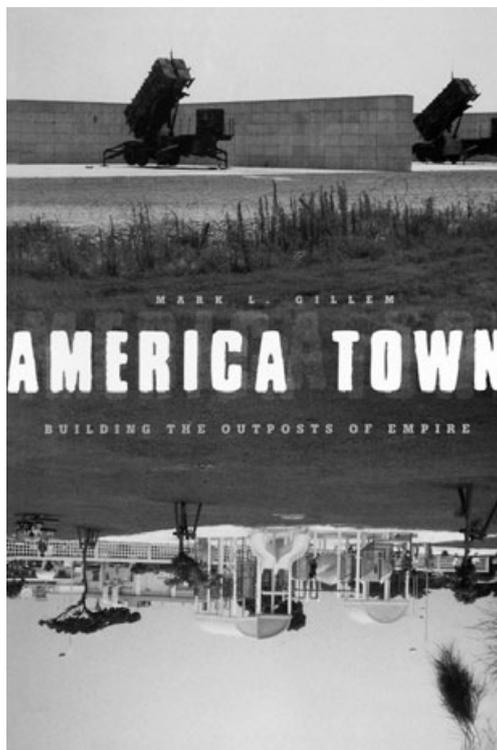# Reviews | Books

America Town: Building the Outposts of Empire
MARK GILLEM
University of Minnesota Press, 2007
392 pages, illustrated
$75.00 (cloth), $24.95 (paper)

With their suburban housing, big-box stores, and golf courses, America's overseas military installations consume scarce resources so voraciously that they provoke anger and protests in their host nations. This pattern of consumption and dissent threatens the very stability of the global political order that the bases' designers ostensibly seek to preserve. So Mark Gillem argues in *America Town: Building the Outposts of Empire*, a timely work that is the first book-length study of the spatial practices and design strategies employed by the United States military in the construction of its overseas bases.

Gillem is an architect, urban planner, and veteran of nearly two decades in the Air Force and Air Force Reserve. In *America Town*, he examines in admirable detail the spatial relationships between American bases and their neighboring communities, explaining the land use policies that produce, in effect, gated suburbs of single-family houses and isolated towers, engulfed in broad expanses of lawn and parking lots. The author describes the stark contrast between the bases and the dense, traditional settlements outside their fences, and argues that these conditions illustrate an ''imperial arrogance'' that exacerbates tensions between the United States military and its sometimes-reluctant hosts. From the vast network of overseas military installations – as many as 766 sites, with a population of 600,000 service members and civilians – the book focuses on five case studies: Misawa and Kadena Air Bases in Japan, Osan and Kunsan Air Bases in South Korea, and Aviano Air Base in Italy.

America Town is a searing indictment of American foreign policy, written from the perspective of a designer and planner with extensive first-hand experience in the construction of military outposts (he was involved with the design of the Aviano Air Base). In addition to close observation of the sites discussed, Gillem makes his case with evidence from internal Pentagon documents, local newspaper and magazine accounts, public opinion polling, and interviews with policy-makers, bureaucrats, military personnel of all ranks, service-members' spouses and children, and residents of the surrounding communities. Gillem delves into the internal pressures driving base construction, such as the privatized post exchanges and commissaries that demand Walmart-like big box stores with ample parking at each outpost, or the carefully tended golf courses whose popularity with Korean and Japanese linksmen provides revenue which, in turn, subsidizes other recreational facilities on base. The author is equally adroit at ground level and at 30,000 feet, balancing an empathetic view of local communities with a sophisticated understanding of each base's position in a dynamic global political order.

Yet, while *America Town* presents an essential and thoroughly researched study of land use policy and design practices, the book fails to offer alternatives to the planning conventions discussed. Despite the author's considerable experience as a base planner and a scholar of urban planning, he never spells out specific recommendations for improved base design. Instead, Gillem repeats a fairly simple set of criticisms based on the disparities between building densities on either side of the bases' fence lines and the facilities' extravagant consumption of resources. The author frequently oversimplifies complex decisions and imputes the most malevolent possible intent to American military officials tasked with ''building the outposts of empire.''

From its provocative subtitle to its eager adoption of such terms as ''blowback,'' ''spillover'' and ''imperial overreach,'' *America Town* is indebted to Chalmers Johnson's critiques of American foreign policy. Yet the relationship Gillem describes between the U.S. and its allies does not warrant his indiscriminate use of the terms ''empire'' and ''imperial.'' The United States does not exert direct political control over colonial subjects in these countries, and to suggest this both misconstrues the historical nature of colonialism and imperialism, and misunderstands the complexities of transnational exchange in a liberal system of globalized capitalism.

The political context surrounding America's overseas bases differs greatly from that which faced Trajan's outposts in Dacia or Victoria's cantonments in India. This doesn't absolve the Pentagon of responsibility for a host of irresponsible spatial practices, but it does call attention to the unique conditions which bind America and the world, conditions for which there are no close historical precedents. In this context, the word ''empire'' obscures more than it reveals. Were Gillem to bring

greater precision to his efforts to describe the political and cultural relationships reflected in the constellation of military installations operated by the United States worldwide, his analysis could provide essential insights into this aspect of globalization.

Throughout the text, Gillem implies that overseas bases are built along the lines of their domestic counterparts, but he doesn't press the comparison. Such a discussion could clarify whether the lack of concern for context – a criticism Gillem levels at overseas installations – is common to all Pentagon facilities. If this is the case, the author's frequent assertion that overseas bases are built to dominate foreign lands and populations would seem hyperbolic, unless we should also see domestic bases as attempts to suppress and control the populations of, say, Colorado or Alaska.

America Town is an important work which will prove to be of lasting value. Scholars from fields outside the design disciplines, for whom a study of the spatial dimensions of America's overseas military deployments will augment research in the social sciences, will find Gillem's analyses particularly valuable. Indeed, the author has already presented his findings to military planners and policy makers in such forums as a 2007 NATO conference and the 7th Doha Forum on Democracy, Development, and Free Trade. Despite its shortcomings, *America Town* has the commendable, and all too rare, potential to shape design practices and public policy immediately and profoundly.

David Rifkind

Big Box Reuse
JULIA CHRISTENSEN
MIT Press, 2008
231 pages, illustrated
$29.99 (cloth)

Julia Christensen's *Big Box Reuse* is a chameleon of a book. Look once, it's an anecdotal and personal

travelogue of the author's visits to reused Kmarts and Wal-Marts. Look twice, it's a coffee table book packed with pictures of the American middle landscape. Look a third time, it's an earnest environmentalist manifesto, in which the word ''Earth'' is always respectfully capitalized and readers are challenged to rethink ''how we shape our future.'' The risk, of course, is that in trying to be many things, the book ends up as a hodgepodge of aspirations. Happily, this is not the case. *Big Box Reuse* offers readers an engaging, multi-faceted narrative of what happens after big boxes ''die,'' and in doing so, presents a rewarding new form of the urban studies book.

Christensen focuses on big boxes that have been repurposed as community centers, such as a Wal-Mart that enjoys a second life as a church and a Kmart that lives on as a county library. Using the first person to describe multiple visits to specific sites over time, the author presents the boxes' histories through the personal stories of the people who helped reprogram them into nodes of suburban civic life. She takes a close look at what is happening on the ground, presenting everyday landscapes that are precious to the people who proudly live and work in them day to day. Mostly

modest and incremental, these projects build on what's already there, typically recycling and renovating existing buildings from the outside in. Christiansen argues that these reincarnated big boxes and their parking lots are new town centers for Americans who live somewhere between downtown and the small town.

In addition to gaining an understanding of the transformation of specific big boxes, the reader also learns about the larger forces at work in America's middle landscape. While the book smartly focuses on a clearly defined topic – Kmart and Wal-Mart sites that have become community centers – the reader is rewarded with a broader story. In telling the tales of ten big box reuses, the author ultimately delivers a history of (sub)urban development, tracking growth from one highway interchange to the next. Christensen also gives a good overview of the dynamics driving retail cycles: she explains the real estate strategies that cause the high rate of vacant Wal-Marts, such as the clauses that Wal-Mart typically builds into its leases to prohibit competing retailers from moving in. Additionally, she describes the logics of distribution in simple terms, giving the reader an introductory understanding of the complex web of infrastructures that make big-box retailing possible.

While Christensen does a good job explaining the generalities of the large-scale dynamics of big-box production, she doesn't present the facts and figures that would help readers visualize these phenomena at the regional or national scale. For example, how many big boxes are there? How many big boxes are vacant? Which bog boxes have been reused and where are they? A map illustrating these conditions would provide a useful counterpoint to Christensen's compelling ''on the ground'' perspective.

Given that ''dead'' boxes will continue to present a significant spatial and economic challenge to communities across America, the lingering question of the book is: could we build a better big box? Christensen suggests that the lessons of

reusing the big boxes of today hint at how to build more easily adaptable and reusable boxes tomorrow. She states that ''examining the big box building provides a wealth of information that will help us steer the future of our landscape with more informed decision-making processes.'' But she stops short of using her well-researched case studies to offer a more projective approach. Are there bargaining techniques that municipalities could deploy, like providing infrastructure in exchange for a more adaptable design, or are there easy and cheap changes to current big box design that would increase the chances for reuse? What would a progressive ''big box code'' look like? Considering the depth and breadth of her work, Christiansen likely has the information to take this project to the next step. Perhaps this could be the subject of a follow-up book.

Given that much of the recent discourse on suburban transformation has been dominated by the tabula rasa approach of replacing one formula with another – for example, pedestrian friendly mixed-use environments in the place of old big boxes – this nuanced description of incremental transformations is long overdue. Reuse, it turns out, is not only the more ecological approach, it also has the potential of bringing about surprising new forms of public space.

Georgeen Theodore

The Craftsman
RICHARD SENNETT
Yale University Press, 2008
336 pages
$18.00 (paper)

Richard Sennett's *The Craftsman* is a book that works through ostensibly modest subjects toward ambitious philosophical and practical goals. If Sennett seems at first to be analyzing the basic processes of skilled manual labor, he ends up enquiring into the nature of the duality of mind and
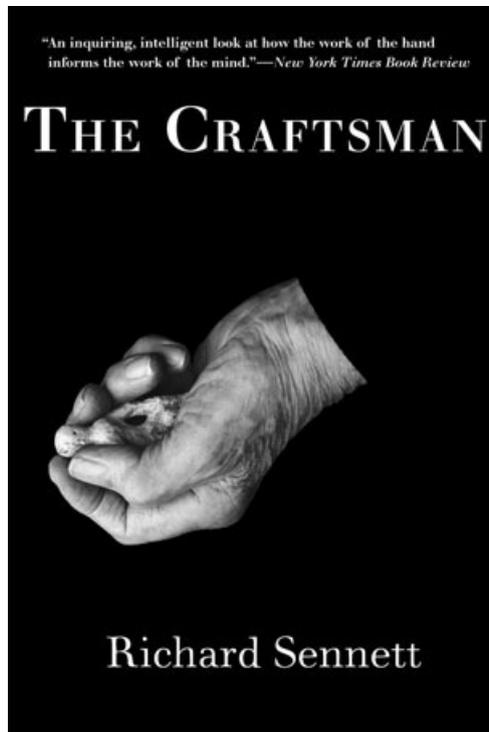
matter that shapes all human activity. He attempts to demonstrate, as he succinctly states in his prologue, that ''making is thinking.'' Architecture and urbanism play central yet ambivalent roles in this inquiry, serving at times as apparently convenient examples, but emerging at others as a structuring device for Sennett's entire argument. This is not surprising given the energy the author has devoted to the sociology of urban space beginning with his earliest works, including, most famously, *The Fall of Public Man* (1974). *The Craftsman*, though less polemical than that seminal text, asserts that ''the desire to do a job well for its own sake'' is an enduring human value that if attended properly can have beneficial consequences for both individuals and social groups alike.

The breadth of Sennett's topic leads him through a diversity of concrete examples, from the expected, through the virtuoso and secretive craftsmanship of Antonio Stradivari, to the non-traditional, the problem-solving methods peculiar to programmers in the open source software community. This is not an arbitrary selection of case studies meant to valorize the typically undervalued work of the hand. This is a text that seeks to delve into the historical split between theory and practice, between thinking and doing, and how these dualities have manifested themselves culturally. As such, *The Craftsman* is part cultural history, part philosophical argument, part cautionary tale. At times it even has the tone of a managerial treatise: ''it is by arousing self-consciousness that the worker is driven to do better.''

Sennett explains his method explicitly in his prologue and conclusion, spelling out the basic tenets of philosophical pragmatism. He clearly believes this approach is particularly suited to discussing craftsmanship as the interaction of thinking and doing. But pragmatism also functions here as a proposition against technological determinism and all the Marxian baggage that term implies. For Sennett, as the Linux programmer is meant to exemplify, craftsmanship is an attitude that remains virtually unchanged regardless of the hardware (or software) in question. In this sense, the book does not fall into the category of classic technological treatises by the likes of Jacques Ellul, Gilbert Simondon, Lewis Mumford, Martin Heidegger (though Heidegger's famous retreat to his rustic hut is mentioned), or even Robert Pirsig.

This does not mean that Sennett is naïve about the limitations and potentiality of technology. In at least one instance cited by the author, technology can be a hindrance to the pursuit of craft values. Computer-Assisted Design (CAD) can, according to Sennett, mystify the architectural design process, and remove the designer from the intimate and tactile dialectic of site and drawing. Though it allows for the engineering and simulation of incredibly

complex architectural and urban models, Sennett argues that over-reliance on CAD can blind the architect to the nuances and materiality of the design. ''Drawing in bricks by hand,'' he writes, ''tedious though the process is, prompts the designer to think about their materiality, to engage with their solidity as against the blank, unmarked space on paper of a window.'' (Later in the book, Sennett reconnects to this example via a fascinating social history of brick manufacture.) Against this danger, Sennett cites the famously craftsmanlike working process of Italian architect Renzo Piano, who uses hand drawing to literally ''think'' about the building and its site.

Whether it is the humble production of bricks, the reconstruction of London after the Great Fire of 1666, the failure of Communist housing in Russia, the domestic architecture of Ludwig Wittgenstein and Adolf Loos, or the psychological and spatial brilliance of Aldo Van Eyck's Amsterdam playgrounds, architecture and urbanism appear throughout Sennett's text. Indeed, they are the most numerous of Sennett's many examples, appearing even more frequently than his obviously beloved subject of musical practice. This is more than a convenience or coincidence. It seems to reflect Sennett's understanding of the interplay of the hand and the mind as an inherently spatial phenomenon, playing out in real time, and in real and ideal space. This space of craftsmanship is a complex one, comprising flows and blockages, ease and difficulty – all of which are equally necessary for the subtle process of craftsmanship to develop and progress. Sennett describes this space as a ''site of resistance,'' an ideal place in which, just like the heuristic space of a Van Eyck playground, limits can be tested, failures are accepted, and completion is just one aspect of the continuum of practice.

The Craftsman is the first book of a planned trilogy. In subsequent volumes Sennett will examine the establishment of public ritual, and the design of sustainable environments respectively. In the company of those planned volumes, the significance

of *The Craftsman* might change. For now, *The Craftsman*, especially in its historical and ethical dimensions, has relevance for anyone seeking to pursue a chosen vocation using quality, not just of product but of process, as a guiding principle.

Larry Busbea

Cultural Landscapes: Balancing Nature and Heritage in Preservation Practice
RICHARD LONGSTRETH, editor
University of Minnesota Press, 2008
218 pages, illustrated
$75.00 (cloth), $25.00 (paper)
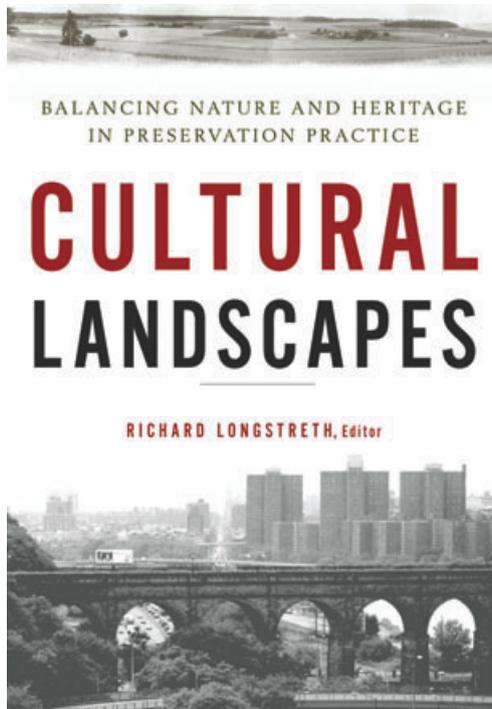
The authors of *Cultural Landscapes* are matchmakers, aiming to strengthen the shaky bonds between architectural and landscape preservationists. This alliance would seem to be a

match made in heaven, but, as many of the contributors to this collection acknowledge, preservation of buildings is a strategy to arrest decay, while the ''changeful nature'' of landscapes persistently offers up pesky ''obstacles to preservation.'' Because architecture and landscape present distinct, even antithetical, preservation challenges, the cultural landscape seeks a way to bridge these oppositions.

Since the pioneering cultural geography of Carl O. Sauer and J.B. Jackson, the varied fingerprints that humans have left on the land have continually captured the attention of scholars and critics. For those working today, the record of human environmental occupancy designated by the term ''cultural landscape'' is not just something to be observed. It offers what Richard Longstreth, in his introduction to the present volume, calls a ''*method* [emphasis his] of considering, analyzing, and evaluating places.'' In other words, the cultural landscape is a critical approach that promises to heal the rift between architecture and landscape and to guide a more comprehensive form of preservation practice.

Cultural Landscapes is not the first to suggest the pertinence of cultural geography to preservation, although Longstreth notes that the concept has only recently entered the discourse of the field. Thus, the book is a useful addition to the still small body of work that argues for the practice of preservation from a cultural landscape perspective through ten case studies. These essays examine the challenges individuals from a range of backgrounds confront as they work within the field of preservation to push its traditional scope beyond buildings to a consideration of the larger landscapes in which they are embedded.

The very structure of the book suggests that alliances across disciplines remain tenuous within preservation. While the conference from which the published papers were culled brought together preservationists, landscape architects, historians, and cultural geographers, the organization of the

book reveals that historians and heritage managers, like building preservationists and students of cultural landscapes, remain uncomfortable bedfellows.

The case studies are divided into two groups, loosely labeled ''interpretation'' and ''management'' of cultural landscapes. The partition is pliable rather than hard and fast since the editor notes that many of the studies attempt to address both. Even so, the book's interpreters are primarily historians, while its managers are preservation practitioners. Many of the interpretation authors follow J.B. Jackson's lead and ''read'' the landscape in order to argue for the significance of commonplace sites like urban parkways and summer camps. Committed to Jackson's adage that ''landscape is history made visible,'' the interpreters are focused on appreciation, rather than rehabilitation, of landscapes typically overlooked or taken for granted.[1] The managers, by comparison, wrestle with the challenges of preserving, without embalming, endangered landscapes, such as farmlands and state parks.

Not surprisingly, the strongest studies are those that inventively integrate interpretation and management, using one to inform the other. Hillary Jenks's perceptive examination of Los Angeles's Little Tokyo explores the histories both recalled and elided through the politics of preserving a downtown historic district that housed successive waves of ethnic communities. Randall Mason, in a study of the richly layered past and the competing contemporary uses of cultural landscapes in Port Arthur, Australia, urges that change must be built into landscape preservation, which, he argues, ''is best when it is adaptive and continual.'' Longstreth only briefly summarizes his work with Christine Madrid French on the contested ground at the center of the battle over Richard Neutra's former visitor's center (now called the Cyclorama Building) at Gettysburg National Military Park. A fuller study of the aftermath of a modern building inserted in the historic battlefield could have offered yet another commendable

model of the type of work this collection advocates.

Given the book's emphasis on interpretation, the volume might have been better titled *Interpreting Cultural Landscapes*. Interpretation, after all, takes two forms. One is the thoughtful examination of commonplace landscapes to understand the people who produced them. The goal is an elucidation of a still-evolving landscape. Another is interpretation as practiced by preservationists and often involves reworking buildings and landscapes to sustain a threatened occupancy, to reinsert a previous use, or to offer a window into the past (or multiple pasts). The resulting landscapes are frozen in time to function as didactic tools for explaining history and traditional use.

As the editor notes, the case studies of *Cultural Landscapes* are not comprehensive in scope. Rather they offer a starting point for additional dialogue; as such they will be of interest to scholars and preservationists and to all professionals concerned with the built environment. Written in an accessible manner, although at times overly repetitious, the book will also be a useful text for students of historic preservation and landscape studies. In their collaborative enterprise, the authors have made an admirable gesture toward the mainstreaming of cultural landscapes within historic preservation.

Sara A. Butler

Note

1. Quoted in Peirce Lewis, ''The Monument and the Bungalow: The Intellectual Legacy of J.B. Jackson,'' *Everyday America: Cultural Landscape Studies after J.B. Jackson,* ed. Chris Wilson and Paul Groth (Berkeley: University of California Press, 2003), p. 107.

Deviations: Designing Architecture > A Manual
MARK ANGÉLIL, DIRK HEBEL
ETH/Birkhäuser, 2008
688 pages, illustrated
$54.95 (paper)

The phrase *standard deviation* gives both assurance and pause to those whose livelihood depends upon mediating between quantity and quality. As architectural educators charged with producing individuals poised to pursue excellence within a heterogeneous professional milieu, we should no doubt count ourselves among their ranks. For this reason, the arrival of a serious book on beginning design pedagogy, provocatively titled *Deviations*, should elicit more than passing interest. Subtitled ''Designing Architecture > A Manual,'' *Deviations* documents recent instruction instigated by Marc Angélil at Zurich's ETH and expands upon *Inchoate*, his 2003 book examining the results of his first decade of teaching there.

With nearly 700 glossy pages, *Deviations* is in the running to be the *S, M, L, XL* of architectural education; given the book's aspirations and tone this is not an unmerited comparison. The bulk of the

pages are devoted to full-bleed illustrations of student work, laid out in a manner consonant with the Koolhaas∕Mau collaboration and much current architectural publicity. Joining the long tradition of publications devoted to the extra-architectural objects generated through the production of architects, the book is organized to lay bare the curriculum's structure (design exercises, required readings, lectures) and its layering of skill acquisition, intellectual formation and speculative creative activity. It does this effortlessly, establishing a sustained dialectical reframing of the interplay between singular efforts on the one hand and group experiences and consciousness-formation on the other.

The volume compiles student work from various years, displaying them in a user-friendly, color-coded page-framing device. Within its pages, junctures abound between image, caption, commentary, and generative protocols (assignments are reproduced along with lists of necessary supplies). Lush visuals are accompanied by an introductory dialogue between Angélil and his co-author Dirk Hebel and a few short texts by ETH instructors. Studio activities during the fall term cycle through space, program, and technology; those in the spring address context and form. This narrative, in effect, stages a complex *pas de cinq* of educational growth. The book also argues, in a more novel vein, that through this carefully choreographed instructional regimen, students are regularly invited (and sometimes provoked) to bring their prior, non-architectural knowledge and experience into the studio, engaging, for example, the scale, character and conventions of individualized domestic environments for small collectivities, i.e., the single-family detached house.

The pedagogical intent is clearly to inculcate in students not only methods, both representational techniques and conceptual apparatuses, but an imperative to question them. This entails not so much reformatting students as architects but acclimating them to the sort of individualized

questioning – of social norms, for example – that contributed to their construction as citizens and subjects. Importantly, the authors of this volume claim to have fashioned a curriculum that initiates an "auto-reflexive agitation" on the part of the budding designer. The intention is to disrupt the standard first-year pedagogical goal of providing "a sheltered environment within which to lay down an accepted foundation of disciplinary norms and methods," as stated in Deane Simpson's meditation on disciplinarity and method. The pedagogy thus aims to encourage students to position themselves as already intellectually engaged with and between the extremes Simpson identifies as disciplinary autonomy and scattered dilettantism. As a result, their creative activity is subtended by a politicized aesthetico-technical agency rendering them makers of form *and* content.

The surprise here is that this publicity volume actually practices what it preaches, arguing that architectural representation is not a métier for the student to master but a constantly constructed display of mastery. To illustrate this, the *Deviations* unfolds like the design process itself. The stakes are not the generation of a space but the creation of a thinking and making being, one who is educated for a future life rather than merely trained for a future career. The resistant thinking this approach purports to instill is clearly framed towards larger ends, namely questioning the very stability of the architectural program which, like disciplinarity, is always open to alteration, if not abuse, on the part of the user, beyond the discipline's predictive vision.

A round table discussion with faculty about the first-year pedagogy's merits and weaknesses is perhaps the volume's most provocative component. A public interrogation of the private workings of the ETH's pedagogical mission, the round table raises pertinent questions about the tendency for studio pedagogy to simplistically equate instrumental *projection* (production) with creative *performance* (knowledge). This discussion makes clear how the curriculum wisely deviates from what has

constituted standard practice within contemporary architectural education. Here, (self-) criticism is introduced not in terms of the adjudication of excellence – the hobgoblin of pedagogies dependent upon formal principles – but instead a system of norms, exceptions and (self-) regulation. Here, *Deviations* proposes an innovative direction, for the pedagogy it profiles welcomes into architectural education the media savvy of contemporary publicity practices as a platform for design. Through the ruse of "scattered dilettantism" and an ideal of eclipsing set methods and standard practices, space for constructing a designer's identity and the necessary conceptual armature to perform that identity emerge, awaiting activation by instructors and students in tandem.

Less a sequel than a counterweight to the *Inchoate*, *Deviations* is both leaner (with fewer texts) and meatier (with a veritable glut of student work). By questioning earlier assumptions, the instructors who spawned this publication suggest that all pedagogical projects generate latent dynamics and that every student brings to education a powerful potential to reject, revise and reconfigure them. In this sense, *Deviations* proposes that more deviation would benefit the world at large beginning, of course, with architectural design instruction.

Brendan D. Moran


Drawing/Thinking: Confronting an Electronic Age
MARC TREIB, editor
Routledge, 2008
190 pages, illustrated
$53.95 (paper)

The fourteen amply illustrated essays comprising *Drawing∕Thinking* confront a number of still haunting questions about manual drawing's relationship to design and design studies in the age of digital reproduction. Positioned by editor Marc

DRAWING/ THINKING

CONFRONTING AN ELECTRONIC AGE

EDITED BY MARC TREIB
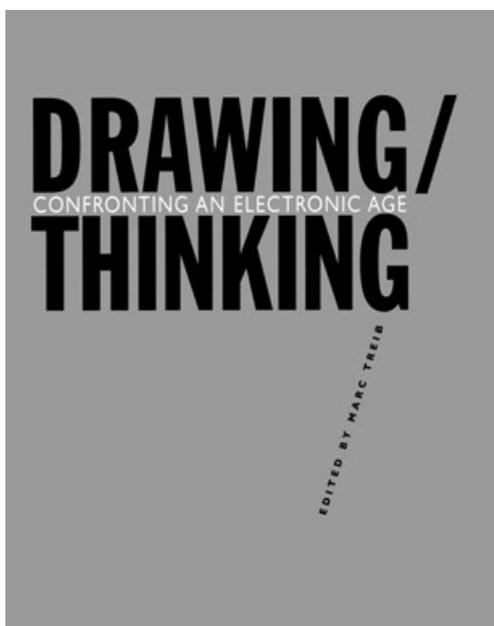
Treib as explicitly anti-Luddite in intention (if not always in effect), these chapters cumulatively offer a lucid call for a reconsideration of drawing as ''the visual mind's best, fastest, and most flexible way of thinking.'' As in Treib's previous books, images in *Drawing/Thinking* are impeccably reproduced, captioned in detail, and well-coordinated with the text. This is not insignificant in a book arguing for hand drawings' primacy, and after even casual inspection one is rewarded by images as often illustrated by their texts as the reverse. Yet make no mistake: while provocative drawings from Leonardo to Manga do much of the talking in these pages, it is the ''disturbingly perfect'' linework of scaleless flatscreens and their precise, if lifeless, digitally-rendered output that are the real elephants in the room.

A genuine pedagogic concern about fundamental design visualization skills connects most of the volume's authors, spurred on by two decades of bad student plots and inevitable digital curricular drift. Coming from diverse academic and professional backgrounds – landscape, painting, graphic design, illustration, and architecture – many contributors put the *thinking* of their own drawings on the line, and most who challenge the computer's efficacy do so from firsthand experience. As the essays cross media and practices, debate-framing declarations give way to more convincing case studies, highlighted by various probing to critical examinations of manual/digital hybrids by Ken Smith, Errol Barron, Katie Hawkinson and, in a ringer of a closing essay, Pixar's Harley Jessup.

Treib, along with Laurie Olin and Chip Sullivan, throws down a phenomenological gauntlet when they charge readers to stop twittering long enough to take in the world by sketching as if actually living in the world mattered. This will have a time-honored appeal to anyone who already values drawing, reading or other activities demanding sustained concentration, though the professionally refined drawings held up as exemplars are as likely to intimidate as to inspire less-accomplished hands. A more helpfully didactic, if ultimately polemical, essay by Mark Alan Hewitt tracks a lineage of drawing/thinking compositions from Renaissance ''idea sketches'' and the Beaux-Arts *esquisse* to the notebooks of Aalto and Kahn and the montages of Venturi, Rauch & Scott Brown. These unfolding ''*schema* and corrections,'' like many of the book's most rewarding images, reveal the ''creative habits'' of their authors as well as what Elizabeth Diller once so aptly described as the ''dirt'' of erasures and construction lines.[1]

A significant aspect of *Drawing/Thinking* is how, almost in spite of its beautiful drawing objects *per se*, the book convincingly charts a subjective turn in the manual/digital debate, taking issues of imagination, judgment and emergence to the heart of computational representation's virtual-reality enhanced but ultimately object-fixated productivity. In some cases this Kantian moment is negotiated with an uncanny evasion of theoretical buoys,

regrettably (if only implicitly) ceding theory to a *digerati* mindset that might otherwise be held to account. A draughtsmanly serial painting exercise by Christopher Brown taps into the creative potential of erasure's repetition and difference, *sans* Deleuze. A diary of ''Analects'' by Anthony Dubovsky explains how the kinesthetic becomes ''another kind of decision making,'' *sans* Massumi. Allison Dutoit and members of her Urban Design Journal class take to the streets and Nolli-like interiors of Copenhagen to interrogate drawing ''as an activity in which the whole body participates.'' The result is the spatial production of charged analytique happenings and fantastically collaborative ''scroll drawings,'' all *sans* Lefebvre.

If the absence of theoretical discourse as theoretical discourse has become new pragmatically *de rigueur*, many of the pieces are spot on in their depiction of what is conceptually at stake in the gap, *pace* Zizek, between the banalizing trials of *virtual reality* and the undetermined potentials of *real virtuality*. As Errol Barron remarks when comparing the drawings and paintings of photorealism to their actual sources, ''while photography captures a [v/r] moment 'that will never exist again,' drawing – especially sustained drawing – embodies a 'moment' [r/v] that never truly existed.'' Likewise, when Catherine Dee deals with monochrome drawing, she argues that ''black and white stimulates contingency and openness precisely because of the 'gaps' in illusion to its simplified chroma.'' What emerges is a ''kind of tension from representing simultaneously what we do and do not see.'' Christopher Grubbs also taps the creative tension of a partially visualized holism as he walks us through a series of renderings from smallest thumbnail sketch to final detailed streetscape. Grubbs concludes that the computer images' exemplary but superficial qualities – clarity, sharpness, brightness, etc. – are detrimental to the designer since they ''make an unresolved idea look polished and complete, discouraging further consideration.''

The driving consensus of *Drawing/Thinking* is that the digital productivity mindset exacts too high a design price when it displaces better equipped modes of manually graphic thinking, and learning. But another theme echoed by many of the volume's contributors explores the ''complementary'' potential for using one medium as a critical foil for the other's shortcomings. The real work of embracing the new generation of digital information modeling, whose explicit aim is to close the gap between figment and fact, involves an equal conviction to mind the gap between what we know and the imaginatively- productive-because-we-willingly-suspended-disbelief of what we do not know. To do otherwise would precipitate another untimely ''failure of imagination'' in the heart of our most creative thinking, overlooking both our students' and our own interests in the rush to short term deliverables. In this electronic age, all design thinkers would do well to take the *real virtuality* of our drawings' most uncertain fantasies far more seriously.

Robert A. Svetz

Note

1. Elizabeth Diller, ''Autobiographical Notes,'' in *The Activist Drawing,* ed. Catherine de Zheger and Mark Wigley (New York: NY Drawing Center, 2001).

Everyday Urbanism
JOHN LEIGHTON CHASE, MARGARET CRAWFORD and JOHN KALISKI, editors
Monacelli Press, 2008
224 pages, illustrated
$45.00 (paper)

This new edition expands upon theories and observations of everyday urbanism first published almost a decade ago, transforming what was a documentary sourcebook into a user-friendly handbook for a new kind of urban intervention. Everyday urbanism is defined as the common, repetitive, or spontaneous actions that take place in
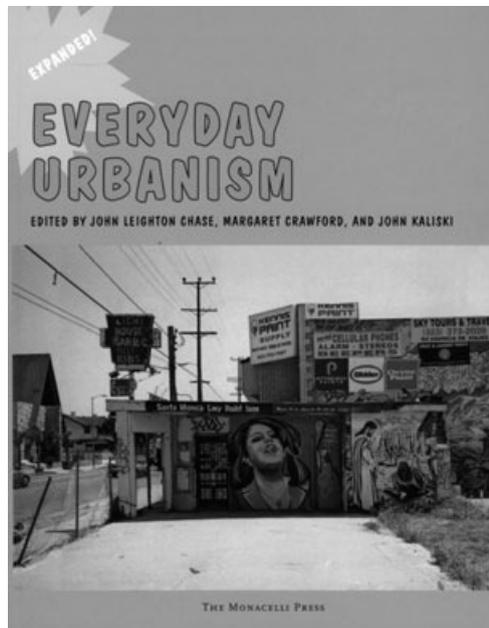
the interstitial spaces between well-defined territories of home, work and institution, as when a yard sale transforms a lawn into a venue for economic exchange. In the first edition of *Everyday Urbanism* taking out the trash, food vending, street music, and casual meetings within mini-parks were the exemplars of the title, and they are in the new edition as well. These examples establish the territory of everyday urbanism, calling out and identifying opportunities for designers to intervene in interstitial, often banal locations.

Everyday urbanism may be easy to notice but because its modest interactions are characterized by spontaneous programming; it is all but impossible to plan in a formal or bureaucratic sense. Nonetheless, the new edition offers several projects that demonstrate how everyday urbanism can be realized, from concept to design and implementation. ''The Space Formerly Known as Parking'' details how parking spaces can be turned into micro-parks, suggesting three possible

typologies: dog parks, gym parks, or skate parks. Such programs are perfectly suited to the West Hollywood strip that John Chase documents earlier in the book, but they raise certain questions. The book's first edition included an essay by urban landscape designer Walter Hood that, along with several others, defined everyday urbanism specifically for different types of users in different types of cities. And Hood, in particular, criticized many of the elements Chase advocates – drinking fountains, seating, dog-walking amenities – as being derived from normative middle-class expectations of urban interactions. Authentic, or at least comprehensive, everyday urbanism must embrace a broader notion of urban occupation. While the new edition visualizes how everyday urbanism can be developed and designed, most of its examples seem to serve and reflect the aspirations of that upscale socioeconomic group that has colonized so many urban areas in the past two decades.

Two new essays do address the concerns of those outside the middle class. In ''Defining Minicity,'' John Kalinksi examines the ongoing typological evolution of the shopping mall in Los Angeles, revealing how specific retail types served the specific retail needs of a diverse population. In ''The Painted Sign Pictures of Latino Los Angeles,'' James Rojas and John Chase showcase the hand-painted wall murals that function as both communication and art, and stand in marked contrast to the slick, mass-produced billboards generally associated with the auto-oriented strips of L.A. While both essays demonstrate acute observation with significant documentary appeal, it is disappointing that they offer no critical perspective on how the shifting scales and uses of malls or the graphic boldness of signs helps to shape the 21st century city.

Such a perspective would enhance the volume's utility, especially for designers seeking to foster everyday urbanism, advocate for it or, at the very least, operate within it. Happily, the presentation of

two projects in the revised edition succeeds in this regard, notably because the projects themselves stand out as exemplary practices of everyday urbanism. ''WiMBY!'' or Welcome to my Backyard is a project of the Crimson Architectural Historians, a Dutch research and design collective working on the redevelopment of Hoogvliet, a post-war new town near Rotterdam. For a period of six years Crimson worked with local residents and officials to organize festivals and events, design and build parks and recreation areas, create a brand image for the town, and plan for future architecture and construction. WiMBY! directly engaged the community through a game called ''Logica'' that allowed planning decisions to be made through citizen and designer discourse. Crimson's WiMBY! approach is straightforward but exacting, and the collective cautions that it may not be appropriate for all circumstances: first, take stock of the conditions, understand the current programs, wishes, and demands that already exist, and together aim to present architecture, art and landscape projects that present a convincing image of the new future. As presented in this volume, WiMBY! is a pragmatic and useful method for cultivating everyday urbanism through design.

''101 Urban Salvations'' documents an urban planning studio Margaret Crawford conducted at the Harvard Graduate School of Design in 2007. The basis of the studio was a deceptively simple proposition for improving the GSD's home town: ''Cambridge would be a better place to live if…'' Residents were asked to fill in the blank and the planning students winnowed the results, which ranged from the politically mundane to the architecturally visionary, into a list of 101 real and ideal ways to improve local livability. ''101 Urban Salvations'' highlights and articulates ways to enhance the everyday, but it also frames the discussion as a continuing dialogue with the public via a blog. As in the WiMBY! approach, the community is given a strategic design voice.

If everyday urbanism renounces expertise and relies instead upon a democratic and inclusive process of generating, considering, critiquing and implementing urban design, how is everyday urbanism initiated? Is everything everyday urbanism? Is everyone a designer? While inclusive inquiries give everyone in the community a voice in urban design, everyday urbanists aren't simply curators of a community wish list. They are strategists who put forward critical ideas that neighborhoods can respond to, accept, reject or transform. Everyday urbanists don't just give people what they ask for or think they need, they help people think about what they haven't begun to imagine. And that is the value of this revised edition of *Everyday Urbanism*. Despite its shortcomings, it helps us as designers think about what we might not have begun to imagine in the everyday world in which we live and work.

Karen Lewis

Relearning from Las Vegas
ARON VINEGAR and MICHAEL J. GOLEC, editors
University of Minnesota Press, 2009
208 pages, illustrated
$25.00 (paper)

I Am a Monument: On Learning from Las Vegas
ARON VINEGAR
MIT Press, 2008
208 pages, illustrated
$29.95 (cloth)

At the end of his introduction to *I Am a Monument*, Aron Vinegar addresses the issue of interpretation. He calls his book a ''reading,'' and notes that all reading requires a degree of ''reading in,'' or into, the object being read. This he likens to a kind of ''forcing,'' as, perhaps, in the forcing of a bulb to bloom, and observes that ''the tone and truth of that forcing'' is the most critical part of the reading.
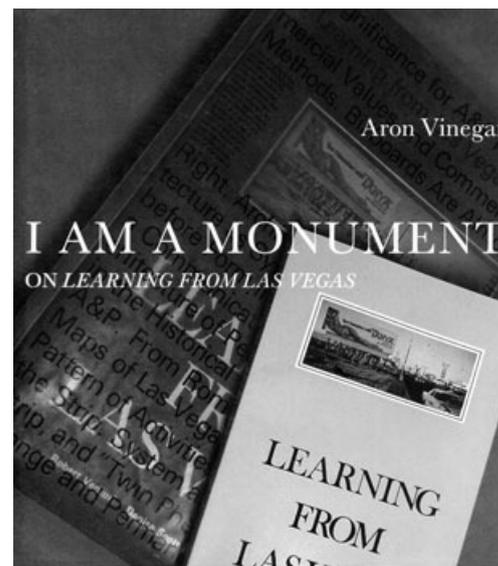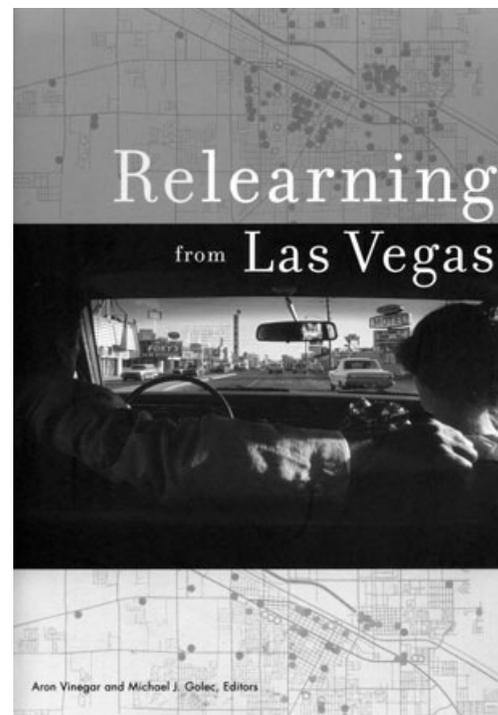
Herein lies the most interesting question raised by Vinegar's book and the companion volume of essays edited by Vinegar and Michael Golec, *Relearning from Las Vegas*. What do interpretations of architectural theory do? Post-postmodern subjects that we are, we understand that no interpretation is neutral, but how are we to evaluate these interpretations? Must the theory assessing the theory be temporally and culturally consistent? What criteria is relevant – fit, power, a convincing argument, sufficient evidence? Or are these interpretations of transformative value, to be judged by how completely they alter how we see the object and everything within its milieu?

As the titles suggest, the subject of the two volumes is *Learning from Las Vegas*, Robert Venturi, Scott Brown, and Steven Izenour's seminal 1972 treatise on the urban form of postwar America at its most hyperbolic. The last major compilation on the work of Venturi Scott Brown is Christopher Mead's twenty-year-old *The Architecture of Robert Venturi* which concentrated more on *Complexity and Contradiction*'s invitation to an architecture of subtle historical references than on the inconvenient truths of the contemporary built environment found in *Learning from Las Vegas*. Mead's book also failed to address Scott Brown's contributions the partnership. In contrast, the present volume, which assembles the insights of a new crop of scholars and critics, credits Scott Brown with much of the authorship of the ideas in *Learning from Las Vegas.* It also demonstrates the multiplicity of approaches that can find a foothold in Venturi Scott Brown's work.

As is often the case with messy, imprecise, and protean works of theory, *Learning from Las Vegas* has more often been criticized for what it does not do, than assessed for what it does do. The present group of essays are more subtle and diverse than the critiques of the previous generation, which were grounded in architecture's supposed autonomy and utopia, both of which Venturi Scott Brown explicitly oppose. Much of this criticism refused to take the claims and propositions of

Learning from Las Vegas at face value, finding more and sometimes less meaning than is actually there. Here, by contrast, Ritu Bhatt's essay using Nelson Goodman's theories of symbolization in architecture to assess Venturi Scott Brown's success in understanding the actions of buildings in everyday culture and Katherine Smith's comparison of the strategies of *Learning from Las Vegas* with those of pop art stay close to the position of the text. On the other hand, Nigel Whiteley's final essay comparing Venturi Scott Brown's work to Reyner Banham's misses the point that the axe Venturi and Scott Brown are grinding is different from Banham's. This may be because Venturi Scott Brown's position is (still) hard to take. Jean-Claude Lebensztejn addresses this in an awkward, difficult, cranky essay originally published in 1981. He argues that architects should be part of a culture rather than refusing it, and should understand and work with middle class taste rather than judging it from above or below.

Another common approach is to examine a single aspect of *Learning from Las Vegas* that intersects with the interest of the author, often to the detriment of an understanding of Venturi Scott Brown's complex argument. Both Karsten Harries and Dell Upton take Venturi Scott Brown to task for reducing architecture to text. Harries concludes that a ''mixture of irony and nostalgia'' characterizes our culture, within which theory has become a strange kind of ornament to architecture. Upton criticizes Venturi Scott Brown for failing to take into account that the built environment acts somatically as well as cognitively. He asserts that Venturi Scott Brown are responsible for intellectualizing architecture and claims that the book ''helped deliver American architectural theory into the linguistic bondage from which it has yet to be liberated.''

One of the characteristics of *Learning from Las Vegas* as a theoretical text is its close connection to the practice of architecture: it is theory by and for designers. John McMorrough's essay, which identifies three kinds of signs (marquee, graphic,

billboard) as artistic models for architectural design, asks why we should still study *Learning from Las Vegas*. His answer is unequivocal: ''architecture has the ambition to embody culture, and representation has historically been one of the means by which it enacts this mission.'' On the other hand, Michael Golec's careful examination of the body of the book addresses the practice of the book itself. Golec claims that the first edition, a large format late Bauhaus design by Muriel Cooper of MIT Press which ''mobilizes all manner of visual devices to inform its audience,'' is more adequate to their aim of representing Las Vegas than the second revised edition designed by Venturi and Scott Brown themselves.

Vinegar's piece, like his longer exposition in *I Am a Monument,* reads *Learning from Las Vegas* through the lens of Stanley Cavell's essays on skepticism and the ideas of Ludwig Wittgenstein, Martin Heidegger, Jean-Luc Nancy and others. Vinegar explores issues central to the skeptical dilemma: the relationship between inner and outer, appearance and ''reality,'' expression and ''inexpression,'' transparency and opacity of meaning. Cavell posits what he calls ''acknowledgment,'' a stance taken by an individual in response to our knowledge of the world, as the resolution to these dilemmas, and Vinegar's essays could be called an acknowledgement of Venturi Scott Brown's work.

Vinegar's discussion of the book is aimed, like Golec's, at the book itself rather than its object, Las Vegas, or its lessons for practice. He emphasizes that his theoretical perspective is responsive, rather than interpretive; it is a riff on where *Learning from Las Vegas* leads us, or what it might lead us to experience. For Vinegar, skepticism, with its questions about existence of other minds and the world, is the opposite of the ''voice of the ordinary,'' which assumes a common world so close to us that we take its reality for granted. Vinegar sees *Learning from Las Vegas* as an acknowledgment of the ordinary, noting that its

"responsiveness to the ordinary" is also a "the manifestation of its critical ambitions." Through close readings of select pictures and passages, Vinegar finds evidence that Venturi Scott Brown share his interest in the skeptical dilemma.

Vinegar's theoretical apparatus makes for interesting insights, but also for a slight tilting of Venturi Scott Brown's own project, which is the restoration of a balance between the power of the inside and the power of the outside, toward the subjective. Their project operates on the prelapsarian, largely unexamined proposition that there is a real in here and a real out there and that the goal is to restore the boundary and the balance between them.

In contrast to Vinegar's subtle skepticism, Venturi Scott Brown's position is less subjective and in some ways much simpler, akin to Ed Ruscha's "Huh," quoted by Vinegar — a stance at once engaged and open-minded, not dissimilar to Kant's disinterested interest, but applied to an object Kant would not have considered aesthetic. Venturi Scott Brown do not claim this to be the quotidian experience of the built environment, or even of the subset called architecture, but propose it as a replacement for avant-garde shock, camp archness, cynical blasé, Heideggerian equanimity, connoisseur's possession, and scholarly knowing — a kind of wondering, a bemused interest that is open to the new.

They attempt in their architecture to reproduce the same "Huh" that they experience in the presence of what Scott Brown has called the "agonized beauty" of the ordinary environment. There is therefore a three-level argument taking place in *Learning from Las Vegas*. One is about the nature of the enculturated member and the culture in which s/he is located. The second is about the stance of the architect toward that member and that culture. And the third is about the role of architecture within that culture. The first is used to justify the second and the third, as well as contemplated for its own sake. For Venturi Scott

Brown the "division between appearance and reality" is neither cause for desperation, nor for transcendence. It is a cause for design; the result is a façade.

Perhaps the final criterion for evaluation and interpretation of theory is the quality of the questions it raises. These books by Vinegar and Golec have elevated the questions asked about *Learning from Las Vegas* to new levels of sophistication and critical inquiry. We might quibble with the answers the books provide, but only because of the pertinence and interest of the questions themselves.

Deborah Fausch

Vernacular Architecture in the Twenty-First Century: Theory, Education, and Practice
LINDSAY ASQUITH and MARCEL VELLINGA, editors
Taylor & Francis, 2006
294 pages, illustrated
$31.99 (paper)

According to the editors of *Vernacular Architecture in the Twenty-First Century*, vernacular architecture occupies a marginal place in research, practice, and architectural education. To address this imbalance, the contributors to this book adopt what Nezar AlSayyad calls an "activist-oriented" approach. Their goal is to persuade readers that vernacular architecture is important, and that the lessons traditional buildings can teach are applicable to the twenty-first century built environment. In particular, the essays in this volume maintain that vernacular traditions have much to contribute to contemporary practice by offering economically and culturally sustainable solutions to global housing problems.

The book began as a tribute to Paul Oliver, known for his *Encyclopedia of Vernacular Architecture of the World* (1997) and for other writings on global vernacular building spanning four decades. Indeed, Oliver's influence permeates many
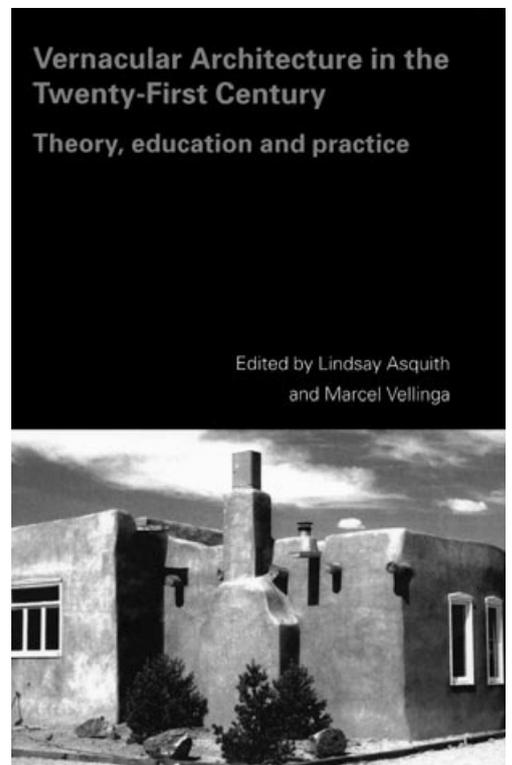
of the essays, as several of the contributors worked or studied with him. Contributors to this collection include some of the main voices in the field, such as Amos Rapoport, Simon Bronner, and Howard Davis. The essays represent multiple disciplinary perspectives, ranging from architecture and folklore to anthropology, disaster management, and urban development, mirroring the interdisciplinarity of vernacular architecture scholarship today. While the book is organized into three broad sections, focusing on the vernacular as process, learning from the vernacular, and understanding the vernacular, the essays often overlap and speak to more than one of these themes.

Editors Lindsay Asquith and Marcel Vellinga maintain at the outset that vernacular architecture scholarship is not only marginalized, but has also

been backward-looking. Two primary scholarly discourses have emerged: one focusing on the historical, rural, pre-industrial building heritage of the west, and the other on non-Western traditions. In both discourses, as the editors make clear, ''there is still an underlying concern for the future survival of the 'true' vernacular in an increasingly global world.'' The book's ultimate goal is to expand the scope of existing scholarship by examining issues that have not received much attention. In so doing, the editors hope to foster an architectural perspective that integrates vernacular and modern knowledge, in order to create ''a truly sustainable future built environment.''

A number of themes resonate throughout the essays: the role of tradition; the transmission of vernacular knowledge; the maintenance of ecological and cultural diversity; the potential for vernacular knowledge to contribute to sustainability; the lack of awareness of the vernacular within architectural education and the architectural profession; and the backward-looking tendencies of existing vernacular architecture scholarship. Many essays utilize case studies to illustrate key points. For example, Simon Bronner explores the dynamics of living American traditions such as the seasonal construction of the Jewish *sukah*, Amish community barn-raising, and Houston's home-made environments fabricated of recycled materials, demonstrating that change is a constant in any tradition. Similarly, Trevor Marchand examines the professional association of masons in Djenne, Mali. Marchand's study reveals a system of apprenticeship-style education that must be conserved if buildings that embody and respond to a sense of place are to survive. And Roderick Lawrence's essay offers an ecological approach to analyzing sustainable human communities, using Alpine Swiss settlements as case studies that ''ought to be considered as part of a large warehouse of natural and cultural heritage'' that can offer valuable lessons for the future.

One recurring theme is the applicability of vernacular architecture studies to contemporary and future housing issues. Asquith suggests that practitioners should pay more attention to the ways in which people actually use space if future housing design is to be successful. Vellinga calls for an action-oriented approach that views the vernacular as a source of building knowledge for the future. Vellinga argues most pointedly that vernacular scholarship has been plagued by ''persistent stereotypes about 'disappearing worlds', underdevelopment and irrelevance.'' Geoffrey Payne examines how people in different cultures have evolved solutions for organizing space and shelter, and suggests that countries should study successful indigenous systems of land management to consider how they can be adapted to future needs. Ian Davis's study of post-disaster temporary shelters deployed after the 2004 Indian Ocean tsunami reveals that such structures tended to focus almost exclusively on providing protection from the elements, with scant regard for the other vital functions of house and home. Howard Davis and Rosemary Latter address the existing system of architectural education. Davis maintains that formal education can play a more helpful role in the production of a healthy building culture, in part by teaching students that ''professional expertise must be carefully separated from professional dominance.''

The book includes a somewhat dated bibliography and black and white illustrations, many of which are so small as to be rendered nearly illegible. More problematic is the tendency in some essays to paint existing scholarship with a single brush, since vernacular architecture studies today hardly confine themselves to pristine pre-industrial environments or focus exclusively on narratives of loss and decline. While this collection as a whole is a little uneven, the strongest of these essays raise provocative questions that will be of interest to students and practitioners alike. Most importantly, this book succeeds in advancing the discussion

about the many contributions that vernacular building traditions can make to a sustainable future.

Gabrielle M. Lanier

The Wrong House: The Architecture of Alfred Hitchcock
STEVEN JACOBS
010 Publishers, 2007
344 pages, illustrated
$57.00 (paper)
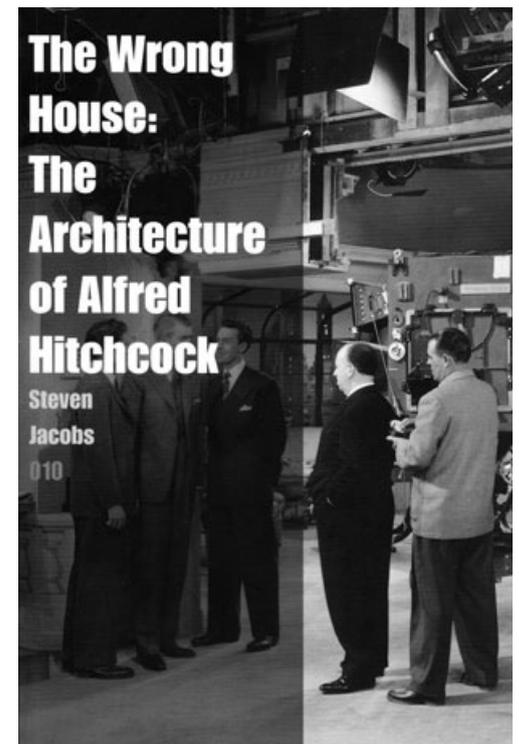
To say that Alfred Hitchcock designed his sets to tell and not just support stories is an understatement. After beginning his career as a set designer, this famous thriller *auteur* redefined the idea of filmic space. In his best-known one-set films

(*Rope*, *Rear Window*, *Dial 'M' for Murder*), spaces are locked and unlocked, sometimes by hidden keys, sometimes by glances and gestures. Even in other films, much of the story takes place within single buildings that trap or challenge the subject. In *Rebecca*, the young second Mrs. De Winter finds herself in what Jacques Lacan would call a "treasury of signifiers"; the house becomes the tomb or, worse, the fragmented corpse of the not-totally-dead first wife. Similarly, the mission tower in *Vertigo*, the modernist Vandamm house in *North by Northwest*, the urban courtyard in *Rear Window*, and other architectural constructs are not simply backdrops for drama. They are the body for the soul a filmic imagination that moves beyond the story's diagesis to speak directly to audience anxiety.

For *The Wrong House*, Steven Jacobs, an art historian and professor of film history and theory in Europe, carefully scoured such sources as the Hitchcock Archive at the Academy of Motion Picture Arts and Sciences in Los Angeles and the British Film Institute in London to create a book that is both a theoretical overview and a detailed account of Hitchcock as an architect. The result is a handbook that compiles relevant Hitchcock scholarship, reconstructs key set designs, and offers useful critical advice.

Picky readers will take issue with the text's misspellings and Euro-English phrases. Surely *Rear Window*'s main character "Jeff" Jefferies deserves to get his name spelled correctly after going to the trouble of displaying it on his leg cast early in the film. Such irritations do not diminish the usefulness of the book as a research tool. For example, although there are over three hundred articles and books that one could regard as essential Hitchcock reading, Jacobs summarizes many of them and compares diverse views. Jacobs also situates Hitchcock within multiple, layered contexts, drawing on his own previous writings on the cinematic representations of architecture, cities, and landscapes.

The book's Achilles heel is its full embrace of Michel Foucault's idea of the gaze. This is the gaze of the subject who, even unconsciously, deploys vision as a means of power and control. Principally a male gaze, it is at its most notorious when reducing women to objects of desire or holding entire populaces hostage to the potentials of surveillance. Foucault's gaze is the exact reverse of Lacan's. Rather than a component of subjective mastery, Lacan's gaze was objective, exterior. It marked the *limit* rather than the extension of the subject's illusion of mastery. Why does this matter?

Foucault's gaze pushes Jacobs to make false comparisons. For example, he is compelled to see *Rear Window*'s nearly spherical set as a one-point perspective and to cast the international news photographer Jefferies as a perverted snoop. Although a heat wave has forced everyone to abandon their "reasonable expectation of privacy," Jacobs compares the courtyard to Bentham's Panopticon. Deploying the Lacanian gaze as an external partial object would better suit this lively New York space. What better way to show how this collection of artists and working families each struggle with personal limits, a main theme of the film's vignette stories? How else to describe the role of the wedding ring, or the fact that *resistance* to surveillance constitutes the main discussion topic of Jefferies's girlfriend, nurse, and policeman-friend? Jacobs is no stranger to Lacan, since he even identifies the gaze correctly as the "scopic drive." He is familiar with the components of the Freudian uncanny and terms such as "maternal superego." So, how does he get the direction of the gaze exactly backwards?

Since the same question could be asked of numerous Lacanian critics as well, including Christian Metz, Jean-Louis Baudry, and Laura Mulvey, it is unfair to single out Jacobs. But one wonders what a Hitchcockian architecture handbook would be like with this key issue corrected. Certainly, the famous Victorian pile in *Psycho* would have to be reframed in light of the Lacanian question that Nadir Lahiji wittily posed, "What do buildings want?" This engages the role of interpellation: the subject's volunteered intimidation in the face of the perceived "mandates" of architecture and landscape. (Remember Thornhill's remark in *North by Northwest* when looking at Mt. Rushmore: "I think Teddy Roosevelt is looking at me!")

It would be even more refreshing to find a discussion of themes that Hitchcock seems to have discovered before Lacan: the wrongly accused as being "between the two deaths"; the wrong man as a case of anamorphosis (as clearly indicated in a scene in *The Wrong Man* where Hitchcock morphs Manny's face with that of the real criminal); the metonymized "subject in pieces" that constitutes the hysterias of such famous Hitchcock characters as Richard Hannay (*The 39 Steps*), the second Mrs. De Winter, and of course Walter Thornhill — none of them voyeurs, all of them *not wishing to be looked at*. Slavoj Žižek, Mladen Dolar, Michel Chion and others have in fact filled out most of this wish list; and, to Jacobs' credit, he has cited nearly all of them.

Jacobs's welcome details about sources, art directors, set designs, and historical notes possibly over-ride these issues. But, given his considerable scholarly achievement in *The Wrong House*, the hope would be that even if the wrong man is in the wrong house, someone some day will get the gaze right.

Donald Kunze

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