Brooks.

The only light, however, that is shed on Wright's power to mesmerize potential clients long before they had seen any of his buildings is a curious phrase in Pope's third letter to his proposed architect: "If you're making any eastern trips soon, use the 'one horse England' charge. It certainly chips veneer in a hurry. And the immigrants from the mid-west enjoy it." That sounds to me like the muffled voice of grass-roots isolationist paranoia, long before Tom Wolfe learned to exploit it for fun and profit—Wright as an early Reagan-style protective father-figure. Otherwise, clues are hard to find, even as close to the source as this.

For the Prairie House period, of

course, there is no need to look for hidden persuaders. He was simply Oak Park's neighborhood architectural *enfant terrible*, and he got jobs on the local word-of-mouth network, or from clients who had seen other houses by him. This emerges from the two studies of the Robie House, which complement each other neatly in some ways. Thus, Connors explains the client's affluent circumstances by laying out statistics on the growth of the auto industry, but Hoffmann shows a picture of Fred Robie in one of his experimental vehicles. Throughout, Connors's book looks to the larger cultural horizon and the work of other architects, while Hoffmann's longer volume cleaves more to the local and anecdotal. Together they give generous coverage of what is still Wright's most remarkable house, but even so the complementary fit is not perfect and there are gaps.

One of these I cannot mention without declaring an interest, and am emboldened to mention it only by the offer of other reviewers to do it for me



if I don't: neither book even begins to do justice to the remarkable and instructive environmental installations of the house. Hoffmann does reproduce the section of the house that my spouse prepared at the behest of HABS*, in order to show how those installations are integrated into the architecture, but I am left feeling that those sweaty hours I spent getting up into the roof and down under the floor to work out how it was all done for my chapter on Wright in *Well Tempered Environment* are among the lost labors of architectural history. And where are Grant Hildebrand's model studies of sight-lines and privacy? But, then, the upshot of studying such matters must be to express regret that they didn't quite work, and that is not the kind of thing anyone but Edgar Tafel is allowed to say, now that FLW is an accredited All-American Genius.

The Hannas do reproduce the diagram of how their slot-like kitchen is lit and ventilated—it is one of the many satisfactions of this still most

satisfactory of all studies of Wright's client relationships, which is the better for being a self-study by two of his more thoughtful (and satisfied) clients. Yet a sadness haunts this admirable record of the commissioning, construction, use, and adaptation of their house—the persistent and subtle frustration of their ambition that it should pass into the public domain as a work of American art that the public could visit and enjoy. In practice it has moved into the public domain as a grace-and-favor residence for bigwigs of the Stanford campus. A note of mild paranoia infects the closing pages of this volume, and, for me at least, the matter is made worse by the fact that the launching party for the book, at the house, was the first time for a couple of years that many of us had been able to get into this allegedly public monument.

Even so, it is better to be able to visit a house like this in its entirety and on its original site, than to see it in fragments and in the context

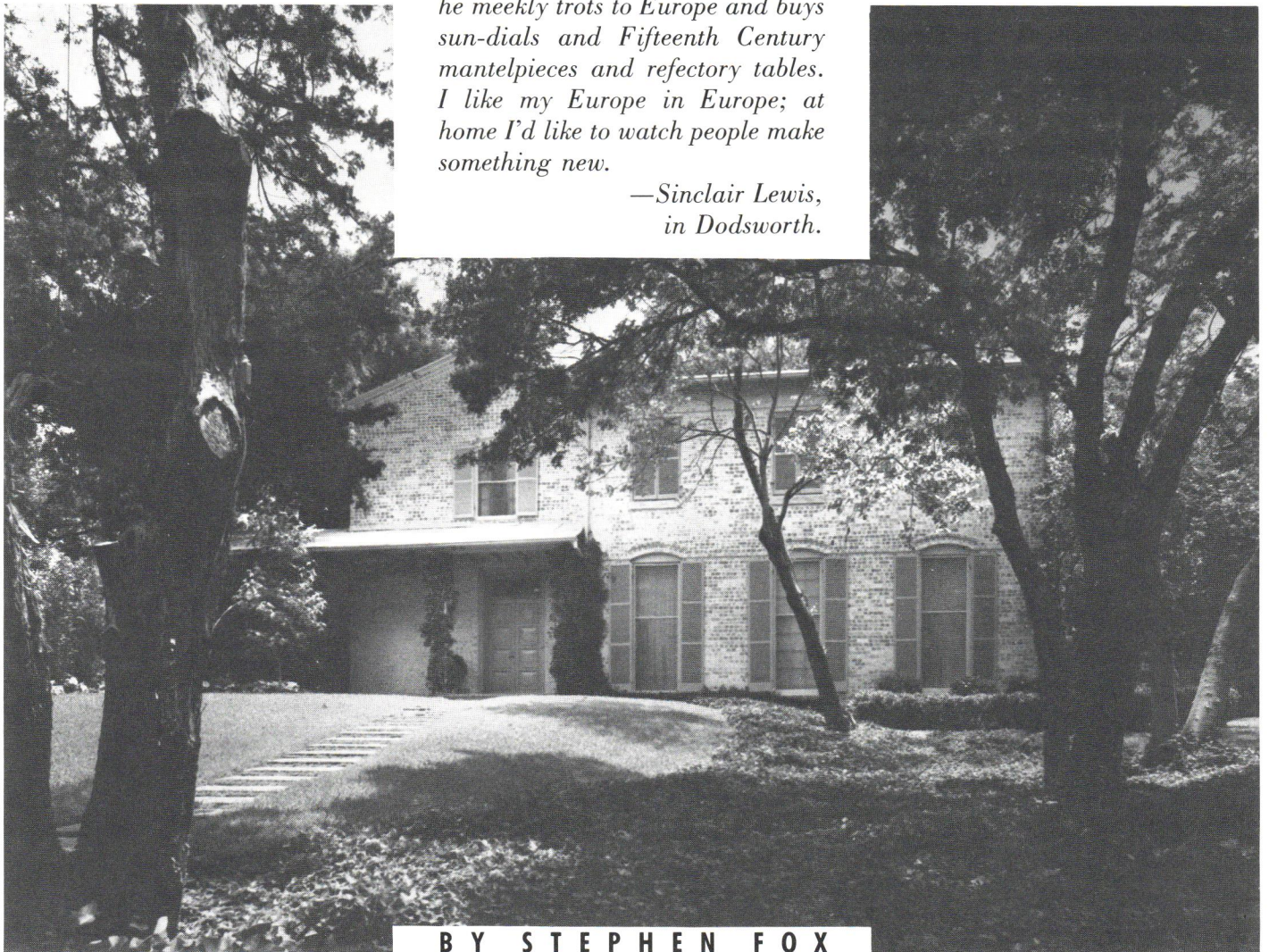
of museum conservation procedures. The reconstruction of the Francis W. Little living room at the Metropolitan Museum in New York has brought on one of those smug and luxurious issues of the *Bulletin* with which the Great Looter of Fifth Avenue celebrates the acquisition of new booty under the guise of publishing scholarly essays about it. The main contribution of this Wright issue to everyday scholarship will be as a source of slides of his furniture, for the full-page color plates are among the best sources many a college slide-maker will ever see, and many have already taken full advantage! The volume, assembled by Edgar Kaufmann, contains caption material on all the Wright buildings from which furnishings have found their way into the Met, a useful essay on Wright's collecting of Japanese prints, by Julia Meech-Prekarik, and a nauseatingly self-congratulatory prefatory note by the Museum's director.

*Historic American Buildings Survey drawings.

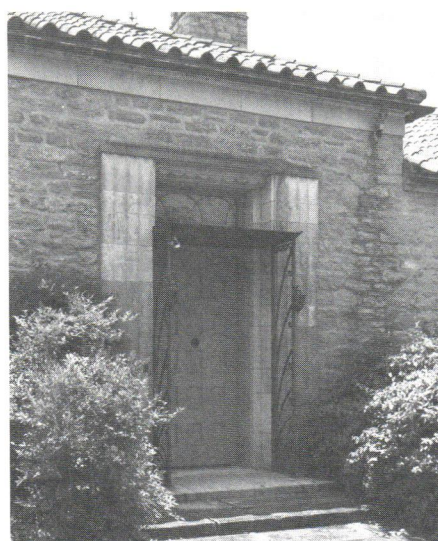
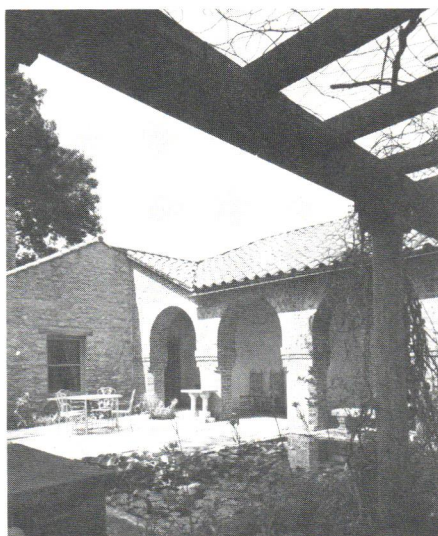
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About your suburbs. Something could be done—not just Italian villas and Swiss chalets—for a town with a tradition of Vermont Yankees and Virginians in Buckskin. Why shouldn't one help to create an authentic and unique American domestic architecture? Create something native—and not be afraid to keep in all the plumbing and vacuum-cleaners and electric dishwashers! Dismiss the imitation chateaux. The trouble with the rich American is that he feels uncouth and untraditional. And so he meekly trots to Europe and buys sun-dials and Fifteenth Century mantelpieces and refectory tables. I like my Europe in Europe; at home I'd like to watch people make something new.

—Sinclair Lewis,
in *Dodsworth*.



BY STEPHEN FOX



DAVID R. WILLIAMS, DRANE RESIDENCE, CORSICANA TEXAS, 1930. *preceding page*: WARNER CLARK HOUSE, DALLAS, TEXAS, 1930.

David R. Williams, *Pioneer Architect*, Muriel Quest McCarthy, Southern Methodist University Press, 1984, 169 pp., illus., \$35.00.

These injunctions, delivered to an American businessman contemplating his return from Europe to the mid-western city where he plans to develop a model garden suburb, reflect sentiments widespread in American architecture at the close of the 1920s. In an uncanny way they also describe the direction taken by a Texas architect, David Reichard Williams (1890-1962), upon settling in Dallas in 1923 after a two-year stay in France and Italy. Although his practice in Dallas lasted only 10 years, it was sufficient to make David R. Williams the mentor of a small but influential group of Texas architects, chief among whom was O'Neil Ford (1905-1982). Now Williams's life and career have been chronicled in a brief but generously illustrated book commissioned by the Dallas Chapter of the American Institute of Architects and written by Muriel Quest McCarthy. Mrs. McCarthy sets out to reveal the professional achievements and personal attributes that made David Williams so compelling a figure. However, the

scope of her documentation and her interpretation is less than satisfying.

As the passage from *Dodsworth* implies, Williams's special place in Texas architecture derives from his advocacy of an "indigenous" architecture during the late 1920s and early 1930s. Rejecting the eclectic period styles then prevalent in domestic architecture, he appealed for an architecture based on the Arts and Crafts virtues of honesty, naturalness, and appropriateness to purpose and locale. These were qualities Williams had discovered not only in the vernacular building traditions of Europe and central Mexico (where he worked for five years as an engineer and architect for American oil companies, after leaving the University of Texas in 1916), but also in the small masonry-built houses of San Antonio,

Castroville, Fredericksburg, and the central Texas countryside. Constructed during the second quarter of the 19th century, these buildings radiated a shy aura of venerability, antiquity, and unpretentious dignity that Williams found lacking in buildings of the later 19th and early 20th centuries. Built of locally available materials, they seemed a part of the rough, arid landscape; their old-fashioned toughness rebuked the current taste for picturesque suburban re-creations of "minor" European architecture. Williams began to photograph these buildings in the 1920s. He was joined in this endeavor in 1926 by a 20-year-old college dropout whom he hired as a draftsman and who became his collaborator, O'Neil Ford.

The focus of the book is Mrs. McCarthy's discussion of eight houses designed and built in or near Dallas, between 1926 and 1933, in which Williams began to reconcile his predilection for Texas buildings with his architectural designs. The earliest two, the Drane House (1929) and the Stroube House (1928), both in Corsicana, were transitional. Their visual weightiness, blocky proportions, and residual Italian vernacular detail dis-

appeared in the later houses. Of these, the McDowell House in Dallas (1928) and the McKie House in Corsicana (1930) established a type that reached its most refined stage in the Biggers House in Dallas (1932). These houses were artfully attenuated in proportion, more diminutive in scale, and decorated sparingly with segmentally arched window heads, low-pitched metal roofs, and simple ornamental details transcribed from the Texas houses that Williams so admired. Williams's two most intensely indigenous houses were the Clark House in Highland Park (1931) and the Williams House in University Park (1933). For the Williams House, David Williams designed furniture and interior fittings, as well as an indigenously landscaped garden, to complement the architecture.

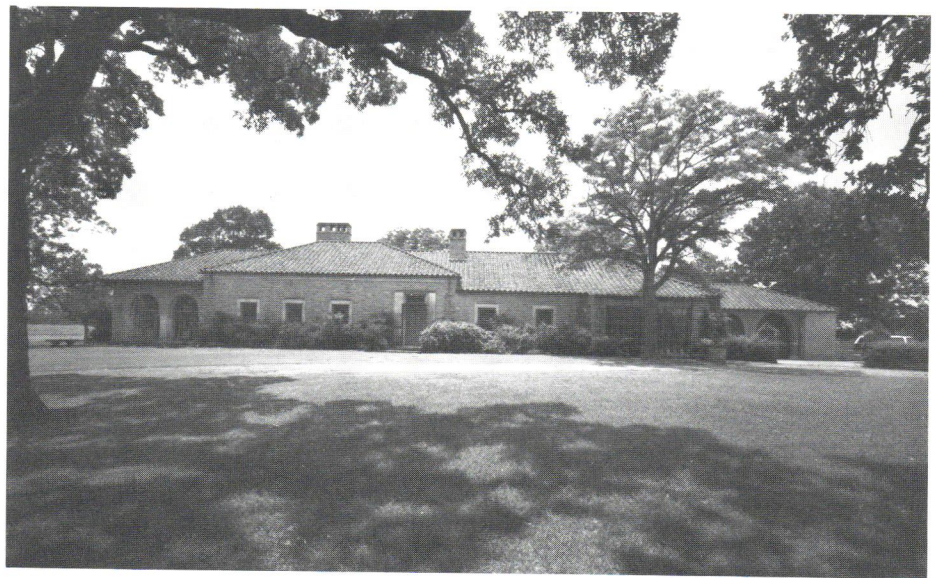
True to the advice in *Dodsworth*, Williams's suburban houses were planned for comfortable occupancy by his middle and upper income clientele. Mrs. McCarthy somewhat overestimates the novelty of Williams's environmental planning; for example, it was customary, not unusual, to design houses that were responsive to the prevailing breeze. This is but one instance where a comparison of Williams's work with that of his contemporaries might have illuminated the extent of his departure from convention. The prince of Dallas eclectics, H. B. Thomson, frequently used the same L-plan configuration that Williams employed to trap the prevailing breeze. O'Neil Ford's early work might also have been contrasted with that of Williams—Ford's Kahn House in Dallas (1932) suggests his contribution to the compositional refinement evident in Williams's houses after 1927.

Mrs. McCarthy does emphasize the contributions made by the craftsmen with whom Williams liked to work: the woodcarvers and metalworkers, Percy Merrick and Lynn Ford, and the painters Thomas M. Stell, Jr., and Jerry Bywaters. She also

describes the self-consciously Bohemian atmosphere that Williams created around himself after the dissolution of his first marriage. He lived in his office—The Studio—which he turned into a hangout for free spirits uninterested in claiming a place in the Dallas establishment. Although Mrs. McCarthy recounts some of their engaging antics, she does not consider the intellectual movement that bound them together, and which is critical to understanding Williams's professional accomplishments—Regionalism. The *Southwest Review*, published in Dallas after 1924, became the

mentioned in passing, but one is left with the impression that Williams's rejection of the period styles was an isolated incident. This is unfortunate, since it was through adherence to an Arts and Crafts-influenced regionalist ideology that Williams, upon making contact with like-minded individuals from a variety of disciplines in the 1930s, was to affect both public policy and architectural history.

The large-scale reproduction of Williams's construction drawings (scrupulously retraced in ink under the direction of Cole Smith) and the images of his houses by the distin-



DAVID R. WILLIAMS, DRANE RESIDENCE, CORSICANA

forum for a regionalist movement in Texas, and Williams's points of view and his architecture received their earliest publication there. Nor does Mrs. McCarthy relate his connection with other architects who tried to create a regionally inflected architectural style—the closest at hand being John F. Staub of Houston with whom influence seems to have been exchanged—or with the broader revival of Arts and Crafts ideals in the late 1920s in reaction to American middle-class philistinism. The work of Eliel Saarinen, William W. Wurster, and John Gaw Meem is

guished Dallas architectural photographer John Rogers do much to compensate for the lack of a wider cultural interpretation. It is unfortunate that only one of Williams's pre-canonical houses is illustrated and discussed (along with two innovative subdivision plans in Dallas), since it obscures the evolution of his development as an architect and fails to address his possible influence upon the idiosyncratic Spanish colonial houses produced by two Dallas architects, C. S. Dilbeck and C. D. Hutsell, in the 1930s and 1940s.

The lack of a broader frame of ref-

erence becomes especially frustrating in Mrs. McCarthy's account of Williams's second career. In 1933 he ceased private practice to work with the Texas Relief Commission, which had taken over development of the Woodlake Cooperative Community, a model agricultural project 100 miles northeast of Houston. The next year Williams and his superior, Lawrence Westbrook, were brought to Washington by Harry L. Hopkins to work on the National Rural Rehabilitation Program of the Federal Emergency Relief Administration under Aubrey L. Williams. After FERA programs

this country. Williams retired from public service about 1950 (the exact date is never given) and moved to his second wife's hometown, Lafayette, Louisiana, where he lived until his death in 1962. Complications resulting from injuries received in an airplane crash in 1944 deterred him from resuming an architectural practice.

Mrs. McCarthy does not precisely indicate what Williams's responsibilities were, under whose direction he worked, or what governed his selection for various assignments. Of his part in the FERA's rural community in Matanuska Valley, Alaska,

these architects and his motives for selecting them—if indeed the choice was his—are not discussed. With the exception of Matanuska Valley, the only federal projects considered are three in Texas, although neither for the reconstruction of La Villita in San Antonio nor Avion Village in Grand Prairie is Williams's role defined. That his career as a bureaucratic operative may have been more important than his career as an architect is a hypothesis that Mrs. McCarthy simply doesn't entertain.

Although *The Prairie's Yield*, a guidebook to Dallas architecture published in 1962 which retrieved Williams's local reputation, is mentioned in the body of the text, reference to Michael Glen Wade's Ph.D. thesis on Williams, completed in 1978, is confined to the footnotes. No mention is made of Peter Papademetriou's important essay, "Texas Regionalism 1925-1950: An Elusive Sensibility" (1981) or Thomas S. Hines's biography of Richard Neutra, despite the attention Hines draws to the connections between Neutra and Williams. A serious omission is the lack of a checklist of Williams's buildings and projects.

As an architect, theorist, architectural conservationist, planner and administrator, David R. Williams crossed many professional boundaries and affected the careers of many architects, both traditional and innovative. His recovery of an indigenous architectural tradition led him to fuse the "native" and the "new." In so doing he fashioned out of regionalism an ideological mechanism that permitted the professional mainstream to adjust itself to the Modern Movement in the 1930s while simultaneously providing a way for modernists to assimilate their work to tradition without compromise. Muriel McCarthy's book acquaints the reader with the basic facts of David Williams's life. But it does not provide the comprehensive and definitive treatment that he deserves.



were consolidated under the Works Progress Administration in 1935, Williams was named chief architect, and eventually chief administrator, of the WPA's National Youth Administration. In 1941, Williams was asked to join the Division of Mutual Ownership Defense Housing of the Federal Works Administration as coordinator (Westbrook was director). Between 1942 and 1945 he participated in various war-related economic development projects in Central America and after the war he worked with the United Nations in Venezuela and with the U. S. Public Health Service in

Mrs. McCarthy asserts that "it was largely his conception." Yet she does not specify what his conception entailed. The extent to which Williams functioned as an architect and as an administrator in various projects is unclear. She implies that he dispensed FWA housing commissions to Richard J. Neutra, Eliel and Eero Saarinen, Hugh Stubbins, and George Howe, Oscar Stonorov, and Louis I. Kahn, among other notable American Modernists (the list might have been expanded to include Clarence Stein, William W. Wurster, and Gropius and Breuer). Yet his relationship with

REHABILITATING THE ENGLISH 30's



by Andrew Rabeneck

Britain in the Thirties, Architectural Design Profile (Number 24), edited by Gavin Stamp, Architectural Design, London, 112 pp., illus., \$12.50 pb.

Architecture of the 1930's, David Dean, Rizzoli, 1983, 144 pp., illus., cloth \$25.00; paper \$15.00.

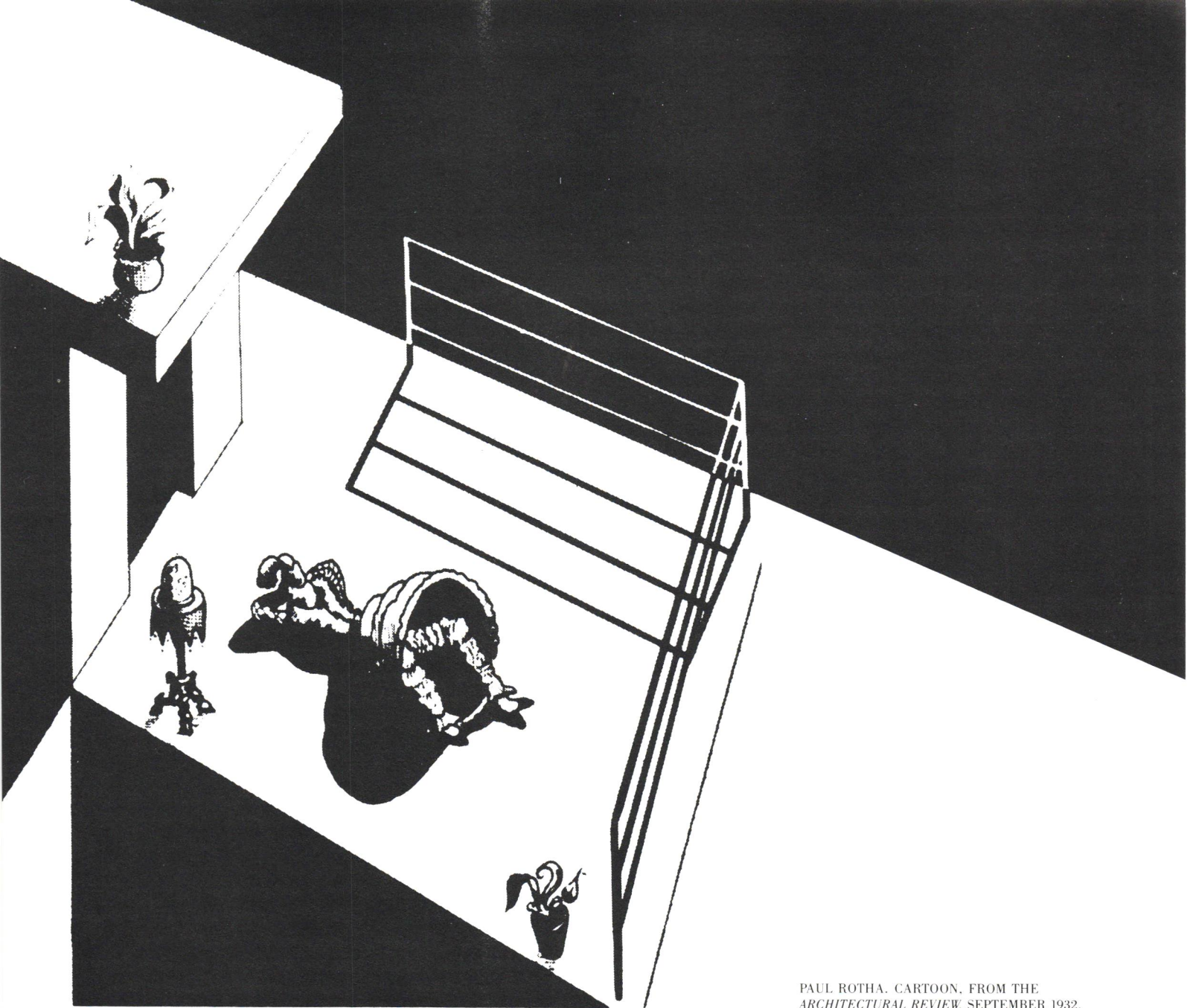
Thirties Society Journal (annual), The Thirties Society, 44 pp., illus., £7/year.

Why should we be interested in British architecture of the 1930s? Wasn't the interwar period there one of confusion, of futile bickering between "traditionalist" and "modernist," of buildings smaller and duller than their European and American counterparts?

Well, yes, those are the perceptions that passed until recently as conventional wisdom, gleaned from the pages of Pevsner, J. M. Richards, Hitchcock, and Giedion. But these writers all stand to the same side of the fence, a fence we are now eager to break down in our efforts to broaden the aesthetic discourse of architecture, and to redress its lopsidedly modernist recent history. Champions of this new sensibility include the critics and historians who contribute to *Britain in the Thirties*, an Architectural Design Profile (Number 24) edited by Gavin Stamp. These writers deny the youthful Hitchcock's oversimple assertion in 1929 that

the New Tradition ended in 1925, eclipsed forever by the emergent New Pioneers.

As members of the Thirties Society, "founded in 1979 to protect British architecture and design of between the wars," Gavin Stamp and his friends have done much to resurrect the reputations of the New Traditionalists, including Sir Edwin Lutyens, Sir John Burnet, Charles Holden, Goodhart-Rendel, Giles Gilbert Scott, Grey Wornum, Edward Maufe, and many others. They have put up for reappraisal the *moderne* of Walmsley Lewis and Harry Weedon (in "Palaces of Entertainment" by Charlotte Benton). They wish us to



PAUL ROTH. CARTOON. FROM THE
ARCHITECTURAL REVIEW, SEPTEMBER 1932.

take seriously the eclecticism of Oliver Hill, Raymond McGrath and Oliver Bernard, architects punished by modernist historians suspicious of their facility in both traditional and modernist styles. Conversely these critics put the work of previously sanctified modernists into a richer critical context than that allowed by modernist historians. Tecton, the MARS Group, Wells Coates, Maxwell Fry and Gropius, Mendelsohn and Chermayeff, become a theme in the play rather than the central plot, and for once mocked rather than mocking.

This historiographical redress is fueled in part by today's eclecticism of taste and quest for meaning in

recent history—people are ready for a more complex account—and partly by the vigorous scholarship of those involved. The *Journal of the Thirties Society*, for example, is dedicated to “an annual collection of original and scholarly contributions on Twentieth Century architecture and related subjects.”

Another reason why the microcosm of Britain in the thirties is of interest is that the concerns reflected in the critical debates now being unearthed closely parallel those which preoccupy architects and critics today; issues of expression, representation, continuity with the past, the marriage of art and commerce are debated with

passion and erudition by the authors these revisionists bring to our attention. In their account, for example, Reginald Blomfield is rescued from the pillory where he has so long languished as a stuffy reactionary foil for the modernists. He is now shown as what he undoubtedly was, a gifted writer able to ask difficult questions with wit and charm, bourgeois qualities despised by most modernists. His *Modernismus* of 1934 made an eloquent if somewhat muddled plea for what we should today call “The New Regionalism.”

In this sense much of the research and writing of today's champions of the thirties is polemical. By picking



RAYMOND McGRATH, FISCHER'S RESTAURANT, NEW BOND STREET, LONDON

over the literature of the era (see David Watkin, "Architectural Writing in the Thirties" in *Britain in the Thirties*), they intentionally show up the dull solipsism of recent architectural criticism, while making a tacit plea for a return to what they present as stylish and literate debate. And I must agree with them. Not the least reason for interest in this period is the remarkable critical talent that flourished in England between the wars.

The Architectural Review, *Country Life*, *The Listener* (the BBC's weekly), were home to contributors of talent broader than their ostensible topics. John Betjeman, Evelyn Waugh, Cyril

Connolly, Sir John Summerson, Geoffrey Scott, Robert Byron, Osbert Lancaster, "all wrote about buildings with a gusto and wit unknown in English since the time of Horace Walpole," as Andrew Saint puts it. *Britain in the Thirties* conveys well this richness, an effective challenge to zeitgeist-besotted historians—as the editor and his contributors intend. The quality of debate was, of course, enhanced by the presence among the locals of world-class émigrés. Rudolf Wittkower and Fritz Saxle came to England in 1933 with their 60,000 volumes to establish the Warbug Institute. They were shortly followed by Ernst Gombrich. Together these

scholars tempered the dilettantish if entertaining English debate with professional academic discipline. Their writings set a historical context for architectural discussion of a very high order.

Gavin Stamp, David Watkin, and their colleagues in the Thirties Society are saying, if I am not mistaken, that we should learn much from those brief years. We should learn, for example, that the recondite rubbish that passes for much of architectural writing today does nothing to put architecture back where it belongs, as a live topic in the mainstream of cultural life. We can learn, too, from the interwar years—because the par-

allels with our own time are inescapable—the tensions between tradition and modernity, the volatile political context, and the perceptibly rapid changes in social and technical mores.

In England this didactic use of historical scholarship is frowned on by many. Gavin Stamp and his colleagues are perceived as forces of reaction. Their desire to broaden the currents of history by including forgotten or misunderstood traditionalists is mistaken for support of socially privileged architects at the expense of the modernists we have been taught to see as socially progressive. Were their perspective merely retrospective they might be safely ignored, but they hold up today's traditionalists, Quinlan Terry, Roderick Gradidge, and others as examples to intransigent modernists.

These transgressions are aggravated by an often supercilious tone of writing which peeps out from the skirts of scholarship. But at least it's lively stuff, and I recommend the sampler represented by *Britain in the Thirties*. Those who get hooked should subscribe to the *Thirties Society Journal*, with its tributes to the late laureate, Sir John Betjeman, articles on 1930s roadhouses, British ocean liners, and most interesting, interviews with living veterans of the era, a dwindling band.

Rosemary Ind's monograph on Joseph Emberton chronicles the life and work of a casualty of modernist history now firmly reestablished by the new sensibility discussed above. Emberton's modernist work greatly interested some of us as students in the early 1960s. Indeed we couldn't understand why his work was not better covered in the standard histories. The reason was that Emberton was a victim of two snobberies prevalent at the *Architectural Review*: he was more *moderne* than modern and he was "commercial" rather than "high art." In fact, he got his start doing exhibition stands and kiosks in

the twenties, graduating to exhibition halls including Olympia (1930), and retail stores like Simpsons in Piccadilly (1936).

But, if modernists recall him, it is for the Royal Corinthian Yacht Club of 1931, which toed the line of Continental expressionism to perfection, at least to the point that Philip Johnson included it in the famous MOMA show of 1932. The Blackpool Casino of 1939 merits a footnote, too, for its remarkable circular plan and structural bravura, including an audacious tower and breathtaking main stair.

Ms. Ind's tone is respectful and skillful but Emberton's whimsical inventiveness eludes her. While he claimed to be driven by pure reason, his work betrays a bold aestheticism that lifts it above the puritanical mainstream. His buildings are often sheer fun. He was always an individualist who worked things out for himself and occasionally came up with designs to equal anyone's best—the interiors of Simpsons and EMI in Oxford Street are still remarkable.

The text is a mere 47 pages generously set. There is no bibliography or chronology. The book is redeemed by 125 black-and-white plates, but Ms. Ind's style falls short of the mark set by Gavin Stamp and his friends. This is a book for fans of Emberton (and I am one), rather than for scholars.

Architecture of the 1930's is the latest in Rizzoli's series of modestly priced yet excellently printed (in Hungary) samplers of the RIBA drawings collection. Scholar and amateur alike must applaud the fervor with which this rich lode is being mined in the current delirium of architectural publishing. In fact, the first four issues of *Design Book Review* carried reviews of some packaged *richesse* of the collection.¹

These publications are not catalogues raisonnés, nor are they exhaustive of their subjects. They are rather, as David Dean says in his preface to this volume, scrapbooks of

their selected topics, in this case "all of it from those who were there, not from a later generation of critics ... without hindsight or technicalities."

Dean is modest. His substantial text is, if anything, more evenhanded and less eager to redress past wrongs than that of Gavin Stamp and his colleagues. His style is scholarly and fascinatingly allusive. Dean has no axe to grind but his evident affection for what he calls a "brilliant age, even if some of its glitter came from tinsel." He deals with just about every architect the Thirties Society would have us regard, their work grouped into chapters on building types leavened by vignettes recounting famous events like the RIBA headquarters competition and the MARS Group.

Britain in the Thirties and David Dean's *Architecture of the 1930's* cover similar ground. The former is somewhat narrower in focus, dealing with architectural criticism and theory at greater length than Dean's text, which is essentially an extended and excellent commentary on the material from the RIBA drawings collection. Both publications inevitably share many illustrations and present them to similar advantage, about 25 color plates and 125 black-and-white in each. Either represents good value for your money.

To those unfamiliar with the riches of the period, or constrained by modernist texts to admire only its modernists, I recommend either or both of these books. The tragicomic quality of the period is captured in the Goodhart-Rendel quote chosen by David Dean to introduce his book: "The modern architectural drawing is interesting, the photograph is magnificent, the building is an unfortunate but necessary stage between the two."

1. *The Palladians* and *The Great Perspectivists* (Winter 1983); *Architects Designs for Furniture* (Summer 1983); *Great Drawings From the Collection of the RIBA* (Winter 1984); *The Craft Architects* (Spring 1984).

F R I E N D S A N D

O F T H E M U S E U M

New American Art Museums, Helen Searing, Whitney Museum of American Art in association with the University of California Press, 1982, 142 pp., illus., \$12.95.

"The Museum of Architecture" (Lotus International 35), edited by Pierluigi Nicolin, Rizzoli, 1983 (English and Italian text), 130 pp., illus., \$20.00.

The phrase "friends of the museum," as applied to the apparently indefatigable organizations of munificent benefactors whose offspring decorate the pages of these two publications, often brings to mind (to mine, at least) its potential double. "The enemies of the museum" have never been so well organized. They have clearly been fighting a losing battle, but have in their history counted some notable characters among their ranks. At the very outset of the development which we can now identify as the genesis of the modern museum as public institution, the French theorist and professor of architecture Quatremère de Quincy raised his voice against Alexandre Lenoir's recently founded Musée des Monuments Français, insisting that "it is a living being attending its own funeral; it is killing Art in order to write its history; it is not writing its history, but its epitaph."¹ Later in the same century, Henry James, reflecting on his visit to a great English country house, concluded that:

the best fortune for good pictures is not to be crowded into public

collections—not even into the relative privacy of Salons Carées and Tribunes—but to hang in largely spaced half-dozens on the walls of fine houses. Here the historical atmosphere, as one may call it, is almost a compensation for the often imperfect light.²

In the wake of yet another epidemic of museum building, it must be increasingly clear that criticism of the sort voiced by Quatremère and James represents a minority opinion, and one that, at its most strident and crotchety, we may be inclined to identify with an unsympathetic elitism. And yet the issue delineated by both protests remains very much alive in relation to current discussion and design of museums, whether one is a critical friend or interested enemy of the institution in question. Both critics share a concern with the museum's historical and physical "de-contextualization" of the work of art, and James, in his reference to "imperfect light," also alludes to and answers the "functionalist" argument most often advanced to counter such charges. The museum's enemies not only tolerate, but revel perversely in the dim illumination and musty atmosphere that is often the price of viewing an artifact in its "original" context—whether the genuinely original context of a Quattrocento fresco in a Florentine chapel or the "accumulated" context of an 18th-century country house stuffed with the plunder of successive generations of grand-

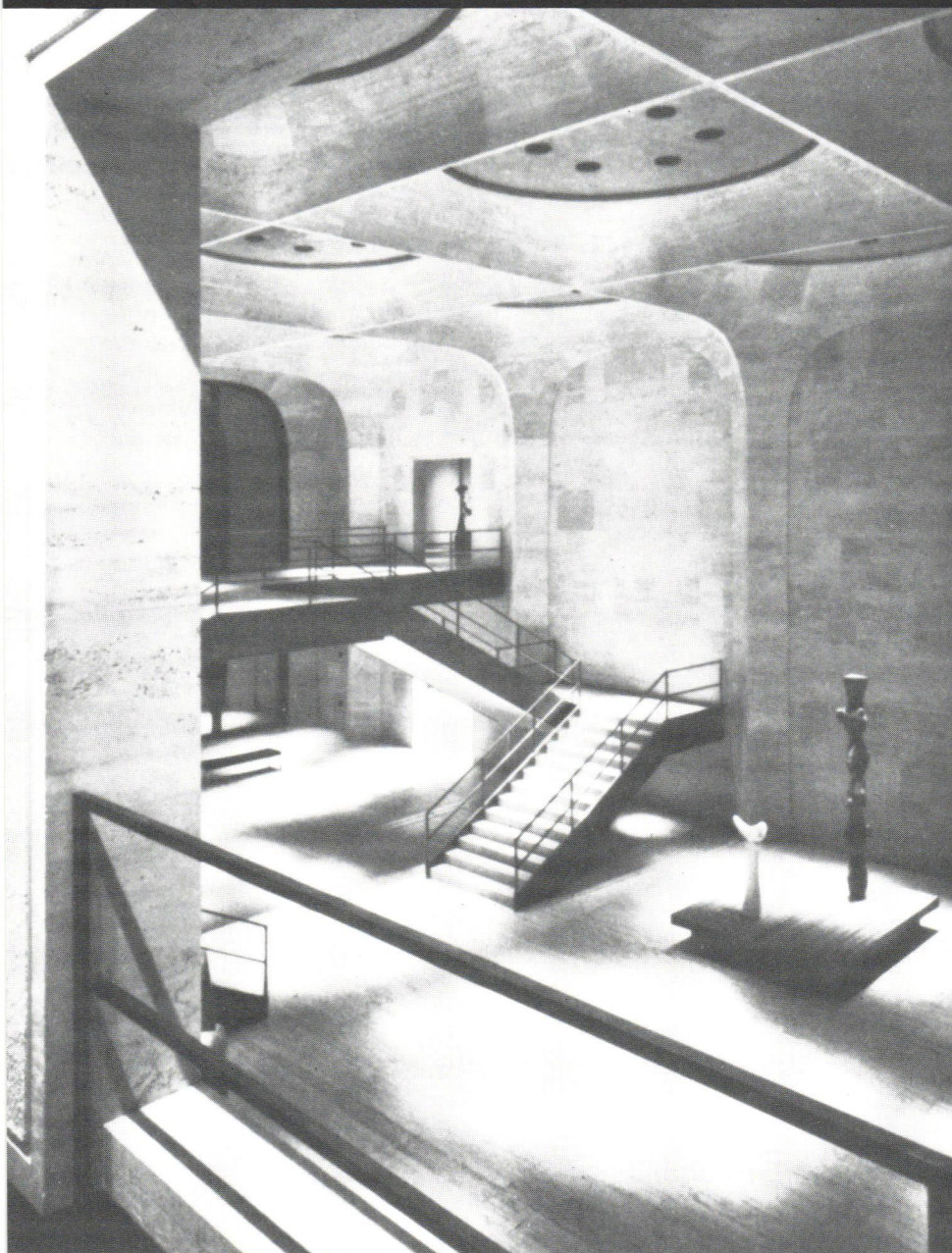
touring "milordi." The functionalist may sympathize with this point of view, but will weigh the value of an always ephemeral, and sometimes spurious, historical aura against the carefully calculated footcandles and controlled environment of the modern museum, adding for good measure points for public accessibility and didactic presentation. In a more subtle vein, the sophisticated functionalist might also appeal to the argument popularized by André Malraux, in his discovery of the "museum without walls," suggesting that the work of art has not been de-contextualized in the museum, but has rather taken the first step in its inevitable trajectory from one context, that of production, to another: the universal and presumably objective context of the "history of art."

It is in fact no accident that the emergence of the modern public museum in the late 18th and early 19th centuries coincides with the formation of art history as an autonomous discipline and with the first sustained articulation of functionalism in architectural theory. All these phenomena are part of a recognizable, and recognizably modern discursive formation and, strange though it may seem, Winckelmann's "shrine of grave and mellow light for the mute Olympian family," as Pater described his seminal *History of Art*,³ is coterminous with the contemporary museum. The inevitable counterattack in the name of context and aura, from Quatremère

ENEMIES

21

by Alan J. Plattus



to Morris's "Anti-Scrape" to radical efforts to take art out of the museums and put it back in the "streets," are also part of this discourse. Both sides have picked up some tricks along the way, notably museological attempts to co-opt the critics by simulating context within the walls of the museum on the one hand, and on the other a new arsenal of critical strategies derived from the Marxist critique of bourgeois culture and, recently, post-structuralist demonstrations of the end of that very discourse of which the museum was emblematic. Nevertheless, the confrontation of "contextualist" and "functionalist" positions continues to inform most of the discussion of the museum as institution, and particularly the architecture of that institution, and the two publications under review are no exception.

The book-cum-catalogue by Helen Searing, published on the occasion of the "New American Art Museums" exhibition at the Whitney Museum in New York (June 24-October 10, 1982), includes a substantial introductory essay on "American Art Museum Architecture" and documentation of seven recent museum projects along with statements by the museum director and architect for each of the projects. Searing's essay is a useful and entirely conventional historical survey of the development of the American art museum, from the Pennsylvania Academy of Fine Arts (1805-1806) to Louis Kahn's Yale Center for British Art (1969-1977). As a re-

sponsible and standard exercise in architectural history, it could stand as an American excursus in relation to the chapter on museums in Nikolaus Pevsner's *History of Building Types*. Both present the major monuments in chronological sequence, describing and categorizing their material according to its functional and stylistic solutions to the "problem of the museum," with a sprinkling of social and cultural history injected at key points to ease—as much as to explain—significant transitions. More important, neither transgresses the functionally determined boundaries of its subject, either externally by the inclusion of projects which are not strictly museums (and for Searing, this sanction applies as well to museums other than *art* museums), or internally by the analysis of the "content" of the museum—literal or metaphoric. There is in addition a predictable preference for built projects, although the one instance in which Searing presents an unrealized—dare one say a "theoretical"—project, Clarence Stein's 1929 design for a "Museum of Tomorrow," is also the moment she comes closest to an intriguingly extra-territorial commentary: she mentions Stein's interest in the problem of the way vast modern collections push against the limits of conventional museum prototypes and his historically significant exploration of the skyscraper as a solution to the problem. This opens up vistas of typological contamination as well as the chal-

lenge the radical spatial and temporal experience of the modern skyscraper holds for the illusion of historical continuity promoted by the traditional museum. Unfortunately, the essay moves quickly on to the Museum of Modern Art, founded in the same year as Stein's project, apparently more "revolutionary" from a stylistic and functional point of view, but socially, culturally, and epistemologically continuous with the high tradition of Western art history and art museums.

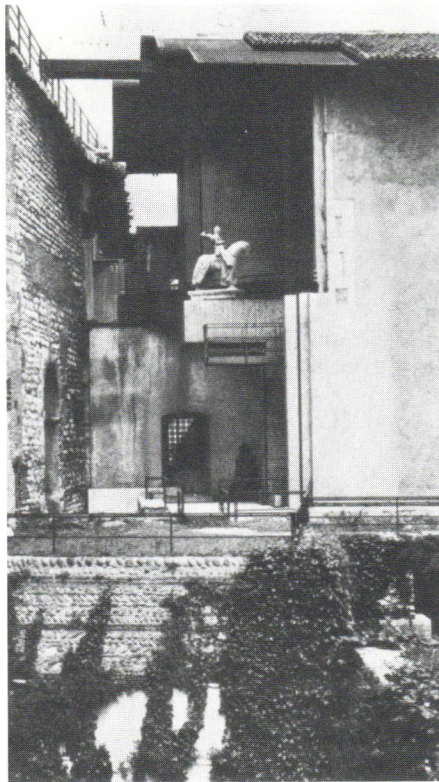
It is interesting to note that Stein's museum-skyscraper, like the skyscrapers discussed by Rem Koolhaas in *Delirious New York*, was defended by its author largely on the basis of a functionalist argument which, in its actual operation, it would have transcended. Unlike Koolhaas, however, Searing is not inclined to "read" beyond the functional account and stylistic veneer of the project (her final verdict is that the "project retains the heavy walls and ponderous classical forms of traditional architecture") and so misses much of the potential impact of the images she has collected.

Besides the Stein project—the extraordinary section of which might have provoked some speculation as to why medieval and Renaissance art occupy the main floor, with Ancient, Oriental, and Modern in ascending order above—the other "explosive" illustration to the text is the rarely published plan of the Metropolitan Museum of Art in its present form.

Searing uses it to discuss the recent additions to that institution designed by Roche and Dinkeloo, but in fact the plan presents an almost irresistible synoptic summary of the entire history Searing's essay has traversed. In so doing it illustrates how a museum on the scale of the Metropolitan, growing over time (or even growing heterogeneously at one time), eventually supplies its own answer to the objections of the contextualist critics, by producing a context different from, but in its own way as complex and resonant as, the context from which its collections were extracted. Including not only a diverse profusion of rooms and spaces, but entire buildings and fragments of buildings both housing and belonging to the collection, the Metropolitan takes its place alongside such microcosmic examples as Hadrian's Villa and Soane's Bank of England as a convincing urban analogue. We may argue about it in detail, and object to it as the apotheosis of cultural imperialism and the mass consumption of art, but it is difficult to deny that for the Modern (or Post-Modern) metropolitan individual (whoever that may be) a century of museum building on a single site has created willy-nilly an alarmingly rich context, far removed from whatever simplistic considerations of function or moralizing didacticism may have motivated its individual pieces.

As such—although not as Searing presents it—the Metropolitan Museum raises some of the same ques-

tions that preoccupy the contributors to the recent issue of *Lotus International* devoted to the theme of "The Museum of Architecture." By turning the question of "the architecture of museums" inside out, this odd but generally lively and substantial assortment of essays on recent and not-so-recent museum projects (including a few that might not qualify in Pevsnerian terms, and two essays on the "theory" of the museum), manages to shed more light than most straightforward accounts on both the architecture and the idea of the museum. Now it might be objected that many of the cases discussed in these essays are idiosyncratic, anomalous, or marginal, but more often than not only at its historical and theoretical margins does a discourse begin to unravel sufficiently for one to glimpse its mechanisms and strategies. Certainly many of these investigations operate from what has been characterized as a contextual perspective, but they are not exactly enemies of the museum in any totalitarian fashion. Rather they are concerned to state objectively the idea of the museum and its architecture so that its cultural or ideological premises may be exposed and examined. Indeed several of the examples chosen are museums to which one finds oneself especially attracted these days, insofar as their quirky particularities and self-conscious violation of disciplinary boundaries—even the boundaries of what is taken to be good museologi-



above: SCARPA. VIEW OF THE CANGRANDE AREA, CASTELVECCHIO, VERONA, 1958-1964.
preceding page: INTERIOR OF SHELDON MEMORIAL ART GALLERY.

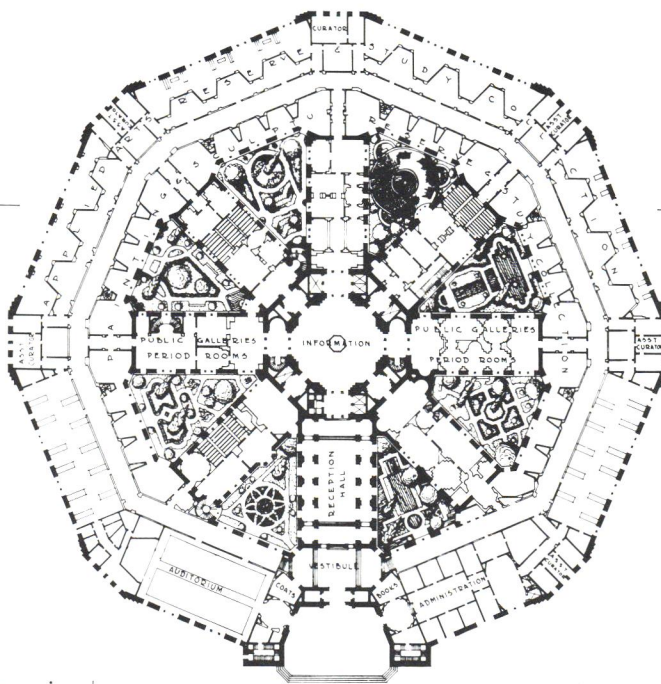
cal taste and sound practice—serve as a refreshing antidote to the banal and anodyne world of so much of contemporary museum and exhibition design. The best essays in this collection, and there are several, begin to explain, systematically, the fascination of these buildings in terms of the deliberate and highly artificial construction, out of artifacts and architecture used simultaneously and sometimes interchangeably, of a new and densely layered context within which objects may comment upon both past and present affiliations.

No less than five of the essays employ a very special and pregnant limiting case of the museum as a vehicle for this sort of investigation. This is the case of what one might describe as the autobiographical house/museum, for which the life and mental world of the individual collector provide an elaborate context into which a set of artifacts are introduced, and which they in turn structure and articulate. Stephen Bann's essay on the Musée de Cluny, Alessandra Ponte's on Patrick Geddes's Outlook Tower in Edinburgh, John Summer-son's on John Soane's Museum, Mary

McLeod's on the Isabella Stewart Gardner Museum, and Francesco dal Co's on Philip Johnson's estate in New Canaan all explore this theme, as does the preface to the entire issue, which concludes:

Only one kind of house (the collector's own) can claim to present to the gaze the inwardness of architecture, to illustrate the effects of *intérieurs* by mimesis or simulacrum. This is the quandary of every concept of an architectural museum: to be able to see from the outside, at a suitable distance, what is an interior. In assuming the attitude of a viewer rather than a consumer, the visitor to a museum of this sort will have to intensify the opposed forces of the contemplation of the exterior and the interior in reminiscence, in involuntary memory. The—paradoxical—relationship with architecture will have to be something *extraterritorial*.

Of course this is precisely the point of view lacking in Searing's essay and in most available accounts of the history of the museum. But in examples like the Soane Museum, illustrated in Summerson's article with full-page color reproductions of Gandy's marvelous renderings, extraterritorial questions such as the superimposition of architectural narratives—here of "house" and "museum"—and the relationship between space and content are unavoidable. The way Soane opens up the conventional space of the London townhouse



CLARENCE STEIN. "THE MUSEUM OF TOMORROW," 1929. (FROM *THE ARCHITECTURAL RECORD*, 67, 1930.)

by means of an extraordinary matrix of horizontal and vertical slots is not simply a chapter or footnote in the history of architecture, but a means of spatially cross-referencing the radically heterogeneous objects of his personal collection in a way that undermines the accepted linear order of Enlightenment art history and its museums.

It must be said that Summerson, here and in his other writings about the Soane Museum (of which he has been the curator), does not really come to grips with the critical dimension of this extraordinary creation. Other essays in this collection do however attempt to provide a more rigorous theoretical account of the kind of operation outlined above. Among the "historical" essays, Stephen Bann's analysis of the collection assembled by Alexandre du Sommerard and deployed in the medieval Hôtel de Cluny, which du Sommerard, with his artifacts, occupied from 1832, is a model of speculative contextual criticism, using the tools of current semiological and rhetorical theory. Several of the essays dealing with recent museum projects are equally suggestive in their interrogation of the idea of the museum. This may in part be due to their strategic choice of subject, and here again the contrast to the seven "new American art museums" presented in the catalogue part of Searing's book is telling.

Surveying the projects presented in *Lotus* one finds two designs for

the transformation of the 19th-century Gare d'Orsay into a Museum of the 19th Century, Gae Aulenti and Italo Rosa's project for a room in the Roman and medieval complex of the Musée de Cluny, Carlo Scarpa's brilliant renovation of the Castelvecchio Museum in Verona, Rafael Moneo's palimpsest-like design for the Archaeological Museum of Mérida, Superstudio's project for access to the Wailing Wall in Jerusalem, and, most conventional of all in this exceptional list, James Stirling's additions to the Fogg Museum and Tate Gallery. Clearly, not one of these projects suffers from the problem of building in a cultural vacuum, but neither do they take their historically loaded situations lightly. On the contrary, in many cases the pre-existence of what might be called a proto-museological context is taken as an opportunity to open the question of the museum and to construct a critical position vis-à-vis the relation of the museum to its architecture and to its task. To take but one example of this authentically "archaeological" enterprise, one might consider how Scarpa, in renovating a medieval castle that was already in use as a museum, uses his own strategically placed interventions to comment upon the long history of its context, drawing attention to, rather

than masking, the process of historical accretion with its spatial and temporal disjunctions and discontinuities. So while the route that Scarpa has created through the museum is a simple and elegantly articulated circuit, the experience is never one of simple and fictitious historical continuity, since the visitor is constantly confronted with dramatic rents in the historical and architectural fabric through which show the ragged edges of the art historical narrative.

To my knowledge there is only one "new American art museum" that addresses the problem of the museum with quite the same level of critical intensity as the Scarpa project—Robert Venturi's addition to the Allen Art Museum at Oberlin College. Like Michael Graves's important Fargo-Morehead Cultural Center project (which is discussed in one of the *Lotus* essays), it seems to fall through a curious gap in Searing's account, not recent enough for the catalogue and perhaps too recent for the historical essay. In any case, Venturi's project belies the natural suspicion that it would be difficult for any "American" museum to summon up enough context or content to make the sort of inquiry proposed above anything more than a Disneyland exercise in historical cartooning. Venturi uses the opportunities afforded by the increasingly familiar problem of the museum addition, which is as rich in its own way as that of the "autobiographical museum," to pay his

respects to, but also to comment upon our differences from, the culturally self-confident period in American history which produced Cass Gilbert's original building for the Allen Museum. Now it is a fact that four out of the seven projects selected for Searing's catalogue are indeed problems of addition and renovation, but with the possible exception of Henry Cobb's addition to the Portland Museum of Art, in which the scale of an existing house-museum is extrapolated into a more monumental public presentation, these projects tend to relate to their context in terms of mere juxtaposition, rather than critical engagement and transformation. Like many of the monuments cited in Searing's essay, they "look" different—Bruce Goff's Shin'enKan project looks very different indeed—but are, at a conceptual and discursive level, very much the same.

What then are the prospects for a thoroughly new museum in terms of the dialectic that has been proposed? Is there a real chance to create the kind of simultaneously satisfying and provocative architectural context anatomized in the *Lotus* collection, or can we expect at least the conveniently lighted, cooled and ventilated containers for the preservation and consumption of artifacts that leave us, like Henry James, yearning for the imperfect light and historical resonance of the country house? There are certainly critical strategies suggested in both of these publications

that would seem to be available to *de novo* museum design, but the returns in so far are somewhat disappointing. One such strategy is the appropriation and transformation of an architectural type other than the museum. Searing refers to an apparent current interest in the use of the "greenhouse," with its reference to the monumental exhibition halls of the 19th century. Unfortunately, although not accidentally, that type leads by the way of the galleria and *grand magasin* to the suburban shopping malls of our own century, and its uncritical use is apt to produce an unintentional, but sadly accurate, confirmation of Robert Harbison's contention that the museum oscillates between the two extremes of a graveyard (Quatremère's accusation) and a department store. Two recent projects illustrated in Searing's book, I. M. Pei's addition to the Museum of Fine Arts in Boston and Cesar Pelli's expansion of the Museum of Modern Art, are poignant examples of this sort of transformation—Pei's in particular, since most of its ground floor is actually devoted to sales and eating, and thus not only looks like, but performs like, Saturday afternoon at the mall.

If this sort of typological contamination seems particularly dangerous, it is always possible for the critical museum to comment upon its own internal history through the appropriation of one or more significant museum types. The most ambitious new museum in the Searing cata-

logue, Richard Meier's High Museum of Art in Atlanta, attempts to do just that in relation to a notorious predecessor, Frank Lloyd Wright's Guggenheim Museum. Meier's reinterpretation of Wright is in fact critical, but not of the Guggenheim's conceptually conventional idea of the museum experience as a seamless, uninterrupted stroll through a continuous sequence of objects. Rather Meier in his statement and design addresses the functional problem of viewing a horizontally displayed work of art from the vantage of an inclined ramp. The functional innovation is the separation of ramp from gallery, but the idea of the museum remains untouched by critical transformation. Strangely, Meier provides us with a final and ironic comment on his own and contemporary architecture's general inability to escape from the limits of the functionalist discourse. In the sectional perspective of his museum machine with its mile of modernist pipe railing, one finds a curious population of figures in 19th-century costume apparently contemplating, not the works of art, or even the architecture, but each other.

1. *The Destination of Works of Art*, Quatremère de Quincy, translated by H. Thomon, London, 1821.

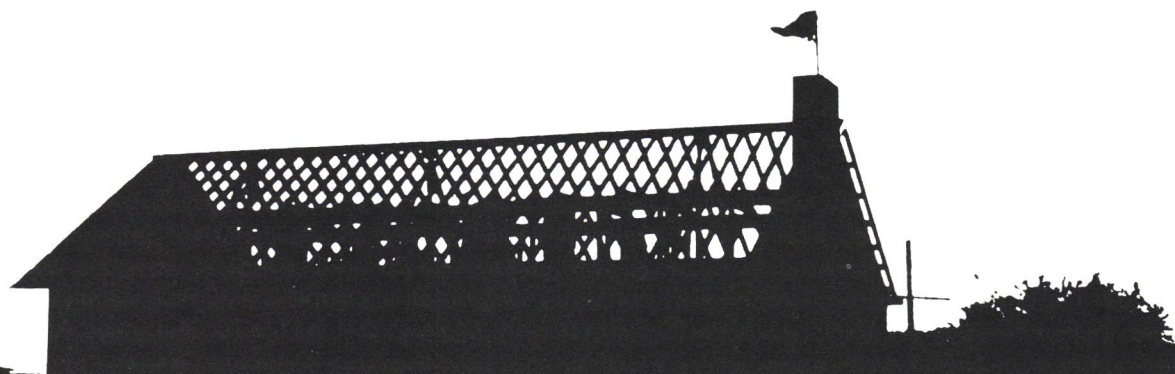
2. *English Hours*, Henry James, New York, 1905.

3. *The Renaissance. Studies in Art and Poetry*, Walter Pater, London, 1873.

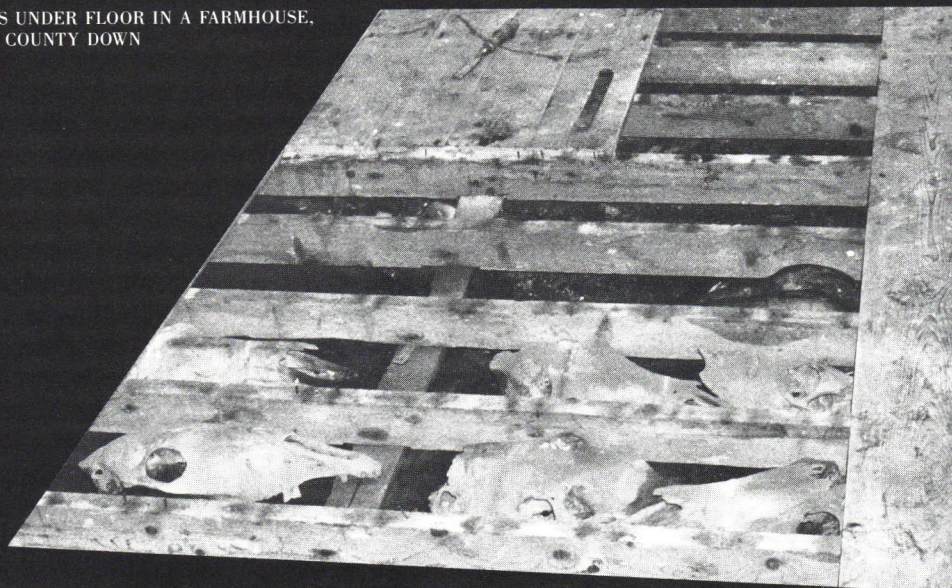
RURAL HOUSES

O F T H E N O R T H O F I R E L A N D

by Robert Blair St. George



HORSE SKULLS UNDER FLOOR IN A FARMHOUSE,
DRUMAGHLIS, COUNTY DOWN



Rural Housing of the North of Ireland, Alan Gailey, John Donald, Edinburgh (dist. in U.S.A. by Humanities), 1984, vii + 289 pp., illus., \$47.50.

From the wind-swept fishing villages of Donegal to the lofty mountains in county Down, the landscape of the north of Ireland is punctuated by small houses. Typically, these structures are one room deep, have walls made out of stone or earth, and chimneys that sit in direct axial alignment astride the roof ridge. Yet these houses, like others that have been the subject of recent scholarly study, make two points clear. First, they demonstrate that the apparently simple forms of rural houses in small communities often imply complex social relations and moral obligations between homeowners and their neighbors. They also dramatize the fact that the proper study of vernacular houses as social forms demands interdisciplinary research and a tireless commitment to long hours in the archive and the field. Alan Gailey's *Rural Houses of the North of Ireland* succeeds admirably on both counts, and marks a major contribution to our specific understanding of Northern Ireland's domestic housing and our general appreciation of its impressive cultural geography.

For readers already familiar with Gailey's articles in such journals as *Folk Life* and *Ulster Folklife*, this book represents a summary and an extension of his excellent work to date. For those first exploring folk housing in Northern Ireland, his book will stand as the definitive regional survey. Yet it is more than that. Beginning with a cogent discussion of medieval buildings known principally through archaeological investigation, Gailey moves through a series of chapters that concentrate on the "Construction and Size" of traditional houses and on their characteristic "Wall Materials"

and "Roof Materials." The heavily descriptive mid-section of the book concludes with essays on the "Hearth and Chimney" and on "Floors and Piercing." Gailey rounds out his study by moving outward from individual houses to discussions of typology, the place of houses in local society, and the layout of farmsteads. A final chapter introduces conservation strategies currently in use at the Ulster Folk and Transport Museum, a major outdoor museum and research institution which Gailey directs.

This well-crafted study tells the story of how a native Irish housing tradition selectively integrated lowland British forms introduced in the early 17th century through English colonization, how it flourished through the elaboration of two basic house types between 1600 and ca. 1850, and how it then underwent a homogenizing process of "Georgianising" or modernization. Besides implicitly stressing the importance for social history of artifact study, Gailey advocates the close study of the traditional landscape as a source for a "new vernacular style suited to rural areas." Thus, the present book is intended as both a social history of vernacular dwellings and, perhaps more subtly, as an inspiration for design reform.

Rural Houses of the North of Ireland sets a high standard as a model integration of research techniques. Indeed, Gailey seems to have spared no pains to avoid the ahistorical approach so often used for vernacular houses that defy stylistic, and therefore chronological, categorization. Building upon the firm foundations laid by Áke Campbell, Caoimhín Ó Danachair, Estyn Evans, and Henry Glassie, among others, Gailey asserts the value of systematic field study: "it cannot be too strongly emphasized that the essential requirement for study of vernacular buildings anywhere . . . is detailed fieldwork." Fieldwork, for example, enables Gailey to write with new authority on the geographic distribution of specific house

types, and to account for the occasional "intruder" that might otherwise skew the pattern. And fieldwork also allows him to amplify Ó Danachair's 1946 thesis on the emergence of the enclosed chimney in the Irish house.

Gailey builds his study by connecting such field evidence with data from archival sources (i.e., census records, probate inventories, tax lists, estate surveys, and "poor inquiries"), archaeological digs, and dendrochronological research. In addition, he has drawn on the remarkable photographic collections and oral history archives at the Ulster Folk and Transport Museum to augment the interpretive drawings that amplify the text at frequent intervals. From all of this a wealth of new data on Irish houses emerges, some of it unexpected. Horse skulls were placed between the floor joists of known *ceilidh*ing, or entertainment houses, to improve the resonance of pianos. The size and number of windows, we learn, are often the quickest index to the social status of homeowners. And seemingly mundane tasks could become the basis for community celebrations: "In the barony of Lower Fews in mid-Armagh," writes Gailey, "earth floors were made by digging up the ground where the house was to be erected and it was then trampled: 'When this is to be done, they sometimes have a dance for that purpose.'"

Extensive archival research, especially on early maps of Northern Ireland, permits Gailey to demonstrate that a native Irish housing tradition existed prior to the English colonization of the Ulster Plantations under James I. This native form was a small, rectangular house with a thatched roof; it existed alongside the indigenous, sometimes round "creats" that English settlers, with their typical ethnocentrism, dismissed as primitive, impermanent, and proof that the Irish were morally depraved savages who could only benefit from the "improvement" that English imperial control implied. Gailey's argument that a precolonial Irish form existed



THREE-UNIT HEARTH-LOBBY 18TH-CENTURY FARMHOUSE, COOLBEG, COUNTY FERMANAGH

is crucial to understanding why English forms were only selectively absorbed into local tradition, and why their distribution remains so localized to specific areas within Ulster. The English presence also affected timber-building traditions in Ireland. Native cruck-framed structures, locally called “coppled houses,” appeared by the late 16th century. Yet, due to “the reluctance of landlords, mainly of British descent, to permit the use of woodland resources except for exportable or saleable products,” the Irish began building stone- or earth-walled houses by the middle of the 17th century. English influence also stands behind the appearance of cellars, built-in ovens, dormer windows, and the occasional use of butt-purlin roof structures that substituted a system of principal and secondary rafters for the more usual cruck couples.

When Gailey offers a new basis for the typological classification of house

forms the complex interplay of English and native Irish traditions takes on additional meaning. Gailey correctly points out the inadequacy of Åke Campbell’s 1935 scheme for categorizing houses on the basis of hearth location, and instead follows Henry Glassie’s suggestion in *Passing the Time in Ballymenone* (Pennsylvania, 1982) that door placement and entry sequence are the index features. Gailey identifies for analysis two basic house types: a “direct-entry” house with a door that allows immediate access to the kitchen and its hearth, and a “lobby-entry” house in which the visitor is ushered into a small vestibule built against the hearth jamb prior to entering the kitchen. The direct-entry house has relatives in the housing traditions of northern and western England, Scotland, and Wales, and represents the essential continuity of Celtic culture. Gailey follows Campbell, Evans, and Glassie in attributing the lobby-entry form to the

colonists who came from the southeastern counties of England. By the mid-nineteenth century, both of these house types adapted to the dominant “Georgian” house form and, at varying speeds in different locations, were modernized into symmetrical, socially closed, and completely rationalized environmental boxes.

Gailey extends his discussion of typology outward from the house to the layout of the working farmstead, and inward to the layout of interior furnishing. In so doing, he situates the particular study of architectural form in the more challenging realm of the social space that buildings in part define. Logically, houses are one component of the farm as a unit of economic production, while furniture articulates the relationships of authority, deference, and gender that legitimize household government. Previous scholars like F. H. A. Aalen, Evans, Ó Danachair, Glassie, and Gailey himself have discussed these two levels of domestic order in greater detail elsewhere, but here Gailey has brought the available data together and related it to regional patterns.

His work on interiors is noteworthy. Drawing upon fieldwork and early photographs, he posits a symbolic hierarchy of furniture forms that include the settle-bed, the dresser, tables, and chairs. We learn that even clocks were “objects of ambition” in one mid-nineteenth-century Antrim parish. Gailey pays special attention to the spatial organization of the kitchen in an excellent series of measured drawings showing how furniture forms were actually used and where they were placed in the room. Gailey recalls Glassie’s discoveries in Ballymenone when he argues that “A social history of Irish housing might be constructed solely around the kitchen, tracing its relationship with other parts of the house, and charting the gradual removal of various functions as they came to be accommodated within specialised parts of the house.”

After leading the reader through

so much well-documented and beautifully presented evidence, Gailey seems oddly hesitant to generalize about what the houses say about the Irish people, and he shies away from any specific theoretical position. In discussing typology, for instance, he explicitly states that he is intent on exploring “sufficient conditions to provide a set of ground rules for house building,” but fails to detail how such a rule system might work in social or linguistic terms, despite the fact that Glassie (for Virginia houses) and Jenkins (for Welsh houses) have offered possible models. His remarks on the impact of Georgian forms on traditional houses in the mid-nineteenth century are also underexplained. He states that the modernization of direct-entry houses was due to “demands for increased privacy and specialization in the use of internal space,” but fails to explain why such demands emerged when they did. In another passage, Gailey suggests that the Georgian houses are enactments of a “‘drive’ towards façade symmetry,” without specifying if he means “drive” in a psychological sense and, if so, what its “deeper” causes might have been in an Irish context.

Gailey also hesitates to explore questions of cultural meaning when he turns to changes in farm plans. After stating that traditional farmstead designs are inevitably “swept away as the demands of modern farming technology necessitate removing older buildings, to replace them with large cattle courts, silos, barns to store baled hay and straw, and machinery sheds,” he fails to elaborate on the underlying social effects that an expanding capitalist market economy championed by positivist “improvers” had on local economies; here readers are offered particulars without the conceptual framework needed to evaluate fully their significance. Yet Gailey convincingly demonstrates the impact that modernization had on local building traditions. Perhaps most dramatic are his “before



THE SAME HOUSE TODAY, “MODERNIZED” OUT OF RECOGNITION

and after” photographs of an 18th-century hearth-lobby farmhouse in Coolbeg, county Fermanagh, that was “modernised out of recognition.”

This is most apparent when he discusses the widespread adoption of whitewash as an exterior finish near the end of the 18th century. In 1791, one town in county Down had “many neat farmhouses built and whitened,” while as early as 1804 one writer noted that in county Armagh even “The meanest hut has something of neatness to recommend it; almost in every one the exterior is whitewashed.” And whitewashing was an annual event in South Donegal by 1821. Gailey attributes some instances of whitewashing to an increasing desire for sanitation, but the references to it looking “neat” suggest that it was an aesthetic choice as well.

So, despite his admirable desire to place people at the center of his study, Gailey offers little analysis about the beliefs, attitudes, fears,

and cultural values that inform vernacular houses. Instead, *Rural Houses of the North of Ireland* places buildings at its center and leaves the creative reader to speculate on questions of meaning. But we must allow Gailey this oversight, since he makes painfully clear how difficult the process of generalization is when so few in-depth studies of individual communities have been done. He refers to Glassie’s work in Ballymenone in county Fermanagh, and states that, while Glassie’s conclusions may be true for his community, not all of them can stand as typical for all of Northern Ireland; true enough.

If Gailey shies away from generalizing about Northern Irish culture, he does so in order not to risk distorting future studies. Clearly, work remains to be done on the persistence of tradition and the exact timing of building reform in the north of Ireland. With Gailey’s well-documented materials in hand, such work can begin.

You Tell Me Your Dream




Redesigning the American Dream: The Future of Housing, Work and Family Life, Dolores Hayden, Norton, 1984, 270 pp., illus., \$17.95.

Dolores Hayden's prescriptive message is simple and straightforward—America as a society can no longer afford, and we as individuals can no longer achieve the American Dream. The hope has vanished that one day each of us can own a single-family home on a small plot of land in suburbia. This single-family household system has failed to benefit any of us: it is too sexist, too racially and ethnically biased; it has fragmented

I'll Tell You Mine

by M. Christine Boyer



the public sphere from private everyday life and entailed hidden but important environmental costs. Since the late 19th century, Hayden argues, we have based our ideal American society upon the model of the single-family home, even though this model incorrectly assumed the prevalence of the patriarchal family, and designated the private sphere as the female's domestic realm, separate from the public sphere, the male's domain. Hayden claims that this "home bias" did not always exist, and that Americans in the post-Civil War period developed ideal town plans and experimented with communal settlements which were based upon sexual equality and fused private with public life.

In order to review how the Dream House upstaged this more urban vision, Hayden follows the historical evolution of three different model homes and the aesthetic forms and economic assumptions they represent. Unfortunately these models become overloaded categories from which questionable deductions are drawn.

One model, the home as women's haven, derives from the "Sacred Hut," a rural type, Hayden argues, not suitable for urban conditions. Nurturing women, sheltered in these isolated homes, became economically dependent upon male wage earners. Another model, based upon an industrial strategy, transferred some of the services required by a family to com-

munal kitchens and laundries. Hayden ties the aesthetic form of this model to Bentham's Panopticon (a model which sought moral reform through architectural form), and from there to collective housing—the apartment hotel or apartment house—and to Le Corbusier's machine aesthetic. Although women, in this model, may have been paid for some of their domestic labor, making the public sphere a little more accessible, its solution for our current housing dilemma is still limited.

The third model, a neighborhood strategy, borrowed its aesthetic ideal from cloistered villages and courtyard housing, Hayden claims. This strategy integrated employment centers

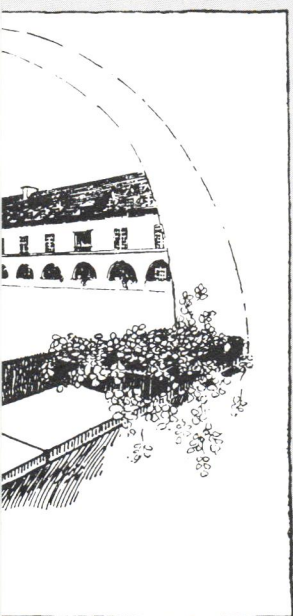
with residential areas and recombined the public and private realms. It is this neighborhood strategy, Hayden argues, which our social and physical plans must now foster, plans which will include day-care centers, housing for the elderly, recreational opportunities, better public transit facilities, and local employment within new neighborhood areas. Reformulated zoning ordinances will facilitate the adaptive reuse of single-family homes, providing housing for a variety of economic levels and household needs. This strategy permits communal gardens and community centers, and lessens environmental and energy costs as well. A prohibition on billboard pornography, the establishment of centers for raped and battered women, and new cultural institutions like The Woman's Building in Los Angeles, will help to reopen the public sphere to women. By erasing the gender-system of housing, Hayden argues, this neighborhood strategy will return us to a more homelike city, open to both men and women, and a more domesticated public space.

While I agree with Hayden that the American Dream of the single-family home is a shopworn item and that we drastically need alternatives to suburban life, I find her argument troubling in fundamental ways. First, there are many deep-rooted questions to which she attempts no answers. Why has the patriarchal family ideal prevailed against all alternative life styles? Why did the home as haven for women become the generalized model for American housing, and why were women forced out of the working sphere in the 19th century? More important, why do we still find women isolated in the domestic sphere today? Several suggestions by feminist writers also need further inquiry. Is gender ideology a kind of false consciousness? Have many women simply accepted their male-defined inferiority and retreated homewards? If so, then how was this ideology produced and how has it changed over time and

been reflected in the choice of housing and suburban environments? Is it rather that women in the 19th century, as childbearers, withdrew from the working sphere? With the increasing mechanization of factory labor, women with breast-fed babies were liabilities. Did social legislation, by regulating working hours for women and children, drive them out of the labor force and into the home? But then, why does this bias still prevail in the 20th century? If the capitalist system, on the other hand, determined that the cost of childbearing, and the nurturing services such as food, clothing, health care, education, and moral upbringing should be provided by women as unpaid labor, then why, in the 20th century, when the capitalist system has found it increasingly profitable to provide many of these services in the form of fast food restaurants, home appliances, and even state-supported day care centers, has the single-family household system remained so deeply rooted in American society? And finally, was the home as haven a bourgeois ideal grounded in the 19th century, giving middle class women an elevated status over men, and providing them with a platform from which to suggest possible social and political reforms? If so, how was this bourgeois model imposed upon working women? Simply changing our housing strategy, as Hayden suggests, will not eliminate gender bias or the ideology of domestic life as women's terrain; the system of the single family house did not create a patriarchal ideal, but on the contrary was engendered by it.

If the gender definition of domesticity poses problems, so does the public-private dichotomy. The public sphere is not merely the working sphere, as Hayden claims, but the collective sphere of political protest and public opinion as well, once the mediating layer between private life and the state. This role has been severely eroded since the 19th century. Hayden proposes that "when





women, men and children of all classes and races can identify the public domain as the place where they feel most comfortable as citizens, Americans will finally have domesticated urban space." Yet the basic question should be, what form can the public sphere have when private interests have severely damaged any form of consensus, when metaphysical narrations which bind us together have long been discarded, when critical public evaluation is obscured by the politics of professional expertise and the interests of corporations?

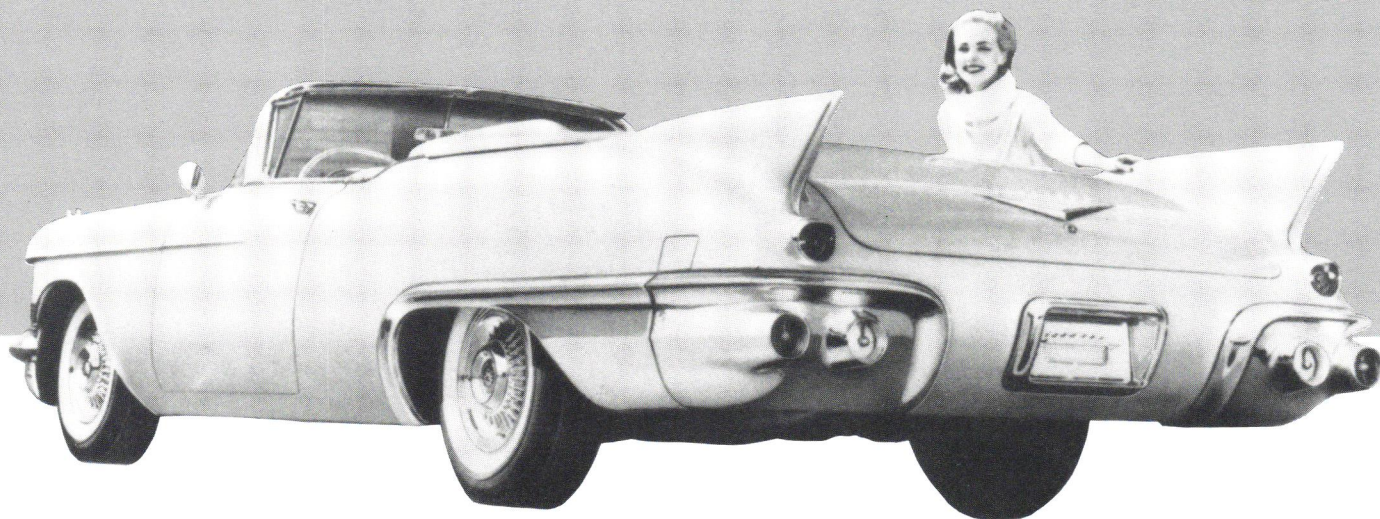
Hayden may also have misunderstood her private sphere. Since the 19th century, America's ability to increase production rates necessarily depended upon its ability to expand consumption, which allowed the economy to grow and capital to accumulate. Since Hayden takes consumption lightly, she underestimates the importance of the private sphere. The suburban home not only "makes gender appear a more important self-definition than class, race, or ethnicity; it made consumption seem to be as crucial as production." Quite frankly the private sphere was intended to play an important part in the essential development of new and expanding consumer markets. The private home became a compensatory space for cultural and aesthetic expressions which were erased by the expanding production of material goods in the 19th century. As an ostentatious sign of that compensation, women were lavishly dressed and decorated, and the space of the private home was itself filled with overstuffed furniture, drapery, and decorative bric-a-brac made readily available by mass production. Americans in the 19th century were taught to become consumers; in fashion and furniture, in architecture and the decorative arts, the long march of the commodity to the private sphere commenced, a march which has yet to reach its terminus.

Finally, Hayden's argument depends upon an assumption that once-upon-

a-time Americans had a city vision in which the public and private sphere were united and sexual equality prevailed. I am not convinced that this was ever an accepted urban covenant. The neighborhood strategy embodying this ideal may have offered a bounded realm, a centered structure to offset the spatial and economic disruptions that confronted every 19th-century city, but the major forces lay elsewhere. Real estate was the great investment opportunity for many Americans in the 19th century, and whatever grid pattern plans were developed, their aim was to put as many as possible uniform, transactable parcels of land onto the market for rapid sale and development, regardless of the quality of life or social services they promised. Even if we accept the neighborhood strategy as a marginal ideal, what does it tell us for today? Can we rely upon past reforms "to renew democratic self-sufficient traditions and survive as an urbanized modern society?" Hayden's argument seeks to bind up the fragmentation and alienation that modern urban life has fostered for the last 100 years. Our American society of the 1980s, call it postmodern, post-industrial, the information-consumer society, or what you will, subjects us to increasingly complex flows of information; infinite arrays of images and programmed messages only increase our sense of isolation and helplessness. It does seem utopian to suggest that revitalized neighborhoods combining employment with residential use will counterbalance the deconstruction and open-endedness of both physical and social relations in the postmodern world. Hayden's prescriptive analysis, a neo-conservative narrative praising the 19th-century values of self-sufficiency, laissez-faire autonomous neighborhoods, revitalized patriotism, and puritanically regulated visual space, in the end forecloses her search for alternatives conducive to more meaningful patterns of housing, work, and family life.

HARLEY EARL AND T

by Richard Guy Wilson



left: 1957 EL DORADO BIARRITZ. DESIGN ADAPTED FROM THE DESIGNS OF MODERN AIRPLANES. *right:* HARLEY EARL AT THE WHEEL OF HIS 1927 LA SALLE. (SHOWN HERE WITH LARRY P. FISHER OUTSIDE THE COPLEY-PLAZA HOTEL IN BOSTON WHERE THE CAR WAS LAUNCHED.)

Harley Earl and the Dream Machine, Stephan Bayley, Knopf, 1983, 128 pp., illus., \$20.00.

Harley Earl, a name not generally known to historians, was possibly the most influential, and certainly one of the most successful American designers of the 20th century. Earl is worthy of these grandiose assertions on my part because of his position first as head of Art and Color, then of Styling, and finally vice-president of Design at General Motors between 1927 and 1959 (the first designer to achieve such a position in a major American industry). In these years GM produced over 50 million automobiles that bore Earl's imprint, and, if one extends his influence to other automotive manufacturers who followed the design lead GM had established by 1938, Earl affected the design of over 100 million cars that rolled across the earth. He gave us tail fins, the sculptured contour body, longer

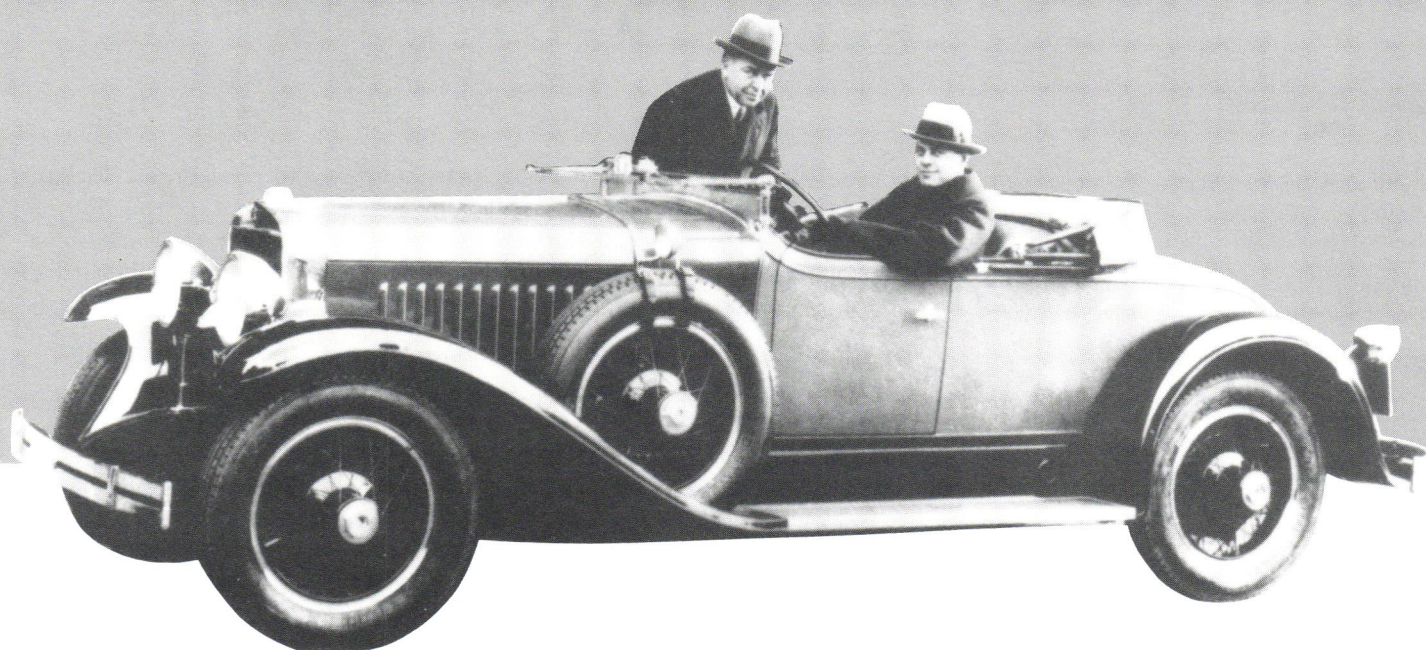
and lower silhouettes, and lots of shine—in short, the super-deluxe chrome-laden Detroit dream boat, which for a time symbolized American prosperity and perhaps American cultural aspirations. Now that the age of the chrome dinosaurs with their improbable names—Le Sabre, Bel Air, Impala, Eldorado Brougham—is past (but don't count it out) and the cars have entered the ranks of nostalgia for the Art Yucko, or boomerang crowd, Harley Earl along with other designers stands to be examined.

Earl's rise to success from his beginnings—far from humble—as a body designer for Hollywood star cars in the 1920s to the top of the automotive world was simultaneous with profound changes in American culture and the automotive industry. The automobile was evolving from a vehicle for basic transportation to the bearer of status and symbolism. In 1925 General Motors instituted the annual model change, which meant that novelty and appearance rather

than slow mechanical improvement would dominate the automotive industry for the next fifty years. In the late 1920s GM developed the idea of complete market coverage, or a line of automobiles pegged to different consumer groups and price ranges, from the proletarian Chevy to the subtle gradations of the upwardly mobile Pontiac, Oldsmobile, and Buick, to the elite Cadillac. Earl and his associates at GM added the differentiation of models within each name brand, such as the Oldsmobile Rockett 88 and 98, along with alternative body types, options of engines and interiors, and different color schemes. By the 1950s the American consumer could order a personalized, custom-built, mass-produced automobile.

Unfortunately, Stephan Bayley's book is, in his terms, a "loose first shot," which entertains but falls short of the study that Earl demands. Bayley has published before on design and architectural history, and is with the Victoria and Albert Museum's Boilerhouse Project on modern design.

THE DREAM MACHINE



As an Englishman and outsider, he is attracted to this peculiar American product, but his attitude toward it, and toward Earl, is mixed, hesitating between ridicule and grudging admiration. Earl's talent is seen either as staying a short distance ahead of public taste, or pandering to the public with a series of motifs from the aeronautical to the phallic. Earl and his ideas are characterized as "stupid," "outlandish," "bizarre," and "goofy," and his mind as filled with the "snazzy flotsam of a commercial culture." His actual role in the design process is never fully outlined; he seldom drew in his later years, but explained, criticized, and suggested. Somehow Earl got his designers—almost always men, except near the end, in 1958, when women entered the styling ranks at GM—to produce designs that helped make the corporation the largest in the world. Bayley's book lacks any sort of a bibliography or a notation of sources. The approximately 70 illustrations (color and black and white) of pro-

duction models are excellent, but it is disappointing that available design work for alternatives is neither treated nor reproduced. In its place we have paintings by artist Philip Castle, an auto buff who offers no insights.

The source of Harley Earl's auto imagery is complex and yet seems to accord with the general development of American design from the 1920s to the 1950s. In the 1920s Earl's designs were essentially a polishing of standard models; he refined fender lines and added equipment, but in no way were his cars revolutionary. The Chrysler Airflow of 1934 and the contemporary train designs by the Budd Company for the Burlington Zephyr and by the Pullman Company for the Union Pacific M 10000 directed Earl toward the fully sculptured and integrated body. In all cases these designs were influenced by (and in the case of the trains actually designed by) aeronautic engineers. The shift from the add-on aesthetic of the twenties and the basic machine aesthetic in which

each part is individual and emphasized, to the total sculptural body of the later thirties was dramatic. The body shell became the object of concentration. Earl's contribution, the Buick "Y" Job of 1937, his special custom-built car with a fully integrated body, longer and lower and certainly more appealing than the awkward Chrysler, provided the basis for GM's dramatic change in the late 1930s and its towering prominence as a design force after World War II. During the war, a fascination with the P-38 pursuit plane suggested postwar fins, while the later Douglas skyray provided even more aeronautic imagery. The array of dials, buttons, levers, and switches in the mid-fifties car approached the complexity of a cockpit.

One may claim that Harley Earl was a derivative designer whose vision did not last much beyond his death, ten years after his retirement in 1959. Yet his story is important in its scale, and demonstrates how design is produced for the mass market.

ANGLO VS. AMERICAN

NUTS AND BOLTS

by Chris Arnold

Simplified Engineering for Architects and Builders, sixth edition, Harry Parker and James Ambrose, Wiley, 1984, 447 pp., \$29.95.

Mitchell's Movement Control in the Fabric of Buildings, Philip Rainger, Batsford, London (dist. Nichols), 1983, 288 pp., illus., \$46.50.

Mitchell's Guide to Services Selection and Integration in Low Rise Buildings, Jim Adler, Batsford, London (dist. Nichols), 1983, 160 pp., \$24.95.

Architect's Job Book, fourth revised edition, Leonard Beaven and David Dry, RIBA Publications, London (dist. ISBS, Beaverton, OR 97005), 1983, 156 pp., \$11.95 pb.

It looks as if the set of design motifs now beginning to appear in every designer's grab bag will make few demands on building technology. The fragmented building plans and sections will test the structural engineer's ingenuity, but not his discipline. Steel studs, gypsum board, and stucco can build most of the arches, pediments (broken or unbroken), oversized columns, screen walls, and metaphorical entrances. The generosity of furred spaces allows the mechanical engineer's ducts and pipes to rattle around comfortably in undesigned luxury: no longer need the ceiling space be eked out in inches, and high intensity discharge luminaires can be made up into Art Deco chandeliers. Many aspects of the soon-to-be-succeeded aesthetic—such as the mirror glass wall—required considerable technical innovation to enable the designer's vision to be realized. Between them, the glass manufacturers and the sealant suppliers have enabled glare and heat gain to be reduced to acceptable levels, and framing members even to disappear altogether. The technology was very much driven by the demands of appearance.

Of course the new buildings must

still stand up, be warm and cool at the right times, last a reasonably long time, and meet the codes. But as design shifts toward the art of the theater, solution of the technical problems ceases to be an intrinsic part of the act of design, or even a subject of comment: not much has been written about how David Hockney's opera sets are *built* and how their services are *integrated*, nor has the structural design of the Portland Public Services building elicited much interest.

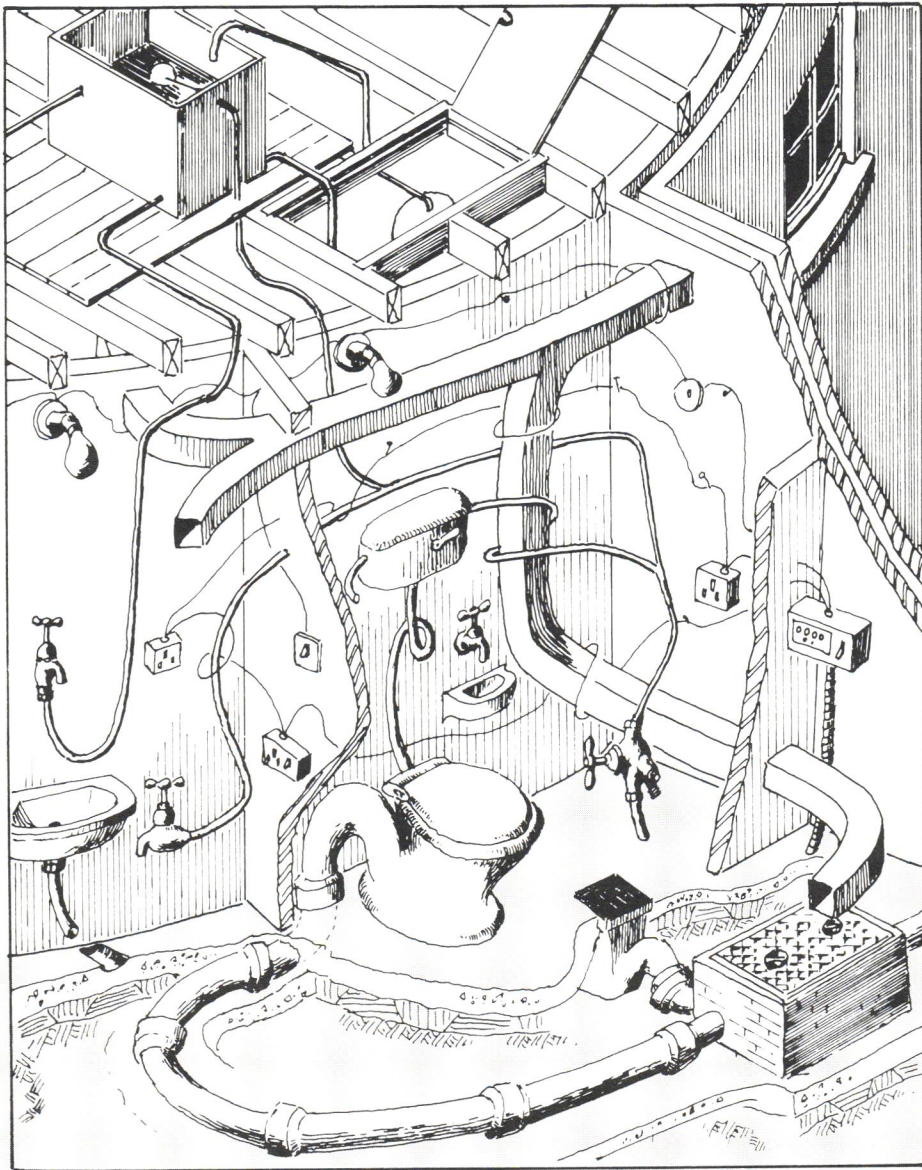
But even as the vocabulary of design becomes more universal and the designer's motifs—not to say the designers—flash across the world at satellite speed, in a curious way the technology of building retains a stolid nationalism—perhaps even regionalism and parochialism. Although the laws of physics are universal—a piece of steel has pretty much the same characteristics the world over—traditions in the choice and use of materials show a surprising resilience. This and the institutionalism of building practices, down to the local level, ensures that the back-up to Isozaki's pink stucco wall is very different from that of Charles Moore's. There is more regionalism in the *technique* of English patent glazing compared to U.S. neoprene zippers than in the *concept* of large uninterrupted areas of glazing that reveal themselves as transparent or opaque only when the lights come on. Such differences may not interest the preliminary designers much, but someone in the office has to make these things work. The new aesthetic is not difficult to build—although it may be more difficult to maintain.

The set of books on technical subjects reviewed here—three from England and one stalwart from the United States—suggests a consideration of national traits in building

techniques and procedures. Perhaps these English books, getting down to details of installation and professional practice, are more noticeably English than the U.S. book is American. Parker and Ambrose's new edition of a well-known classic raises another issue that cuts across national boundaries: how much, and what, should the designer know about the engineering forces that act on the building and how to deal with them?

Parker and Ambrose's view is very much that of an engineer, analytical rather than conceptual, dealing with parts rather than the whole structure, let alone the whole building. Within its limits it is excellent: the descriptions are succinct and clear, the progression logical. The first hundred pages deal with the basic principles of structural mechanics: it is hard to argue that anyone who designs buildings should not know this, or forever admit to being a decorator.

The remainder—on the design of steel, concrete, and wood structures—is, in my opinion, more questionable. A few people are going to run one-person offices and may design their own simple structures: this book will tell them how to do it. But in today's world few architects are going to design and specify bolts, welds, and concrete reinforcing. You don't get much idea of how structures *as a whole* are conceived, and how they work, from this book. How do you decide whether it is a concrete or steel structure, whether it should be a braced or moment resistant frame? Unfortunately, I think this sensible, worthy, and excellent book contributes to the polarization of architects and engineers because it does not attempt to talk about engineering in ways that would appeal to the conceptual designer: there is a huge communication gap here, and the



FROM MITCHELL, *GUIDE TO SERVICES SELECTION AND INTEGRATION IN LOW RISE BUILDINGS*

book does not try to bridge it. This book will help you pass the structure section of the architectural exam, but it will not give you much feeling for structures. It is a very American technical book, no wasted words, no metaphors, no analogies, no nonsense.

Rainger's book does, I think, try to bridge the communication gap. Written by an architect, it makes most of its points by graphics, so it immediately looks interesting. It deals with an obscure but troublesome subject: the problem of movement. As the introduction rightly points out, trends in present-day construction methods have caused an increase in failures due to movements: contributing to this are the use of thinner sections, often highly stressed, the use of larger units, new materials

such as plastics, and the increasing use of dry jointing assemblies.

This is a thorough and systematic treatise on building movement—how to anticipate and estimate it, and how to design for it. The construction assemblies shown are all British: the national characteristics show up in the brick cavity walls and the hand-crafted details, but the content of the book transcends its national origins. Every chief draftsman should have this book, and many more humble detailers on the board should also have access to it.

Rainger's book is complete: it covers the movement characteristics of materials and movement in all the various building elements, as well as joint design and the typical assemblies, foundations, basements, and

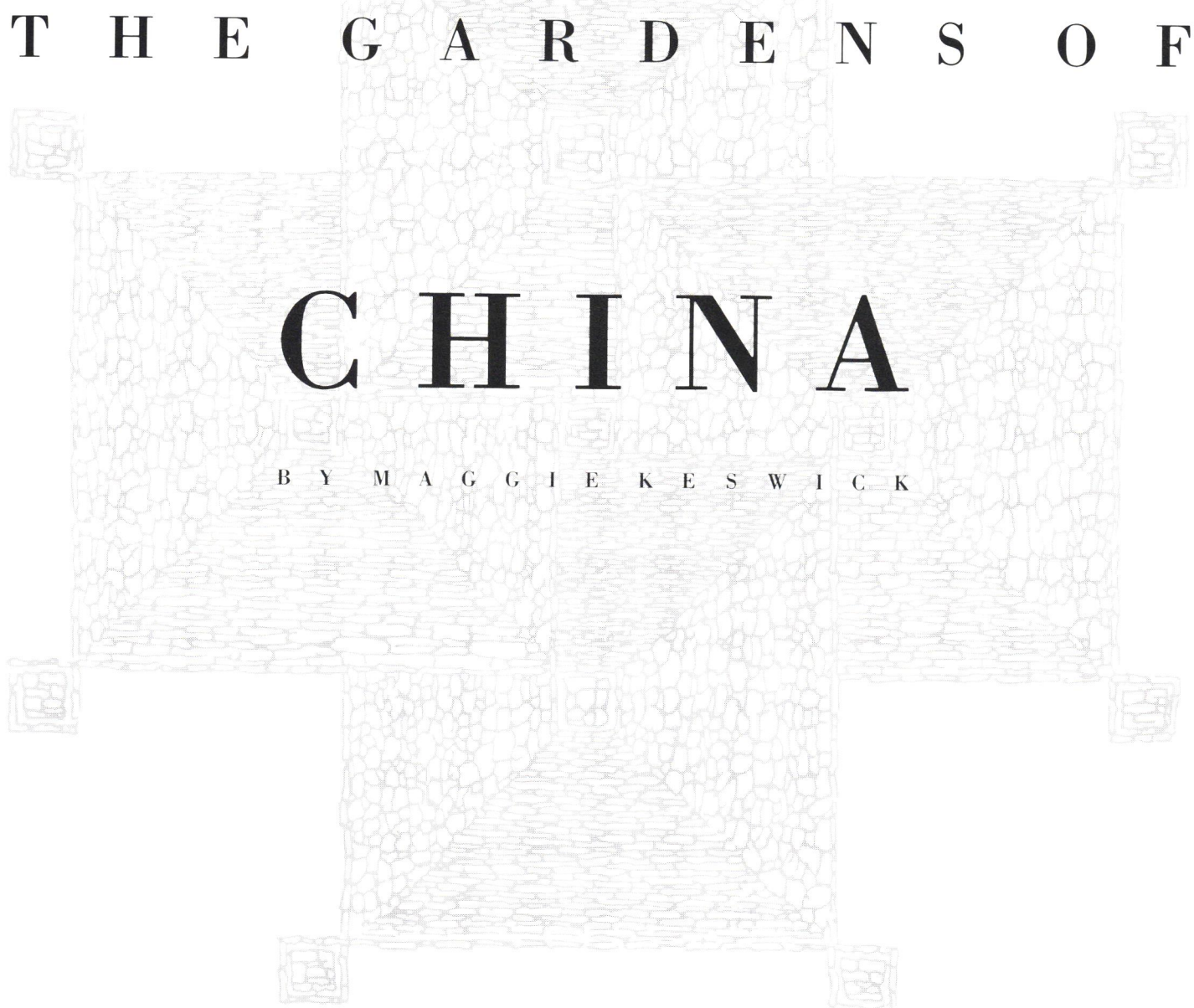
substructures. The nature of, and design for, seismic movement is not covered, but this is a major specialty in itself.

The two other books are much less successful in spanning the ocean. Adler's book is really a period piece: although its title might suggest systems integration for sexy condos and high-tech laboratories, it really deals with traditional residential systems for water supply, drainage, and surface water disposal (100 pages), hot water heating (30 pages), other heating (20 pages, including *one* on energy conservation), and electricity (5 pages). One feels dubious that electricity is really here to stay.

The book has a lot of rather good sketches of residential details (drawn by a good *sketcher*, not an architect) and may be useful if you're going to have to add central heating to an old brick house in London. With the amount of remodeling (or "conversion") that has always been done in the U.K., the book seems aimed (in that country) more at the plumbing apprentice than the designer. It could be quite useful also to architectural students, but it's much too national in character for the U.S.

The last book, from London, is a checklist from the Royal Institute of British Architects, of all the things that the architect (of record) should do from the beginning to end of a job. Although its list is generally applicable, in detail (which is where the book's value lies), it is far from the U.S. scene. Books like this (also the ones from the AIA) also give a pleasantly remote, gentlemanly view of the practice of architecture; its frequently wild ways never rear their ugly heads.

So the principles of mechanics are international, as are the problems of building movement. But the choice of materials and the way we detail the place where they come together are national, and the administration of a job and the care and feeding of a client are parochial and singular. And, if design continues to pursue its preoccupation with surface form and color, and its dissociation from the building structure and services, the readers of these kinds of books can be limited to the one-man hold-outs and the office backroom boys. Plus, perhaps, an attorney or two.



THE GARDENS OF CHINA

BY MAGGIE KESWICK

The Gardens of China, History, Art, and Meanings, Edwin T. Morris, Scribner, 1984, 273 pp., illus., \$37.50.

In terms of international recognition, Chinese gardens have long been poor relations of their cousins in Japan. Perhaps, as Edwin Morris suggests in his new book, Japanese gardens are simply in better shape than those of China, which have been engulfed by such continuous social upheavals in the last seventy years it is remarkable any of them survive at all. For a long time the only reason historians knew of their existence was Osvald Sirén's classic *Gardens of China*, published in English in 1948 and reprinted

in facsimile by Paragon books. Illustrated with landscape paintings, wood-block prints, drawings of gardens, and the author's own black-and-white photography, it forms a base for all subsequent thinking on the subject.

Sirén's pictures show the gardens in their full maturity. Taken in the long twilight after the end of the Manchu dynasty, their most arresting feature—the great rock-works of natural stone—still stand without the visible help of cement. And huge trees, the fine tracery of their winter twigs and branches filling the skylines, spread over each group of clustered courts and pavilions like protective fans.

Below them, however, the white-plastered walls that run among the pools and summer houses are weather-stained. Lotus are beginning to choke out the reflections in the pools, and weeds to replace the water in some streams. The ground is often bare and dusty, the pavements chipped.

And there are hardly any people. Long gone are gatherings of the scholar poets in summer houses, or the family parties on festival nights that we know from literature and paintings. There are no musicians on the terrace-stages or silk hangings in the pavilions. And no crowds of little maids and concubines swaying on their lily-feet. In these pictures, the long-gowned figures in padded shoes

who occasionally appear only emphasize the evocative nostalgia of Sirén's art. For he reveals not just the refinement and complexity of the gardens themselves, but the values and aspirations of the world that produced them.

Sirén's text outlines the history of gardens in China and links them closely to the painters, poets, and scholars who were their makers; it aims to be a record of "atmosphere and emotional values," not an exhaustive account of meanings or origins. A few other excellent—but not so well illustrated—books and articles kept the subject alive through the thirties, but when I first saw these gardens in 1961, no one had yet really tried to offer a key to understanding them.

The Chinese Garden, Art, History, and Architecture (Rizzoli, 1978), was my attempt to reintroduce these lost gardens to the West and to suggest how their strange harmonies and complex meanings had come about. Edwin Morris's new book, *The Gardens of China, History, Art and Meanings*, takes us along the same route, with similar chapter titles and even a couple of the same illustrations. The first four chapters cover the physical, philosophical, and cultural geography, first of the subcontinent, and then—since it is a "miniature of China, transformed by the alchemy of the artistic spirit"—of the garden itself. Two chapters deal with the repertoire of Chinese garden art—rocks and water, plants, and architecture—and include a long (too long) discussion of Chinese furniture. A final three chapters bring the subject up to date, ending with ruminations on "Is the Chinese garden for us?"

The best (and best written) chapters of this book are the first four, where, although the outlines of the territory are familiar, Mr. Morris has rearranged and added to the cultural furnishings to give them new emphasis. In particular he has reassessed the effect Confucius had on

three important characteristics of the private garden. As he points out, in traditional China, unlike Europe, the only way to success was through an official appointment. After Confucianism became China's dominant ethical system, official posts were won not by heredity but by passing civil-service examinations in the classics. Thus those who could afford gardens were a highly educated elite. Second, as an out-of-work scholar for most of his life himself, Confucius encouraged "recreation through the arts," both to replenish an official's energy and to make best use of his time when he found himself out of favor. Thus the garden developed as a place for self-cultivation. Third, Confucius required an ethical man not only to render service to the state, but to raise a family, so the gardens were characteristically sited within reach of both, inside the city limits. Later, Chinese Mahayana Buddhism and the example of Vimalakirti (the householder who, by remaining "unmoved in the midst of movement," achieved Buddhahood) reinforced the tradition (so unlike that of Europe's celibate priests) of a married elite.

Mr. Morris explains how, in the Sung dynasty, Confucianism, Taoism and Buddhism merged into a synthesis which encouraged strong, socially responsive, and rather austere individuals to pursue self-cultivation in their private life by practicing meditation, the arts, and the appreciation of nature. And, when foreign conquerors and autocratic emperors made official appointments ethically unacceptable, he shows also how this developed into the famous "amateur ideal" of the scholar-without-portfolio, living out his life within the physical confines and metaphysical freedom of his garden retreat.

Mr. Morris points out how much less sharply the lines between the sacred and profane were drawn in China than in the West, and is kind enough to agree with a comparison between Chinese gardens and the

sacred precincts of Chartres cathedral suggested on my dust-jacket flap. In fact, I think it a pity Mr. Morris did not read further in my book, as he might have been encouraged to cover less of the same ground and instead fill some of the gaps. We still lack, for instance, any real grasp of how the typical and unique imagery of Chinese gardens developed historically. Unlike other art forms, gardens are destroyed not only by time, but by their own energetic growth and the messing about of later generations. The Chinese may call the Chuo Cheng Yuan, for example, a Ming garden, but it is impossible to tell how much and in what ways it has changed since it was first made. Now that China has reopened and scholars outside can once again talk to those inside, it should be possible to research the reality of historic gardens much more accurately.

An even more important gap in my book, however, was a proper discussion of the influence of Chinese geomancy—*feng shui*—on garden design. Despite some recent books, geomancy still needs research, for it is a complex subject layered with years of accumulated practice and superstition. It is quite clear, however, that it affected not just the basic siting of individual gardens, but the details of each building, watercourse, pool, tree, rockery, and wall within the garden, and the whole development of the repertoire of garden imagery itself—including the colors. The index to *The Gardens of China* gives this essential subject five pages, but in fact merges it immediately into the more banal aesthetics of "Choosing a site," noting only that "once the Geomancer had deemed a site propitious . . . it went without saying that the building would face south, toward the life-giving rays of the sun."

Indeed I feel Mr. Morris rather shies away from the superstitious and magical aspects of these gardens. As a horticulturist teaching at two botanical gardens, his initial approach

is pragmatic: the gardens are full of pools and watercourses because so is the land of China. The gardens celebrate the seasons because China has "distinct fluctuations of climate." And garden rockeries are introduced not as "exotic forms, but rather a representation of one of the dominant features of the landscape." Developing further this "very physical basis for garden design," Mr. Morris describes how population pressure drove the Han Chinese to colonize the south in the second century A.D. The squeeze for arable land—there was not enough to let any lie fallow—led to a system of intensive manuring: "Every 2,000 pounds of night soil provided 12.7 pounds of nitrogen, 4 pounds of potassium, and 1.7 pounds of phosphates"; and (a pleasing conceit of Mr. Morris's) to a "ballet" of rotating soils, as earth depleted of nutrients by a first crop was moved to a new location which had no need of them. The Chinese bureaucracy well understood that peasants engaged in such unremitting toil would not tolerate large lands used only, as Mr. Morris puts it, "for non-food use"; hence the smallness of Chinese private gardens.

This is only the beginning of the book, and several fine, panoramic sweeps through Chinese history and culture in the next chapters help to modify the initial impression that the gardens are merely offshoots of agriculture in a miniature landscape. But—even if this miniature is "transformed by the alchemy of the artistic spirit"—I am not sure that Mr. Morris modifies it quite enough. Elements like the rockeries, for example, that the Chinese call "natural" in their gardens seem highly artificial to most Western eyes. Clearly this is not just because we are unaccustomed to Chinese mountains, nor because we are unfamiliar with the long and complex cultural road they have traveled down the years before emerging—miniaturized but also heightened and transformed—in the garden. It seems to me that Chinese gardens do not aim

to miniaturize the actual forms of nature so much as to evoke, in a small space, the emotions aroused by them. The idea is not to make reproductions of landscapes but to capture the energizing life-force—the creative energy—that made them what they are.

Despite the gaps, Mr. Morris has written well and absorbingly on the theory of Chinese gardens; but when he comes to discuss the gardens themselves he seems less sure. His prose, lively and full of enjoyable anecdotes in the early chapters, begins to sound like a cross between a guidebook ("Another famed landmark of Hangchow is the Pagoda of the Six Harmonies") and an exam paper ("What were the principal features of the Japanese garden that incorporated both mainland and insular traditions?"). It is, of course, difficult for a foreigner to spend much time in a Chinese garden these days, and in addition, they are crammed with people—tourist groups, locals, holiday makers, school outings—which makes communion with their inner life-force somewhat difficult. But I would be worried if the quotation from George Kates with which Mr. Morris concludes the chapter on architecture really expressed what he hopes to find in Chinese gardens: "balance, simplicity and civilization." Balance and civilization are all right, but simplicity in this context is an odd word. Short of labyrinths, Chinese gardens must be some of the most complex spaces ever devised by man. Intricate in plan, confusing and dense, crammed with buildings, dominated by huge rock-piles, they are also layered with elaborate literary references and symbolic meanings.

Mr. Morris knows all this, and in fact has done a fine and even witty job of explaining much of it, so perhaps it is ultimately a problem of taste. He has rather played down the great vulgarities of the past, like Shih Ch'ung, who vied with each other in the size and elaboration of their gardens, but the evidence is still there—in the Shih Tzu Lin, in the Li Garden

of Wusih, and in greater or lesser form in all the gardens remaining to us. Purist scholars may disagree, seeing everything made after the Sung as degenerate, but it seems to me that a certain element of vulgarity is inseparable from the energizing life-force that the Chinese sought to capture in their art. Certainly the vulgarity is often overdone (especially in the Ch'ing dynasty) but the sometimes excessive elaboration produced in these gardens by the urgent desire both to bring life to inanimate forms and to capture the plenitude of the universe still seems preferable to, for example, the rather chilly simplification of the Astor court in New York's Metropolitan Museum. The Astor court was an inspired idea, and its making, as Edwin Morris points out, a triumph of cooperation and craftsmanship, but there is no doubt it lacks something. Partly this is because the original design had to be altered to fit the uncompromising architecture of the building in which it is housed. Thus the three walls which make up the court are all the same height, something no traditional garden-maker would have countenanced. Then, because the walls have to be so high, the pavilion seems to be hung on the wall and is overshadowed, instead of raising its swooping eaves high above the confines of the little court. The flowers and rocks are rather sparse and the white walls themselves, clean and smooth as a hospital, lack the soft luster of the real thing. It is, indeed, a perfect example of simplicity. I suspect, however, that the Met did not employ a geomancer, that complicator of architects' lives.

Whatever the reason, in this little garden it is the energizing life-force—the *ch'i-yun*—that seems to me missing. In according it high praise Mr. Morris perhaps disagrees but, as I said, he seems more at home explaining the backgrounds to the art of gardening than he is in the elaborate and mysterious spaces of Chinese gardens themselves.

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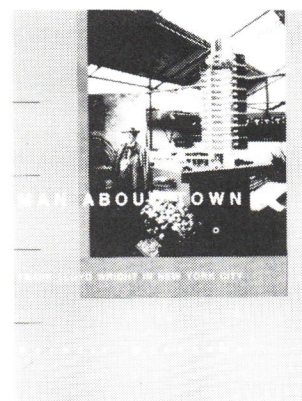
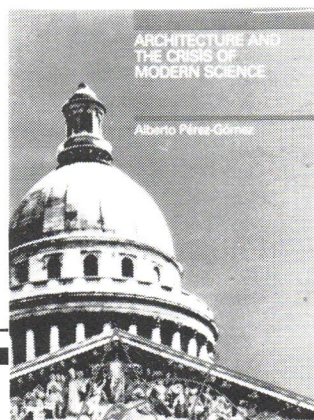
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THE ARCHITECTURE OF ALDEN B. DOW

SIDNEY K. ROBINSON

The most immediately visible consequence of the fall from grace (and fashion) of purist Modernism has been a renewed interest in classicism and the period revival. Less obvious, but as important, has been the concurrent reappraisal of those aberrant Modernisms abandoned and forgotten during the popularity of the International Style. In America this means, almost exclusively, the lineal and lateral descendants of Frank Lloyd Wright. Wright's ideas were so cogent, their expression (in their visual rather than verbal form) so powerful, his personality so overwhelming, and his idiom so contagious, that most of the designers who were exposed to him spent the rest of their careers in aspirant clonehood. But there were architects inspired by Wright who were strong enough to build their own bridges away from Taliesin—R. M. Schindler, Richard Neutra, Walter Burley Griffin, Paolo Soleri, Bruce Goff, John Lautner, Lloyd Wright, John Lloyd Wright, among others. Collectively their work defines an architecture which seemed to many not to meet the orthodoxies of the era. Although it was Modernist in its exploitation of technology and in its search for form, it was perceived as American rather than international; sensual rather than theoretical; client- and site specific rather than general; and it tended to be ornamental rather than austere. With the exception of Lautner, whose work is long overdue for serious examination, all the designers listed above have been recently published in book or catalogue form. The latest addition to this literature is *The Architecture of Alden B. Dow*.

Dow is not a well-known figure, within the architectural profession or

outside of it, despite the fact that his work was published with some regularity throughout his five-plus decade career; and that his own home/studio/garden, through publication in such periodicals as *Life* and *House Beautiful*, is familiar to many readers who never bothered to notice or remember the architect's name. Dow's situation was one most architects would envy: the son of the founder of Dow Chemical Company, he was a wealthy man who never had to depend economically upon his office; he could, in fact, have subsidized the office grandly had that ever been necessary. His location, in a small town which grew into a large one as his family's enterprises flourished, provided a built-in, lifelong clientele of Dow officers and employees.

That Dow's interest was not just in large commissions for upper-level management is demonstrated by the 1934 Lewis house, a three room structure of real elegance, dignity, and efficiency. It was one of a long series of attempts to solve the problems of functionally and aesthetically satisfactory low-cost dwelling. Dow never allowed the ease of his circumstances

to lull him into architectural diletantism. His strengths as a designer included a willingness to tackle architectural problems at any scale; a picturesque sensitivity to the landscape; a facility for memorable composition; an interest in exploring the potentials of new building materials and systems; and a unique way with complex but serene, vertically interlocking volumes.

But why was so innovative and original a designer unable to shed certain superficial trite Wrightianisms? Why were his large public buildings of the fifties and sixties so bland and boxlike when he had demonstrated again and again his skill at handling complex programs (the 1939 Anderson Ambury house, for instance, would have made a superb small-town civic center)? Did his privileged position facilitate his development as a designer or was it an obstacle?

Although the material in *The Architecture of Alden B. Dow* indirectly raises such questions, the book does not address them. Of Dow himself we learn little; there is not even a photograph of him, an odd omission for a monograph. We read that he did



ALDEN B. DOW, S. GORDON SAUNDERS HOUSE,
BLOOMFIELD HILLS, MICHIGAN, 1936

not wish to have his wealth discussed in the drafting room, and that in the author's opinion "Dow's thought has doubtless remained uncomplicated because he has not had to respond to pressing challenges in his daily work" (a simplistic assessment not collaborated by the visual evidence). That's about it, as far as the architect's personality is concerned. In addition, there are extensive discussions of buildings or specific portions of buildings which are not illustrated, while elements in the illustrations are not discussed in the text; the listing of Dow's work is cut off at 1967, although that was not the end of his practice; and there is no real attempt to evaluate the work or to assess its place in American architecture. Dow's most powerful (and most autobiographical) building is his own house and studio. It is perhaps the most romantically sited building in America, not excluding his mentor's Falling Water, over which it also has the advantage that the canonical view is accessible to the casual visitor, not just to the intrepid adventurer/cameraman with a paid-up life and accident policy. This view, with the building reflected in its pond, appears in similar version four times in the book (five if one counts the cover photograph). But there is no plan. And only a couple of interior photographs (one of which is a corner detail). Thus it is not possible to understand the form of the building or the relationship between life and work which it diagrams. This perfunctory presentation of both Dow and his work is frustrating, but the book, as the only available work on the subject, is a valuable document. It does contain a fairly representative selection of photographs and drawings, not easily available in other sources; and that it was published at all is a reflection of healthy revisionist trends in Modernist history.

The Architecture of Alden B. Dow, Sidney K. Robinson, Wayne State, 1984, 160 pp., illus., \$21.95 cloth; \$13.95 paper.

Jerzy Soltan:

LE CORBUSIER: AN ANALYSIS OF FORM

GEOFFREY BAKER

It is a strange book ...! It certainly has considerable material to ponder upon. Two-hundred-seventy-seven pages, 8½ x 11½", of handwritten, calligraphic text interwoven with a staggering amount of not-numbered illustrations, and thirteen pages of introductory information.

The illustrations include, as the author states, "no reproduction of Le Corbusier's original drawings. The reproductions which are herein are subject of the author's interpretation." Well, the majority definitely came from the author's pen; some, however, are "corbusian" enough.

The book contains a full presentation of 17 buildings (twenty more are just outlined), some urbanism (two projects), a dash about L. C.'s pictorial work, with a few visual examples also redrawn (!) by the author, and plenty of theorizing on the subject of composition. The organization is part chronological and partly follows the dictates of the author's not very clear general principles. Some sort of index or glossary would be infinitely helpful to make the material more graspable.

It is perfectly logical to resort to a visual language when trying to analyze *visual* form. But if this language of architectural drawings and graphic diagrams is insensitive to form, then the faith of the reader in the author's ability to discuss formal issues is rightly undermined. It is particularly astonishing to find this insensitivity in Geoffrey Baker's book for, in dissecting Le Corbusier, Mr. Baker certainly accepts the importance of L. C.'s pictorial work and its connection with his architecture.

The book offers a considerable amount of information and tackles a

formidable number of issues. Perhaps too many? However a few very basic points are quite underdeveloped or even missing. For someone who knew Le Corbusier directly, as I did, it is impossible to discuss any aspect of his work without giving some of these points proper recognition.

The importance of Le Corbusier's conviction as to the uniqueness of his time and what the scientific, industrial—or as he himself liked to call it—the *machinistic* revolution meant to him is indeed underestimated by Mr. Baker. The discovery and the realization of the character of the epoch allowed him, as it is generally known, to find himself. It has to be continuously reiterated that, with the other leading spirits of the period, he accepted the fact that, as part of the *machinistic* revolution, machines have to participate in the creation of the new human environment. Machines can produce much and can produce fast. Millions all over the world are dying from lack of food and shelter. (Watch out—the socio-political factor enters here.) Machines can help to improve the human condition. They are man's hope. Their *aesthetic* deserves to be recognized, even idealized. And, anyway, can't their product be beautiful as well? The machine aesthetic advances logically to the role of a symbol. The main tools the world will operate with—machines—are *new* and their aesthetic is new. All the better! Everything checks—as it should!

For Le Corbusier it was not as Mr. Baker states an "infatuation with the machine" which began later "to recede in favor of a return towards fresh interpretation of nature." For him—in fact, for all the better "modernists"—the machinist aesthetic reached far deeper than the conventional, generally accepted notion of "aesthetic." It reached into the area of the architectural content. "To design well you need talent, to program well you need genius," as Le Corbusier was fond of

saying. And doesn't the choice of tool—machine—and its elevation to the symbolic and thus poetic level lie somewhere beyond the sphere of pure formal dexterity in design?

Nor do I believe that the phrase about L. C.'s "return towards nature," as Mr. Baker puts it, can be accepted without restrictions. The problem has to be put in a broader context. Le Corbusier was well aware that in the world of *machinistic* aesthetics, as implemented by the majority of his architect colleagues, man did indeed "freeze." Le Corbusier himself did not like the arid world of this "match box," "barracks-like," "form-follows-function," "less is more" architecture, identified today by many as the only real modernism and called "the International Style."* Throughout his whole creative life Le Corbusier felt the need to keep the "other" side of architecture, the "eternal" one, alive. Contrary to Mr. Baker's statement, Le Corbusier was not simply interpreting nature. At the time when Hannes Meyer or Walter Gropius stood up against history, Le Corbusier was publishing *Vers une Architecture* (1923), *Towards AN Architecture*—wrongly translated into English as *Towards a NEW Architecture*—a book in which he expressed an infinitely ambitious striving for an architecture that would be above the turmoils of mere novelty—a book full of appreciation and love of history and tradition. Later, another book bears the proof of the durability of this attitude—*Quand les Cathedrales Etaient Blanches*.

Attempts to solve the conflict between the demand for a new form for his architecture and the necessity of keeping her eternal, hence old values alive, are to be detected among Le Corbusier's works even of the most "white stucco," anonymous—as I call it—"no material material" period. When he was working on the "no material material" at Garches and Poissy, he was simultaneously doing Maison Loucheur and the villa de Mandrot, with their stone walls, and

the seat of the Salvation Army inspired (as he himself saw it) by a "medieval castle entrance system."

It's a summer day, noon. I am driving full speed on the quais of the left bank towards the Eiffel Tower under the blue, ineffable sky of Paris. My eye catches for a second a white spot in the azure: the new steeple of Chaillot. I stop, I look. I'm suddenly immersed in the depth of bygone times. Yes, the cathedrals were white, all white and resplendent and young—not black, dirty, old. The whole epoch was young. And today? Well, today is young too and fresh, new. Today also the world recommences.

These words from *Quand les Cathedrales Etaient Blanches* might shed some light on the way Le Corbusier wanted to integrate the new and the old. The world in its manifold permutations did indeed recommence many times. His evoking the cathedrals of France from their medieval past did not mean that he wanted his architecture to draw from the Gothic. He wanted to return to the early, to the essential, to the basic. Any epoch early enough to remind him of the basic was good for him. He was not interested in the adornments of a crystallized style but was in search of the lessons all burgeoning periods could give to his own, modern, burgeoning one.

Le Corbusier was not alone in this search. To mention only painters, headed by the cubists—Picasso in particular—they were thrilled too by all that was "early" in the art of the past, the early art of peoples of other cultures and continents, not their art in complete development, not all their respective "baroques." Many modern painters sought in other cultures a parallel with their newly born art and did not want to continue what was developed and even withering.

Few architects were attuned to this wavelength. Among the few contemporaries Corbu used to mention with high esteem was Ivan Leonidov. His project of the Ministry of Heavy In-

dustry in Moscow represents probably the most striking attempt to connect the "unconnectable"—the most machinistic symbolism of an industrial plant with the image of a stronghold taken from some unknown, remote, and timeless past. Le Corbusier felt that no other architect of the period was more sensitive to the drama of creating links between the old and the new, and able at the same time to introduce into his projects the recently discovered *espace indicible*—not quite correctly translated into English as the "ineffable" space.

I first heard Le Corbusier use this term, *espace indicible*, in the mid-fifties, although it appears in more or less a subconscious way among virtually all visually sensitive architects of the period, however few they might be. It was after all the great discovery of modern architecture. Later on, being able to identify it became a kind of blood test, a litmus paper, an identity card of belonging, a proof of "being in."

The ability to understand the theory of "ineffable" space is, I believe, a "condition sine qua non" as far as the right to speak about L. C.'s form. Without it many of his ideas constitute a strange maze. With it... the parts of the puzzle fall miraculously into place.

Mr. Baker does not seem to recognize this aspect as a major key to understanding Le Corbusier's work. Corbu's search for solutions related to many complex issues, including the elusive problem of architectural space, required imagination on many levels, among them the prosaic one of technical investigation. That is another area in which many "specialists in Le Corbusier" commit a major blunder: they overestimate the role of the study on the plane (the drawings); and they underestimate the role of the study in space, the model. The model, a most sketchy, topsy-turvy contraption, played a leading role in many of Le Corbusier's projects at their most preliminary,

conceptual level. Dozens of diligently superimposed drawings of plans, sections or whatever of a Ronchamp chapel or a house Curruchet will not allow an appreciation of the space they represent to the degree a model will do. L. C.'s models might have been still very far from a representation of the truth but they raised the perceptual power of the eye to a level completely inaccessible through the traditional technical drawings.

Hence, a final reminder, addressed particularly to those who might wish to draw some practical design conclusions from reading or perusing Geoffrey Baker's book: the wisest drawings (and some presented here are indeed most judiciously conceived) will often reveal infinitely less than a sensitively taken photograph of a most primitive model.

*See J. Soltan, "Working with Corbusier," Le Corbusier and Garland, 1983.

Le Corbusier: An Analysis of Form, Geoffrey Baker, Van Nostrand Reinhold, 1984, 278 pp., illus., \$25.50 cloth; \$15.50 paper.

Arnold Klukas:

THE ARCHITECTURE OF THE ANGLO-SAXONS

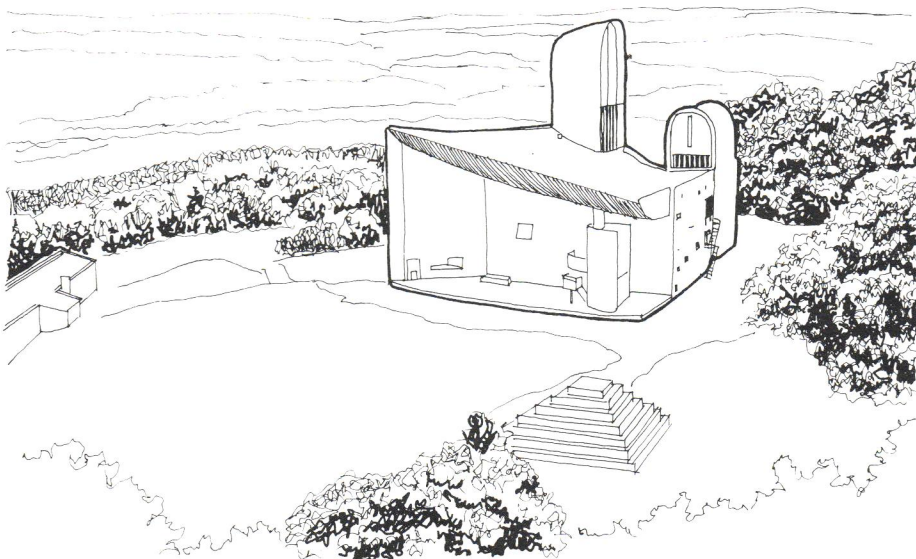
ERIC FERNIE

Few dates in European history are as well known as 1066, the Norman Conquest of England. In introducing art history courses most of us were taught that William the Conqueror brought to England a new, up-to-date Romanesque style that overshadowed and forced into oblivion the small and backward-looking buildings of the Anglo-Saxon past. Eric Fernie's impressive new book, *The Architecture of the Anglo-Saxons*, will change all that: it combines archaeology and political and social history with the more traditional formalist approach of architectural history, to present a clear and convincing picture of an Anglo-Saxon architecture as monumental, forward-looking, and influ-

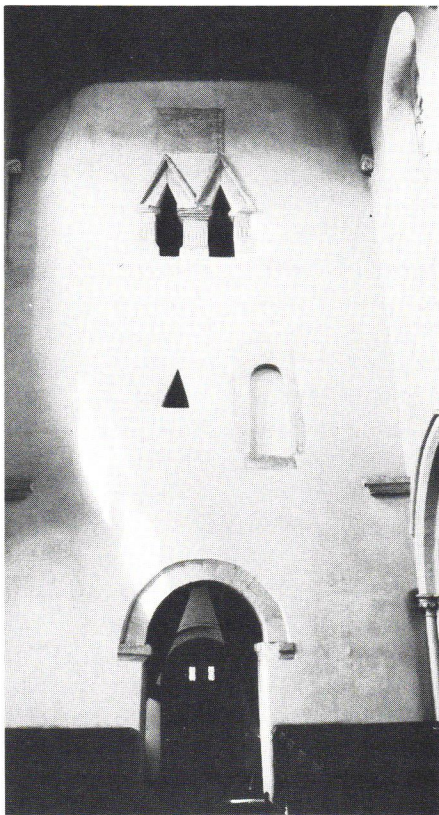
ential as the Norman architecture which succeeded it.

The importance of Fernie's book can be best seen in terms of the traditional literature on the subject. Until now the only two books which provided a comprehensive survey of the Anglo-Saxon period were Baldwin Brown's *Arts in Early England*, and Clapham's *English Romanesque Architecture Before the Conquest*, both published more than fifty years ago. Obviously, much research has been done since, especially in response to recent archaeological finds. *Anglo-Saxon Architecture* (Cambridge, 1965), by H. M. and J. Taylor, is a monumental work compiling all previous documentation and archaeology into two volumes that form the standard index for all that is known about the physical remains of Anglo-Saxon churches. However, it is concerned almost entirely with stone-built ecclesiastical structures that exhibit "Anglo-Saxon" features, which eliminates the enormous number of timber buildings constructed before 1100. In a third volume, published in 1978, H. M. Taylor provides a typological discussion of such "Anglo-Saxon" features as bell-towers, long-and-short quoining, and strip moldings, and points out parallels with continental monuments; but he does not attempt to provide an apparatus for understanding Anglo-Saxon architecture as a whole. Fortunately, this is what Fernie does so well.

Fernie's introduction is an incisive and succinct discussion of all previous scholarship on the subject. He not only clarifies the major authorities and their contributions to the field, but more important, he analyzes their assumptions critically. Anglo-Saxon architecture, he points out, has traditionally been classified as a series of architectural details that are not common to Normandy—this *via negativa* created a tautology: anything not Norman was Anglo-Saxon and Anglo-Saxon was anything not Norman. Fernie lays the foundation here for a *via*



LE CORBUSIER, NOTRE-DAME-DU-HAUT, RONCHAMP, 1950-1955



INTERIOR, CHURCH OF SAINT MARY, DEERHURST, GLOUCESTERSHIRE. 8TH-10TH CENTURY. (PHOTOGRAPH: ARNOLD KLUKAS)

positiva to explain Anglo-Saxon architecture as a cohesive whole.

Fernie's most obvious contribution to the field is in chapters 1 and 2. Previous authors have dealt with only masonry structures, which has necessarily meant ecclesiastical structures. Fernie takes the wealth of new archaeological information about timber buildings, hitherto published only in technically oriented archaeological journals, and brings it together into a cogent and descriptive discussion of the major medium with which Anglo-Saxons built even large-scale structures, such as assembly halls. At the same time he makes available to a wider audience the evidence of continuity as well as discontinuity from Roman times in Anglo-Saxon urban planning and land development.

Chapters 3 to 5 discuss the stone buildings which predate the Danish invasions of England (late eighth century). These buildings have been dealt with by Baldwin Brown and Clapham,

but here they are placed in a new light. From his own observation and expertise Fernie has convincingly re-organized the corpus of accepted examples, showing some to be earlier (e.g., Much Wenlock as late Roman), and others later (e.g., Brixworth as Carolingian) than previously thought. He also provides fresh insights into possible Continental examples and parallels for these buildings.

Chapters 6 and 7 are of special significance to anyone interested in medieval architecture because they include material ignored by J. K. Conant and the "mainstream" of medieval architectural historians. At the same time, they are disappointing in what they leave unsaid—that is, the ideas and evidence presented are not original to Fernie, though he seems to present them as his own. While it is understandable that a survey of any architectural period must assimilate many monuments and the writings of many authors into an intelligible whole, it is assumed that sources of basic concepts will be acknowledged. This reviewer was startled to find the work of his doctoral dissertation (Pittsburgh, 1978) used as the foundation of much of chapter 6 and almost all of chapter 7, while he is footnoted in reference to only two minor points and not in relation to any of the issues or ideas. The pioneering work of Warren Sanderson on outer-crypts and Carol Heitz on westworks are likewise not given their due recognition, although Fernie certainly does present their conclusions well. While Fernie's own expertise is well established in formal analysis—the observation of visual characteristics and the discussion of their interrelationships—he has greatly enhanced the usefulness of his book by including other methodologies. It is a pity, however, that he has not credited the ideas of these contextual scholars as meticulously as he has done those of the formalists, such as Clapham and Baldwin Brown.

In the sixth chapter Fernie charac-

terizes the development of medieval architecture as the integration of the Carolingian "inventions" of the westwork, lantern tower, and outer-crypt into an "articulated formalism" which we now call Romanesque. He points to Lotharingia (the region between the Rhine and Meuse rivers) as the center for the assimilation of Carolingian formal traditions with the new Romanesque vocabulary. He acknowledges the work of Genicot in Belgium and Oswald, Kubach, and Verbeek in Germany, who resurrected many of these Lotharingian buildings from oblivion. Fernie should have elaborated on the assertion, borrowed from this reviewer, that these Lotharingian monuments show a "relevance to contemporary . . . work in Anglo-Saxon England," because without the establishment of this interconnection, chapter 6 does not belong in the book.

In chapter 7 the contextualist approach—the addressing of architecture in terms of functional and hermeneutical programs rather than through formal analysis of its visual components—is brought to bear on the churches of the tenth-century monastic reformation. Fernie closely follows this reviewer's argument that King Edgar and the sainted bishops Ethelwold, Dunstan, and Oswald established a uniform set of monastic observances for England at the Council of Winchester (c. 973), and that these observances found architectural expression in westworks and tribune-chapels flanking the choir, such as are still extant at the priory church at Deerhurst. Fernie makes one addition (Treddington) to my original list of monuments in which these liturgical prescriptions were given architectural form, and he elaborates on my discussion of the Continental parallels for these buildings.

Fernie returns to his own territory in the remaining four chapters of his book. These chapters show Fernie at his most brilliant, for his own powers of visual analysis provide a new and fresh approach to defining

what characterizes “Norman” and “Anglo-Saxon.” Fernie warns against the dangers of an evolutionary model in organizing visual features (simple means early, complex means later), and notes that earlier English authorities assumed an isolated development without Continental influences. He argues for a native Anglo-Saxon move toward a mature Romanesque style, with an awareness of Continental developments, years before the Norman Conquest. Fernie defines Romanesque as “articulated formalism,” and distinguishes “Carolingian” from the “Romanesque” as architectural languages by the litmus test of transept crossing towers and structurally-integrated decoration. His discussion of crossing towers is somewhat confusing (he never explains “salient crossings,” in the text or the glossary), but he gives ample evidence of a “Romanesque” ordering of space at Sherborne, Great Paxton, and other early 11th-century buildings classified by Taylor as Anglo-Saxon. He

ends his discussion by clearly showing that the English were actively involved in Romanesque experiments decades before the Battle of Hastings.

I can think of no recent book on medieval architecture as insightful or fresh as *The Architecture of the Anglo-Saxons*. Fernie takes Anglo-Saxon architecture out of its traditional place as an esoteric and insular English pastime and gives it its due position in the mainstream of European architectural history. This book’s straightforward style makes the subject accessible to the occasional reader, and yet its scholarly apparatus makes it an essential source for further scholarship. Comprehensive yet incisive, readable yet scholarly, well-crafted and innovative, this book will remain a landmark in the presentation of English medieval architecture for years to come.

The Architecture of the Anglo-Saxons, Eric Fernie, Holmes and Meier, 1983, 188 pp., illus., \$49.50.

Elizabeth C. Cromley:

THE ARCHITECTURE OF FINANCE

LOIS SEVERINI

Lois Severini’s *The Architecture of Finance* is an architectural history that looks at groups of buildings in a changing urban context. The author traces the development of a related set of building types produced for the needs of financial institutions in New York City’s Wall Street district. She follows their evolution within the changing city, from the earliest years of English settlement on Manhattan, when the Wall and Broad Street intersection was already marked out as a locus for exchange, up to the Civil War era.

Severini makes good use of several interrelated strands of history. Geographically, she shows us how Wall Street was established as the constant center of financial institutions for New York City. The author’s account of urban growth patterns explores how the relative stability of institutional use was overlaid on vastly changing physical forms: revised street patterns, disastrous fires, and rebuilding campaigns never dislodged the financial institutions from their Wall Street home. We see the district take on its current status as national financial headquarters by the 1840s. The author provides a brief but intriguing institutional history going back to ancient times that illuminates the origins and growth of exchange and banking, and the specific differences among related financial organizations. What these institutions are and how they perform in relation to each other and to the city tells us what the architecture of finance is meant to house. A more familiar, formalist architectural history vocabulary is used to describe the styles and aesthetic choices made by clients and architects as the banks and exchanges

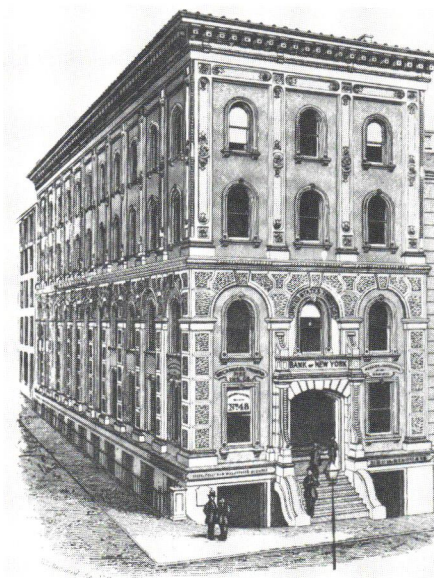


EXTERIOR FROM NORTH, PARISH CHURCH OF ALL SAINTS, BRIXWORTH, NORTHAMPTONSHIRE, 7TH-10TH CENTURY. (PHOTOGRAPH: ARNOLD KLUKAS)

are erected. Severini asks what styles and what facilities will be expressive of institutional meaning, and how do those choices relate to the production of a coherent, visually satisfying cityscape?

Her argument in brief is that New York's infant financial institutions—exchanges and markets—first established the Wall Street district as a financial headquarters. In the early years, simple structures, or even buildings adapted from other uses, housed these functions. Then in the 1830s a new Merchants' Exchange and Custom House established the Greek Revival as the appropriate style for finance in Wall Street. Severini associates the style with temple-like forms that recalled the ancients' use of temples as the storehouses for public treasure, and helped sustain a "quasi-religious" atmosphere around banking. The style gave the young Republic an opportunity to make explicit links between 19th-century institutions and the temples and exchanges of past eras. New Yorkers thus constructed "an imposing image for an aspiring metropolis."

The Greek Revival waned in favor of an Italian Renaissance palazzo mode, popular in the new Wall Street buildings of the 1850s. Severini traces the meaning of the change through links with the new commercial aristocracy of England, where the palazzo as businessmen's club gave its members a new credibility. She demonstrates that the palazzo was far more flexible for institutions whose programs were now more complex, whose spatial needs included vast banking rooms, multiple private offices, and rental shops on ground floor street fronts in ever more densely occupied Wall Street. These new architectural forms created a new urban vision of Wall Street—not templed but palaced—but also introduced greater diversity, even anarchy, into the district by means of innumerable height and fenestration variables. Still, the quasi-religious quality of the banking experience was retained



VAUX AND WITHERS, THE BANK OF NEW YORK, WALL STREET, 1857

The quasi-religious quality of the banking experience was retained by a spatial organization that buried the great banking room at the back of the building, where reaching it was a journey of penetration.

by a spatial organization that buried the great banking room at the back of the building, where reaching it was a journey of penetration, and where the room itself was skylit and suffused with otherworldly light.

The breadth of view suggested by these diverse themes is a welcome one. Architectural history too often narrows its focus to formalistic issues which are treated as if they were sufficient to explain buildings. Severini offers the possibility of a much more convincing architectural history, one which interweaves the diverse threads of urban, institutional, and formal history. However, this is obviously a difficult job, and one which Severini

does not accomplish smoothly.

The problem with the book that I found most troublesome is its retention of traditional formalist descriptions. Buildings that Severini placed within changing urban and institutional contexts, buildings that had jobs to do and messages to convey, suddenly turn up in her writing as compilations of empty architectural details. To be told—of an illustrated façade—that “third story windows had molded sills with a bracket at either end and triangular pediments” is not very interesting unless the description is integrated into the general story and shown to have meaning. Otherwise, do these tedious descriptions of sills and brackets advance our understanding or aid in the interpretation of Wall Street architecture? Unfortunately, there are many pages of this kind of unintegrated description. I wonder if Severini (or her dissertation advisers) did not quite trust her vision of integrated and multi-leveled architectural history, and clung to these descriptions lest an old school art history type charge her with not including enough about “architecture.”

The book's appearance is also not very enticing. The 104 illustrations are printed in an often dismal gray, and are all at the back. I felt the lack of maps to help readers keep track of where individual streets were, where fires had done their damage, or where new buildings were erected. While some maps in the back of the book lay out single blocks, clear guidelines for placing any given building in its larger lower Manhattan context were not easy to find. Finally, UMI Press should be enjoined from using a cloth binding the color of raw sheetrock, and from stamping the cover with an illustration that evokes memories of late 1940s grade-school textbooks.

The Architecture of Finance: Early Wall Street, Lois Severini (revised from a Ph.D. dissertation at New York University), UMI, 1983, 237 pp., illus., \$39.95.

Alan Gowans:

FRANCIS RATTENBURY AND BRITISH COLUMBIA

ANTHONY A. BARRETT and
RHODRI WINDSOR LISCOMBE

Francis Mawson Rattenbury (1867–1935) has two claims to fame. One is local—he was the architect of all the principal public buildings on the harborfront of Victoria, capital city of British Columbia: the Provincial Parliament Buildings; the Empress Hotel, dominating the western approach to Canada by sea as Bruce Price's Château Frontenac dominated the eastern; the CPR steamship terminal; the city's "pleasure palace," the Crystal Gardens, and many other public buildings in British Columbia. The other claim is international—his murder occasioned one of the most famous trials in British legal history, wherein his second wife Alma, much younger than he, pleaded guilty to bludgeoning him to death with a mallet in their Bournemouth retirement villa. When astute detective work established her 17-year-old lover to be the killer, she

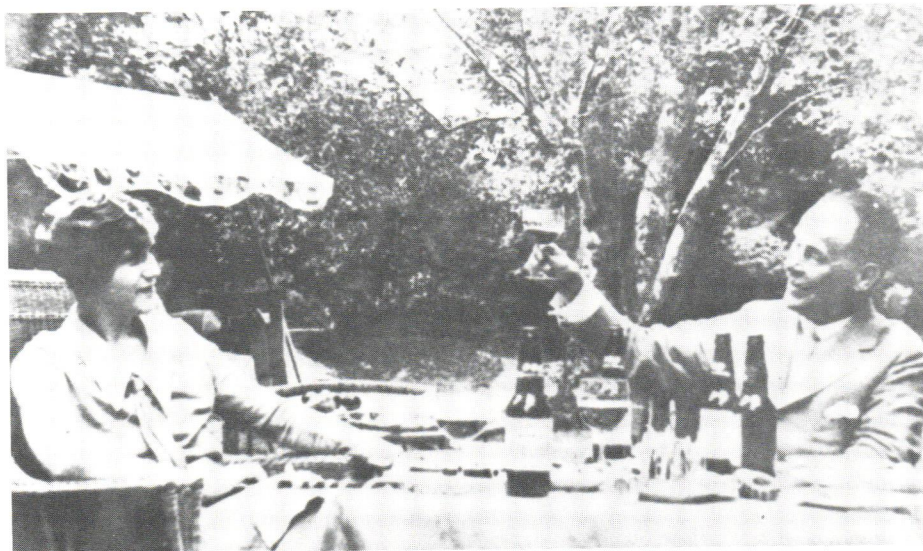
committed suicide by throwing herself off a railroad bridge.

At least three books were written about Rattenbury's murder between 1935 and 1981, and in 1978 Terry Reksten wrote a lively biography published by a local Victoria press. The present book is the first to be devoted specifically to his architecture, although its actual motivation seems to have been the discovery of two caches of letters from Rattenbury to his family in England, which, the authors claim, correct earlier errors (presumably Reksten's, although that is not explicitly stated—indeed, Reksten's name hardly appears). It is certainly different from its predecessors in one decisive respect—where they were lively and interesting, this book is dull. Not that the authors are dull writers—it's just that Rattenbury as an architect was mediocre. Nobody could make his architecture interesting or significant. As a man, Rattenbury was charming, convivial, gregarious, a bit of a rogue, talented enough to impress the locals, but not so obviously talented or sophisticated as to scare or antagonize them—all this, plus an English accent, being the sure formula for social success in Victoria, then as now. But as an

architect he was simply opportunistic, cribbing ideas from the latest architectural journals as they came from England (or, more exactly, from the United States). Even the authors can really find nothing good to say about his buildings except that he made the Empress Hotel more symmetrical than the Frontenac—an unremarkable achievement which they have to qualify immediately by noting that the same thing had already been done at the Plaza in New York. Liscombe is a very competent young architectural historian whose talents deserve to have been engaged upon a more promising subject than this.

There are hints of a much more interesting book hidden in this material, something that might have been titled, *The Architect as Con Man: How to Get Lots of Commissions Without Hardly Any Talent At All*. Such a book could even have been very humorous. But the authors have decided, or been told, to take this local celebrity seriously—a pity.

Francis Rattenbury and British Columbia: Architecture and Challenge in the Imperial Age, Anthony A. Barrett and Rhodri Windsor Liscombe, University of British Columbia Press, 1983, 383 pp., illus., \$24.50.



FRANCIS AND ALMA RATTENBURY AFTER THEIR WEDDING, 1925

Sandra Millikin:

**ROBERT SMYTHSON
AND THE
ELIZABETHAN
COUNTRY HOUSE**

MARK GIROUARD

**THE ENGLISH HOUSE
THROUGH SEVEN
CENTURIES**

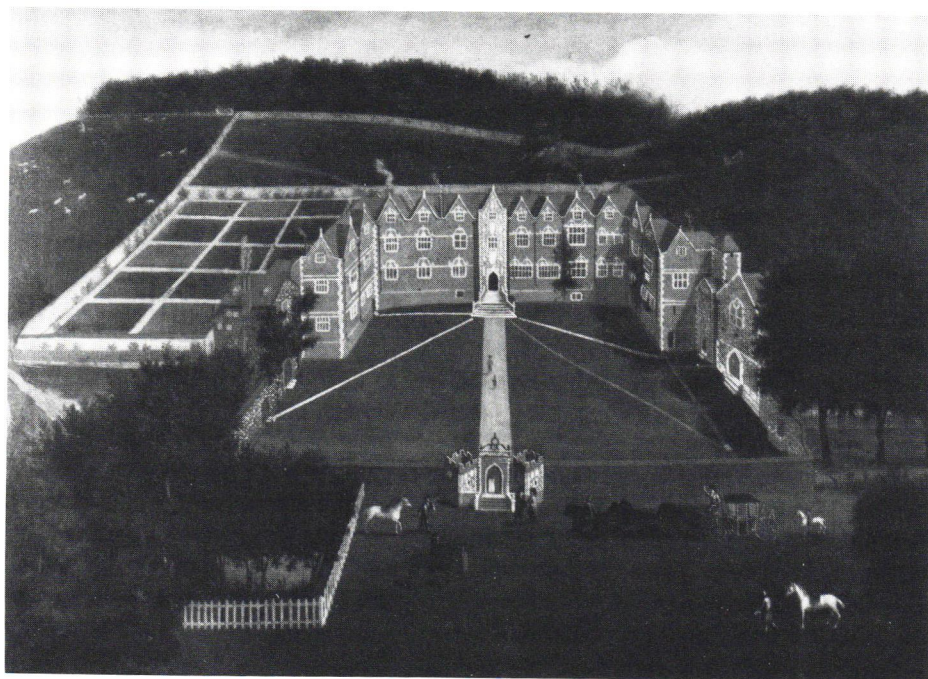
OLIVE COOK

**GREAT ENGLISH
HOUSES**

E. RUSSELL CHAMBERLAIN

Of these three books on English country house architecture, the only one with any serious pretense to scholarship is Mark Girouard's *Robert Smythson*, surely the essential work in any study of Elizabethan architecture. Surprisingly perhaps, it is also the most readable, varied, and appealing—a tribute to the author's elegant, readable style as well as to his unmatched scholarship in this subject.

Robert Smythson's is one of the very few names which can be connected with any degree of certainty to the actual buildings of 16th-century England. His period was that of the surveyor/mason, the craftsman/administrator who might also provide designs. The concept of the "architect"—as we think of him today—traces back only to the later 17th century. In the pre-Renaissance period (which in England lasted later than on the Continent) a building was not seen or appreciated as the work of one individual; rather it was an amalgam of the skills of various craftsmen, sometimes brightened by the patron's ideas. The efforts of outside craftsmen, patrons, friends, and intellectuals might all play their roles in the emergence of "the design."



STONOR PARK, OXFORDSHIRE

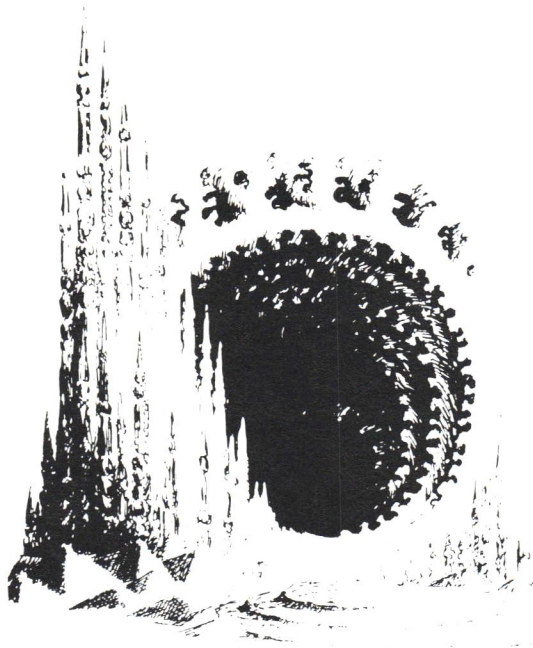
Girouard includes a fascinating discussion on the organization of the Elizabethan building world—a shadowy world of Surveyors, Comptrollers, and Master Artificers.

What drawings survive were provided by professional artificers—usually masons. Amateurs probably made only rough sketches and none of these have survived. Similarly it is rare to find contemporary illustrations of Elizabethan houses and only a very few meager written comments or descriptions are known. References to buildings in correspondence of the period are few and scanty.

Only two collections of architectural drawings from this period have survived—a collection by John Thrope at the Soane Museum, many of which are surveys rather than designs, and the Smythson Collection at the RIBA, upon which this book is based.

The Smythson collection was published by Girouard in 1962 in *Architectural History*. In 1967 Girouard published *Robert Smythson and the Architecture of the Elizabethan Era*, now out of print. That book, highly praised at the time, won its author the

1967 Alice Davis Hitchcock Medal of the Society of Architectural Historians of Great Britain. Its centerpieces were finely detailed descriptions of the great houses associated with the three generations of Smythsons: Longleat, Wollaton, Hardwick, Worksop, and Bolsover. There were 232 pages and 198 halftone plates. The new edition (328 pages, 200 black-and-white and 16 color plates), now retitled *Robert Smythson and the Elizabethan Country House*, contains additions, corrections, and alterations, though on the scholarly side there is nothing new of real substance. Some buildings have gone, others have been altered. The additions give the book more general appeal, with extra social and economic background. Sections on chivalry and on Elizabethan literature give the reader a lively picture of the period's concerns. Subjects such as the emergence of the architect and the love of pattern and invention round out the visual descriptions. A description of tilting as then "still a living sport though one largely confined, like polo today, to the very rich" brings the period to life, but



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While few historians would dispute the importance of the printed book in the development of domesticated design in 18th- and 19th-century Britain, this is the first major study to trace the evolution of architectural ideas during the period by examining the literary output of architects. It is a work of extraordinary scholarship, based on an extensive search of dozens of major library collections, that will serve as a standard resource for researchers and librarians.

1,078 pp. 11 illus. \$100.00

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may be criticized by some as stretching, and no more than peripheral to the main subject.

Elizabethan and Jacobean architecture, in contrast with architecture of the 18th and 19th centuries, are still relatively unexplored. We learn that the lavish French and Italian Renaissance models were only imported into English architecture after the Stuarts took the throne. The Elizabethan Age was a literary rather than a visual one; houses of the wealthy and powerful were rebuilt or altered to flaunt the money, power, and social status of their owners. Neither Church nor Crown built on any scale, so it was the nobility and landed gentry who exhibited their prosperity and position by building for show and comfort. Judges, merchants, government figures (usually self-made) replaced wood and plaster with brick and stone, often rebuilding to accommodate Elizabeth and her huge household as she moved about the kingdom demanding the hospitality of her subjects.

The Smythsons—father, son, and grandson—were active for a period of about 80 years: Robert was born in 1553 and Humphrey died in 1648. The major buildings are well detailed with many fine color illustrations. The centerpiece is surely Hardwick, rebuilt by the redoubtable Bess of Hardwick in the 1580s and 1590s and described as “the supreme triumph of Elizabethan architecture.” Building accounts of 1590 to 1599 survive, so an unusually detailed and comprehensive history is available.

Visually there is much to enjoy in Elizabethan country houses: their size and symmetry, the “glitter” of their windows and lanterns lit from within, their vistas and galleries, and the flat patterns of their paneling, brickwork, intricate shapes and plasterwork—described by Girouard as “like cut paperwork.”

The index, regrettably, contains errors. The reader seeking references to Bess of Hardwick is referred to “Tal-

bot, Elizabeth, Countess of Shrewsbury,” whose name is not in fact indexed.

The English House Through Seven Centuries, by Olive Cook with photographs by Edwin Smith, is a reissue of a 1968 work. Its aim is to “tell the story of the English house primarily as a work of art.” The author’s choice is purely personal and not meant to provide a comprehensive or even architecturally logical sequence. “English” really means “British.” “Country House” is also a misnomer, as cottages and other modest vernacular buildings interpose themselves. The 1930s semis pictured on p. 308, though interesting, can be no one’s

The Elizabethan Age was a literary rather than a visual one; houses were rebuilt to flaunt the money, power, and status of their owners.

idea of the English Country House! The time-scale ranges from pre-Norman Britain (e.g. a Neolithic interior from Orkney of ca. 1800 B.C.) to tower blocks of the 1960s. The text includes good descriptions of materials and construction techniques. It is by no means a work of scholarship or even originality, being rather an amalgam of other writers’ work often misinterpreted, though always enthusiastic.

The saving grace of the book is undoubtedly its wonderful atmospheric photographs by Edwin Smith, one of the finest photographers of architecture of this century. They remind us that color is so often superfluous for architectural photography—black and white can be more eloquent. The photographs of details particularly are wonderful—for instance the oriel over the entrance of Hengrave Hall, Suffolk, or the moulded ceiling beams at Pattenden Manor, Kent.

The text and captions are unfortunately littered with careless errors inexcusable in a work of this ambition

which is a reissue. The author has had 15 years to correct errors, yet she seems not to have bothered, despite her introductory remarks that the text is unrevised except to correct “obvious mistakes.” These errors are too numerous to detail fully. However on page 82 Horham Hall is written Horeham (though spelled correctly for the caption on page 84). On page 162 Ashdown House is incorrectly attributed to John Webb for the first Earl of Craven. On page 168 Northleach is spelled North Leach and on page 226 W. Purdon rather than Porden is described as the architect of Eaton Hall. Trivial perhaps, but the errors repeat errors in old works by other authors, such as Murray’s Berkshire Architectural Guide of 1949, and could easily have been corrected by simply checking facts with the relevant volumes of *The Buildings of England*.

The author has also retained the traditional names of counties and their boundaries, many of which were greatly revised in 1974. Only laziness or nostalgia can justify such a choice. Any traveler seeking out particular buildings today will only be confused by attributions to the wrong counties. Much of what was West Berkshire is now Oxfordshire, for example. Surely in a book costing \$40.00 readers deserve a little more care and consideration.

Worse yet, the treatment of the Victorian period repeats the now completely discredited view that between about 1830 and William Morris nothing of quality emerged. On page 269 Cook refers to “past tendencies” which “came to fruition in the Victorian era and are seen in retrospect to have exerted a malignant, disruptive influence from which there has been no recovery. The architect and craftsman were now irrevocably divorced from one another.” What a pity that the author cannot share the delight which the photographer’s eye clearly experiences in the exuberance and pattern of the illustrated Victorian buildings and details. She

comes with old prejudices and is sadly blinded by criticism now a generation out of date.

Great English Houses by Russell Chamberlain is in contrast a modest and unobjectionable work—more a traveler's companion than a work of architectural history. Its aim is to select 50 notable English houses from Norman times to the present and to present these house by house, with description, location and photographs (many colored), comparable to a compendium of individual guidebooks or monographs, edited and arranged in chronological order. It would be a lovely book to leaf through in winter, planning a tour of country houses from the comfort of a fireside armchair. There is enough indication of architecture, contents, and history to allow the reader to decide if he seeks more knowledge. It is an unassuming, attractive bird's-eye view of the subject, easy on the eye and with a fair amount of individual detail, both architectural and historical, which is not easily obtainable from single secondary sources other than individual guidebooks to each house concerned.

Robert Smythson and the Elizabethan Country House, Mark Girouard, Yale, 1983, 336 pp., illus., \$35.00.

The English House Through Seven Centuries, Olive Cook (photographs by Edwin Smith), Viking, 1983, 320 pp., illus., \$45.00.

Great English Houses, E. Russell Chamberlain, Crown, 1983, 160 pp., illus., \$14.95.

**Nancy Shatzman
Steinhardt:**

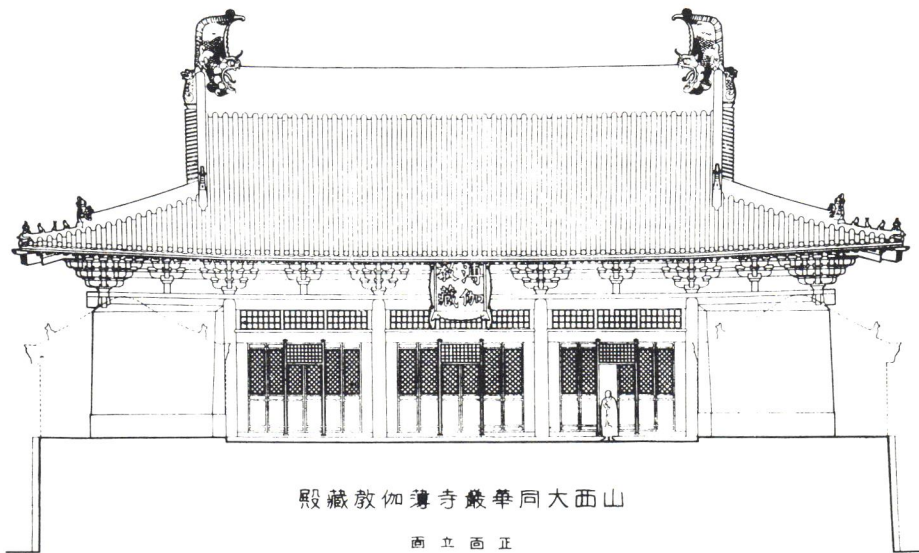
A PICTORIAL HISTORY OF CHINESE ARCHITECTURE

LIANG SSU-CH'ENG

The title *A Pictorial History of Chinese Architecture* does not do justice to Liang Sicheng's (Ssu-ch'eng's)* book or Wilma Fairbank's contributions and editing. This book is in no sense a "picture book." Its several hundred illustrations include the author's own annotated drawings of the most important Chinese buildings known to him in the 1940s, many of which he rediscovered and first published; bilingual text on the drawings, representing one of the first large-scale attempts to translate the obscure vocabulary of Chinese architecture into English; and countless photographs made by Liang during research trips in the tumultuous 1930s. The actual publication of this book in 1984 is also an achievement, due mainly to Wilma Fairbank's belief in the manuscript's importance and her relentless efforts to see her friend and colleague's work completed: the text, written in the forties, survived in the architectural school of Qinghua University in Beijing for more than thirty years, until the accompanying drawings were tracked down and retrieved by Wilma Fairbank in 1980, eight years after Liang's death. *A Pictorial History of Chinese Architecture*, intended by Liang Sicheng to be published in 1947 during his term as a visiting professor at Yale University, as the much-needed introduction in a Western language to the field of Chinese architecture, has a quarter of a century later become a tribute to this most deserving founder of the modern study of Chinese architecture.

As Wilma Fairbank explains in her introductory profile, Liang Sicheng "was superbly fitted to the role fate

assigned him." Born in 1901, the eldest son of a famous scholar who realized the benefits of modernization for China, Liang received both a classical Chinese and modern Western education. With his future wife and collaborator Lin Huiyin (Wade-Giles: Whei-yin) he attended the architecture school at the University of Pennsylvania in the mid-1920s. It was there Liang gained the Western architecture background that would make it possible for him not only to understand 12th-century architectural terminology for his 20th-century co-workers and students, but to provide Western terms for the antiquated language of Chinese architecture texts. Liang and Lin's honeymoon was an architectural study trip through Western Europe. Returning to China in 1928 he established a Department of Architecture for the training of modern architects at Northeast University in Shenyang, formerly Manchuria. The fall of Manchuria to the Japanese brought Liang back to Beijing, where he, Lin, and Liu Dunzhen, a contemporary who had been educated in Japan, became the nucleus of the Society for Research in Chinese Architecture, founded in 1929. Until the Japanese occupation of Beijing in 1937, which forced the architectural historians into exile in the central western province of Sichuan, Liang and his team worked at deciphering the two surviving Chinese architectural manuals, one from the early twelfth century and a second from the mid-eighteenth. They also combed through local records of provinces, towns, counties, and even districts in search of the names and locations of old Chinese monuments all but forgotten in recent centuries. Their list of buildings led to the hazardous field trips of the thirties that permitted the identification of a core group of Chinese monuments, which, once studied, measured, and photographed would lead to the first serious study of traditional Chinese architecture. Liang's findings are published in great detail



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in the now hard to find seven volumes of the periodical *Bulletin of the Society for Research in Chinese Architecture*, issued in China in the 1930s; in his studies of the 12th- and 18th-century architectural manuals; in numerous Chinese books, some of which have appeared in pirated editions; in a few English articles, and now in this *Pictorial History*. Some of the monuments investigated by Liang in the thirties did not survive the war or internal turmoil of the postwar decades, which makes it clear how much less we would know today had the investigation begun any later.

Liang explains in his preface that his intention is to present through photographs and drawings "the development of the Chinese structural system and the evolution of its types." The text, he says, was almost an afterthought. Yet the one would be quite difficult to decipher without the other. Liang divides his book into five sections: an introduction to the Chinese structural system, which includes explanatory notes by the editor on Chinese roofs and the bracketing system; two sections of historical survey of Chinese buildings, one dealing with the age before the earliest sur-

viving timber monuments, and a second on timber frame buildings from the mid-ninth through the nineteenth century; a chapter on Buddhist pagodas; and a final section which briefly discusses Chinese tombs, vaulted buildings, bridges, terraces, and monumental gateways.

Liang's drawings are interspersed throughout the book, and all but perhaps number 10, "Indications to Shang-Yin period architecture," are worthy of the reader's attention. The most important section of the book, for both illustrations and text, is the second, "Monumental Timber-Frame Buildings," especially the part which deals with structures from what Liang labels the Period of Vigor (850-1050) and the Period of Elegance (1000-1400). This medieval period of Chinese construction produced the by now well-known monuments at Foguang si, Dule si, Shanhua si, and Huayan si, to name a few. Liang's accompanying text offers a good descriptive narrative of the evolution of building parts as well as some astute generalizations. Liang explains, for example, that the Chinese do not conceive of their buildings in terms of ground plans and subdivided units

as much as by the "external groupings of individual units," especially around courtyards. Liang understands the subtleties of Chinese architecture and its manufacture when he points out that the open ceiling of a building of otherwise standard features allows for the artist's ingenuity and creativity; ceiling decoration is the one place where the architect, considered a craftsman in China, is separated from the artisan and can be elevated to the level of an artist. About the well-known and published Forbidden City of Beijing, Liang is not afraid to comment that the individual buildings are not remarkable, but that as a grand plan, this Imperial city is unsurpassed.[†]

Liang Sicheng's training and perhaps his personal vision of China made it possible for him to continue as a leader in the field of Chinese architecture after the Revolution. In 1946, the year before he came to Yale, Liang was appointed Professor of Architecture at Qinghua University in Beijing. From this post he would train the next generation of China's most influential architects and architectural historians. At the same time, Liang was a pivotal figure in the redirection of space and new designs for Beijing as it was transformed from an imperial to a public city. The unfortunate irony of Liang's single English book is that it does not take into account the studies of architecture or excavation at buildings directed by his own students in the People's Republic.

The editor cites just one of the countless buildings studied and published since *A Pictorial History* was written. The main hall of the small monastery Nanchan si on Mt. Wutai, as Wilma Fairbank notes, was built in A.D. 782, earlier than the Foguang si Main Hall, which was the oldest Chinese timber building known in the 1940s. The continued study of this building since its first publication in 1954 has confirmed certain of Liang Sicheng's general points about Chi-

nese architecture, such as that the *pupai* tie-beam, a second tie-beam placed on top of the lintel, is first seen in A.D. 1008 at Yuhua gong, in Yuci, Shanxi. However, studies of Nanchan si Main Hall in 1980 and of even earlier buildings have indicated that an architectural feature like *shuatou*, the "head of the beam," has a history at Nanchan si Main Hall and much earlier, perhaps to the fifth or sixth century, some three hundred and fifty years before the earliest example published by Liang.

Subsequent excavation and study in China have also undermined a number of Liang's comments about pre-Buddhist architecture and Chinese tombs. Researchers of the second millennium B.C. may take issue with Liang's comment, "It is highly doubtful that future archaeological excavations will be able to shed much light on the appearance of the superstructure of Chinese buildings in a period of such antiquity." Although still hypothetical, published reconstructions of Erlitou, Panlongcheng, Fengchu, and of course Anyang suggest otherwise. Similarly Liang's statement in the forties that "The tombs of the Six Dynasties (ca. A.D. 265-581) and the Tang dynasty (ca. A.D. 618-906) are of even less interest to us, as all the remains are sculptural" has been invalidated by the now widely published objects and paintings from the Nanjing vicinity in the Six Dynasties period and Xi'an (Chang'an) in the Tang dynasty and even a millenium earlier. One wonders if Liang had planned to rewrite his English text in the light of this new material.

Of course the unparalleled explosion of archaeological material from China could make any history of Chinese architecture out of date by the time it was published. To fully appreciate the achievement of Liang's book, one must study it alongside the publications of his colleagues, students, and Western disciples, many of which would never have been pos-

sible without the fieldwork to which Liang Sicheng was so committed or, as Wilma Fairbank observes, without the use of Liang's uncopyrighted drawings which, after publication and republication in China and even in the West have appeared all too often without the deserved attribution. While the fifties and sixties saw the publication of just two important surveys of Chinese architecture in China, besides the monthly articles in periodicals like *Wenwu* and *Kaogu*, in the past fifteen years, general studies, monographs, textual studies, and new periodicals have poured out of China, including even Chinese publications in Western languages.

It is thus fitting that this Western language survey should bring some of the intricacies of Chinese construction to the general reader; and for the architectural historian and sinologist, Liang's bilingual-captioned drawings are worth hours of study. The publication of this book is a long overdue, posthumous honor to the father of modern architecture in China.

*In *A Pictorial History* Chinese words are transcribed according to the Wade-Giles sys-

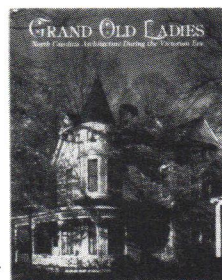
tem in widespread use in the 1940s. Since the establishment of the People's Republic, the Chinese have nationally adopted *pinyin* Romanization of Chinese terms, as have most European countries, the Soviet Union, and some American scholars. This review is written using *pinyin* transcription for all Chinese building names and terms, and proper nouns whenever logical.

†Only one point in the text is a mistake, probably a careless one. Liang writes on page 14 that there are four illustrated chapters of the 12th-century architectural manual *Yingzao fashi*, and in fact there are six, *juan* 29 through 34. The dating of Yanghe lou (tower) in Zhending, Hebei, as ca. 1250 is also questionable. In a book of Liang's entitled *Zhongguo jianzhu* (Chinese architecture) republished in Taipei without the date of the original text, Yanghe lou is presented as a building of 1357 (p. 121). The same date of 1357 is published by Chinese architectural historian Qi Yingtao in *Zeyang jiangding gujianzhu* (How can we identify traditional architecture, Beijing, 1981), p. 36. The building is now destroyed, so it may be impossible to find out exactly when it was built.

A Pictorial History of Chinese Architecture, Liang Ssu-ch'eng, edited by Wilma Fairbank, MIT Press, 1984, 200 pp., illus., \$30.00.

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Carol Willis:

CHICAGO AND NEW YORK

ART INSTITUTE OF CHICAGO

Writing about cities is probably the most difficult challenge that the architectural historian faces. Cities mean collectivity, heterogeneity, simultaneity, and as such defy a linear narrative. The tendency of today's historians is to reject an exclusive focus on famous buildings and architects and to attempt a broader view of the city as an organism. Many stray into pseudo-sociology, or employ a Marxist critique which contraposes institutions versus populace. Much recent urban history has pursued the intellectually seductive approach of structuralist analysis in which the author becomes an ordering intelligence that comprehends a hidden pattern within the city's confounding complexity.

How does one write urban history that affords insights into the dynamic of a city without indulging in aesthetic elitism or possibly annoying rhetoric? The essays in *Chicago and New York: Architectural Interactions*, the catalogue for an exhibition of the same name, offer an example. The catalogue has a different focus than the show, which represented single objects—drawings, photographs and models—taken principally from the collections of the Art Institute of Chicago and the New-York Historical Society; the essays are not restricted to these specific projects, but are more concerned with such intangible and impersonal forces as economics, building codes, and zoning.

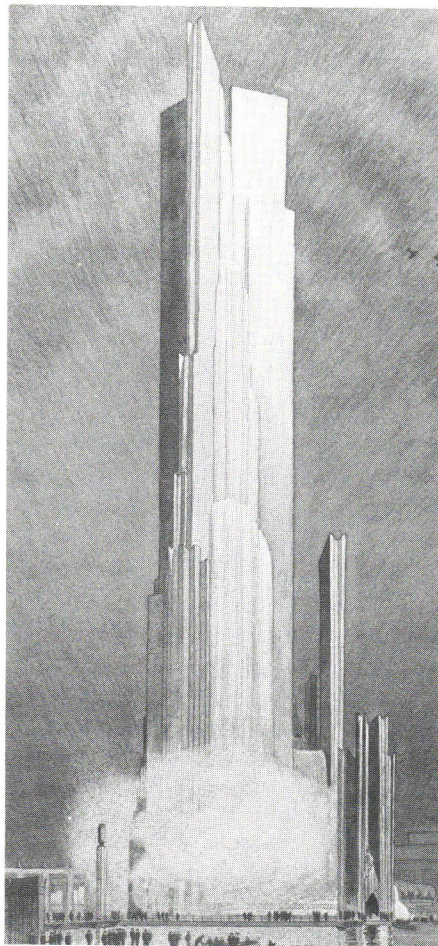
The two principal essays are by the scholars David Van Zanten and Carol Herselle Krinsky; a brief introduction by John Zukowsky, the curator of architecture at the Art Institute, presents the show's theme—the various dimensions of architectural interactions between the two capitals of

American architecture. These range from elementary (such as architects from one city building in the other) to more complex stylistic transpositions, explicated with specific examples of skyscrapers and high-rise apartments. Van Zanten's essay concentrates on Chicago's 19th-century commercial architecture and the influence of corporate organization on architectural practice, while Krinsky's broader survey covers architecture and planning in both cities in the 20th century.

The simpler writing assignment was Van Zanten's, for Chicago history has its obvious landmarks, in terms of both indelible events—the founding of the city in the 1830s, the great fire of 1871, the Columbian Exposition, and the Chicago plan of 1909—

and significant personalities, such as Jenney, Sullivan, Burnham and Wright. However, Van Zanten does not fix on the familiar, but develops other aspects of urban growth, such as the role of building agents and contractors. By exploring the influence of figures other than architects and engineers, he challenges the orthodox interpretation of the Chicago School propagated by the first historians of the Modern Movement, who celebrated the virtues of simplicity of design and the honest expression of structure. Van Zanten suggests (and Krinsky later documents) that the functionalism of the Chicago School buildings was more often the result of clients' demands for economy than a statement of the architects' aesthetic commitment to structural rationalism.

The essentially *commercial* character of commercial architecture has, surprisingly, been long neglected by architectural historians. Van Zanten's interest in this subject lies, as his title states, in the "rationalization of design and construction" and in the emergence of the specialist in architectural practice in the late 19th century. He describes the career of the general contractor George A. Fuller (who was active in both Chicago and New York), and attributes his company's phenomenal success to Fuller's innovations in the organization of the construction process. By coordinating all subcontracting and assuming contractual responsibility, Fuller could guarantee the client and architect a building that was "well built, on time, and within budget." Another important figure profiled is Owen Aldis, a prominent Chicago building agent and manager who regularly commissioned such firms as Burnham and Root and Holabird and Roche. To Van Zanten, Aldis and Fuller represent a new breed—professional clients—and are symptomatic of the increasing importance of corporate organization in the architectural profession and in all areas of American society. The ascendancy of the business of archi-



TOWER OF WATER AND LIGHT, CENTURY OF PROGRESS EXPOSITION, CHICAGO, 1930. RALPH WALKER, ARCHITECT; JOHN WENRICH, DELINEATOR.

ecture is best exemplified by Daniel Burnham, who, in organizing the Columbian Exposition in 1893 and in subsequent commissions, successfully applied the corporate model to the process of planning and city building.

Van Zanten regards the rising tide of corporatism as inexorable, but although he understands it intellectually and explains it with insight, one suspects that he has little sympathy for the architecture it produces. In the final section of his essay, he contrasts the city and the suburb—Frank Lloyd Wright's Oak Park—where, he believes, the individual was still allowed a voice. This conclusion betrays a lingering romanticism in which commercial and corporate values preclude individual creative expression.

The essentially commercial character of commercial architecture has been long neglected by architectural historians.

One could argue the opposite case, however. In the early 20th century many architects became adept at selling a client on a unique image; Raymond Hood's Daily News and McGraw-Hill buildings come to mind. Nonconformity can be a commercial asset, and it is generally in the city that the greatest extremes of individuality are accepted.

Carol Krinsky was charged with the daunting problem of summarizing architecture and planning in New York and Chicago in this century. If her essay lacks the artfulness of argument displayed in Van Zanten's, it is because she has been more responsible to the exhibition's theme of interactions. She discusses an instructive range of projects that illustrate different types of interactions, including intercity architectural offices and construction companies, clients, both corporate and individual, who built

in both cities, and such major collaborative efforts as the fairs of 1893, 1933, and 1939. Strong parallels exist between New York and Chicago in many building types, especially railroad stations, warehouses, and public buildings; and in the design of skyscrapers—the area in which each city is supposed to have evolved a distinctive style—the cross-fertilization has been greater than partisans have allowed. Shaped by common urban conditions and ambitions, the “sister cities” (to use Krinsky's title) are in essence similar; nevertheless she details many ways and reasons that each metropolis has developed its own visual character, unbraiding the complicated weave of the urban fabric and displaying the strands.

The remainder of the catalogue includes an interesting series of short commentaries on the exhibition's theme by prominent architects, critics, preservationists, and historians as well as a checklist of the 71 pieces in the exhibition. As in the show, the works are grouped in a variety of categories, mostly by building type, but also by more ambiguous themes like “celebrating the city.” Unfortunately, these categories can communicate little of the complexity of the influences and interactions addressed in the essays.

The primary interaction for the organizers, of course, was the exhibition itself, which was conceived to showcase the architectural collections of the Art Institute of Chicago and the New-York Historical Society. This aim has been spectacularly achieved—the drawings, prints, photographs, and models of the show display the breadth and brilliance of those repositories.

The exhibition will travel to the AIA's Octagon house in Washington, D.C., Farish Gallery at Rice University, Houston, and the New-York Historical Society.

Chicago and New York: Architectural Interactions, essays by John Zukowsky, David Van Zanten, Carol Krinsky, et al., The Art Institute of Chicago, 1984, 114 pp., illus., \$19.95 pb.

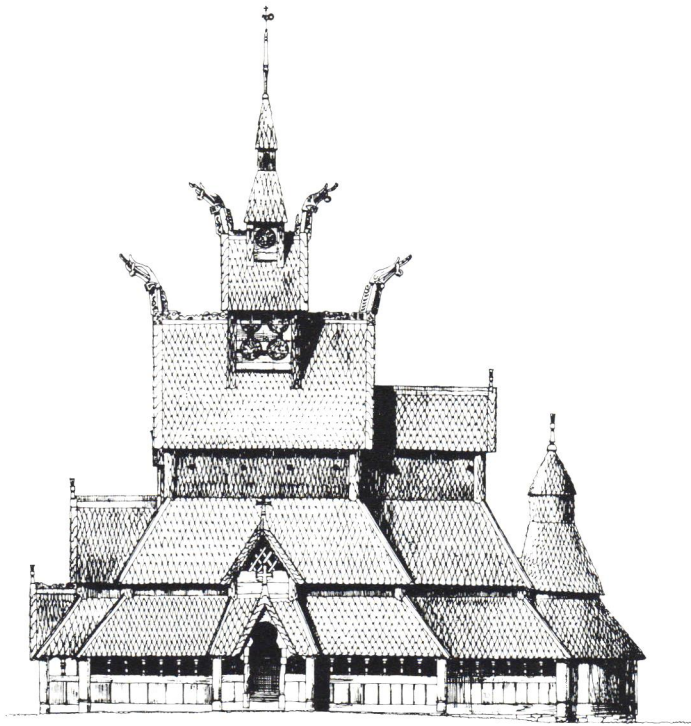
William C. Miller:

HENRIK BULL

STEPHAN TSCHUDI-MADSEN

Two significant stylistic periods are evident in Scandinavian architecture between the academic eclecticism of the mid-1800s and the acceptance of Functionalism in the late 1920s. National Romanticism, which emerged during the late 1880s, was inspired by a desire within the artistic and literary community to express national cultural origins. While contemporaneous with the Art Nouveau and *Jugendstil* movements on the Continent, National Romanticism was influenced by the English Arts and Crafts Movement, Scandinavian folk architecture and handicrafts, and the general romantic tenor of the period. Beginning in about 1910, Nordic Classicism, as it is now commonly termed, emerged in reaction to the idiosyncratic and nationalistic mannerisms of National Romanticism. Ignored until recently, this pre-Modern classicism was considered by most scholars as a less serious interlude between National Romanticism and Functionalism (as International Style modernism was termed in Scandinavia). Nordic Classicism is characterized by simple geometric forms with well-proportioned openings, taut stucco surfaces, and minimal use of decoration and ornamentation.

Study of work by the major practitioners of this period reveals a subtle evolution from one period to the next; from National Romanticism, to a more delicate, *Jugendstil*-influenced corpus of work, to classicism. The architecture of Eliel Saarinen and Lars Sonck in Finland, Ragnar Östberg and Gunnar Asplund in Sweden, and Anton Rosen and Hack Kampmann in Denmark, exemplifies this process. Norwegian architecture of the 20th century is more enigmatic, and has received attention only recently.



BORGUND STAVE CHURCH, LAERDAL. SURVEY BY HENRIK BULL, 1939

The architecture of Henrik Bull (1864-1953), a major practitioner in fin de siècle Norway, embodies the vicissitudes of the period. While Bull's early work—the Villa Schjøtt (1890) and the Mogens Thorsens Foundation (1895), for example—displays the revivalism popular during the late 19th century, by the turn of the century he was searching for an architecture that permitted him to express a sense of Norwegian national identity as well as a personal style. His Government Administration Building (1899-1906) and Historisk Museum (1897-1902) incorporate romantic compositional techniques as well as design and detail motifs of a nationalistic nature, which were in keeping with contemporaneous Finnish, Swedish, and Danish developments. As with a number of Nordic architects, Bull moved from the idiosyncrasies of National Romanticism to more *Jugend*-inspired qualities, the Sundt (1900) and Olsen (1909) Villas, and the Banquet Hall for the Centenary Exhibition at Kristiania (1911) being exemplars. His furniture and applied design of the

period demonstrate a similar process of evolution and development.

Bull's transition to classicism seems a return to the qualities of his eclectic work of the 1880s—as witnessed in his designs for the Hannevig office building (1917-18), Klavenes Bank (1920-21), and Kurbadet (1925)—rather than to the taut stucco volumes produced by younger Norwegian architects. His position was being eclipsed by Lars Backer, Lorentz Ree, and others. While he never actively embraced Functionalism, beginning in the 1940s his work incorporated simple volumetric forms with traditional brick construction that typified much of Scandinavian design of the period.

Stephan Tschudi-Madsen's *Henrik Bull* initially appears to be a broad overview of the architect's career, balancing the architectural work presented with the inclusion of applied and decorative designs—furniture, memorials, emblems and diplomas, cutlery, objets d'art, and coins and medals—described in a catalogue format. Augmenting Tschudi-Madsen's essays on his life, architecture, and

furniture designs, Charles Jencks supplies a short analysis of "Henrik Bull's Symbolic Order." Three of Bull's most important works are selected for detailed discussion: the Nationaltheatret (1890-99), the Historisk Museum, and the Hans Olsen Villa. These represent the most important works of the first two decades of Bull's career, marking his transformation from academic eclecticism through his *Jugend*-influenced period. In addition to demonstrating his standing as Norway's leading architect of the period, these essays provide a valuable assessment of Bull's design capabilities.

This small, catalogue-like volume, while it provides a useful introduction to Bull's oeuvre, is less than complete. Despite the inclusion of applied and decorative designs, it lacks an overview of Bull's architectural work. Few works besides the Government Administration Building, Nationaltheatret, Historisk Museum, and Olsen Villa receive attention. The last half of Bull's career, albeit a lesser creative period, is simply omitted from the analysis. This is unfortunate because the selected illustrations accompanying the "list of works" provide an intriguing set of images that are not discussed in the text. A balanced presentation of the architect's career, coupled with illustrations representing the full spectrum of his practice, would resolve the unevenness in Tschudi-Madsen's volume. Clearly, Henrik Bull was an important Norwegian architect, one of the most influential of the pre-World War I period, and his work deserves full explanation. Limiting discussion to a few "selected" works is insufficient; we need a more comprehensive presentation of this important architect's work.

Henrik Bull, Stephan Tschudi-Madsen, Universitetsforlaget, Oslo (Distributed by Columbia University Press), 1983, 96 pp., illus., \$26.00.

Sam Gruber:

ROME IN THE AGE OF BERNINI

TORGIL MAGNUSON

This is the first half of a projected two-volume study of the art and architecture of Rome from the late 16th to the late 17th century. Magnuson, who has taught art history in Rome for over twenty years, has written a book that is essentially a text for a course in Italian baroque art. He does not claim to have broken new ground, but he has brought together in a single volume descriptions of the period's major works of art, accompanied by documented accounts of the complicated processes behind their production. Aware of the latest discoveries and disagreements, he sorts out often tedious questions of attribution and chronology, and presents all this information in a clear, matter-of-fact way, easy for the student to understand and refer to. He is careful to acknowledge his sources and to indicate when differences of opinion exist. Most important, Magnuson writes not just about masterpieces, but about mediocre and bad art as well. He gives a more detailed treatment of late 16th-century art and its polemical religious intentions than any other writer now in print.

Magnuson provides a wealth of material about the religious and intellectual life of Rome not directly related to art, and gives a sense of what, besides art, was important in Rome at the time. Much of the material is derived from Ludwig von Pastor's multivolume *History of the Popes* (1886-1920), but it is convenient to have it available in this context.

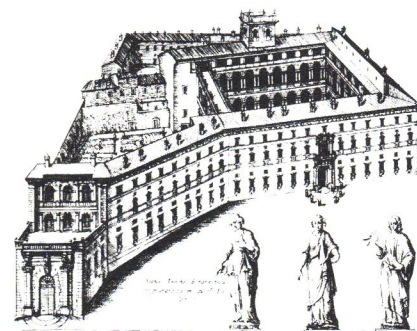
Rome in the Age of Bernini covers the years 1585 to 1644, an extremely important period for Rome as a city, though hardly a time of uniformly outstanding art. The age was transitional; physically Rome was renewed

by massive building programs undertaken by strong-willed popes; spiritually the city was alive as the capital of the Catholic Reformation movement. In their art, painters, sculptors, and architects were moving away from academicism and contrived mannerism, finding a bolder style, emotional and sometimes more naturalistic.

As the measure of the period, Magnuson chooses Gian Lorenzo Bernini (1598-1680), whose long, productive life typifies what is usually meant by the baroque period and the baroque style. For Magnuson, the period is more or less distinct because of Bernini's "artistic genius and his all-pervading personal influence." Yet Bernini is not even mentioned until halfway through the text; this is primarily a book about Rome.

Three long chapters relate life in Rome under Sixtus V and Clement VIII, Gregory XV and Paul V, and Urban VIII. Each chapter is divided into almost twenty sections on specific events, problems, artists, or projects. Subjects range from "Sixtus as Temporal Ruler," to "Urban Development," to the "Trials of Beatrice Cenci and Giordano Bruno"—not all immediately connected to architecture, but of interest to anyone who loves Rome.

Magnuson argues that the pope set the tone in art and life for the entire city, and that Sixtus V, Paul V, and Urban VIII shaped Roman life after their own fashion, drastically altering the appearance of the city. The transformation of Rome during this period was tremendous: Sixtus V brought water and straight streets to the sparsely inhabited hill districts of the city, which were to be developed into residential and commercial quarters. Although his plans were not fully realized, Sixtine planning greatly influenced the development of the baroque city. Many innovative architectural works of the period, including buildings by Maderno, Borromini, and Bernini, were built in the new Sixtine districts. These works receive



PALAZZO BORGHESSE. ENGRAVING BY GREUTER. (FROM THE BIBLIOTHECA HERTZIANA.)

ample treatment here.

The third chapter, on the reign of Urban VIII, will be of greatest interest to architects, for it was during this period that Francesco Borromini established himself as an architect and created three of his great works: S. Carlino, the Oratory of the Fillipini, and Sant'Ivo. Each is described in detail, though Magnuson does not convey the complex genius of Borromini's work as revealingly as does Rudolf Wittkower in his *Art and Architecture in Italy, 1600-1750* (Penguin, 3rd edition, 1975).

A primary drawback of Magnuson's book, which attempts to cover so much ground, is the lack of an index; I can only assume that the second volume will have an index for both. In addition, there is no list of illustrations, although the book is profusely illustrated—mostly with small, murky reproductions of Alinari and Anderson photographs, in which the details discussed in the text are often difficult or impossible to discern.

The 17th century in Italy is just beginning to find its historians. We should welcome any new book, especially one as thorough and competent as this. It will not replace Wittkower, which is both a teaching aid and the work of a great scholar and critic, but Magnuson has produced a useful account of one of the most dynamic periods in the life of the greatest of cities.

Rome in the Age of Bernini, Volume I, Torgil Magnuson, Almqvist & Wiksell, Stockholm (dist. by Humanities in U.S.), 1982, 388 pp., illus., \$45.00.

M. Bilgi Denel:

MODERN TURKISH ARCHITECTURE

RENATA HOLOD and
AHMET EVIN, editors

This unique book consists of eight essays, all well researched and documented, plus an editors' introduction that not only gives the necessary background, but raises some interesting questions. It was published following a photographic exhibition and seminar on architecture in Turkey, 1923–1980, given by the University of Pennsylvania and its Middle East Center to celebrate the centennial of Mustafa Kemal Atatürk.

The essays search for the Turkishness of architecture as the young republic went through political, social, and cultural transformations which influenced architecture as an art and as a social service but never let it develop at its own pace. In the 1920s the Turkish Republic, drained after decades of war, carried not only the heavy burden of its Ottoman heritage, but also the mandate by the political leaders for Westernization of its institutions. It had neither industry to produce building materials, nor local architects and a skilled labor force to do the construction. One of the first state-planned housing developments

in Ankara in the mid-thirties had to be built by imported Hungarian labor. In the process of Westernization, many Europeans were given key projects to design as well as positions at the few schools of architecture—the Technical University in Istanbul modeled on the German Technische Hochschulen, and the Academy of Fine Art, rooted in the Beaux-Arts tradition. Much later, in the mid-fifties, the Middle East Technical University in Ankara was added as the American model.

Among the European architects prominent in Turkey in the early thirties were Theodor Post, Ernest Egli, Clemens Holzmeister, and Hermann Jansen—the latter selected to plan the new capital, Ankara. While Theodor Post was commissioned to plan Istanbul, the Frenchman Lambert was asked to plan two Anatolian cities. Bruno Taut and French archaeologist-historian Albert Gabriel became professors at the Fine Arts Academy, and both were influential in that period. In the mid-forties the eminent German architect Paul Bonatz and the planner Gustav Oelsner came to teach in the Technical University in Istanbul. The list could be expanded to include architects who came as lecturers, jurors, and advisors.

In the meantime, the number of Turkish architects had increased from only a handful to a few hundred. As the political system changed, from semi-totalitarian to slightly more democratic, polemics dominated architecture. Tekeli describes the situation in his essay, "The Social Context of the Development of Architecture in Turkey," where his attempt to generate a theoretical framework poses as many questions as it answers.

Yavuz and Özkan, in two consecutive essays, "The First Years of the Ottoman Empire" and "Finding the National Idiom: the First National Style," give a short history of the last period in Ottoman architecture and eloquently discuss the beginnings of

a new Turkish architecture, especially through the works of the first formally educated Turkish architect Vedat [Tek], and, later, architect Kemalettin Bey. The style of both was influenced more by the traditional Turkish idiom than the prevailing Beaux Arts; the two men had a major impact on building activity in the new capital, Ankara.

Batur, in "To Be Modern: Search for a Republican Architecture," takes us through the early years of the Republic, primarily in Ankara, where most of the government ministries' office buildings were built. A strong sense of geometry with symmetry, borrowed Germanic proportions, and stark stone-clad buildings formally arranged about central courtyards became the characteristic features of these complexes. At the same time Turkish architects were designing both government and private buildings in styles reminiscent of the Bauhaus. Alsaç, in his essay, "The Second Period of Turkish National Architecture," discusses a return to nationalism, this time reminiscent of both regional vernaculars and Anatolian historical precedents like the Seljuk period. After World War II, political liberalism and further Westernization were linked to rapid industrialization and a move from a central state economy to a free market system. Turkey's shift from the European to the American sphere of interest paved the way for the International Style. Tapan's essay, "International Style: Liberation in Architecture," points out how in this process internationalism, organic architecture, and a new interest in natural light, acoustics, and the "nature of materials" come together. At the same time, architects—now numbering in the thousands—were organizing around professional "chambers," which gave out large state projects as competitions under their jurisdiction. Stylistically, Le Corbusier was a strong influence in this era.

The period from the late sixties to the present is the richest conceptually



ORIENTAL CAFE, TASLIK, ISTANBUL, 1948-1950

and also the most fragmented. Yücel, in "Pluralism Takes Command: the Turkish Architecture Today," gives an updated version of the educational and ideological schisms of the time, when the Turkish scene opened up to influences from all over the world.

Sey's essay "To House the New Citizens" explains Turkey's housing problems (both historically and today)

as the result of the shift from a rural agricultural society to an industrial one.

All the essays are good summaries of the eras they discuss, and the reference notes give a wide range of sources for further work. The amount of visual material is adequate but a few more architectural drawings and possibly some spatial analysis would

have made the book richer. Additional essays on religious architecture, urbanization, and the vernacular would have made this book the definitive work in English.

Modern Turkish Architecture, Renata Holod and Ahmet Evin, editors, University of Pennsylvania Press, 1984, 192 pp., illus., \$25.00.

Robert Ousterhout:

MEDIEVAL ARCHITECTURE IN EASTERN EUROPE

HEINRICH L. NICKEL

The architecture of the Orthodox Church in Eastern Europe grew ultimately out of the building tradition of the Byzantine Empire. In spite of this common heritage, the medieval monuments of Bulgaria, Romania, Yugoslavia, and Russia exhibit seemingly endless regional variations, often influenced by folk architecture as well as limited contact with Western Europe. Some, like the churches at Gračanica in Serbia or Nessebar in Bulgaria, are so closely allied with Byzantine architectural principles and construction techniques as to indicate Byzantine masons at work. At the other extreme, the Moldavian monuments and the wooden churches of Russia have at first glance little to be associated with Byzantium.

Many, if not most, of the buildings discussed in this book will be unfamiliar to the general reader—only Russian architecture has been treated in general studies in English. In addition, as the guiding theme of this architecture may be its picturesque, non-tectonic quality, it has all too often been dismissed as merely folk architecture by Western scholars schooled in the rational, structural approach of the International Style. With the recent interest in vernacular architecture and regionalism, the ar-

chitectural heritage of Eastern Europe is beginning to attract attention.

Heinrich Nickel's book tackles this fascinating and complex subject in an introductory study oriented to the general reader. The book begins with a brief look at the legacy of Byzantium, examining the religious, political, and architectural background of the Byzantine Empire. This is followed by chapters on the architecture of the Balkans, covering Bulgaria, Serbia, and Romania; Kiev, including Vladimir-Suzdal'; Novgorod and Pskov; Moscow; and wooden architecture. The book is profusely illustrated with more than 200 photographs, many in color, and several quite stunning.

Unfortunately the text is frequently marred by errors, and rarely goes beyond basic description of the monuments. Although addressing the general audience, the author neglects to explain much of the technical vocabulary. What, for example, is monocoque construction? My dictionary does not even list the term. The term "cross-domed" church is used to identify the most important and influential Byzantine church type. Western scholars know this as a "four-column" or "cross-in-square" church, while "cross-domed" signifies something rather different. To compound matters, the author applies the term to at least three varying church plans. Mistakes abound, but these will probably only annoy the specialist: the Middle Byzantine triconch does *not* imitate Early Christian Palestinian chapels; the church of St. John the Baptist at Nessebar is constructed of

mortared rubble, not banded masonry; the founder of the church at Nerezi was a member of the Commene family, not the Angeloi; the monumental west façade of St. Sophia in Ohrid belongs to the 14th century and not the 11th; and the almost ubiquitous influence of Armenian and Georgian architecture insisted upon by the author is far from certain. Finally, Nickel, an East German, appears to be unaware of recent Western scholarship—most notably Cyril Mango's *Byzantine Architecture* (Abrams, 1976), which discusses many of the same monuments.

The plans and diagrams add little to the appreciation of the architecture. They are poorly coordinated with the photographs and frequently inaccurate in detail, with no distinction between original construction and later additions. All plans are reproduced at the same size, rather than at the same scale. Consequently, the minuscule church of St. Panteleimon at Nerezi seems to overpower the great Hagia Sophia at Constantinople, on the facing page.

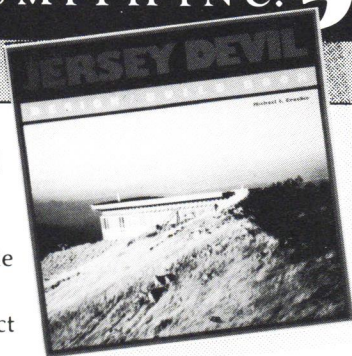
The many problems with the text have diminished what could have been an extremely valuable book. Certainly the medieval architecture of Eastern Europe deserves to be better known, but Nickel's treatment of it—with nice pictures and a bland, inaccurate text—may doom it to coffee tables and remainder shelves.

Medieval Architecture in Eastern Europe, Heinrich L. Nickel, translated by Alisa Jaffa, Holmes & Meier, 1983, 210 pp., illus., \$47.50.

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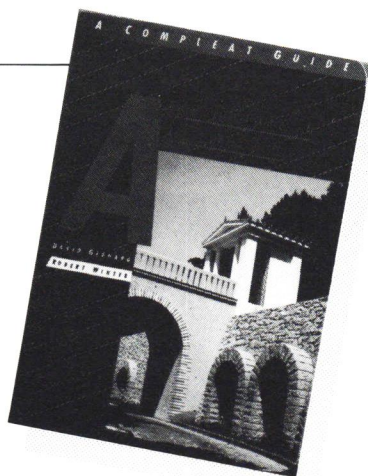
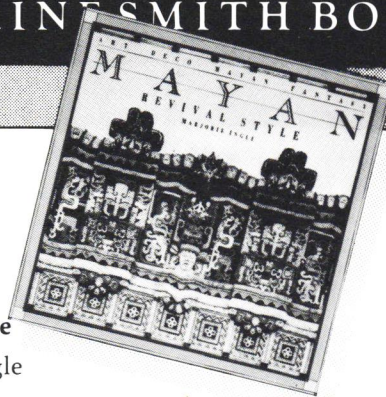


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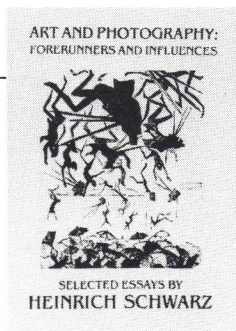
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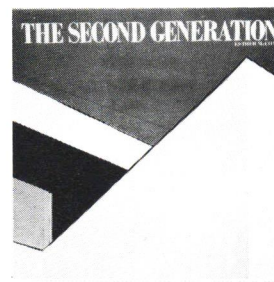


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Paolo Polledri:

ZEVI ON MODERN ARCHITECTURE

ANDREA OPPENHEIMER DEAN

"In 1940," Zevi wrote, "I landed at Harvard. After a few weeks, at Robinson Hall, I met Philip Johnson.... Immediately we started quarreling about politics, ethics, behavior, philosophy, art and architecture." This argumentative attitude still characterizes Bruno Zevi as it has done since the beginning of his career in Italy, when he championed modern, democratic architecture in the presence of the Fascist regime. While at Harvard, he published a ferocious attack against Gropius's curriculum in the school; later, he took to task all the masters of the Modern Movement, from Frank Lloyd Wright to Mies van der Rohe, from Le Corbusier to Louis Kahn and I. M. Pei. He often challenged American architectural audiences as well. Yet, despite the controversy of his views and a prolific international career as historian and journalist, Zevi exerts little influence on contemporary architects.

Bruno Zevi on Modern Architecture by Andrea Oppenheimer Dean perhaps represents a reversal in this trend. Ms. Oppenheimer Dean rightly thinks that Zevi deserves attention today for several reasons: he pioneered the criticism of the "glass boxes"; he preceded Venturi in recognizing the existence of rules in modern architecture and in appreciating their exceptions; he has been a tenacious supporter of the Modern Movement; and he "views the past through the eyes of a modernist." This book, however, offers but a glimpse of Zevi's multifaceted work as a critic, historian, journalist, and theoretician. It is neither an anthology representative of the whole spectrum of Zevi's work, nor is it, the author admits, "a critical evaluation of his thinking." While others have expressed the same



FRANK LLOYD WRIGHT WITH BRUNO ZEVI AND CARLO LEVI DURING A RECEPTION IN HONOR OF WRIGHT. ROME, 1956.

doubts about today's buildings and have been equally indefatigable in defending their views with historical precedents, very few have displayed the same breadth of interests and skills. Zevi's philosophy is based on a delicate balance of aesthetics, architecture, and politics which deserves a more thorough investigation.

In 1946, while living in England, Zevi wrote *Towards an Organic Architecture*, a manifesto for both his architectural and historical philosophy, but especially a response to the urgent reconstruction problems of the European cities ravaged by the war. In the early 20th century, functionalism and, even more so, organic architecture introduced a new spatial concept that conformed not to a style, but to a social ideal. This was an architecture responsive to changing needs, "closer

to natural growth" and not adhering to formal rules such as symmetry and proportions. Faithful to this ideal, he wrote *Storia dell'Architettura Moderna* in 1950, his answer to Sigfried Giedion's *Space, Time, and Architecture* (1941), which Zevi saw as preoccupied "with the mechanical formula of plastic composition much more than with the moral world and the inner inspiration of artists."

To Zevi, the work of Frank Lloyd Wright best exemplifies the architectural ideal of the 20th century: "compared with present-day architecture, including the most daring works, the high spots of organic poetics—Wright's Fallingwater (1936) in Bear Run, Pennsylvania; the Johnson Building in Racine, Wisconsin; and Taliesin West, Arizona—belong to the future." Zevi's teleological view of

history prompts him to criticize architects and buildings that deviate from the path toward what he defines as an architecture of democracy. Zevi's approach to history was influenced by Benedetto Croce, a philosopher who wielded a benign dictatorship over Italian culture until his death in 1952. For both Croce and Zevi, the historian's work requires intense personal involvement that excludes academic detachment, thereby eliminating any distinction between criticism, history, and theory. Present-day architectural debates only reinforce his belief in the significance of modern architecture. Today, Post-Modernist architects abandon the task of pursuing the social ideal which was central to the Modern Movement, while critics, the exegetes of architectural genius, "deny their own actual function and mythologize the 'people.'"

Throughout his career Zevi has spoken to architects in their own language. As a teacher of architectural history, first at the School of Architecture in Venice and later at the University of Rome, he developed a unique method "by which historical research can be done with the architect's instruments (drawings and models)." The comprehension of the internal space of a building must exceed the two-dimensional reading of plans, sections, and elevations. As part of their term papers, students were asked to study the internal space of selected buildings by whatever means they thought most appropriate—models, sculpture, photography. By reinterpreting the internal space, students would retrace the creative process followed by its designer.

But Bruno Zevi is at his best as a journalist. Publisher of the periodical *L'Architettura*, *Cronache e Storia*, and for years a regular contributor to the Italian weekly, *L'Espresso*, he has written thousands of articles on architectural subjects that would not have otherwise found a place in a more scholarly medium. Passionate and able

to respond with immediacy to contemporary architectural events, he is also extraordinarily well informed and possesses a style that is biting but congenial. He often engages the architect in real or imaginary dialogues: "What about the interior spaces, John?" Zevi asks John Johansen about his theater in Oklahoma. "You are right, Bruno, they are boxy; the walls of my boxes should be made of rubber, so that they could stretch as needed."

Despite the volume and breadth of his work, Zevi is currently unfashionable. Perhaps his lifetime commitment to the diffusion of organic architecture has made him somewhat insensitive to the problems that face

One cannot help but have the impression that the only buildings Zevi acknowledges are by Frank Lloyd Wright.

architects in our times, different from those of postwar Europe. He ridicules those who have departed from the Modern Movement: "If critics continue saying that Rossi's influence is enormous, it will be enormous.... I find these fashions laughable." Zevi is certain that, whatever the failure of modern buildings, it resides in the architect's misunderstanding of the principles of modern architecture; he is confident that, by adopting an organic approach, the architect will design beautiful buildings and cities. Today we are less naive: we cherish no delusions of the architect's powers; we know that he/she plays but one role in the design of our environment.

Zevi follows Croce in separating "poetry" from "prose," "architecture" from "building," "high art" from "low art" in architecture, while most of

today's critics will admit that all buildings, while perhaps not equally good, deserve equal attention. Zevi denounces the monotonous glass towers omnipresent in our cities, but ignores the cultural, economic, and political factors that have fostered them. He points to the International Style as the enemy of the truly modern architecture, but he forgets that the 1932 exhibition represented a stylistic, but also a political statement, for it recognized an international brotherhood of architects at a time when nationalistic barriers were being erected in Europe. In his most emphatic writing he takes contemporary architecture as a whole and overlooks the difference between individual architects and buildings. Finally, he irritatingly persists in having buildings, both old and new, measured against the standards of Frank Lloyd Wright.

Zevi's solutions to today's architectural problems often are not equal to his own premises. He sympathizes with the architect's search for identity, but responds with *The Modern Language of Architecture* (1978, first published in Italian in 1973), an attempt to extract formal rules from the Modern Movement—a formal "syntax made of exceptions," as he calls it. While he criticized Giedion for looking exclusively at the form of buildings at the expense of their content, Zevi, too, concentrates mainly on the appearance of buildings.

In this introductory book on Zevi, Andrea Oppenheimer Dean refrains from imposing her view of Zevi on the reader. Her editorial preferences, however, emerge in the emphasis given to *Towards an Organic Architecture* and to *The Modern Language of Architecture*—a whole chapter seemingly devoted to the paraphrasing of the content of the latter. In Dean's first biographical chapter, the reader is mesmerized by Zevi's extensive list of accomplishments and by his frantic schedule, but has little sense of the origin and evolution of Zevi's thought.

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In later chapters, one cannot understand the disproportionately little space given to the *Storia dell'Architettura Moderna*, a book much more descriptive of Zevi's thought; and to *Architecture as Space*, which is still assigned reading in many architectural courses. Other works are absent, such as *Architettura in Nuce*, a tribute to Croce and an exploration of the philosophical origin and significance of Zevi's ideas, or *Biagio Rossetti, Architetto Ferrarese*, where Zevi excels as an architectural historian in his examination of the open planning of Ferrara in the 15th century. The anthology of speeches and articles that forms the second part of the book supports the image of Zevi as globe-trotter, lively architectural critic, and learned historian, but increasingly portrays him as a one-idea man.

The author remains dangerously entangled in Zevi's own logic. She chooses to accept what Zevi accepts and to reject what he rejects—one cannot help but have the impression that the only buildings Zevi acknowledges are those by Frank Lloyd Wright. She ignores many of the contradictions Zevi incurs in his most heated rhetoric. Finally, one should question if she achieves her goal of presenting Zevi's thought on modern architecture. By accepting his words at their value, she believes with Zevi that he has remained faithful to his ideas, but she ignores the way those ideas have evolved in response to the times; by selecting from Zevi's work, she does not perceive the whole spectrum of his ideas nor their ramifications; and by renouncing her own role as a critic, she is unable to guide the

reader through the intricacy of her subject.

Yet one must agree with Dean that Zevi is worthy of our attention; she recognizes Zevi's importance as the "foremost European interpreter of the American tradition" and she acknowledges his ability to refer to any architect or building of the past in terms that belong to the vocabulary of today's architects. His teachings have educated more than a generation of architectural students in Italy and abroad. Zevi has been instrumental in reintroducing architectural history in schools of architecture by offering not models to be imitated, but sources of inspiration.

Zevi on Modern Architecture, Andrea Oppenheimer Dean, Rizzoli, 1984, 240 pp., illus., \$15.95 pb.

Micha Bandini:

POSTMODERN

PAOLO PORTOGHESI

THE MODERN HOUSE

DAVID MACKAY

Two books, similar in size, weight, and content, one labeled "Post-Modern," the other "Modern": what better platform could the reviewer ask to lament the contemporary lack of coherence in international architecture, the dangers of a pluralist relativism, the lapse of a cultural convention able to sustain a formal canonic discourse?

Reality, unfortunately, intrudes. The contemporary architectural panorama is based on the acceptance of both Modern and Post-Modern, or, more precisely, on the acrimonious bickering amongst the critics over the labels and the healthy indifference of the practitioners, satisfied that any publicity will bring in more clients.

The books somehow reflect this mood. Paolo Portoghesi's *Postmodern* is a further apologia for his Biennale coordinating efforts in the light of the polemics that followed, while Mackay's book resembles more the private list of architectural pinups that any practitioner collects over his career. That Mackay, mainly a practicing architect, feels the need to set his book in a historical context, and Portoghesi, better known as a historian, forgoes any scholarly restraint in pursuit of his polemic, only increases our bemusement. In the good old days people stuck slightly more to their trade; our present zeitgeist, however, seems to require a vaster range of skills from the surviving architect. To cut his share of a dwindling market he has to be able to present his ideas both in words and in working drawings. In cultures influenced by the rational tradition, this means elaborating a theory before its visible application. It is probably not a coincidence that both

books come from a European, Mediterranean enclave, and that Mackay, a British transmigré to Barcelona, shows in his writing a curious mesh of turgid theoretical prose and down-to-earth empiricism.

Broadly speaking the two books have enough in common to be reviewed together; their differences lie more in what is unsaid than what is said—the sets of assumptions the two authors take as given are diametrically opposed. The arguments revolve not so much around architecture as the authors' perceptions of the contemporary world. Portoghesi is the more outspoken. He sees a world of diminishing resources, where:

everything has changed in the world of social relationship and production . . . the statute of modernity has been custom-made for a society in which the revolution of information that has profoundly shaken all the structures of our world had not yet occurred. Before a Postmodern culture, there previously existed a "postmodern condition," the product of a "post-industrial society."

Thus:

the trial against the Modern has been outlined as a physiological necessity, as an unpostponable goal for the new generations, at least since 1968.

Mackay does not need such an overt polemic, his assumptions being just those against which Portoghesi inveighs—the statutes of modernity; and if he chooses to defend them in a series of asides rather than by overt argument, he is not so naive as to ignore the winds of change. He acknowledges the difficulties and uncertainties of contemporary times, but does not dwell on them as factors fundamentally disruptive, claiming instead that:

Housing, the archetype of modern architecture, is of course the *raison d'être* of the modern movement with its social shift of patronage from the

private to the public sector, without which modern architecture has very little meaning.

And later: "the architecture of the private house designed during this decade tells us more about culture than any other type of building"—a line with which Portoghesi would wholeheartedly agree, while loading it with a completely different meaning.

This is the fascination of these two books: to observe how essentially similar judgments (except for the most obvious Portoghesian polemics) can be used to fuel entirely different belief systems, whose link with architecture is so obscure that not even the authors can pretend coherence.

The unspoken battle seems to be between those who want to believe in the social mission of Modernism—even if they cannot practice it—and those who see its results as historically determined failures. Modern/Post-Modern becomes thus not a battle of "form/styles" but of "lifestyles," disguised by what, in Europe, is often a political struggle between a new slick conservatism and that romantic Communism that wears a red carnation in its lapel, though it knows the futility of the gesture. One camp accuses the other of making capital of passing fashions, debasing architecture, while the other points the finger at the mortal sins of Modernism. Behind Portoghesi's arguments one sees the contortions and rhetoric of the newly governing Italian Socialist party. Mackay actually leaves us with a stronger belief in the social mission of Modernism, although for him it must now be tempered with a skillful manipulation of forms and an increased awareness of human needs.

Revealing in this instance is Mackay's comment on the "New York Five" houses. Showing a strong dislike for Peter Eisenman's too pure research, he draws attention not only to the unsuccessful detailing and execution of the Number 6 House, but—the important point for Mackay—to

the fact that the house was built to prove a theoretical point and "the price is a little uncomfortable" for its inhabitants. Mackay is delighted that Gwathmey/Siegel approach to the design of the Taft House, a strong theoretical statement, seems belied by the successful human environment they achieve. Thus he rejoices to write:

God forbid that we judge architecture from architects' statements. Charles Gwathmey is made of flesh and blood, and his sharp intellect is mellowed with compassion for the human habitat.

He reserves his praise for the more human aspects of architecture, and what better vehicle than Aldo van Eyck's Visser House? Mackay speaks his heart through this house, as if he somehow needed to lower the polite restraint that makes him appreciate Botta's design "good manners," the very refined formal balances of the Japanese, or the earthy qualities of some alternative South American houses:

He [Aldo van Eyck] sees architecture as a dialectic between form and user where the former provides an open shelter for alternative uses and where the definition of space exists as far as it is appreciated. . . . Some architects displace this dialectic into the sphere of mannered misquotes from history. This displacement imposes stress and conflict in a selfish esoteric quest for formal statements independent of the user. Aldo van Eyck accuses these architects of malice and calls them Rats, Posts, and other Pests (pure rationalists, post-modernists, and pessimists). Architecture alone in the mind, far from the hearth, and devoid of sharing simple natural pleasures is a castrated lover of humanity.

This feeling, pervasive in Mackay's writing, is completely absent from Portoghesi's *Postmodern*. First of all

the book does not have a coherent structure: a series of small essays, interspersed with pictures which at times refer to the text, is followed by a group of critical pieces on contemporary architects. The disjointed effect is due not so much to the source of the material (newspaper and catalogue articles) as to the disparity of its content. But so little is translated into English from the daily passionate architectural chronicles of the Italian media (many of Portoghesi's pieces were in fact written for a large circulation weekly) that we are grateful for any window.

So little is translated into English from the daily passionate architectural chronicles of the Italian media that one is grateful for any window.

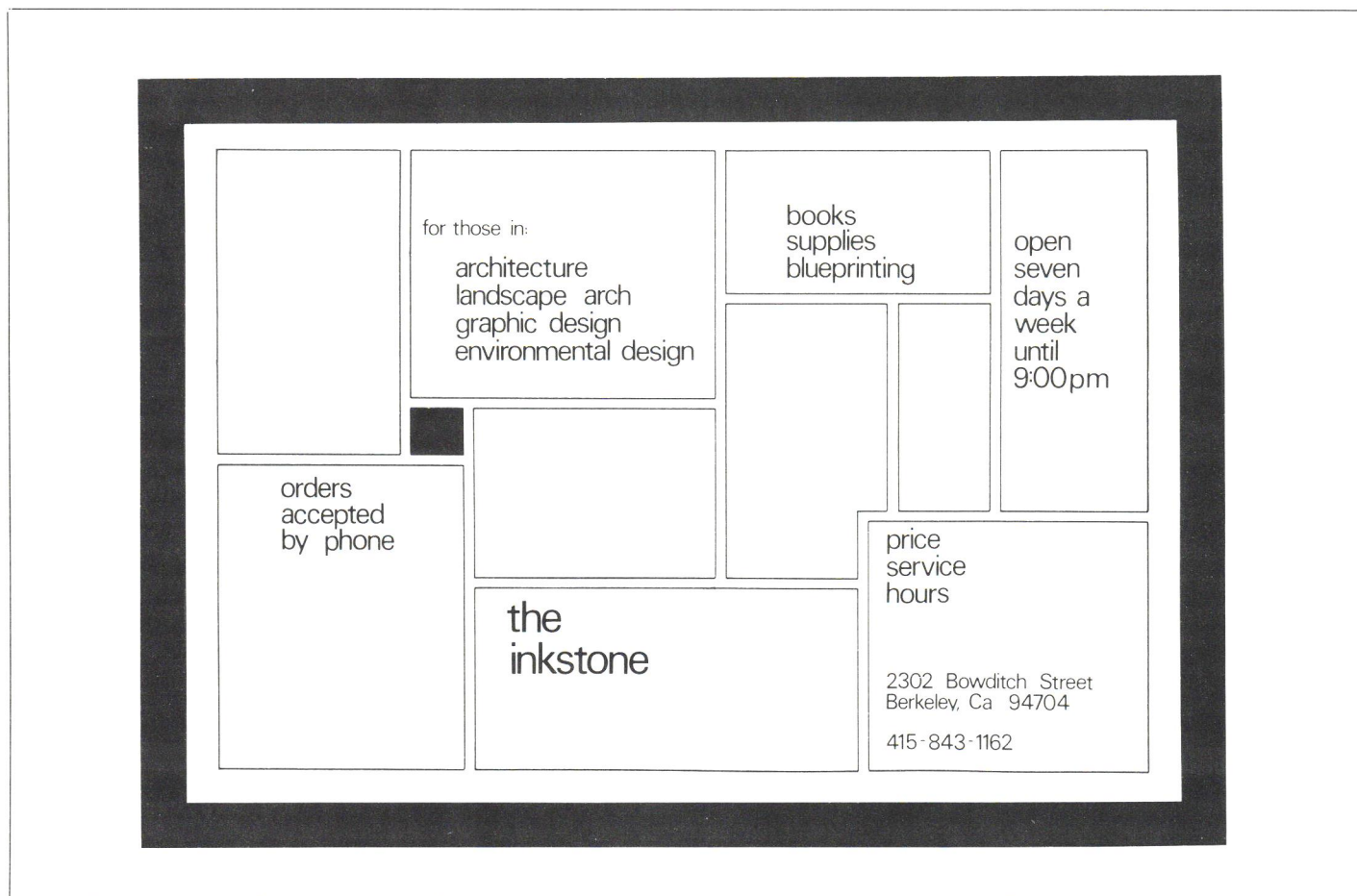
Portoghesi's Strada Novissima was, from the beginning, an Italian polemical gesture of international consequences. The combined forces of Portoghesi and Jencks, the authoritative presence of Scully, the enthusiastic participation of architects, some of them building for the first time, had to produce, after years of media preparation, a BIG show. It is only natural that its chief organizer would wish to answer its critics publicly, and in writing.

Portoghesi expands on Charles Jencks's definition of a Post-Modern building (one which speaks on at least two levels at once) by trying to link the specific shift within architecture to shifts in the culture at large. Thus he singles out three socio-cultural factors which have in his opinion contributed most to the Post-Modern condition and links each of them to a change of architectural attitude.

First he addresses the new electronic technology of information, which in his opinion will facilitate the reintegration of convention and archetypes as a "premise to the creation of an architecture of communication, an architecture of the image for a civilization of the image." Second is "the progressive dismantling of the bases of the critical theory of bourgeois society" (I assume he means the demise of traditional Marxism and Frankfurt school critical theory under the impact of the now fashionable Foucault and negative philosophy). To its new emphasis on issues of power and lack of overall revolutionary messianic aims, Portoghesi attributes "the concreteness of small circumstantiated struggles with its precise objectives capable of having great effect because they change systems of relations." Thus, metaphorically, he challenges the functionalist, anti-ornament tenets of Modernism. Finally, he attributes the new interest in urban issues to the "crisis of resources and [of] the city-country relationship." He offers his own work in the Vallo di Diano, prominently featured on the front jacket, as, one presumes, the overall answer to both the post-modern condition and Post-Modern architecture.

The Vallo di Diano project, interesting more for its intentions than its formal accomplishment, wills its historical lineage on the observer with the same directness Portoghesi used to claim Socialist Party patronage for it. It is interesting to note that both Jencks and Portoghesi design objects as uncompromising in their polemical stand as those created by the Modern Movement. Their design suffers from the same doctrinaire attitude that makes them paint such a reductive picture of Modernism. (Mackay calls the overt and unintegrated references of Portoghesi's Casa Bevilacqua "a, perhaps, overplayed shock.")

Unlike Portoghesi, who seems to appreciate most in his colleagues an awareness of broad socio-cultural



themes combined with the appropriate historical quotation, Mackay mainly favors those spatial skills which allow a house to become its inhabitants' home rather than its architects' indulgence. That is not to say that he does not appreciate the importance of the single house theme for the development of architectural ideas. On the contrary, he believes that:

the architecture of the individual residence responds not only to the programmatic necessities of the client but to the continuous investigation of form by the architect who uses the opportunity to further the formal qualities of architecture so that a well tried vocabulary is built up that will serve its public mission when the opportunity arises.

Here the argument closes its circle. Beyond the obvious difference of scale in the focus of the two books, the underlying beliefs of the two writers

continuously push them apart.

And what about pluralist relativism and canons and conventions? The books presented here focus involuntarily on all of them, but we cannot believe these problems will be solved by a Modern or Post-Modern "laissez-faire," because they have so often been reduced to just that by interpretation. Architecture is as much a public art as a private desire; it cannot escape its social realm, the need for shared expressed values, anymore than it can escape itself. Is plunging into history the only way to enrich architectural languages so that they can respond to the cultural needs of different societies and individuals? The equation "Modernism = Social Values," "Eclectic Historicism = Relativist Individualism" is too grounded in our modern history to be wiped away by simply calling in, say, the Baroque. Forms in themselves cannot fuel dreams; the faith that they can

is the legacy of the historical avant-garde to Modernism and to us.

Portoghesi's short collection, although it does not match his *Dopo l'Architettura Moderna* for theoretical depth, is a valid continuation of the debate opened by the 1980 Biennale; thus, while acknowledging the interest of the present contribution, we cannot help wondering about its development after the polemical fuel has run out. Mackay's book, its terrible subtitle notwithstanding, is a more readable and usable publication. Both, beyond labels and rigamarole, are worthwhile acquisitions.

Postmodern: The Architecture of the Post-industrial Society, Paolo Portoghesi, Rizzoli, 1983, 160 pp., illus., \$25.00.

The Modern House: Designed by the World's Leading Architects, David Mackay, Hastings House, 1984, 160 pp., illus., \$29.95.

Thomas L. Schumacher:

ELEMENTS OF ARCHITECTURE

ROB KRIER

Rob Krier's latest offering to the theory of architecture comes to us as an *AD* profile, so one is immediately alerted. Is this indeed a profile of his work, or is it the treatise that its title implies? Or is it yet another Krier manifesto on the failings of modern architecture? On first reading it appears to be all of the above, plus an expurgated version of a soon-to-be-published book, the contents of which appear on the back page.

The introductory chapter of this work is a well-argued attack on the economics and forms of modern architectural and urban practice, an argument that echoes so many recent diatribes that it would be hackneyed were it not still so pressing.

At times the text presents a highly self-conscious, almost folksy, elegance of rhetorical style. Krier tells us what we want to hear. He harangues architects for being the lackeys of development interests, and he lambasts abstract architectural values. His desire to see longevity in building is also laudable, and he rejects quick symbols and signs. For example: "Art lives solely on the quality of meaning and the embodiment of it . . . even in times where culture is imposed by dictators, the so-called reactionary and opportunistic pieces of art will only reveal their true artistic quality and become recognizable for everybody after the ideological aspects have become meaningless." One thinks of Michelangelo or Velasquez.

As in his previous book, *Urban Space*, Krier seeks to categorize types of elements according to some vague taxonomy of spatial and formal characteristics (significantly symbol-free). The origins of the taxonomy are not explained, and the present list—unlike *Urban Space*, where the scale is

great but the elements understandably few—is neither so general it admits of no exceptions nor so specific it represents a broader subject. The elements exist, in fact, at varying levels of concreteness. They are Interiors, Façades, Ground Plans, and Building Forms; at least these are the chapter headings and the manner in which the forms are divided. One is reminded of Borges's now famous remembrance of a Chinese encyclopedia's categorization of animals. Krier should consider his chosen elements. Why these elements should be joined in the same discourse is beyond this reader, even if much of what Krier says is rational, reasonable, even inspired.

Krier's central theme, that architecture must return to a pre-Modern-Movement state (Vienna 1900 seems to be a good time), forms only part of the backbone for his discourse and taxonomy. His subcategories of elements, e.g. "square buildings, rectangular buildings, T-shaped ground plans," are inconceivable in a pre-Bauhaus world. The divisions of form are thoroughly modern in attitude (including their abstraction) and betray influences otherwise suppressed.

As in *Urban Space*, Krier mixes famous (and not so famous) precedents with his own sketches of possibilities for the various elements he seeks to explain, and like Filarete in his own treatise, Krier's designs are fantastical representations of the kit of parts dear to him. These designs are often highly personal and elegant in their suggestiveness, and herein lies the irony of the pursuit. The pronouncements, if followed, would undoubtedly lead to a more cohesive environment. The building designs of *Elements*, if executed, might very well have the opposite effect. They are idiosyncratic, hyperbolic examples of architectural types that stretch the term "expression" partway to "expressionism." But more important, the buildings of *Elements* are almost all presented as figural solids, free

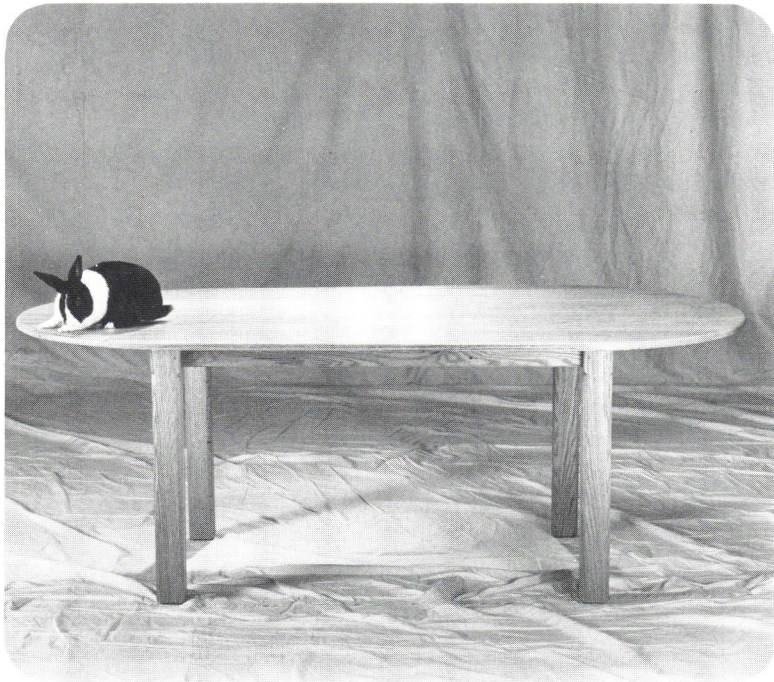
from their surrounds. The spaces of *Urban Space* are themselves figural; the buildings of *Urban Space* deflect to the open space. The space of *Elements* would necessarily deflect to the buildings. Which Krier prescription are we to follow?

Elements of Architecture, *AD* Profile 49, Rob Krier, Academy Editions (dist. St. Martin's), 1984, 88 pp., illus., \$14.95 pb.



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COPANAGUSTLA, CHURCH, WEST FRONT

Robert J. Mullen:

ARCHITECTURE AND URBANIZATION IN COLONIAL CHIAPAS

SIDNEY DAVID MARKMAN

Were it not for the great Maya site of Palenque the State of Chiapas would indeed be an unknown. Historically it is peripheral; in Mexico today, it was, during the colonial period, a part of Guatemala. Markman's study of it—really a cultural history—was a herculean task, and his material is voluminous.

Forty-seven chapters are subsumed into nine parts. The first three address the “determinants” of Chiapas's architecture and urban areas including

geography, history, population, ethnic composition, religious and cultural conversion, settlement patterns, town planning, materials and methods of construction, and style. Parts 4 through 8 provide extensive accounts of both religious and civil architecture and the urbanization of colonial Chiapas. Part 9 investigates post-colonial buildings. Photos and plans, some 236, amply and clearly illustrate the text.

While denying any “ethnic” contribution to its architecture, Markman does identify the “natural conservatism” of the indigenous peoples as the principal factor in the “seemingly fossilized urban and architectural style” of Chiapas. If so much of the architecture is “nondescript” then why devote such prodigious effort to its

description and history? The answer is in the introduction to part 3:

the colonial architecture of Chiapas, despite its lack of monumentality or excellence of construction and design, serves as a model reflective of the historical processes underlying a “little tradition” which has been largely bypassed by architectural and art historians. Yet, it is the history of this nondescript stylistic development which reveals the fundamental processes of the formation of colonial culture in Chiapas, and thus serves as a model for understanding similar popular or vernacular building traditions elsewhere in Hispanic America.

Since architectural style in Chiapas remained "largely unchanged" the usual art historical methodology is not applicable, the author contends. He treats the fifty or so still-standing colonial structures in terms of "stages" based on the degree of building activity: 1500-1625; 1600-1725; 1700-1800 and later. This division is not very convincing, even to the author. Parts 6 and 7 embrace the chronological span of stages one and two yet are not identified with either. Part 8 coincides with the third stage, which saw "an almost complete standstill in building construction."

Of all the determinants of Chiapas's architectural style, the conversion to Christianity, and in particular the role of the Dominican order, are the most significant. The architecture in the pueblos-de-indios is entirely attributable to the Dominicans. Their most elaborate churches date from 1500-1625 (the first stage). Those in Copanaguastla, Tecpatán, Copainalá, Soyatitán, Chiapa de Corzo, and two civil structures, including the famous fountain in Chiapa de Corzo, are thoroughly analyzed both historically and architecturally. Markman handles each of the other fourteen pueblo-de-indio churches with the same thoroughness—as well as thirteen structures, all religious but one, in San Cristóbal de las Casas, the only "city" in the whole of Chiapas. Here the neoclassic style can be seen on a few post-colonial buildings but elsewhere there was little change. So little, in fact, that the author describes the 20th-century townscape in Chiapas as "fossilized."

Markman makes frequent reference to his earlier publications on architecture and urbanization in Guatemala, which provide an excellent framework for the particularized study of social, economic, and ethnic conditions in Chiapas. The marriage of several disciplines in this book, however, creates some inconsistencies. Markham states that "The use of the gridiron plan in the New World in

general and Chiapas in particular, cannot be seen as a direct reflection of the dissemination of Renaissance concepts," but later remarks that "the urban design of these towns, the gridiron plan, . . . follows the theoretical precepts disseminated by Italian Renaissance theorists."

Markman frequently, and for reasons that remain obscure, compares the "superior architectural design" of colonial churches of Mexico with those in Chiapas. He does not establish any firm relationships, the closest being that Yanhuatlán in Oaxaca was one of the "stopping places" on the road from Mexico City to Chiapas and Guatemala. Considering the frequent displays of native traditions of stone sculpture techniques, known as "tequitqui," in the 16th-century sculpture of Mexico, it is somewhat surprising to see no mention of a similar phenomenon in Chiapas. Have all traces vanished, or was there no comparable strong sculptural tradition?

The general reader as well as the professional will welcome this book, a work of love and painstaking scholarship. The writing is polished, the research thorough, and the organizational problems will not discourage those intent on acquiring an accurate picture of the cultural heritage of colonial Chiapas.

Architecture and Urbanization in Colonial Chiapas, Mexico, Sidney David Markman, American Philosophical Society, 1984, 443 pp., illus., \$50.00.

Robert M. Frame III: PERSPECTIVES IN VERNACULAR ARCHITECTURE

CAMILLE WELLS, editor

With its founding in 1980, the Vernacular Architecture Forum (VAF) gave structure and focus to an emerging interest in building forms not addressed by students of "elite" or "polite" architecture. Published as the unofficial "proceedings" of the VAF's first two conferences (1980 and 1981), *Perspectives in Vernacular Architecture* is the young organization's initial attempt to disseminate the results of research and fieldwork beyond its valuable newsletter and its own membership.

A reading of the 22 contributions, while leaving us hungry for integration and overview, tells us a lot about the immediate concerns of the field's active practitioners. Although serious and scholarly, this is not an especially academic group, judging from the "notes on contributors": half are employed by historic preservation offices and historical trusts. Professional affiliations aside, almost all have been active in recent architectural field surveys. While not touted as such, *Perspectives* is the product of grassroots research. Overall, the papers reveal the interdisciplinary influence on architectural history of the historic preservation movement, folklore and material culture studies, anthropology, and the new social history.

What have these vernacular architecture activists been studying? They have examined structure types and building techniques little known in the conventional literature, usually in a particular regional context: late 17th-century barns in Massachusetts (Robert Blair St. George); one-room schoolhouses in a Montana county (Kingston Heath); 18th-century grist mills in a Pennsylvania county (Stephen G. Del Sordo); vertical-log "tilts"

or cabins in Newfoundland (Shane O'Dea); "stovewood" buildings in the midwestern United States and Canada (William H. Tishler); connected farm buildings in northern New England (Thomas C. Hubka) and England and Wales (R. W. Brunskill); a particular house type remaining from vanished black rural Ohio communities (Mary Ann Brown); and the "four square house type in the United States" (Thomas W. Hanchett).

What have these vernacular architecture activists been studying? Late 17th-century barns in Massachusetts, vertical log 'tilts' in Newfoundland, 'stovewood' buildings in the Midwest, 18th-century grist mills in Pennsylvania.

Some surveys have led to questions about the interrelated nature of different building types within a single region: the architecture of a small corner of Newfoundland known as the Southern Shore (Gerald L. Pocius) or the folk housing in three Delaware counties (Bernard L. Herman). Such regional studies often reflect concerns with cultural and ethnic influences.

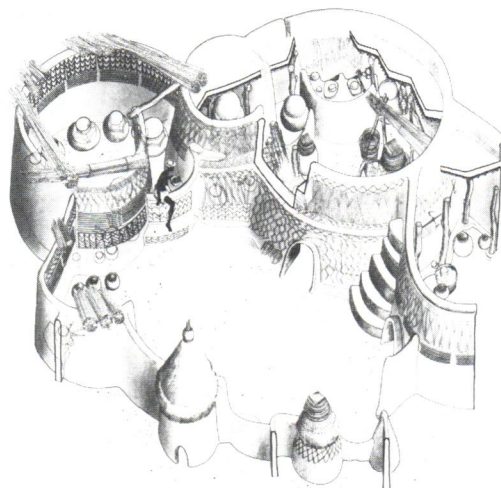
Whether focused on building type or region, all the papers convey a serious interest in construction techniques, site and interior plans, and room and building functions. Accompanying illustrations include numerous measured drawings of plans, sections, and elevations.

Most papers are very strong on descriptive details, but limited in theoretical scope, although a few attempt cultural generalizations by organizing their artifactual research around larger issues. Richard M. Candee, in "New Towns of the Early New England Textile Industry," argues that a study of the built environment associated with two recognized textile mill "systems"—the Providence, Rhode Island, system and the Boston-Waltham system—produces a new typology of

industrial community unrecognized by previous analyses of production, employment, and financial organization. In "Domesticity and the Farm Woman: A Case Study of Women in Augusta County, Virginia, 1850-1940," Ann McCleary advocates detailed material-culture studies of farms and farmhouses to determine "the meaning of domesticity to American farm women." The extant house, she suggests, is an excellent and untapped source for this particular area of women's history and social history.

jean-paul bourdier/trinh t. minh-ha

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No novel research methodologies emerge here, although there is a fresh reworking of older techniques as scholars reach for new tools to manipulate new materials. Mark Edwards reports on a Maryland experiment with dendrochronological techniques for nonarid regions, making tree-ring dating available for areas such as the northeastern United States. Orlando Ridout V outlines the work of the Chesapeake Farm Buildings Survey, formed in 1980, including their struggles to achieve uniform field

survey procedures and appropriate conventions for producing measured drawings.

Not every paper is devoted to the extant structure. Other interests include, for example, the ephemeral camp architecture of the Civil War—huts, tents, and sheds—as recorded in letters, diaries, and photographs; and the history of building and construction processes, including the training, work, and social status of carpenters, masons, and others in the building trades.

As might be expected, this collection of articles is uneven in content and quality and a few of the pieces would have benefited from further editing. A report on Primitive Baptist church houses, having no building descriptions, no illustrations, and an unnecessarily long-winded theological introduction, could have been eliminated. The inclusion of abstracts of papers published elsewhere is unusual and leaves one wondering why the full version, or a new and different article, couldn't have been substituted here.

More important, and more frustrating, is the lack of a substantial introduction beyond the two pages allowed. An expanded overview of the field would have made the volume more accessible to the uninitiated. Nevertheless, individually or in concert, these papers manifest a curiosity and vitality that you won't often find in the *Journal of the Society of Architectural Historians*.

Perspectives in Vernacular Architecture, edited by Camille Wells, *Vernacular Architecture Forum*, 1982, 237 pp., illus., \$10.00.



THE FOUR TRADESMEN. SOUTHEASTERN PENNSYLVANIA. CA. 1815.

Robert F. Trent:

THE CRAFTSMAN IN EARLY AMERICA

IAN M. G. QUIMBY, editor

This long-anticipated proceedings of the 1979 Winterthur Conference contains eleven essays by conference participants which run the gamut from a decorative arts to a labor history perspective. One might expect a Winterthur publication to emphasize objects rather than historical concepts, but such is not the case here. To some degree this reflects an "American Studies" orientation in the Winterthur Program in Early American Culture over the past five years—not necessarily a good thing, but it is stimulating to read fairly advanced social analysis in the guise of a publication by an avowedly "safe" institution.

The book begins with three essays—Ian M. G. Quimby's, Stephanie Wolf's, and Thomas J. Schlereth's—intended to function as overviews of the varied interpretations of the craftsman (in view of its genteel bias, why "crafts-

man" was chosen over "artisan," "workman," or "mechanic" is not clear). Successive essays seem to be oriented by geographical location or by the medium in which the artisans worked. Gary B. Nash discusses the political impact of artisans in 18th-century North Carolina, while others deal with more circumscribed topics. Robert St. George contributes an essay on 17th-century woodworkers, Barbara Ward analyzes early 18th-century Boston goldsmiths, Arlene Palmer Schwind ably treats 18th-century glassmakers, Susan Myers surveys several 19th-century potters, William Mulligan examines cordwainers in Lynn, Massachusetts, and Charles Brownell presents a history of the interaction of the architect Latrobe and some of his workmen. The only essay that falls into no obvious category is Jonathan Fairbanks's consideration of visual sources for the study of workmen.

To a certain extent, the value of each essay depends on whether the field being discussed is old or new. Goldsmiths, potters, and the Moravians of North Carolina are not new fields of inquiry, and the information presented about them tends not to be

as impressive as that on glassmakers, cordwainers, and architectural workmen, all virgin territory, in an American context. The most impressive essays from a conceptual standpoint are St. George's, Mulligan's, Brownell's, and Fairbanks's. These writers home in on significant questions common to all treatments of workmen. The underlying anxiety in such studies tends to be an Arts and Crafts, elitist concern over the disappearance of what is termed "handiwork" or "craft" during the 19th century, the supposed villain being "industrialization." The four essays singled out here for their inventive approach ignore the "loss of craft" interpretation and examine what happened to workmen in specific situations.

St. George employs statistical analysis of the careers of 438 woodworkers in southeastern New England before 1730 to ask what the basis of their training was, how skills were transmitted, and how their American experiences might have contrasted with their English background. The traditional artisan is found to be traditional only in the sense of the family basis of training and the regulation of control of capital and geographical mobility by patriarch-masters.

Mulligan's treatment of the industrialization of shoemaking in Lynn, Massachusetts, states that this mechanization may have destroyed the patriarchal system of apprenticeship but did not eliminate the importance of family ties in ordering and regulating job distribution and support within the factory system.

Brownell's essay tells how Benjamin Henry Latrobe was hampered in his desire to introduce masonry vaulted architecture to America by a lack of skilled workmen who could execute the necessary scaffolding, joint cutting, pointing, and stone carving. Recognizing the reciprocal relationships that obtain among architects and the workmen who execute their designs is a novel approach that is only just beginning to displace the

genius theory of architecture.

Fairbanks in his assessment of pictorial sources rightly points out the severe limitations of static images as sources for the history of a given trade, at a time when it is popular to illustrate certain key images of work or workmen as if they were self-evident. Fairbanks focuses on the essentially absurd, romantic notion of the workman as a selfless individual motivated by pride rather than profit, and demonstrates how images which reinforce this idea subvert a rational approach to historic analysis. The importance of this essay might perhaps elude those impatient with its episodic style.

From these essays a number of points of conflict emerge which require considerably more thought than they have heretofore received in the United States. The rejection of romantic, "craft" notions of work and workmanship is essential; an essayist should state at the outset whether he seeks to illuminate objects or the workmen who produced them. It is no longer necessary to justify artifact study, but the direction of inquiry must be clear.

The Craftsman in Early America, edited by Ian M. G. Quimby, Norton, 1984, 344 pp., illus., \$30.00 pb.

MORE TASTE THAN PRUDENCE

A STUDY OF JOHN EVANS JOHNSON
(1815-1870)

by
Henry W. Lewis

This is the hitherto unknown story of Virginia's most important gentleman architect since Thomas Jefferson. Comments by architectural historians, architects and general readers:

"Title gives wonderful overview of contents . . . Thoroughly investigated and carefully documented . . . An extensive bibliography . . . Useful for the whole range of 19th century architecture in Virginia . . . Written with wit and judgment . . . A neat style . . . Nothing dull about it . . . Like a detective story . . . Splendid illustrations, many 19th century photographs published for the first time."

Order at \$25 the copy from THE BORDERER PRESS, P.O. Box 2551, Chapel Hill, North Carolina, 27515.

INTERIOR DESIGN AND DECORATIVE ARTS



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Deborah Natsios:

THE STYLE OF THE CENTURY

BEVIS HILLIER

The Paris bordello favored by Edward VII during his licentious tenure as Prince of Wales placed an intriguing amenity at his disposal. This *siège d'amour*—all supine velvet cushions and cast-iron mounts—is an unusually perverse display of design determinism. Few examples of boudoir

furniture could do as much to evoke the notorious indiscretions of Victoria Regina's incorrigible heir.

For Bevis Hillier, Edward's bawdy throne is more than just a vestige of fin de siècle erotica. As the late Victorians anticipated the imminent millenium, some embraced the waning 19th century with nothing less than generational passion. Edward's exotic apparatus, like his colorful behavior, remains a provocative emblem of his time.

The Style of the Century is stocked with such inspired observations about

the relationship of objects to their culture. In this animated, abundantly illustrated book, Hillier has written a synoptic material history based on the irrevocable testimony of style. Furniture, fashion, the decorative arts, even lifestyles are discussed in a revealing context of complex social and political events.

Hillier is a masterful anecdotist and willing raconteur—fortunately for the reader, since his survey is ambitious for so small a book. Urbane irreverence and wit help to relieve what might otherwise have seemed a less than rigorous history.

What might have been trivia become invaluable to the book's vivid evocation of an era. We learn despite ourselves that Edward's coronation was delayed by his appendectomy, that in the 1920s Lady Louis Mountbatten was rumored to have had an affair with a black society pianist, and that Oscar Wilde's alleged final words were: "Either the wallpaper goes, or I do."

Such incisive use of detail finds its complement in choice illustrations. Campy Hollywood stills, jukeboxes, posters, and cosmetic compacts are artifacts that divulge as much about their time as those of more exclusive provenance. An evident confidence in the richness of demotic culture gives Hillier's history a unique topicality.

In "1900–1920: Edwardiana/ Art Nouveau/ World War I," we are guided briskly through the ascension of the two virile Teddies—one in England, the other, a Roosevelt, in the United States. Their respective characters were to make a national style of machismo. Advancements in automotive and rail industries are seen through advertisements for Goodrich rubber tires (depicting an idyllic drive through a decidedly Arcadian landscape) and women's traveling clothes from Balmain Soeurs, Paris (which look as confining as those costumes worn by ladies staying home). The Boer War is commemorated in a parlor-room board game, "Transvaal."

Illustrations are juxtaposed with ironic effect. Olbrich's Wiener Sezession Hall of 1895 is shown next to an unlikely contemporary, a rococo-revival china souvenir plate from the Glasgow International Exhibition of 1901. An allegory of "Love" on the cover of *The Suffragette: The Official Organ of the Women's Social and Political Union* is shown opposite the dour frontispiece of a military march by Ezra Reed: "Baden-Powell: Dedicated to the Heroic Defender of Mafeking."

Some conclusions about stylistic evolution seem overreaching. We wonder whether the Edwardian cult of masculinity was as instrumental in the "rectilinearization" of Art Nouveau as Hillier suggests; it is hard to see in Mackintosh's orthogonals a society's glorification of male values. The effort to identify explicit linear relationships between societal change and stylistic adaptation, though compelling, has its inherent dangers.

The metronomic division of the century into four successive twenty-year periods is an effective measure of events. In the chapter "1920-1940: Art Deco/ The Crash/ Streamlining," the interwar Paris of Pound, Fitzgerald, and the Ballets Russes is rendered vividly. In these effervescent twenties, the hot palette of Leon Bakst and Orientalist fantasies of Raphael Delorme are among the intoxicating best of eclectic Art Deco.

Of the increasing sobriety of the thirties, Hillier later remarks: "The decorative arts became altogether more purposeful to match the new mood of society." Noting the subtle new restraint in everything from women's hairstyles and make-up to the general reductivism in design vocabulary, he attributes it in part to the grim economic and political effects of world recession. While the thirties' ominous march toward Fascism and war had undoubtedly tempered the exuberance of the preceding decade, the minimalizing language of architecture and design had as much to do with the requisites of the Bauhaus

and Modernism as any ambient political climate.

World War II leaves its own troubling legacy. In "1940-1960: World War II/ Austerity/ 'Contemporary,'" Hitler's lyrically ornamented gold-and-nacre hand pistol is an ironic contrast to the more explicitly confrontational graphics of a Mercedes-Benz military vehicle advertisement. Later, as the author subjects the postwar years to speculative psychoanalysis, the popularity of mermaid and winged-horse motifs in England is attributed to a society's rejoicing in the newfound safety of the seas and air.

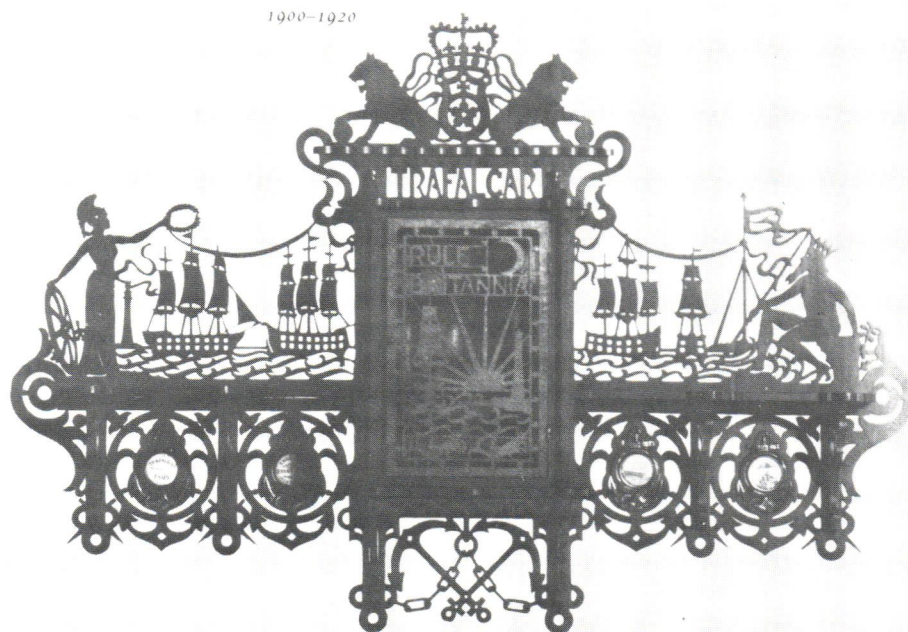
The emergence of American culture in these postwar years, from the imagery of Hollywood to the hegemony of the teenager, evolves beyond a nascent phase of "contemporary" to culminate in a period still volatile in the public imagination. With "1960-1980: Swinging Sixties/ Cynical Seventies/ Pop/Psychedelia/Punk," the era of Beatlemania, Andy Warhol, and punk is taken on with evident relish, and not without autobiographic overtones. Hillier's own pop style seems uniquely suited to a recapitulation of recent design history. His animated

accounting of obsolescence, recycling, ergonomics, and miniaturization documents the impact of technological advances on design. The period is chronicled in a motley inheritance of political posters, drug paraphernalia, and T-shirt decoration. A sketchy "sociology" of those decades appears unexpectedly dated.

Still thriving on the impetus that carried him thus far, the author appraises the remaining years of the century. His forecast for the period includes the return of a moralistic society and the resurgence of neo-classicism. So far, his instincts appear to be on target.

Whether we can look forward to a revival of fin de siècle decadence is yet to be seen. Hillier suspects we will, going so far as to predict a *götterdämmerung* for our time. One hopes he isn't to be taken too literally. With harmless Victorian escapades and *sièges d'amour* very much a thing of the past, the material legacy of such a catastrophic event might well be no legacy at all.

The Style of the Century, Bevis Hillier, E. P. Dutton, 240 pp., illus., \$29.95 cloth; 16.95 paper.



FRETWORK SHELF COMMEMORATING THE CENTENARY OF THE BATTLE OF TRAFALGAR, 1905

Lois Wagner Green:

WHITE BY DESIGN

BO NILES

White has been right since the dawn of Modernism but never so chic in design as at this moment. Pristine, sensuous, innocent, intellectual, classical, chaste, decadent, or vintage-Hollywood glamorous, there seems to be a universal urge for white so compelling that even architects on the frigid North Sea are doing white-on-white numbers.

The phenomenon may have reached its apogee, if not apotheosis, in a spread in last fall's "Home Entertainment" section of the *New York Times* depicting a dinner party being conducted on a white Caribbean beach with guests attired in white linen and batiste seated on white benches at a white table under a sheer white canopy.

So it would seem that the time is indeed right for *White by Design*, a book devoted to the pictorial classification of the subject in aspects titled "Romantic," "Rustic," "Refined," "Rational," "Rarefied," and "Resort." The six R's of author Bo Niles essentially focus on contemporary interiors although architectural examples by Richard Meier, Gwathmey Siegel, and Hugh Newell Jacobsen add weight to the matter in the "Rational" category.

In a strong graphic presentation by Julio Vega, photographs in black and white and color show the scope of white decor with antique linens, rip-stop nylon, supple leathers, slick plastics, and on and on. There's the precious in a wall of books bound in white vellum ("Refined"); the pleasures of the poor in the whitewashed interiors of a Connecticut barn ("Rustic"); the exquisite in white-upholstered Venetian-mirrored seating in a white London flat ("Romantic"); "an austere cellblock for a trio of bed cubicles" in a New York loft ("Rarefied"). Although the categories can

seem farcical, this blizzard had to be plowed into *some* formal organization, however arbitrary. In any case, Bo Niles succeeds in suggesting the endless moods obtainable in tones and textures and composition of white on white. One might even reach the pragmatic conclusion that, when in decorative doubt, the solution may be to white it out.

One could wish the same for the prominently featured foreword by Ralph Lauren. Since the history of modern white interiors and their furnishings goes back to Charles Rennie Mackintosh, the subject and its professional practitioners would hardly seem to need validation from a fashion

impresario, even one whose New York apartment and Caribbean beach house were designed in white by Angelo Donghia.

Nor does there seem to be any necessity for the illustrated catalog of 352 products (followed by a full listing of the manufacturers' addresses) to confirm that white is indeed readily obtainable in furniture, lamps, small appliances, dinnerware, and such—especially in view of the fact that no editorial index is provided.

There's something of the white sale about this catalog that throws a shadow over a respectable achievement.

White By Design, Bo Niles, Stewart, Tabori & Chang, 1984, 223 pp., illus., \$35.00.

ROMANTIC WHITES

RUSTIC WHITES

REFINED WHITES

RATIONAL WHITES

RAREFIED WHITES

RESORT WHITES

Lois Wagner Green

THE ENGLISHWOMAN'S HOUSE

ALVIDE LEES-MILNE

Here's the real thing in English decor in historic homes, rectories, manor houses, converted barns and abbeys—from Chatsworth to a 17th-century erstwhile laundry. And in first-person narrations by the ladies of the 28 houses and flats collected by Alvide Lees-Milne for *The Englishwoman's House*, the mystique of the English style—the quality that so engages and essentially eludes the most accomplished decorators and motivated clients outside the British isles—is revealed: you have to have always been there.

Each of these narrations is a variation on a theme of dedicated commitment to the continuity represented by the places themselves. A sense of survival and renewal is the unexportable essence of these varied melanges of period furniture, worn chintzes, flowers, pictures, books, and bibelots. The present Honorable Mrs. Brudenell of Deene Park, Northamptonshire, relates:

Deene is a large Elizabethan/Georgian house which has been home to thirteen generations of Brudenells and has reflected the changes in fortune of the family who over the centuries have enlarged, altered and patched it up so often.

We wondered if we could ever manage to make it more habitable and continue to live in it and decided we couldn't bear to abandon it.

We knew it would mean not only re-decoration but extensive plumbing and electrical work, installing central heating and curing dry rot, not to mention buying furniture, carpets and curtains. The cost was inestimable and we would have to do it very slowly, just one room at a time and there were nearly a hundred!

As [the Bow Room] was the first of the eighty-six rooms we have done we particularly love it. . . . It had last been decorated in 1922.

It is, indeed, an excruciating process, adding bathrooms, agonizing over pelmet proportions, triumphantly turning up the perfect chimney piece. "It takes quite a bit of time to put your own mark on four hundred years of predecessors and quite a bit of thought not to be heavy-handed as well," dryly remarks one of these women.

Decorators are consulted in this

world, not handed carte blanche. The secret of that English undecorated look is that the look is the incidental actuality of incremental acquisitions and collaborations in which a local mason or hewer of beams or village stenciler may figure as importantly as the consulting London decorator or architect. Yet the name of the late John Fowler of the London decorating house of Colefax & Fowler is invoked with striking frequency. In his lightening of palettes and brightening of spirit—his own unstuffy meld of sophistication and informality—Fowler

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20TH CENTURY FURNISHINGS
DECORATIVE ARTS • 1925 →

may be said to have reinvented the country house for modern times. Says one of his devotees in *The Englishwoman's House*, "My style of decoration is, I suppose, a debased and poor woman's version of John Fowler. . . . I was lucky enough to see some of Fowler's first work in country houses in the nineteen-thirties and was bowled over by its beauty."

The chintzes that seem indispensable to the country house look are old friends to the chatelaines of *The Englishwoman's House*. The names of their patterns are dropped with the confidence of recognition by the reader. And, it appears, they are all but eternal:

The curtains [in Shute House, Dorset] or what remains of them . . . are mentioned by Madame de la Tour du Pin in her diary, when she fled the French Revolution and took refuge with her Litchfield relations. Downstairs are fine old yellow curtains with good pelmets from my father's house in Norfolk.

says the Lady Gladwyn of Bramfield Hall, Suffolk. She continues:

I am not so proud of the curtains to the windows above on the first floor. They are a beautiful old chintz . . . which I have known all my life and never remember in pristine condition. Now they are literally in tatters. But . . . four years in New York taught me how characterless rooms can become with continual redecoration.

As marked as the absence of abject dependence on professional decorators is the presence of husbands as active participants in the rehabilitation and decoration of these houses.

"While we were househunting," says the Lady Anne Tree, "we visited Assisi, where we determined that in any future house we might own we must incorporate the wonderful vivid blue that Giotto used for his skies."

"Another of David's ideas," writes Mrs. David Verey of Barnsley House,

Gloucestershire, "was to have six of my Chinese fans framed with rich coloured backgrounds and to have them in my archway."

"As to getting the basic proportion of the rooms right, arranging the furniture and hanging the serious pictures, my husband is far better than me," declares The Countess of Westmorland.

Writing of their derring-do with drafts and drains and draperies, these women are on well-trod native ground and no one is about to intimidate them out of their Anglo-Saxon decorative attitudes:

As it is impossible to hang a chandelier from a plain ceiling, we designed the plasterwork with the help of Leonard Stead.

I do not like close cover carpets in the downstairs rooms, especially in the hall; it gives one the impression of coming into an hotel or a block of flats.

Unaffectedly charming for the most part, slightly dowdy at times, comfortable above all—these well-seasoned interiors as photographed by Derry Moore can well be pondered by design professionals for their heartfelt sense of home place.

The Englishwoman's House, edited by Alvide Lees-Milne, Salem House, 1984, 251 pp., illus., \$26.95.

Sarah Chase:

FABRICS FOR HISTORICAL BUILDINGS

JANE NYLANDER

WALLPAPERS FOR HISTORICAL BUILDINGS

RICHARD NYLANDER

Who says you can't judge a book by its cover? With their handsome reproductions in full color of an 1884 William Morris fabric and an 1876 William Morris wallpaper—as appropriate to each title—these two books do indeed announce their contents. After brief but highly interesting introductions, each contains "A Catalog of Reproduction Fabrics/Wallpapers," small photographs of many of the reproductions cited, and perhaps best of all, the full names and addresses of manufacturers and specialty sources. Although many manufacturers of fine (and not-so-fine) reproduction fabrics and wallpapers have their own catalogs, these may be very difficult for small offices or individual interior designers to acquire, and they always contain far more "period-typical" interpretations of historic design and color than *the real thing*. These two books, a splendidly matched pair, and incidentally written by husband (wallpapers) and wife (fabrics), fulfill the promise of their attractive covers by letting the reader know in clear, concise terms what reproductions of document quality are available, when and where it is appropriate to use them, and how to buy them. There are no other comparable books on the market.

The need for sourcebooks on historic reproduction fabrics and wallpapers has grown considerably over the last few years, with most of the pressure coming from increasingly



BROTHER RABBIT HAND-PRINTED ON 100% COTTON

sophisticated and demanding museum professionals and some from the more well-informed old-house owners. Both Richard and Jane Nylander, in their curatorial positions at the Society for the Preservation of New England Antiquities and Old Sturbridge Village, respectively, have been called upon by their employers to make the restoration of the houses owned by these organizations as accurate as possible, and so they have, over the years, spent many hours researching the sources of document reproduction wallpapers and fabrics to be used where custom production of a known original was not feasible. As their knowledge increased, so too did demands for that knowledge from other curators all over the United States.

More important, the demand for authentic and documented reproductions has influenced manufacturers, so that there are more available true-to-the-originals in design and color than ever before. There are now good materials to meet the needs of the people for whom Jane Nylander states the book is intended—"people with limited fabric experience [who need to] select and order documentary reproduction fabrics as well as other kinds of fabrics that are suitable for

furnishing historic properties." Richard Nylander states his purpose as follows: "The author confesses a strong partiality towards the appropriate use of reproduction wallpaper in restoration and rehabilitation projects, and it is hoped that the papers included here will help restorers of historic buildings paper the walls in a style suitable to the purpose of the restoration."

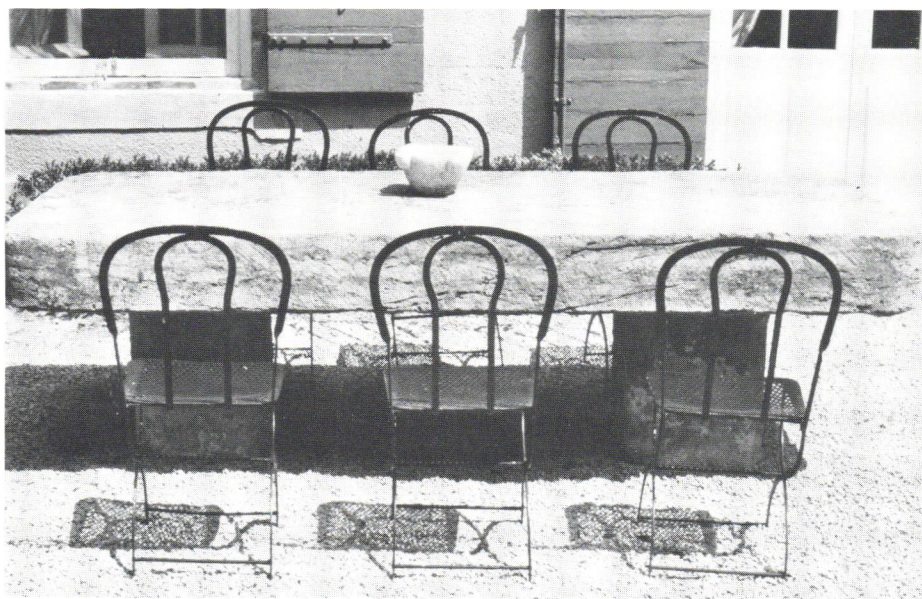
Both books present their contents in terms of historic periods, starting in 1700 and continuing to 1910. There is a three-to-five page introduction for each period, which traces the sources of the popular designs of that period and discusses the manufacturing technology as it affected color, texture, and other relevant features of the cloths or papers. No one will be startled to learn that the great bulk of the reproductions fall in the periods from 1870 onward, but the variety of outstanding and exuberant reproduction fabrics and wall coverings available is astonishing.

Occasionally the brevity of these introductions is frustrating, as the reader wants to know a little more about one aspect or another of the period under discussion, but then the authors have thoughtfully provided excellent selected bibliographies and

lists of other sources of information. For those of us whose fabric and wallpaper vocabulary is not as technical as it might be, each work has a helpful glossary as well. This reviewer's only regret was that the color in the books was confined to their covers. To satisfy both the need for information and the desire for visual pleasure, the publisher should consider printing more of the examples in color. The Preservation Press of the National Trust Historic Preservation plans, by the way, to update these two books every few years as new designs come on the market and others are discontinued. Even if these two books become slightly dated in a few years, they will continue to serve as extraordinarily useful reference books for design professionals and interested home-owners alike.

Fabrics for Historic Buildings, Jane Nylander, The Preservation Press of the National Trust Historic Preservation, 1984, 160 pp., illus., \$9.95.

Wallpapers for Historic Buildings, Richard Nylander, The Preservation Press of the National Trust Historic Preservation, 1984, 128 pp., illus., \$9.95 pb.



LATE 18TH-CENTURY BANQUETTE. (PHOTO BY GUY BOUCHET.)

Lois Wagner Green:

PIERRE DEUX'S FRENCH COUNTRY

PIERRE MOULIN, PIERRE LE VEC,
and LINDA DANNENBERG

Never mind the presumption of the title, this is a picture book that marvelously evokes the sense and spirit of Provence. The sun of San Rémy, the aroma of lavender and rosemary—the essence of the Provençal seems almost palpable in the serendipitous photographs of Guy Bouchet, handsomely exploited in the graphic design of Paul Hardy, and underscored by a crisply informative text.

The two Pierres who claim this paradisiacal triangle of Southern France as their own are the entrepreneurs of the 18 Pierre Deux shops in the United States that specialize in the wares of the region, with emphasis on the Souleiado fabrics that have been printed in Western Provence since the 18th century, and the faïence that

has been made since the 17th century in Moustiers. Both the fabrics and the faïence are featured in their book, which can thus be viewed as a glorious subliminal advertisement for the Pierre Deux retail network. But so what—at least we are being seduced in style.

And the Pierres know the territory. The special aspects of Provence are conveyed in separate sections that come together in a kaleidoscopic evocation. The key section on color of the region commences with a quotation from the *Letters of Vincent van Gogh* that perfectly distills the book's subject matter:

My house here is painted outside in fresh butter yellow with raw-green shutters, and it sits full in the sun on the square where there is a green garden, plane trees, pink laurels, acacias. Inside it's completely white-washed and the floor is red brick. And the intense blue sky above.

Van Gogh's image of disparate intensities is substantiated with photographs of such characteristic elements

as red bauxite hills, fields of lavender, stands of sunflowers, sun-seasoned stone walls and—a latter-day detail—a mosaic of mailboxes on a stuccoed surface.

The Souleiado fabrics, now machine interpretations from the original carved and laminated fruitwood blocks of two centuries, have their own section. Aspects of the production facilities—a window in the 150-year-old laboratory permanently splashed with dyes, a rack of handmade copper measuring utensils in shades of verdigris hung over a stone sink—are as telling as the Provençal residential settings in which the pungently colored paisleys, geometrics, and floral patterns appear. So also with the pottery section, showing process and examples of work through the centuries, including contemporary pieces in the extraordinary marbled clays of Jean Faucon.

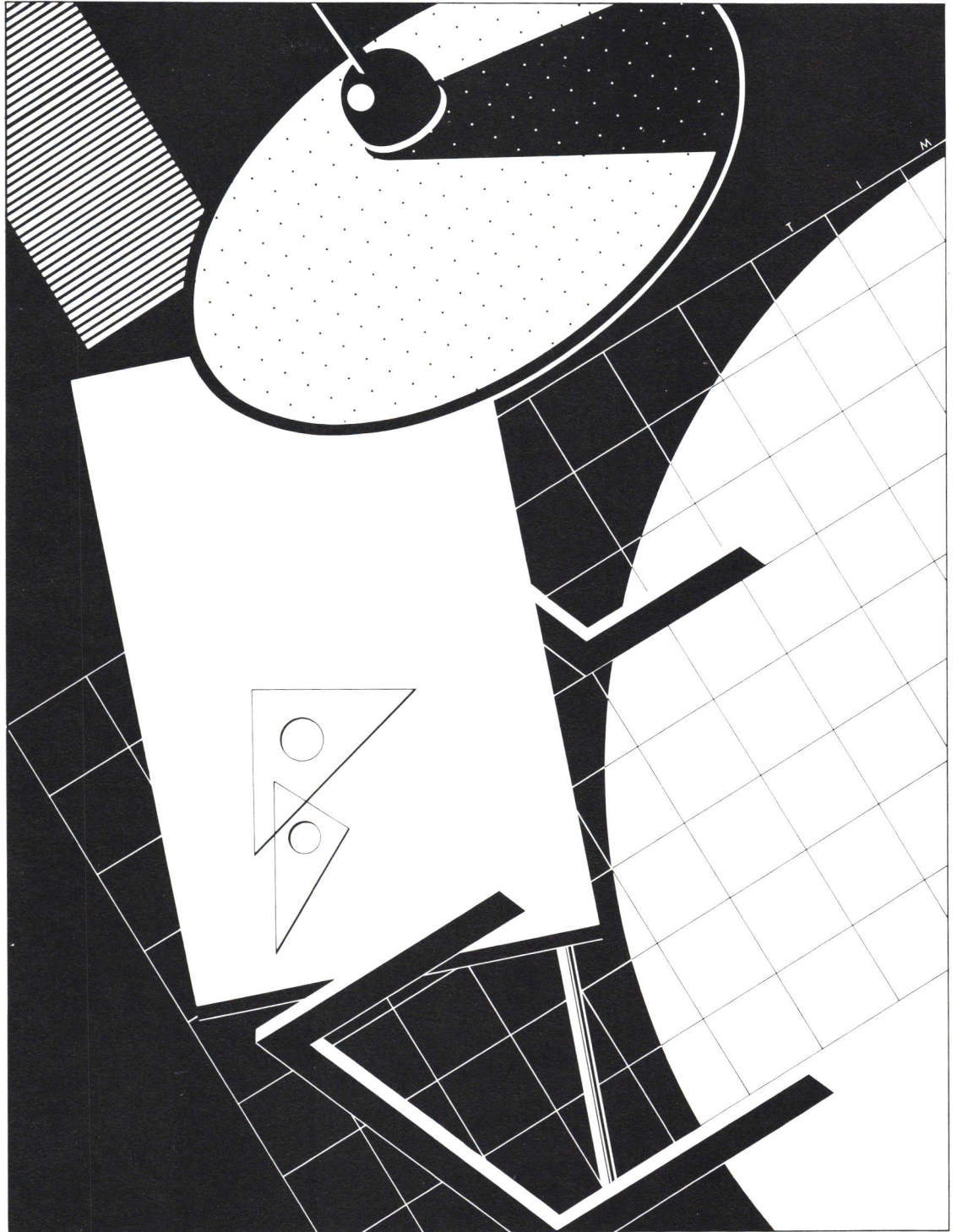
In stone houses with hand-carved flourishes, in planked and painted doors and shutters, in ingenious interpretations of court furniture, in the tilting planes of terra-cotta canal tile roofs, we see the varieties of vernacular which one unique region has produced and—hearteningly—sustained. May the sensibilities of the people of Provence continue to withstand the fashionable who dwell among them.

A final color section of "French Country Adaptations" in flats and houses throughout the United States demonstrates that while the exuberantly carved armoires and vivid prints of the region can be appreciated anywhere, the ambience of Provence, alas, does not travel.

But, having exhilarated us, the book concludes with the now obligatory directory of sources for French country elements and decor here and in France.

Pierre Deux's French Country, Pierre Moulin, Pierre Le Vec, and Linda Dannenberg, Clarkson N. Potter, 1984, 268 pp., illus., \$35.00.

ILLUSTRATION: TIM CLARK



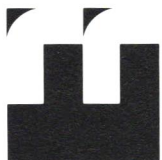
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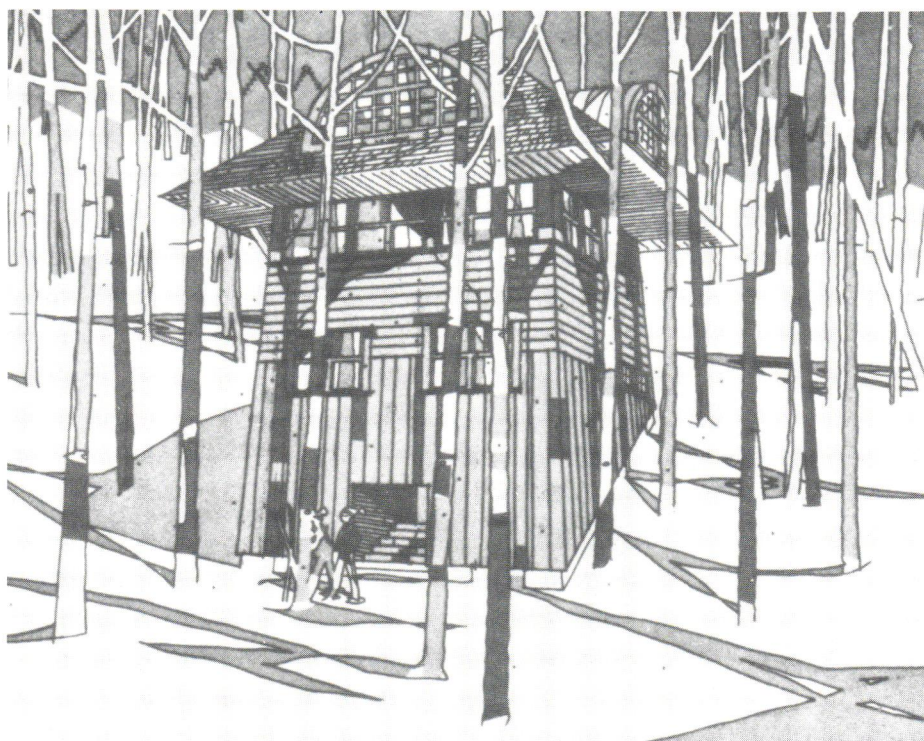
Johanna Drucker:

DRAWING AROUND THE CONVENTIONS

Learning to draw would seem a fairly simple proposition: one trains oneself to make a reasonable copy, in some graphic medium, of the forms perceived by the eye, using line, tone, and color. The simplicity is illusory. Drawing involves not only the myriad and complex problems of learning how to see, but also the difficult lesson that the so-called language of drawing is as much a set of tradition-bound conventions as a negotiation between visual perception and graphic rendition. It's possible to imagine a good introductory drawing book with no illustrations whatsoever, only discussion of the processes by which the attention of the eye and the attention of the hand to the making of marks on a receptive surface may be brought into some relation with each other in order to establish a record of drawing as a "process of discovery."

While each of the books reviewed here involves the exposition of a particular system of graphic conventions, none of them addresses the *existence* of such conventions as an issue. Each accepts the assumed "transparency" of its own method without comment. But drawing goes beyond a mere notational convenience or facility of style. The assumptions behind any approach emphasize an attitude toward representation and its relation to the world, as well as to the idea of the world as *representable*. While there is no reason why a book attempting to teach the rudiments of drawing practice should tackle these heady issues, a critique of these books must investigate them.

Some of these books are for the layperson, others for the professional designer, the distinction being marked by the approach to materials and subject matter. For the amateur, suggested subjects tend to be either



DRAWING IN STAGES: INK BASE PHOTOGRAPHED BY THE KC5 PROCESS. AREAS OF PANTONE WERE APPLIED AND RESULTING IMAGE WAS REPHOTOGRAPHED. (COURTESY: COLLECTION OF VENTURI RAUCH SCOTT-BROWN, PHILADELPHIA, PENNSYLVANIA.)

picturesque and rural or foreign and dramatic—and the illustrations almost always by the author. While it may be of use to copy from the works of old masters who had sufficient skill to efface the more obvious problems of a drawing style, the drawings of most authors of how-to books for amateurs suffer from a glibness and soullessness which make them inappropriate to put before the anxious eyes of the student.

The professional, on the other hand, is treated to a more technical assessment of the media, and exposed to drawings by other professionals. The organization of books for the professional is straightforward, while the amateur's attention is deemed to require pampering by discursive ramblings of text and layout. In sum, the amateur is provided with models to copy while the designer is instructed in process and technique.

Beneath the symptomatically different look of these books, the organization is fairly uniform. Teaching

practice dictates the essential categories: introduction to media, its selection and application; a note on compositional principles; a brief outline of the rules of perspective; and a series of illustrations which combine these elements. What the author emphasizes within this framework reveals his attitude toward the value and use of drawing.

Aesthetic consideration, for example, is primary among the skills Frank Rines attempts to develop in his book, *Landscape Drawing with Pencil*. He does this on two levels: attention to the material properties of the medium, and to the decisions which determine the solution of views to be drawn. Both these points are discussed in text blocks facing the illustration page, but without the use of dotted lines, arrows, or other marks sometimes used to call attention to details. This may seem a small point, but the commentary actually demands a certain acuity (itself a skill essential to the drawing process) in the examination

of the drawings. Both the text and illustrations are circumscribed by a sentimentality exemplified by such titles as “The Old Swimming Hole” and “The Vine-Covered Cottage”; the softness of the pencil renderings is well suited to the nostalgia of the drawings.

Rines proposes not only a graphic style, but a style of observation that assumes an existing hierarchy in the world of places, points of view, and atmospheric conditions which are suitable subjects for representation. This establishes limits to the very process of looking which he is attempting to promote, since it implies that images are there to be found, not made, and that drawing is a way of seeing, rather than a form of investigation. Still, the book has certain merits: the illustrations have a genuine specificity—each is an actual drawing, not a glib recombination of stock elements; and a long section on the drawing of trees reinforces the attention to specifics which is one of the fundamentals of good drawing.

Karl Christian Heuser’s book, *Free-hand Drawing and Sketching*, recommends drawing as an inexpensive hobby to be “pursued passionately.” Passion, unfortunately, is precisely what Heuser’s drawings lack. They have the quality of black thread dropped limply into vaguely referential forms, and establish a weak standard for a visual “language.” Heuser places a high priority on exercises in line; the first quarter of the book is in a workbook format, with space left open for the beginner to draw straight and wiggly lines. The manual skill acquired here would lack tension and attention, since the emphasis is on a primitive motor skill rather than any sense of the descriptive or expressive properties of lines.

The book is overambitious, attempting to cover, “albeit cursorily,” composition, rendering, lettering, perspective, “dimensioning,” and the drawing of buildings, interiors, landscapes, and people. It seems split in

its intention to be both an introduction for the amateur and a guide to the freelance designer who wants to acquire a superficial rendering ability with the “look” of “design drawing.” Its layout and organization lack clear hierarchical distinctions, so that it is often difficult to tell when material has been grouped into a chapter or section, and transitions are poorly marked. The treatment of many sections is so cursory as to be ludicrous—for instance, the two pages which purport to deal with the entire issue of layout in compositional terms. At best such guidelines can provide a minimal set of formulaic principles, with no insight into the fundamentals of design; at worst—as is more often the case here—they mark both the approach and the product as mediocre. The attitude toward drawing is “approximate,” using a loosely held pen to produce lines whose relation to any real visual information is tenuous.

James R. Turner’s book, *Drawing with Confidence*, tries, like Heuser’s, to cover all the fundamentals of drawing, from learning to make marks, to gauging their arrangement on the sheet, to constructing a “thoughtful” drawing. The layout of the book suffers from a confused attempt to integrate a notebook look—the artist’s own handprinted text—with typeset paragraphs. The pages are crowded and confused, a jumble of commentary, sketches, illustrations, and text which would intimidate a beginner and annoy a professional. The section on perspective is entirely written out in the artist’s hand. Though neat and regular, the handwriting presents to the eye a surface dense and difficult to penetrate. Its use to explain perspective, one of the more arcane of drawing’s mysteries, was particularly unfortunate.

Sections on individual problems—sky, clouds, trees—are not as well handled as in Rines’s book; the injunctions to “First, study materials carefully,” written beside the swatch-like squares of texture, seem to have

been ignored by the artist himself. The rendering of textures is approximate and generic, showing a strong disregard for the visual authenticity of the materials or the conditions of light in which they were observed. Often too many drawings and too many types of drawings occupy the same page. The attempt to cover “everything” impoverishes the treatment of most things. Chapter 18, for instance, consists of a double-page spread of which one page is a conglomerate of several sketches, the visual supplements to the labels “Signs,” “Furniture,” and “Sculpture,” which are themselves the sum total of categories in furnishing.

Turner stresses that the student should not be overwhelmed by the multiplicity of objects in the visual world because, after all, “drawing these things is nothing new.” Unfortunately, for Turner drawing anything was never new; his drawings glibly assume their own validity with no attention to the subtleties of tone and modulation which might enrich them.

Robert Oliver’s *The Sketch in Color* is an introduction to the use of felt tip markers as a medium for sketching. Markers have been standard for designers, especially landscape architects, for some time, although their status as an “art” medium is fairly low. As is pro forma in these books, the medium is introduced in the first pages, in chart form which sketches the implements and demonstrates the kind of line and color they produce. The layout and organization of the book are spacious and successful; it opens easily, and every illustration has room to breathe on the page. The entire text is written out in designer printing, and the topics of composition, sketch construction, shade and shadow, and perspective are all included in a chapter entitled “Sketching Pointers.” The scale of the book is appropriate to its goals; it neither attempts to cover “everything” nor ignores any of the basic elements of sketching. Many of the illustrations

have been carefully dissected to indicate the process used—dry markers, layering of one marker over another, etc.—with dotted lines leading into the body of the drawing to locate the area precisely. Unfortunately, the analysis of the drawings—which are always shown completed, never in progress—does not extend to any analysis of the process of drawing as a way of thinking about the visual world. The problem, a persistent one in these books, lies with the drawings themselves, and the attitude they embody by their very appearance.

These drawings misrepresent the problem of what drawing is and how it functions. Drawing is based upon conventions, and the conventions of graphic language can easily become limiting, a means of constructing the way of seeing. This limitation defines the scope of most of these books; the chief attribute of the illustrations is a superficial consistency. They do not lack skill; they suffer from a surfeit of it—a skill in the approximation of forms which relegates them to generic categories where they blur into inconsequentiality, just as they reduce the material of the world to it.

At best, these books for amateurs propose drawing as a surrogate for snapshots, more personal and enjoyable since it reflects a certain degree of individual effort and accomplishment. At worst, they propose drawing as a shorthand technique for providing nonspecific images of proposed “designs” to be perpetrated on a world of which they have not taken much notice. A more conscientious approach would develop skills of looking and thinking, rather than the mere acquisition of stylistic devices and models. The two books designed for professional use resolve this problem more successfully.

Ronald B. Kemnitzer’s *Rendering with Markers* is a valuable introduction to the medium, and perhaps even more valuable to someone who has already acquired a facility in markers or some other medium. The layout,

organization, and approach are excellent. The book is designed for use, well printed, and bound so that it will lie flat without self-destructing. Step-by-step illustrations demonstrate the progress of a drawing from sketch and mock-up through the finish. Careful attention is paid to the kind of detail and care which develops a mediocre drawing into a finely finished and well-tuned work: highlights, edges of forms, shadows. Attention is paid to process both on the level of manipulating materials (using markers on slick paper, controlling the problem of visible strokes), to the more form-oriented problems of shading and rendering difficult surface qualities, light conditions, and so forth. While this logic may seem pedestrian in the abstract, the amount of material which the visuals provide as pure information is invaluable.

Kemnitzer spends very little time discoursing on the attributes of drawing as a medium for self-expression; instead the real pleasure of learning to appreciate the breadth and scope of a visual medium is systematically explored. The book’s sophistication is constantly apparent, as it draws attention to the distinction—noted in terms of specific technical applications—between drawing and the appearance of the visual world. It approaches the issue of “translation”—the way visual appearances are edited, enhanced, and transformed for the sake of the image—through pragmatic solutions. Although the thrust of this book appears highly technical, its attentive sensitivity to the medium turns it into a book concerned with the problems of seeing.

The chief virtue of *Architectural Sketching and Rendering*, edited by Stephen Kliment, is the wide variety of primary material it draws upon as sources for illustrations. It begins with the usual introduction to materials, line and tone exercises, and the requisite chapter on perspective and shading. The author’s drawings suffer from some of the soullessness en-

countered above, but the examples which form the bulk of the book are drawn from the work of famous architects and designers over a broad historical spectrum. The result is a very convincing display of a range of drawing styles and their relation to subject material. For instance, a sketch by Frank Furness is used as an example of rendering materials, and one by Eero Saarinen for the study of rhythm depicted in line. Besides presenting some original and vital works for study, this approach shows the application of principles which, in the abstract, may appear hopelessly pedestrian to students. Rhythm exercises, texture studies, and so forth are often resented by students anxious to move on to what they consider the real problems of Design—not realizing that the very fundamental vocabulary these exercises establish is the substance of design practice. The number of architects’ drawings doesn’t quite compensate for the presence of the author’s own banal designs, but the professional works are at least interesting in themselves, and in the way they embody the relation with the world negotiated by design through the medium of drawing.

Landscape Drawing with Pencil, Frank M. Rines, Van Nostrand Reinhold, 1984, 112 pp., illus., \$11.50 pb.

Freehand Drawing and Sketching: A Training and Work Manual, Karl Christian Heuser, Van Nostrand Reinhold, 1984, 170 pp., illus., \$19.50.

Drawing with Confidence, James R. Turner, Van Nostrand Reinhold, 1984, 224 pp., illus., \$27.50 pb.

The Sketch in Color, Robert S. Oliver, Van Nostrand Reinhold, 1983, 150 pp., illus., \$22.95 pb.

Rendering with Markers, Ronald B. Kemnitzer, Watson-Guptill, 1983, 144 pp., illus., \$22.50.

Architectural Sketching and Rendering, Stephen Kliment, editor, Watson-Guptill, 1984, 192 pp., illus., cloth \$27.50; paper \$16.95.



TITLE-PAGE FOR STAATLICHES BAUHAUS IN WEIMAR 1919-1923. DESIGNED BY MOHOLY-NAGY, 1923

Steven Heller:

THE 20TH CENTURY BOOK

JOHN LEWIS

Now that microchipped media have redefined how and what we read, it is heartening to note that some time-worn forms of communication are still practiced and appreciated. The book is one, whose place, despite rumblings to the contrary, will never be usurped by the floppy disk, video disk, or whatever else the technologists have up their sleeves. The major reason is, of course, convenience—the book's form is perfectly wed to its function. And, for the aficionado, the tactile pleasure of holding and turning the pages of a finely bound, well-designed book

could never be reproduced by bits, bytes, and pixels.

Runaway manufacturing costs and marketing department interference, not to mention the bottom-line orientation of most publishing concerns, have changed the book business markedly in the past twenty years, but emphasis on good design and illustration is, surprisingly, more in evidence today than it has been for decades. The recent second edition of John Lewis's *20th Century Book: Its Illustration and Design* is therefore appropriate and timely.

Regrettably, in this "revised and updated version" of the 1967 British publication, Lewis ignored some significant aspects of book design, past and present. He makes no mention, for instance, of W. A. Dwiggins, the veritable inventor of Alfred A. Knopf's distinctive Borzoi look during the thirties, and an innovative American

graphic designer; or of Fritz Eichenberg, master wood engraver and illustrator of over one hundred classic editions; or of Barry Moser, kingpin of the current small press book revival. It is equally disturbing that he ignores the Malik Verlag, one of the most influential German publishing firms of the Weimar period (in terms of literature, art, and design), operated by George Grosz, Weiland Herzfelde, and John Heartfield.

While *The 20th Century Book* highlights the work of many practitioners, and explores the various incarnations of the form (including Art Nouveau, the New Typography in Germany and France, the French *éditions de luxe*, German Impressionist and Expressionist book illustration, various modes and styles of illustration in the United States and Europe, children's books, and the current paperback "explosion"), it does so with the eclecticism of a collector rather than the historical awareness of a scholar. In his preface Mr. Lewis admits this, stating that "the pages and covers from the books shown here are a designer's personal choice. Most of them I like, a few of them I don't, but all of them I feel were in some way significant." Now, this approach is not necessarily invalid but it allows Lewis to leave out important examples and makes his survey incomplete and somewhat disturbing.

In fairness to the author, what he does cover is handled well for the most part—and his love of well-produced books is apparent. As he shows, the approaches to fine book production and illustration in this century have been myriad; the United States, England, France, Germany each offered unique ways of handling and presenting printed material. Craftspeople and artists worked hand in hand for common cause. Cross-pollination between styles created new approaches that oftentimes paralleled the so-called finer art movements. In this connection Lewis mentions Maurice Denis and other

important painters who practiced book design and illustration. The tissue connecting the various phases of the evolution of the book is intact.

For example, Lewis ties the influence of William Morris's Arts and Crafts Movement to a brief discussion of Britain's significant private press movement, the Kelmscott Press, Burne-Jones and Beardsley (curiously he ignores Elbert Hubbard's Roy-crafters, the renegade American counterpart to Morris). Lewis further shows how the turn-of-the-century German fine book movement was born out of this creative flurry in the institution of the Cranach Press, among others. His description of how German Jugendstil and French Art Nouveau define the print appearance of the prewar teens is illuminating.

The reader is ushered from explanations of the modern usage of rococo and curvilinear ornamentation of the very early 1900s to the hard-edged, geometric formulations of the New Typography, proffered by the Bauhaus in the twenties. In one of Lewis's most interesting chapters, he discusses the parallels and differences of Constructivist and Bauhaus approaches to modern British typography and design practiced at the Curwen and Nonesuch Presses:

Moholy-Nagy, [Jan] Tschichold and Herbert Bayer on the one side," Lewis states, "and Eric Gill, Francis Meynell and Oliver Simon on the other, represent the widely differing continental and English attitudes to book design. The continental New Typography has close affinities with early twentieth-century movements in art and architecture, such as Cubism and Constructivism. The English style is based somewhat eclectically on the work of the best of the European printers since the time of the fifteenth-century Venetians.

The strength of this volume rests on Lewis's keen eye for the roots and routes of movements both innovative and reactionary. His inclusion of Expressionist and Surrealist book il-

lustration, for instance, is most enlightening, because of their similarity to contemporary illustration. However, the reader may become confused when he is moved, in the midst of the book, from a discussion of the European avant-garde to a survey of 19th-century British and American traditions in book illustration. Lewis then becomes bogged down by the difficult task of introducing the scores of innovative artists worth mentioning—a tremendous task for a book twice the size of this one.

The amount of ground this book covers forbids more than a superficial exploration of any one individual or school. It is, however, a profusely illustrated volume, rich in some areas, flawed in others, but with just enough visual and textual information to give the reader a good taste, and a longing for more.

The 20th Century Book, second edition, John Lewis, Van Nostrand Reinhold, 1984, 272 pp., illus., \$35.00 cloth; \$22.50 paper.

Julius Posener:

INDUSTRIEKULTUR: PETER BEHRENS AND THE AEG

TILMANN BUDDENSIEG with
HENNING ROGGE

The influence of Peter Behrens and the idea of *Industriekultur* passed quickly beyond the borders of the Kaiser's Germany. Le Corbusier, who was working with Peter Behrens in 1910, when the Turbine Factory was just finished and the AEG factory buildings in Brunnenstrasse well under way, clearly recognized the Germany of that day as the workshop of an architecture which acknowledged the industrial age. In telling the story, Iain Boyd White has been more than a translator. He combines a thorough knowledge of German with great insight into German history of the early

1900s, and the German dream of an architecture consonant with technical progress and with the prevailing Nietzscheism.

The Modern Movement, which began with the publication of Hermann Muthesius's book, *The English House*, in 1905, the founding of the Werkbund in 1907, and Behrens's work for the Allgemeine Elektrizitäts Gesellschaft (AEG), begun in the same year, is currently misinterpreted as having been inspired by purely utilitarian motives. Nothing could be further from the truth. The aim of the Werkbund was to "ennoble German work" (*die Veredelung der deutschen Arbeit*). Peter Behrens in working for the AEG aimed to ennoble industry: its products, publicity, factory buildings, workers' housing estates, exhibition buildings; or, as Tilmann Buddensieg puts it, to give industry *Kultur*, a word Iain Boyd White is wise not to try and translate.

Tilmann Buddensieg himself has written a broad introduction establishing the meaning, and the success, of the intended reform, leaving his collaborators to discuss its different aspects. Henning Rogge traces the history of the AEG and its production methods and sales strategy, all of which had to be as new as its product lines, electrical machines and appliances. Rogge takes his title, "A Motor Must Look Like a Birthday Present," from Paul Jordan, who was, of the AEG executives, most concerned with design. Jordan was without a doubt influential in introducing Peter Behrens, painter, designer, and self-taught architect, into the team shaping the destiny of the AEG. Jordan wrote:

Don't believe that even an engineer takes an engine apart for inspection before buying it. Even as an expert, he also buys according to the external impression. A motor must look like a birthday present.

This, of course, does not sound like Nietzsche. It sounds like the well-

informed, progressive common sense of a good salesman.

Peter Behrens and his colleagues in the Werkbund wished, like Paul Jordan, to promote both art and industry, and projected an alliance between the two. In his speech on the occasion of the founding of the Werkbund, Fritz Schumacher, architect and town planner, spoke of economic power as paramount, more important than moral or aesthetic power. The emphasis moreover was on *German* art and industry; a strong patriotic flavor colored pronouncements by members of the Werkbund at that time, and shows up in every aspect of *Industriekultur*.

Buddensieg has shown a sure hand in the young art historians he has chosen as collaborators. Among them they cover the important aspects of Behrens's work for the AEG. Karin Wilhelm, in "The Turbine Hall and What Came Out Of It," shows how this justly famous factory building of 1909 conveys, in three elevations, three ways of presenting construction: the emphatic, the representative (the gable elevation), and the factual (the last a strong influence on industrial architecture in Germany about the time of World War I). Fritz Neumeyer, who presents Behrens's housing estates for AEG workers, has devoted many years to investigating factory housing estates, in particular those carried out by the AEG. Gabriele Heidecker's subject is the role of publicity in industrial strategy ("Peter Behrens' Publicity Material for the AEG"). She traces Behrens's development after his Art Nouveau phase (about 1900)—his rediscovery of the elements of architecture and of linear architectural ornament (as used in the Hagen Crematorium). Behrens made use of both in his publicity work for the AEG, as well as in his architecture. The final contribution, "Peter Behrens and the AEG's Railway Project," by Sabine Bohle, shows Behrens designing railway carriages, inside and out, a field of activity then popular with such Werkbund architects as

Alfred Grenander, Bruno Paul, and young Walter Gropius.

For himself Buddensieg has reserved the task of showing where Behrens fits—or does not—in the artistic, philosophical, and industrial development of the years between the turn of the century and World War I.

The aim of Peter Behrens was to 'enoble German work,' to give industry Kultur.

As he points out, Behrens's activity was not unopposed; he met with criticism and resistance from leading members of the AEG team. For instance, Walter Rathenau, son of founder Emil, later director of the firm, then foreign minister of the Weimar Republic (assassinated in 1922), felt that art would be defiled by close contact with the uses of everyday life and strongly opposed that alliance of art and industry promoted by Behrens.

Buddensieg adopts an antiphonal method for his chapters: "Behrens and Jordan: The Programme of 1907 and its Consequences"; "Behrens and Messel: From the Mythology of Industry to Art in the Industrial Process" (or, to phrase it differently, from Messel's restrained eclecticism to Behrens's equally classicist abstraction. Compare in this respect Messel's main office building for the AEG on Friedrich-Karl-Ufer [1905] with Peter Behrens's main office building for Mannesmann in Düsseldorf [1911]).

In "The Language of the Architect and the Truth of the Engineer" Buddensieg shows Behrens the architect in opposition to Karl Bernhard the engineer. Bernhard, it is well known, objected to Behrens introducing concrete screens at the corners of the gable elevation of the Turbine Factory, because these screens were purely space enclosing, though they look as

though they were part of the construction. The construction of the Turbine Factory, Bernhard emphasized, was a steel frame.

Most revealing of these "oppositions" is the chapter called "Peter Behrens and Michael von Dolivo-Dobrowolsky: The Cladding of the Standardized Components." Herr von Dolivo-Dobrowolsky, in charge of the production of electrical appliances in the AEG, developed the idea of standardizing the greatest possible number of components and combining them into a multitude of products. He coined the dictum, "Standardization forms the link between a mass of articles and the mass-produced article." Mass fabrication was according to him "mass production of component parts." This was the basic condition of Behrens's work as an industrial designer. It shows the range of his mind, and his versatility, that he was at one and the same time a Nietzschean philosopher in search of the power of beauty—or the beauty of power—and a highly intelligent designer and combiner of industrial components.

The articles occupy less than half the book, the rest being taken up by illustrations, documentation—including notable contemporary reactions to Behrens's work for the AEG—excerpts from Behrens's writings, and pen portraits of leading personalities of the AEG. It is time that *Industriekultur* was available in the United States and this edition is excellent.

Industriekultur: Peter Behrens and the AEG, 1907-1914, Tilmann Buddensieg in collaboration with Henning Rogge, translated by Iain Boyd White, MIT, 1984, 536 pp., illus., \$75.00.

Margaretta J. Darnall:

HERB GARDEN DESIGN

FAITH H. SWANSON and
VIRGINIA B. RADY

HERBAL BOUNTY!

STEVEN FOSTER

The renewed interest in herb gardening over the last two decades has been reflected in a substantial number of new books and periodicals, but one obvious lacuna has been a source for the actual layout and design of herb gardens. *Herb Garden Design* by Faith H. Swanson and Virginia B. Rady was conceived to fill this gap.

The authors, with the sponsorship of the Herb Society of America, gathered examples of herb gardens from across the country and have provided a selection of these plans, beautifully redrawn in a uniform style with short

descriptions and plant lists. The scale of the gardens ranges from 6 by 10 feet to about half an acre, both free-standing pieces and gardens set against buildings. Most are variations on the traditional geometric forms of 17th-century herb gardens, but some recall Gertrude Jekyll's Edwardian flower borders with drifts of color flowing into each other. A few of the designs are modern abstractions, while the shapes of others are determined by the irregularities of their sites. Many would be suitable for urban gardens where growing space is at a premium.

These gardens are wide-ranging and imaginative in purpose. Besides the home herb garden, the authors have included gardens for medicinal herbs, textile dyes, Shakespearean plants, roses, colonial herbs, Biblical herbs, and even one which is at its best in the moonlight. A particularly intriguing garden is designed for the visually impaired—where the beds

have such diverse themes as the herbal tea garden, the pest-repellent garden, and the zoo garden with catnip, horse-radish, horehound, and monkey flower.

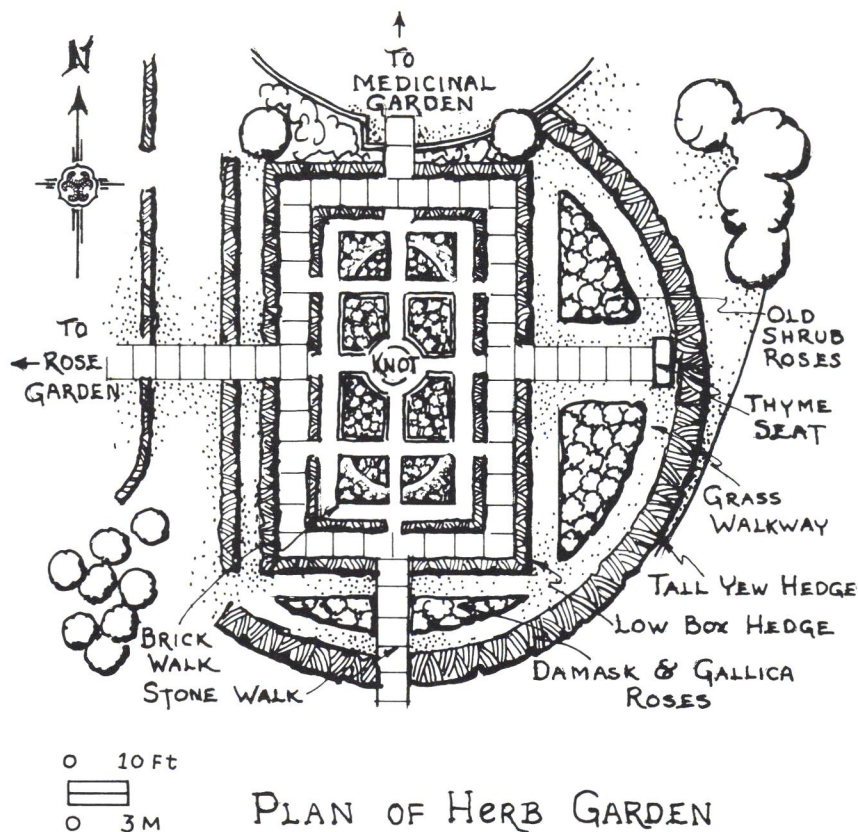
Unfortunately several aspects of the book will limit its appeal. The absence of photographs makes it difficult for the "uninitiated planner," the book's intended audience, to visualize the gardens. Gardens open to the public, and their locations, are not noted anywhere, which seems inconsiderate of readers who like to include gardens on their travel itineraries.

Had the authors placed the contemporary American herb garden in a historical context, their clever adaptation of long established practices would be more apparent. Traditionally, both the forms and plants of herb gardens have been laden with symbolic meaning which might be of considerable interest to the would-be herb gardener. For example, the glossary defines a knot garden as an "elaborately designed garden especially of flowers or herbs"; whereas knot gardens are, historically and as the illustrations show, intricate designs of low hedges, frequently of different colors, giving an over and under effect. The designs are usually filled in with low growing plants or colored gravels. Knots have always been prominent symbols in love gardens.

In addition to the plans, there is an introduction outlining design basics, a short conclusion documenting the adaptation and construction of an herb garden for one of the author's suburban homes, a glossary, bibliography, and comprehensive cross listing of the common and botanical names of the plants used throughout the book.

Herbal Bounty—a very different book from *Herb Garden Design*—addresses the cultivation needs and uses of herbs, and includes plants which range in size from the 1/2-inch-high creeping woolly thyme to sweet gum trees which can reach 150 feet.

The book focuses on a very per-



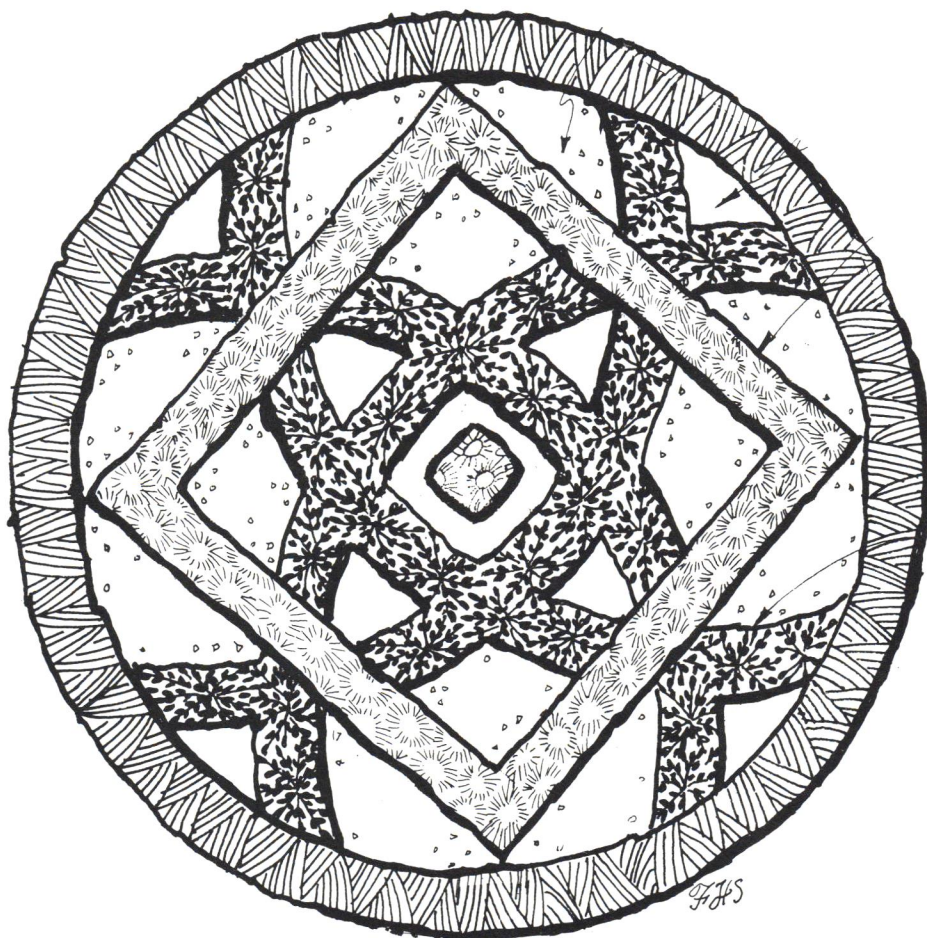
(COURTESY OF FAITH H. SWANSON)

sonal selection of 80 plant genres from North America, Eurasia, and Africa. The familiar culinary herbs such as parsley, basil, and rosemary are included along with more unusual wildflowers, woodland herbs, prairie plants, shrubs, and trees of nutritional or medicinal value. Those common herb garden plants, scented geraniums, nasturtiums, germander, and laurel are left out, presumably because their value is primarily ornamental. There is, however, discussion of the native American yerba buena, mayapple (the American mandrake), and bearberry, as well as several other plants not usually thought of as herbs.

The bulk of the book is an alphabetical listing, by common name, of the 80 selected plant genres. Each entry discusses the common cultivars, their sizes, growth habits, soil requirements—including the preferred pH range—their hardiness, propagation, drought resistance, and propensity for invasiveness. The entries also give information about the plants' chemistry, nutritional and medicinal values, hallucinogenic properties, and toxic characteristics, with occasional vignettes on the historic lore and uses of the plants and wonderful line drawings and color renderings of the herbs by D. D. Dowden.

The author, Steven Foster, is a young self-taught botanist who learned the art of herb growing as an apprentice in the herb garden at the last remaining Shaker community in Sabbathday Lake, Maine. He has also grown herbs along the central California coast and in the Ozarks of northern Arkansas.

His short introductory chapters explain botanical nomenclature, the basic techniques of plant propagation, and the proper harvesting and drying of herbs. There are even a few suggestions for the design of herb gardens. The author objects to the clipped forms of Roman topiary while extolling the "natural" use of plants in Japanese gardens. Is he unaware



(COURTESY OF FAITH H. SWANSON)

that the Japanese impression of nature's whims often entails far more severe pruning and wiring than Western topiary? There is a discussion of the resurgence of interest in natural foods, self-health care, and the dangers of pesticides used on commercially grown herbs, especially the imported ones. The introductory section carries a note of folksiness and fanaticism that may deter some readers.

Yet, whether or not one agrees with all the author's views, *Herbal Bounty* is filled with useful and interesting information, especially for those beginning their first herb garden. For experienced gardeners it contains ideas for new plants and new uses for established plants. A much longer and

more comprehensive work in the same vein would be welcome.

Herb Garden Design is in effect a compilation from the bourgeois gardening traditions of the last 500 years, while *Herbal Bounty* is the product of a counterculture seeking salvation in rural retreats. Both offer a multitude of ideas, and excellent advice about growing herbs in the city, the suburbs, or the country.

Herb Garden Design, Faith H. Swanson and Virginia B. Rady, University Press of New England, 1984, 192 pp., illus., cloth \$30.00; paper \$19.95.

Herbal Bounty! Steven Foster, Peregrine Smith, 1984, 200 pp., illus., \$11.95 pb.

W. Gary Smith:

DESIGNING THE NATURAL LANDSCAPE

RICHARD L. AUSTIN

In recent decades, dwindling reserves of prime land for development have pressed the search for usable sites farther and farther from cities. Former farmlands, woodlands—even “marginal” land considered unfit for development—have become increasingly desirable as residential, commercial, and corporate sites. Suburban and rural development has made new transportation routes necessary, often requiring the widening of existing rights-of-way or the creation of new ones through undeveloped areas. Modern methodologies in land use planning have helped to guide new construction into areas of least environmental sensitivity, and emerging technologies in site construction have modified the impact on the environment.

The current land use planning and design literature is filled with books about environmental analysis, ecological planning, and techniques for mitigating adverse effects of development (many states publish their own environmental protection handbooks). However, surprisingly little has been written about using ecological principles and native materials in the design process. *Designing the Natural Landscape*, a self-styled “tool for design,” looked as though it might fill this gap. Unfortunately, the author gets bogged down analyzing natural landscapes and has little time for the problem of *design*, a common fault too in the actual practice of landscape architecture.

The book opens with a comprehensive listing of the thirty-two plant growth regions of the United States, each mapped and briefly described as to climate and key vegetation. A thorough section on basic ecological principles follows, including a discussion of ecological succession: the

habitation of naked land by successive communities of herbaceous annuals, herbaceous perennials and shrubs, pioneer tree species, and ultimately the self-replacing mature forest. The author follows this with a detailed explanation of site inventory and analysis techniques. Not until more than halfway through the 80-page text does he begin to discuss the design process.

As a starting point, the book argues that native plants can perform all the architectural functions of non-native ornamentals:

A design should rely upon the basic architectural characteristics of the plant materials within the ornamental spectrum. Plant form, color, texture, and scale will not change appreciably from an ornamental composition. What does change is the application of the plant materials. Uses for vegetative masses must avoid drastic variations from the natural life forms or current successional stage.

One must agree that a composition of native plants can lend visual interest and solve formal problems at least as well as a conventional arrangement of ornamental plants. However, the use of native plants must do more than simply imitate life forms or re-create a successional stage. When Austin advises that plants “be delineated according to their mature spread,” he implies that native plants are to be treated as ornamental plants have traditionally been treated, with the ultimate goal of producing a static arrangement of mature plants. On the contrary, the very essence of designing with native plants is to reveal the continual process of change in nature. To do this requires a total rethinking of the way we design with plants. At the very least, it requires the designer to spend time looking at plants in their native habitats and trying to understand how their spatial and functional relationships reflect the natural dynamics of their particular

ecosystem. Design by the revelation of natural process can transcend functional and aesthetic considerations to create an awareness of the deeper values of nature.

The best sections of this book are those which concisely describe ecological principles and methods of site evaluation. Any serious student of the environmental arts would benefit from them. The final chapter offers sound advice on the construction and maintenance of natural landscapes (contrary to popular thought, natural landscapes do require regular maintenance). Technical appendices present standards and specifications for planting trees, shrubs, and vines, and developing water features and wildlife habitats, although these sections will probably be more useful to those who install landscapes than those who design them.

Designing the Natural Landscape, Richard L. Austin, Van Nostrand Reinhold, 1983, 165 pp., illus., cloth \$20.50; paper \$13.50.

Kalvin Platt:

TIME SAVER STANDARDS FOR SITE PLANNING

JOSEPH DE CHIARA and
LEE E. KOPPELMAN

This is the latest in the venerable McGraw-Hill Time Saver series for architects, engineers, and landscape architects. The expansion of the series to include site planning is commendable, and the scope of the book is ambitious. Joseph De Chiara and Lee Koppelman are natural choices to author the compendium, as they collaborated on *Planning Design Criteria* (Van Nostrand Reinhold), and De Chiara has participated in previous *Time Savers*.

The most obvious flaw in this first edition is the lack of standards for non-

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residential development (industrial, commercial, institutional, and mixed use). This is understandable—the authors' previous works have been in the residential area—but unfortunate for the professional or student user. Another shortcoming is the difficulty of finding information on certain critical planning parameters—parking, for instance. This important element of site planning, in many cases the key determinant of site use, is buried under "Typical Site Details" as one of 24 subcategories, which include "drinking fountains" and "outdoor fireplaces." When you do find it, this is one of the best treatments of parking standards anywhere, and deserves a separate major heading.

The uneven graphic materials make the book less-than-professional looking. It is understandable in a first edition with multiple sources, but a uniform graphic format should be the highest priority in the future. And the entire book would benefit from a bibliography of reference sources keyed

to the subsections, which would be useful in following up on specific areas such as a comprehensive work cannot hope to cover.

The organization of the book follows the site design process, beginning with preliminary site investigation and analysis, environmental considerations, and factors affecting building location. Sections on environmental mapping are good but include too little material on the use of aerial photography. The section on flood-proofing is very good but has considerable overlap in site analysis and environmental considerations.

Material on residential development and recreational facilities is fairly complete, but a transitional chapter on how to get from site analysis to development planning would be helpful. This should cover program formulation for the site whatever use was contemplated, and stress the process of accommodating site planning to land economics.

"Typical Site Details" covers a

broad spectrum of major items like parking, drainage, and shorelines, and minor items like flagpoles and cisterns (although railroad spur layout and rail serviced subdivision should not have been left out). These details are all-important to a standards book but need to be better organized. The final section, "Illustrative Site Plans," needs the most work on its graphic format; duplicate site or solar items should be replaced with better illustrations, for a start.

This is a monumental effort, a reference work useful to professionals and students, and to any office that does substantial site planning. A clear organization and the addition of uniform graphics and sections on commercial and industrial development would bring it up to the level of its architectural counterpart and make it worthy of the Time Saver name.

Time Saver Standards for Site Planning, Joseph De Chiara and Lee E. Koppelman, McGraw-Hill, 1984, 800 pp., illus., \$75.00.

Manuel Castells:

DREAMING THE RATIONAL CITY

M. CHRISTINE BOYER

Christine Boyer has written the most fascinating book I have read in the planning field in many years. At the same time, its deliberately partisan views will make it—like all great works—highly controversial. In spite of the superb writing and tight, simple logical structure, the book is theoretically difficult, but the difficulty lies with the subject itself, the story of American city planning. Boyer, unlike other writers on the subject (particularly Mel Scott in his well-documented “official” history), places professional practice and the various schools of thought in their specific economic, social, and political contexts—making comprehensible (I would risk saying for the first time) how and why planners were what they were at each juncture of the profession.

But this is only the first layer, the raw material for her true undertaking, which is to decode the apparatus of planning as a discourse—that is, as a myth, in the meaning given by semiotics to the term. Following Michel Foucault closely, Boyer tries to decipher the inner structure of planning as a discourse about space and society which serves the dominant powers in American society, capital and the state. This is a traditionally radical argument, and one with which I deeply disagree. Nevertheless it would be a pity if the reader, put off by this general tone, missed the intellectual journey offered by *Dreaming the Rational City*. The richness and quality of the information, the subtlety of the interpretation, and the elegance of the argument make it worth reading regardless of the correctness of the polemic.

Boyer traces the origins of American planning to the twin themes of nostalgia for the lost rural order, and

the quest for a new disciplinary control over the rampant urban masses. On the one hand this relates to the City Beautiful movement, and, on the other, to the efforts for social reform through better housing and public hygiene. Boyer shows the rise of the planning mentality as a response to the functional needs of quick industrialization. Planners faced with the infrastructural needs of a booming economy could no longer confine themselves to social and aesthetic issues. To order the spatial anarchy of American cities also required that government institutions be normalized, so the history of planning becomes inextricably linked to the municipal

Boyer attempts to break through the self-glorifying image of Planning as the natural history of the birth of Reason.

reform movement and the technocratic critique of corrupt, partisan governments. In a brilliant chapter, Boyer shows the two-fold roots of the explosion in zoning after the passage of New York City's 1916 zoning ordinance. On the one hand zoning was a rationalizing procedure for the orderly submission of suburban development to land speculation, and on the other it was the urban expression of the principle of “scientific management,” extending to the city the logic of the factory.

The section of the book devoted to the impact of the economic crisis (1929-1945) covers better-known subjects (the emergence of national planning, the beginning of federal housing

policy, and the preliminary urban renewal debates) but does not add much to the research on this topic, particularly the major work by Marc Weiss. Yet it is coherent with the whole argument of the book, and fills in additional information. A quick survey of post-1945 city planning debates in the U.S. will turn up many critics for its summary views, but some stimulating hypotheses are advanced on the relationship between the contradictions arising in American cities and the new prominence of social sciences in the planning field.

The conclusion comes as a surprise. Boyer, who has consistently criticized the ability of formal design, with its idealism, to deal with the social and economic problems of cities, shows her sympathy, as a potential alternative, for the Post-Modern movement (particularly in its Italian version: Rossi, Aymonino). Regardless of its clear architectural merits, Post-Modernism as applied to the planning field is the most formalistic, least socially concerned of all current schools. Christine Boyer, after a lengthy intellectual detour, ends up joining in the nostalgia for good old solid physical planning, in its more recent, trendy incarnation. Boyer may have chosen this paradoxical conclusion as the only way to avoid the totalitarian temptation of closing her discourse, all discourses being closed and totalitarian in the perspective of Foucault. In any case, the effect on the reader will be rather confusing.

In sum, Christine Boyer has accomplished a tour de force, an account of the evolution of planning thought and practice in the U.S., its contextual interpretation, and a theory of the ideological apparatuses as they relate to spatial forms. Yet the book has three major analytic flaws. The subject, first of all, lacks a precise empirical definition. In spite of the author's pronouncements, it is never clear whether Boyer is dealing with the writings of planners, the professional practice of planning, or both.

She sees the problem herself, and tries to solve it the easy way: "These elements—the apparatus of planning and their shifting relationships—are clearly revealed in the written record of the American planners." Most analysts of the field will find this dubious, to say the least. The link between professional and political practice and the self-presentation of the actors is rarely so direct and transparent. Boyer should have distinguished symbolic practice (discourse) from economic and political practices, then articulated each level in its effects. She could have benefited from her own expertise as a structural linguist, treating discourses as such, rather than reducing history to a text and analyzing it with a historical method.

Second, while the book is not at all dogmatic, some of its formulations are, particularly the unfortunate concluding paragraphs of each chapter. For instance:

Thus these neoclassical reproductions, which arose in every American city, became encoded with an ideological message expressing a system of needs well embedded within the economic and political sphere of capitalism: those of nationalist grandeur, economic imperialism, and political triumph.

This kind of shortcut does little justice to the intellectual rigor that generally prevails in the book. Taken out of context, it could convey a simplistic view of urban forms and planning processes, in which social and economic interests are almost immediately transmitted to spatial forms. I deeply sympathize with Boyer's attempt to break through the self-glorifying image of Planning as the natural history of the birth of Reason, but we cannot replace conservative idealism with radical Manichaeism, in which Capital and the State close the discourse of experience at every moment.

Third, Boyer, like her chosen master, our regretted Michel Foucault, totally underestimates the role of social movements, class and gender struggles, and democratic control in the definition of a profession and in the outcome of planning policies and ideologies. Planning is not only (and sometimes not even predominantly) the discourse of capital and/or the state. Discourses also come about through conflict, and bear the marks of their contradictions—something that Foucault could never explain in his theory. Planning is an ideological and professional battlefield whose forms and themes change in response to pressure not only from above but from below—or rather, in response to the interaction between the dominant groups and the "grass roots" (in all the ambiguity of the term). In this book there are few traces of autonomous grass-roots expression in the planning field. Should we assume there is none, that all planning is a closed, dominant ideological apparatus? If this is the argument, I profoundly disagree: one could cite mountains of historical experience and empirical evidence (including my own book, *Monopolville*, used by Christine Boyer in her analysis) against such a view, and I do not believe it represents Boyer's own perspective. But, methodologically speaking, she omits a major variable when she neglects the role of grass-roots self-determination.

These criticisms are serious, but they are addressed to what I consider one of the most important planning books published in the last decade, a book that provides a rare intellectual stimulus to explore the ways we think, work, and, ultimately, live.

Dreaming the Rational City: The Myth of American City Planning, M. Christine Boyer, MIT, 1983, 331 pp., \$27.50.

Lynne Breslin:

THE RUINED MAP— GUIDES TO JAPANESE ARCHITECTURE

Kobo Abé, the Japanese novelist, characterizes Tokyo as a "bounded infinity. A labyrinth where you are never lost ... a private map where every block bears exactly the same number."* In *The Ruined Map*, Abé projects a vision of seamless, anonymous, itinerant urban replication. Indeed, Tokyo today has that quality of a ruined map. It transcends or rather defies plan. More than any other city in the world, it is endlessly disorienting. Its size (over 10 million at latest count, scrambling in an almost indistinguishable horizontal landscape) encumbers such ordering. Addresses reveal the dilemma of the city—they are a code known only to the local policeman. A building's number represents not its order on a block but its date of construction relative to the other buildings in the area. In fact, Tokyo is the collision of a multitude of grids, orders, and systems vying energetically to dominate. This is the city that gave rise to the theory of metabolism—a harrowing challenge to the threat of malignant urban growth as a disease that cannot be excised but only appeased. Tange, the visionary urbanist of the 1950s, feels powerless before the urban mania of Tokyo. He claims that in the face of such urban animus, architecture can only create interludes—spaces of quiet. He voices the major preoccupation of the modern Japanese architect working in the wake of the nuclear age.

Tokyo, in its celebrated confusion, is like any city—the visualization of the intersecting paths of history, where one is led as often to disaster as to one's own destination. For such a city a guide is vital. Two new books—*A Guide to Japanese Architecture*, edited by *Japan Architect*,

and *Low City, High City*, by Edward Seidensticker—attempt to provide such an introduction while indirectly raising the question of the nature of a true guidebook.

Low City, High City is not expressly a guidebook, yet it provides insights, background, and information about architecture and urban history not available elsewhere in English. Edward Seidensticker, an eminent translator and literary scholar, has rendered the contradictions of Tokyo in a period of radical transition, 1867-1923, resurrecting an entire society in the throes of metamorphosis, locating its scars and grafts. As Carl Schorske did for fin-de-siècle Vienna, Peter Gay for Weimar Germany, Pickney for Second Empire Paris, and Asa Briggs for Victorian London, Seidensticker has indexed the period when the patterns of modernity were cast and the foundations of a distinctive modern society constructed. Tokyo is shown slowly emerging from the shadow of shogun Edo, the past lingering on in the low city, the wasteland of tradition. Without this background, Tokyo is impossible to understand.

Low City, High City is one of the great cultural histories, pulling together the threads of political change (Emperor Meiji's assumption of power from the Shogun), economic transformation (industrial revolution and Western trade), and cultural reformulation in a tapestry of vivid detail and drama. Seidensticker unravels the dichotomies produced in Tokyo by the clash of East and West, and tradition and modernism, depicting the struggle for power and influence between the lower classes and upper classes, neatly divided along geographic lines. He demonstrates how these battles circumscribe modern Tokyo. The low city, home of the mercantile culture which dominated Shogun Edo, gives way to the high city and its beacons of modernity, the skyscrapers. The contest is decided dramatically when the low city is eclipsed by the great earthquake of 1923.

The rapid-fire change at the dawn of the 20th century is exaggerated in Tokyo. Baseball, beer, railroads, cinema, top hats, and the Salvation Army are particularly incongruous against the backdrops of wooden temples, rickshaws, saké, and the geisha. Never before has modernity seemed so abrupt. Assimilation of the new—however hyped by the emperor as “Civilization and Enlightenment”—demands more than wearing tight shoes and urinating indoors. Modernization (or Westernization) is resisted and Seidensticker demonstrates that, through the “double life” of the Japanese, tradition persists in the high city as well as the low city. Kabuki, the symbol of the decadence of the *ancien régime* and the center of cultural life in the low city, changes to survive. To become socially acceptable it must accommodate itself to the tastes of

Addresses reveal the dilemma of Tokyo. A building's number represents not its order on a block but its date of construction relative to other buildings in the area.

upper-class ladies. General and Mrs. Grant's visit to a kabuki production in 1879, replete with a chorus line draped in American flag kimonos, shows just how far kabuki had gone and how respectable it had become. The form as well as the location of the theaters shift—copper towers are added to one, chairs for those in Western dress are provided in the stalls, and bright new lights permit evening performances. The dramas become more realistic, modern sets are used and actors with up-to-date haircuts perform. The inroads of mod-

ernism can be further seen when kabuki actors, always trendsetters in taste and style, are employed to advertise products (another Western innovation).

The contradictions of past and present, East and West, are also registered in the development of new institutions like the department store. The dry goods stores, newly decorated (the big Mitsukoshi store is a direct imitation of Wanamaker's in Philadelphia), offer new products such as hats and gloves and boast shop girls, game rooms, exhibition halls, elevators, central heating, roof gardens, even escalators, and the first telephones in the city. The problem of what to do with footwear, however, inhibits the success of these stores; in traditional fashion, shoes are checked at the door and customers furnished with slippers—sometimes 10,000 a day. On the dedication day of the new Nihonbashi bridge, 500 pairs of shoes are misplaced. The new outside markets, made over French style, become far more popular because they obviate the shoe problem.

Low City, High City is at times slow reading, burdened with too many geographic details. Even those most familiar with Tokyo will have difficulty following all the descriptions of geographic change. The maps are not always helpful in orienting the reader. The woodblock prints and photographs, however, are fascinating and complement the historical analysis while giving a fine sense of place. The main points of the book ring clear. *Low City, High City* is a guide to modern Tokyo in the best sense, it provides background to the present particularities by illuminating the seeming chaos of the past. Moreover, several of the significant buildings of the Meiji and Taisho period still standing in Tokyo—buildings which would otherwise be neglected—are presented with reference to their original context and function. *Low City, High City* is a must for any visitor or would-be visitor to Tokyo.

A Guide to Japanese Architecture, the only specific guide to modern architecture in Tokyo and the rest of Japan, is far less praiseworthy, its selection of buildings limited, and its information scanty. Almost all the buildings in the guide have appeared previously in *Japan Architect*, and the dates of publication are cited. Each building is identified by title, designer, location, and building area. The address given is often inadequate unless a taxi is used, since bus and subway stops are omitted and the maps of the major cities are hopelessly small. Plans of the buildings are completely lacking, but even more distressing is the selection; homes are categorically excluded, and several of the most exciting buildings by younger architects (like Hasegawa) are left out, presumably because they were not published in *Japan Architect*. Mediocre buildings abound. Architecture between the 17th century and World War II, including Frank Lloyd Wright's work and the impressive buildings of the 1920s and 1930s, is ignored completely.

The most significant flaw is that *A Guide to Japanese Architecture* fails to introduce the modern architecture it features, which leaves the visitor in a void (and no one else would be tempted to "read" this book). A guidebook should be more than a detailed map, and this one misses the chance to repair that "ruined map" of Tokyo and the smaller metropolises of Japan.

**The Ruined Map*, Kobo Abé, Tuttle, Tokyo, 1970.

Low City, High City: Tokyo from Edo to the Earthquake, 1867-1923, Edward Seidensticker, Knopf, 1983, 320 pp., \$20.00.

A Guide to Japanese Architecture: A Photographic Guide to the Notable Modern Buildings and the Famous Architectural Classics in Japan, *Japan Architect*, editor, Shinkenchiku-sha, Tokyo, 1984, 251 pp., illus., \$19.95 pb.

Richard G. Carrott:

PARIS AND THE ILE DE FRANCE

KLAUS BUSSMANN

At least since Herodotus and Pausanias the traveler's guidebook has been a deeply appreciated genre essential to tourists, artists, architects, historians, students, *amateurs*, and indeed all armchair voyagers. In our own day, where would we be without Guides Bleus, Nagels, or Michelins? Above all looms Karl Baedeker whose publishing house in Leipzig produced during the late 19th and early 20th centuries a remarkable series of guidebooks in several languages dealing with all parts of the globe. Crammed with historical facts, dates, anecdotes, maps, plans, measurements, essential information, and practical advice, the format of these tomes was abandoned by 1930 never to be equalled by any publisher since.

It is thus encouraging to note the publication in English of the DuMont Guide for Paris and the Ile de France. Felicitously translated from the German, it is a sturdy and handsome volume presenting material in a serious manner and addressing an audience assumed to be adult and curious, not unlike intelligent and appreciative college students.

Organized in four sections, the first 100 pages are a history of Paris since Roman times and consider the built environment as well as political, social, and economic factors. We are told about the great rulers, warriors, and churchmen (Charlemagne, Abbé Suger, Saint Louis, Joan of Arc, Francis I, Henry IV, Louis XIV, etc.), as well as guilds (like that of the boatmen), merchants (e.g. the 14th century's powerful and revolutionary Etienne Marcel), craftsmen (by the 15th century Paris was already a center for luxury goods), students (10,000 during the Middle Ages), and the plight of the humble (50,000

beggars in the 17th century). Attention is given to urban design, both before and after Haussmann, continuing with industrialization and stagnation during the Third and Fourth Republics, and ending with changes since de Gaulle.

The next section deals with specific Parisian monuments and urban complexes chronologically arranged, beginning with the vestiges of the Roman town. Each essay discusses what preceded the structure under consideration, what the surroundings were (and are), who built them (and why). With admirable conciseness the monuments are clearly described and sensitively analyzed. Occasional anecdotal material further enlivens the prose. There are longer essays for such subheadings as the Louvre and its complex history (a first-rate job of explaining its architectural development, in spite of an almost useless plan), the hôtels of the Faubourg St. Germain, Ledoux's tollhouses, Art Nouveau Paris, the New Towns, and the national disgrace of Les Halles.

In a similar manner the third section deals with the surrounding countryside, the Ile de France. The first portion covers in chronological sequence the major sites, the cathedrals and châteaux. There are excellent discussions of Chartres including sculptural program, stained glass, and a welcome section on the city itself, and the entire complex at Versailles including decorations, furnishings, gardens, fountains, sculptures, the Triansons, and the Hameau. The second portion is devoted to "other points of interest in the Ile de France" (this time arranged alphabetically)—e.g. Maintenon (16th and 17th centuries), Morienvall (Romanesque), St. Sulpice-de-Favières (Gothic). (One misses the Chapel at Dreux of the 19th century, and Corbu's Villa Savoye at Poissy.)

The final chapter, which actually might have been more logical at the beginning, gives "Practical Travel Suggestions"—general information, how to get around the city, strolls through

Paris, hikes and bicycle tours, motor-ing itineraries, and the like. There is a list of almost forty museums which gives the history and principal holdings of each. All this is most helpful, but the potential traveler is given no preparation for the inevitable rudeness and nastiness that can be experienced in Paris. (The corollary is that in this nation of *politesse* and *fraternité* the natives are even more ill-mannered and disagreeable to each other than to tourists.)

The volume ends with a chronology, bibliography and index.

All in all, this would appear to be a superb book, but one must raise some minor reservations and point out a major shortcoming. The size is awkward and could have been handier to carry had the proportions been taller and narrower. Although there is considerable illustrative material including many prints and plans, the color plates are inappropriate and some are downright silly—exhausted and bored tourists crowded around the *Mona Lisa*, a sour Parisian reading *Le Figaro*, the Eiffel Tower barely visible through late afternoon smog. A far more beneficial use for those thirty-two pages would have been a series of good maps. These are sadly lacking. The bibliography for an English language guide—in fact even for a German one—should at least have included Norma Evenson's book on Paris since Haussmann, Giedion's *Space, Time and Architecture*, Stoddard's *Art and Architecture in Medieval France*, Hitchcock's Pelican volume on 19th and 20th century architecture (Blunt's contribution to the same series, however, is included), to mention only a few.

The real problem, however, is the appalling sloppiness—the book is riddled with errors, inconsistencies and contradictions. When one thinks of what German scholarly precision is supposed to mean it boggles the mind to realize where this book originated. Spelling mistakes include street names (Sédillot, Cossonnerie),

locations (Oporto, Tsarskoe Selo), and architects (Brongniart, Huvé). There are over thirty incorrect dates (mostly only by a year or two). The contradictions drive one crazy. Is the *Diane* of Anet by Cellini (p. 365) or Goujon (p. 486)? (Blunt suggests Pilon.) Was the Paris convent of Port-Royal founded in 1625 (p. 492) or 1646 (p. 206)? Was the Mint begun in 1768 (p. 64) or 1771 (p. 245)? Is the Hôtel de Gallifet at 50 rue de Varenne (p. 240), or 73 rue de Grenelle (p. 465)?

Equally maddening is the index, which is a shambles of misspellings, omissions, incomplete entries, incomplete names, and even incorrect citations. The illustration credits are also unreliable.

There are more serious errors too. Napoleon III did not surrender to the Prussians at St.-Cloud on July 15, 1871. He was already a prisoner in Kassel, having given himself up at the catastrophic Battle of Sedan. The Château of Courances was built in 1622, not 1662. The Royal Academy of Architecture was established in 1671, not 1717. And while it is true that there was considerable use of iron in Soufflot's Panthéon, the statement that reinforced concrete was first employed there is simply wrong.

None of these exasperating errors is earth-shattering, but when such a potentially useful sourcebook, in what should be considered its second edition, is marred by over 250 mistakes, even though most are in the realm of "picky" details, the credibility of much of the excellent material is certainly undermined. One simply does not know what to believe. It is a great pity and a dishonor to the editorial staff of the series.

Better hold on to your Baedeker.

Paris and the Ile de France, Klaus Bussmann, translated by Russell Stockman, DuMont Guides, Stewart, Tabori and Chang, 1983, 519 pp., illus., \$15.00 pb.

Robert B. Riley:

THE MAIN SQUARE

PERLA KOROSEC-SERFATY

Let's begin with the simplest description. This book is a report on four hundred years of the physical and social history of an urban space. The subject is Stortorget, the main square (reputedly once the largest in Europe) of Malmö, a city of some 300,000 people in the extreme south of Sweden. The author is a French sociologist and philosopher who teaches behavioral aspects of design to architects at the University of Strasbourg. The interdisciplinary research team consisted mainly of graduate research students from the Department of Contemporary Art and Environmental Studies at the Lund University Art Institute. The material is presented in a dignified, no-nonsense paperback of a little over a hundred pages, with black-and-white photos and an overly dense layout. The contents include an introductory description of the square, a statement of the study's purpose, a conceptual essay on urban streets and squares, an exhaustive, and again conceptual history of the square's architecture, function, and social role ("centrality"), a definition of it as "place," interviews with users and city officials, documentation of its current use pattern, and a conclusion. Appendices treat its history as traced in public documents, its building styles and uses, the history of its public art, an analysis of references in newspapers of 1848, 1914, and 1977, and a critical analysis of the above-mentioned interviews. Oh yes, it's in English translated from the French.

But what *is* it? Is it worth reading? I would answer, "I'm not sure," and "absolutely." It fits into no model familiar to American readers, neither the report on design for revitalization, nor the doctoral dissertation on historical minutiae, nor the environmental

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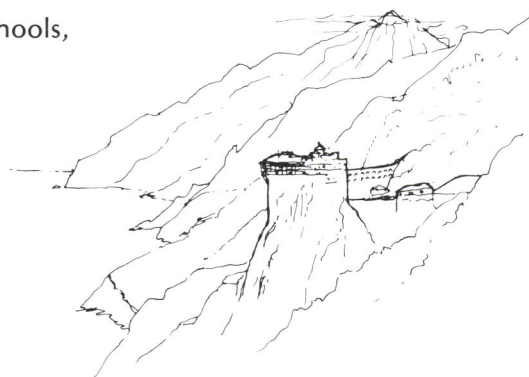
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OBSERVING THE AREA BEHIND THE STATUE

psychologist's research reports on user perceptions. It is partly an investigative report emphasizing statistical analysis of historical and contemporary data, partly a speculative interpretation of the role of urban open space in past and contemporary life. A major purpose of the report, not clearly enough stated in the text, is that of understanding the gap between official planning expectations and subsequent public behavior. As a result of a recent transformation emphasizing pedestrian use, the square was supposed to "serve as both setting and catalyst for increased activity and sociability," but what the team observed was a vast, practically "emptied" space. The search for answers takes the team and reader through a range of both methods and speculation, a large task for a small book. If the standard American models referred to above produce simple, attractive meals not always high in intellectual nourishment, then this is a complex but not always digestible feast, an ambitious and elaborate banquet served far too quickly. The result is not easy reading but it's important reading, written with that fluid sense of history, philosophy, and the larger culture that distinguishes

so much of European design study from ours.

In the end, the author sees Stortorget as an exemplar of nigh inevitable trends in the uses and concepts of urban squares, culminating in what she has elsewhere called "museumization," a not wholly pejorative term for a self-conscious attempt to enhance or restore certain qualities of central urban space (distinct from "gentrification" and "boutiquification"). She has laid out a thoughtful and disturbing argument, one of the few that show that, yes indeed, we have occasionally built upon, not just rehashed, Jane Jacobs's thoughts of two decades ago. Ms. Korosec's ideas need presentation in essay form, uncluttered with photographs and tables, where they might serve as catalyst for thought and debate. Until then, this report will serve as a model of how to document public spaces and how to think about them, a book to be read by anyone with an interest in urban design.

The Main Square, Perla Korosec-Serfaty (trans. Viviane Eskenazi), Aris Nova Series 1, Stockholm, 1982, 112 pp., illus., \$20.00 pb.

Peter C. Papademetriou:

AMERICAN URBAN GUIDENOTES

JOHN FONDERSMITH, editor

Billed "The Newsletter of Guidebooks," *Guidenotes* is a specialized source, intriguing in its content, clearly a labor of love in its production, and to date somewhat erratic in its schedule. With some ten issues now available since the initial date of Summer 1979 (actually published in September), the average is still six months between numbers. The number of contributors has grown with each issue, although the newsletter is still produced and largely written by editor John Fondersmith, an urban planner for the District of Columbia. His point of view, based on a holistic sensitivity to multiple users of the environment, is biased toward the physical, urban milieu and an integrated view of the processes that create it. *Guidenotes* has also included guides unrelated in any specific way to this guiding vision (no pun intended). The range of materials includes not only traditional guidebooks (the kind with maps, examples, descriptions, addresses, analysis) but also *Jim's Guide to San Francisco* (places with the name "Jim," including a map), *The Traveling Runner's Guide* (for the jogger who really can't get away from it all), *Guide to Smoke-Free Dining* (for the truly compulsive) and *The Freighthopper's Manual for North America* (for those who want to travel lightly and cheaply). The majority, however, are true guidebooks, with a bias toward architectural guidebooks, and a bias within that category to guides that relate single buildings to a greater scheme of urban development. Maps and mapping, and other forms of graphic documentation (axonometric views of urban areas) are also taken under consideration. Ground-breaking projects in the guidebook genre have occupied sections of *Guide-*

from *OHIO*

The Architecture of Migration Log Construction in the Ohio Country, 1750-1850

Donald A. Hutslar

In this book, Donald Hutslar traces the origins, development and decline of log architecture in Ohio. For those interested in the restoration of log structures, Hutslar provides descriptive chapters on tools, materials and designs.

Cloth \$50.00 c. 408 pp. 250 illus.



Beverly Hills The Anatomy of a Nightclub Fire

Robert G. Lawson

"This book should be required reading for anyone connected with the safety of construction in the United States, particularly all building and fire inspectors." —*Prosecutor's Brief*

Cloth \$16.95 xii, 304 pp. photos

The Politics of New Town Planning The Newfields, Ohio Story

Frederick Steiner

"There is a great deal to be learned by reading this book, primarily in what mistakes can be avoided in making decisions that deal with people, plans, or the government bureaucracy." —*Journal of the American Planning Association*

Cloth \$17.95 280 pp. maps, figures



Ohio University Press, Scott Quadrangle 226-DBF5, Athens, Ohio 45701-2979

notes—a feature on the WPA guides to America, a four-part series on Baedeker guides by L. Lawrence Boyle. A large part of Volume 3, Number 1, was dedicated to automobile guidebooks, since, as Fondersmith recognized, the automobile has affected the demand for and the format of guidebooks. True to its title, the newsletter's references are mostly American, with a few to Canada and Europe, and none as yet to Mexico.

Guidenotes retains its original format—twelve 8 1/2" x 11" pages stapled and occasionally "illustrated." The graphics are typeset and clearly laid out, with the books being reviewed set bold-face; recent issues have been better proofed, dispelling some of the amateurish appearance.

There appears to be a general plan for editorial continuity, with future agenda and topics previewed. Cross-reference between numbers results in a useful collection of *Guidenotes*, which because of their standardized format are easily filed and retrieved.

Fondersmith has a keen interest in the guidebook as a type, even referring to the "guidebook community" in his first editorial. He has written several articles on guidebooks and delivered papers as well; some are available in reprint form, and are so noted on occasion. He received a fellowship to research a collection of historical guidebooks, and the newsletter contains information on antiquarian sources, as well as discussions of milestone publications. *Guidenotes* also comments on sources for guidebooks (institutions and societies, collections, publishing projects, publishers, and other bibliographies). Theme issues have covered the Midwest (Volume 2, Number 2) and architectural guides (Volume 3, Number 2), as well as a heavy urban emphasis (Volume 3, Number 4). Most *Guidenotes* strive for a diversity of locale and type, and give fair play to commercial ventures as well as those which are decidedly off-the-wall.

Fondersmith has such an obvious

enthusiasm for the genre that he tends to be positive toward any guidebook. Criticism of content and author's orientation would be more useful to readers, as would an evaluation of the "worth" of a book's information with respect to its cost. He offers complete bibliographic information as well as prices and sources, although his references on types of illustration could be more specific. *Guidenotes* could also stand to ask (and answer) the readers' question, should I buy it?

American Urban Guidenotes has been supported by several grants, and should thrive with wider readership. As a unique information source, it becomes more useful as one's collection of newsletters grows.

American Urban Guidenotes, edited by John Fondersmith, American Urban Guides, (P. O. Box 186, Washington, DC 20011), published quarterly (\$10 for four issues; \$19 for eight issues; \$3 per single copy).

Reid Condit:

ENGINEERING SPECIFICATIONS

MARTIN A. FISCHER

SPECIFICATIONS FOR ARCHITECTURE

CHESLEY AYERS

LIBRARY OF SPECIFICATIONS SECTIONS

HANS W. MEIER

These books are a restorative threesome for the specifier immersed in the daily production of specifications and wondering whether, under pressure of deadlines and the overwhelming amount of information that must be documented in today's construction environment, any sort of specification discipline underlies the confusion. Although Fischer's purpose is the narrowest—primarily to encourage the standardization of the stand-alone component specification for government and industry use—it is he who provides the best overview of the specification discipline, while Ayers directs his attention almost exclusively to the construction specification type exemplified by Meier's publication.

Fischer's overview categorizes the construction specification as a document concerned with industry and government facility requirements, a document for which the Army Corps of Engineers developed a standardized approach during World War II and whose form is now determined by the Construction Specifications Institute (CSI). His own concern, by contrast, is to present and refine schemes toward the standardization of system and component specifications, still design and test requirements (where the user is industry or non-military government) or for wea-

pons systems specifications and material requirements (where the user is military and federal). Fischer contends that neither the Department of Defense Standardization Manual nor the CSI format applies or is adequate for such specifications which are mostly developed by design contractors, consultants, and major component subcontractors. From the construction specifier's viewpoint, Fischer's effort falls into a category discussed briefly by Ayers in a relatively minor chapter entitled "Writing Industrial Specifications" or into a narrow scope section of the CSI Division-11 Equipment.

Having concluded his overview, Fischer (who is by training a mechanical engineer) discusses types of engineering specifications, document relationships, and finally component and system specification structures. While his advice on document relationships should interest construction specifiers, the balance of this material will be of use only to the system or component specifier working in the military/industrial environment where the specific standardization Fischer seeks would be appropriate. "Part III—Specification Micro-Structure" is of more general interest, offering an excellent discussion of correct specification practice applicable to any specification format, whether that of CSI, DOD or a small architectural office. "Part IV—Preparing Specifications" presents a normative account of the procurement process from specification composition through review, editing, and purchasing—again in the military/industrial environment where it only loosely parallels the analogous construction industry process.

Ayers's *Specifications* is an expanded version of a book adapted in turn from a text based on lecture notes. He organizes his material into forty topics each of which is discussed in a few pages and any one of which would provide the basis of a one-period classroom lecture. The presentation is specification-like with alphanumerically designated para-

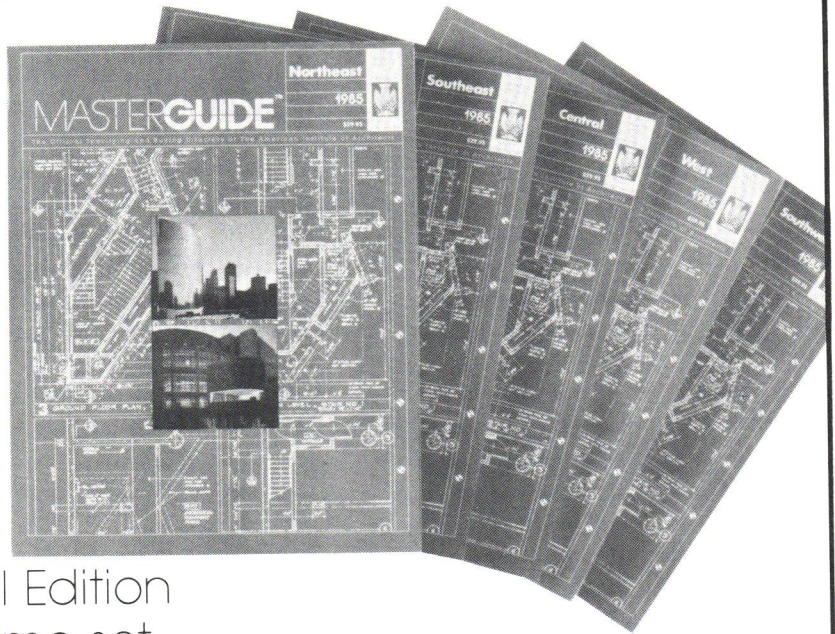
graphs. The style is spare and factual with occasional informal injections of history, personal preference, and the opinion of an experienced hand. Intended as a textbook, it assumes no practical professional experience, but its straightforward organization facilitates easy reference by the professional in need of a brief refresher lesson in almost any half-forgotten specification issue. In addition to the standard subjects usually encountered in a manual of practice (e.g., General Conditions, liens, bonds, specification types) Ayers has included new chapters on construction management, computerization, value engineering, and engineering specifications (civil, mechanical, and electrical), in addition to a Table of Cases to locate references to legal decisions in the text. A 150-page appendix duplicates a wide assortment of documents, from subcontractor's estimate sheet to sample technical section and addendum and including current AIA General Conditions.

Meier's four-volume loose-leaf *Library* contains about 225 specification sections in all sixteen CSI divisions, and several from Division O—Bidding and Contract Requirements. A brief introduction summarizes the basics of today's construction contract and yet briefer notes precede each section, commenting on issues inherent in the section's approach or subject matter. The sections are also available on floppy disk directly from the author, and the publisher makes clear that readers should feel free to apply the material to their own projects as appropriate. Meier's contribution is thus somewhat competitive with automated documents sponsored by AIA, CSI, and other proprietary vendors and so invites comparison with these as well as more abstract approaches. As a guide, its commentaries make it superior to most automated documents which tend mechanically to offer aids and options only after the initial section selection has been made, without much guid-

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ance as to the wisdom of the selections. As a resource or master specification, however, its sections are more limited than many automated documents, thereby rendering it less immediately applicable to a project at hand.

Although professional and trade magazines abound in articles, columns, and legal advice regarding specifications, and the computer software industry now attempts to provide specifiers with the genuine artifact, books devoted to specifications are relatively rare. Howard Rosen's *Construction Specification Writing* appeared a decade ago as a re-formatted, enriched version of his earlier and more skeletal *Principles of Specifications*. Rosen relied more directly on the *CSI Manual of Practice* than does Ayers; the value of his book lay perhaps in presenting a particular specifier's view of the material readers tend to avoid in a manual format. If one grants that the student or writer of specifications requires a guide somewhere between a manual of practice and an automated product ready for editing, Ayers's book may be the best currently available.

Slavish adherence to Ayers would be a mistake, however. Take, for example, his discussion of Special Conditions in his chapter of the same name and his numerous references to them in other chapters and in sample documents. While the concept which this term describes remains valid, the term General Requirements and the development of these requirements in CSI documents have replaced *Special Conditions* as a practical specification category; it would be backward for today's specifier to resort to its usage. Ayers's approach to presentation and style is likewise behind the times. His sample technical section does not follow the now generally accepted three-part format and its rhetoric is the *obligatory* (or future indicative mood) "shall" and "shall be" instead of direct address (or imperative mood) which has become the standard. In these matters, which may seem trivial but in fact influence the overall quality of specifications in the same way that crisp drafting and well-organized graphic presentation affect the quality of drawings, Meier's *Library* provides a superior example

with the additional advantage of commentary oriented toward the technical section.

One should not have to choose among these efforts which serve to clarify the specification task. Fischer's initial perspective lays out the larger territory; Ayers defines the broad issues of construction specifications as an independent activity, and Meier provides an example, with gloss of the typical project manual prepared for a general contractor's lump sum bid.

Engineering Specifications Writing Guide: An Authoritative Reference for Planning, Writing, and Administering, Martin A. Fischer, Prentice-Hall, 1983, 176 pp., cloth \$17.95; \$8.95 pb.

Specifications for Architecture, Engineering and Construction, second edition, Chesley Ayers, McGraw-Hill, 1984, 540 pp., \$39.95.

Library of Specifications Sections, Hans W. Meier, Prentice-Hall, 1983, 4 volumes, 1,275 pp., \$125.00 loose-leaf.

Frank J. Heger: CONSTRUCTION DISASTERS

STEVEN S. ROSS

This book illustrates what most knowledgeable design professionals know all too well—that our system of designing and constructing man-made facilities is producing too many failures, and putting the public at excessive risk. The more than two dozen cases described in the book, involving structural failure, or failure in fires, explosions, or earth slides, show the

shocking design and construction stupidities that were built into some major structures as well as those that almost typically occur in some common structural components. These are described mostly through articles reprinted from the *Engineering News Record (ENR)*, the news magazine of the construction industry. For some of the cases presented in the book, additional new discussion ties information given in various *ENR* articles together and describes how lessons learned from failures have been used to improve building regulations and design practice.

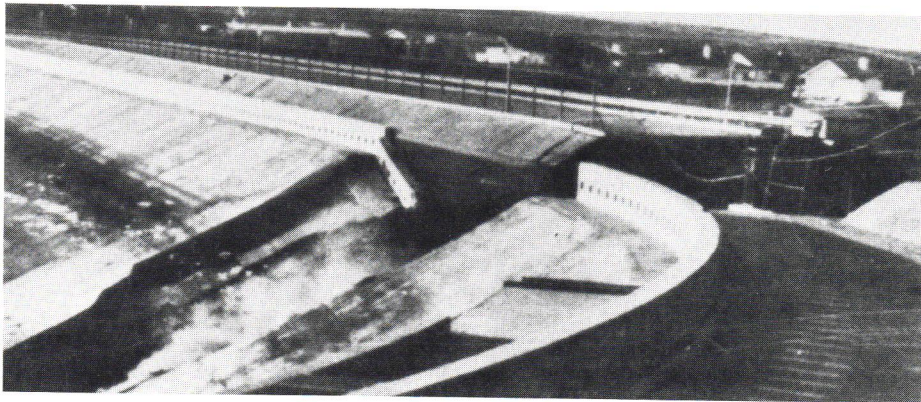
After an introduction that raises only briefly some of the underlying

questions about how to improve our system of designing and constructing buildings, performance of buildings and other structures in some of the major earthquakes since 1933 is discussed. The book presents typical and major failures in four noteworthy earthquakes, and extrapolates lessons learned from these events and how some of them produced significant changes in design codes.

Next, four major disasters resulting from fire and explosion since 1937 are presented, using the well-written in-depth analyses that appeared in *ENR* at the time of these events. Two were in schools, one in an industrial plant, and one in a large hotel; all resulted in extensive loss of life and property. Some of the lessons of these disasters and changes in design practice that resulted are discussed—increased use of sprinklers in factories and high-rise buildings, better enclosure of escape stairs, and better mechanical systems for removing smoke and for control of firefighting.

Five major dam disasters are described, including one that did not fail but produced a massive loss of life when major portions of several mountains slid into the reservoir during its initial filling, resulting in a flash flood when the dam was overtopped. The text shows how better definitions of authority and responsibility for site selection, as well as better design and construction practices, could have saved thousands of lives and property loss in the billions of dollars.

Three bridge failures also illustrate typical problems: the failure of counterweight support framing in a bascule bridge is presented in detail to show the importance of considering dynamic effects when bridge operation requires movement of large masses. Unfortunately, the articles and letters about this failure that appeared in *ENR* contain equations and technical discussion of interest only to a few practicing structural engineers, and no concise readable summary of the



BALDWIN HILLS, LOS ANGELES. TOP OF DAM WASHES AWAY AS TUNNEL CUTS THROUGH FACE



MASSIVE CURTAIN WALLS FELL OFF THIS ANCHORAGE DEPARTMENT STORE FAÇADE

issues and final outcome is given. The most notable modern bridge failure is the destruction of the Tacoma Narrows Suspension Bridge due to dynamic effects of wind. Several articles from *ENR* are selected to give a good overview of this major failure and some of the lessons learned from it. Finally, the recent failure of the Silver Bridge across the Ohio River due to materials degradation, stress corrosion, and brittle fracture of an eye-bar connection is presented as an illustration of the need for continued monitoring of structure condition by inspection programs, along with the consideration of environmental effects on the performance of major bridge structures.

The book next focuses on the problems produced by materials inadequacies and improper use of materials or construction methods using lamellar tearing of thick steel shapes, and building façade failures as generic examples of serious problems in modern buildings. The John Hancock Tower glass façade failure is described as a particularly dramatic example of a materials failure. The Bailey's Crossroads flat plate failure and progressive collapse are also included as illustrations of the interaction of construction methods and control with the design of the basic structures.

Next described are major collapses of long span roofs—the Hartford Connecticut Civic Center Coliseum, allegedly due to improper design, and Kansas City's Kemper Arena, due to brittle fracture of high tensile steel in large A490 bolts. Apparently neither the owners nor the respective municipal building departments required independent structural reviews to verify structural adequacy of these unconventional buildings of precedent-setting span whose structural integrity could affect the lives of 13,000 spectators.

The final chapter is devoted to illustrating the havoc that can be wrought by improper structural details, in particular four major struc-

tural failures that resulted from inadequate joints. A commonly used bridge rocker detail is shown to produce a potentially unstable condition that can easily be avoided by the proper selection of the upper and lower radii of bridge girder support rockers. In another failure of connections, weak and excessively loose and flexible joints in leg bracing members led to the collapse of Texas Tower No. 4, with needless loss of life. As this failure illustrates, nonprofessional managers often do not appreciate that when structural defects that reduce design strength are discovered, danger of structural failure is real, and prompt action should be taken immediately.

Though no service failures occurred, the breakdown of the elaborate quality-control program for field welded joints at the \$7 billion dollar Alaska pipeline led to a \$50 million dollar remedial inspection and repair program, and threatened to delay completion of the project and huge financial loss. Ineffective supervision, poor communications, outright fraud, and misplaced priorities were largely responsible for this management fiasco.

The deaths of 55 workers in the failure of a scaffold and jump-form system being used for forming and placing concrete in a large hyperboloid cooling tower at St. Mary's, West Virginia, illustrates the apparent total breakdown of a supervisor's awareness of construction requirements for this patented construction system. The system was successfully used for numerous large concrete hyperboloid cooling towers of identical design, but failure ensued because all supporting bolts in fully-set concrete were removed (probably in preparation for the next jump) prior to placing concrete in the current lift.

The final case in the book is a description of the tragic failure of hanging skywalks at the Kansas City Hyatt Regency Hotel. This was the result of a grossly inadequate hanger detail for which neither the structural

design engineer (who provided the basic design for the walkway and had overall responsibility for structural adequacy of the building) nor the steel detailer (who conceived and drew up the specific detail on shop drawings) will accept any design responsibility. This is certainly an unfortunate and graphic illustration of major flaws in a system for designing structures by an often "low bidder" structural engineer, and construction by "low bidder" general contractor and structural sub-contractors. This is compounded by inspection and construction control by "low cost" materials inspection organizations who provide non-engineer technicians with only limited knowledge of one or two aspects of the design and construction process. Unfortunately, the author, in his excellent description of the Kansas City failure misses an opportunity to relate it to our current American design and construction system.

This book should be must-reading for all with an interest in improving the safety and performance of constructed facilities. If it fails to make some strong pleas for basic changes to improve our current system for design and construction practice, it certainly provides the reader with some real-life reasons for considering them. Furthermore, it is a valuable overview of some of the more notable bad results of our current design and construction system and should be read by architects and engineers, politicians, and government building officials, not to mention an aroused and enlightened public entitled to a much better record in the future.

Barry John Baker:

BUILDING MATERIALS EVALUATION HANDBOOK

FORREST WILSON

Historian Barbara W. Tuchman, in *Bible and Sword*, discusses the preparation of the King James version of the English Bible. The task, she notes, took seven years (1604 to 1611), was the work of fifty-four scholars acting in six companies of nine members, sitting in London, Cambridge, and Oxford. The fifty-four "workmen" were guided by a set of thirteen rules. Each company was assigned certain chapters and books and instructed "to meet together, confer what they had done and agree their Parts what shall stand." Finally the various companies exchanged information and discussed disagreements, and encouraged "further elucidation" from any "learned person outside the group." A monumental task indeed; the extraordinary result still stands.

Forrest Wilson's *Building Materials Evaluation Handbook* would have been just as monumental had he accomplished the extraordinary claims on the dust jacket:

This easy-to-use manual . . . thoroughly covers what is known about the assessment of building materials and the tools and materials used in making diagnoses. . . . Architects, builders and designers will find all the guidance they need to assess existing buildings, materials and methods of construction [and] advice on how to prevent things from going wrong during the building design process.

Fortunately many design professionals have a jaundiced view of blurbs on technical literature, and indeed Dr. Wilson is considerably more modest in his introduction.

Building Materials is a strange book, overly simplistic in places, excessively complex elsewhere, some-

times dryly technical, and occasionally witty. It does not satisfy the claims of the publisher, but it does attempt to fill the need for an overview of common building materials and the problems involved in their use. The danger is that unsuspecting readers may assume they need no other source, or that problems noted in the book and observed in the field may not in fact be more complex. A more basic flaw, however, is the author's inability to decide who his audience is and then to tune the presentation to them.

Wilson attempts to cover the basic physics and chemistry necessary to understand the science of building—

What is inadequate construction in one region may be satisfactory or even preferred in another.

a useless exercise if his readers are well-educated building professionals. He then addresses the properties, application, and methods of construction of several building materials—in particular, how these materials can fail, how failures can be observed and assessed, how the failing materials may be tested, and, to a lesser extent, how failures may be corrected or attenuated.

This is heady stuff indeed, but neglects a vital issue. Most building failures are due not to single materials, but to the complexity of construction assemblies made up of many materials and items. Poor design and construction are not selective: poor designers and builders generally make many errors that affect interrelated parts of buildings. The close relationship between materials and methods of construction and climate, budget, and human preferences and prejudice is not adequately dealt with, nor

is the infuriating fact that inadequate construction in one region may be satisfactory or even preferred in another.

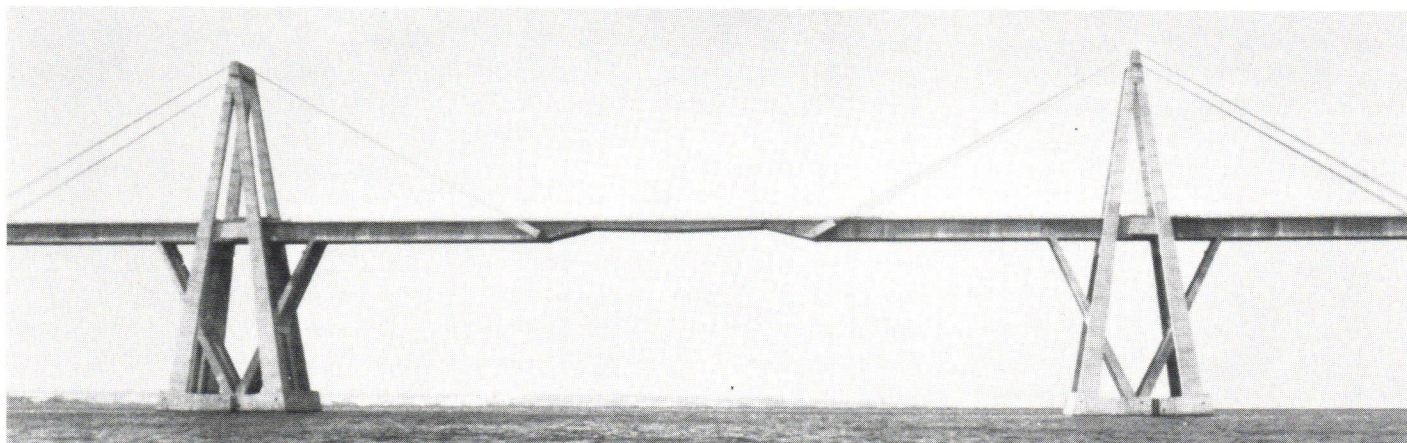
The discussion of brickwork is typical. Much is made of the unfortunate results of bricks being allowed to soak up moisture in freeze/thaw conditions. No mention is made of the fact that in more benign regions, cavity construction (which results in a moist outer wythe) has distinct advantages. Readers are told that allowing brick to get wet is undesirable; in fact sometimes it is, and sometimes it is not. There is no adequate discussion of the unfortunate choices designers continually face. In brickwork, control joints may be desirable to deal with thermal movement, but undesirable due to water infiltration and seismic problems. Brick growth, the propensity of some bricks to expand over time, often with disastrous results, is not mentioned at all. The author also deals with the performance (and failure) of both component and assemblies and large-scale elements, without differentiating between them. That most important element, the roof, is barely mentioned.

The author's romanticism is obvious in the essentially useless section on mud brick construction. Most people interested in this method of construction would not turn to a book like his, but to local conventional wisdom, or to the endless inane anti-technological nonsense of the nuts and berries crowd.

The diagrams and illustrations range from the near sublime to the ridiculous. The author's drawings as usual are witty and charming, if not always useful, but most photographs are not related in any real way to the text.

Wilson's aims are noble indeed; comprehensive information on building failures would have been extremely useful; however, this book attempts too much, handles much of it poorly, and unfortunately accomplishes little.

Building Materials Evaluation Handbook, Forrest Wilson, Van Nostrand Reinhold, 1984, 368 pp., \$34.50.



MARICAIBO BRIDGE, VIEW OF A MAIN SPAN

Peter McCleary: **THE TOWER AND THE BRIDGE**

DAVID P. BILLINGTON

In his latest book, David Billington chooses not to focus on the architecture of towers and bridges but rather, since there is an “independence of structural art from architecture,” to discuss “the new art of structural engineering.” This “new art form” begins, he says, during the Industrial Revolution, when new materials both “provoked a different way of thinking” and “changed radically the old separation between fine and useful arts.” Billington explains that “industrialized iron brought forth a new means of artistic expression,” since, prior to that time, “the principal building materials were stone and wood, materials in which it is difficult to separate structural form from architectural design.” Since 1779, he concludes, “structure has become an art separate from architecture.”

Beyond the circumstantial change in available structural materials, the author identifies differences in both the context for, and the intentionality of, the architect and the engineer. “Architectural designers,” he states, “give form to objects that are of relatively small scale and of complex human use”; their forms are “means

of controlling the spaces to be used by people” and social criteria are their primary concerns. The structural designer gives “the form to objects that are of relatively large scale and of single use” their forms are “means of controlling the forces of nature” and scientific criteria are their primary concerns.

Having articulated significant differences between the architect and the engineer, Billington finds no saving grace in collaboration. Not only are “the most beautiful works of structural art . . . primarily those created by engineers trained in engineering and not in architecture,” but also “structural artists have usually done their best works without any aesthetic collaboration on design.”

Accordingly his book investigates “entirely . . . pioneering engineering works and [works] of the engineering imagination” of three types: towers (or tall buildings); roof vaults (or shells); and bridges, which occupy the major part of the book.

Not unexpectedly, Gustave Eiffel’s tower of 1889 begins the discourse on towers. Another section discusses the influence of Viollet-le-Duc’s “aesthetic ideas” on the first Chicago School of William le Baron Jenney, J. W. Root, Louis Sullivan, and Dankmar Adler. He follows with observations on the collaboration between architect and engineer in the second Chicago School, exemplified by the work

of Fazlur Khan and Bruce Graham. In developing this section, the author unintentionally reveals the difficulty in separating the contributions of the engineer from the architect in the design of tall buildings, and the triumph of engineering determinism.

The author’s interest and expertise in the analysis of reinforced concrete shell structures accounts for the sections on the roof structures of Pier Luigi Nervi, Antonio Gaudí (architect), Eduardo Torroja, and Felix Candela (architect). While the works of these engineers and architects cannot be categorized as towers and bridges, any discussion on “the new art of structural engineering” must recognize their contributions with respect to the relationship between practice and theory. Billington’s belief that the knowledge of “structural artists . . . is built primarily upon experience with specific constructed objects and only secondarily upon theoretical generalizations” is supported by Candela’s statement that “the only way to be an artist in this difficult specialty of building is to be your own contractor.”

Within this section on “roof vaults,” Billington presents an argument, more puzzling than paradoxical, to support the validity of the concrete shells of Heinz Isler, a contemporary Swiss engineer. When Billington says that “great structural artists have always learned from the full scale performance of their works and the works

of others," his vote is for "man the maker." When he says that "new designs precede new theories" he asserts that man the maker takes precedence over "man the knower." When he says that Isler's work gets "at the heart of structural design, revealing the true function of basic research in design," he proclaims that "man the player" has priority and primacy over both Homo sapiens and Homo faber. Can it be that Billington wants to change the new discourse on technology away from skills (*ars*), knowledge (*scientia*), and reflection-in-action (*techne*), toward making, thinking, and playing? While "unreason" might have priority over reason, *techne* should claim primacy over structured play.

The major objective of the book is to define this new art form in terms of "a set of ideals for structural art," and "general principles of design" that "separate it from architecture or sculpture." The major portion of the book is on bridges, their designers, and an explanation and evaluation of both, in terms of those "ideals" and "principles." While Billington fears that "it [the new art form] is a movement awaiting a vocabulary," he offers in this book a move toward articulating that vocabulary.

Toward a definition of this "new art of structural engineering," he proposes three criteria or "dimensions of form"; they are scientific, social, and symbolic—each with the concomitant "disciplines" of efficiency, economy, and elegance. Alternative "sets" might have been firmness, commodity, and delight; truth, goodness, and beauty; or "physis," "logos," and "poiesis." Whatever happened to the four causes of "firmalis," "finalis," "formalis," and the standard for all causality, the "causa efficiens"?

His clearest explanation comes with respect to scientific criteria in which the goal is idealized as a conservation of natural resources; conceptualized as a theory of efficiency and a theory of durability; formalized as the use of minimum material to carry large

loads; and materialized as "thinness and safety." These manifestations of scientific criteria are, as Billington says, "the tradition of structural art," and are the primary criteria for the structural designer.

The second criterion is a social one, where the goal to conserve public resources is achieved by means of a theory of benefits at minimum economic cost, and one which the engineer realizes as "construction simplicity and ease of maintenance."

*'The art of building light structures is to use heavy members,'
Le Ricolais believed.*

This narrow definition of social criteria excludes any possibility of the influence of cultural, religious, and political concerns on the form of a bridge. Cultural life should be differentiated from civil life; ethical values, too, are determinants of form; capital intensive modes of production differ from those of labor-intensive; and so forth.

Billington says that the goal of his final criterion, the symbolic, is to achieve "maximum aesthetic expression." His engineers achieve this through the elegance that results from the "final forms . . . contrast[ing] sharply with the natural environment." The concepts of "affinity" and "integration," or "form in context," are not explained clearly enough to be useful in any interpretation of the works presented. This section on symbolic

criteria is limited to the fact that artifacts "are expressions of their designer's personalities," and as such, can be considered only as an exploratory definition.

Billington presents his case studies of bridges in three periods: the "age of iron"; the "new age of steel"; and the "new age of concrete" (reinforced and prestressed).

The cast and wrought iron bridges of the 18th and 19th centuries are for the most part British; designed by Thomas Telford, John Rennie, Robert Stephenson, and Isambard Kingdom Brunel. The one exception is the French designer, Gustave Eiffel.

Our interest in these bridge designers and builders derives not only from the high quality of their work but also from the fact that their knowledge of structural engineering was empirical (that is, unlike today, from applied science), and that they were entrepreneurs of construction.

The author's discussion of steel bridges focuses on examples which for the most part were built in the United States; the exception is the Firth of Forth Bridge, in Scotland, designed by Benjamin Baker. The American designers include John Roebling, Gustav Lindenthal, Othmar Ammann, David Steinman, and James Eads. In comparing the work of these designers, the author comes closest to explaining his understanding of aesthetic sensibilities. All of the above designers would have agreed with Roebling that "the engineer's task is to make the most out of the least" and "the useful goes before the ornamental," or with Baker that "fitness was the fundamental condition of beauty."

However in their interpretation of those general "ideals" (or dogmas) the designers differ. Billington says that "for Steinman, beauty in steel is an expression of patterns with many relatively light members; for Ammann, handsome forms come from an austere simplicity with few relatively heavy members." The reviewer is reminded

here of Robert Le Ricolais's belief that "the art of building light structures is to use heavy members." There is a deeper paradox in Le Ricolais's statement than in the seeming contrariness in the expressions of Steinman & Ammann; their paradox supports the concept of equifinality in which different solutions can answer to the same principles. At this point, Billington shows insight into this discourse on intentionality and expression.

The final section of the "new age of concrete" bridges is known to be one of Billington's areas of expertise, particularly his studies on the work of Robert Maillart, the Swiss engineer. Beyond the particularities of the bridges in Switzerland (Robert Maillart and Christian Menn), Germany (Franz Dischinger and Ulrich Finsterwalder), and France (Eugene Freysinnet), the author opens up the fascinating and important discussion on the relationship between engineering expression and culture. Of course, Billington knows the interrelationship between French Gothic construction and the mason, and English Gothic construction and the carpenter. Here, he begins the study, albeit exploratory, of German science versus French practice; Italian reliance on the "historic and the artistic"; and Spanish artisanry.

He sees the synthesis of theory and practice, hand and machine production, past and present, as the particular contribution of the Swiss engineer: Robert Maillart as its apogee, Christian Menn as his apostle, and Heinz Isler as the prophet. Notwithstanding Billington's partisanship, the discourse on expression, culture and technology has been reinforced by his exploratory comparisons, and we applaud his book on venturing to discuss the physics and the poetics of construction.

The Tower and the Bridge: The New Art of Structural Engineering, David P. Billington, Basic Books, 1983, 306 pp., illus., \$24.95.

6

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Peter McCleary:

BRIDGES

FRITZ LEONHARDT

In an age when the architect's perception has diverged almost completely from that of the structural engineer, this text, which discusses both the art and the science of bridge design, seems reactionary. The author aims both to "analyze the aesthetic qualities and so form criteria that should and can serve as an aid to the design of aesthetically pleasing structures" and to "give a worldwide survey of the present state of the art [of bridge design]." He stops short, however, of a totally radical position—he does not carry his exploration through to the architecture of bridges.

Fritz Leonhardt, a German bridge designer and a distinguished structural engineer, has no hidden agenda; he believes that "the engineer . . . designs the bridges and the architect gives his assistance as an artistic advisor." But when he says that his work "is intended to encourage people to study questions of aesthetics using methods of the natural scientist (observation, experiment, analysis, hypothesis, theory)," he reaches beyond the applied science of engineering to embrace the position of the theoretical sciences.

His definition of aesthetics—"the science or study of the qualities of beauty of an object, and of their proportion, through our senses"—is consistent with that position, and indicates his preference for the intrinsic structure of science, with its dependence on the cognitive, perceptual, and instrumental, and its search for "truth." His argument neither explains the aesthetic, expressive dimension whose concern is with "beauty," nor the moral, practical dimension whose concern is with "goodness." He refers to the authority of Hume, Kant, Aquinas, Schmitz, *inter alios*, with respect to aesthetics;

and Pythagoras, Kayser, Vitruvius, Alberti, *inter alios*, on proportion.

Most architects will regard this introduction, with its few, measurable criteria, as trivial. The sections on order, judgment, taste, and ethics are too brief and introductory to be useful in the search for aesthetic criteria. Fortunately, one need not refer to the ideas in this short chapter to use and understand the rest of the text.

The "guidelines for the aesthetic design of bridges," based more on the author's visual intuition than on the intellectual framework previously presented, form the most useful part of the text. The explanations are clear, the evaluations well constructed, and the author's aesthetic preferences defensible. I wished all the bridges in the "worldwide survey" had been interpreted according to these criteria.

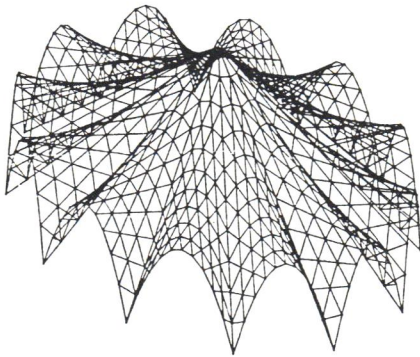
This survey occupies two-thirds of the volume, and exhibits little, if any, logical connection with the aesthetics section. Bridges are classified either according to their function (e.g. pedestrian, elevated street) or their type of structure (e.g. beam, arch, suspension). Twentieth-century European bridges of the beam, cable-stayed, and large arch types are emphasized (the majority German or Swiss, and several designed by the author). Not being a history of bridges, the book neglects the exemplary trusses and bow-string girders of the 18th and 19th centuries. Thus, Britain, France and the United States are underrepresented. Not being a discourse on the architecture of bridges, it does not consider the "spirit of place" essential to the bridges of India and Iran.

What Leonhardt does concern himself with he presents well. The excellent color photographs show that most bridge designers have given little thought to color in relation to environment, light, shadow, and material, thereby failing with respect to one of the essential criteria he proposes. Leonhardt presents each bridge as an object in space, to be

assessed using a scientific theory of beauty. Such a theory indicates a preference for an epistemological interpretation (in this case, a scientific theory) to the exclusion of a phenomenological one (that is, a theory of the world-as-experienced).

The author's "fascination [with] the art of contemporary bridge building," and his intention to "aim at revealing" its aesthetic criteria offer a more promising interpretation of bridges than the taxonomies of the architectural historian and the efficiency theories of the engineer. His method, to articulate the formal logic of the separate perceptions of art and science, reveals its own limitations but at the same time reminds us that in discussions of architectural production, technology, not "philosophy, physiology and psychology," is the appropriate language of reconciliation.

Bridges: Aesthetics & Design, Fritz Leonhardt, MIT, 1984, 308 pp., illus., \$50.00.



James W. Fitzgibbon:
**ANALYSIS, DESIGN
 AND CONSTRUCTION
 OF BRACED DOMES**

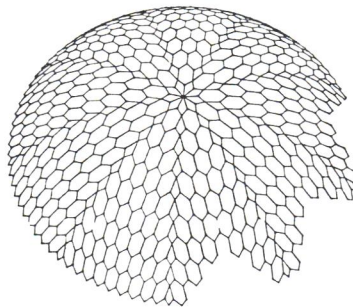
Z. S. MAKOWSKI, editor

“Dome” may be a four-letter word, but this dome book, edited by the head of the Space Structures Research Center at the University of Surrey, England, weighs in with 25 chapters, 26 authors, and 618 pages. Most chapters are papers prepared for a recent meeting of dome designers at the university. The book, edited for architects and engineers, does have problems, but it also has no substitute. Other useful braced dome information is scattered, proprietary, or out of print. This collection offers an overview of braced dome design and construction, including recent dome history, mathematical analysis, and case studies.

The dome is an ancient building type, invented perhaps when saplings and branches were first bent and tied together in frame arrays (early braced domes). Better known are masonry domes, constructed of brick or stone. Masonry domes differ structurally from braced domes, as do modern reinforced concrete “shell” domes. Essentially, a braced dome has an openwork structural frame—a double curvature, synclastic network of numerous small linear metal parts and joints, fastened together in some preferred geometrical array.

Masonry domes declined in popularity as structural steel, timber, and aluminum became universally available. Metal frames do not have the weight and span limitations of recurved masonry construction; the domes of the Pantheon and St. Peter’s span less than 150 feet. Today metal frame dome spans of 300 feet are common, 600-foot domed stadiums exist, 900-foot domes have been design-engineered, and half-mile spans are contemplated.

Engineering a dome frame is different from engineering a conventional building frame. A dome frame acts as a three-dimensional structure—in fact as a very indeterminate “whole system” three-dimensional structure. For instance, a load or stress change at any point has an effect on all other frame members and joints. Each load alters both frame geometry and frame



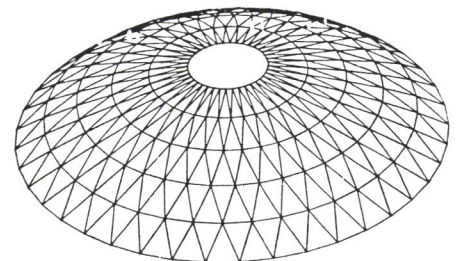
shape, making a comprehensive mathematical analysis of a braced dome a formidable task. Even for a modest diameter, single-layer dome frame, the number of simultaneous equations or matrices that must be processed and reiterated, as each load changes the frame geometry, would tax the capacity of a large computer. The precise analysis of a trussed or double-layer dome frame is almost unthinkable—mathematical complexity would fly past the stratosphere. Airframe design has managed indeterminacy via highly specialized multi-dimensional testing, computer simulation, and relentless quality control. These procedures are obviously successful, but they are so time-consuming, complex, and expensive that building

economics simply rule them out. A further difficulty is the lack of any encompassing three-dimensional structural theory on which to confidently base double-curved frame analysis.

In response to these notable constraints, braced dome engineering is conducted as a series of skillful analogical approximations with simpler, better understood, recurved structures. (Timoshenko’s “Theory of Plates and Shells” is mentioned here as a classical source.) In fact, we can appreciate this book best by recognizing that equivalent shell analogy is basic to all practical braced dome design.

Dr. Mullord (in chapter 2) points out that “As computers become cheaper, the use of equivalent shell methods will certainly decrease.” While more sophisticated computer programs and new algebras and mathematical advances are helpful, the approximation-analogy procedures are still partial and inexact. Until some comprehensive, curved frame, whole system theory is devised, braced dome design must remain mathematically tentative and somewhat idiosyncratic. As long as approximations are necessary, dome frames must be over-designed for certainty’s sake, and it will be difficult to reduce weight and costs on braced dome projects. In fact, cost-efficient, air-supported, long-span “puff ball” domes are superseding braced domes on many long-span applications.

The theoretical lacuna can in part be explained by the fact that braced dome design has been largely proprietary for several decades. Patent



and royalty hopes, manufacturing investments, who-did-it-first claims, geometrical enthusiasms, and competition for the relatively few large-scale dome projects built in this century have all interfered with the exchange of information and the evolution of theory. Many papers in this collection are by proprietary dome designers and manufacturers who pepper their writing with snappy sales language and congratulatory statistics, clearly intended to advance their own ideas and products.

Confidence in long-span frames was renewed by the introduction of Buckminster Fuller's geodesic dome in the 1950s. Dr. Makowski's book examines the geodesic dome and its influence, but all accounts (except one) suffer from repetitions, misinformation, and curious ideas about

geodesic dome design, detail, construction, and theory. The lone exception is by Mr. Richter, an early geodesic associate of Fuller, who seems to have a firm understanding of the principles, systems, and practice.

Many of the authors here have succumbed to the almost mystic allure of exploring spherical subdivisions via computer graphics, and they illustrate a remarkable number of dome geometries. Some emphasize a combination of geometry and joints (joint and geometry invention being a favored path to the proprietary domain). Lamella, Geodesic, Motro, Diamond, Mini-Max, Temcor, Triodetic, and Mero are described here, each featuring in one way or another proprietary joint-geometry systems.

Engineers should not look for global theory in these papers. They may,

though, find hints and suggestions for improving their approximation procedures, along with an increased confidence—reinforced by examining the case studies—that braced domes designed by approximate-shell-analogy methods will stand up.

Architects will appreciate the idiosyncratic possibilities. They can select almost any attractive geometrical array and expect that, with an engineer and a proper budget, it can be triangulated, dimensioned, and built—perhaps to appear in a paper at some future conference.

Analysis, Design and Construction of Braced Domes, Dr. Z. S. Makowski, editor, Nichols, 1984, 618 pp., illus., \$87.50.

Gordon R. Fulton:

MARINAS: A WORKING GUIDE

DONALD W. ADIE

One of the difficulties in analyzing marinas is that they tend to be very regional in their design and their resolution of technical problems. Marinas, like other types of specialized developments, respond to a variety of local issues which include user expectations, regional climate, market demands, agency policies, and technical engineering problems. Donald W. Adie's ambitious book, *Marinas: A Working Guide to Their Development and Design*, attempts to address every aspect of marina development on a global level. The author's British background (DIPARCH, RIBA, DIPTP, and MRTPI), supplemented by dated and abbreviated trips to other countries does little to overcome the inherent problem of regionalism.

This "working guide" may have value as an introduction to marinas, but its overly comprehensive scope makes the information thin and frequently spotty, and it is unreliable as a sole or primary source. A planner may find some value in the thoroughness of the "Checklist" outlines at the end of each chapter. They are very useful for organization of data found in other publications, and in personal on-site, project-specific investigations. The economic section does a good job with sources of revenue and ecological impacts on resource development, but glosses over the many strategies of marina financing. The section which deals with marina management misses maintenance, leasing arrangements, and marketing; the chapters dealing with engineering and landscaping are thin, with almost no hard data; the planning section talks about pedestrian and auto traffic, yet omits reference to boat traffic.

For direct, concise planning and design information, there are several other sources.* This "working guide" will look great on a coffee table, but

I suggest that the fourth edition include a name change to *Marinas, An Introduction*.

**Small Craft Harbors: Design, Construction, and Operation*, by Dunham and Finn, U.S. Army Corps of Engineers (Coastal Engineering Research Center, Kingman Building, Fort Belvoir, Virginia 22060), 1974; and *Marinas, Recommendations For Design, Construction and Management*, by Clinton Chamberlain, National Marine Manufacturers Association (401 N. Michigan Avenue, Chicago, IL 60611), 3rd Edition, 1983.

Additionally, the California State Department of Boating and Waterways (1629 S Street, Sacramento, CA 95814) has published an excellent booklet called *Layout and Design Guidelines for Small Craft Berthing Facilities*, 1984.

Marinas: A Working Guide to Their Development and Design, third edition, Donald W. Adie, Nichols Publishing, 1984, 336 pp., illus., \$79.50.

Paul Winsberg:

COMPUTERS IN THE ARCHITECTURAL OFFICE

NATALIE LANGUE LEIGHTON

For perhaps 20 years there has been talk of using computers in design. Christopher Alexander, who has since thoroughly rejected the application of mathematical methods to design, sparked interest in what is now called computer-aided design with the publication of his landmark *Notes on the Synthesis of Form* in 1964.

The early excitement was naive. As the sixties turned into the seventies it became clear that the technology was simply not there and the costs were too high. A few major firms, SOM and A. C. Martin, worked with computers, but activity was for the most part confined to academic circles and research centers.

By 1980 this sorry picture had changed. Apple Computer had opened up the market, and computer graphics technology, having survived its infancy, emerged as an essential tool for mechanical engineering, printed circuit board layout, and automobile and airplane design. Understanding of the technology slowly permeated the design professions as universities added courses and CADD literature proliferated. William J. Mitchell published the first comprehensive and theoretically sound book on the subject, *Computer-Aided Architectural Design*, in 1977.

In the past two years prices have dropped to the point that even smaller firms can consider acquiring computer graphics. Competition is fast and furious, as many strong vendors compete for the designer's business. A number of designers are in need of basic information on computers and applications in design, but the profession is educating itself rapidly.

Into this scene enter Natalie Langu

Leighton with *Computers in the Architectural Office*, aimed at "architects who have little or no knowledge of computers except an instinct that they had better start learning now 'or else.'" The goal is modest—to be "practical, informative, and application-oriented" and indeed this is an unassuming little volume with 172 pages of text, simple tables, and some photographs and appendices.

There are three sections: an introduction to computing, a review of the selection and implementation of in-house computer systems, and an overview of computer applications in design. Within these sections are chapters with promising headings like "First Options for Computing," "Office Organization," and "Financial Implications"—exactly the topics of concern to our computer-illiterate architect-reader struggling for survival in the age of information.

The author's approach typically is to lay out alternatives and issues on a matrix, ranking them point by point. For example, hardware acquisition options include rental, lease, and purchase, which are respectively ranked easy, more difficult, and easy on the issue of "ease of servicing."

The matrix method dominates the text and is summarized in a number of tables. It is a comprehensive and thorough way of dissecting a knotty problem, yet the dish is not always filling. For instance, options for software acquisition—purchase, write in-house, or hire a consultant to write it—are dutifully checked against eight issues (no, yes, fast, slow, low, medium, and so on), but I can tell you that most architects have no business developing their own software. Certainly not computer neophytes in need of a basic discussion of computers and their applications to architecture.

For this book is indeed basic. The first of the three sections explains such computer components as the line printer, keyboard, and magnetic tape drive, and covers concepts quite useful for the beginner, such as soft-

ware and timesharing. Is it necessary though to discuss obsolete card reader, paper tape, and teletype technology, complete with photographs of equipment which was moved out of the computer room years ago?

What is desperately needed is an instinct for the jugular. How about "First Options for Computing"? In this chapter we look at timesharing, service bureaus, and microcomputers as ways to get in the computer game. A range of applications are suggested—word processing, accounting, manpower scheduling, acoustic analysis, financial feasibility, and more—all cautiously weighed and considered. Why not a simple and direct suggestion, guidance for the confused: acquire an IBM PC or similar machine and start with the proven, immediately cost effective application of word processing? In my experience this is by far the best first option. One can then move on to key issues such as the importance of IBM compatibility in a personal computer.

If lack of depth is a flaw, we must compliment the author on breadth. I was gratified to find a chapter on financial issues, covering mechanisms for financing computer systems and recovering costs from clients. If only it were more than seven pages long! Also included is a chapter—perhaps the strongest chapter in the book—on the impact of the computer on office organization, a subject which is often overlooked.

In short, this is a survey that covers the bases but occasionally misses the mark. For the professional who managed to miss all the fanfare of recent years, the trade shows, the computer column in *Architectural Record*, the computer vendor seminars and sales pitches, the AIA-sponsored short courses, *Computers in the Architectural Office* is a worthwhile first step into the age of information.

Computers in the Architectural Office, Natalie Langu Leighton, Van Nostrand Reinhold, 1984, 192 pp., illus., \$26.50.

Louis DiPaolo:

OVERLAY DRAFTING SYSTEMS

CHESTER W. EDWARDS

Just when it seemed that the marketplace in improved drawing production systems was driven only by CADD salesmen, along comes an informative and well-written book on pinbar overlay drafting that tells it all.

Edwards explains effectively how high-quality documents can be produced using the pinbar, with meaningful chapter headings and an excellent glossary to guide the beginner and seasoned user through the system. The book is full of cost-saving ideas that can be realized in building projects with the use of this method, from site preparation to built and shop drawings. Edwards's description of how the process works reprographically is correct, although the book, written for architects and engineers, could have used more graphics. Edwards describes CADD (electronic overlay) and pinbar (manual overlay) well, but should have made a stronger case for the use of both of these systems simultaneously in the modern drafting room. CADD does not replace the manual pinbar overlay drafting system, as professionals in the drafting room already recognize, but the two systems used together—most agree—surpass all other drawing production methods.

This book should be read by every member of the building construction team, as well as every client/owner who hopes for and expects coordinated construction documents. When owners of facilities understand the benefits of layered drawings they will insist on pin graphics or CADD documents from their designers.

Overlay Drafting Systems, Chester W. Edwards, McGraw-Hill, 1984, 184 pp., illus., \$34.95.

Margaret B. Spaulding:

DESIGN PRESENTATION

ERNEST BURDEN

Communicating value may be the single most important effort the architect today can make, and the tools for the job rely heavily on visual impact. As the principal of a small firm recently observed to me, "the client, in his heart of hearts, wants to see some magic."

Magic, in the design profession, means capturing a three-dimensional concept within the limits of a two-dimensional form, a wizardry enchanting to clients and the public alike. Ernest Burden in *Design Presentation* provides hundreds of examples of the art, each a micro-case study in the uses of enchantment.

Burden has actually produced two books here. The first is a collection of wonderful drawings of numerous familiar projects (Radio City, a Hyatt Regency, the New York Convention Center) as well as obscure and nameless ones. In scale they range from single family to mega, from simple study sketches to complex rendered sectional perspectives, photographs, and brochures. (He does not address computer graphics, only observing that "Computer technology will find [it] difficult to replace . . . the kind of magic that the human hand can bring to a drawing.") Much of the work appears to have come from the annual A/E Promotion Strategies conferences with which Mr. Burden has been affiliated for several years.

The second book, the one I suspect Burden really wanted to write, has explicit, down-to-earth information on a subject he may know more about than anyone else, what he calls "projected visuals." He tells how to use back projection, superimposition, and story boards. He offers clear, helpful suggestions, e.g., "When using a rendering . . . in a presentation . . . take close-up views." Best of all, his

case studies explain in detail how firms have prepared and used multiple screen projection and video techniques. He even describes how to set up an audiovisual facility and establish a "presentation environment."

One wishes, however, for more organization. In "The Joint Venture Presentation," where we anticipate learning how two or more firms combined their visual aids, the author presents a three-screen slide show solution without defining the problem (did they already have compatible slides?). And he doesn't say how the audience responded to a 23-minute show of some 236 slides.

In the finest tradition of the medium being the message, the book lacks coherence and focus, as if to say that in celebrating the vision we should not concentrate too closely on the details; that, in a book addressed to architects—visual people—a less than rigorous style can be forgiven. The author assumes that all his readers will understand what he means when he says, "Many designers have skillfully used orthographic projection and axonometric project drawing to present their designs." And that we will all instantly grasp the distinction between "direct viewing" and "projected visual" presentations.

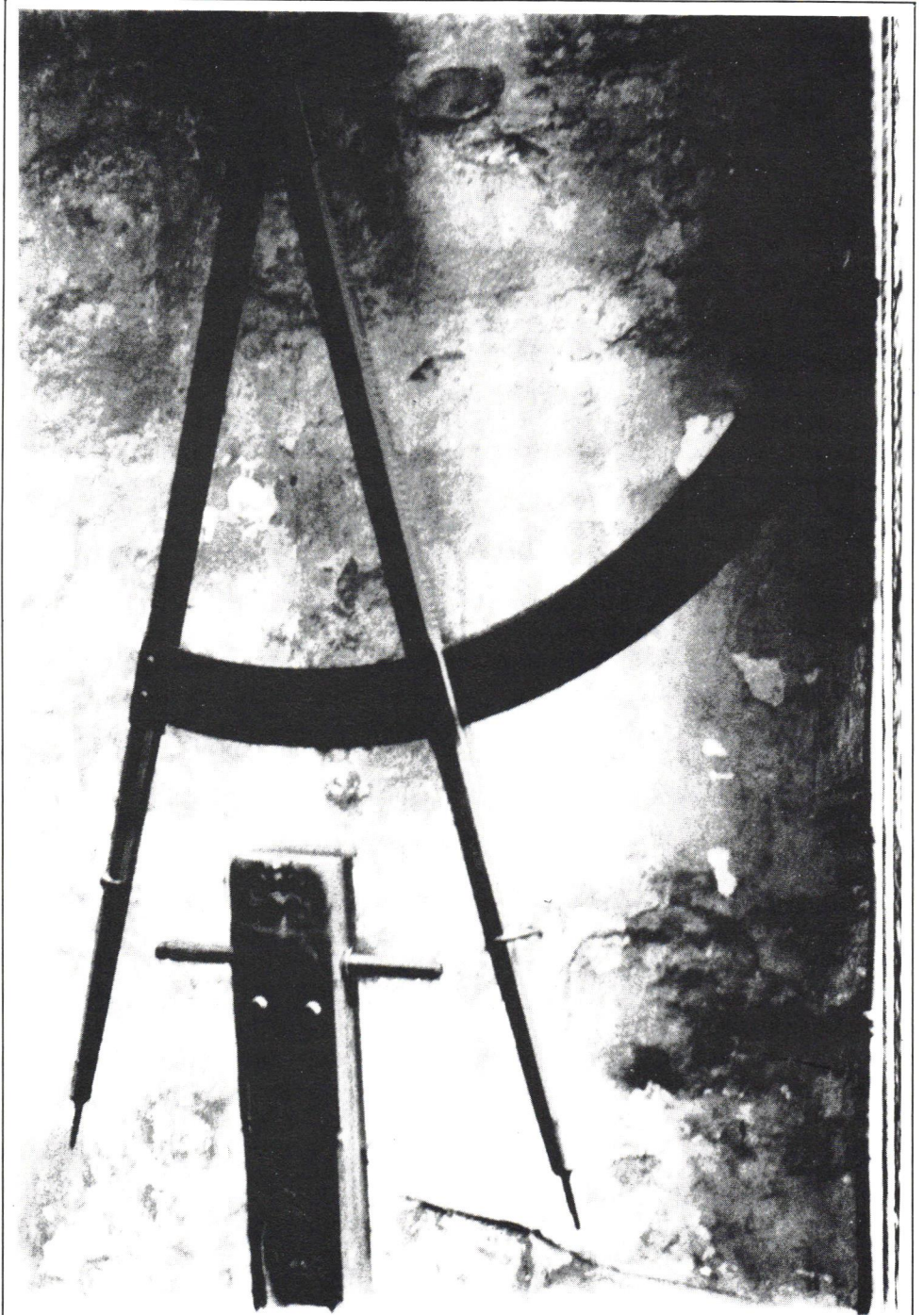
The exquisite technique illustrated in the first section receives minimal (albeit sometimes fascinating) comment. How was it implemented, what was the time to complete, how were the graphics received? The problem resurfaces in the second section. Only in the case of competition winners can we assume that the designer's message got across. (Even then, we can't tell whether it carried because of the visuals, the oral presentation, or politics.) Great shows, but little of the backstage detail we crave.

The book could have been very useful to non-architects involved in project development, especially planners, developers, and owners who rely on visual tools to explain projects to clients, banks, and regulatory agen-

cies. But no one who didn't attend line drawing school will understand most of Mr. Burden's case studies. He undoubtedly knows what he's talking about, but he was ill-advised by his McGraw-Hill editors, who failed to catch typos, and permitted a glossary and very useful media comparison and selection charts to appear on page 160 instead of in the opening pages. In some case studies we are left to guess at the medium employed, or assume from pairs of photos that we are seeing a dual-screen slide show. Finally, the continual passive voice becomes tiresome. Although Burden does offer excellent suggestions on organization and selection of visual aids, they come in the wrong places and without adequate introduction. One is unsure whether this book is meant to be a magic show or a tool for teaching. The two do not go well together.

Still, *Design Presentation* has an inspirational quality, like Ching's *Architecture: Space, Form and Order*. And some of the advice, though not revolutionary, should be lauded—like the suggestion that marketing be integrated into the firm, just like production and administration.

Design Presentation: Techniques for Marketing and Project Proposals, Ernest Burden, McGraw-Hill, 1984, 247 pp., illus., \$42.00.



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POWELL & TIERNEY
Furniture

tural design in the medieval and modern periods.

Peter McCleary is the chairman of the Graduate Group in Architecture at the University of Pennsylvania.

William C. Miller is an associate professor of architecture at Kansas State University. He is the author of *Alvar Aalto: An Annotated Bibliography* (Garland, 1984).

Sandra Millikin is a solicitor and freelance architectural historian based in England. She was formerly assistant curator of the RIBA Drawings Collection and a lecturer at the Open University. She writes regularly for the *Encyclopaedia Britannica* and has published in most of the leading architectural history periodicals.

Robert J. Mullen is an adjunct professor of Latin American art and architectural history at the University of Texas at San Antonio. He is a contributing editor to the *Handbook of Latin America Studies*, published by the Library of Congress, and the author of *Dominican Architecture in Sixteenth-Century Oaxaca* (Arizona State University Press, 1975).

Deborah Natsios is a partner with Natsios and Lee Associates, and has written for *Skyline* and *Express*.

Robert Ousterhout teaches architectural history at the University of Illinois at Urbana-Champaign. He is a specialist in Byzantine architecture.

Peter C. Papademetriou is an associate professor of architecture at Rice University and a partner in Lonacker & Papademetriou/Architects. He is the Southwest correspondent for *Progressive Architecture*, a contributing editor for *Texas Architect*, and executive editor of *Journal of Architectural Education*.

Kalvin Platt is the senior principal at the SWA Group in Sausalito, California. He is a city planner and architect with extensive background in urban planning and design.

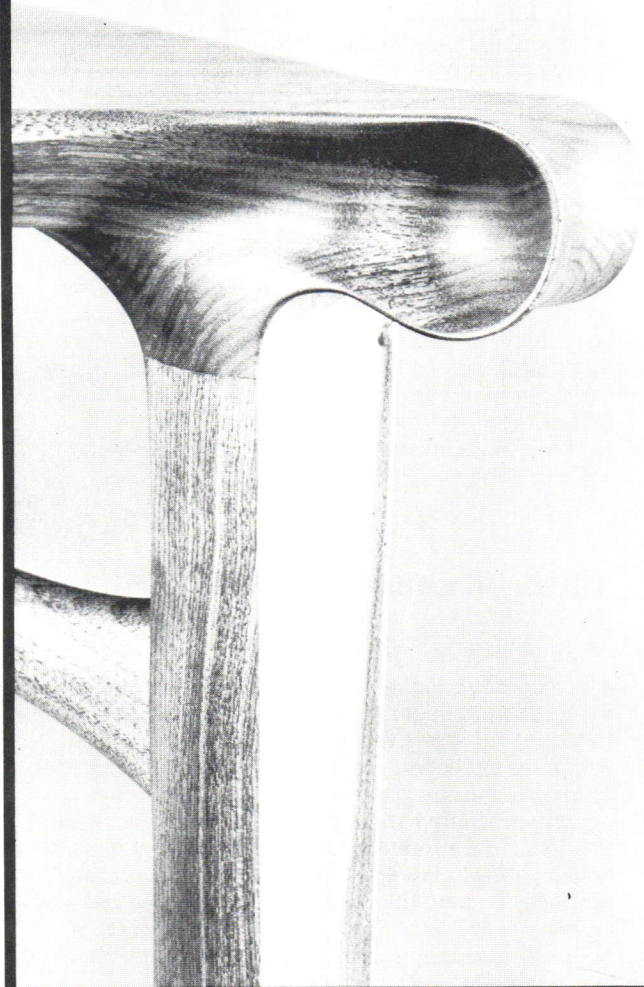
Alan Plattus teaches architecture at Princeton University.

Paolo Polledri is working on his dissertation in architectural history at the University of California, Berkeley. He recently joined the Getty Center for the History of Art and the Humanities and is engaged in coordinating the Scholars Program.

Julius Posener is emeritus professor of the *Hochschule der Bildenden Kuunste* in Berlin. His books include *Sources of Functionalism* and *Berlin on the Road to a New Architecture*.

Andrew Rabeneck is studio director of the San Francisco firm of Kaplan McLaughlin and Diaz. He was a consulting editor with *Architectural Design* from 1973 to 1977.

Robert B. Riley is the head of the Department of Landscape Architecture at the University of Illinois at



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Urbana-Champaign. He is currently the recipient of a National Endowment for the Arts fellowship to study the place of the garden in theories of person/environment relations.

Robert Blair St. George is a professor in the American and New England Studies Program at Boston University. He is the author of numerous articles on early vernacular architecture in New England and is currently working on a social history of household structure in early America.

Thomas L. Schumacher teaches architecture at the University of Virginia.

W. Gary Smith is a landscape architectural designer with Hanna/Olin, Ltd. of Philadelphia. Among his current projects are a landscape master plan for the Harvard Business School and a restoration plan for Riverside Park in New York City.

Jerzy Soltan is Professor Emeritus of Architecture and Urban Design at Harvard. He worked for several years with Le Corbusier, and his study *Working with Le Corbusier* was published recently by Garland Publishing (New York & London).

Margaret Spaulding edits the monthly *A/E Marketing Journal* and consults with architects and engineers on issues of marketing and promotion. She is based in San Francisco and recently coauthored the *A/E Marketing Handbook*.

Nancy Shatzman Steinhardt teaches Chinese and Japanese art at the University of Pennsylvania. She is author of *Chinese Traditional Architecture* (China Institute in America, China House Gallery, 1984) and is currently writing a book on Chinese imperial cities.

Robert F. Trent is acting head of the Museum of the Connecticut Historical Society in Hartford. He is a Ph.D. candidate in American Studies at Yale and has published numerous articles on early American crafts.

Philip A. Turner is the manager of the United States Facilities for Raychem Corporation in Menlo Park, California.

Carol Willis teaches architecture at Pratt Institute in New York City. She is currently curating an exhibition of the architectural drawings of Hugh Ferriss.

Richard Guy Wilson teaches architectural history at the University of Virginia, Charlottesville. He is coauthor with Diane Pilgrim and Richard Murray of *The American Renaissance 1876-1917* (Pantheon, 1979), and author of *AIA Gold Medal* (McGraw-Hill, 1984) and *McKim, Mead and White* (Rizzoli, 1983).

Paul Winsberg taught architecture at the University of California, Berkeley, and at the University of California, Los Angeles.

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making sure you have your toothbrush.
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might find that, far from having become
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become master of your own head. So,
forget Timbuktu; you can practice
becoming an emigre at home.

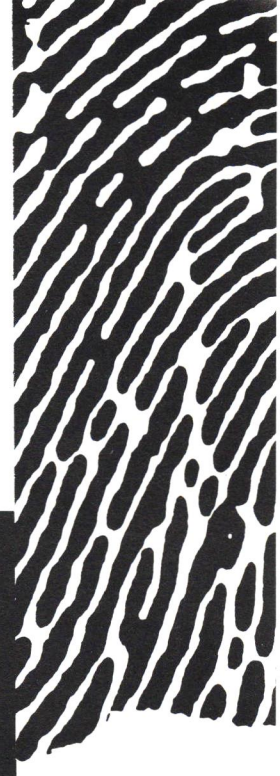
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TO THE EDITORS: We were surprised to read [in a review by David R. Schwind of our book *Detailing for Acoustics*] the statement: "The orientation of the open flange resilient wall channels, to which gypsum board is mounted, is ... incorrect. The test indicates that the open flange should be oriented downward; in fact, it should always be up."

Our details (pages 35 and 37) are based on standard installation practice well described in the excellent British Gypsum technical publication *White Book* (then fourth edition, currently fifth). We have shown the correct fitting of resilient bars, open side down. We have used the system on several projects including fitting-out production facilities for Granada Television, and have experienced no problems in the assembly of the partitions as detailed.

We have approached the Building Research Establishment (BRE) for their view, as they retain copies of our book, British Gypsum's, and other relevant publications. They concur with our view that the resilient bars should ONLY be used open side down. Used open side up, plasterboard panels hung off the resilient bars may tend to sag. We shall be grateful if you can publish this "straightening of the record" lest Mr. Schwind mislead your readers on the use of this system.

It is more difficult to answer criticism of "sin by omission," in the matter of sealing construction. The importance of avoiding gaps is stressed by example on page 176—a 10mm by 10mm hole in a 10 m² 45dB-rated wall downrates the composite performance to 30dB. The sequential methodology of putting ducts and pipes through walls is described on pages 119 and 123; trimmer flanges and sleeves are used rather than just sealant, although as a general principle we agree mastics and sealants are valuable aids, particularly for dry construction assemblies.

We acknowledge we have found useful manufacturer's information regarding open plan office acoustics; Herman Miller and Steelcase are two systems which have thought through acoustic

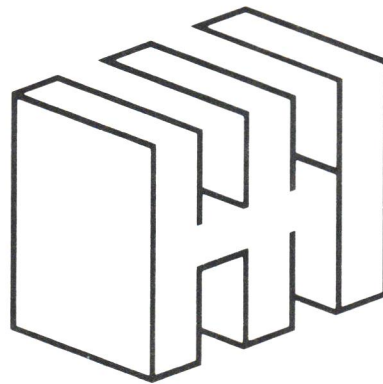
aspects of workbase layout. We think the pitch of advice, restricted to general principles, was about right.

We hope these comments are helpful to you and your readers.

D. W. Templeton
BUILDING DESIGN PARTNERSHIP
Manchester, England

It appears my point about different "standard practices" for construction in Europe and the United States is well illustrated by the correct orientation of resilient wall channel installation. Mr. Templeton has substantiated the reason his drawings indicate the resilient channel is installed with the open flange pointing downward

with the British Gypsum Technical Publication. In the United States, however, the United States Gypsum Company manufactures a product known as RC-1 resilient channel. The recommended installation practice for this unit is with the open face of the channel facing upward. The purpose of this channel is to limit the contact of the gypsum board with the stud by preventing the screws that fasten the gypsum board from directly contacting the framing. In addition, the design acts somewhat like a spring, in that the weight of the gypsum board pulls the channel away from the stud rather than forcing it into rigid contact. I am somewhat intrigued by the fact that Mr. Templeton feels that plaster board, when hung off the resilient channels, may tend to sag in this configuration. Perhaps the nature of the plaster board and gypsum board are somewhat different! We have



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been involved in projects where the specifications for the installation of "RC-1" resilient channels were not followed with regard to orientation and the local code requirements for minimum sound attenuation between adjacent residences in a multi-family dwelling structure were not met. After the installation of the channels was corrected, the local codes were satisfied. Clearly the channel orientation should be as recommended by the manufacturer.

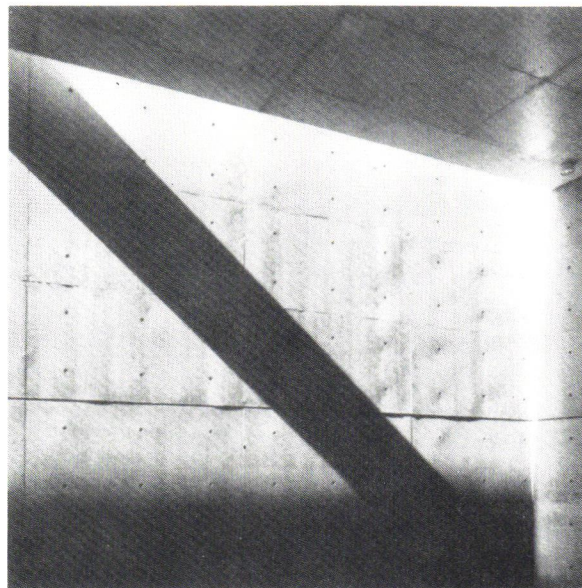
My concern regarding open plan office acoustics is the lack of emphasis placed on the need for partial height landscape screens to provide a certain amount of sound attenuation as a function of their height to achieve a certain level of privacy given a background noise. In a rather detailed study, we have found that many of the taller screens manufactured with glass-fiber cores lack the necessary sound transmission loss and can have speech localized right through them. In other words, one can say the primary acoustic path is through the panel and not over the top of the panel barrier. This can really limit privacy, and specific advisory sound attenuation values as a function of barrier height would be welcome.

I hope these comments and responses provide further insight to your readership.

David Schwind

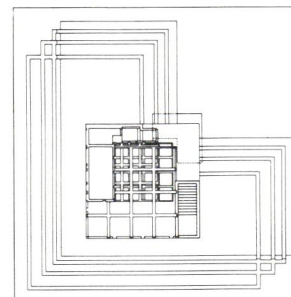
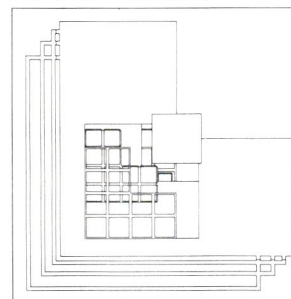
REPAIRS

The bibliographic citation for Rosemary Ind's *Emberton* was inadvertently left out of "Rehabilitating the English Thirties" (p. 16 this issue). *Emberton* is published by Scolar Press, 1983, 144 pp., illus., \$53.00.



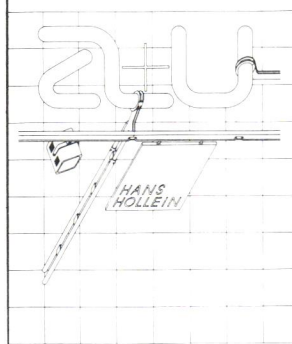
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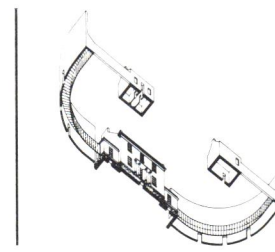
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by Jacob Burckhardt. "If I had to pick an art historical book to stand for all that is best in the European intellectual tradition, and that means in what makes Europe matter, this would be my choice."—Terence Mullaly, *Daily Telegraph* (London). The University of Chicago Press, 320 pp., illustrated, \$50.00, order # 08047-1.

The Architecture of Migration:

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by Donald A. Hutslar, Ohio University Press, \$50.00, (September).

Buildings for Music

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Chinese Temple Architecture in Singapore

by Evelyn Lip, Singapore University Press, distributed by Ohio University Press, \$20.00.

The Crystal Chain Letters:

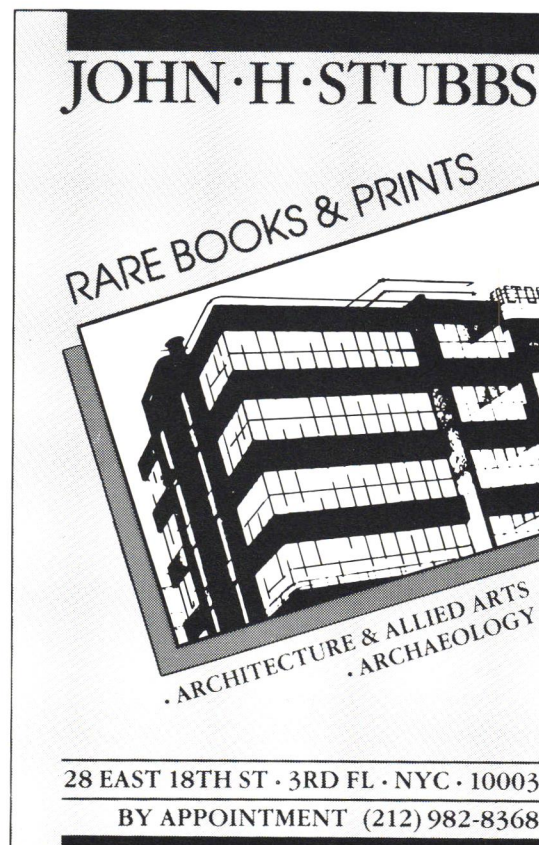
Architectural Fantasies

Edited and translated by Iain Boyd Whyte. The utopian correspondence of Bruno Taut and his circle, documenting the crisis of modernism in German architectural theory. MIT Press, illustrated, \$30.00.

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by George Dennis, edited by Pamela Hemphill, Princeton University Press, 1985, \$14.50.

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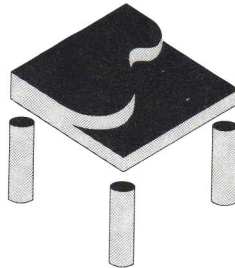
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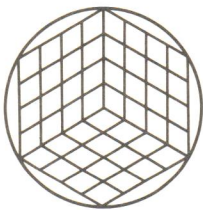
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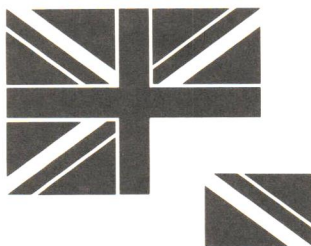


20-29 September 1985

A ten-day program beginning with participation at the Milan Furniture Fair, followed by meetings with leading designers throughout Northern Italy. Among those hosting visits are the designers of Artemide, Memphis, Danese, Marcatre, Arteluce/FLOS and Venini. In addition to Milan, the group will visit Brescia, Modena, Ferrara, Venice, Vicenza and Verona.

Sponsored by ID Magazine, Artemide and Travel By Design, this program will be lead by Steven Holt, ID managing editor, and George DeWoody, president of Travel By Design. The fee of \$2452 includes APEX airfare on Alitalia from New York, first-class hotel accommodations on a shared basis, selected group meals, Italian tour escort and all professional meetings and activities. Registration deadline: 6 August.

Inside British Design



5-13 and 12-20 October 1985

Two one-week design awareness programs that can be combined for a two-week survey of the heritage and contemporary practice of British design and decorative arts. The first week, "Design Heritage" begins in Scotland examining the creative work of Robert Adam and Charles Rennie Mackintosh, followed by Bath and its Georgian wonders, then Brighton's eccentric Royal Pavilion. "Design Today," the second week, is centered in London for visits with the designers at Pentagram, Conran Associates, The Design Group, Saatchi & Saatchi, etc.

Minneapolis College of Art and Design and Travel By Design are the program sponsors; CEUs are available for participants. The fee for each week of the program is \$1200 (not including airfare) for first-class hotels, selected meals, tour escort, sightseeing and all professional activities. Northwest Orient is the air carrier with departure from Minneapolis (APEX fare \$761 additional) and other cities. Program managers are George DeWoody, president of Travel By Design, and Ellen Meyer of MCAD. Registration deadline: 21 August.

Inside Japanese Design



12-27 October 1985

Experience the beauty and culture of Japan and its design excellence with this 15-day fully-escorted program visiting Tokyo, Kiryo, Kyoto, Osaka and Hiroshima. Meetings are arranged with leading Japanese creators of textiles, interiors and furnishings, product design, graphics and advertising. The schedule concludes with several days participation at the International Design Festival in Osaka, an immense exhibition, symposium and celebration of design from around the world.

Presented by ID Magazine and Travel By Design, this program's fee of \$3600 includes APEX airfare on PanAm from San Francisco, shared accommodations at first-class and luxury hotels (and Japanese ryokan in Kyoto), selected group meals, sightseeing, Japanese tour escort and all design activities. Program managers are Ruth Schwartz of Travel By Design and Randolph McAusland, publisher of ID Magazine. Registration deadline: 28 August.



Forthcoming:

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