

DESIGN BOOK REVIEW

DIALOGUE:

PHYLLIS LAMBERT

Director, Centre Canadien
d'Architecture

PROFILE:

CENTRE CANADIEN
D'ARCHITECTURE

SYMPOSIUM:

ARCHITECTURAL CURATORS

MARTIN PAWLEY:

Prince Charles and the Architects

ADRIAN FORTY:

Shifting Gears

ANET ABU-LUGHOD:

Urban Design in Western Europe,
1900-1900

INDEX TO ISSUES 13-16

Architecture

Urbanism

Landscape

Design



ARCHITECTURE ON EXHIBIT

Summer 1989
Five Dollars



B

O

Y

D

Contract and residential lighting since 1921. Comprehensive in-house design services. Custom lighting specialties. Meticulous craftsmanship.

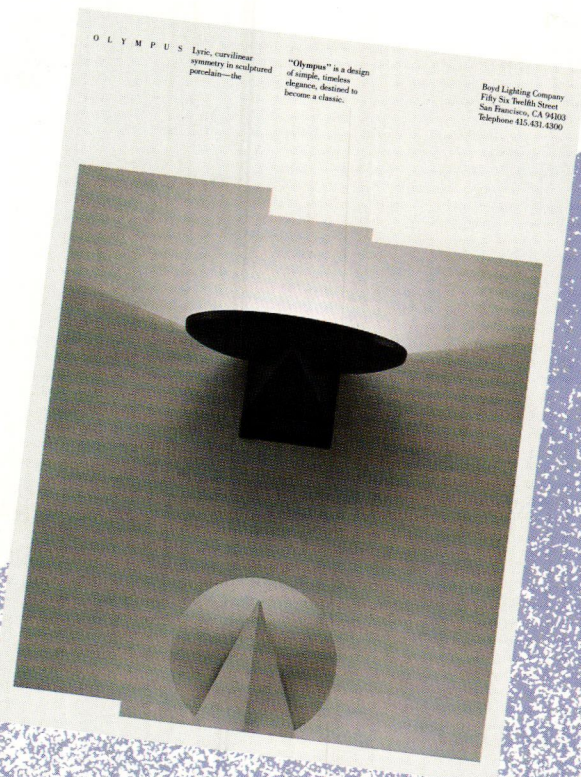
Classic. Traditional. Contemporary. Progressive.

Boyd Lighting Company is a primary resource for design professionals worldwide.

Showrooms: Atlanta, Boston, Chicago, Cleveland, Dallas, Denver, Hong Kong, Houston, Los Angeles,

Miami, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, Washington, DC.

Boyd Lighting Company
56 Twelfth Street
San Francisco, CA
94103-1293
415.431.4300



HENNESSEY + INGALLS

ART + ARCHITECTURE
B O O K S

1254 SANTA MONICA MALL
SANTA MONICA, CA 90401 213/458-9074

Ben's
PLACE

CONTENTS

ARCHITECTURE ON EXHIBIT

- 12 **Introduction:**
"Toward an Architectural Museum"
 by Richard Ingersoll

PROFILES:

- 14 **Pavillon de l'Arsenale**
- 15 **Dutch Architectural Institute**
- 16 **Centre Canadien d'Architecture/
 Canadian Centre for Architecture**

DIALOGUE:

- 17 **Phyllis Lambert**, Director, Centre Canadien d'Architecture

SYMPOSIUM:

- 23 **Mildred Friedman**, Walker Art Center, Minneapolis
- 24 **Georges Teyssot**, Milan Triennale
- 26 **John Zukowsky**, Art Institute of Chicago
- 28 **Paolo Polledri**, San Francisco Museum of Modern Art
- 29 **Stuart Wrede**, Museum of Modern Art, New York
- 31 **Ulriche Jehle-Schulte Strathaus**, Architekturmuseum, Basel
- 32 **François Burkhardt**, Centre Pompidou, Paris

HISTORY AND THEORY

Richard Cleary

- 33 **Friedrich Weinbrenner, Architect of Karlsruhe:
 A Catalogue of the Drawings in the Architectural Archives
 of the University of Pennsylvania**, edited by David B. Brownlee

German Architecture and the Classical Ideal, by David
 Watkin and Tilman Mellinghoff

Peter J. Holliday

- 35 **The Lost Meaning of Classical Architecture: Speculations on
 Ornament from Vitruvius to Venturi**, by George Hersey

Christopher L. Yip

- 36 **The Past is a Foreign Country**, by David Lowenthal

Samuel Gruber

- 37 **The Imperial Abbey of Farfa: Architectural Currents of the
 Early Middle Ages**, by Charles B. McClendon

Caroline Bruzelius

- 38 **Building Troyes Cathedral: The Late Gothic Campaigns**,
 by Stephen Murray

Adrian Forty

- 40 **Shifting Gears: Technology, Literature, Culture in
 Modernist America**, by Cecelia Tichi

Mark L. Brack

- 42 **Architects in Competition: International Competitions of the
 Last 200 Years**, by Hilde de Haan and Ids Haagsma

Departments

- 7 **LETTERS**
- 70 **ABOUT THE CONTRIBUTORS**
- 72 **INDEX TO ARTICLES, INTERVIEWS,
 AND BOOKS REVIEWED, ISSUES 13-16**
- 79 **INDEX OF ADVERTISERS**



*View of the Tower of the Winds, Athens, Julien David Le Roy (1758.)
 (Collection, Centre Canadien d'Architecture/Canadian Centre for
 Architecture, Montréal.)*

DESIGNERS AND
CONTEMPORARY DESIGN

Tony Schuman

- 43 **Lucien Kroll: Buildings and Projects,**
by Lucien Kroll
An Architecture of Complexity, by Lucien Kroll

Martin Pawley

- 45 **Prince Valium**

John Loomis

- 46 **The Unbearable Lightness of Bearing**

Richard Ingersoll

- 48 **Costantino Nivola**

Kathleen McLean

- 50 **On Display: A Design Grammar for Museum Exhibitions,**
by Margaret Hall

CITIES

Thomas A. Dutton

- 51 **Housing as if People Mattered: Design Guidelines for the Site
Planning of Medium- and High-Density Family Housing,**
by Clare Cooper Marcus and Wendy Sarkissian

John Mollenkopf

- 52 **The Rise of the Community Builders: The American Real
Estate Industry and Urban Land Planning,** by Marc A. Weiss

Judith Wolin

- 53 **City in the Woods: The Life and Design of an American
Camp Meeting on Martha's Vineyard,** by Ellen Weiss

Janet Abu-Lughod

- 54 **Urban Design in Western Europe: Regime and Architecture,
900-1900,** by Wolfgang Braunfels

REGIONALISM AND LANDSCAPE

John Parman

- 55 **Bay Area Houses (New Edition),** edited by Sally Woodbridge

Michael R. Corbett

- 57 **A Living Legacy: Historic Architecture of the East Bay,**
by Mark A. Wilson

William Lake Douglas

- 58 **William Kent: Landscape Garden Designer,**
by John Dixon Hunt
**William Kent: Architect, Designer, Painter, Gardener,
1685-1748,** by Michael I. Wilson

Margaretta J. Darnall

- 59 **The Gardens of Provence and the French Riviera,**
by Michel Racine et al.
Morbid Symptoms: Arcadia and the French Revolution,
photographs by Geoffrey James

INDUSTRIAL AND GRAPHIC DESIGN

Colin Cathcart

- 61 **The Great Engineers,** edited by Derek Walker

Kenneth E. Kruckemeyer

- 62 **Marvels of American Civil Engineering**

Alastair Johnston

- 64 **Image and Word: The Interaction of Twentieth-Century
Photographs and Texts,** by Jefferson Hunter

Alessandra Ponte

- 66 **Terrazzo and Neo-Sensism**

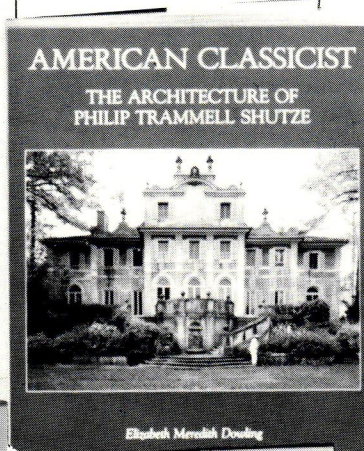
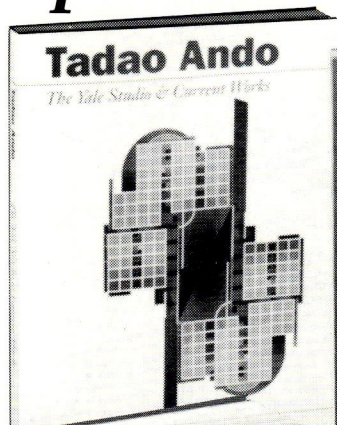
Sarah Bodine and Michael Dunas

- 67 **The American Design Adventure**
by Arthur J. Pulos

Wendy Price

- 68 **Meet the Magicians of Medi a del Arte**

Important New Architectural Monographs



TADAO ANDO: The Yale Studio and Current Works

Introduction by Kenneth Frampton. Essays by Peter Eisenman and George Kunihiro. This important book on the renowned Japanese architect includes Ando's commentary on his teaching methods, his interaction with the students at Yale, and his concern with the principles of modernism. 160 pages. 8" x 10". 200 illus., 30 in color. Paperback: 1033-X. \$25

AMERICAN CLASSICIST:

The Architecture of Philip Trammell Shutze

Elizabeth Meredith Dowling. Preface by Henry Hope Reed. The first book on Shutze, considered the greatest classical architect the United States has ever produced. Shutze designed over 750 works that all represented his commitment to the principles of classicism and his opposition to modernism. 256 pages. 9" x 12". 230 illus., 80 in color. Hardcover: 1035-6. \$45. Paper: 1036-4. \$29.95

PHILIPS

John Heskett. Illustrated throughout, this book reveals how Philips, the Netherlands-based lighting and electronics corporation, has become one of the most innovative and dynamic manufacturers in the world. The book provides a model of how successful design management works in a major corporation. 240 pages. 8 1/2" x 11". Over 100 illus. 1040-2. \$35

OLIVETTI

Sybille Kircherer-De Lucci. Discusses the history of Olivetti, the Italian business machine giant, and examines the firm's products and design management. Known for its emphasis on the aesthetics of the mass-produced object, the company continues to engage some of the greatest designers, such as Nizzoli, Sottsass, and Bellini. 192 pages. 8 1/2" x 11". Over 100 illus. 1041-0. \$35

PETER WALKER:

Experiments in Gesture, Seriality, and Flatness

Essays by David Dillon, Linda Jewell, and Melanie Simo. This catalogue for an exhibition at Harvard examines three design projects by landscape architect Peter Walker, namely the Todos Santos Plaza and the San Diego Marina Linear Park, both in California, and the IBM regional headquarters in Texas. 56 pages. 9" x 11". 70 illus., 25 in color. Paperback: 1053-4. \$25

RODOLFO MACHADO AND JORGE SILVETTI

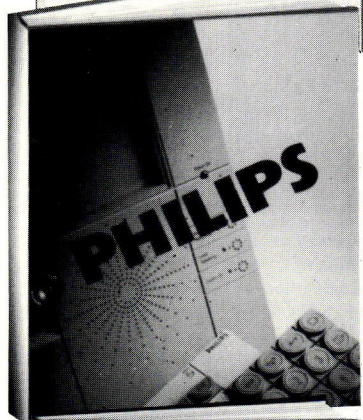
Essays by Peter Rowe. Profusely illustrated, this catalogue documents ten projects by the innovative, highly respected Boston-based architects who have a poetic approach to urban design. Projects include the Steps of Providence, RI; the Four Squares of Leonforte, Sicily; and eight others. 96 pages. 8 1/2" x 11". 120 illus., 20 in color. Paper: 1068-2. \$25

WALLACE K. HARRISON

Victoria Newhouse. A fascinating biography that explores the relationship between millionaire Nelson Rockefeller, Jr., and architect Wallace K. Harrison. The book documents their colossal projects, such as Rockefeller Center, the United Nations complex, Lincoln Center for the Performing Arts, and the Albany Mall. 328 pages. 8" x 11". 254 black-and-white illus. Hardcover: 0644-8. \$45. Paperback: 1071-2. \$29.95

A COMPARATIVE ANALYSIS OF 20th CENTURY HOUSES

Hideaki Haraguchi. Through newly executed, detailed axonometric drawings, this book illustrates and discusses the history and development of the detached house, from the medieval manor to contemporary homes of the 1980s. Emphasis is on the 20th-century designs of such architects as Aalto, Johnson, Adolf Loos, Mies van der Rohe, and Stern. 92 pages. 12" x 12". Over 100 axonometric drawings. Paper: 1023-2. \$25

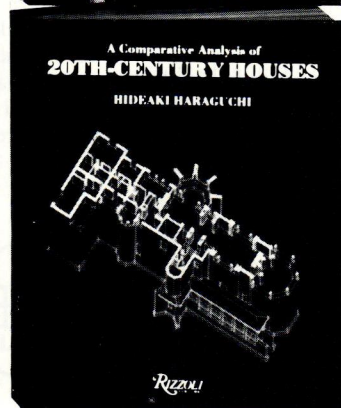
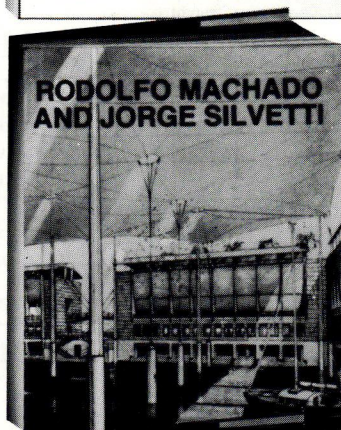
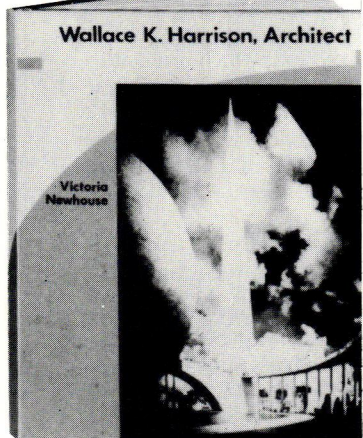


PETER WALKER:

Experiments in Gesture, Seriality, and Flatness



WALLACE K. HARRISON, Architect



RIZZOLI INTERNATIONAL PUBLICATIONS

300 Park Avenue South/New York 10010/(212) 223-0100/ISBN Prefix: 0-8478

and Surveys from **RIZZOLI** NEW YORK

THE ADVENTURE OF DESIGN: GAVINA

Virgilio Vercelloni. Extensively illustrated, this first monograph on manufacturer and design patron Dino Gavina explores how he mass-produced innovative furniture and interiors for such designers as Marcel Duchamp, Man Ray, Carlo Scarpa, and Breuer, from the 1950s through the 1980s. 220 pages. 9" x 12". 168 illus., 78 in color. 1039-9. \$50

TATLIN

Edited by Larissa Alekseevna Zhadova. A team of leading Soviet scholars has collaborated to define the full extent of Tatlin's achievements, including his paintings, industrial art and theater designs. "These projects earned him a central place in the pantheon of Russian avant-garde artists. This splendid collection of essays constitutes the essential source book on Tatlin, revealing aspects that have been largely concealed or ignored until now." —*New York Times Book Review*. 540 pages. 8" x 10½". 426 illus., 76 color. 0827-0. \$75

MODERN ARCHITECTURE IN BARCELONA: 1854–1939

David Mackay. Documents almost a century of major redevelopment in Barcelona since the mid-1850s, from the early grid plans by Cerdà to the more modern works of Domènech, Gaudí, and Sert. The city is a unique laboratory for studying modern architecture and city planning due to its small size and extensive rebuilding in such a short period. 128 pages. 8½" x 9½". 90 illus., 8 in color. Paperback: 1059-3. \$25

ITALIAN MODERN: A Design Heritage

Giovanni Albera and Nicolas Monti. The best industrial design from the country universally recognized as the most innovative design source in the world. The text traces the last 50 years of design history in Italy and copious illustrations present objects by major designers, ranging from silverware to sports cars, coffee makers to cameras, and bicycles to bathtubs, all currently in production. 240 pages. 10" x 10". 500 illus., 475 color. 1034-8. \$45

THAI STYLE

William Warren. Photography by Luca Invernizzi Tettoni. The exotic and elegant homes, interiors, and gardens of Thailand are presented for the first time in this full-color volume on Thai culture and design. Color photographs of rooms in numerous homes—from magnificent teak houses to simple bamboo dwellings—display Thailand's enchanting traditions from China, Malaysia, India, Khmer, and the West. 224 pages. 10" x 10". 350 color illus., 15 architectural drawings. 1043-7. \$35

SITE

Foreword by James Wines. Interview by Herbert Muschamp. This profusely illustrated book profiles the architectural group SITE, an acronym for Sculpture in The Environment. Founded in 1970, SITE has been identified internationally as a pioneering contributor to the Narrative Architecture movement, exploring new directions for architecture as fine art. 240 pages. 8½" x 11". 235 illus. 47 in color. Hardcover: 0923-4. \$50. Paperback: 0924-2. \$35

ZODIAC

Renzo Zori and Guido Canella. This influential journal, founded in 1957, now resumes publication, offering thorough yet stimulating coverage of the new architecture of the postwar world. The editorial board includes Francesco Dal Co, Richard Meier, Aldo Rossi, James Stirling, and many more. 200 pages. 8" x 10½". Fully illustrated. Paperback: 5523-6. \$37.50

TERRAZZO II

Edited by Barbara Radice. This second issue of the brilliant new journal that blends art, design, and architecture with photography and literature focuses on the use of light. Includes essays and photographs by Sottsass, Muschamp, Mapplethorpe, Clemente, Branzi, and more. "A handsome hybrid of magazine and book... to provoke new ideas." —*The New York Times*. 160 pages. 10" x 14". Illustrated throughout, mostly in color. Paperback: 5524-4. \$20. Also available: Volume One. Paperback: 5520-1. \$20



RIZZOLI INTERNATIONAL PUBLICATIONS

300 Park Avenue South / New York 10010 / (212) 223-0100 / ISBN Prefix: 0-8478

Toward the Architectural Museum

RICHARD INGERSOLL

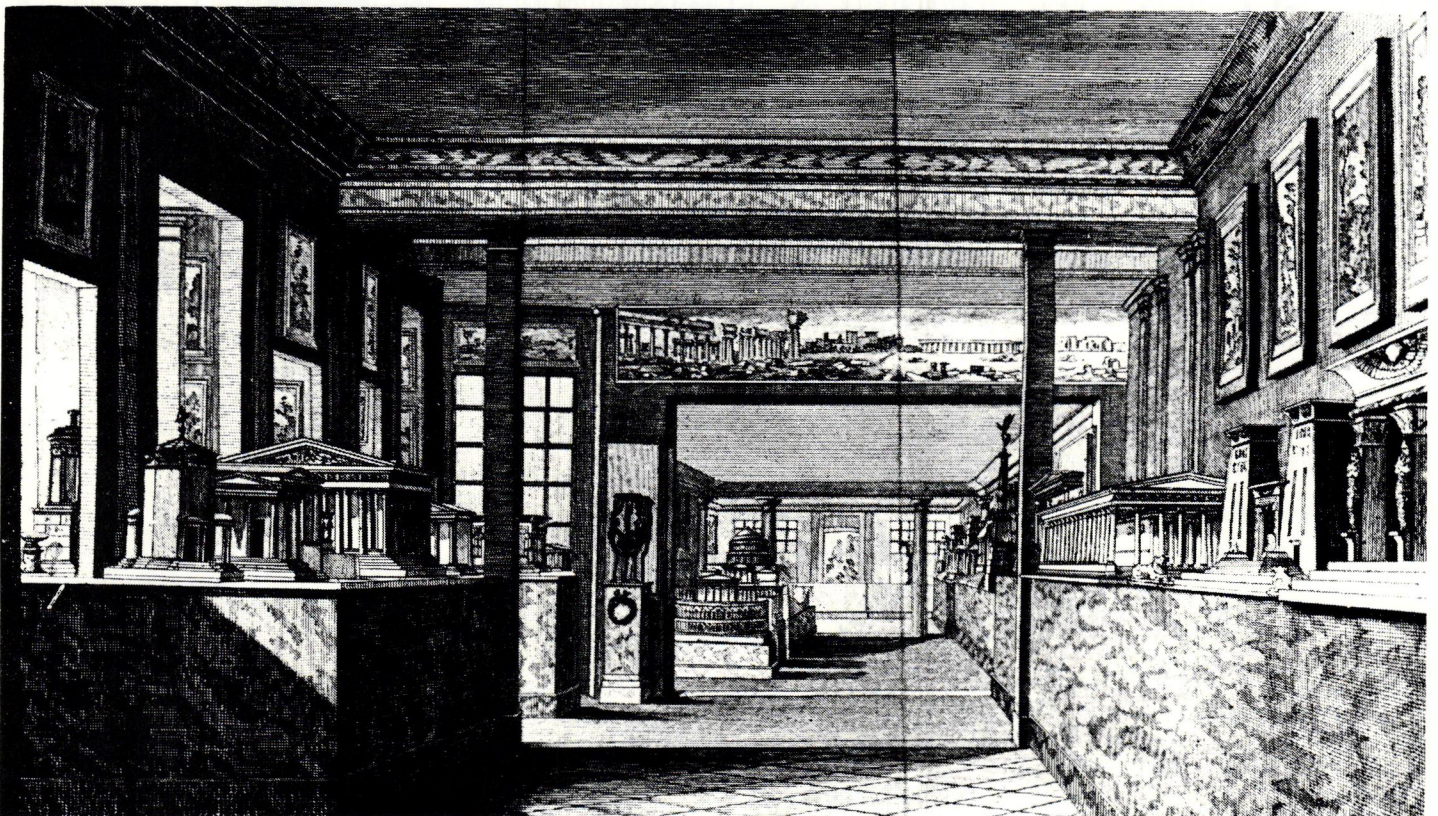
A work of architecture is its own best exhibition. Thus the idea of a museum for architecture will always contain a certain troubling redundancy. The museum serves to alienate architecture from reality since it can contain only fragments of the real thing or mediated simulations of its totality. As Werner Szambien points out in his new book on the origins of the architectural museum, *Le Musée d'Architecture*, the demand for a museum of architecture appeared with the awareness of distance from both the great works of the classical past and the monuments of foreign cultures.

The architectural museum had clear precedents most easily traced to Roman

collections of antiquities, such as the Belvedere Court at the Vatican or Villa Albani. It was also stimulated by the published compendiums of accurate drawings by Stuart and Revett, Leroy, Cassas, and other mid-18th-century architects who visited ancient or picturesque sites abroad. Szambien's meticulous reconstruction of the origins of the French collections of ancient fragments, plaster casts, and scale models made of cork, documented in synoptic appendices, has an amusing subplot intended to steal away from Sir John Soane's Museum in London the honor of having the first genuine museum of architecture. Szambien establishes the term "museum of architecture" was first used between 1790 and 1794 as part of the revolutionary government's plans for the Louvre. It was a clear legacy from the age of the Encyclopédie, inspired by the compulsion to unite all times and all locations in one place. The

architectural museum was never realized in the Louvre, but during the next two decades it found its home at the École des Beaux-Arts. The museum was assembled mostly from the plaster-cast collection of Léon Dufourny and the cork models of François-Louis Cassas; it was composed of exclusively three-dimensional items, no drawings were included. The collection was gradually dispersed during the 19th century and finally disbanded during the decisive events of the student revolts in May 1968.

Szambien was provoked to write his reminder of the French origins of the architectural museum by recent debates about the formation of a new French museum of architecture that might keep pace with the establishment of other national museums of architecture, such as the Deutsches Architekturmuseum in Frankfurt begun in 1984. In the meantime the demand for such an institution has been partially met with



The gallery of architectural models based on the collection of Léon Dufourny and François-Louis Cassas. (Photo: Académie d'architecture, Paris.)

des Plans et Reliefs at Invalides, and the soon-to-be opened Archives of Modern Architecture.

If the French have been proven victorious for being there first, it was, alas, a Pyrrhic victory. The Sir John Soane Museum has remained intact and continues to be the most inspiring treasure trove of architectural arcanery ever concocted. During the years 1808–33, Soane gorged his London townhouse with a fabulously diverse collection of marble fragments, plaster casts, sculptures, models, and paintings; the items range from busts and vases of classical antiquity to fragments of Gothic tracery, Peruvian ceramics and Chinese tiles, and grotesque items such as cat skeletons.

Susan Feinberg Millenson's recently published thesis on the Soane Museum clarifies the biographical dimension of the collection. Already in 1791 at his country home of Pitzhanger, Soane had begun to assemble items for study in the hopes that his sons would follow his example and form a great architectural dynasty. Unfortunately for Soane, his children remained indifferent, even resentful of their father's ambitions. The architect's subsequent obsession with the collection seems almost a compensation for his children's disinterest. By the end of his life Soane resided in the attic of the house, having given over all of the living space to his collection.

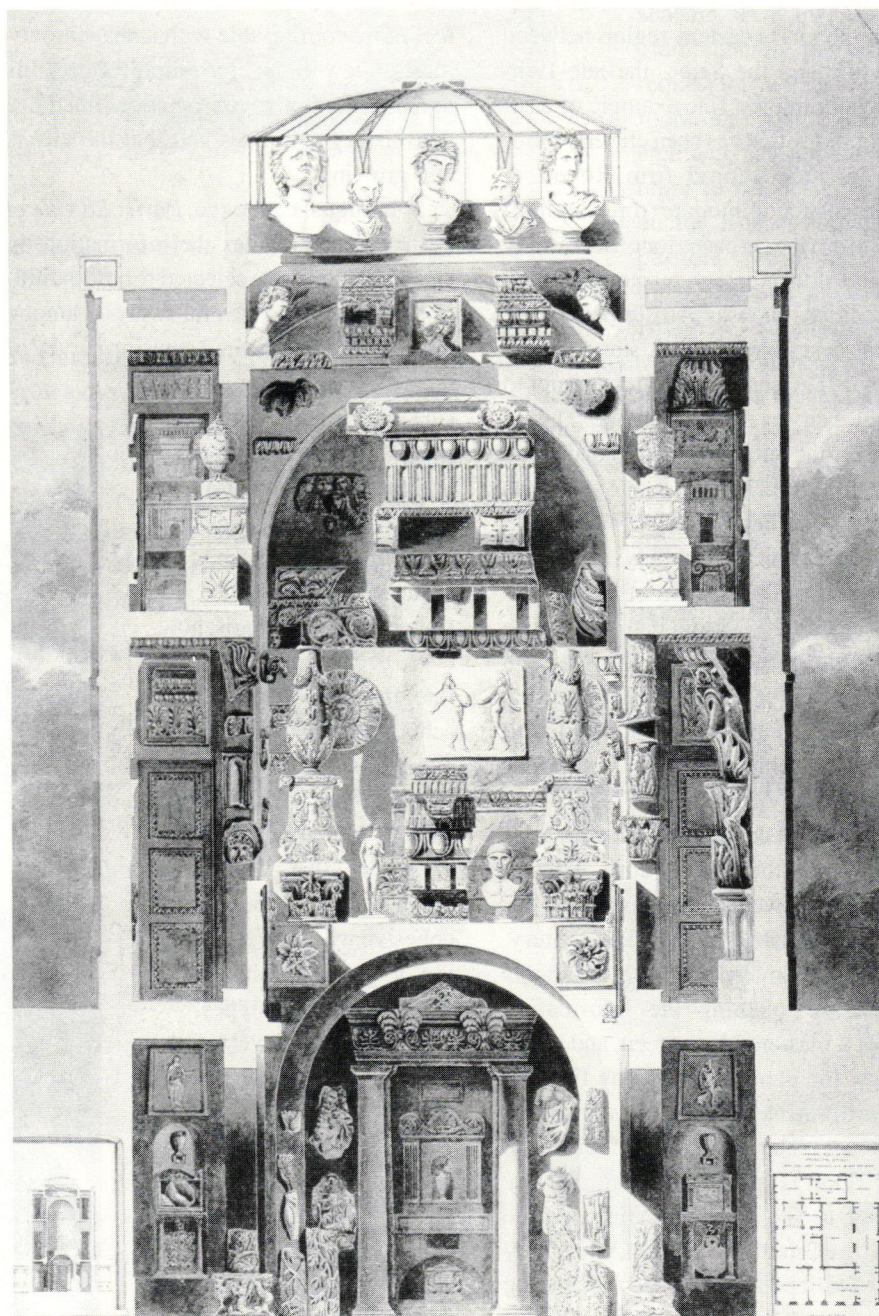
Aside from the more than one thousand three-dimensional pieces and an equal number of architectural drawings, Soane owned 67 oil paintings, including several Hogarths and works by contemporaries such as Charles Eastlake. The museum, which served his pedagogical purposes as professor of architecture at the Royal Academy, was meant to show, according to his description of 1830, "the connexion between painting, sculpture and architecture." Soane's sense of *horror vacui*, which compelled him to make overcharged assemblies of fragments, was surely transmitted by Gianbattista Piranesi, whom he visited in the 1770s in Rome. Both in Piranesi's vertiginous etchings of ancient sites and in his private collection of a mixture of authentic and plaster-cast antiqui-

ties at Palazzo Tommati, he perhaps best captured the possibility of the architectural museum as an opportunity for inspired contrasts of fragments, anticipating by over a century the poetics of Cubist collage. The didactic intentions of the first architectural museums were appropriately conditioned by French rationality and English empiricism respectively, yet each contained its own version of Piranesian juxtaposition, a strategy that has been mostly forgotten in

the intervening centuries of curatorial clarification.

LEMUSÉED'ARCHITECTURE, Werner Szambien, Picard (Paris), 1988, 190 pp., illus., 250FF.

SIR JOHN SOANE'S "MUSEUM": AN ANALYSIS OF THE ARCHITECT'S HOUSE-MUSEUM IN LINCOLN INN FIELDS, LONDON, Susan Feinberg Millenson, UMI Research Press, 1987, 186 pp., illus., \$49.95.

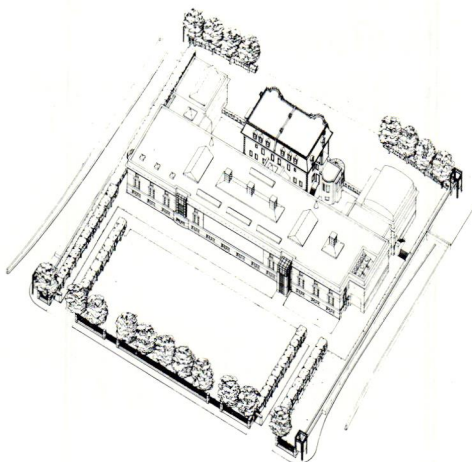


The Soane Museum: the Dome in 1810, section looking east, drawing by George Bailey. (Photo: Richard Cheattle; by courtesy of the trustees of Sir John Soane's Museum.)

PROFILE:

Centre Canadien d'Architecture/ Canadian Centre for Architecture

The public spaces of the CCA officially open in May 1989, but the building, which took four years to build, has been used by the staff for over a year. The elongated U-shape of the new structure, designed by architect Peter Rose, with associate architect Erol Argun and consulting architect Phyllis Lambert, encases the Victorian Shaughnessy House, saved by Lambert from demolition in 1974. The site is in a dense urban neighborhood, not far from other cultural institutions such as the Montréal Art Museum. The entry side on the north presents a massive greystone wall relieved only by the classically inspired rustication at its base and its extruded aluminum parapets. The austere horizontal mass is set off by a formal lawn. The southern elevation, which includes the Shaughnessy House, faces Boulevard René



Axonometric view of the building for the CCA. (Courtesy of Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal.)

Lévesque, a major traffic artery. Across the boulevard, opposite the museum, a \$2.3 million sculpture garden, designed by Marvin Charney, will be constructed.

The public spaces of the museum's interior are distributed along a 300-foot corridor, which has conical light scoops marking each end. The auditorium, bookstore, and octagonal gallery are found to the right of the entry stair. The major galleries (7,000 square feet) are located at the center of the spine in a cluster of vaulted rooms; opposite

these in the restored Shaughnessy House are the restaurant and reception areas. Off the far end of the corridor is the library's double-height reading room with deep Richardonesque alcoves. In an adjacent private wing are the ten scholars' offices and the rare-document study area. The director's office is on the second floor of the Shaughnessy House; the other offices for a staff of nearly one hundred are located in the semi-submerged story beneath the exhibition level. Below this are two more levels offering a total of 60,000 square feet for the conservation laboratories, the computer equipment for the library's integrated data base, and for storage of books, documents, photographs. The total cost of the building was \$40 million (the Shaughnessy House alone was over \$7 million), of which Lambert and the Canadian government each paid 25 percent; the rest was drawn from other sources.

Centre Canadien d'Architecture, 1920 rue Baile, Montréal, Quebec, H3H 2S6, Canada.

CENTRE CANADIEN D'ARCHITECTURE: LES DEBUTS, 1979-1984/CANADIAN CENTRE FOR ARCHITECTURE: THE FIRST FIVE YEARS, 1979-1984, Canadian Centre for Architecture, 1988, 136 pp., illus.



South elevation of the new building, which surrounds the Shaughnessy House. (Photo: Alain Laforest; courtesy of Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal.)

DIALOGUE:

Phyllis Lambert

The new building for the Centre Canadien d'Architecture (CCA) in Montréal, Canada, which opens in May 1989, is a milestone in the history of architecture. It is distinguished both as a work of architecture and as an institution that is surely the most complete resource center for the study and diffusion of architectural history ever conceived. Founded in 1979, the CCA operates both as a museum and as an archive and library for advanced scholarship. From its new home, the CCA will produce exhibits and publications and host conferences for the general public; continue to gather and preserve drawings, photographs, and personal documents pertaining to the making of buildings; and continue adding to its 120,000-volume library of architectural publications and rare books. Among the components of CCA's program are Montréal's first architectural bookstore, a 250-seat auditorium, 7,000 square feet of gallery space, a preservation laboratory for books and works on paper, and offices for visiting scholars. Through the general interest and the specific knowledge that the CCA will generate, we can expect architecture to be coaxed out of its relative obscurity to resume an important role in the cultural life of society.

At the center of this complex program is Phyllis Lambert, the founder and director of CCA. A native of Montréal, Lambert first gained the attention of the architectural world in 1954 for having redirected her father, Samuel Bronfman, to select Mies van der Rohe to design the Seagram Building in New York City, for which she acted as director of planning. Subsequently she trained as an architect at Mies's Illinois Institute of Technology. She is an active member of numerous professional and academic organizations and has distinguished herself both as a practicing architect and a scholar. Her most notable works are the renovation of the Biltmore Hotel in Los Angeles, the design of the Saidye Bronfman Centre in Montréal (1963), and two books she co-authored, *Court House: A Photographic Document* and *Photography and Architecture: 1839–1939*. In 1974 Lambert became the founding president of Heritage Montréal

Foundation and has been an outspoken critic of random demolition and gentrification in the historic urban environment. The CCA's new building, for which Lambert was consulting architect, is wrapped around the preserved Shaughnessy House, built in 1874. The entire complex remains a lesson in the sympathetic use of materials and scale in a historic environment. Although the CCA is saturated with Lambert's ideas and presence, it is quite different from the self-aggrandizing collections of the past, such as the Isabella Stewart Gardner Museum in Boston or the Barnes Foundation in Philadelphia: the CCA sponsors cultural production that transcends the ambitions of a single patron.

DBR: Your interest in collecting drawings and photographs and your activism in the culture of architecture were established long before you founded the CCA; they could have continued privately. What led you to conceive of this magnanimous public institution—was there a catharsis?

PL: I was never really interested in collecting as such; in fact, it rather embarrassed me. I collected to understand; I collected architectural drawings to try to learn—it was fascinating to me to see how architects of other periods approached architectural design. When I say I was rather embarrassed, I was. I kept the drawings I collected during the 1950s and 1960s in a file chest in my apartment in Chicago and rarely showed them to anyone except for people who were interested and came especially to see them. I never discussed these 16th-, 17th-, and 18th-century architectural drawings with my architectural colleagues. I should say that my apartment was in 860 Lakeshore Drive, an icon of modern architecture and one was not supposed to acknowledge the past—it implied a sense of decadence.

I began to acquire photographs when I was working with Richard Pare on *Court House*, a photographic documentation of these buildings across time and space in the United States. This was a wonderfully high period in photography in the U.S.; there was a passionate group of photographers who included architecture among their subject



Phyllis Lambert.

matter. I was personally interested in the subject and had collected photographs of the city for the Seagram Building offices. I felt it was important for the people who worked in the offices and lived in the city to be able to see through others' eyes—to see other interpretations of the world around them. I thought this would make people more sensitive to their environment and also bring them great pleasure. I took photographs for purposes of studying—and not necessarily just of buildings: I photographed landscapes, natural phenomena, and for many years, the ancient buildings of Turkey and Greece in the summers. I always photographed them in conjunction with the flora, the landscape about them, the rock formations.

I started to work on *Court House* after I had been photographing buildings in Montréal with Richard Pare. I wanted to study the city—"a city"—not specifically Montréal. I set out to photograph the grey-stone buildings which had always impressed me as a child, the quality of the stretch of these grey-stone walls, their texture. As I continued to research the history of these buildings and neighborhoods throughout the city, I became a bit frustrated, however, because I realized that the extent of research necessary would delay

François Burkhardt

Centre Création Industrielle, Centre Pompidou, Paris

François Burkhardt is the director of the Centre Création Industrielle (CCI), one of several cultural institutions contained in the Centre National de l'Art et de la Culture Georges Pompidou (Centre Pompidou). Each year the CCI organizes seven or eight architecture exhibitions and five or seven design exhibitions. In addition, the CCI publishes two journals, *Traverses* and *Les Cahiers du CCI*, and two monograph series connected to the exhibitions. The CCI Information Center is open to the public, as is their library and Research and Documentation Center; the CCI does not have an archive or permanent collection.

The presentation of architecture in its real size can be suggested by techniques such as computer simulation, the reconstitution in full-scale of parts of a project, or even a complete reconstruction. It is obvious that the means and media available to exhibitions will always be limited in expressing the architectural space and specificity that only the built work can convey. Only a real building can communicate the integration of a work with its environment and only within its real context can a true analysis of a building's social function be determined. An installation or a model can never replace the atmosphere produced by a building's physicality and materiality, nor the qualities of its lived-in space.

The CCI's first concern is to respond to cultural and not economic criteria. Our activities with design, architecture, and the environment are programmed to ensure an interdisciplinary reading that corresponds to the other artistic fields sponsored by Centre Pompidou, which include music, literature, plastic arts, and cinema. The ultimate goal is to give a parallel reading under one roof of the evolution of each of these fields, providing a vision that is dependent on the specialized professions of industrial and artistic creation. Another

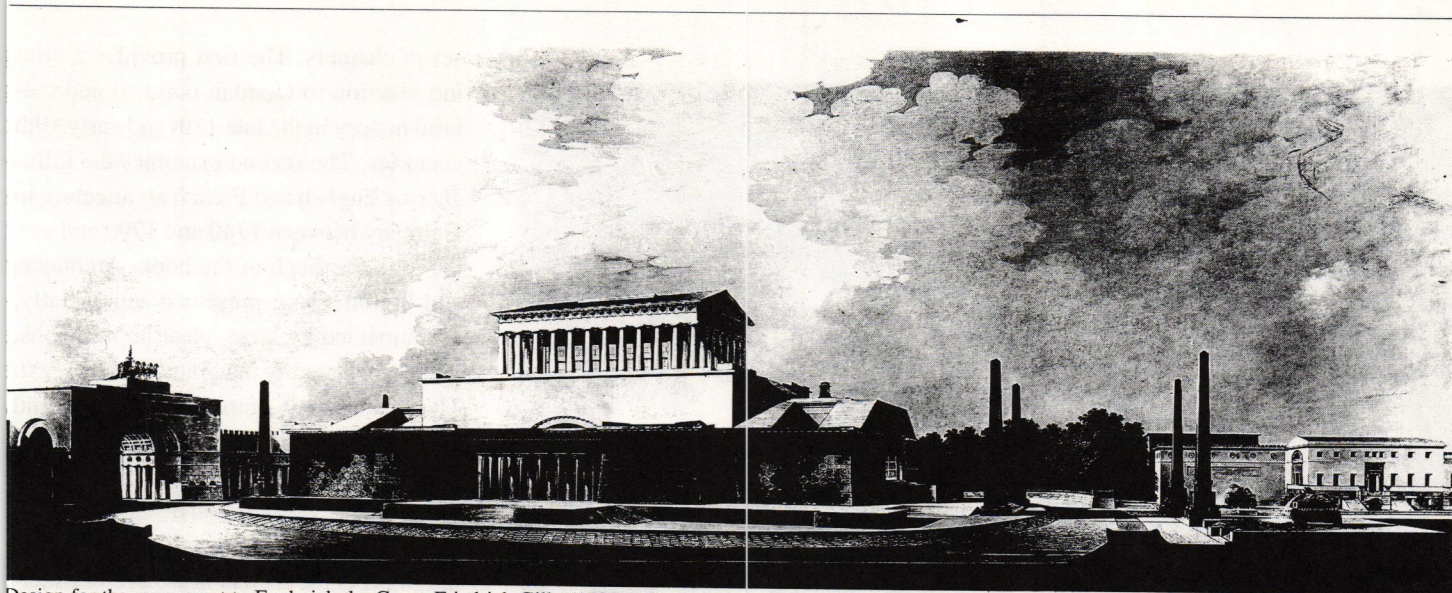
major goal is to produce new readings that will resituate works and their authors in their historical contexts. This encourages a reactualization and revision of architectural history, providing new interpretations for the development of certain architects; for example, Josef Plecnik seen in the light of the postmodern condition, or Alvar Aalto and his work before 1927 are subjects that return us to the discussion of regionalism.

The exhibitions that have had the greatest resonance in architectural practice in the last few years have been those that sought in a very general manner to understand our postmodern age by its defining tendencies, for example, the *Revision of Modernism* (Deutsches Architekturmuseum, Frankfurt) or *Deconstructivist Architecture* (Museum of Modern Art, New York). This type of generic panorama promotes globalizing theses and gives things classifying labels, but is often not very conclusive. It serves more to congeal a historical discourse that is in flux. An alternative historical perspective rejects linear interpretations in favor of a juxtaposition of specific fragments as suggested by our times. An exhibition such as *Les Immatériaux*, produced at Centre Pompidou with the collaboration of philosopher J. F. Lyothard, investigated the postmodern condition in the creative arts without being restricted by style categories (unlike a certain, poorly written history of postmodern architecture).

As to design, at the moment it plays a subordinate role in the museographic panorama but will become an essential, even dominant element in the future. If we want to study the development of a highly industrialized society such as ours, we must analyze its spiritual and material production—above all its industrial production—in order to understand the level of its advancement. The field of design by definition permits such an analysis because it is tied to industrial, and postindustrial, production. Thus it is through the evolution of design that we can best read the evolution of a society's industry, culture, and politics.

The various initiatives deployed in these last years for the propagation of architecture has had a limited impact on the institutions

that produce architecture. Organizing archives, making exhibitions, publishing books and catalogs correspond above all to a program of documentation and information. The inexhaustible discussions about Modernism, Postmodernism, and lately Deconstructivism demonstrate that the primary concern of the most eminent institutions is of an academic nature: to revise the history of architecture, prolonging the modernist vision of a linear history made by great masters and dominant movements. But it should suffice as a reminder that a corresponding reading of the postmodern condition (not postmodern style) requires a fragmented and readjusted history, where the different orientations are considered without the dominance of a single tendency. This questions the fundamental methods of the history and the theory of architecture. It is no longer a matter of presenting a single history, but a conception of history made of a plurality of histories. What the institutions have not done enough of in the last years is to pursue the practice of a political prospect in which they encourage renewals defined through alternative propositions and guide the laboratory of innovative experiences. Finally, if professionals, theoreticians, and critics want to make a new history of architecture that goes beyond the presentation and the conservation of works, why can't it be created with the contribution of institutions that promote architecture?



Design for the monument to Frederick the Great, Friedrich Gilly (1797). (From *German Architecture*.)

Richard Cleary

FRIEDRICH WEINBRENNER

DAVID B. BROWNLEE, EDITOR

GERMAN ARCHITECTURE AND THE CLASSICAL IDEAL

DAVID WATKIN AND
FILMANN MELLINGHOFF

In the early 1830s, a young architect from Baden named Theodore Thierry arrived in Philadelphia and found a job in John Haviland's office. Two decades later, he received a packet of architectural drawings villed to him by his cousin, Karl Thierry. Judiciously selected with an eye to the requirements of an architect struggling to make a name for himself in the New World, the 281 drawings issued from the office of Friedrich Weinbrenner in Karlsruhe, where members of the Thierry family had worked since the first years of the century. The University of Pennsylvania eventually acquired the collection, but it remained in relative obscurity until 1985, when David B. Brownlee and a team of graduate students brought it to light with an exhibition and superb catalogue funded by the Na-

tional Endowment for the Arts, the University of Pennsylvania, and the J. Paul Getty Trust.

Friedrich Weinbrenner (1766–1826) was the preeminent architect working in southwest Germany in the late 18th and early 19th centuries. He was the son of a carpenter and learned the trade in his father's shop. Determined to become an architect, he left his native Karlsruhe at the age of twenty-two for a lengthy study tour that took him to Switzerland, Vienna, Berlin, and, for a five-year stay, Italy. Returning to Germany in 1797, he worked in Strasbourg and Hanover before settling permanently in Karlsruhe, where he was named Bauinspektor in 1801.

Today, Weinbrenner is remembered best for the neoclassical Marktplatz (market place) and pyramid dedicated to the founder of Karlsruhe, Margrave Karl Wilhelm. The Pennsylvania drawings take us beyond this singular image and reveal the breadth of Weinbrenner's extensive practice, which included country houses and garden pavilions, experimental farms, urban houses, public buildings, and interior decoration. Like David Gilly, whom he had met in Berlin, Weinbrenner ran an influential private school of architecture, and the Pennsylvania collection includes the work of his students and studies for his partially realized *Architektonisches Lehrbuch* (Architectural Textbook, 1810–1819), the first com-

prehensive German text on architectural theory and practice. The exhibition catalogue is organized by building types and consists of six introductory essays written by Brownlee and his students, detailed and fully illustrated (including some color plates), entries of selected drawings, and a checklist of the entire collection.

The section on farm buildings highlights an area of architectural history that merits additional study. Agricultural reform was a topic of considerable interest in Enlightened circles throughout Europe during the 18th and early 19th centuries, and prominent architects (such as Robert Adam, Sir John Soane, and David Gilly) and building agencies, such as the French Corps des Ponts et Chaussées, designed and occasionally realized model farms. Weinbrenner's patron, Margrave Karl Friedrich, commissioned him to build an experimental farm and a number of barns and farmhouses. For modest buildings, Weinbrenner typically employed half-timber construction, recalling vernacular practice, disciplined with the severe rectilinearity and symmetry of high-style classical architecture. He articulated the more important buildings in a stripped, Palladian style.

Classicism was the predominant language for monumental architecture during Weinbrenner's lifetime, and at the turn of the 19th century he experimented with the various dialects of Paris, Rome, and Berlin



Brandenburg Gate, Berlin; Carl Gotthard Langhans (1789–94). (From *German Architecture*.)

before settling on what he called the Palladian and Paestum styles as his preferred models. Medieval architecture also captured Weinbrenner's imagination. Although only traces of Romanesque and Gothic details appear in his own buildings, his students, notably Heinrich Hübsch and Alexis de Châteauneuf, were instrumental in the definition and diffusion of the *Rundbogenstil* (a synthesis of Renaissance and Romanesque forms) in the 1830s.

Weinbrenner's complex relationship with ancient, Renaissance, neoclassical, and medieval styles—indeed with architectural history and the making of contemporary architecture—reflects the transitional character of architecture in the German-speaking lands in the first decades of the 19th century. It was a time when another student of Weinbrenner, Georg Moller, could be both a pioneering historian of German medieval architecture (*Denkmäler der Deutschen Baukunst*, 1815–1844) and a strict classicist as a practicing architect. It is a time that does not readily lend itself to the study of isolated stylistic lines. This, however, is what David Watkin and Tilman Mellinghoff have attempted to do in *Ger-*

man Architecture and the Classical Ideal.

David Watkin is the Allan Bloom of architectural history, arguing for the reassertion of classical architecture's eternal truths in modern design. By focusing on classical architecture in the early 19th century, Watkin and Mellinghoff urge us to recognize its long-standing importance to German culture independently of its nefarious usurpation by the Third Reich. We are then invited to consider these credentials as we reevaluate modernism and ponder a question Weinbrenner and his students knew so well, *In welchem Stil sollen wir bauen?* (In what style should we build?, the title of Hübsch's treatise of 1828). The authors are honest about their approach and provide occasional cross-references to some of the nonclassical activities of the architects discussed, but readers interested in keeping track of the broader context of German architectural theory and practice would do well to keep Henry-Russell Hitchcock's *Architecture: Nineteenth and Twentieth Centuries* and the *Macmillan Encyclopedia of Architects* close at hand.

The book has two parts. Part one, titled "History, Patronage and Style," consists of

seven chapters. The first provides a brief introduction to German political and cultural history in the late 18th and early 19th centuries. The second examines the influence of English and French architecture in Germany between 1740 and 1790 and sets the tone for much of the book. Architects and buildings are presented sequentially, accompanied by large, clear photographs, which are superbly integrated with the text. The descriptions emphasize exterior and interior surfaces and supply possible sources for particular motifs. There are few plans and little discussion of spatial issues, building programs, or use. Although one of the points of the chapter is the lack of coherence in architectural practice in the German states in the 18th century, I felt that the authors might have done more to draw our attention to related themes. For example, many of the architects mentioned studied at Jacques-François Blondel's private school in Paris. This fact appears in the individual biographies (although not in the index), but readers are left to draw the common threads themselves. By failing to do so, readers miss the connection with the private schools of David Gilly in Berlin and Weinbrenner in Karlsruhe.

Chapter three is the most directed chapter in the book. It examines the "Franco-Prussian School" of architects centered in Berlin around David and Friedrich Gilly and describes how neoclassicism born in Paris and Rome came to serve the political ambitions of the Prussian state. Among the distinguished works grouped in this school are Carl Gotthard Langhans's Brandenburg Gate in Berlin (1789–94) and Peter Speeth's guards barracks in Würzburg (1811), but none have the iconic power of Friedrich Gilly's drawings for the Monument to Frederick the Great (1797), which became a touchstone for generations of German architects.

Watkin and Mellinghoff survey the careers of Karl Friedrich Schinkel and Leo von Klenze in individual chapters that provide useful introductions to their works. Schinkel, of course, is the best-known architect of 19th-century Germany, and he (like Palladio, Wright, and Le Corbusier)

has spawned a veritable industry of scholarship. Von Klenze, as the authors point out, has received considerably less attention, although he produced an extraordinary body of work, including the Glyptothek in Munich (1816–30) and the Walhalla, that Parthenon-on-the-Danube (1830–42), for Crown Prince Ludwig of Bavaria. The remaining two chapters are devoted to rapid reviews of neoclassicism in north and south Germany.

Part two of the book is titled "Gazetteer of Neo-classical Buildings." Gazetteer isn't a word we hear every day, but its off-beat sound corresponds well to the peculiar character of this section, which is caught between a guidebook and a catalogue. Some of the entries, especially the introductions to towns, provide concise resumé of information not readily found in English. The entries on individual buildings, however, are unpredictable; some touch on style, others on patronage or history. Many are illustrated.

My reactions to this book are mixed. On the down side, I found the authors' approach limiting. Too little was said, for example, about how the architects thought through the buildings they were designing. Descriptions of façades and interior surfaces are nice but are only part of the story. I was also dazed by the barrage of stylistic labels. For a while I tried to keep track of them and listed neoclassical, Neo-Grec, Greek Revival, Durandesque, Baroque, French, Palladian, and Italian, before I gave up. Their meanings are not always clear, but they do underscore the variety and complexity of classical architecture in Germany in the early 19th century. They also led me to contemplate how difficult it is to define classical architecture in terms other than "I know it when I see it."

FRIEDRICH WEINBRENNER, ARCHITECT OF KARLSRUHE: A CATALOGUE OF THE DRAWINGS IN THE ARCHITECTURAL ARCHIVES OF THE UNIVERSITY OF PENNSYLVANIA, David B. Brownlee, editor, University of Pennsylvania Press, 1986, 163 pp., illus., \$39.95 cloth; \$23.95 paper.

GERMAN ARCHITECTURE AND THE CLASSICAL IDEAL, David Watkin and Tilman Mellinghoff, MIT Press, 1987, 296 pp., illus., \$50.00.

Peter J. Holliday

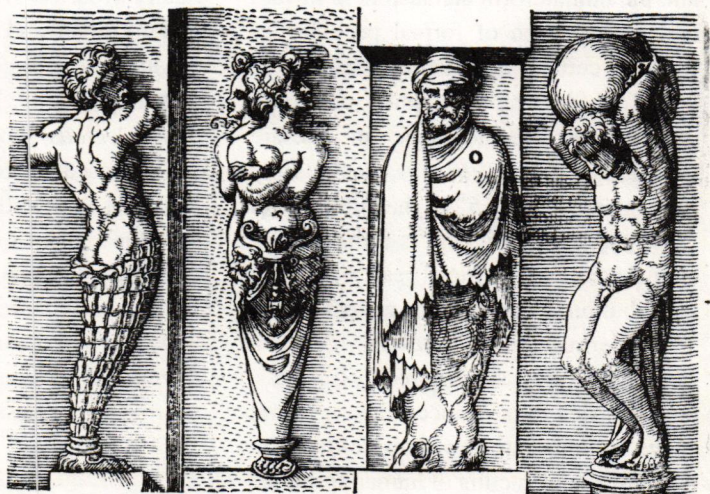
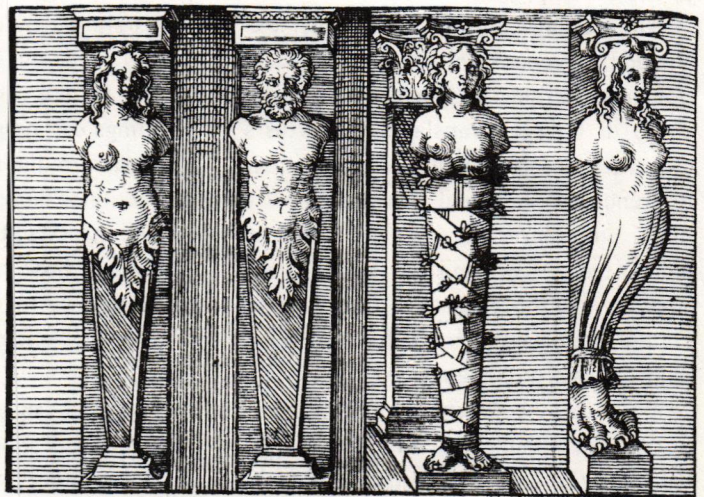
THE LOST MEANING OF CLASSICAL ARCHITECTURE

GEORGE HERSEY

George Hersey opens his discussion by posing the fundamental question: "Why do we still use the classical orders?" For Hersey, "classical" denotes Greek; he argues that one of the major ancient literary sources, Vitruvius, although a Roman linked to the circle of Augustus, was trained in a Hellenistic tradition and never ceased to remind his readers that his culture was Greek. Most of Hersey's other sources were also Grecophile citizens of the Roman world. His method is to examine both critical and descriptive terms from these ancient texts, and to seek the broad range of meanings, associations, and images they evoke. This process leads him to indulge in the verbal play of tropes: the use of a word or phrase in a sense other than that which is proper to it. For example, the *echinus*, the rounded shape forming part of the column capital, can also mean a sea urchin, a wide-mouthed jar, a vase for secret evidence, the shells of various plants and animals, a neck vertebra, the stomach of a ruminant, the pointed ends of a drilling bit, a

plant, and a kind of cake. Hersey demonstrates how these seemingly unconnected meanings, through tropes, can become formally or mythologically related. He admits that the results can be poetic and unscientific, and that the sometimes punning and homonymitic associations are often etymologically incorrect; nevertheless, he is justified in suggesting that this was one way Vitruvius and his contemporaries thought about words.

Hersey proposes that for the Greek-speaking world in Vitruvius's age (and at that time most Romans of the upper classes were conversant or even fluent in Greek), classical ornament represented the remains



Caryatids, herms, and atlantes from *Vitruvius Teutsch* (1548). (From *The Lost Meaning of Classical Architecture*.)

or trophies of sacrifice. Specifically such ornament represented reconstitutions or reformations of the remains into images of the victims. Further, the imagery is polyvalent: "Horns can double as hair, vegetables as staves, pleats in a chiton as bunches of spear shafts." In separate chapters Hersey utilizes that surreal polyvalency to explore ancient myths about the origins of the Doric, Ionic, and Corinthian orders. While the human content of the orders becomes both patent and implicit, with the elements of ancestral strife and the founding of buildings as ways of mediating or resolving that strife also present, the tales surrounding the Caryatid and Persian porticoes provide architecture with a distinctly punitive aspect, reinforcing its role as the exhibitor of justice accomplished.

The troping common in antiquity extended the deeper significance of classical ornament during the Renaissance. Francesco di Giorgio translated Vitruvius's Greek terms into Italian, preserving their references to personal ornament, body parts, and sacrificial elements such as bones, teeth, hair, and the like. Hersey suggests that the treatises of Francesco di Giorgio were the first modern books to explore classical moldings systematically, and proposes that the impetus was Francesco's fascination with their possibilities for verbal trope. Troping architectural ornament and the human form can also help toward the interpretation of formal peculiarities found in certain projects of Michelangelo and Raphael. The conception continues during the Renaissance: in Cesare Cesariano's Italian *Vitruvius*, the first fully illustrated edition (1521), the notion is revived that an entablature is a massing of animal parts and sacrificial gear. A northern contribution to this tradition appears in the 1549 German book, *Vitruvius Teutsch*. Many of its plates are inspired by Cesare's, but it carries Renaissance thinking about statue-columns into new areas. Rather than the gradual abstracting of human form, the transformation takes place through the shuffling of plants, ornaments, and human and animal body fragments into new and strange arrays. Hugues Sambin's *De la*

diversité des termes (Lyon 1572) is lavishly illustrated with plates showing the progression of ornamentation in the orders. His work was influenced by the science of teratology, the study of monsters and deformed beings. With his work, the troping tradition of the orders of sacrificial images is fulfilled.

Hersey argues that we are the heirs of a scientific philology that has drained architecture of its poetry. In addition, we must cope with the tradition of formalism, "the repetition and variation of forms for their own sake, irrespective of their literary, associational, and poetic meanings, and irrespective of their mythical origins." Ithiel Town, Allan Greenberg, and numerous other architects have unconsciously preserved the meaning of classical ornamental forms simply by copying precedent. Yet Hersey holds out the hope that even in a purely formal world new architectural meanings can be generated. Liking the classical formulas for symmetry, scale, and proportion to taboos, Hersey states that we cannot understand what happens when the taboos are broken unless we understand those taboos. In other words, when the breaking is understood, new meanings develop.

This book began as a series of presentations for Vincent Scully's graduate seminar in architectural theory at Yale. In 1962 Scully wrote a provocative book suggesting that the sacred and savage landscape of the Mediterranean profoundly moved the architects of antiquity. *The Earth, the Temple, and the Gods* shocked many classicists, who refused to consider its arguments. Hersey's work will probably also be unacceptable to those who would prefer to hand down the same tired, bloodless scholarship. For those who read it sympathetically, however, *The Lost Meaning of Classical Architecture* complements traditional approaches to classical architecture.

THE LOST MEANING OF CLASSICAL ARCHITECTURE: SPECULATIONS ON ORNAMENT FROM VITRUVIUS TO VENTURI, George Hersey, MIT Press, 1988, 202 pp., illus., \$20.00 cloth; \$9.95 paper.

Christopher L. Yip

THE PAST IS A FOREIGN COUNTRY

DAVID LOWENTHAL

The great revivalist architects and critics of the 19th century would have felt at home with much of the architectural production and theorizing of the past ten years. We have witnessed the emergence of the glass and steel Gothic-revival office building and banking hall, the neo-Neoclassical winery, the latest in Shingle-style houses, and a school of architecture that builds in homage to Ledoux, all in the name of the avant garde. Yes, the past is making a comeback. Or is it? Have we once again become united with the great chain of history that got us here in the first place? In *The Past Is a Foreign Country*, now out in a paperback edition, Lowenthal may help some of us to decide via his attempts to explain how we have learned to understand the past.

Lowenthal, a cultural geographer, examines the nature and history of historical consciousness in the West, meaning selected portions of Western Europe and North America. The book is an Aristotelian enterprise in which a mass of information is collected from literature, categories are constructed, and a matrix of interconnections is established. The ways that people have invoked the past are categorized and listed, and each category has at least one charming insight followed by a cluster of quotations with comments by the author. The result is a dictionary of the attitudes and thoughts about our relationship to the past drawn from a variety of thinkers and periods.

The book is divided into three parts. Part one examines the reasons why individuals and societies sought either to recapture or eradicate their past. Lowenthal suggests that the primary dilemma is enjoying the benefits of the past without being corrupted and overwhelmed by it. Chapters and subsections deal with topics such as nostalgia, escape, and self-aggrandizement.

Part two divides the ways of knowing the past into memory, history, and relics.

Lowenthal establishes a movement of categories toward a more direct contact between past and present. The movement from memory to history makes the past less idiosyncratic; relics (including the built environment) present the past more directly than history though still in a mediated form. If only Lowenthal knew just how mediated it can be, he might have second thoughts about the relative value of history to relics in his system.

The last part of the book discusses how the past is preserved and introduced to the present. In essence, it is idealized, cleaned up, and made more picturesque and tranquil. Interestingly, he notices how reproductions of historical artifacts often gain great value because they more closely conform to the contemporary image of the past than surviving relics.

His conclusions seem meager and disconnected from the rest of the work. He notes that "our attachment to reminders of the past is now less personal, less emotional, altogether less involved." Yet, "The past remains integral to us all, individually and collectively. We must concede the ancients their place, as I have argued. But their place is not simply back there, in a separate and foreign country; it is assimilated in ourselves, and resurrected into an ever-changing present."

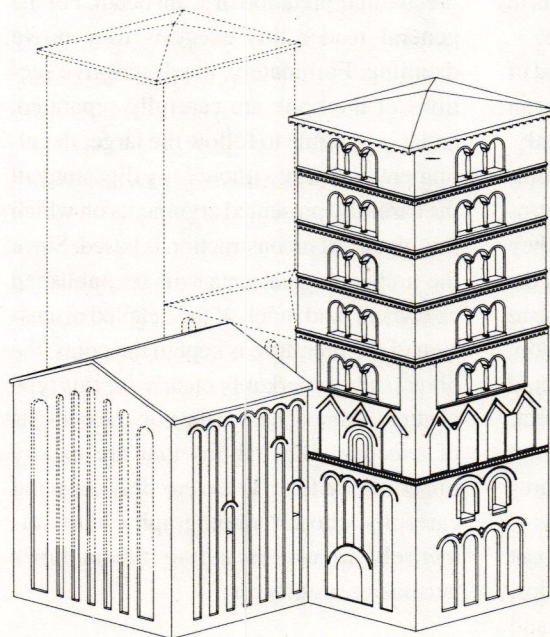
The book lacks synthesis, and as a dictionary of the relationship of people to the past, it is an arbitrary rather than a strategic sampling. It is clearly of an Anglo-American intellectual bent, and Continental thinkers of the 20th century, including Sartre, Gramsci, Merleau-Ponty, Heidegger, Gadamer, Barthes, Derrida, Braudel, Habermas, Marcuse, and Wallerstein are notably absent. Foucault and Levi-Strauss do make it into the bibliography. These omissions are matched by a lack of a contemporary mode of either synthesis or deconstruction. Clearly, this weakens the book's value as an encyclopedia of contemporary Western understandings and reactions to the past.

The text seems to float in and out of time. Some sections consciously rummage through history for examples to fill a cate-

gory, others attempt roughly chronological surveys of a country or cultural region. When a subject is treated chronologically, it is sketchy and impressionistic, and the examples are not necessarily from the most important thinkers.

While the reader might be tempted to agree with the author's characterization of mindless moderns detached from history, he won't remedy this by presenting pieces of the puzzle without a convincing explanation of the connections. Still, the book is well worth examining for the fascinating collection of pieces that have been assembled for us.

THE PAST IS A FOREIGN COUNTRY, David Lowenthal, Cambridge University Press, 1986 (1st printing), 516 pp., illus., \$29.95 cloth; 1988, 489 pp., illus., \$13.95 paper.



East end, Medieval abbey church, Farfa; axonometric reconstruction of the exterior (c. 1060). (From *The Imperial Abbey of Farfa*.)

Samuel Gruber

THE IMPERIAL ABBEY OF FARFA

CHARLES B. McCLENDON

The Abbey of Farfa, 40 kilometers north of Rome, has long been recognized as one of Italy's most important monastic centers during the Carolingian period, but we have known little about the appearance of the early medieval abbey until the last decade.

This excellent new study presents a thorough reevaluation of the earlier literature on Farfa, and incorporates the author's painstaking examination of the surviving medieval structures as well as the results of almost a decade of new excavations. This is not, however, the report of those excavations. That work, which will provide the archaeological apparatus and discuss a wider range of issues concerning the monastery's development, is still in preparation. Here, McClendon is eager to present the architecture of Farfa not so much in the

light of other material finds from the abbey, but in the larger context of architectural currents of the Carolingian and early Romanesque periods when Farfa enjoyed its greatest periods of physical growth and political prestige. In each case, the abbey's prosperity was largely due to its close ties with the imperial court north of the Alps rather than with the papal capital only a short journey away. McClendon demonstrates that many of the architectural features of the abbey must be seen in terms of these imperial connections.

Using textual, archaeological, and stylistic analysis, the author identifies nine major phases in the history of the site. These range from the earliest phase—a Roman imperial villa or farmhouse—to the destruction of the nave and west end of the medieval abbey (between 1492 and 1496) to make way for the Ren-

aissance church that still exists today. Of greatest architectural interest are the building campaign of the 9th century conducted by Abbot Sichardus (830–842) and a rebuilding of the east end of the church around 1060.

The pre-Carolingian church of Farfa was a single-nave apsed structure preceded by a rectangular atrium. In the 830s a transept with apse and annular crypt were added to the west end to receive relics brought from Rome and Viterbo. This addition necessitated the rebuilding of the atrium, which was given a curved eastern portico echoing the lines of the new apse. Presumably because of its proximity to the new relics, the atrium became an important burial site. These alterations to the church, particularly the transept and the annular crypt, were in keeping with architectural trends in Rome and in the Carolingian north; Old St. Peter's was the source of both of these motifs. At Farfa, however, these additions were attached to the western end of the church, something unheard of in Italy, although common north of the Alps. The curved atrium portico also has parallels to the north. The monks at Farfa were under imperial protection and presumably were aware of the newest architectural developments in the ecclesiastical centers of the empire.

In the mid-11th century, after a period of serious decline, Farfa again became an important imperial center in central Italy. Farfa's monks remained loyal to the emperor throughout the Investiture Controversy of the late 11th century, until they finally severed ties and joined the papal orbit in 1122. As an imperial enclave close to Rome, Farfa occupied an unusual position, and again its architecture, as reconstructed by McClendon, demonstrates this fact. Shortly before 1060 the eastern end of the church was rebuilt; significant features were a square presbytery, twin bell towers built over projecting chapels or transept arms, interior walls with tall pilaster strips, and exterior walls with pilaster strips and blind arcading. Here the book is most interesting and wide-ranging as McClendon locates precedents in the contemporary imperial domains of northern Italy, Lorraine,

and elsewhere. The detailed discussion of these motifs delineates the course of Ottonian and early Romanesque architecture.

Although this book is undoubtedly an important contribution to the study of Early Medieval architecture, it does not increase our knowledge of early monastic planning. Despite the author's desire to see the Carolingian phase of Farfa Abbey as a "fleshing out" of the St. Gall plan and an example of how "prevalent architectural motifs could be adapted to the needs of a particular site," still too little is known about the overall arrangement of Farfa Abbey (apart from the church) to allow a comparison between the layout of this real monastic center and the ideal monastery represented in the St. Gall plan. Based on what is now apparent, there seem to be few direct parallels between the two plans, while there are numerous discrepancies. The excavations at the west end of the church at Farfa have revealed important traces of the atrium, and what may be guest rooms. Perhaps further research will identify the location of other important parts of the Carolingian monastery—the cloister (if there was one), dormitory, refectory, kitchen, storehouses, and workshops.

Much of the complex phasing rests on precise interpretation of scant detail. For the general reader this exegesis may prove daunting. Fortunately, the descriptive sections of the book are carefully separated, and it is possible to follow the larger developments at Farfa without fully digesting all the carefully presented arguments on which this historical reconstruction is based. Since the archaeological data will be published elsewhere, and much of the detailed discussion of the literature is kept to the notes, the book reads remarkably clearly for this type of study. Almost half of the volume consists of excellent illustrations that are clearly linked to the text. The clear drawings and carefully chosen photographs help immensely in understanding the author's persuasive arguments.

THE IMPERIAL ABBEY OF FARFA: ARCHITECTURAL CURRENTS OF THE EARLY MIDDLE AGES, Charles B. McClendon, Yale University Press, 1987, 197 pp., illus., \$35.00.

Caroline Bruzelius

BUILDING TROYES CATHEDRAL

STEPHEN MURRAY

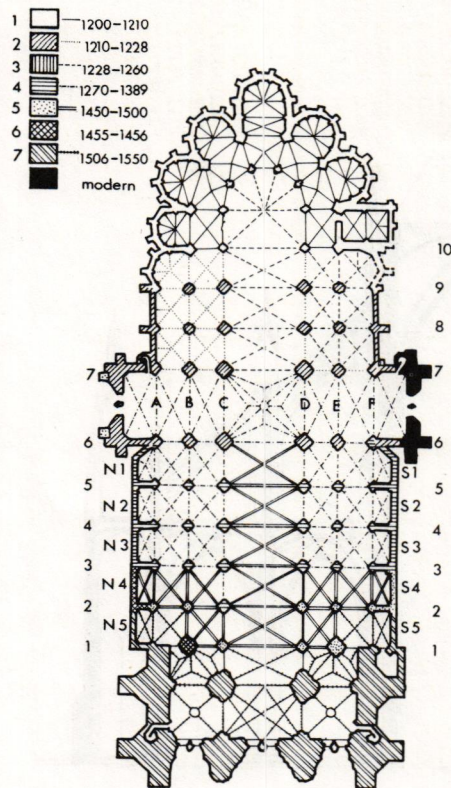
For much of this century the Gothic cathedral has been viewed as an aesthetic whole, its plan and elevation inspired by neoPlatonic concepts of order and proportion. Only in the past decade or so has a series of new studies begun to reveal the process of constant modification, redirection, and revision that characterized the construction of many large-scale Gothic churches. Scrutiny of the masonry fabric of most cathedrals suggests that individual masters often changed their ideas while work was in progress, or that masters were replaced by others whose vision of the interior volume was substantially different. In other words, a process of ongoing change both in small details and large-scale elements makes the purely formal analysis of Gothic buildings, and their interpretation as the expression of visions of neoPlatonic order and harmony, difficult to sustain.

Medieval writings on construction in the 12th and 13th centuries are rare, and the few that survive are so laconic that we rarely have textual evidence for the process described above. One of the most notable exceptions is Gervaise's description of the work at Canterbury, where the injury of Master William of Sens a few years after the start of the reconstruction, and his subsequent replacement by William the Englishman, led to many modifications. An architectural history based on the close analysis of masonry has thus often described a situation whose complexity medieval sources rarely reflected. Nor is it compatible with the more recent literature on Gothic cathedrals, which has tended to reflect a 19th-century ideal of perfection during the Middle Ages.

Stephen Murray's splendid new book on Troyes provides ample evidence that this process of revision and constant change was indeed a fact of medieval construction. Troyes was begun in the first decade of the 13th century and was not completed until

the 16th century. Its construction is well documented through the records of the cathedral chapter and the building accounts, now in the archives of Paris and Troyes. The documents date mostly from the late 13th century and after, becoming richer in detail and variety as the centuries progress. The texts reflect much about the changing priorities of the chapter, how it made decisions, and how it negotiated with the bishop on one hand and the townspeople on the other. Here are the names of many of the master masons and the artisans who worked with them. Here too are glimpses into the characters of these men: Jacques le Vachier, active from 1450 to 1455, emerges as "fumbling and highly conservative," while Martin Chambiges, sporadically involved with the construction at Troyes after 1502, is revealed as a brilliant master who came to Troyes with only the greatest reluctance.

At first glance Troyes Cathedral seems to provide a highly successful integration of Gothic styles ranging from the Early Gothic elements of the early 13th century, through the Rayonnant upper choir and transept, to the Flamboyant nave and façade. But appearances are indeed deceiving, for the history of Troyes is largely the history of failure: failures of structure, materials, financial support, and the planning and execution of the work. To save money, the builders at Troyes often resorted to using their own local stone, a chalk, rather than importing good quality limestone from the city of Tonnerre, 35 miles away. The use of this local stone in the foundations in particular was nearly fatal for the choir and transept, as the chalk absorbed water and turned to paste underground, ultimately leading to major campaigns of restorations (dare one say *reconstruction*?) in the 19th century. In another instance, a workman was killed in 1531 because he removed the centering of a flying buttress prematurely. Faulty design and poor maintenance of the drainage systems and gutters led to the collapse of the crossing tower in 1365 and perhaps contributed to the collapse of the nave in 1389. In 1362, visiting Master Pierre Faisant, hired to evaluate the state of the cathedral, pointed out that the flying



Plan and chronology of Troyes Cathedral. (From *Building Troyes Cathedral*.)

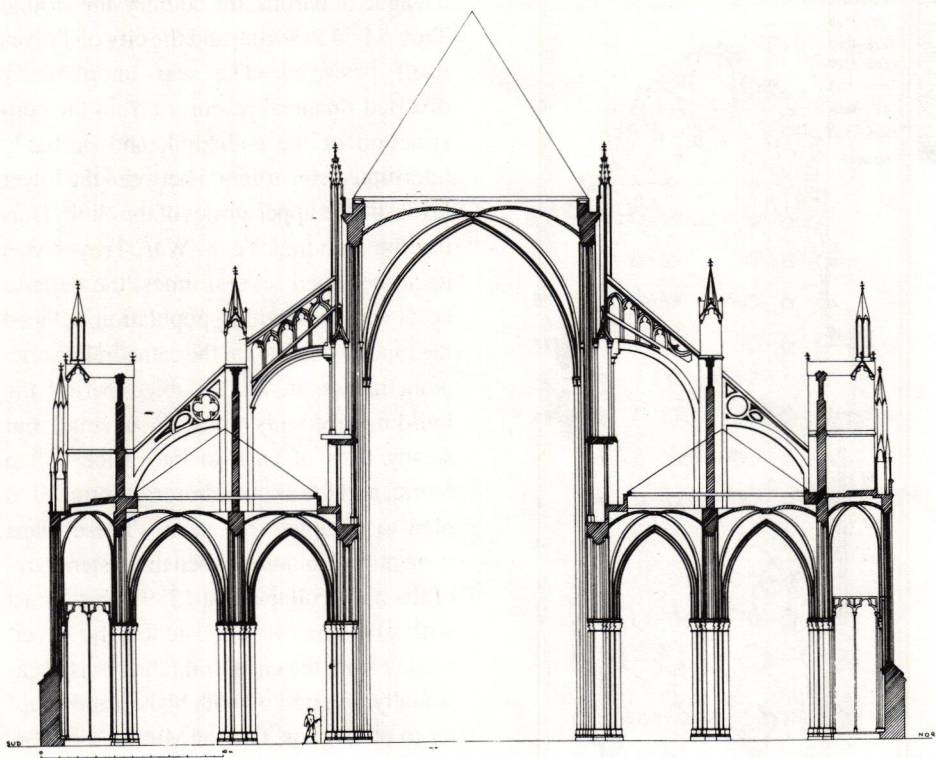
buttresses of the nave had been placed too high; the collapse of the nave in 1389 was blamed on the technical incompetence of the master responsible for this work, Jehan de Torvoie.

In addition to these misfortunes, there were larger political struggles in the County of Champagne that affected the progress of construction. Unlike many other cities, where the bishop was the most powerful force, in Troyes the power and authority of the bishop was rivaled—and surpassed—by that of the Counts of Champagne, whose primary residence was in the center of the city. Until 1150, in fact, the counts not only selected the bishops, but also conferred jurisdictional authority upon the bishop and chapter. So the bishops were often at the counts' mercy, and the counts were frequently preoccupied either by their larger political concerns or directed their patronage toward other projects. Troyes was under siege on several occasions during critical periods of the construction of the cathedral. In the late 1220s the county was attacked by

a league of barons, the countryside around Troyes laid to waste, and the city of Troyes itself besieged. The war undoubtedly diverted financial resources from the construction of the cathedral, and probably interrupted construction between the lower level and the upper stories of the choir. During the Hundred Years War, Troyes was again besieged several times; the defense costs and a dwindling population reduced the funds available for the cathedral fabric. Nonetheless, in this troubled period the building accounts attest to a small but steady flow of cash to the office of the fabric, and the administrators continued to plan to complete the nave. (These plans were only abandoned when the eastern bays of the nave collapsed in 1389.) In contrast with such heroic persistence, however, money from the cathedral fabric was occasionally diverted by both bishop and chapter to other ends. One of Murray's important points is that financial difficulties and the consequent need to economize were ultimately the reason for many of the cathedral's structural problems.

Nature also played a role in the troubles at Troyes. In 1228 a hurricane struck the city while the upper stories of the choir were under construction, causing significant portions to collapse through the aisle vaults below. In 1700 lightning struck the rebuilt crossing tower and the entire cathedral roof burned in the ensuing fire, causing a massive statue of Saint Michael to topple backward through the vaults to the floor below, crushing several workmen.

It may be that Troyes had a particularly troubled history, but perhaps not exceptionally so. Where documents survive, it is clear that there were riots and interruptions of construction at Beauvais, as well as collapses and failures of design. Rioting against the chapter and bishop also interrupted work at the Cathedral of Reims. In other places, where the building history appears smoother than at Troyes, there were other types of misfortunes, such as the collapse of a scaffolding at the Abbey Saint-Denis in 1259, in which "all the monks of the monastery except fourteen, and a vast number of secular clergy, were killed by



Section of the nave, Troyes Cathedral. (From *Building Troyes Cathedral*.)

that one great calamity.”

The troubles of Troyes are distinguished only in that they so protracted the work (which in turn precipitated further misfortunes); at other sites, such as Beauvais, construction of the nave was simply abandoned. Yet this impression too might be misleading; thanks to Murray's excellent work and the survival of the documents, we simply know more about Troyes than almost any other building site.

Building Troyes Cathedral includes many insights into the construction process that test traditional assumptions about Gothic architecture and architects. It has often been assumed that every master had his own identifiable style and always used his own templates, which would travel with him from site to site. Murray's analysis of both the monument and the texts demonstrates the reverse: concern for unity with the older parts of the building was often a predominant consideration, and templates might change when the master in charge of the work remained at the site.

This book is not only a fascinating study

of the construction of a cathedral, but also eminently readable and handsomely produced. The text, drawings, and photographs display admirable quality and attention to detail. Murray's reflections on the building exhibit a deep knowledge of every part of this complex monument and its history. The documents take us “inside” the planning and construction process in a way that no study of masonry alone can. The building of a cathedral emerges here as a profoundly human enterprise in which lofty ideals and ambitions are compromised by human failing, misdirected priorities, poor planning, negligence, and tragic miscalculation. And yet a coherent and visually exciting monument emerged. In this book on Troyes, the anonymous and largely ahistorical character of medieval construction has thus become both personal and human—and, like so much that is human, also very troubled.

BUILDING TROYES CATHEDRAL: THE LATE GOTHIC CAMPAIGNS, Stephen Murray, Indiana University Press, 1987, 272 pp., illus., \$47.50.

Adrian Forty

SHIFTING GEARS

CECELIA TICHI

Cecelia Tichi's *Shifting Gears* is about mechanization's effects upon early 20th-century American literature, with a few comparative forays into architecture. Her thesis: engineering, what she calls “gear-and-girder” technology, and the development of a cult of the engineer, were fundamental events in American literature, as they both introduced a new set of imagery and contributed to changes in literary style.

Much of the book deals with the attempts, successful and otherwise, of authors (such as Henry Adams, Ezra Pound, T. S. Eliot, Willa Cather, John Dos Passos, Ernest Hemingway, and William Carlos Williams) to assimilate heavy engineering imagery (the bridge, the dynamo) into their writing, and to make engineers the heroes of their novels. Tichi points out that in American fiction, the engineer acquired a particular niche because he was characteristically attributed with integrity as well as ability, and therefore became a perfect representation of the American ideal. A real-life personification of this ideal, Herbert Hoover, owed at least part of his electoral success to having been a successful mining engineer before he ran for president in 1928.

Although Tichi's discussion of the cult of the engineer is fascinating, the most significant part of the book considers the effect of engineering values on American literary style. For William Carlos Williams, in 1921, this was the issue:

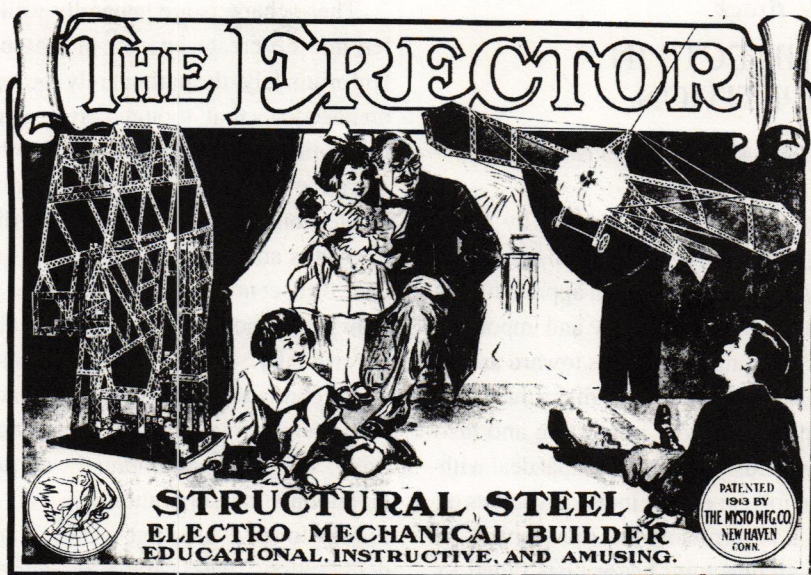
It has been by paying naked attention first to the thing itself that American plumbing, American shoes, American bridges, indexing systems, locomotives, printing presses, city buildings, farm implements and a thousand other things have become notable in the world. Yet we are timid in believing that in the arts discovery and invention will take the same course. And there is no reason why they should unless our writers have the inventive intelligence of our engineers.

Tichi identifies Williams, Pound, and Hemingway as writers who deliberately went about their work with the “intelligence

of the engineer." Pound apparently gained his concept of literary efficiency and economy of language from Taylorist-inspired sources, Hudson Maxim (explosives manufacturer and spare-time literary critic), and the Englishman Clifford Hugh Douglas, author of *Economic Democracy*.

Hemingway's spare and direct use of language came from his apprenticeship as a journalist on the *Kansas City Star*, where the stylebook recommended efficiency in language, use of short sentences, and avoidance of adjectives. In Williams's case, Tichi suggests that his medical training taught him to be precise in his observations and economical with his words.

Although Tichi's discussion of these writers is interesting, I am not entirely convinced of the validity of her subject. Early 20th-century American literature was dominated by the values of the romantics and transcendentalists, within which mechanization and engineering had only a minor place. The most extreme artistic expressions of American technical development were not found in America at all, but in Europe. In art, architecture, and literature, the most far-reaching applications of the lessons of mechanization were in Dada, in Fernand Léger's painting, and in the architecture of the *neues bauen*: Mies van der Rohe's architecture of the 1920s achieved *aesthetic* results far more purely machine-like than anything in America. Maybe because Europeans only knew about the American achievements secondhand were they able to embrace them so completely: Le Corbusier only lost his early admiration for America after he had seen it for himself in 1935. Ironically, the American writers who went to Europe—Pound, Eliot, Gertrude Stein, and Hemingway—were the most successful at incorporating the stylistic lessons of mechanization. In a concluding chapter, Tichi refers to the American skyscraper as the classic symbol of "gear-and-girder" culture, a remark that underscores the insularity of her vision. The European modernists saw these very objects as indicative of Americans' loss of nerve and their failure to apply the logic of their own inventions. All in all, Tichi is



Erector set advertisement (1913). (From *Shifting Gears*; Courtesy National Museum of American History, Smithsonian Institution.)

either looking in the wrong place for the results of mechanization, or she has misrepresented her subject.

A second problem with *Shifting Gears* is Tichi's concept of the artist. She has not taken advantage of the lessons of structuralist or Marxist literary criticism; the notion that to be a work of literature, a text has to have not only an author but also a reader seems to have eluded her. Although there are sections in the book that describe the public face of "gear-and-girder" technology—press reports and pictures of the construction of the Panama Canal, the ubiquity of Erector sets, and so on—this material is presented as sources of imagery for the authors, and not as a means of reconstructing the perceptions of their readers. Tichi assumes without hesitation that the prevalence of engineering culture in everyday life automatically made it valid as literary imagery. Yet authors, like other artists, are not free to adopt whatever symbolism, imagery, or means of representation they choose, but are constrained by what their audience can, or wants, to understand. This fallacious idea of artistic autonomy is particularly apparent when she discusses the architecture of John Wellborn Root, whose buildings she assumes to have been exclusively the outcome of design talent, rather than the demands of Chicago commercial

clients.

Although Tichi says that it was the feats of bridge building, automobile manufacture, and skyscraper construction that brought engineering into American culture, her own analysis of the literature suggests otherwise. It was the system of management that engineering created, Taylorism, that had the greatest significance for the arts. Frederick Winslow Taylor's systematic application of engineering principles to human labor transformed engineering from an applied science into an ideology that extended to all walks of life. Taylor's notion of "the one best way" for every task, and the prospect of enormous increases in output through the systematic analysis of each stage of work in every kind of productive process, made his system irresistible. For the arts, the significance of Taylorism was that it turned the facts of engineering into a set of values, a currency with which artists could deal readily. Although Tichi acknowledges Taylorism's significance, she never accedes that for the literature she is discussing it was a lot more important than all the engineering wonders (and disasters).

SHIFTING GEARS: TECHNOLOGY, LITERATURE, CULTURE IN MODERNIST AMERICA, Cecelia Tichi, University of North Carolina Press, 1987, 310 pp., illus., \$35.00 cloth; \$14.95 paper.

Mark L. Brack

ARCHITECTS IN COMPETITION

HILDE DE HAAN AND IDS HAAGSMA

Architectural competitions are by their nature public events. They can present a kaleidoscope of professional approaches to design as well as provide rare and important insights into public attitudes toward architecture. These qualities can make the study of competitions more interesting and historically inclusive than works that deal with the accomplishments of individual artists or themes. It is surprising that this significant topic in architectural history has failed to attract adequate scholarly attention. While a few notable studies deal with individual competitions or those within a particular nation, *Architects in Competition* is the first to attempt a broad survey of international competitions.

The authors examine 15 competitions, ranging from the White House (1792) to the Pompidou Center (1971). All but two of the competitions are for buildings in the United States or western Europe. They are described in chapters that begin with an outline of the basic facts of the competition, followed by a brief account of its genesis and evolution—problems encountered and overcome, political considerations, and the frequent alteration of winning designs.

These chapters are generally well written and do create interest in the subject. Unfortunately, the authors rely too heavily on anecdotes that, though pertinent and/or interesting, often fail to provide a coherent narrative or argument. The chapter on the White House, for example, does not discuss the status and abilities of architects in the late 18th century, so the different entry drawings it includes can only be evaluated superficially. Basic information such as why a competition was organized and how and where it was advertised is omitted entirely. The also-rans among the entries are given only cursory attention, too often limited to the evaluation quoted from jury deliberations. The variety of entries for competitions such as the Pompidou Center (1970) and the Sydney Opera House (1956) offer great opportunities to analyze the theory and practice of architecture in a particular place and period, but these opportunities are wasted.

No doubt the authors' desire to present so many different competitions constrained them to an abbreviated analysis and account of each, which in several cases results in a story half-told. The chapter on the Austrian Savings Bank in Vienna (1903) makes the point that hygiene was of concern to the promoters of the competition, then fails to discuss how the competing architects addressed this issue. We are told that the jurors felt that the aesthetics of Otto Wagner's design could not "be defended," yet why did his design win?

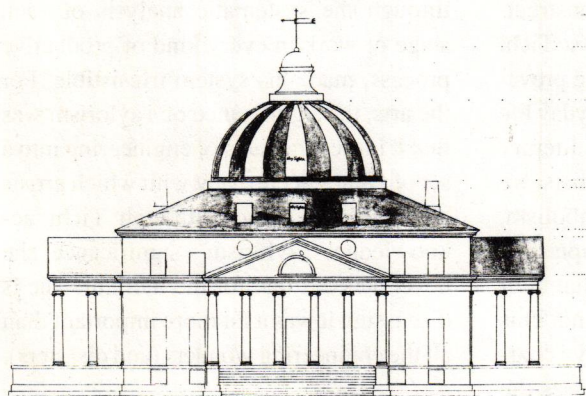
Attention to the pervasive historical issues of competition—their growth and development, jury selection, corruption, elitism, public response, nationalism, rendering techniques, and changing styles—would also reveal a great deal about the evolution of the architectural profession over the last two hundred years—another missed opportunity. Joan Bassin's admirable *Architectural Competitions in Nineteenth-Century England* (1984) describes how competitions were intimately connected

to the growing professionalization of the English architect, and also influenced by capitalism. David Brownlee's *The Law Courts* (1984) is a worthy model for the examination of the planning and aesthetic concerns represented within a single competition. Had the authors chosen a less-fragmented approach—the chapters are discrete units with no narrative or analysis to tie the text together—*Architects in Competition* could have considered these same issues on an international scale. The essays by Dennis Sharp and Kenneth Frampton are more comprehensive in their evaluation of 20th-century competitions, yet still do not provide the book with the kind of synoptic interpretation that would make it more valuable to the architectural historian.

The book is beautifully illustrated, with over half of its 446 plates in color. Even publications dedicated to the artistry of Beaux Arts renderings frequently fail to provide enough full-color views. *Architects in Competition* conveys the sense of romance and sumptuousness inherent in the presentation techniques of much of 19th- and 20th-century architecture. A significant number of typographical errors, misspellings, and transposed sentences detract from the book's otherwise fine production. More disturbing are the occasional factual errors. For example, the Chicago Tribune Tower's final construction design is attributed to the firm of Holabird and Roche, and not to Raymond M. Hood and John Mead Howells.

While *Architects in Competition* may not adequately illuminate some of the more significant issues in the history of architectural competitions, it nevertheless makes engaging reading and provides basic information on many important competitions. Certainly its seductive—and rarely seen—illustrations guarantee that the book will be popular with students and slide librarians. It may also be valuable to architects in need of inspiration.

ARCHITECTS IN COMPETITION: INTERNATIONAL ARCHITECTURAL COMPETITIONS OF THE LAST 200 YEARS, Hilde de Haan and Ids Haagsma, Thames and Hudson, 1988, 219 pp., illus., \$65.00.



Proposed design for the White House, Thomas Jefferson (1792). (From *Architects in Competition*.)

Tony Schuman

LUCIEN KROLL

LUCIEN KROLL

AN ARCHITECTURE OF COMPLEXITY

LUCIEN KROLL

The architecture of Lucien Kroll seems calculated to arouse opposition in every quarter: irregular grids to confound engineers; irregular plans to exasperate building contractors; an insistence on user participation to challenge centralized authority; an exaltation of participatory design to redefine the architect's paradigmatic role as form-giver.

Such, at least, is the impression created by the work that first brought Kroll widespread recognition and notoriety in European architectural circles in the early 1970s—a startling complex of buildings for the Catholic University of Louvain Medical School in his native Brussels. Hired at the instigation of a student selection committee, Kroll's office produced a set of residential and social facilities whose messy heterogeneity clashed deliberately with the reductive modernism of the massive hospital buildings across the way. While some hailed the work (known as the Mémé for *Maison Médicale*) as a triumph of participatory design, others, including the university administration, saw in it a dangerous tendency toward anarchy. Kroll was fired from the project. "It would seem that dramatic behavior is unavoidable," he comments wryly, "when people distance themselves from convention."

This refusal to compromise with convention has cost Kroll both commissions and critical recognition. He has received scant attention in America.¹ When his work has been reviewed, its polemical aspect has often distracted attention from the thoughtful set of ideas and principles which it embodies. Two recent books—one, a monograph with commentary by Kroll, and the other, the architect's own account of the process which guides him—demonstrate

that the Mémé was not an impetuous outburst of radical sensibility, but the first mature expression of a patient search for an alternative way of making architecture. Behind the apparent madness of the visible result lies a coherent evolution of both method and purpose.

The monograph, *Lucien Kroll: Buildings and Projects*, documents 27 buildings and projects produced by Kroll's office in a 25-year period. The book is illustrated with black-and-white photographs that are more like candid snapshots than formal portraits: children and vegetation take precedence over elevation and composition, the conceptual diagram and detail sketch over orthographic projection. One's attention is directed to the buildings as conceived, constructed, and used rather than as programmed and rendered. The heresy implicit in this choice of illustrations is emblematic of Kroll's work, for he insists that architecture is an artifact whose value is bestowed

over time by generations of people using and adapting it. As the German architecture critic Wolfgang Pehnt observes in his brief but penetrating introduction, this gradualist approach sets Kroll apart from efforts to recreate the city instantaneously—the Baroque ornamentalism of Ricardo Bofill, for example, or the doctrinaire regimentation subscribed to by the modernists of the Athens Charter.

As the monograph reveals, Kroll's approach is not always confrontational. His early works were modest projects for clients who shared his commitment to collective environments shaped by a multitude of individual interventions: a primary school for learning-impaired children, who decorate the walls through a process of "unconscious urbanization"; a government center in Rwanda based on the "atavistic feeling for place" characteristic of extemporaneous settlements; and projects for members of the Dominican and Benedictine religious



La Maison Médicale, Kroll (1970–82). (From *An Architecture of Complexity*.)

orders, who understood Kroll's emphasis on process especially well. "It was easy to get them to talk," he observes. "They are preachers. They experience communication rather than the object."

Notwithstanding this emphasis on process, Kroll is far from indifferent to the quality of the built product. The centerfold of the monograph is the Alma subway station at the Mémé, the one component of the complex which, lacking an identifiable client, was designed directly by the Kroll office on behalf of the larger community. It embodies all of Kroll's design predilections and practices: the attention to detail; the insistence on making the link between art and industry evident in the glass panels and aluminum lighting fixtures designed by his wife, Simone; and the emphasis on the continuity of urban space and on the integration of nature and architecture. This last quality takes on both figurative and literal dimensions: fiberglass casts of living trees are used as formwork for the columns; structural systems recall the branching of trees; landscaped roofs carry the eye and body across the subway tracks.

If the hand of the architect is much in evidence at the Alma station, it is deceptively absent from several recent participatory housing projects in France. In the Loire valley village of Laroche-Clermault and the new towns of Cergy-Pontoise and Marne-la-Vallée, Kroll has designed dwellings whose tectonic expression verges on kitsch. His aim was to produce an architecture initiated by the residents but interpreted by the architect—a heterogeneous product that can counteract the "new-town" environment and invite modification by future inhabitants. "Participation of residents cannot be accomplished by mute or incompetent architects without original ideas," Kroll asserts. "The more openly, and at the same time more determinedly the architect behaves, the more multifarious the result." Because this requires the intervention of a generation of users, the measure of the architect's skill can only be taken after 20 years. In the short run, the houses look like plucked geese, an urbanized version of Levittown in its early days. To achieve an

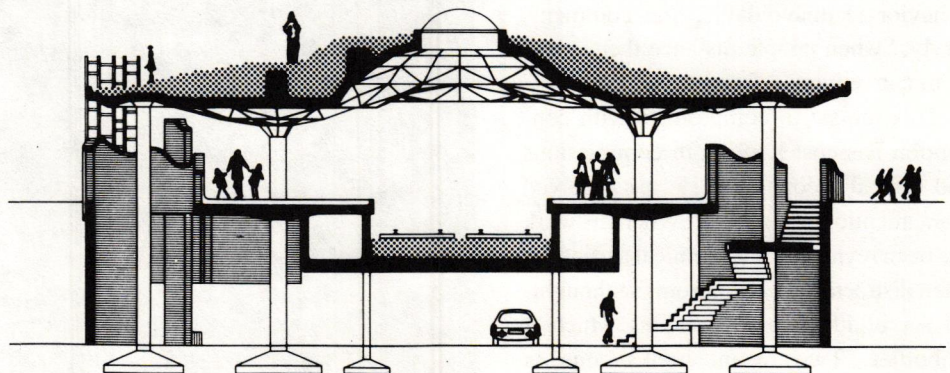
immediate impact, the design of the housing depends on the oppositional and polemical character of its juxtaposition to more conventional environments, as with the Mémé or, even more dramatically, Kroll's recent work at Alençon. It is there that his approach to landscape, program, site plan, and building design has its broadest impact—a "kamikaze urbanism" (as he has elsewhere described it) aimed at disfiguring the object to discredit the centralized power that produced it. This project—a radical design for a new junior high school, the reorganization of traffic and parking, and the transformation of an apartment slab in terms of its functional use, physical form, and mode of tenure—represents Kroll's most complete synthesis of esthetic and social intent to date: to promote the empowerment of the disenfranchised by altering the built context through citizen participation.

The second book, Kroll's *An Architecture of Complexity*, is an excellent companion piece to the first. It is both a polemic on the current state of architecture and a guide to his own work process, documenting his efforts to tame two behemoths of contemporary architectural technology—industrialized construction and computer-aided design—on behalf of the small-scale client

and builder.

Although the book begins as a diatribe against the heavy prefabrication systems prevalent in France ("Repetition is crime," Kroll charges), it develops into a more general plea for user-friendly building technology. Along the way, Kroll inveighs against all those forces which conspire to produce a Taylorized world where efficiency and bureaucracy become excuses for a regimented, dehumanized environment. His barbs fall equally on infrastructurally driven "sewer" planners, self-serving industrialists, and architects who presume to cast the aspirations of the many in the forms, modern and postmodern, of the few. The "complexity" of the title is a loose translation from the French *composants*, implying "components" and "composition," rather than referring to Venturi's seminal treatise. As Wolfgang Pehnt notes (in his introduction to the monograph), "When Kroll advocates pluralism and complexity, it is these vital concerns which predominate, and not aesthetics or perceptual psychology, which are decisive for Robert Venturi."

Kroll argues that technology need not be an enemy of diversity. The production process must be shaped to the needs and scale of the user. The logic of the technol-



Cross-section, Metro Station Alma, Kroll (1982). (From *Lucien Kroll*.)

ogy itself must not be allowed to exercise design hegemony without challenge. His critique even encompasses the tartan grid of the methodology developed by John Habraken at the Dutch Foundation for Architectural Research (S.A.R.) in the 1960s. While Kroll embraces S.A.R.'s distinction between fixed "supports" (structural and mechanical) and flexible "infill" (walls and partitions), he finds the regularity of the S.A.R. grid too constricting. At the Mémé, for example, he exploits flat-plate construction to distort the structural grid with "wandering columns." As the complexity of his infill has grown, Kroll has used the computer to expand and orchestrate the array of building components available to him and his clients.

The book is written in an informal "to be continued" style, with the main text accompanied by a side bar of verbal and visual variations on his central themes: to rescue industry from industrialization and industrialists, and to restore to citizens a collaborative role in creating their homes, their cities, and their world. While not all readers will be swayed by Kroll's argument for a "commonplace and popular" architecture, it is exhilarating to witness the progress of an architect marching to the beat of his own drum in an age when much architecture is little more than the physical representation of concentrated power in government and the construction industry.

1. Kroll has published an account of the Mémé in *The Scope of Social Architecture* (C. Richard Hatch, editor, Van Nostrand Reinhold, 1984), and a brief overview of his work in *Architecture for People* (Byron Mikellides, editor, Holt, Rinehart and Winston, 1980); my own analysis of his rehabilitation project in Alençon appears in the *Journal of Architectural and Planning Research* 4, no. 4 (December 1987), under the title "Participation, Empowerment, and Urbanism." To my knowledge, apart from these three entries, there is no substantial treatment of Kroll's work published in the United States.

LUCIEN KROLL: BUILDINGS AND PROJECTS, Lucien Kroll, Rizzoli, 1987, 144 pp., illus., \$29.95 paper.

AN ARCHITECTURE OF COMPLEXITY, Lucien Kroll, translation & foreword by Peter Blundell Jones, MIT Press, 1987, 124 pp., illus., \$18.00 cloth; \$8.95 paper.

Martin Pawley

PRINCE VALIUM

Once, long ago in the 1960s, the Prince Consort, Prince Philip, the husband of the Queen of England, decided that the Royal Estates at Sandringham were decrepit and out-of-date. Without noticeable protest from the Queen, he hired an architect, a modernist, to redesign the house. In the 1960s this was the rage; the Duke of Westminster had already had his family home razed and replaced by a brutalist concrete palazzo designed by his son-in-law John Denny. But Prince Philip's initiative came to naught. Conservative forces within the royal household spoke up in favor of Victorian, old brick Sandringham, and the plan was quietly dropped.

Charles Jencks apparently does not know this story, which is a pity, for he desperately needed it and more like it to bulk out this trite and already obsolete little book. Today, Philip's son and heir to the throne, Prince Charles Philip Arthur George Windsor (born 1948), is also interested in architecture, but of a different kind. A trained helicopter pilot and once the commander of a little warship when he was in the Navy, Charles is a serious fellow. Unlike his sister, he has never been caught by a police pursuit car cannonballing down the motorway to Gloucestershire. Nor—unlike his adorable wife—has he ever frequented a night club dressed in police uniform. Charles believes in traditional values and he likes old things, especially old buildings and everything that goes with them. He is the epitome of the character in the "Monty Python" sketch who dreads coming into contact with anything "tinny."

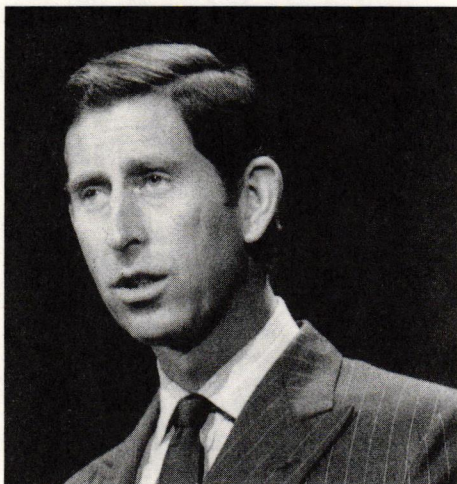
Charles is bored by the modern world with its car telephones, security guards, and chattering fax machines. He has made a career out of his distaste for all its manifestations. He hates modern buildings. He hates modern medicine. He hates not having any power. He knows, modern medicine being what it is, that he stands a good chance of still being plain old Prince Charles at the turn of the century. And so, from time to time, he gets cross.

In the last five years he has expressed forceful views on architecture, trade with Australia, homeopathic medicine, inner city aid, marine archaeology, dyslexia, AIDS, the German Officer Corps and the Luftwaffe, adventure training, business efficiency, and, most recently, the media. On 15 September 1988, for example, he amazed an audience of dignitaries at the opening of a "Museum of the Moving Image" in London by exploding: "It is palpable nonsense to say that violence on TV has no effect on people's behaviour. The people who say this are so-called experts who attempt to confuse ordinary people so they feel they do not know what they are talking about!"

This outburst embodied the one perception that the prince has brought to all the fields that have engaged his attention. Four years earlier he had famously berated an audience of architects at Hampton Court with the almost identical accusation: "For far too long architects have consistently ignored the feelings and wishes of the mass of ordinary people in this country. Architects and planners do not necessarily have the monopoly of knowing best about taste, style and planning. Ordinary people should not be made to feel guilty or ignorant if their natural preference is for more traditional designs."

Everywhere in the modern world, it seems, "so-called experts" are telling "ordinary people" what to do and he, or rather one, has had enough of it.

Despite all the indignation he has expressed over the last five years, from his bizarre performance at the now-famous question-and-answer session at Harvard Graduate School of Design, through the scandalous succession of outbursts in England about "carbuncles," "glass stumps," "hardened missile silos," and "Victorian prisons," right up to last year's Pittsburgh conference speech, Prince Charles has shown no sign of acquiring a grasp of the realities of architectural practice. Like the Bourbons before him, he learns nothing and forgets nothing. This state of affairs may owe much to his choice of advisers—a bizarre collection of New



Prince Charles. (From *The Prince*.)

Georgian magazine editors who dress up in 18th-century clothes, Messianic university lecturers, interior designers, property developers, and reactionary newspaper columnists, none of whom have any grasp of these realities either. No matter; ignorance has not stopped their monothematic protégé from becoming established as the foremost arbiter of popular taste in the land. Today, where architecture is concerned—at least until he loses interest in it—Prince Charles is the champion of all philistines, the denouncer of vile professional expertise, the embodiment of the man in the street. When, in 1987, he appeared to tender his resignation from public life—"I don't need to do all this. . . . If people would rather I did nothing about it, I will go off somewhere. . . . I sometimes wonder why I don't pack it in and spend my time playing polo"—a swift public-opinion poll assured him with that 76 percent of the public wanted him to go on, just going on.

Charles Jencks has lived in Prince Charles's realm for many years. Unlike Charles Windsor, Charles Jencks does not hate the modern world; in fact, he so adores its twists and turns that, as did Napoleon for the sons of his favorite soldiers, he christens them himself. Over the last twenty years, names of movements and tendencies have tripped from his pen, typewriter, and, finally, word processor, until the entire history of 20th-century architecture can be explored without ever leaving the lush garden of his prose. In the nature of things

it was inevitable that the future king's dalliance with architecture would lead Charles and Charles to meet, and that the one should forthwith begin to weave the other into his rich tapestry of wasms and isms.

What cannot have been inevitable, at least at first, was that Jencks would make such a thin, hagiographical mess of this opportunity to touch the crown of ages. Clearly Charles the writer was overawed by Charles the future king. Certainly at a debate on the subject of Prince Charles and architecture, held at the Tate Gallery this spring to coincide with the publication of his book, Jencks surprised his audience by announcing that its Right Royal subject matter was so delicate that he was unable to depart from a written text and could answer no questions.

This may have made putative readers more curious about the thin sliver of a book itself, but not for long. *The Prince and the Architects* is a dogged and old-fashioned study in pop sociology, a genre that requires above all that sureness of touch on the social hierarchy that an expatriate can never possess. Thus we have Jencks, no longer lightly hopping from neologistic conceit to neologistic conceit, but lumbering painfully along in the wake of the gossip columnists and "style commentators" who have already done to death every possible comparison between the Royals and the Soaps, Windsor and Hollywood. His one invention, the acronym PADS for "Planners, Architects and Developers," succeeds only in aping the misconceptions of his Prince by bundling together a squabbling trio whose work and destinies are better understood apart.

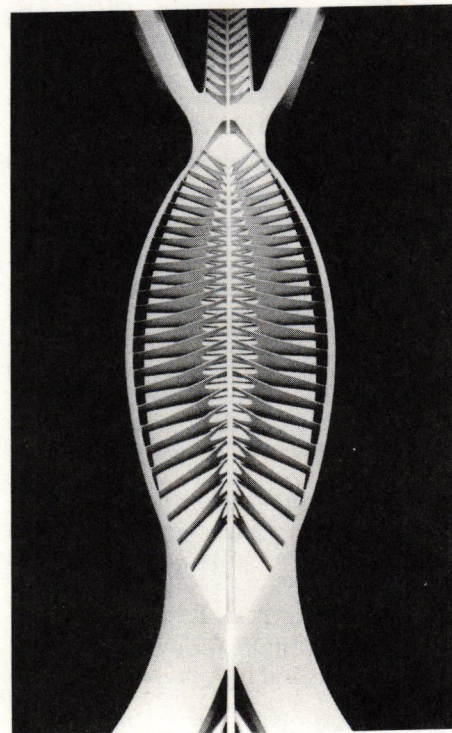
Worse even than this book's ephemerality, however, is the way its length has had to be made up, not by scholarship, but by a bundle of reprinted newspaper articles about Charles's speeches, all carefully chosen for their servile tone. This, for the man who invented postmodernism, is surely the bottom of the lowest barrel of all.

THE PRINCE, THE ARCHITECTS, AND NEW WAVE MONARCHY, Charles Jencks, Academy Editions (London), 1988, 56 pp., illus., \$14.95.

John Loomis

THE UNBEARABLE LIGHTNESS OF BEARING

The Daring Flight/Il Folle Volo, a monograph devoted to the structures of engineer Santiago Calatrava, is part of the bilingual Lotus Documents series. One of the book's first photographs shows a young man, sketching at a table strewn with sketches and calculations. What rivets our eye, however, is the skeleton of a long-dead creature. While the term "skeleton" is commonly used in architecture and engineering to refer to a building's structure, rarely is it manifested quite so literally as in Calatrava's work. The first image of the bridge on the Lungarno at the Cascine in Florence, for example, shows a delicately assertive structure spanning the river, curving like a bone from the carcass of a rare bird. It appears to be a single piece, but the next image reveals its underside, which resembles the skeleton of some reptilian creature, with rib cage, legs, and neckbone clearly defined. Though the structure is the same at each end, the



Model, bridge on the Lungarno, Florence, Calatrava (1987). (From *The Daring Flight*.)

composition of the photograph lends itself to a decidedly head and tail reading. At the Stadelhofen Station in Zurich, currently under construction, a series of repetitive elements, together reading as a prehistoric spine, form the support for the canopy as it follows the curve of the railroad tracks. Similarly osteological pedestrian overpasses intersect and cross the canopies, providing a symbolic as well as a physical link to a garden cemetery on the hill beyond. This skeletal theme continues in Calatrava's elegant roof structures for the concert hall at Suhr, the four community spaces in a Wohlen high school, the canopy of the new postal depot in Lucerne, and bridge projects such as the road-bridge linking Felipe II and Bach de Roda in Barcelona (project), the pedestrian overpass in Salzburg, the alpine bridge at Disentis and the two bridges for alpine valleys.

The last two projects recall to some extent the work of Maillart and the Swiss tradition of engineering. All of the projects currently built or under construction have the high standards characteristic of Swiss detailing and craft. This concern for craft is also present in the quality of the drawings presented in the book, which are meticulously inked, and in some cases rendered in colors reminiscent of Beaux Arts wash drawings. Calatrava, who considers himself engineer, architect, and artist, is, however, not of Swiss origin, and herein lies one source of the uniqueness of his work. Born in 1951 in Valencia, Spain, he lived and studied there until 1975, when he left to pursue graduate studies in engineering at the Federal Polytechnic in Zurich. While he has since lived and practiced in Switzerland, certain qualities in his work recall his native Spain. The love of the curve and the exuberance it can express suggest the influence of Gaudí and the Catalán school. The extensive (though not exclusive) use of the expressive potential of reinforced concrete and ferrocement show the acknowledged influence of the great masters in this field: Felix Candela (who wrote the book's introduction) and Pier Luigi Nervi.

Today, when exemplary works of architecture inspired by engineering are most

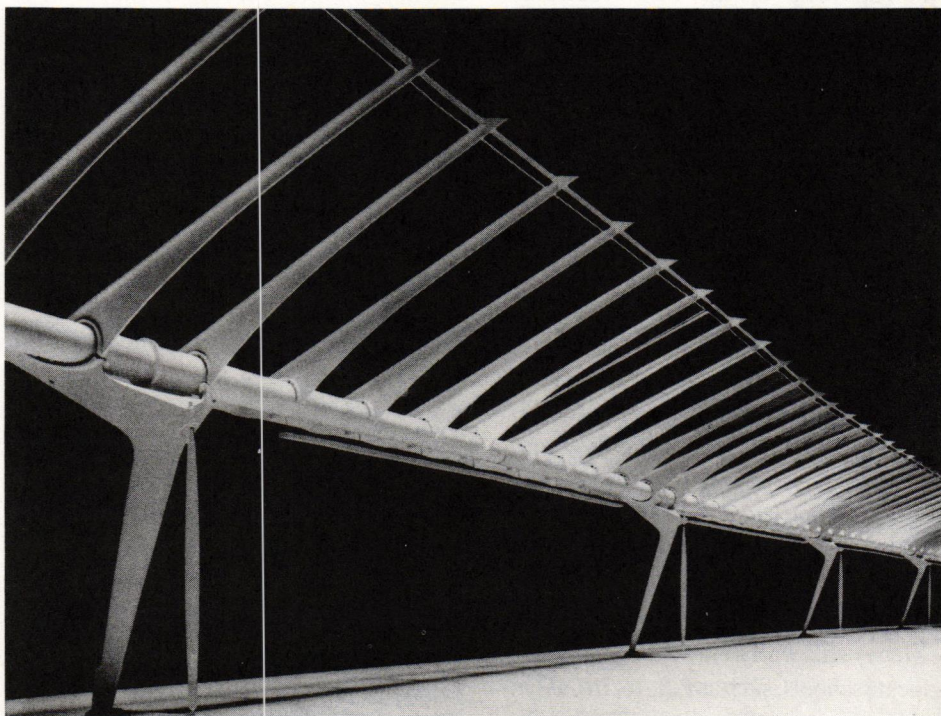
commonly of the high-tech school, Calatrava's work goes against the grain. His interest is not in prototypes, but in individual solutions. He rejects the rationalistic values and aesthetics of industrial production. As Marcel Meili writes in his essay, "Distrusting the generative power of methods and procedures, he stands aloof from technological know-how dominated by a poetic fascination with machines and technology. The imagination he employs in his constructions does not arise at all out of a 'sound professional training,' which with us has largely suffocated the experimental character of the work of construction under a canon of righteous rules." For Calatrava the expressive qualities of a structure lie in the plastic expression of statics rather than the forces of mechanical production: detail and joint are generated by a poetics of engineering. Yet he also shares a fascination for detail and joint with the high-tech school. Sometimes the detail threatens to dominate, as in the Ernsting's Factory at Cösfeld-Lette in Westphalia, done in collaboration with Bruno Reichlin and Fabio Reinhart, where the well-executed details

and the diverse treatment of each elevation do not contribute to a successful whole.

Calatrava's use and obsession with the curve can at times lead him across the threshold of the bizarre and fantastic. The eerie science-fiction quality of the bridge on the Lungarno, mentioned above, does not make it particularly inviting. This bridge also bears a remarkable, coincidental resemblance to one portrayed in a vision of the future represented in the General Motors futurama of the 1939 World's Fair. Is it really statics that have inspired the form with its strange cutouts, or some preconceived idea about form?

At 37 years of age Calatrava has accomplished a significant body of work. Great architects and engineers have traditionally matured late, but Calatrava has gotten off to an impressive start, and it will be particularly interesting to follow his work in the decades to come.

THE DARING FLIGHT/IL FOLLE VOLO, Santiago Calatrava, Electa/Rizzoli, 1987, 128 pp., illus., \$35.00 paper.



Model, Stadelhofen station, Zurich, Calatrava (1982). (From *The Daring Flight*.)

Richard Ingersoll

COSTANTINO NIVOLA

In the course of the 20th-century, architecture has been disowned as the mother of the arts. Sculpture, when included as part of a modern building program, is conceived generally as freestanding, detached, and alienated from architecture. This sanctioned incongruity has inspired a legion of orphaned Dubuffets, Miros, and Nevelsons that aimlessly occupy leftover metropolitan spaces, clearly relieved of their oedipal obligations to architecture. There are, of course, numerous exceptions, and these include not only the current batch of postmodern revivalists with their return to the figure, but early modernists as well. The exponents of De Stijl, Constructivism, and other avant-garde movements were ideologically committed to a concept of total art for which there would be no differences between specializations. Le Corbusier, for example, preached and practiced the "synthesis of the arts," aggressively painting and sculpting his final works with the conviction of a medieval mason.

Perhaps one of the most felicitous American examples of the modernist synthesis can be found in the work of the sculptor, Costantino Nivola, who died last May at age 76. He was, as his frequent architectural collaborator, Richard Stein, has put it: "an architect's sculptor." Nivola was that rare modern artist who was willing and able to understand modern architecture. Rather than trying to compete with the buildings he was hired to adorn, he sought to harmonize with their materials and structure, working frequently in that most universal of modern building materials, concrete. In the large sandlot next to his studio in Springs, Long Island, he perfected methods of carving fresh concrete and invented a system for sand-casting huge concrete reliefs.

Many of his works are either in difficult-to-locate schools, such as P.S. 46, Brooklyn (1953), or are in difficult neighborhoods, such as the play sculptures at the Stephen Weiss Recreation Area in Manhattan (1963),



Piazza Satta, Nivola (1966). (From *Una Piazza per un Poeta*.)

which have been mutilated beyond recognition. His most famous pieces were done in collaboration with equally famous architects: the frieze for the Olivetti Showroom in New York (1953, now in the Harvard Science Center) with Ernesto Rogers, and the statues for Stiles and Morse Halls at Yale (1962) with Eero Saarinen.

Much of Nivola's sensitivity to the art of building derived from his childhood experiences in Sardinia, working as an assistant mason to his father and brothers. Orani, the village of his youth, remained a constant source of iconography from which he abstracted figures and motifs, such as a cupped tile or the bundle of firewood. As an art student in Milan in the 1930s he was more influenced by architects like Giuseppe Pagano and Edoardo Persico than by artists. After being denounced as an anti-Fascist, he fled Italy in 1939 to resettle in New York City. Here he underwent an artistic catharsis, due not as much to the exposure to New York's avant-garde as to his extraordinary encounter with Le Corbusier. In 1946, while Le Corbusier was working for the United Nations, Nivola offered him the use of his studio, and they pro-

ceeded to hold regular dialogues on the principles of composition. A decade later Nivola was scheduled to execute a concrete sculpture for Le Corbusier's only American building, the Carpenter Center at Harvard, but the ramp it was intended for was eliminated (in 1986, however, a Nivola sculpture was installed in the ground-level coffee shop).

One of Nivola's most fascinating projects is little known due to its remote location in the Sardinian interior. Piazza Satta, commissioned in 1966 for the hill city of Nuoro in honor of the poet Sebastiano Satta, has recently been catalogued in a bilingual publication, *Una Piazza per un Poeta*. The site in the dense, historic center has an irregular star shape and is two hundred feet across at its widest point. Working with Richard Stein, Nivola proposed a solution that was a poetic reaction to the landscape of his youth: the desiccated land, the dramatic mountains, and the haunting traces of prehistoric structures (there are over fifteen thousand Bronze Age conical towers, or "nuraghe," in Sardinia). His design for the piazza also contained an ethical critique about city dwelling since the piazza was

made inaccessible to automobiles. The sloping site was repaved with gray flagstones and occupied by eight megaliths of red granite extracted from the surrounding mountains. The rugged, unhewn stones are twice human size and have an atavistic appeal. They are set off by nine plateau-shaped benches made of pure white granite cubes. The positioning of the megaliths seems as random as the shape of the piazza, but was actually carefully calculated by gauging the sightlines from the surrounding streets. Small niches have been carved in the megaliths as hiding places for ten-inch bronze figures that depict the poet in his various roles as lawyer, socialist orator, artist, and father. The whole is an elaborate metaphorical conceit: the paving for the

arid land, the white stone benches for the whitewashed houses, and the megaliths for the rugged mountains that had always been both the Sardinians' refuge against invaders and their poetic destiny.

Most of Nivola's final works were devoted to the motif of the Sardinian widow, an outstretching figure with a pregnant bulge at her midriff. Many of these were executed in travertine and other marbles for installation in such projects as Hellmuth Obata Kassabaum's Kellogg's Headquarters and the Palazzo della Regione in Cagliari. In October 1988, the Dia Art Foundation produced a small exhibition with a catalogue, *Constantino Nivola*, which despite several errors—not least of which is the misspelling of the sculptor's first name—

is a charming memorial. It includes a memoir from Nivola's youth about the life-and-death nature of bread and a short tribute by Saul Steinberg that captures the essence of modernism's progress into the past: "With age he became more and more a Sardinian finding with surprise first hand information from a medieval past from none other than himself, the case of emigrants like us who perform in their lifetime an evolution of several generations: a responsibility and with it a rare form of loneliness."

UNA PIAZZA PER UN POETA (A SQUARE FOR A POET), Salvatore Naitza, Ilisso Editore (Nuoro, Italy), 1987, 108 pp. illus., 20,000 lire.

CONSTANTINO [sic] NIVOLA, Dia Art Foundation (Bridgehampton, New York), 1988, 48 pp., illus., \$2.00.



Piazza Satta, Nivola (1966). (From *Una Piazza per un Poeta*.)

Kathleen McLean

ON DISPLAY

MARGARET HALL

The professional field of museum exhibition design has had a vague and tenuous history. Too often, when it is time to design and install exhibitions, museums call upon anyone with a penchant for interior decorating—architects tired of planning office cubicles, graphic artists wanting to work in large scale, curators familiar with the objects, directors bored with paperwork, even janitors with a “good eye.” Good exhibition design, however, requires competence in a wide range of skills and an understanding of human perception, psychology, communications, object conservation, and security, as well as architectural space, graphics, and aesthetics. Museum exhibit designers must make sense of the objects on display and provide an engaging and educational experience for an increasingly sophisticated audience.

In recent years, the move toward developing professional standards has generated a wealth of articles, courses, and symposia, but, until now, no comprehensive analysis of the issues and disciplines making up the field of museum exhibition design. Margaret Hall, Head of Design at the British Museum, has provided just such a resource in her new book, *On Display: A Design Grammar for Museum Exhibitions*. This is not a book for the coffee table, but a professional text with diagrams, drawings, and black-and-white photographs succinctly illustrating her specific points. Hall covers the field in almost every conceivable aspect, from planning and management to heating and ventilating, with an attention to detail throughout.

The first half of the book is devoted to the fundamentals: a brief history of museum exhibitions, communication strategies, planning, design, security, conservation, maintenance, and evaluation. A rather hefty “designer’s notebook” includes specific design requirements and techniques for 30 different categories of objects and exhibits, such as architecture, prints, costumes, natu-

ral-history specimens, and ethnographic materials. For seasoned professionals, this will provide a good quick-reference guide, although Hall warns that the information in this section is not the final word.

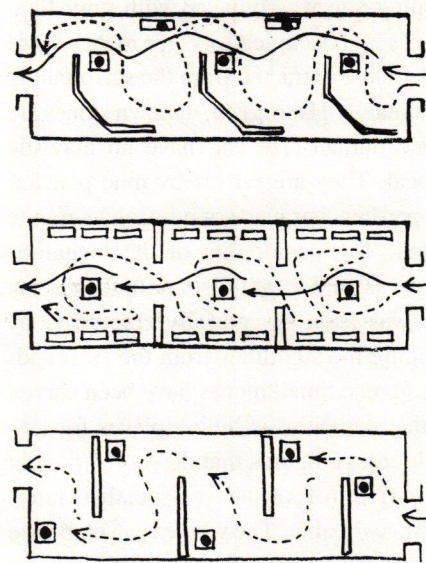
In a work this ambitious, the organization may occasionally be confusing. A discussion of portable exhibit panels, for example, is paired with a section on seating. In a chapter on “Sites for exhibitions,” a checklist of ideal requirements for a temporary exhibition gallery follows a discussion of exhibits in banks and airport lounges. Although all the material tangentially relates, the checklist might have been more appropriate in an expanded chapter on the elements of temporary and permanent museum galleries. These are minor details, however, mitigated by the excellent index, which thoroughly cross-references much of the information.

As a British designer, Hall writes from a European perspective, and the book rarely refers to American designers or exhibitions. (There are more examples from Sweden than the United States.) This can be disconcerting, as can unfamiliar technical terms, such as “hoarding,” “throughput,” and “warder.”

Only in her chapter on evaluation does Hall omit significant material. Speaking primarily of summative evaluation—studies conducted after an exhibition is open to the public—Hall states:

It is believed in some circles (particularly in North America), that an exhibition can be “evaluated.” This belief is even stronger in the case of scientific and educational exhibitions. There is no harm in this belief if it makes those who hold it happier, more confident, and better able to practise their professions. But “evaluation” in this sense seems to be primarily concerned with finding numerical expressions, and one must question the extent to which these techniques can be applied to exhibition design.

Hall does not examine other forms of evaluation more relevant to the exhibition development process. “Front-end” evaluation (talking to visitors before developing exhibit concepts to determine questions, misconceptions, and prior knowledge) and formative evaluation (using the technique



Examples of manipulating and pacing the museum visitor by the arrangement of room plans. (From *On Display*.)

of testing to adjust and refine concepts, designs, and labels) can have a significant impact on the quality of an exhibition. Exhibitions are communicators of ideas and information, and evaluation can tell us who we are trying to communicate with and what their assumptions and interests are. For too long, museums have viewed communication as a one-way street.

Despite these possible sources of confusion, Hall’s analysis of museum exhibition design is perceptive and instructive. Her writing reveals a deep understanding of the field, and her experience does not get in the way of clarity. Hall suggests that “a greater appreciation of the strategy behind an exhibition should lead to a sharpening of vocabulary and this in turn should lead to the development of a critique of exhibition presentation on a par with that applied to the film or the novel.” *On Display* is a work long overdue—a well-articulated body of information that will help establish a common language and set standards for a complex and dynamic field.

ON DISPLAY: A DESIGN GRAMMAR FOR MUSEUM EXHIBITIONS, Margaret Hall, Lund Humphries (London), 1987, 266 pp., illus., \$65.00.

Thomas A. Dutton

HOUSING AS IF PEOPLE MATTERED

CLARE COOPER MARCUS AND
WENDY SARKISSIAN

As the title promises, one of the messages of *Housing As If People Mattered* is that there is much to learn from ordinary people and how they live. The book is a compilation of resident preferences based upon 15 years of research, field observations, and the authors' own orchestration of post-occupancy evaluations of mostly low-rise, high-density family housing environments. The resulting 253 design guidelines address the quality of such environments, particularly from the social perspective of the residents. Clare Cooper Marcus and Wendy Sarkisian intend their book to be a reference tool, accessible to a wide audience including architects and planners, housing administrators, developers, tenant organizations, students, and social researchers. The authors are confident their book will raise sensitivity and consciousness for all concerned, with a consequent rise in the design quality of family environments.

It is clear that Marcus and Sarkisian are well versed in their subject and deeply committed to linking the offerings of social science to design. Their deciphering of about one hundred housing case studies based primarily on post-occupancy evaluations (POEs), which emphasized resident interviews rather than mailed questionnaires, lends credibility to the guidelines. The fact that these evaluations were conducted in the United States, Britain, Canada, Australia, New Zealand, and Ireland provides interesting cross-cultural comparisons.

Housing As If People Mattered constitutes a welcome addition to the growing literature on the sociology of housing, especially from the viewpoint of women's needs and the needs of children and adolescents. Citing recent statistics documenting the transformation of the traditional family structure—the rising percentage of two-worker and single-parent (mostly women)

families—as well as prior research showing the emotional and physical hardships of low-density suburbia, the authors argue convincingly for low-rise, high-density urban housing as a socially and ecologically desirable form more suited to women's needs. In addition, almost every study they examined identifies serious problems in meeting the needs of children and teenagers, and they devote two chapters out of fourteen to that issue.

The text is very readable, straightforward, refreshingly jargon-free, and accessible to the intended audience. (For added convenience, the authors provide both a glossary of important terms and an appendix comparing the environmental terms used in different English-speaking countries.) Each guideline begins at the top of a column and is made up of four to five parts: a succinct wording of the guideline, a longer supporting statement, possible design responses, usually a photo or drawing illustrating some key idea, and a list of other guidelines that could pertain to the one under consideration. The guidelines are arranged in a logical sequence, proceeding from macro concerns (density, form, project size, dwelling mix) to issues of greater detail (play-equipment upkeep, dumpster screening). Overall, the mixture of text, drawings, diagrams, and photos stimulates interest and overcomes any preconceptions one might have about the drudgery of reading guidelines.

The guidelines fall into two categories: reflective and dictative. The reflective guidelines are actually more numerous, and they use such phrases as "Provide opportunities for," "Be cautious about," "Create a buffer," which generally inspire one to reflect about the issue and how it might be handled. The dictative guidelines have a more formulaic tone: "Provide sand beneath all play equipment," or "Where budget permits, provide a swimming pool."

Taken together, however, the guidelines read as a set of specifications. This is unfortunate because the rationale for specifications is to ensure compliance to certain standards. They are rules to be followed, rather than a means to provoke inquiry and

evaluation. The guidelines are supposed to be useful for client and tenant groups to initiate discussion with designers, but as written, they are unlikely to encourage that dialogue, or to provoke the generation of options. Perhaps posing them as questions would have worked better. In a vastly different book, *The Place of Houses* by Charles Moore et al., there is a section composed of a series of questions about how one might deal with such mundane things as air, water, paper, food, etc. These invariably generate a range of options.

A second concern is that many of these guidelines seem so obvious. It is almost as if 15 years of research has resulted in a confirmation of what we already know. If they are so commonsensical, why aren't they used more often, and why do we so often have ill-performing housing environments? The answers, I believe, lie less with the architect's ability to design and more with the nature of housing delivery systems, which in the United States, at least, are predicated too much on commodification and profit maximization to the detriment of life enhancement. It seems that Marcus and Sarkisian are aware of this, because early on in their argument they start to connect systems of housing delivery to a critique of housing performance.

They introduce their book by stating that given the delivery system of housing today, the gap between designers and the people who live in their designs is wide and growing wider. To support their view, they point to the phenomenal rise in public protests by various groups no longer content with existing housing: the court cases, rent strikes, demonstrations, and media coverage. Not wanting to blame architects solely, the authors reference other players and processes—fee-paying clients, design programs, government standards, social researchers, and bureaucratic departmentalism—in an effort to explain the dysfunction of housing schemes and their delivery. They then pose the post-occupancy evaluation as a valuable tool for designers and others to use in addressing and overcoming the inadequacies of housing. For me, this is not the next logical step (which is not to

disavow the value of POEs).

The book would have been stronger if the authors were more rigorous in making the dominant system of housing delivery the centerpiece of their critique, which could have prompted a discussion of alternatives to change such a system and the designer's role within it. Instead, they seem content to propose tools to improve one's social awareness about housing performance within the current system. I am reminded of another book, E. F. Schumacher's *Small is Beautiful: Economics As If People Mattered*. Schumacher was concerned with the questions of moral purpose, the nature of work, the use of technology, the quality of the environment, and the value of education: big issues that when taken together influence our understanding of what constitutes life and how we live. His point is that western society, motivated by economic considerations, is more than a little silly: quantity has become confused with quality; "know-how" with education; GNP with quality of life. In response, Schumacher realized that for a truly humanistic economics to evolve there would need to be a substantial transformation of the factors and relations affecting production and consumption. Despite their appropriation of Schumacher's subtitle, I do not hear a similar call from Marcus and Sarkissian to alter structurally the design, production, consumption, and management of housing.

These reservations aside, this book is an important reference guide and will enable designers to make better-informed judgments about the social dynamics of their designs.

HOUSING AS IF PEOPLE MATTERED: DESIGN GUIDELINES FOR THE SITE PLANNING OF MEDIUM- AND HIGH-DENSITY FAMILY HOUSING, Clare Cooper Marcus and Wendy Sarkissian, University of California Press, 1986, 280 pp., illus., \$55.00.

An example of good community design from *Planning Profitable Neighborhoods*, the Federal Housing Administration's 1938 manual for subdivision developers. (Courtesy Marc Weiss.)

John Mollenkopf

THE RISE OF THE COMMUNITY BUILDERS

MARC A. WEISS

Using Southern California as a springboard, this excellent monograph demonstrates how developers of modern subdivisions—the community builders—provided political support for giving city- and state-level planning commissions powers of coordination and control during the 1920s and 1930s, and how, in the 1930s and 1940s, these powers were nationalized through the policies of the Federal Housing Administration.

In what amounts to the first-ever history of the modern real estate industry, Weiss traces the roots of these developments to the emergence of a new breed of developers. Unlike their predecessors, who subdivided through metes and bounds, engaged in "curbstone" sales, and were often unscrupulous, the new community builders not only subdivided lots, but designed and built whole communities. By providing amenities and controlling the larger setting to ensure the value of each property, they were able to realize a far greater return than the fly-by-night operators.

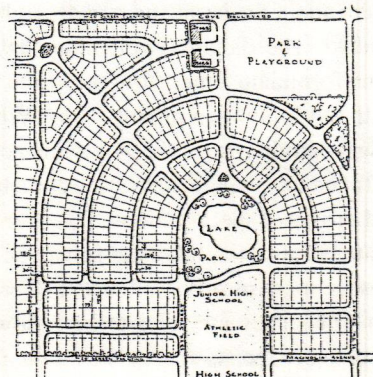
Recognizing that such operators could undermine the value of modern subdivisions, these community builders first tried to professionalize the role of realtors in state associations and the National Association of Real Estate Boards (NAREB, now the National Association of Realtors), and to strengthen the industry's code of ethics. Ultimately, however, they realized that only planning commissions with real regulatory

powers could control unwanted development practices. In the period of rapid growth after 1900, developers like Harry Culver, of Culver City fame, pushed Los Angeles to enact the nation's first law regulating land uses (1908), a state zoning enabling act in 1917, and a new Los Angeles zoning law in 1921. They also sponsored the California Conference on City Planning, and lobbied for statewide subdivision control and a requirement that all municipalities and counties establish planning agencies. Through NAREB, builders in other communities exerted a strong influence on the FHA's financing practices, in essence nationalizing standards that were first developed at the state and local level.

Weiss shows that modern city planning secured its legitimacy and political influence not only from idealist reformers but from the leading practitioners in the residential real estate development industry. In this sense, the book parallels the case made by Gabriel Kolko's *The Triumph of Conservatism* or James Weinstein's *The Corporate Ideal in the Liberal State*. For readers who have a New York and Chicago-centered notion of how urban planning evolved, Weiss also provides an important correction: New York City was *not* after all the first city to have a zoning ordinance or establish a city planning commission. Quite clearly, California's community builders had an influence that reached far beyond the state's borders.

If there is anything to quibble with in Weiss' argument, it is his failure to mention the garden city ideal. The community builders appropriated Ebenezer Howard's ideas from *Garden Cities of To-morrow*, and stripped them of their cooperative philosophy. As Weiss notes, Radburn and Forest Hills, both inspired by Howard, provided important early models for subdivisions. This omission does not undermine Weiss' argument, however, and his book is an ideal complement to readings on the reform origins of planning.

THE RISE OF THE COMMUNITY BUILDERS: THE AMERICAN REAL ESTATE INDUSTRY AND URBAN LAND PLANNING, Marc A. Weiss, Columbia University Press, 1987, 228 pp., \$27.50.



Judith Wolin

CITY IN THE WOODS

ELLEN WEISS

The evils of the American suburb, as typically seen through the eyes of a "Euro-centric" intelligentsia, are set out here in alphabetical order:

adultery, alcoholism, alienation, anxiety, apathy, breakdown of community, compulsive consumerism, conformity, credit buying, . . . divorce, facelessness. . . . The fierceness of the rhetoric precludes any attempt at sympathetic understanding, but does highlight a broad stream of anti-suburban bias endemic to modern American thought.

By contrast, Weiss's study of the evolution of Oak Bluffs, a town on Martha's Vineyard, is a patient and observant history. Scrupulously free of self-righteous judgment and effusive appreciation, it surveys the apparently paradoxical coexistence of religious fervor and materialism, strong family traditions and disregard of privacy, communitarian bonds and competitive ostentation—all occurring in a tiny "Cottage City" that started life as a tented and temporary Methodist revival encampment in 1835 and blossomed into an extraordinary permanent enclave.

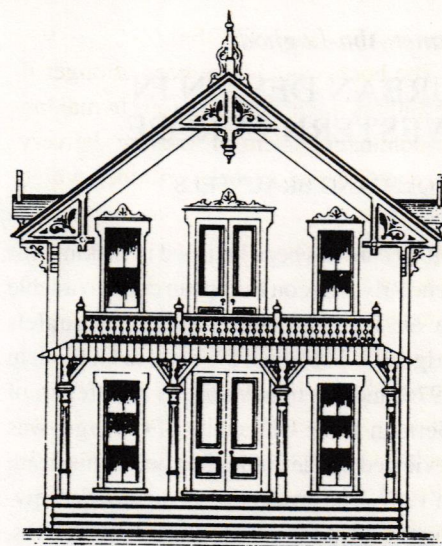
Unlike the later planned picturesque suburbs created by landscape designers and planners, the Wesleyan Grove (and its many cousins, such as Pitman Grove and Ocean

Grove, New Jersey, and Pacific Grove, California) began as yearly camp meetings likened by their founders to the ancient Hebraic custom of dwelling in "booths" (tents) in the wilderness during the festival of Sukkoth. They also allowed the participants to exchange the drudgery and social constriction of the mills, banks, shops, and docks for a classlessness enforced by the uniformity of the tents and the relative absence of worldly goods. "Being with one's own kind" permitted a social freedom within the group that was difficult to maintain in the increasingly polyglot and stratified culture of the 19th-century American city.

In the early years, the community tents—illuminated at night by candles and lanterns—formed a roughly circular figure around the gently bowl-shaped meeting ground. The first stages of the campground's growth were concentric, but as the meeting became more well known and populous, smaller circles and crescents sprang up away from the vortex of public activity. People from New Bedford, Fall River, and even New York claimed identifiable enclaves within the tree-shaded campground.

The tiny lot sizes forced a uniformity of scale, and as the canvas tents acquired wooden floors, wooden plank walls, and then permanent roofs, the basic cottage type remained remarkably strict. This was less the result of regulation than the serendipitous coincidence of an existing pattern (the tent floors), a limited palette of available and affordable materials, and the fact that the owners were not generally present during the construction season.

Weiss evokes in vivid language the many pleasures of a sojourn in Wesleyan Grove. It therefore comes as no surprise to encounter that arch-American subplot—opportunistic development. A group of entrepreneurs quietly acquired the land adjacent to the grove and announced their plans to surround it with a resort community that would emulate both the charming disorder of its streets and parks and its fantastical cottages. These plans were promoted in railway stations and steamship terminals. Al-



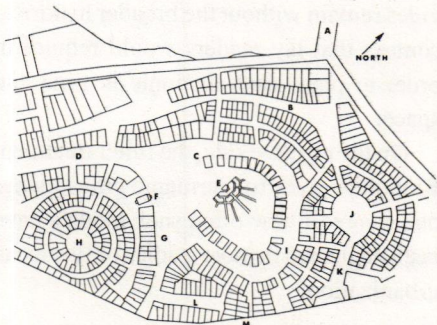
Cottage design for Oak Bluffs, S. F. Pratt (c. 1870s). (From *City in the Woods*.)

though sales were initially slow, 232 homes were eventually built. At its zenith in 1880, the Sea View Hotel, a dozen millionaire's cottages, several new churches, and many seasonal shops graced the once-silent bluffs.

Despite its commercial motives, there was a demonstrable link between Oak Bluffs as Utopian religious community and the subsequent development of the planned suburb in America. E. B. Carpenter, the developer, identified the powerful charm of the "city in the woods" not only with its whimsicality, but also with the deep emotional and sensual appeal of its miniature dwellings, sheltered under the canopy of trees, and the sense of security that its class and religious homogeneity provided.

Campground life in America, while not always linked to religious revivals, is a pervasive and persistent cultural practice. Fairgrounds in the south, Chautauquas, even contemporary recreational vehicle campgrounds are all evidence of an American species of social behavior that, while temporary and liminal (outside the "everyday") defines in large measure the limits of social intimacy of the American middle class, and therefore defines its most genuine urbanism.

CITY IN THE WOODS: THE LIFE AND DESIGN OF AN AMERICAN CAMP MEETING ON MARTHA'S VINEYARD, Ellen Weiss, Oxford University Press, 1987, 168 pp., illus., \$22.50.



Lot plan of Wesleyan Grove in 1873. (From *City in the Woods*; redrawn by Harold Raymond.)

Janet Abu-Lughod

URBAN DESIGN IN WESTERN EUROPE

WOLFGANG BRAUNFELS

Much care has been lavished in making this scholarly work on European cities available to an English-reading public. Braunfels originally published the book in German in 1976, and this translation, by a professor of German at the University of Chicago, was reviewed by the author just before his death in 1987. The production is superb. Eschewing the usual oversize format of "art" books, Chicago has produced a book of normal size (it fits on our shelves!). The 190 photographs and drawings have been beautifully reproduced on heavy, high-quality glossy stock and integrated with the text. The only flaws in the illustrations are the absence of a list with page references and, in some cases, incomplete date and source citations.

The organization of the volume is unique. Instead of ordering his materials according to the historical period and, within that, the subregion—the usual format in such basic works as Erwin Gutkind's multivolume encyclopedia of European cities, Paul Hohenberg and Lynn Lees's or H. Schmal's excellent urban histories—Braunfels groups cities by functions. This presents difficulties because great urban centers have always combined many functions. Nevertheless, the approach does allow the author to examine how form follows function in cities widely separated in space and time.

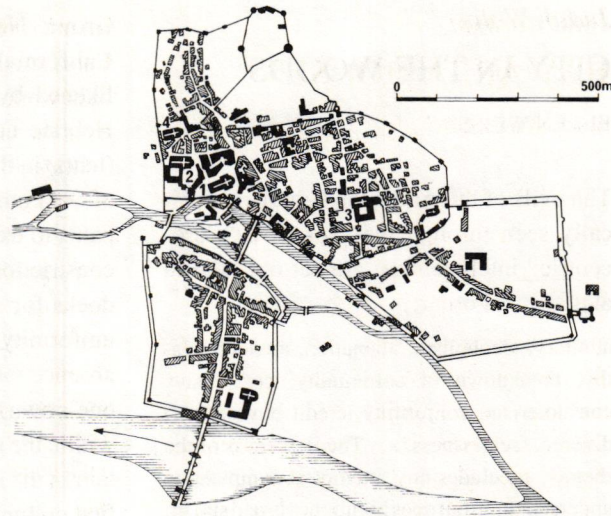
He begins with a sensitive account of how cathedrals, often dwarfing their surrounding towns, organized urban space in the early Middle Ages, serving as symbols of power and as dramatic focal points ordering the urbanscape. German and French cities provide the chief examples. I had trouble with the category employed in the second chapter, "City-States," since during the Middle Ages at least, one would have been hard-pressed to find other types of cities in Europe. Swiss and Italian hill towns are the primary exemplars here.

Chapter 3 focuses on port cities, with Venice, Lubeck, Amsterdam, and even New York (the only American city ever mentioned) providing the models. Braunfels omits Genoa on the grounds that the port was separated from the city by the abruptly rising terrain, implying that only low-lying cities that grow organically from the port are shaped by that function.

Chapters 4 and 6 are both devoted to two types which are not very clearly distinguished, "Imperial Cities" and "Seats of a Princely Court," although the latter tend to have narrower residential functions; Versailles represents the pure type. However, the examples given—largely German cities for the former; German, Italian, and Austrian for the latter—reveal that even Braunfels has had trouble here, since many of the same cities are treated in both chapters. The relatively brief fifth chapter, "Ideal Cities," further compounds the confusion, since this "superimposed type" can be found in both the imperial and princely cities, as well as, I might add, in towns built primarily for defense.

Chapter 7 finally acknowledges that most great cities have been multifunctional and the result of periodically expanding accretions. These are the capital cities that persist over time. Their functions multiply and expand as "city states" become capitals of nations and even empires. Prague, Vienna, Paris, and London constitute the major examples, while Rome is given its own chapter.

The task of generalizing by functional type is finally acknowledged as very difficult, and Braunfels admits that it provides only a weak explanation for urban design differences. The last chapter considers the value of urban fluidity—the greatest cities were only incompletely planned, adapting to changes in functions without losing their "personalities." The cities that best illustrate



Plan of Esslingen, an "imperial city." (From *Urban Design*.)

a neat fit between form and function, especially when that fit was attained through planning, remain petrified.

While Braunfels's erudition is unquestioned, the book's organization is not very useful. In the last analysis, the book is less than the sum of its parts. The illustrations are not well organized, nor are they related to a time sequence or a set of geographic and cultural referents, making it difficult to use this beautifully produced volume as a source for new insights into urban variations. The original footnotes that cite primarily German sources, the absence of an updated bibliography to refer readers to the excellent English sources that have appeared in recent years, and the incomplete references to Gutkind's definitive encyclopedia diminish the book's usefulness to scholars. Furthermore, the details he provides remain without the broader historical context that lay readers would require in order to place each example in time and space.

On the positive side, the fuller treatment Braunfels gives to Germanic cities makes one aware of how often such models have been neglected in most studies of European urbanization.

URBAN DESIGN IN WESTERN EUROPE: REGIME AND ARCHITECTURE, 900–1900, Wolfgang Braunfels, translated by Kenneth Northcott, University of Chicago Press, 1988, 391 pp., illus., \$49.95.

John Parman

BAY AREA HOUSES

SALLY WOODBRIDGE, EDITOR

Sally Woodbridge's well-received compendium on Bay Regional houses has been reissued, with a new chapter, by Gibbs Smith. First published by Oxford in the mid-seventies, the book includes essays by Woodbridge, historians David Gebhard and the late John Beach, architects Charles Moore and Richard C. Peters, and planner Roger Montgomery. It provides both a history of "the Bay Regional style" in its residential incarnation and specific coverage of, for example, the seminal work of William Wurster and the "mass production" of Bay Area housing by Joseph Eichler and others. Photographs by Morley Baer, the late Roger Sturtevant, and many other well-known West Coast photographers, accompanied in some cases by plans and other drawings, effectively illustrate the text.

The book uses the same plates as the earlier edition, and Woodbridge's new chapter, "Arcadia Revisited," hews faithfully to the black-and-white format. The classic photos of Bay Area houses of the forties, fifties, and sixties are mostly in black and white anyway, so for that period color would not have made much difference. In the new chapter, which takes us into the eighties, the use of color in the work increases—and its absence in the photographs is more noticeable. There is also a sameness to the layout reminiscent of that venerable recorder of Bay Area houses, *Sunset* magazine, and equally soporific.

Woodbridge's concluding chapter is broad in its choice of examples, but one misses the work of—among others—Stanley Saitowitz, a thought-

ful interpreter of this and other regions; and Lars Lerup, who, despite the paucity of his built work, has been increasingly influential over the last decade.

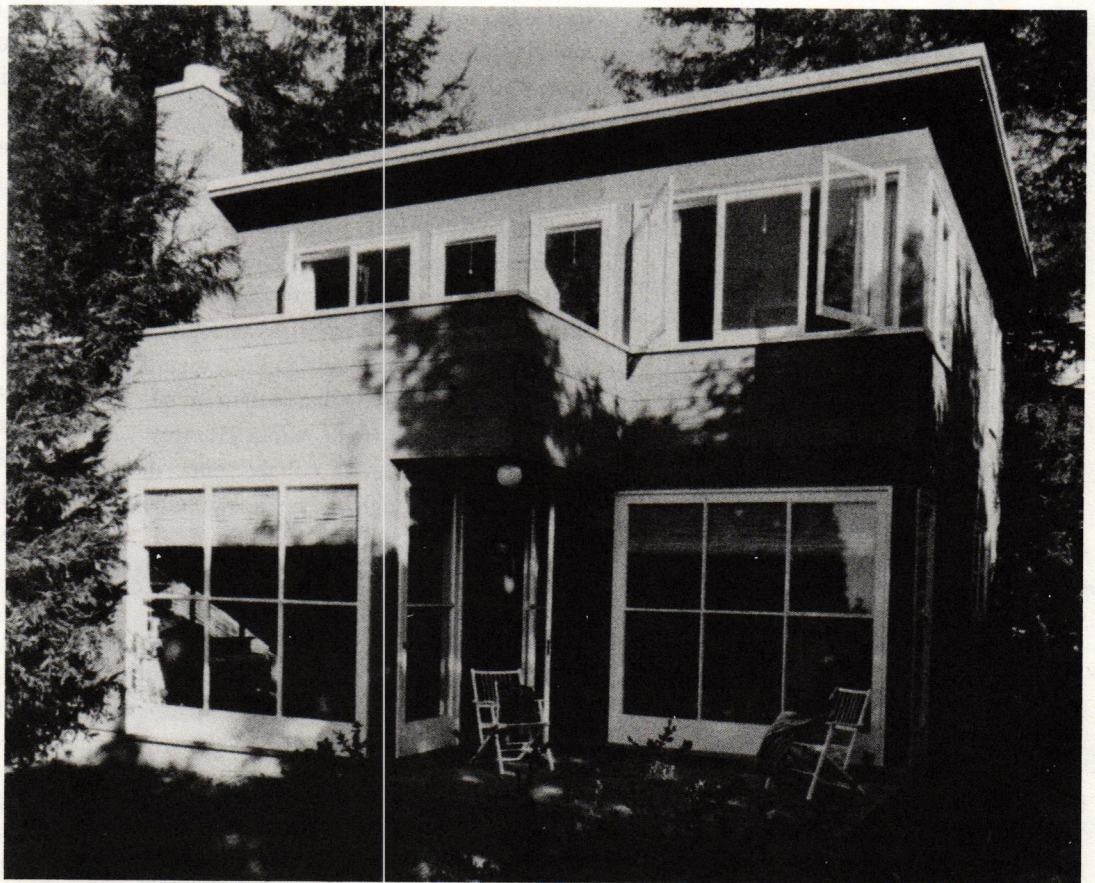
Moore's chapter concludes with the observation that a house by Daniel Solomon in San Francisco

gets its excitement from the increasingly arduous requirements about holding houses up. Here steel bents do that for an old house, and their collision with the old frame provides the occasion for some high art. It's probably not the Third Phase of the Bay Area Tradition anymore, but it points the way to what we hope will come next.

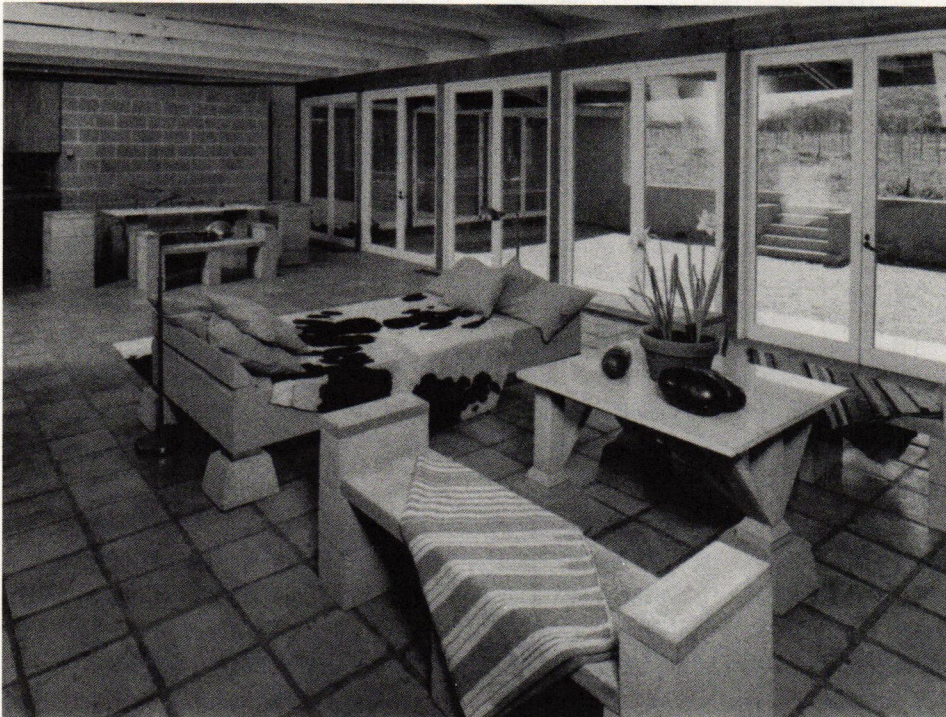
It was pointing, I think, to Los Angeles. Just as that city in the last decade has eclipsed San Francisco in finance and trade, so has it emerged, residentially speaking, as the West Coast's more vital regional style. Not that the Bay Area lacks a style or practitioners equal to their L.A. counterparts, but the action has shifted to other building

types, with restaurants and retail emerging as the new "entry projects." In terms of housing, some of the Bay Area's most influential contributions exist as planning and design guidelines, such as Solomon's for residential districts in San Francisco, and San Jose; as critiques of housing, such as Lerup's *Planned Assaults*; or as counter-proposals like those of Christopher Alexander and his collaborators.

As far as Bay Regionalism is concerned, there seem to be two schools. One passes a variety of influences through the sieve of a regional sensibility, creating a body of work that is palpably "within the tradition" but with a sea of metaphysical content. George Homsey's remarkable projects, Garfield Elementary School (San Francisco) and Silver Lake Lodge (at Deer Valley, near Park City, Utah), are examples. The other is that school of architect-*flâneurs*, of which Lerup is the purest example, who bring their hybrid, only partially regional sensibility to



Jensen House, Berkeley; William Wurster (1937). (From *Bay Area Houses*; Photo: Roger Sturtevant.)



Living room and court, Kirlin House, Napa; Andrew Batey/Mark Mack (1981).
(From *Bay Area Houses*; Photo: Henry Bowles.)

bear on projects (real and imagined) across the planet.

For the younger practitioners of both schools, regionalism, particularly regionalism as style, is a crime. That they might be part of a region, contributing to its tradition, is possible but increasingly incidental. According to Richard Fernau, regionalism

is an instrument. To see it as a goal or end in itself is fairly specious. We don't see ourselves as "Bay Regionalists," but we *are* aware of being here and building here, of entering into a dialogue with the region.¹

Or, according to Stanley Saitowitz,

I see my work as the antithesis of Bay Regionalism, which is predicated on an aesthetic that the immediate problem is then boxed into. For me, the aesthetic is a result, not a determinant. My work is involved with the nature of a place—about giving concrete expression to the qualities that exist in a place. In Bay Regionalism, the architecture is often the same—in Berkeley, in San Francisco, and at Sea Ranch. It shouldn't be: the light, topography, and views are all different. The objective of my work is to be as responsive to those things as possible.²

George Homsey started practice (he told

me in the late seventies) ambitious to carry the traditions of Bay Regionalism forward and give them the stamp of a new generation. As Charles Moore documents so well in *Bay Area Houses*, Homsey and his contemporaries—Moore and William Turnbull among them—moved solidly out of the shadow of their elders—William Wurster, Gardner Dailey, and Joseph Esherick—in the late fifties and early sixties. At least at the time, they were not embarrassed to think of themselves as regionalists, or to regard their work as extending that of their immediate predecessors (with whom Homsey, for example, remains a collaborator). In other respects, though, they echo the same sentiments that Saitowitz and Fernau express: of wanting to respond to the region, and to see it reflected in their work.

Woodbridge's new essay does not go very far in trying to distinguish the new from the old. She notes changed circumstances (dearer land, controls on growth, more stringent energy-use requirements), and adds:

The Tradition's elitist quality . . . is increasingly based on wealth alone. An educated preference

for the simple life rooted in the land is much less likely to influence current taste in the design of houses than it did in previous generations.

Most of her essay describes the individual houses, which generally fall stylistically in the first school—that is, are recognizably "of the Bay Region" in outward appearance. Visually, at least, this leaves the impression that the underlying traditions have not really changed. Nor is Woodbridge's essay unique in that respect; its title notwithstanding, Daniel Gregory's 1986 show, *Radical Regionalism*, which featured many of the same architects, left much the same impression.

Today, however, the second school is starting to supplant the first, and also to find its own particular voice. Stylistically, the work breaks ranks with the tradition, and its deliberately "global" focus reflects the same attitude that led Lerup to comment to me that Berkeley "is closer to New York than San Francisco." The originality of this work is noteworthy. It was also hard won: Lerup's conquest of Berlin, for example, has its roots in a meticulous, decade-long exploration of the American house. Others combined practice, teaching, and polemics for the same purpose: to stake out an original position in relation to global and seemingly hegemonic architecture and culture, and then to assert this position on the same global stage.

The masters of the first school, like Turnbull or Homsey, have perhaps gone through a similar process. Their best work is no less assertive or original for being more visibly within the Bay Region's stylistic traditions. One of *their* masters—Joseph Esherick—has written:

Ordinary buildings grow out of an intelligent, regional approach—usually in the face of all sorts of forces set against regionalism: worldwide industries, the homogenization of materials, the standardization of approaches, magazines preoccupied with selling a product. Architects are bombarded with all of this, and if they take it seriously, it makes regionalism—and the achievement of ordinary buildings—very difficult.³

Esherick's "ordinary," by the way,

should be understood in the same sense as a recent ad that read "It's just a cigarette like a Porsche is just a car." I think his point is correct, however. Except for novelty-seekers like the Japanese, who use creative assimilation as a bridge to originality, most people either succumb to the overwhelming presence of the outer world or attempt to shut it out altogether. Facing it, making sense of it, carving out one's own position in relation to it, and—most audacious of all—trying to redefine it in one's own terms are acts "against the tide." They are also the only means by which regionalism can maintain its vitality, and the originality of its vision.

1. John Parman and Jocelyn Kwei, "Design and the Teaching of Design," *CED News*, College of Environmental Design, University of California, Berkeley (Spring 1987): 6.

2. *Ibid.*, p. 12.

3. Joseph Esherick and John Parman, "The Pursuit of the Ordinary," *Space & Society* (June 1983): 56.

BAY AREA HOUSES (New Edition), Sally Woodbridge, editor, Gibbs Smith, 1988, 374 pp., illus., \$35.00.

Michael R. Corbett

A LIVING LEGACY

MARK A. WILSON

A Living Legacy, Historic Architecture of the East Bay, by Mark A. Wilson, is a thorough revision of *East Bay Heritage*, published in 1979. For the most part a geographically arranged guidebook to architecture built on the east side of San Francisco Bay before 1940, it also includes essays on the history of East Bay architecture and architectural styles, and brief appendices on related subjects. The guide section consists of chapters on twelve East Bay cities—from Fremont on the south to Vallejo and Benicia on the north—each divided into neighborhood tours, keyed to maps. Oakland and Berkeley are the best-known cities in the book, but those unfa-

iliar with the Bay Area will be surprised to learn of the richness of Alameda, Piedmont, and the old state capital of Benicia as well. The photographs by Monica Lee are good, although not nearly plentiful enough; the maps are easy to read and accurate as far as I can tell; and the book is attractively designed.

Despite its obvious utility, the book's text is amateurish and naive, and the information inconsistent from city to city, with numerous editorial, typographical, and factual errors. The vision of architecture never transcends "old is good." Worst of all, Wilson failed to take full advantage of the tremendous amount of research done by various organizations since his earlier book.

At the same time, for certain categories of buildings—principally genteel pre-World War II residences and commercial buildings—*A Living Legacy* provides basic factual information not otherwise easily

available. Wilson at least deserves credit for filling a few of the gaps left by the only other guide that covers the whole area, the recently revised but still spotty *Guide to Architecture in San Francisco and Northern California* by David Gebhard, Eric Sandweiss, and Robert Winter.

Ironically, *A Living Legacy* can still make a contribution to local architectural history. The author, by listing everything he knows, provides raw material more useful to the architectural tourist than the informed opinions and selected building lists purveyed by established architectural historians.

A LIVING LEGACY: HISTORIC ARCHITECTURE OF THE EAST BAY, Mark A. Wilson, Lexikos, 1987, 338 pp., illus., \$19.95 paper.



Queen Anne Victorian, Alameda (1893). (From *A Living Legacy*.)

William Lake Douglas

WILLIAM KENT

JOHN DIXON HUNT

WILLIAM KENT

MICHAEL I. WILSON

For landscape historians and theorists, William Kent (1685–1748) is one of the major figures in the pantheon of “British Garden Worthies.” His talents were many—he was a painter, a furniture and interior designer, an architect, and a garden designer—and he is linked with such major figures in 18th-century England as Alexander Pope and Lord Burlington, and with such important structures as Chiswick, Houghton, Rousham, and Stowe. Yet Kent has remained somewhat of an enigmatic figure.

The facts of Kent’s life and career are generally known and have been summarized in standard and readily available accounts of garden history.¹ Margaret Jourdain’s 1948 biography is not as easily found.² These two books on Kent, together with exhibits in England and other scholarship on this period, are therefore welcome additions. While each may have its own audience and can stand on its own, the two of them together provide an illuminating composite, and help us to understand the importance of Kent’s work and the context in which it was created.

Kent began his early career as an apprentice coach painter. Having attracted the attention of wealthy patrons, he was sent to Italy to study, where he became acquainted with Italian gardens, Renaissance architecture, landscape painters, and Lord Burlington, then making his first grand tour. Returning to England, Kent developed his simultaneous careers, each influenced by his Italian experiences and informed by the diversity of his professional interests.

It is not surprising that scholarship about Kent as a garden designer has not kept pace with his work in other fields or with the works of contemporary garden designers.

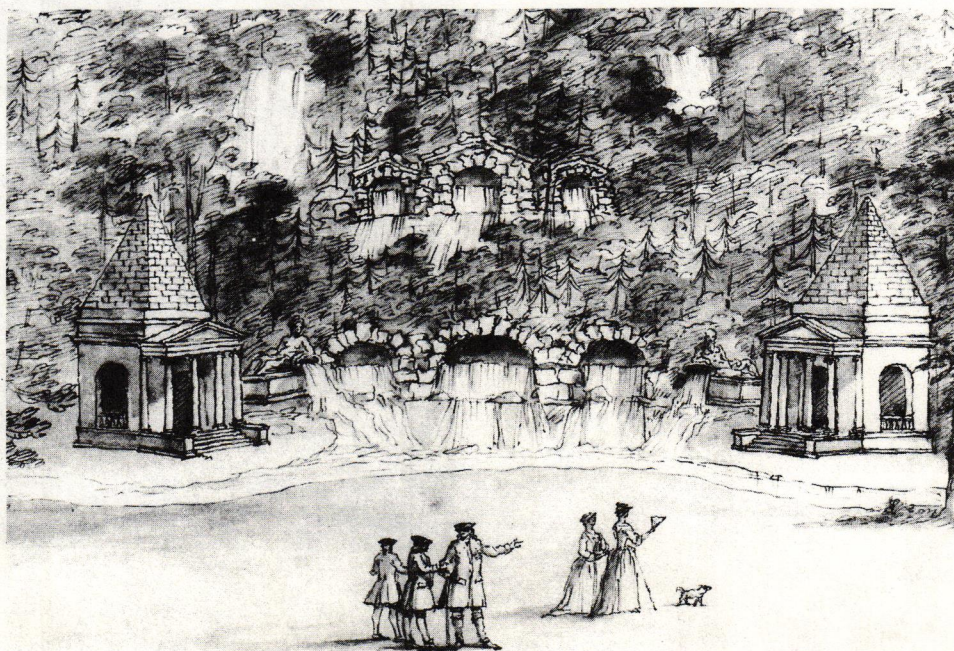
Much of his garden work was superimposed on the earlier works of others, and only Rousham remains substantially intact. Few of his gardens are supported by comprehensive plans, and none included detailed instructions for construction. There is no evidence that Kent knew anything about the horticultural, engineering, or hydraulic requirements necessary for creating or sustaining what he envisioned, yet his impact was immediate and substantial, and his theories of garden design have remained influential.

Wilson’s book considers every aspect of Kent’s multifaceted career. Well documented and illustrated, it draws on correspondence and other sources to provide details that help us understand Kent’s personality, working habits, and design process. If a single source of comprehensive information is required, this is it. Hunt, on the other hand, addresses only the gardens, examining in detail for the first time the *corpus* of garden drawings and their significance. His book includes a *catalogue raisonné* of these drawings, a significant addition to the history of garden design.

While Wilson records facts and draws few conclusions, Hunt makes use of other scholars, including Wilson, to synthesize with clarity and insight what has been pre-

viously written on Kent’s gardens. Hunt’s text, which originated as lectures delivered in 1985, is amply illustrated, although I wish that the discussion of Rousham included a larger and more legible map and photographs that place architectural features into context with the entire garden rather than simply document their existence.³ Hunt concludes, based on a careful examination of Kent’s garden-related drawings, that Kent’s approach to garden design was primarily visual or theatrical, and reveals the personality and humor of the artist. Many of the illustrations include people and animals, the latter apparently an identifying trademark, suggesting that Kent’s gardens were meant to invite activity and participation.

While buildings in these drawings are articulated so that surfaces can be surmised, plant materials, for the most part, are generic, putting Kent’s grasp of planting design and material in question. Yet that understanding is not as important, finally, as the theoretical approach to garden design espoused by his work. Kent’s theories of garden design clearly were influenced by his early experiences as a painter. He conceived of gardens not in plan form, apparently, but as pictures through which the visitor passed, sequentially experiencing



“Proposal for the hillside at Chatworth,” Kent. (From *William Kent: Landscape Garden Designer*.)

scenes that were composed of elements with allegorical, historical, or mythological references and associations. These scenes were composed with architectural, sculptural, and horticultural elements to be viewed at varying distances, levels, and perspectives.

In its own way, each book provides the reader with something of value: Wilson gives us the information necessary to understand all of Kent's career, and Hunt enables us to place this influential man and his garden works in the perspective of the evolution of garden history.

1. For example, Thacker's *History of Gardens*, Jellicoe et al.'s *Oxford Companion to Gardens*, and David Jacques's *Georgian Gardens*.
2. *The Work of William Kent—Artist, Painter, Designer, and Landscape Gardener*, Margaret Jourdain, London (1948).
3. Those seeking more comprehensive illustrations will find them in H. Moggridge's "Notes on Kent's Garden at Rousham" in the *Journal of Garden History* 6 (3): 187–226; a map of Rousham can be found in Jacques's *Georgian Gardens*.

WILLIAM KENT: LANDSCAPE GARDEN DESIGNER, John Dixon Hunt, A. Zwemmer (London), 1987, 176 pp., illus., \$60.00.

WILLIAM KENT: ARCHITECT, DESIGNER, PAINTER, GARDENER, 1685–1748, Michael I. Wilson, Routledge & Kegan Paul, 1984, 276 pp., illus., \$59.95.

Margaretta J. Darnall

THE GARDENS OF PROVENCE AND THE FRENCH RIVIERA

MICHEL RACINE et al.

MORBID SYMPTOMS

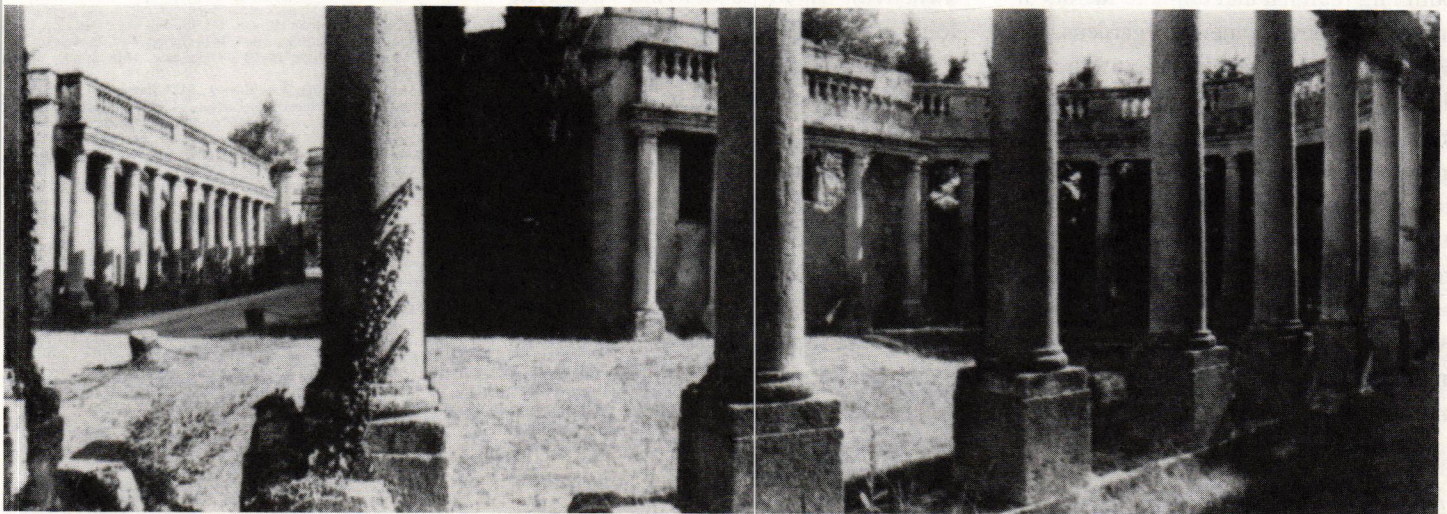
GEOFFREY JAMES, PHOTOGRAPHER

Two recent books about French gardens underscore in different ways the ephemeral character of garden art. The south of France is known for its mild climate, brilliant light, scenic views, and, above all, its villas and gardens. Surprisingly, *The Gardens of Provence and the French Riviera*, the result of an architectural survey sponsored by the French government beginning in 1981, is the first major effort to document these gardens.

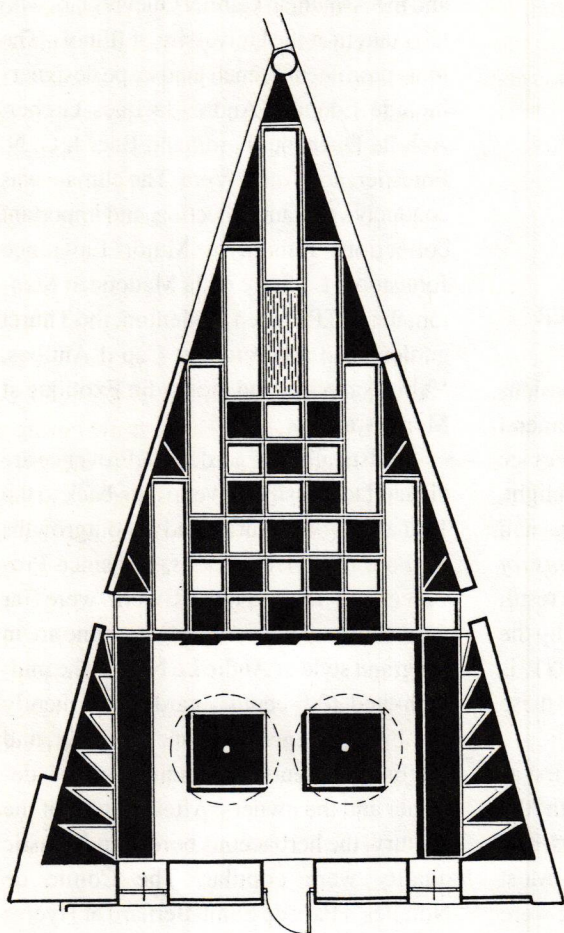
The Riviera became fashionable first as a winter resort, in the 1860s, with the completion of the railroad from Paris, and later, as a summer resort, in the 1920s. Most of the gardens described in the book were made after the 1860s and include those of renowned international personalities and heads of state. The designers were an international set as well: the Englishmen Harold Peto and Russell Page, the Americans Ogden Codman and Roderick Cameron,

and the Armenian Gabriel Guévrékian, who later taught at the University of Illinois. The most prominent French landscape designers include Edouard André, Jacques Greber, Achille Duchêne, Ferdinand Bac, J. C. N. Forestier, and André Véra. The climate was conducive to plant collecting, and important collections remain at Major Lawrence Johnston's La Serre de la Madone at Menton, the Val Rahmeh at Menton, the Thuret gardens and arboretum at Cap d'Antibes, Valrose at Nice, and the Jardin Exotique at Monte Carlo.

Stylistically, the gardens of Provence are difficult to classify. Several date back to the 16th and 17th centuries and are outgrowths of the traditional *bastides*, but since Provence and the French Riviera were far removed from the French court, none are in the grand style of André Le Nôtre. The mid-19th- and 20th-century gardens frequently combined French, Italian, Spanish, and English elements, depending on the designer and the owners. After the turn of the century, the herbaceous border and a rustic quality were popular. The Comte de Noailles's Parc de Saint-Bernard at Hyères had a famous cubist terrace in the 1920s, designed by Guévrékian in 1926, one of the few concessions to modernism per se anywhere in the book. For the most part, however, the modern gardens have emphasized the natural features of their sites.



Château de Castille, Gard. (From *Morbid Symptoms*.)



Garden plan by Gabriel Guévrekian, Parc de Saint-Bernard, Hyères (1926). (From *Gardens of Provence*.)

The Gardens of Provence and the French Riviera discusses over one hundred gardens in the two provinces. It begins by outlining regional and climatic factors affecting the development of gardens, and then provides separate histories of the gardens of Provence and the French Riviera. A more detailed discussion of 54 of the most important gardens follows. Where plans were unavailable, the gardens were measured and drawn to scale. The drawings are complemented by color photographs and occasional period prints and photographs. An appendix lists the plants in the most important gardens. The plans and plant lists make the book especially valuable to design professionals.

Unfortunately, some of the most influential gardens mentioned in the beginning sections, such as Edith Wharton's Sainte-

Claire-le-Château on the Côte d'Azur, are no longer maintained in their original state and consequently are not illustrated. While the emphasis on the existing gardens is refreshing, it makes the history less than complete.

The book provides an excellent overview of gardens in the south of France. Most of the gardens are private, although some are open to the public. The authors are preparing a guide to the gardens of Provence and the French Riviera as a companion volume. This, too, will be welcome and hopefully it will include more public and institutional gardens such as the sculpture garden at the Maeght Foundation.

Morbid Symptoms, by comparison, is a collection of 20 superb black-and-white photographs by Geoffrey James of French gardens and architecture from the latter half of the 18th-century, followed by an essay by Monique Mosser. The pictures and essay do not attempt to give a history, but

rather demonstrate how the present decayed condition evokes the past. The photographs include the Marquis de Girardin's Ermenonville and M. de Monville's Désert de Retz outside Paris, Elie de Beaumont's Château de Canon in Normandy, Lemot's La Garenne at Clisson in Brittany, the Baron de Castille's château near Uzès, and the Royal Saltworks designed by Claude-Nicolas Ledoux at Arc-et-Senans in the Franche Comté in eastern France.

The title comes from a passage in Antonio Gramsci's *Prison Notebooks*: "The crisis consists precisely in the fact that the old is dying and the new cannot be born, in this interregnum a great variety of morbid symptoms appear." The subtitle, *Arcadia and the French Revolution*, stresses the connection, particularly obvious in retrospect, between the funerary monuments of

the Arcadian gardens, including Jean-Jacques Rousseau's tomb at Ermenonville, and the death of the ancien regime.

This combination of photographs with a rather obtuse essay is potentially mystifying and misleading. The photographs easily stand alone, however, and the essay does raise issues and suggests meanings rather than pretending to give definitive answers to questions about the metaphysics of the late 18th-century French garden and the "interior landscape" it represents.

The Gardens of Provence and the French Riviera and *Morbid Symptoms* are both visually dazzling. The first introduces us to the playground of the south, the land of perpetual springtime. The other takes us back in time and forces us to reflect on the late 18th-century ideals of nature, the pastoral, romanticism, and, the final question, decay and decadence.

THE GARDENS OF PROVENCE AND THE FRENCH RIVIERA, Michel Racine, Ernest J.-P. Boursier-Mougenot, and Françoise Binet, MIT Press, 1988, 317 pp., illus., \$50.00.

MORBID SYMPTOMS: ARCADIA AND THE FRENCH REVOLUTION, photographs by Geoffrey James, afterword by Monique Mosser, Princeton Architectural Press, 1987 (first printing: 1986), 60 pp., illus., \$25.00 paper.

Statement required by 39 U.S.C. 3685 showing the Ownership, Management and Circulation of Design Book Review, published quarterly, for October 1, 1988. Publication No. 750630. Annual subscription price \$20.00 (institutions \$30.00).

1. Location of known office of publication is 2508 Ridge Road, #3A, Berkeley, CA 94709.

2. Location of Headquarters or General Business Offices of the Publisher is 1418 Spring Way, Berkeley, CA, 94708.

3. The names and addresses of the publisher, editor, and managing editor are: Publisher: John Parman, 1418 Spring Way, Berkeley, CA 94708; Editor: Elizabeth Snowden, 1418 Spring Way, Berkeley, CA 94708; Managing Editor: Barbara Oldershaw, 1418 Spring Way, Berkeley, CA 94708.

4. The owner is: Design Book Review, 1418 Spring Way, Berkeley, CA 94708. General Partners: John Parman, 1428 Arch Street, Berkeley, CA 94708; Elizabeth Snowden, 1418 Spring Way, Berkeley, CA 94708.

5. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

6. Extent & nature of circulation: Average No. Copies Single issue each issue during nearest to preceding 12 months filing date

A. Total No. Copies Printed	5,239	5,200
-----------------------------	-------	-------

B. Paid or Requested Circulation		
----------------------------------	--	--

1. Sales through dealers and carriers, street vendors and counter sales	3,443	3,401
---	-------	-------

2. Mail subscription	1,158	1,150
----------------------	-------	-------

C. Total paid and/or Requested Circulation	4,601	4,551
--	-------	-------

D. Free Distribution by mail, carrier or other means, samples, complimentary, and other free copies	321	350
---	-----	-----

E. Total Distribution:	4,923	4,901
------------------------	-------	-------

F. Copies not distributed		
---------------------------	--	--

1. Office use, left over, unaccounted for, spoiled after printing	243	299
---	-----	-----

2. Return from News Agents	73	0
----------------------------	----	---

G. Total	5,239	5,200
----------	-------	-------

7. I certify that the statements made by me above are correct and complete.

(Signed) Elizabeth Snowden, Editor

Colin Cathcart

THE GREAT ENGINEERS

DEREK WALKER, EDITOR

In 1836 the British Parliament's Select Committee on Arts and Manufactures recommended the formation of a school of design in which "the direct application of the arts to manufactures should be deemed an essential element." A year later, the institution now known as the Royal College of Art was founded, dedicated to the tasteful decoration of machine production. The nature of the relationship between the visual arts and industrial technology has been disputed ever since, and the RCA—intended neither as an architecture school, trade school, nor really an art school—has always been in the thick of it. While visual arts have always basked in cultural glory, engineering and technology have been banished to the unrecorded realms of anonymous history and industrial archaeology.

Although the history of engineering design and practice is difficult to research and to present, Sigfried Giedion, Rayner Banham, and others have demonstrated that the rewards of doing so can be substantial. The entrepreneurial, military, recreational—and sometimes utopian—goals that are set for engineering and its technologies can be of tremendous cultural and historical interest. How welcome then is Derek Walker's idea for an exhibition, *The Art of British Engineers 1837–1987*, in celebration of the Royal College of Art's 150th anniversary.

Most of those who practice "art" might well pose "engineering" as its opposite, but who can deny that Isambard Brunel of the 19th century and Ove Arup of the 20th are artists? The title of the exhibition acknowledged that engineering is personal: the best engineers approach their work with an expressive faith in creation. If the mantle of "art" is extended to the "art of the practical," then engineering is among the most genuine and powerful art forms to emerge in the modern era.

The commemorative book published

with the exhibition is misleadingly entitled *The Great Engineers*. Prospective purchasers outside the U.K. should be forewarned: all the great engineers in this book are British. Some articles and appendices so exclusively promote British contributions to an international field that they are rendered useless to the wider community.

Much of the book is also caught up in the peculiarly British complex of pride and shame in the industrial revolution. Beginning with the oddball Quaker mechanics who founded the business in the 18th century, there has always been a sense that engineers and industrialists were both the foundation of British glory and perhaps, all the same, not quite *civilized*. In the foreword, Prince Philip asserts—on Palace stationery—that most engineering fortunes were turned over to the public good. This claim is simply not true, and one wonders why it needs to be made. This mixture of defensiveness and boosterism pervades the book.

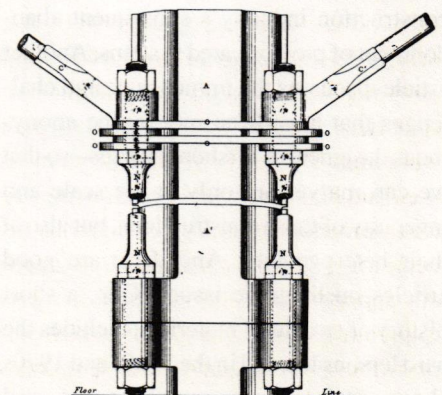
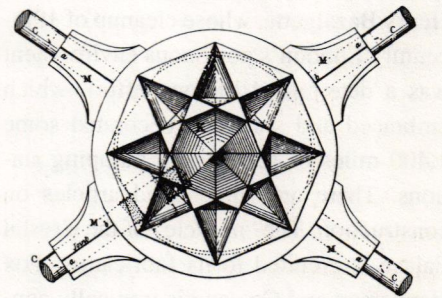
Yet this is a beautiful book, full of the wonders of the 19th century: meticulously detailed engravings, hand-colored lithographs, crisp construction site photographs, and telling studio portraits. Contrasted with these are the now familiar drawings and photos of "high-tech" architectural extravaganzas and closeups of microchips. The captions are a little difficult to read, crediting the engineer first and identifying the subject of the illustration last, and not always integrated well with the text. Still, the archivists and assistants who dug up such a wealth of visual information and saw to its immaculate production are the real heroes of this publication.

Institutional politics usually dictate that a commemorative book is conceived as a collection of essays, which makes it difficult to deal with an important topic in a disciplined or comprehensive manner. Of the book's 16 articles, several are contributed by employees of the project's sponsors—Plessey, Balfour Beatty, and British Steel. While a few of the articles will be of interest to an expert audience, the disparate tone and scattershot subject matter of this collection makes for a confusing introduc-

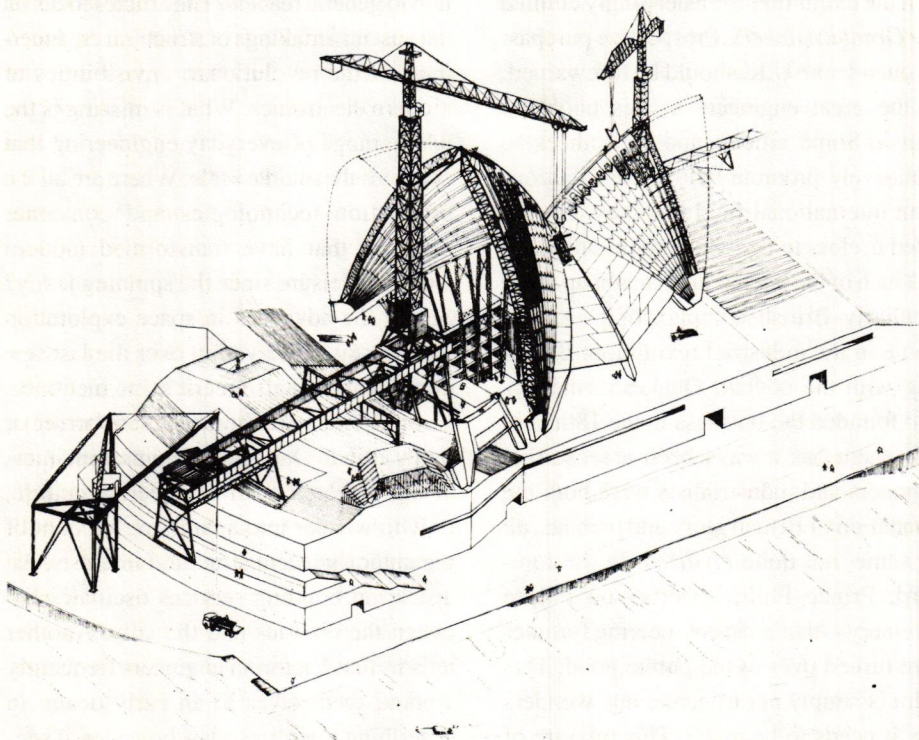
tion to general readers. The articles focus on the vast undertakings of structural engineering—or the revolutionary invisibilities of modern electronics. What is missing is the whole range of everyday engineering that occupies the middle scale. Where are all the production technologies and consumer products that have transformed modern work and leisure since the spinning jenny? Surely the advances in space exploration and energy conservation over the last few decades should also merit some mention.

Sadly, many of the articles are boring or badly edited. One article begins with interesting perceptions of engineering culture, only to wander into a rambling account of the author's recent structural interests. An article on building services oscillates between the obvious and the silly. Another tells us that Victorian engineers frequently worked themselves to an early death; in describing their lifestyles, however, it succeeds only in killing our interest.

Several of the articles are well conceived, enjoyable to read, and balanced



Details of vertical diagonal bracing between columns, The Crystal Palace, London; Joseph Paxton & Paxton & Charles Fox, engineers (c. 1851). (From *The Great Engineers*.)



Isometric view of roof erection, Sydney Opera House (c. 1960s). (From *The Great Engineers*.)

with informative illustrations. There are profiles of important engineers like Sir Henry Bazalgette, whose cleanup of 19th-century London's poisonous environment was a determined lifelong effort, which embraced and solemnly decorated some 1,400 miles of sewers and pumping stations. There are some good articles on construction. The "miracle" of the Crystal Palace is credited to its fabricators, Fox Henderson and Co., and is ironically contrasted with this firm's collapse and the construction industry's subsequent abandonment of prefabricated systems. Another article discusses the immense design challenges that have been met by the anonymous designers of offshore oil rigs—so that we can marvel not only at the scale and ingenuity of these constructions, but also at their heterogeneity. And there are good articles on thematic issues. One, a short history of structural materials, includes the hard lessons learned in the 1960s and 1970s about maintenance, permanence, and adaptability. Another traces the changing conventions of engineering drawings.

Professor Walker contributes a

strangely autobiographical introduction to the book and breathlessly presents graphic portfolios of the railway engineers, the Sydney Opera House, and the Hong Kong & Shanghai Bank. An appendix—"The Legacy Lives On"—promotes the recent work of Anthony Hunt, Felix Samuely, and Ove Arup. (The involvement of architects Norman Foster and Richard Rogers in this work is credited but not inspected.) Walker is trying to establish a single tradition of excellence that links the engineers of the past and present. I believe that the similarities (excellence will always be practiced) are less informative than the differences between the adventurous, entrepreneurial spirits of the Victorian engineers and the mannered elegance of the current "high-tech" generation. John Smeaton, Isambard Brunel, Owen Williams, and their peers would be more likely to recognize those bold and anonymous offshore oil-rig designers as their real descendants.

THE GREAT ENGINEERS, Derek Walker, editor, Academy Editions/St. Martin's Press, 1987, 288 pp., illus., \$50.00.

Kenneth E. Kruckemeyer

MARVELS OF AMERICAN ENGINEERING

A colleague proudly lent me his new copy of Daniel Schodek's *Landmarks in American Civil Engineering* shortly after its publication, and I spent that evening on a glorious "tour" of the country, fascinated by the stories behind scores of engineering marvels. It is one of two recent books that provide insightful perspectives on the complex field of civil engineering. The second is *Great American Bridges and Dams*, by Donald Jackson, a book I might buy if I really wanted to see those marvels firsthand. Jackson's is also an appeal to citizen-preservationists to maintain our engineering heritage. Both books broaden our knowledge of the great works of engineering that have contributed in some special way to this country and its people.

Although its large format and high price might qualify *Landmarks in American Civil Engineering* as a coffee-table book—indeed, it satisfies the casual observer by its historical information and photographs alone—Schodek's text is of substantial interest, providing the contextual and technological significance of each project so that the reader can understand how it came into being and why it is important.

Reading about these projects makes me wonder about the effectiveness of our technical training today, which emphasizes the analysis of each possible type of structure without learning how to decide if it is the right one. Engineering textbooks and design manuals (including Schodek's *Structures*) almost universally lack an introductory chapter or conclusion that puts the process of engineering design into context, considering such issues as how a structure will be built and maintained, how it affects the people who live around it or use it, and what political and financial forces must be applied before it can be built. *Landmarks* makes it clear that all of these issues must be understood and addressed to create a successful project.

The sheer enormity of some of these projects is ample testimony to the creativity of their engineers. The reversal of the Chicago River, completed in 1900, required moving 42 million cubic yards of rock and earth to create a 28-mile channel between Lake Michigan and Lockport. Projects of this magnitude are unusual in this country today. Is the current resistance to large projects an outgrowth of the efforts in recent megaprojects, such as the Interstate Highway System, to build as cheaply as possible? Would an emphasis on a high level of quality, characteristic of many of these earlier projects, increase public support for undertaking new ones of equal size and complexity?

Schodek's book presents all of the civil-engineering achievements nominated or designated as landmarks by the American Society of Civil Engineers. Ninety projects—including roads, bridges, tunnels, airports, canals, and power systems—are described in detail. Two maps help the reader visualize their locations, which are scattered across the country. The bibliography is more helpful for specific projects than for general topics, but chapter introductions that give good overviews of their topics compensate for this.

The real importance of *Landmarks* is its insight into the people who created these feats of engineering, and their particular ability to harness the forces (social, political, financial, and physical) essential to complete their projects. The stories Schodek tells deal with more than just engineering theory or breakthroughs in the development of materials or manufacturing techniques. They are stories of dreams, personal energy, risk, and rigorous technical approach. These were engineers in the old sense, completely responsible for every aspect of the project, and not brought in for final design, as so many engineers are today, to "make it work." They had a strong sense of responsibility for the visual quality of their designs, and consequently many of these landmarks have a beauty that flows directly from their basic structure, without need for architectural embellishment.

Great American Bridges and Dams

covers a larger number of projects within a more limited field. Donald Jackson focuses on these two diverse subjects on the grounds that they are the most visible of the many works of civil engineers. In the past, bridges and dams often functioned as key symbols of civic development. I believe the other, less monumental facets of civil engineering play the greater role in shaping our public spaces. Decisions about highway locations, about the surfaces and textures of urban streets and sidewalks, about the layout of building sites, drainage systems, parking facilities, and public transportation are often made by civil engineers. The collective impact of these decisions on our lives is substantial.

Jackson had more responsibility than Schodek in selecting his projects. He narrowed the field with the help of National Register and American Society of Civil Engineering listings. As an effort to provide representative samples of many types and offer a wide geographic distribution, the book seems thorough and complete. It is not a definitive catalogue, however, and local experts might find their favorites missing from Jackson's list.

With the exception of the jumbled cover (a mix of brickwork patterns, stars, tinted postcards, and different typefaces), the visual presentation of *Great American Bridges and Dams* is straightforward and clear. The photographs are more revealing than those in many guidebooks, and include historical shots, details, dams being overtopped by floods, and bridge collapses. The captions, which are in the same typeface as the key details for each entry, are sometimes confusing. If the book is really to be used as a means of finding these projects, the descriptions of their locations need to be more complete. Maps would help as well.

These two books will provide both armchair and actual travelers with well-documented information. They will also give readers rewarding new insights into the creation and preservation of an important aspect of our national heritage.

LANDMARKS IN AMERICAN CIVIL ENGINEERING, Daniel Schodek, MIT Press, 1987, 383 pp., illus., \$50.00.

GREAT AMERICAN BRIDGES AND DAMS, Donald Jackson, Preservation Press, 1988, 360 pp., illus., \$16.95 paper.



Bayonne Bridge under construction, New Jersey/New York (1931). (From *Landmarks*.)

Alastair Johnston

IMAGE AND WORD

JEFFERSON HUNTER

When an English professor writes a book about photography, we should be grateful, not merely because he is not a photography critic or an art historian, but because he brings a different perspective, as well as training in language and literature, to a subject often interpreted to suit narrow programmatic ideas. The meaning of photography is a matter for personal interpretation, and Jefferson Hunter is as subjective as anyone else, but he is at least an engaging writer, and his book is interesting and provocative.

Hunter uses photographic books with textual collaborations as his springboard, but most of the time he is just talking about photographs. While he attempts to deny the dominance of image over textual content, his is essentially a tourist's view. He is particularly keen on the Farm Security Administration work carried out in the 1930s, and devotes a lot of space to the multiple social and political interpretations to which this important cache of documentary work has been subjected.

Hunter's *Image and Word*, in fact, consists mainly of his words reacting to a selection of photographs. He is respectful of the pronouncements of Walter Benjamin and Susan Sontag, which have conditioned a lot of contemporary thinking about photography. He touches on how certain photo-text collaborations have worked, quoting what has been written about the pictures he has selected, but does not show how the two were originally juxtaposed. "Image and Word" implies a concordance that moves beyond the everyday: a study, perhaps, of the way the two reiterate or amplify or cancel each other in juxtaposition. Given his title, we might reasonably anticipate a study of how the layout of a picture book or magazine article alters our reading or our understanding of imagery. Instead we get words about images. The "color" of type contrasted with the varied gray-range of pictures, balance, and relative scale are all

important aspects of the combination of word and image. When Hunter talks about the museum-like framing of white space in a book, he should show it.

The recent, and thorough, *Walker Evans at Work* (New York, 1982) shows a glimpse of some of his photo assignments for *Vogue*, *Fortune*, and *Harper's Bazaar*, laid out in the pages of those magazines, although reproduced too small to read. To me "Image and Word" evokes those spreads, showing how the text blocks reflect the cropping and placement of the photographs. The same book also includes a dummy layout for a book of Evans's photographs called *The Passengers*, candid portraits of New York subway riders. No text is needed to comprehend or appreciate this book. As in André Kertész's *On Reading*, or the work of Diane Arbus, the pictures speak volumes, and any commentary would detract from the powerful and well-sequenced photographs.

One way to handle the photo book with text is to make it filmic. The failure of the two media—photography and writing—to ally effectively in a book is perceptual. We simply do not perceive the two media in the same way, or at the same speed of comprehension. The form has a long tradition. Archibald MacLeish, in *Land of the Free* (1938), attempted to create a synthesis of text and image by labeling his text pages "sound track," making an analogy with the voice-over in a documentary film. As a poet, he was naturally concerned with equal time in this tome and didn't want to be overwhelmed by the images.

Pursuing the filmic theme, Hunter quotes Elizabeth McCausland, who collaborated with Berenice Abbott on the photo-essay *Changing New York*: "She urges writers to endow their texts or captions with a scenario- or plot-like continuity, even though she concludes ruefully that the layout finally chosen for *Changing New York* has none of these filmic virtues, juxtaposing as it does a static type page with a dynamic picture page and failing to achieve a 'perfect equilibrium.'" Around the same time, the "cinematic" was being incorporated into design by the influential Hun-

garian designer Ladislav Sutnar. Sutnar's approach was more sophisticated, as he involved the whole gamut of directorial technique, including pans, zooms, and fast cuts, into magazine and exhibition design.

Hunter waxes lyrical on the nonobjectivity of photography. The notion that the camera steals the individual's private self still concerns conscientious photographers. The further problem of captioning loaded photographs, such as Bruce Jackson's portraits of convicts in *Killing Time* (1977), gives Hunter pause: "To impose captions on them, even captions in the form of quotations, would be to compound the injury by putting words in their mouths and taking their sentiments out of context, whereas quotation at length, in a separate text section, provides context and becomes permissible. Convicts may speak. The documentary artist may not speak for them."

Jackson worries about his "stolen images," unlike James Agee whose "amply confessed slummer's guilt" is paraded all over *Let Us Now Praise Famous Men* (with photographs by Walker Evans, 1941). Jackson realizes that the photographer's eye can make any institution appear hellish, and thus tries to withhold judgment. Evans is respectful of the poor sharecroppers who allowed him to scrutinize their humble existence, while Agee's text is full of self-reference and attempts to out-detail the photographs without specifically captioning them. This paradox, the application of lushly Romantic descriptive prose to straightforward photographs, so that a picture of a sharecropper nursing her baby becomes a pietà, signals the failure of this collaboration.

As Hunter demonstrated at the outset of his book (in the words of theorist Allan Sekula), "the same picture can convey a variety of messages under different presentational circumstances"—even a picture as apparently automatic and 'unpolluted by sensibility' as those taken by bank holdup cameras." Witness the Patty Hearst dilemma: was the gun-toting heiress a kidnaper victim or an urban guerilla?

But how do we get at objective truth? If "all words lie by fictionalizing," as Hunter



"Sharecroppers, Hale County, Alabama," Walker Evans. (From *Image and Word*.)

states, can we count on photographs to record the truth? Sartre claimed that the way out of linguistic indulgence was via the photography of Henri Cartier-Bresson. Their collaboration, *D'une Chine à l'autre* (1954), was an imaginative attack on language. Sartre "announces the end of 'tourism' and bids farewell to European poetry; tactfully, avoiding useless pity, it teaches that misery has forever stopped being picturesque." But language, by its expressive nature, invariably aestheticizes poverty; it provokes our emotions till we find something quaint or repugnant. Photography, like language, is neither artless nor passive. Sartre, sensibly, avoided collaboration in the sense of providing captions for Cartier-Bresson's photographs; consequently, he avoided the pitfall of the pseudo-documentary that came into vogue in World War II with the ascendancy of the picture magazine.

Hunter harps on the great might-have-beens, proposing concordances of poets and photographers, such as a book combining the photographs of Bill Brandt and the prose of George Orwell. These men worked at the same time, had similar influences and ideas, and recorded similar phenomena. We can conceive of them collaborating because their aims were similar. But then, so were those of Ernest Hemingway and Robert

Capa. Such speculation merely puts ideas in the minds of literary entrepreneurs with nothing original to publish. A series of photo-illustrated literary classics is not a bad idea, but in many cases the writing and images are both so powerful that they neutralize one another. Bill Brandt's *Literary Britain* (London, 1951; new edition, New York, 1986) shows the potential for this form: brief highlights from British literature are illustrated by Brandt's camera, leaving little to the imagination. The sofa on which Emily Brontë died makes her ghost almost palpable. If one doesn't dominate the other—and usually the primacy of sight makes the impact of a photograph more immediately compelling than a paragraph of prose—there is bound to be a certain amount of redundancy in such juxtaposition, if not overkill. Although he dwells on the 1930s, Hunter himself doesn't see the parallels between the Farm Security Administration photographs and Steinbeck's *Grapes of Wrath*.

Other pairings spring to mind: Carleton Watkins's views of Yosemite, and a literary counterpart—John Muir. Quick, call the Sierra Club. Or start with a writer, Jack London, or Théophile Gautier, and you arrive at Felice Beato and Maxime du Camp. Look at the work of Samuel Bourne and you will probably think of Rudyard

Kipling. The possibilities, as they say, are endless. Photographs themselves have often responded to specific literary texts, such as Henry Peach Robinson's photographs to illustrate Matthew Arnold, or Julia Margaret Cameron's interpretation of Alfred Lord Tennyson. A more useful approach might have been to pair an obscure photographer with a poet or novelist of the same time, say Arthur Munby with Sabine Baring-Gould. The extensive bibliography of photo-texts and collaborations omits *Paris du Temps Perdu* (Lausanne, 1985), which pairs Eugène Atget's photographs with texts of Marcel Proust. Perhaps Hunter thought this posthumous collaboration a little contrived and not very successful—Proust's words conjure immediate mental pictures, just as Atget's photographs speak eloquently: neither needs the other. This book, by a pair of contemporaries who did not know each other, cautions against such high-powered pairings.

Hunter's last chapter, "Photographs Line by Line," suggesting parallels between modern photographs and some stodgy contemporary writers—for example, a close reading of Seamus Heaney with some astounding photographs from P.V. Glob's *The Bog People*—derails the book. Why not pair Alex Webb with Ryszard Kapuscinski? It's a great parlor game, and one played constantly by art directors. However, Hunter is back on track in his snappy conclusion where, almost as an afterthought, he brings in *National Geographic* and the effectiveness of photography in portraying "truth." After wishing he would shut up during "Photographs Line by Line," I am ready for him to start up again in the new directions suggested by his conclusion: "There is no photographic 'Byzantium,' let alone a photographic *Ulysses* . . . for every affiliation of the two arts there is some discrepancy or counter-movement."

This book darts off in all directions, but the chase is exciting.

IMAGE AND WORD: THE INTERACTION OF TWENTIETH-CENTURY PHOTOGRAPHS AND TEXTS, Jefferson Hunter, Harvard University Press, 1987, 248 pp., illus., \$25.00.

Alessandra Ponte

TERRAZZO AND NEO-SENSISM

Terrazzo is a new biannual review for architecture and design, which, though written in English, is produced in Milan. In the editorial for the first issue, Barbara Radice tries to explain the meaning of "terrazzo," first in Italian and then in English, and finds that in both languages it evokes the idea of construction, architecture, relaxation, and well-being. *Terrazzo*, whose 14-by-9 inch format is almost large enough to inhabit, is supposed to serve as a sort of epicurean garden where kindred spirits might converse.

For those who, like myself, live in Milan, *terrazzo* has other connotations—the memory of suffocating through hot, humid evenings amid cans of mosquito repellent and sputtering air-conditioning, sitting on sticky plastic chairs, listening to fights between neighbors over the late-night music they are playing, or the dripping of water after they water their plants. Perhaps mine is a hypertrophic version, produced by an age that Nietzsche would say has been freed from the heavy concerns of life only to find that the inevitable mosquito bites are too great an affront to body and soul. To dispel this impression I decided to reread a few pages by Alberto Savinio, written during a more austere and heroic period (the early 1940s). Savinio loved the "skyscrapers" and terraces of Milan, and would have preferred to have never had to descend from their heights, but rather to "fly like an angel of Giotto from skyscraper to skyscraper." In one illuminating passage he comments on how 18th-century society was portrayed in Fritz Lang's film *Metropolis*. Those who lived in the 18th century, he commented, did not know how it was made, how it functioned, or what fed it, nor did they understand the sacrifices and suffering required to sustain it. In the film, the elite live in terraced skyscrapers

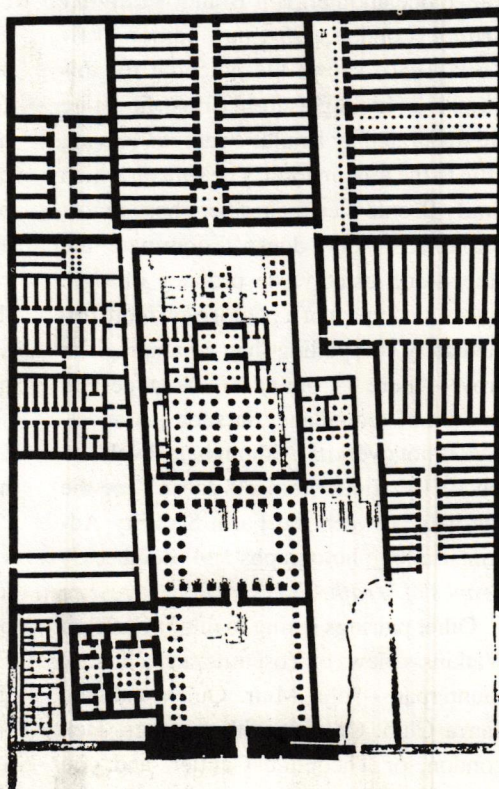
with aerial gardens, amid peacocks and songbirds, completely ignorant of what is happening below, where the unhappy slave population is working, sweating, and dying in the grip of machines. For both the 18th century and *Metropolis*, the superfluous triumphs above the necessary. Savinio claims that the 18th century was the highest point ever reached by civilization: cleansed from every obligation to labor, it achieved a maximum of purity and lightness.

In a long introductory article, Andrea Branzi explains the purpose of *Terrazzo*, offering an alternative to the theses of the Modern Movement in the form of a "Second Modernity." The Modern Movement employed the classic tools of rationality, seeking to approximate the logic of machines, insisting that every project was nothing other than the solution to a technical problem, and believing that design was able to transmit to materials their true identity. Today, however, in the age of electronics, this relationship is impossible. The life of microorganisms that make up the new

machines is incomprehensible: the dynamism of electronic organisms is too similar to that of vegetables and animals. Therefore, says Branzi, it is time we learn to absorb the flux of data information and sensations—that we use our senses and trust them. Classic Modernism was afraid of tricking the senses through the deception of appearances. But, according to the Second Modernism, the surface of things is the central cognitive category and our senses are the tools for transforming and organizing consciousness.

We can consider Branzi as the propagator of a sort of Neo-Sensism. Sensism, as defined in the philosophical dictionary, belonged "to those philosophical doctrines that reduce all meaning and acts of knowing to the senses, or to a process of transforming sensations without resorting to other principles or sensible means." Sensism, though anticipated by the Sophists and Renaissance philosophers, was really a product of the 18th century. In mid-18th-century Parma, for example, Condillac illustrated his theses on sensations through the famous example of the marble statue, which is initially without senses and thus without any idea, but which is progressively animated by the successive actions of the five senses on it.

Terrazzo is a Sensist publication—it must be looked at and touched. Very careful attention was paid to choice of paper, typeface, colors, prints, photos. This overture to the senses is what unites the disparate and beautiful materials of the first issue: the reproductions in sepia tones of Pompeian frescoes, Ettore Sottsass's photographs of extraordinary Indian houses, Johnny Pigozzi's aerial photographs of American landscapes, the drawings of Massimo Iosa-Gini and Michele De Lucchi, the 33 plans of ancient buildings, and the exquisite fragments of marbles with evocative names: *giallo tigrato*, *lumachella orientale*, *porfido egiziano rosso*, *nero antico*, *alabastro marino*.



The Ramesseum, Thebes (c. 1300 B.C.). (From *Terrazzo*.)

TERRAZZO, Vol. 1, No. 1 (Fall 1988), Barbara Radice, editor, Rizzoli, 1988, 150 pp., illus., \$20.00.

Sarah Bodine and Michael Dunas

THE AMERICAN DESIGN ADVENTURE

ARTHUR J. PULOS

The American Design Adventure picks up where Arthur Pulos left off in *American Design Ethic*. Pulos is charting the progress of technology in service to changing public needs and trying to discover, in the postwar era of self-conscious professionalism, strains of the American vernacular similar to those that dominated the Colonial perspective of his earlier volume. Although confronted by the new frontier of contemporary materialism, he holds fast to his portrayal of industrial design as a humanitarian enterprise that regards improving quality and reducing costs to be democratic and regenerative social values. The designer is less the focus of Pulos's history than the design itself, a spirit or ethic rooted in the American experience. The designer, acting as the conscience of industry and as a surrogate for the consumer, "senses the pattern of evolutionary factors in manufactured products and directs the object toward the perfection of its typeform."

Although *The American Design Adventure* claims to cover the period from the 1940s through the 1970s, Pulos places greater emphasis on the immediate postwar period, where there is evidence of innovation born of function and necessity. He presents the seminal events and products of those years in journalistic fashion, relying on the design press and his own personal recollections as primary sources. The illustrations are familiar and the designers' work is treated evenhandedly, the intention being to show its deterministic evolution in response to the socioeconomic environment.

The first third of the book is devoted to the "promise of the good life" that was design's mandate: modern, affordable housing outfitted with useful objects derived from wartime research on human factors, materials, and manufacturing. Charles Eames, George Nelson, Frank Lloyd Wright, Herman Miller, Florence

Knoll, aluminum, stainless steel, plastics, plywood, Chemex, Revere, Castleton China, Tupperware, GE, GM, and the "Good Design" shows all helped to link design to a "vision of tomorrow," a concept vigorously promoted.

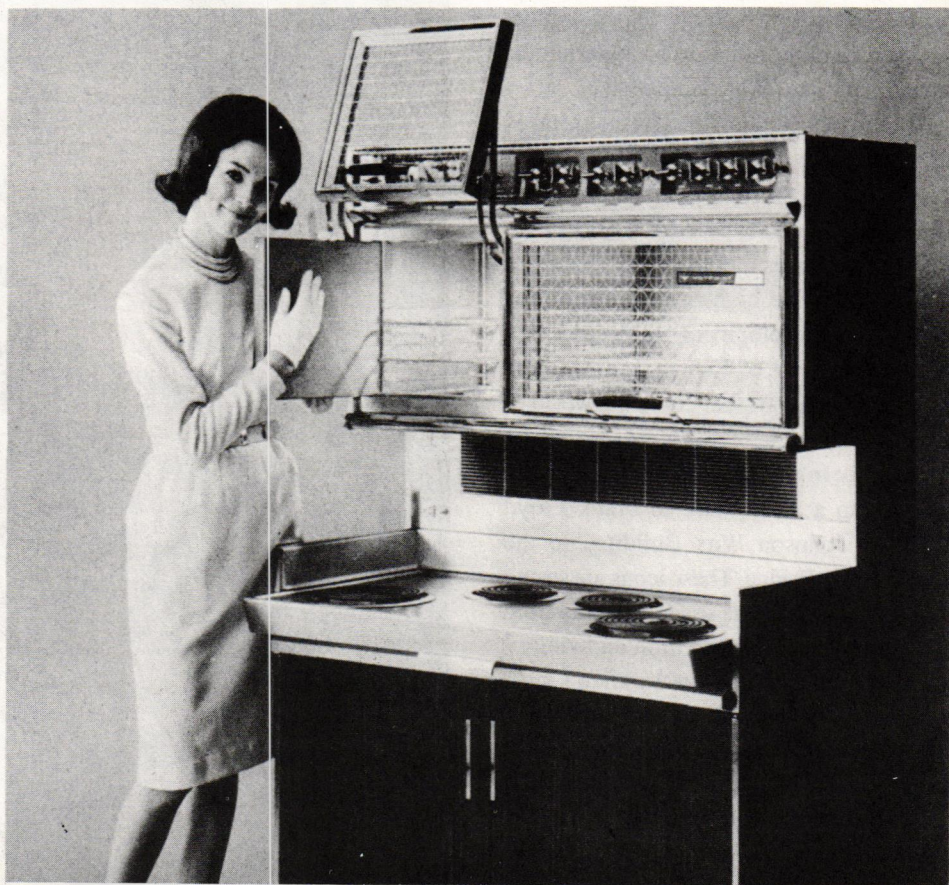
The heart of the story, however, lies in Pulos's intimate knowledge of the struggle to give direction and standards to design. His inside view of associations such as ADI, ASID, IDEA, ICSID, and IDI illuminates his discussion of design's social identity—an identity fragmented by its commitments to the humanities, to science, and to commerce.

In the final third of the book, Pulos rushes through examples of what he calls the "challenge of plenty": market-dominated design such as home entertainment centers, the paraphernalia for the automated office, and that American icon, the automobile. Design's response to the runaway economy, creating desire through packag-

ing and corporate identity, without necessarily providing satisfaction, for example, leaves Pulos apprehensive about the service ethic as the profession's common cause.

Pulos provides a much-needed, coherent history of postwar industrial design. This emphasis diminishes, however, his discussion of design ethics and the role of the designer in formulating ideological positions, relegating it to the introduction and a postscript. Although he touches on all of the current dichotomies—modernism/postmodernism, style/function, art/service, progress/nostalgia, consumption/production, global identity/cultural heritage—none are discussed in earnest, perhaps because Pulos remains optimistic that the inexorable spirit of democratically controlled design, of "quality and quantity for all," may yet resolve them.

THE AMERICAN DESIGN ADVENTURE, Arthur J. Pulos, MIT Press, 1988, 446 pp., illus., \$50.00.



The Hotpoint company's High Oven Range, Raymond Sandin (1957). (From *American Design Adventure*; credit: Raymond C. Sandin.)

Wendy Price

MEET THE MAGICIANS OF MEDIA DEL ARTE

Ephemeral Films is a two-volume collection of promotional and instructional footage from the film archive of media archaeologist Richard Prelinger. Each videotape is a compendium of 19 clips presented without commentary, thereby enticing reviewers to do their own editorializing and offering a trip back to high school home-economics class, Saturday matinee previews, or a family gathering around the new television, the original venues for screening this forgotten footage.

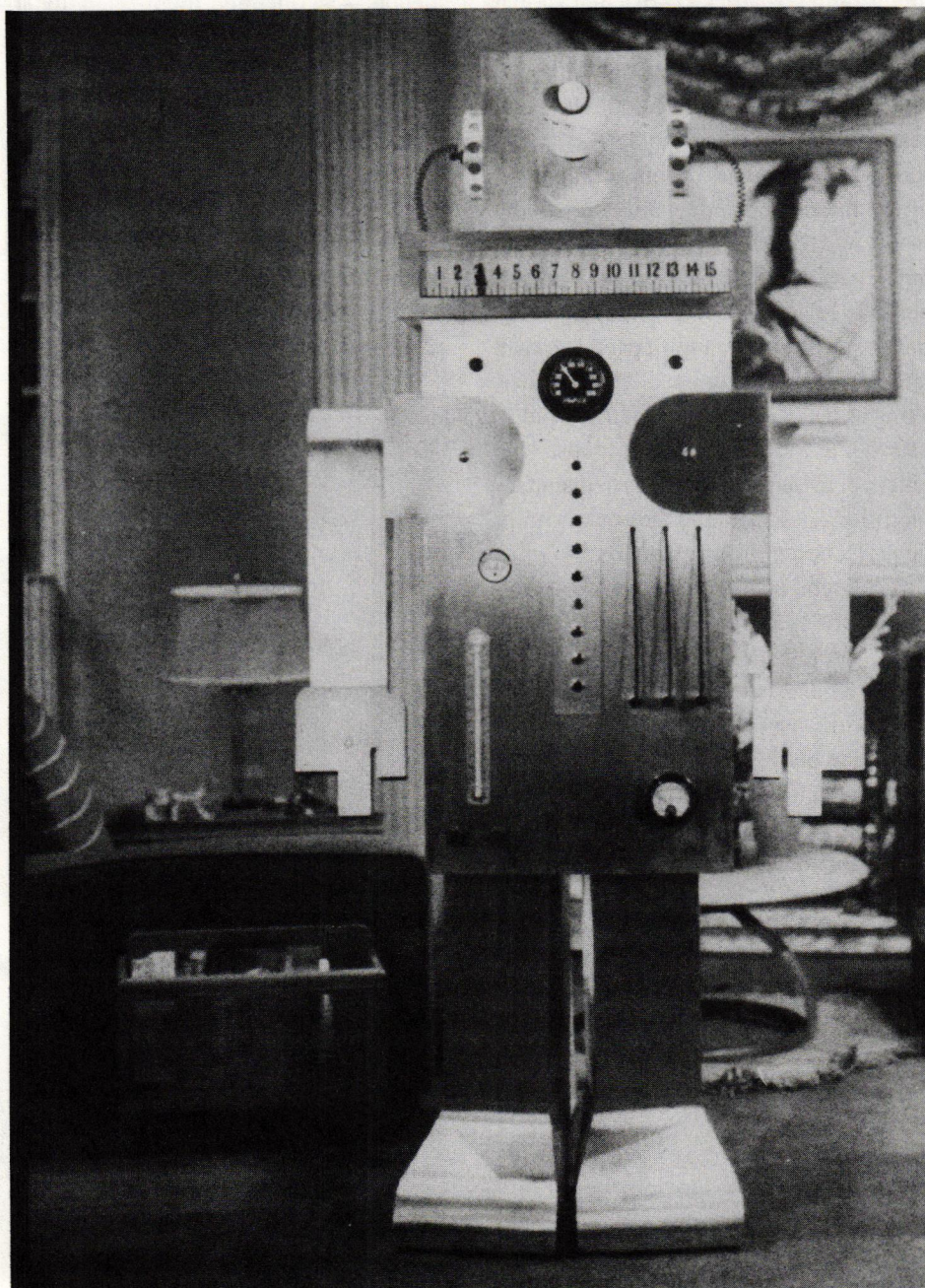
Through a continuity of methods and actors, these films reveal informing and persuading as a profession, a public service, and an integral part of the economy. The object to be sold is never quite enough without an associated status incentive, as the ubiquitous Willy Loman character returns repeatedly to purvey the equipment for the infallible future to an obsequious, though efficient, Suzy Homemaker.

The first tape, *To New Horizons*, takes its name from an excerpt of the General Motors-produced film about its Futurama exhibit at the 1939 New York World's Fair. The exhortation is literally driven home, as we travel on the highways of social and commercial development, of research and exploration, and of human activity. The black-and-white introduction, the world of today, is edited as actively as an overcut rock video: from a farmer on his tractor and workers in a mine shaft, to Frank Lloyd Wright's Johnson Wax Building, to the Golden Gate Bridge. These icons are strung together at a pace of several exhilarating seconds above the speed limit and viewed as if from a car window on America's most scenic roads, from Highway One to the Robert Moses Parkway. The film is rife with ironies, such as the scene when the narration of "new ways of living and thinking have laid the foundation of what is good in life today" is paired with a cellophane-wrapped loaf of sliced white bread.

Once lathered up with this mythologized

present, the Futurama exhibit is ready to take off in full color. The "Wonderworld of 1960," designed by Norman Bel Geddes, is "the American City replanned around a highly developed traffic system. . . . Express city thoroughfares have rights of way so resolved as to displace outmoded business sections and unwanted slum areas wherever possible. . . . Modern and efficient city planning, breathtaking architecture. Each city block a complete unit in itself." Goodbye

Main Street, hello superblock, urban renewal, suburban sprawl. Quality of life is simply conjectured without much evidence beyond a promising prescription, despite such an otherwise seductive and convincing motorized site model. The narrator voices over this free-flowing display of freeway efficiency, where the driver zips along without any indication of a point of departure or arrival, remarking: "The keynote—safety with increased speed." There are no



Rolloh the Robot, housewife's assistant. (From *Ephemeral Films*.)

traffic jams, bottlenecks, or rubbernecking. Surely this is a vision that was to be shared with the Federal Highway Administration—also a vision borrowed, complete with cloverleaves, elevated pedestrian walkways, and rooftop helipads, from Raymond Hood. The narrator's proclamation, "Man continually strives to replace the old with the new," will surely chill the hearts of those who lament the loss of meaningful urban space.

Another gem from the first tape is "Leave it to Rolloh" (Chevrolet Motor Company, 1940). The robot Rolloh performs tasks for the stranded housewife such as: *answer door, wash dishes, answer phone, get hat, clean house, get dinner, make bed, fix furnace* (how did that get in there?), and *SCRAM!* Rolloh looks like a streamlined retrofit of the Tin Man's costume from *The Wizard of Oz*, although the locomotion is no less clumsy. "Yes, Rolloh, the chromium-plated butler is just a daydream after all," the narrator remarks without much disappointment. He calls for an appreciation of the domestic automation already available, which might some day amalgamate every appliance into a home robot for real. Choreographed close-ups of a toaster and an electric teakettle indicate the labor-saving convenience offered by these objects. Yet when these industrially designed appliances go haywire, just as Rolloh does in this clip, they leave the isolated housewife with less control than before over the ordinary processes of making toast and coffee.

The target audience and the protagonists of many of these clips are the average person on the street. The cog, the regular guy, a follower who gladly accepts representation whether in the form of government or salesmanship. These conformist do-gooders live in fear of the tough rebel who hangs around on the street or on the movie screen.

The second reel, *You Can't Get There from Here*, includes such memorable sequences as "Mother Takes a Holiday" (Whirlpool, 1952) in which three high school lasses ponder an argument for a term paper with the assigned topic: "What Women's Emancipation Means to Me."

Alas, the students have an epiphany about how modern appliances have taken the drudgery out of mom's housework. "Just turn a dial and walk away. Now that's what I call emancipation," barks a bobby-soxer in this kitchen caucus. Washing was no longer an all-day ordeal for the mothers' of these girls; their own daughters a generation later would debunk the assumption that married women hold ultimate responsibility for the maintenance of their households, with or without the washing machine.

Ephemeral Films provide substantiation for historians of domesticity like Dolores Hayden and Gwendolyn Wright. They also lend themselves as a resource for exhibitions such as "Design Since 1945," since many of the excerpts celebrate the artifacts of the last generation, some in a saturated technicolor palette. There is a remarkable clip from "American Look" (1960) that glamorizes such things as a baby-pink electric hand-mixer, a powder-blue electric vacuum, and a snazzy chrome toaster, all shown from camera angles that would interfere with the regular use of such equipment. It is further evidence that consumerism relied upon the talent of designers to imbue objects with an ingratiating novelty; products begged to be owned first and secondarily employed.

Whereas television shows like "TV Bloopers" capitalize on outtakes for laughs, *Ephemeral Films* ironically are the real takes, however droll or revelatory they have come to appear. Although Prelinger has elected to present this material unaltered, he has given the whole a thematic direction through careful sequencing and selection. His editorial viewfinder travels from the scale of the city to the kitchen, where new

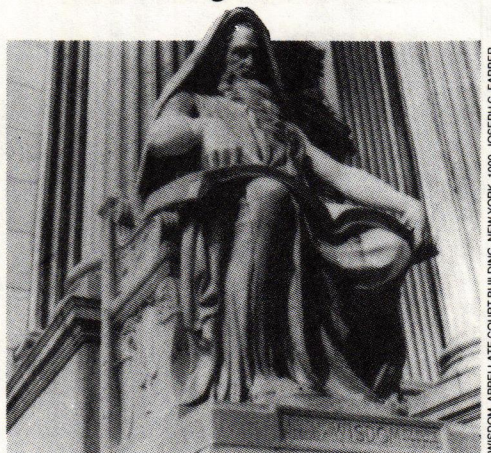


Crisis in the kitchen, c. 1951. (From *Ephemeral Films*.)

design solutions felicitously replace the tried-and-true. As an anthropologist finds meaning in a culture's trash, a critic watching these tapes can extract the formulas used to capture the audience and sell the ideology of the manifestly destined marketplace. They unfold a narrative about the promises, never the pitfalls, of progress. Their pandering smacks, touchingly, of an age not yet numbed by hard-sell television. They are primarily material for studies of suburbia and domesticity, as well as reminders of our usable past, a dubious legacy of the attempt to insinuate consumerism as a global perspective.

TO NEW HORIZONS: EPHEMERAL FILMS, 1931-1945; YOU CAN'T GET THERE FROM HERE: EPHEMERAL FILMS, 1946-1960, produced by Richard Prelinger and Robert Stein, Voyager Press, 1987, each 60 minutes, each \$39.95, VHS video or laserdisc.

Architectural History



WISDOM, APPELLATE COURT BUILDING, NEW YORK, 1900. JOSEPH C. FARBER

PUBLIC SCULPTURE AND THE CIVIC IDEAL IN NEW YORK CITY, 1890-1930

MICHELE H. BOGART

This innovative work reveals how New York's cultural, economic, and political interests joined in a sustained effort during 1890-1930 to create a body of public art that would express and inspire the ideals of civic harmony: patriotism, civilization, and good government. Handsomely illustrated with photographs of New York's celebrated municipal sculptures.

Cloth \$39.95 408 pages 97 halftones, 1 map

MIES VAN DER ROHE

A Critical Biography

FRANZ SCHULZE

In association with the Mies van der Rohe Archive of the Museum of Modern Art

"The most comprehensive book ever written about the master designer and, by any measure, the best. . . . It is difficult to envision a scholarly contribution of greater substance than this one."—Paul Gapp, *Chicago Tribune*

"This book has obviously been a long labor of love and respect for which no source has been left untouched."—Ada Louise Huxtable, *New York Times Book Review*

"[A] distinguished and eloquent biography."—Paul Goldberger, *New York Times*

Paper \$19.95 380 pages 150 halftones and line drawings

PUEBLO

Mountain, Village, Dance
Second Edition

VINCENT SCULLY

"Coming to Pueblo architecture as he does from a provocative study of sacred architecture in ancient Greece, Scully has much to say that is both striking and moving of the Pueblo attitudes toward sacred places, the arrangement of structures in space, the lives of men and beasts, and man's relation to rain, earth, vegetation."—Robert M. Adams, *New York Review of Books* (review of the first edition)

Cloth \$60.00 Paper \$19.95

440 pages 575 halftones, 31 line drawings

THE UNIVERSITY OF CHICAGO PRESS

5801 South Ellis Avenue, Chicago, IL 60637

ABOUT THE CONTRIBUTORS

JANET ABU-LUGHOD is a professor of sociology and historical studies on the graduate faculty of the New School for Social Research, where she also directs an urban research center. She has published extensively in the field of urban history.

SARAH BODINE writes articles on art, design, and crafts with Michael Dunas. They have coedited a collection of essays from the last thirty years of *ID* magazine.

MARK L. BRACK is a Ph.D. candidate in architectural history at the University of California at Berkeley. He is currently lecturing on American architecture at the University of California at Davis.

CAROLINE BRUZELIUS teaches medieval architecture at Duke University. She is currently a fellow at the American Academy in Rome.

COLIN CATHCART is a partner in Kiss Cathcart Anders, a firm specializing in "high-tech" production facilities. He also teaches a seminar and studio on industrial architecture at the City University of New York.

RICHARD CLEARY teaches at Carnegie Mellon University.

MICHAEL R. CORBETT, an architectural historian who spent 15 years in the Bay Area, now works for the New York City Landmarks Commission.

MARGARETTA J. DARNALL has taught the history of architecture and landscape architecture at several universities, and is completing an anthology of literary gardens.

WILLIAM LAKE DOUGLAS, a landscape architect, is public art director for the Arts Council of New Orleans. His writings on design-related issues have been published in America, England, and France.

MICHAEL DUNAS writes articles on art, design, and crafts with Sarah Bodine. They have coedited a collection of essays from the last thirty years of *ID* magazine.

THOMAS A. DUTTON is an architect, associate professor of Architecture at Miami University in Oxford, Ohio, and codirector of that school's Community Design Assistance Group.

ADRIAN FORTY, author of *Objects of Desire*, teaches the history of design at the Bartlett School of Architecture and Planning, University College, London.

SAMUEL GRUBER is a professor of art history at Columbia University.

PETER J. HOLLIDAY, assistant professor of history of art and classical archeology at the University of Houston, recently completed a postdoctoral fellowship at the Getty Center.

RICHARD INGERSOLL, *DBR's* history, theory, and design editor, currently teaches at Rice University.

ALASTAIR JOHNSTON is a partner in Berkeley's Poltroon Press. His latest book is *Musings on the Vernacular* (Rochester: Visual Studies Workshop), a collection of illustrated essays on folk typography.

KENNETH E. KRUCKEMEYER, an architect, serves as an assistant commissioner of the Massachusetts Department of Public Works, where he oversees the Highway and Bridge Designs sections. He was recently a Loeb Fellow in Advanced Environmental Studies at Harvard University.

JOHN LOOMIS is associated with the firm of Kiss Cathcart Anders and teaches at the School of Architecture and Environmental Studies at the City College of New York.

KATHLEEN MCLEAN has been involved in museum exhibition development for fourteen years. She is currently director of exhibits at the Maryland Science Center and principal of Independent Exhibitions, a design and consulting firm specializing in museum programming.

JOHN MOLLENKOPF teaches urban politics and public policy in the Graduate Center Political Science Program at the City University of New York. He recently edited *Power, Culture and Place: Essays on New York City* (Russell Sage).

JOHN PARMAN is one of the founders of *Design Book Review*.

MARTIN PAWLEY, author of *Building for Tomorrow* (Sierra Club, 1981) and *Architecture versus Housing* (Praeger, 1971), lives and writes in England.

ALESSANDRA PONTE, an expert on the history of landscape design, recently received her doctorate from the Instituto Universitario di Architettura in Venice.

WENDY PRICE is an architect.

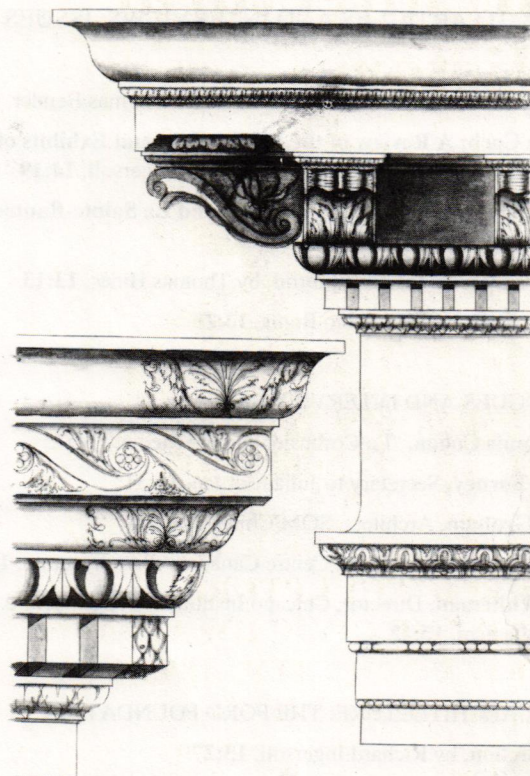
TONY SCHUMAN is an associate professor of architecture at the New Jersey Institute of Technology and chairperson of the New York chapter of Architects, Designers and Planners for Social Responsibility.

JUDITH WOLIN, formerly head of the Department of Architecture at the Rhode Island School of Design, is now a professor of architecture at Yale University.

CHRISTOPHER L. YIP teaches architectural history and theory at California Polytechnic State University, San Luis Obispo.

UPPER RIGHT:

Details of two entablatures, Jacques Androuet du Cerceau the Elder (c. 1540). (Collection, Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal.)



BAYWOLF



lunch ■ RESTAURANT ■ dinner
3853 Piedmont Ave., Oakland, CA
4 1 5 - 6 5 5 - 6 0 0 4

INDEX TO ARTICLES AND INTERVIEWS, ISSUES 13–16

- Architecture and the Journalism of Ideas**, Thomas Bender, 15:47
Citizen Corb: A Review of the Publications and Exhibits of the Le Corbusier Centennial, by Richard Ingersoll, 14:19
The Collage of Poetics: Le Corbusier and La Sainte-Baume, by Ann Pendleton-Jullian, 14:34
Conversing with the Compound, by Thomas Hines, 13:13
Mies as Text, by Juan Pablo Bonta, 13:20

DIALOGUES AND INTERVIEWS

- Jean-Louis Cohen**, "Le Corbusier and the Media," 14:15
Lillian Forney, Secretary to Julia Morgan, 15:51
Bruce Graham, Architect, SOM/Chicago, 15:18
Phyllis Lambert, Director, Centre Canadien d'Architecture, 16:17
John Whiteman, Director, Chicago Institute for Architecture and Urbanism, 15:12

AFTER ARCHITECTURE: THE FORD FOUNDATION

- Introduction**, by Richard Ingersoll, 13:27
The Garden in the Machine, by Michael Sorkin, 13:28
A Machine for Giving, by Michael Mostoller, 13:30
Reflections on a Glass, by M. Christine Boyer, 13:34

AFTER ARCHITECTURE: THE JOHN HANCOCK CENTER

- Introduction: "Size Matters"** by Richard Ingersoll, 15:16
The Colossus of North Michigan Avenue: Urban Implications, by Robert Bruegmann, 15:31
John Hancock Center Technology, by Gordon Wittenberg, 15:28
"A Landmark for Living": The Making of an Urban Icon, by Roberta Feldman, 15:30

ARCHITECTURE ON EXHIBIT SYMPOSIUM

- Introduction: Toward an Architectural Museum**, by Richard Ingersoll, 16:12
François Burkhardt, Curator, Centre Pompidou, Paris, 16:32
Mildred Friedman, Curator, Walker Arts Center, Minneapolis, 16:23
Phyllis Lambert, Director, Centre Canadien d'Architecture, 16:17
Paolo Polledri, Curator, San Francisco Museum of Modern Art, 16:28
Ulrich Jehle-Schulte Strathaus, Curator, Architekturmuseum, Basel, 16:31
Georges Teyssot, Curator, Milan Triennale, 16:24
Stuart Wrede, Curator, Museum of Modern Art, New York, 16:29
John Zukowsky, Curator, Art Institute of Chicago, 16:26
Profile: Centre Canadien d'Architecture, 16:16
Profile: Dutch Architectural Institute, 16:15
Profile: Pavillon de l'Arsenale, 16:14

INDEX TO BOOKS REVIEWED, ISSUES 13-16

- The Aesthetics of Visual Poetry, 1914–1928**, by Willard Bohn, 14:81
The American Design Adventure, by Arthur Pulos, 16:67
An American Genius: Frank Lloyd Wright, by Harvey Einbinder, 15:39
The Arab City, by I. Serageldin and S. El-Sadek, 14:63
Architects in Competition: International Competitions of the Last 200 Years, by Hilde de Haan and Ids Haagsma, 16:42
An Architecture of Complexity, by Lucien Kroll, 16:43
The Architecture of Richard Morris Hunt, edited by Susan R. Stein, 13:49
The Architecture of the Roman Empire, Volume II: An Urban Appraisal, by William L. MacDonald, 14:43
Architecture, Men, Women and Money in America 1600–1860, by Roger G. Kennedy, 13:52
The Athenian Agora: Excavations in the Heart of Classical Athens, by John M. Camp, 14:45
Australian Architecture Since 1950, by Jennifer Taylor, 14:49
Bay Area Houses (New Edition), by Sally Woodbridge, 16:55
The Berkeley Planning Journal, 14:85
Building in China, 14:85
The Building Systems Integration Handbook, edited by Richard Rush, 13:67
Building the Slope: Hillside Houses 1920–1960, by Dominique Rouillard, 13:71
Building Troyes Cathedral: The Late Gothic Campaigns, by Stephen Murray, 16:38
The Bungalow: The Production of a Global Culture, by Anthony D. King, 14:69
Cal Tech 1910–1915: An Urban Art for Southern California, by Peter de Brettville and Stephanos Polyzoides, 13:65
Camillo Sitte: The Birth of Modern City Planning, by George R. and Christiane C. Collins, 14:41
Carlo Mollino: Architecture as Autobiography, by Giovanni Brino, 15:68
Carlo Scarpa, edited by Toshio Nakamura, 13:61
Carlo Scarpa: The Complete Works, edited by Francesco Dal Co and Giuseppe Mazzariol, 13:61
Carlo Scarpa: Theory, Design, Projects, by Maria Antonietta Crippa, 13:61
Casabella (No. 531-532), 14:29
Ceramic Houses: How to Build Your Own, by Nader Khalili, 13:69
Charles A. Platt: The Artist as Architect, by Keith N. Morgan, 13:49
Chicago Architecture, 1872–1922: Birth of A Metropolis, edited by John Zukowsky, 15:35
Children's Environments Quarterly, 14:85
City in the Woods: The Life and Design of an American Camp Meeting on Martha's Vineyard, by Ellen Weiss, 16:53

- Classical Architecture: The Poetics of Order**, by Alexander Tzonis and Liane Lefaivre, 13:39
- The Classical Orders of Architecture**, by Robert Chitham, 13:39
- The Comfortable House: North American Suburban Architecture, 1890–1930**, by Alan Gowans, 14:69, 14:77
- Creating Architectural Theory: The Role of the Behavioral Sciences in Environmental Design**, by Jon Lang, 15:69
- The Danteum: A Study in the Architecture of Literature**, by Thomas Schumacher, 14:48
- The Daring Flight**, by Santiago Calatrava, 16:46
- De Stijl: The Formative Years, 1917–1922**, by Carel Blotkamp et al., 15:57
- The Deconstructivist Architecture Exhibit, Catalogue, and Symposium**, by Philip Johnson and Mark Wigley, 15:65
- The Decorative Art of Today**, by Le Corbusier, 14:25
- Design for Research: Principles of Laboratory Architecture**, edited by Susan Baybrooke, 14:89
- Drawing Toward Building: Philadelphia Architectural Graphics, 1732–1986**, by James F. O’Gorman, Jeffrey A. Cohen, George E. Thomas, and G. Holmes Perkins, 13:51
- Earth Shelter Technology**, by Lester Boyer and Walter Grondzik, 14:88
- Elegant New York: The Builders and the Buildings 1885–1915**, by John Tauranac, 13:46
- The English Garden in Our Time: From Gertrude Jekyll to Geoffrey Jellicoe**, by Jane Brown, 15:76
- The English House 1860–1914: The Flowering of English Domestic Architecture**, by Gavin Stamp and André Goulancourt, 14:69
- Ernest Flagg: Beaux-Arts Architect and Urban Reformer**, by Mardges Bacon, 13:49
- Frank Lloyd Wright and the Johnson Wax Buildings**, by Jonathan Lipman, 15:44
- Frank Lloyd Wright’s Larkin Administration Building**, by Jack Quinan, 15:44
- Frank Yerbury: Itinerant Cameraman, Architectural Photographs 1920–35**, foreword by Alvin Boyarsky, text by Andrew Higgott and Ian Jeffrey, 15:79
- Friedrich Weinbrenner, Architect of Karlsruhe: A Catalogue of the Drawings in the Architectural Archives of the University of Pennsylvania**, edited by David Brownlee, 16:33
- Futures Research Quarterly**, 14:85
- Garden and Grove: The Italian Renaissance Garden in the English Imagination, 1600–1750**, by John Dixon Hunt, 13:66
- The Gardens of Provence and the French Riviera**, by Michel Racine et al., 16:59
- German Architecture and the Classical Ideal**, by David Watkin and Tilman Mellinghoff, 16:33
- The Graphic Language of Neville Brody**, by Jon Wozencroft, 15:83
- Graphic Standards for Landscape Architects**, by Richard Austin, 14:87
- Great American Bridges and Dams**, by Donald Jackson, 16:62
- The Great Engineers**, by Derek Walker, 16:61
- Hatumere: Islamic Design in West Africa**, by Labelle Prussin, 13:54
- Hermann Zapf and His Design Philosophy: Selected Lectures on Calligraphy and Contemporary Developments in Type Design**, by Hermann Zapf, 15:85
- Holy Things and Profane: Anglican Parish Churches in Colonial Virginia**, by Dell Upton, 14:79
- Home: A Short History of an Idea**, by Witold Rybczynski, 14:69
- Houses by Mail**, by Katherine Cole Stevenson and H. Ward Jandl, 14:77
- Housing As if People Mattered: Design Guidelines for the Site Planning of Medium- and High-Density Family Housing**, by Clare Cooper Marcus and Wendy Sarkissian, 16:51
- Il Viaggio in Oriente**, edited by Giuliano Gresleri, 14:22
- Il Viaggio in Toscana (1907)**, edited by Giuliano Gresleri, 14:21
- Image and Word: The Interaction of Twentieth-Century Photographs and Texts**, by Jefferson Hunter, 16:64
- The Imperial Abbey of Farfa: Architectural Currents of the Early Middle Ages**, by Charles B. McClendon, 16:37
- Islamic Architecture and Urbanism**, by A. Gemen, 14:63
- Jean-Nicolas-Louis Durand 1760–1834: De l’imitation à la norme**, by Werner Szambien, 14:46
- Journal of Rural Studies**, 14:85
- Journey to the East**, by Le Corbusier, 14:22
- Julia Morgan: Architect**, by Sara Holmes Boutelle, 15:51
- Ken Woolley**, by Ken Woolley and Jennifer Taylor, 14:49
- L’Esprit nouveau, Le Corbusier et l’industrie**, edited by Stanislaus von Moos, 14:24
- Landmarks in American Civil Engineering**, by Daniel Schodek, 16:62
- Lanning Roper and His Gardens**, by Jane Brown, 15:76
- Le Corbusier en France, réalisations et projets**, by Gilles Ragot and Mathilde Dion, 14:32
- Le Corbusier et la Méditerranée**, edited by Daniele Pauly, 14:29
- The Le Corbusier Guide**, by Deborah Gans, 14:32
- Le Corbusier, 1887–1965**, edited by Jacques Lucan, 14:33
- Le Corbusier, Architect of the Century**, edited by Tim Benton, 14:30
- Le Corbusier, Early Works at La Chaux-de-Fonds**, by Geoffrey Baker and Jacques Gubler, 14:23
- Le Corbusier, Ideas and Forms**, by William J. R. Curtis, 14:20
- Leaves of Iron: Glenn Murcutt, Pioneer of an Australian Architectural Form**, by Philip Drew, 14:49
- Lequeu: An Architectural Enigma**, by Philippe Duboy, 15:54
- Lewis Edmund Crook, Jr., Architect, 1898–1967: A Twentieth-Century Traditionalist in the Deep South**, by William Robert Mitchell, Jr., 15:74
- The Liberated Page: A *Typographica* Anthology**, edited by Herbert Spencer, 15:81
- A Living Legacy: Historic Architecture of the East Bay**, by Mark

- Wilson, 16:57
- The Lost Meaning of Classical Architecture, Speculations on Ornament from Vitruvius to Venturi**, by George Hersey, 16:35
- Louis H. Sullivan: The Banks**, by Lauren S. Weingarden, 15:35
- Louis Sullivan: The Function of Ornament**, edited by Wim de Wit, 15:35
- Lucien Kroll: Buildings and Projects**, by Lucien Kroll, 16:43
- Manhattan Manners: Architecture and Style 1850–1915**, by M. Christine Boyer, 13:46
- Many Masks: A Life of Frank Lloyd Wright**, by Brendan Gill, 15:39
- The Metropolis of Tomorrow**, by Hugh Ferriss, 14:60
- Metropolitan America: Urban Life and Urban Policy in the United States 1940–1980**, by Kenneth Fox, 14:61
- Middle Eastern Cities in a Comparative Perspective**, edited by K. Brown, M. Jole, P. Sluglett, and S. Zubaida, 14:63
- Miniature Golf**, photographs by John Margolies, with text by Nina Garfinkel and Maria Reidelbach, 14:78
- Morbid Symptoms: Arcadia and the French Revolution**, by Geoffrey James, 16:59
- Myron Hunt 1868–1952: The Search for a Regional Architecture**, edited by David Gebhard, 13:65
- The New Art—The New Life: The Collected Writings of Piet Mondrian**, edited and translated by Harry Holtzman and Martin S. James, 15:57
- New York 1900: Metropolitan Architecture and Urbanism 1890–1915**, by Robert A. M. Stern, Gregory Gilmartin, and John Montague Massengale, 13:46
- New York 1930: Architecture and Urbanism Between the Two World Wars**, by Robert A. M. Stern, Gregory Gilmartin, and Thomas Mellins, 14:58
- New York City's Gracie Mansion: A History of the Mayor's House**, by Mary Black, 14:69
- Objects of Desire: Design and Society from Wedgwood to IBM**, by Adrian Forty, 13:59
- Old Continent, New Building: Contemporary Australian Architecture**, edited by Leon Paroissien and Michael Griggs, 14:49
- On Display: A Design Grammar for Museum Exhibitions**, by Margaret Hall, 16:50
- The Past is a Foreign Country**, by David Lowenthal, 16:36
- Patterns of Intention: On the Historical Explanation of Pictures**, by Michael Baxendall, 13:41
- Philip Cox**, by Philip Cox and Roger Pegrum, 14:49
- The Photography of Architecture: Twelve Views**, by Akiko Busch, 15:79
- Pierre Chareau**, by Marc Vellay and Kenneth Frampton, 13:43
- Pittsburgh: An Urban Portrait**, by Franklin Toker, 14:62
- Planned Assaults**, by Lars Lerup, 15:63, 15:64
- Planning Academic and Research Library Buildings**, by Philip D. Leighton and David C. Weber, 13:73
- Planning Perspectives**, 14:85
- The Prince, the Architects, and New Wave Monarchy**, by Charles Jencks, 16:45
- Private Palaces: Life in the Great London Houses**, by Christopher Simon Sykes, 14:69
- Quinlan Terry: The Revival of Architecture**, by Clive Aslet, 14:54
- Raumplan versus Plan Libre**, edited by Max Risselada, 14:26
- The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century**, by Zeynep Celik, 13:64
- The Rise of the Community Builders: The American Real Estate Industry and Urban Land Planning**, by Marc A. Weiss, 16:52
- Samuel Sloan: Architect of Philadelphia, 1815–1884**, by Harold N. Cooledge, Jr., 13:51
- Shifting Gears: Technology, Literature, Culture in Modernist America**, by Cecelia Tichi, 16:40
- Sigurd Lewerentz, Architect: 1885–1975**, by Janne Ahlin, 14:52
- Sustainable Communities: A New Design Synthesis for Cities, Suburbs and Towns**, edited by Sim Van der Ryn and Peter Calthorpe, 13:63
- Terrazzo (Vol. 1, No. 1)**, edited by Barbara Radice, 16:66
- Theo van Doesburg: Painting into Architecture, Theory into Practice**, by Allan Doig, 15:57
- To New Horizons: Ephemeral Films, 1931–1945/You Can't Get There from Here: Ephemeral Films, 1946–1960**, produced by Richard Prelinger and Robert Stein, 16:68
- Toward a Social Architecture: The Role of School Building in Post-War England**, by Andrew Saint, 15:73
- Truth Against the World: Frank Lloyd Wright Speaks for an Organic Architecture**, edited by Patrick J. Meehan, 15:39
- Urban America in the Modern Age: 1920 to the Present**, by Carl Abbott, 14:61
- Urban Design in Western Europe: Regime and Architecture, 900–1900**, by Wolfgang Braunfels, 16:54
- Venturi, Rauch, and Scott Brown: Buildings and Projects**, edited by Stanislaus von Moos, 14:55
- Vicino Orsini und der Heilige Wald von Bomarzo: ein Fürst als Künstler und Anarchist**, by Horst Bredekamp, 14:67
- The Villas of Le Corbusier 1920–1930**, by Tim Benton, 14:27
- Wallace Neff: Architect of California's Golden Age**, by Alson Clark, 15:74
- William Kent: Architect, Designer, Painter, Gardener, 1685–1748**, by Michael A. Wilson, 16:58
- William Kent: Landscape Garden Designer**, by John Dixon Hunt, 16:58
- The Woolshed, A Rivering Anthology**, by Peter Freeman, 14:49
- The Work of William Lawrence Bottomley in Richmond**, by William B. O'Neal and Christopher Weeks, 15:74
- Zone**, 14:85

DESIGN PROFILES

Typographic Communications Today **Edward M. Gottschall, ITC**

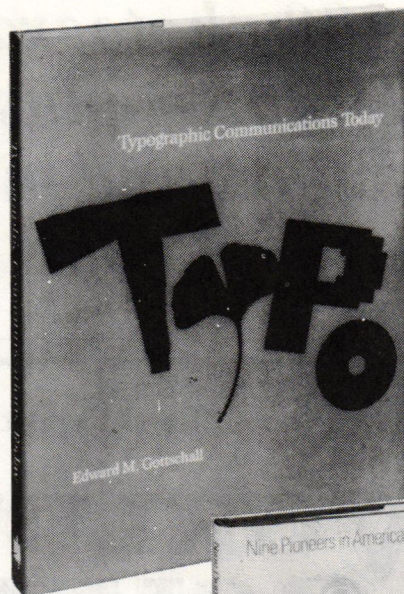
Brimming with striking design examples, Gottschall provides the first comprehensive collection of the whole of 20th century graphic design, highlighting the historic interplay of type, design, and technology. He clarifies the options available in this new era of print while at the same time examining new technologies in the context of art history. An essential reference book for graphic artists, designers, and those who, regardless of profession, are involved in design choices.

\$55.00 prepublication price through June 30, 1989, \$75.00 thereafter
900 illus., 530 in color

Nine Pioneers in American Graphic Design **R. Roger Remington and Barbara Hodik**

Remington and Hodik profile the careers and contributions of nine men who shaped the American graphic design profession: from the 1930s to the 1950s; Mehemed Fehmy Agha, Alexey Brodovitch, Charles Coiner, William Golden, Lester Beall, Will Burtin, Alvin Lustig, Ladislav Sutnar, and Bradbury Thompson. They explore each designer's milieu, education, philosophy of design, body of work, client relations, and problem-solving approaches. The more than 200 illustrations are drawn from almost every medium of graphic expression, including posters, advertising, magazines, book jackets, business graphics, and signage.

\$45.00 prepublication price through June 30, 1989, \$55.00 thereafter
244 illus., 55 in color



Carlo Scarpa **Architecture in Details** **Bianca Albertini and** **Alessandra Bagnoli**

Unexpected solutions, playfulness, and a formal elegance are all part of Carlo Scarpa's richly inventive approach to transforming sources—an approach that allowed him to create one of the most original decorative styles of this century.

\$50.00 240 illus., 64 in color

Three Architects from **the Master Class of** **Otto Wagner**

Emil Hoppe, Marcel Kammerer,
Otto Schöenthal
Iain Boyd Whyte

This collection of superbly reproduced original drawings and sketches by Otto Wagner's three most gifted students provides a fascinating new source of documentary material on the early modern period.

\$50.00 287 illus., 33 in color July

The Material of Invention **Materials and Design** **Ezio Manzini**

"A remarkable study of an often overlooked topic: the stuff of our designs."—Robert Janjigian, *ID*
\$45.00 370 illus., 80 in color

Available at fine bookstores or
directly from

The MIT Press

55 Hayward Street, Cambridge, MA 02142

Over 1,200 photographs, plans, drawings, and diagrams—plus data on the design, construction, and management of the Exposition grounds and buildings. . .

The Final Official Report of the Director of Works of the

WORLD'S by Daniel H. Burnham **—COLUMBIAN—** **EXPOSITION**

Introduction and bibliography by Joan E. Draper, University of Colorado and preface by Thomas Hines, UCLA

"The original volumes furnished for me an ideal overview of the fair. . . I remember longing for a handy reprint as Garland has now given us."

— Thomas Hines

Two volumes

9 x 12

\$500



Also of interest . . .

- **Frank Lloyd Wright**
An Index to the Taliesin Correspondence
- **The Louis I. Kahn Archive**
Personal Drawings
- **The Mies van der Rohe Archive**
- **The Le Corbusier Archive**
- **The Artifacts of R. Buckminster Fuller**
A Comprehensive Collection of His Designs and Drawings
- **Louis Sullivan**
An Illustrated Catalogue from the Collection in the Art Institute of Chicago
- **The Burnham Index**
to Architectural Literature
- **Holabird & Roche and Holabird & Root**
A Catalogue of Works, 1880-1940

Please call or write for individual catalogs on these projects.

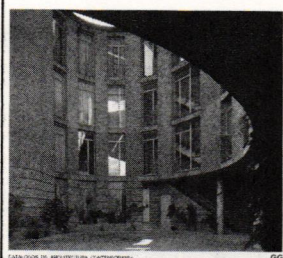


GARLAND PUBLISHING 136 Madison Avenue, New York, New York 10016
Or call toll-free 1-800-627-6273

Contemporary European Architecture

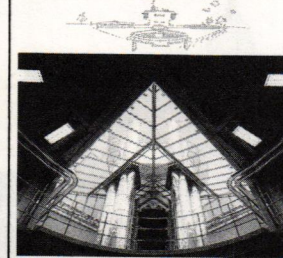
— an important new series, exclusively from GRAYBOOKS

Cruz/Ortiz

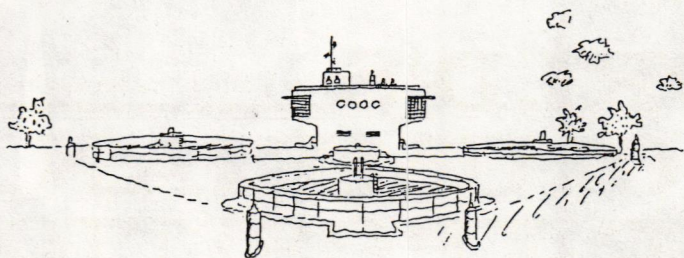
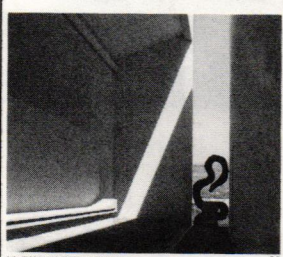


Focusing on work of the 1970's and 1980's by the newly emergent "4th generation" of modern architects, this series concentrates on what have become shared concerns for architects of this new period—an almost constantly ambivalent relationship with historic tradition, and a basic desire to extend the vocabulary and scope of contemporary design. Each volume offers an introductory essay by an architectural scholar (Norberg-Schultz, Massimo Scolari, Rafael Moneo, et al.) and presents a formal analysis of each project in the architect's own words.

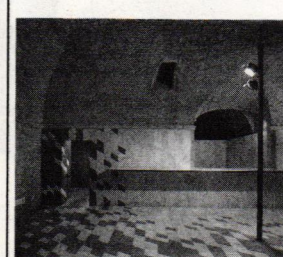
Gustav Peichl



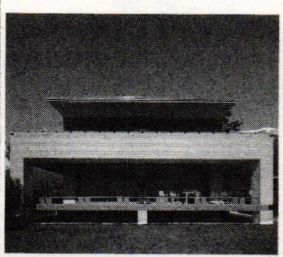
Francesco Venezia



Garcés/Soria

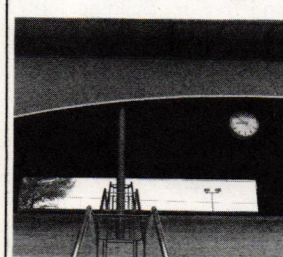


Livio Vacchini



GUSTAV PICHL's high-tech designs for radio and TV stations, industrial plants, and technology centers display an unusually fine blend of whimsy, rationality and architectural collage: structure and service are subordinated to picturesque effect, regardless of the architectonic implications. **LIVIO VACCHINI's** schools, residences and office buildings are modern buildings, but they have a more defined and stable order than the products of functionalism. Compositions are defined by traditional symmetries, rhythms and superimpositions but Vacchini's Classicism is more abstract and dematerialized, more "phantastic" than substantial; it is Alpine rather than Mediterranean. **GARCÉS/SORIA's** designs for museums, art galleries, residences, a cemetery, schools, and urban centers investigate the interplay between the Reductionist or Minimalist approach to modern design and the heritage of Dada, delving into irony, suggestion and "dematerialization" as the sources of new interpretations. The offices of **BACH/MORA** and **CRUZ/ORTIZ** have designed town squares, city halls, residences, museums, railway stations, an agricultural complex, schools and more. Inspired by centuries-old Spanish and Roman prototypes, their pure, elemental masonry forms are enlivened or transformed by elegant Modernist tensile interventions governed by exacting, crisply detailed compositions.

Bach/Mora



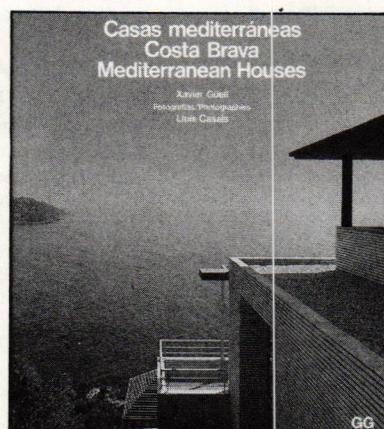
MEDITERRANEAN HOUSES

Xavier Güell, 1986.

The only available look at the new vacation and resort design along Spain's scenic Costa Brava—22 spectacularly sited Villas, Townhouses and Pavilions, from the simple to the grand. In their materials and design allusions, the works are richly traditional, but also imbued throughout with elegant investigations into the Modernist and Post-Modernist idioms, and enhanced by dramatic juxtapositions with the landscape. Designs by **Ricardo Bofill**, **Solà-Morales**, **J.A. Coderch**, **Garcés/Sòria** and many more.

144 pp, 256 Color/B&W illustrations in a format that is 85% visual material with Introductory Essay and Formal Analyses of each house.

Normal List: \$34.95
GRAYBOOKS Price: \$27.50



GRAYBOOKS

1695 38th Street, No. 107

Boulder CO 80301

303-444-5655

Published thus far:

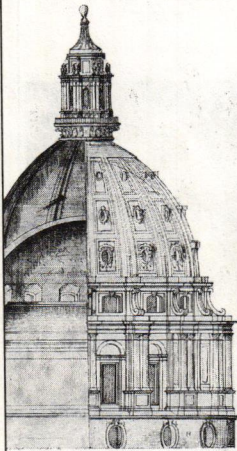
GUSTAV PICHL Austria
LIVIO VACCHINI Switzerland
CRUZ/ORTIZ Spain
BACH/MORA Spain
FRANCESCO VENEZIA Italy
GARCÉS/SÒRIA Spain

Each Volume: 96pp, 150-175 Photos and Architectural Drawings, 9" x 9 1/2" in a format that is 85% visual material. Bibliographies, Exhibitions, Biographies, Lists of Works, Introductory Essays and Formal Analyses of each project. Sturdy, laminated paperback, sewn binding.

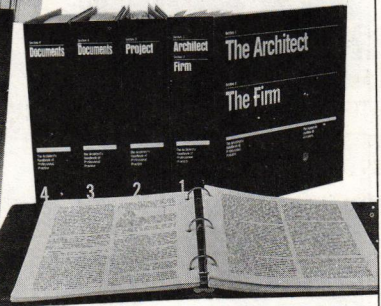
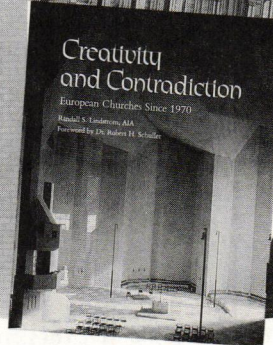
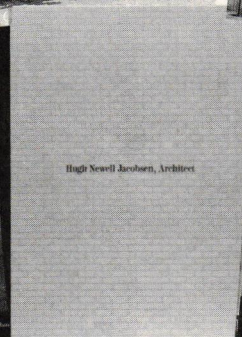
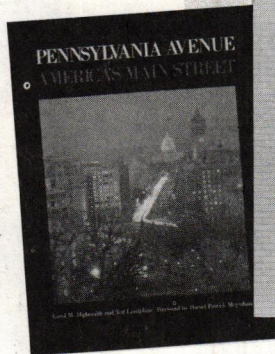
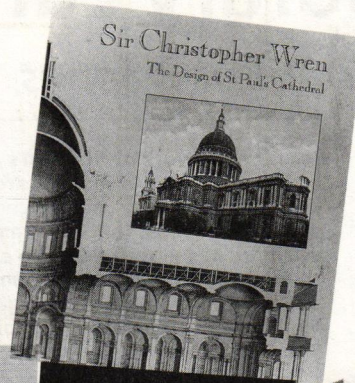
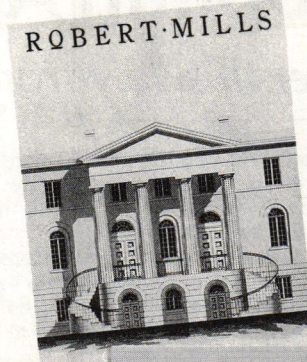
Normal List \$19.95
GRAYBOOKS Price \$15.95

NOTE: Selling through mail-order enables us to pass on to our customers the discounts that would normally go to the trade—you must order directly from us, however, and **prepayment** is required. If you like this policy, tell your friends—more orders will mean more titles and better discounts. **Librarians:** If your policy precludes prepayment, please notify us.

THE NEW AIA PRESS/SPRING 1989



From Sir Christopher Wren: *The Design of St. Paul's Cathedral*



ROBERT MILLS, ARCHITECT

Complemented by selected drawings, this collection of essays focuses on the major aspects of the training and work of the architect of the Washington Monument and Treasury Building. John M. Bryan, Editor.

March
220 pages, 100 duotones, 20 color photographs, 9 x 12"
\$39.95 cloth, ISBN 1-55835-019-5,
Order #R744
\$26.95 pb, ISBN 1-55835-023-3,
Order #R744P

SIR CHRISTOPHER WREN: The Design of St. Paul's Cathedral

Traces the conception, design, approval, and construction of St. Paul's Cathedral through previously unpublished drawings of this remarkable building. Dr. Kerry Downes, Editor.

May; \$39.95 cloth
190 pages, 220 illustrations,
32 drawings, 10 x 10"
ISBN 0-913962-90-2, Order #R751

SHAPING THE CITY: Essays and illustrations from the Washington Post on the urban environment and its architecture,

Roger K. Lewis, FAIA
(R598) ISBN 1-913962-88-0 \$14.95 pb

RECORDING HISTORIC STRUCTURES

An excellent guide to America's building heritage, this book details every aspect of documenting historic structures. John E. Burns, AIA

May
320 pages, over 200 illustrations
\$29.95 cloth, ISBN 1-55835-018-7,
Order #R743
\$19.95 pb, ISBN 1-55835-021-7,
Order #R743P

HUGH NEWELL JACOBSEN, ARCHITECT

Celebrates the career of this renowned American architect through more than 400 superb photographs by architectural photographer Robert Lautman. Features 50 award-winning projects with descriptions, drawings, and photographs.

Available; \$50 cloth
352 pages, 175 color photographs,
246 duotones and halftones, 9 x 12"
ISBN 0-913962-97-X, Order #R719

THE CREATION OF SHELTER,

Nora Richter Greer
(R721) ISBN 1-55835-002-0 \$15 pb

THE ARCHITECT'S HANDBOOK OF PROFESSIONAL PRACTICE,

11th ed., David Haviland, Editor,
(M107) ISBN 0-913962-83-X \$140

PENNSYLVANIA AVENUE: America's Main Street

The history and rebirth of the inaugural boulevard connecting the two branches of American government, and the story of America's sentimental "Main Street" are told through new and archival photographs and fascinating history and anecdotes. Photos by Carol M. Highsmith; written by Ted Landphair; foreword by Daniel Patrick Moynihan.

Available
192 pages, 92 color photographs,
100 duotones and halftones, maps,
index.
\$39.95 cloth; ISBN 1-55835-000-4;
Order #R718
\$29.95 pb; ISBN 1-55835-010-1;
Order #R718P

CREATIVITY AND CONTRADICTION:

European Churches Since 1970

Readers interested in religion, design and construction, and Europe in general are treated to a tour of Western Europe's newest churches and the economic and liturgical issues shaping their design. Foreword by Dr. Robert H. Schuller; written by Randall S. Lindstrom, AIA.

Available; \$32.95 cloth
156 pages, 108 photographs, project directory, bibliography and index.
ISBN 0-913962-89-9; Order #R656

Represented by:

MID-ATLANTIC
Bookpeddlers
9505 Flower Avenue
Silver Spring, MD 20901
301/588-6490

SOUTH
Kevin Monahan
9 Boothe Hill
Chapel Hill, NC 27514
919/933-7879

MIDWEST
Erickson Marketing
2804 Brookview Drive
Burnsville, MN 55337
612/890-7639

SOUTHWEST
Belfour McMillen
4 Lombardy Terrace
Fort Worth, TX 76132
817/731-4413

NEW ENGLAND
John M. Lovejoy
Box 158
Wilbraham, MA 01095
413/596-3735

CALIFORNIA
Book Professionals
P.O. Box 5020
Balboa Island, CA 92662
714/675-5696

Books on the profession and practice of architecture, architectural design, and the built environment



THE AMERICAN INSTITUTE OF ARCHITECTS PRESS
1735 New York Avenue, NW, Washington, DC 20006 202/626-7582

**Celebrating 40 years of
preserving America!**

1949 — 1989

**National Trust for Historic
Preservation**

New Life for Old Houses.

George Stephen. 0-89133-149-2.
\$12.95 pb. Landmark Reprint Series.
How to rehabilitate old houses without
destroying their character. March.

More Past-Age Postcards!



Mostly Moderne:

Views from America's Past.

Introduction by Richard Striner.
0-89133-150-6. \$6.95 pb. 24 color,
ready-to-mail authentic reproduction
postcards of Art Deco and Moderne
skyscrapers, storefronts, railroad
stations, cafes and lobbies. April.



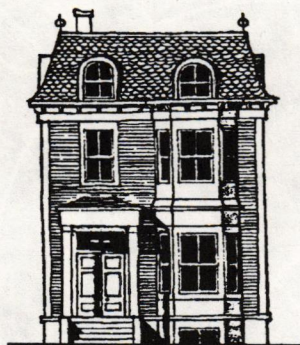
Now in paperback!
**What It Feels Like
to Be a Building.**

Forrest Wilson.

0-89133-147-6. \$15.95 hb and \$10.95
pb. Landmark Reprint Series. A
classic introduction to architecture for
children. AIGA award winner. April.

**The Well-Appointed Bath:
Authentic Plans and Fixtures
from 1914 and 1930.**

Introduction by Gail Caskey Winkler.
0-89133-151-4. \$14.95 pb. Two
authentic manufacturers' catalogs,
including color plates, to help with
restorations. June.

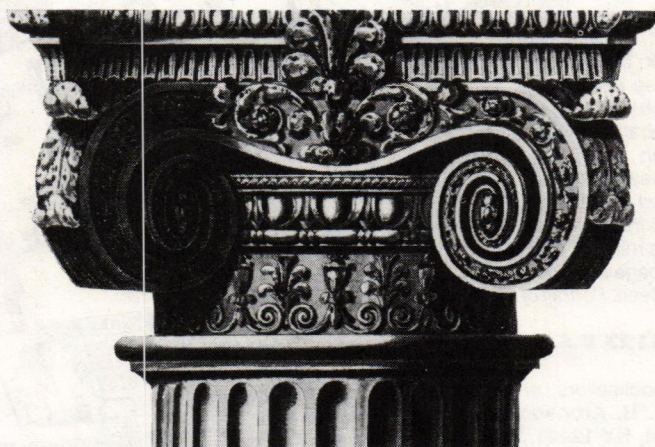


The Preservation Press

1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202) 673-4058, 4057
Write or call for catalog.
40th anniversary special offer.

STUBBS BOOKS & PRINTS

A gallery devoted to
architectural drawings, books, and prints



835 Madison Avenue
New York, New York 10021
212.772.3120

INDEX OF ADVERTISERS

AIA Press	78
Bay Wolf Restaurant	71
Boyd Lighting	inside front cover
Garland Publishing	76
Gray Books	77
Hennessey & Ingalls	
Art & Architecture Books	2
MIT Press	75
Nolli Plan of Rome	80
Preservation Press	79
Princeton Architectural Press	6
Rizzoli International	8, 9
Ron Rezek Lighting	inside back cover
South Park Cafe	79
Stubbs Books & Prints	79
University of Chicago Press	70
Urban Center Books	80
Yale University Press	7

**SOUTH
PARK
CAFE**

*Between Bryant and Brannan
and Second and Third Streets*

108 South Park
San Francisco 94107
(415) 495-7275

ROME 1748

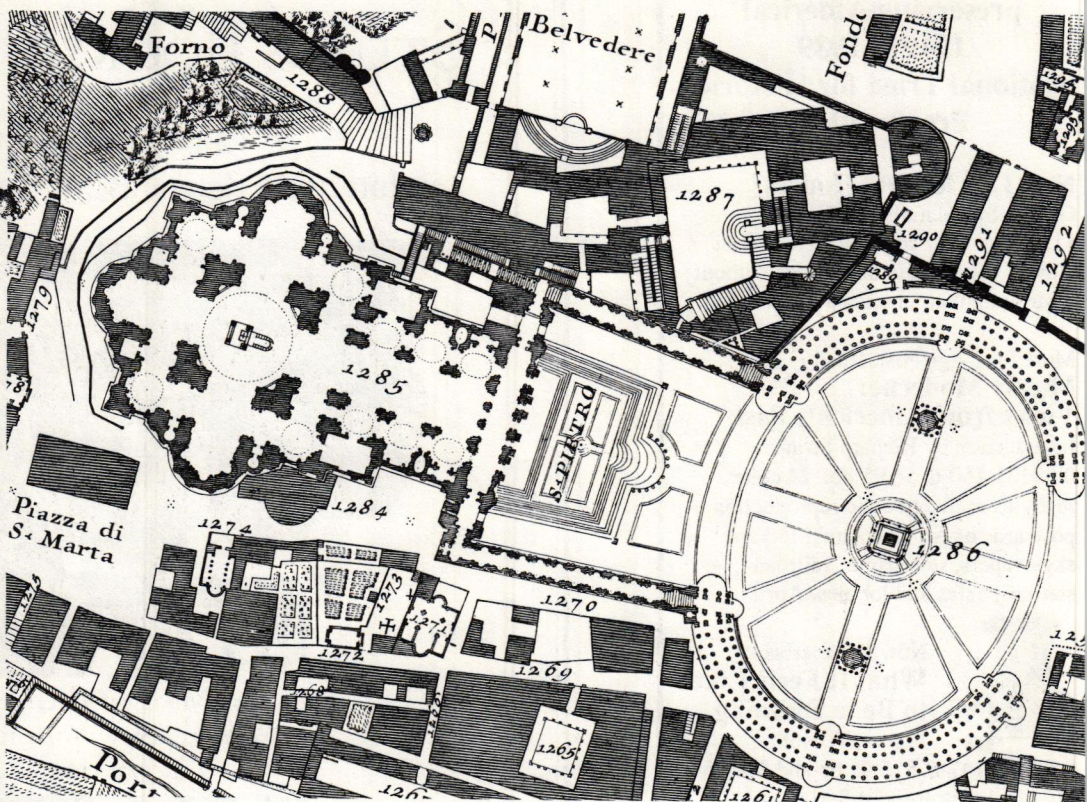
THE NOLLI PLAN IN FACSIMILE

One of the most beautiful urban plans of all time and a resource for all architects, planners & students of urban design & history

The plan in 12 sheets (assembled dimensions: 82" w. by 68" h.); 2 small plans (27" w. by 17" h.); 4 sheets of index; and title page comprise a portfolio of 19 sheets, the first true facsimile of Giambattista Nolli's 1748 edition. Printed on archival acid-free 65 lb. cover with sheet size of 32" by 22". Orders are shipped on receipt of payment, domestic orders flat in a reinforced box, foreign orders rolled in a tube. The portfolio has an 8-page introduction with an essay by Allan Ceen, *Portrait of a City*.

Price: \$125 U.S.

At architectural booksellers, or order from publisher: **J. H. Aronson, Box 302C, Highmount, NY 12441. Price: \$125 U.S.** Payment with order. Packing and domestic shipping included. Add N.Y.S. sales tax where applicable. Add foreign postage: \$9 surface mail or \$26 air mail. Write for flyer.



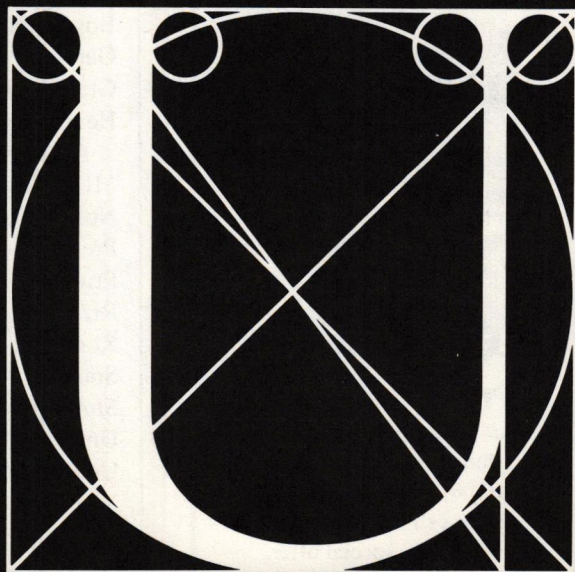
URBAN CENTER BOOKS

A bookstore for Architecture and related subjects

457 Madison Avenue · NYC · 10022
(212) 935-3592

Store Hours:

Monday thru Saturday	Thursday	Sunday
10am - 6pm	10am - 8pm	Noon - 5pm



Urban Center Books, a not-for-profit bookstore specializing in Architecture and Urbanism is operated by the Municipal Art Society of New York with the support of the J. M. Kaplan Fund.

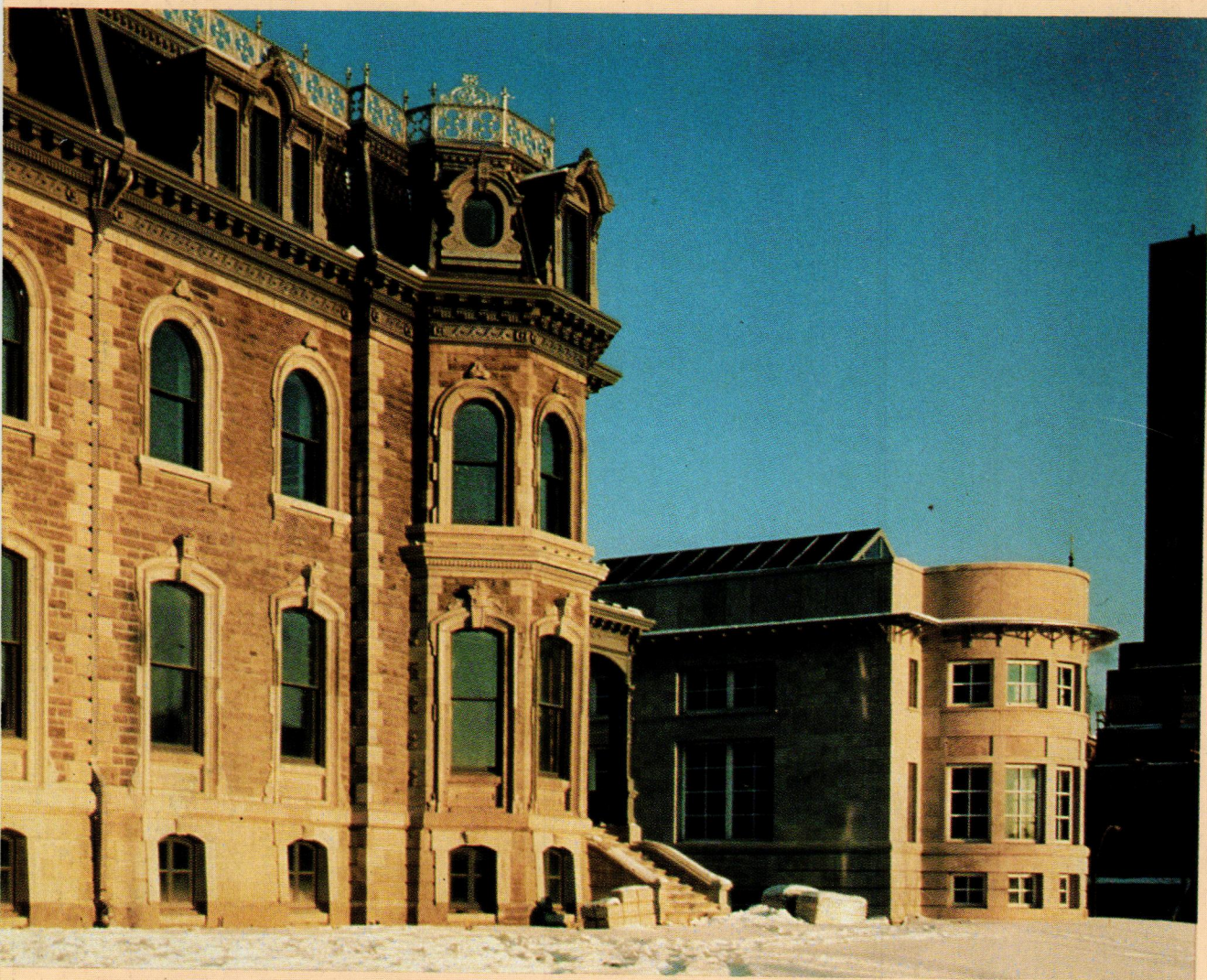
AMERICAN DESIGN

PHOTOGRAPHY: DAVID JORDAN WILLIAMS



ORBIS 50 WATT HALOGEN DESK LAMP, SUGGESTED RETAIL PRICE \$200. DESIGNED BY **RON REZEK**.

DISTRIBUTED BY **Artemide**, AVAILABLE AT SELECTED STORES. FOR A LOCATION NEAR YOU, PLEASE CALL ☎ 1 800 326 8200, IN NEW YORK STATE CALL ☎ 718 786 8528.



FORTHCOMING

Dialogue with COLIN ROWE

IAIN BORDON:

Planning the Capitalist City and Bourgeois Utopias

MARTA GUTMAN on housing the homeless

LIANE LEFAIVRE on "Dirty Realism in European Architecture Today"

HOWARD MANSFIELD:

The City That Never Was

MICHAEL SORKIN'S "Model City"

DIANE FAVRO and ZEYNEP CELIK survey urban history periodicals

JOHN VLATCH:

Native American Architecture