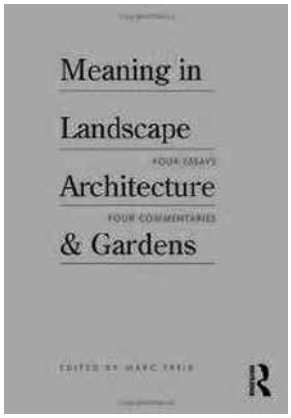
Architecture of landscapes

Imagination and imagery



Human Space
O.F. Bollnow, trans. by. Christine Shuttleworth
Hyphen
London, 2011
320 pp.
ISBN: 978-0-907259-35-0
£20.00 (pb)

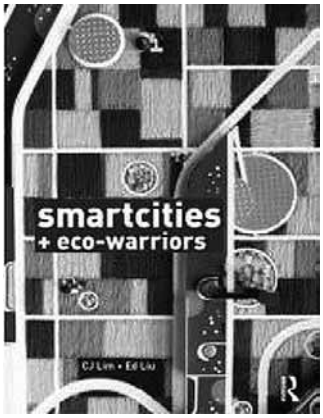
It is commonly assumed that Christian Norberg-Schulz introduced architects to phenomenology in the post-war English speaking world by acquainting them with the philosophy of Martin Heidegger. As much as he cites Heidgger, Norberg-Schulz also cites O.F. Bollnow's *Mensch und Raum*. Published in 1963, that book has not – until now – been available in English. Bollnow studied with Heidegger and his writing is an important bridge between the philosopher's work and that of Norberg-Schulz – and therefore also to contemporary architectural phenomenology – which has not so far been available to English readers. It is, thus, an important piece of intellectual history. Bollnow's writing seems somewhat dated in 2011. Not least because it aspires towards a single total theory – as recounted by the ambitious five part structure: 'The elementary structure of space', 'The wide world', 'The security of the house', 'Aspects of space' and 'The spatiality of human life'. That said, there are some important insights here. And Joseph Kohlmaier's thoughtful afterword helps to set Bollnow's work in context.
AS



Meaning in Landscape Architecture & Gardens
Marc Treib
Routledge
London, New York, 2011
232 pp.
ISBN: 978-0-415-61725-3
£29.99 (pb)

This volume of essays offers texts on the topic of 'Meaning' that encompass reflections on perception, allegory, audience and artist, and the grand march of theory. There are four contributors - Marc Treib, Susan Herrington, Laurie Olin and Jane Gillette - each offers comment on an essay of their own, the originals – reproduced here – dating from between 1988 and 2007. The essays do treat historic landscapes, but not primarily as essays in history – the volume is oriented towards present practice and understanding. As Marc Treib points out in his useful introduction, the issue of meaning, and the theorisation of landscape architecture and gardens in general, has not in recent decades followed the same path as that of architecture. He relates this to the dominance of an 'ecological' approach exemplified by Ian McHarg's *Design with Nature* (1969), wherein Treib argues 'theory [...was presented as being...] drawn from within the true province of landscape architecture' – i.e. ecology. This he opposes to theory in architecture, which tended to be based on extrinsic disciplines. Discussion of allegory and 'meaning', he points out, was a parallel discourse in landscape architecture reserved to historians and had little impact or interchange with the world of practice in garden and landscape design. The material here is provocative and accessible intending to promote the debate of meaning in this domain. The book is well designed and has some beautiful photographs.
JAO

https://doi.org/10.1017/S1359135511000844 Published online by Cambridge University Press

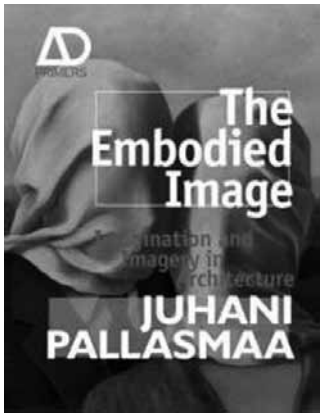


smartcities + eco-warriors
CJ Lim, Ed Liu
Routledge
London, UK
255 pp.
ISBN: 978-0-415-57124-1
£29.99 (pb)

The relationship between cities and their source of sustenance has certainly become a fragmented and at worst intangible one. The function of cities has lost any historic connection with ecology, nature, animals and this most fundamental use of the land, agriculture.

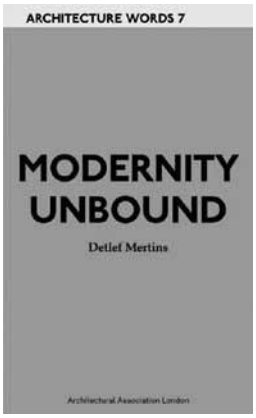
Six manifestos for the smartcity place the dozen generously illustrated, international case studies in their context; governmental, speculative and polemic in turn. The integrated placement of urban agriculture within the city presents new concepts for spatial and societal practices. This is a book presented as inspiration for urban designers, architects, engineers as well as academics thinking about the sustainability (a challenged concept here) of our cities.

The smartcity, discussed in essence in Lim's paper in this issue of arq, and in depth in this publication with Ed Liu, represents a new opportunity to move towards a contemporary, relevant "ecological symbiosis" of nature, society and the city. From the perspective of fundamental principles, the concerns associated with logarithmic growth of the global urban environment, are addressed in an accessible manner, through both manifesto and inspirational, energy efficient, socially grounded and revolutionary design concepts.
JG



The Embodied Image. Imagination and Imagery in Architecture
Juhani Pallasmaa
John Wiley and Sons
Chichester, UK
151 pp
ISBN: 978-0-470-71190-3
£24.99 (pb)

Continuing his fifteen year enquiry into architectures phenomenology, Pallasmaa confronts the nature of the image itself, or rather those authentic poeticised artistic images that significantly integrate experiment and experience. Five sections – illustrated in comparative pairings – look at the image in contemporary culture; language, thought and the image; the many faces of the image; the poetic image; and the architectural image itself. Drawing on the author's long saturation in artistic cultures, these pairings are some of the real pleasures of the book: Titian's *Apollo and Marsyas* adjoins the Paimio Sanatorium; a Morandi still life, the elevation of Farnsworth House... Based on a deep sedimentation of lectures, conversations, and memories, the book has a more occasional quality than, say, *The Eyes of the Skin*; iterating from many slants, and through multiple examples, the fundamental point that authentic architectural images are excavated, not created *ex nihilo* – occasionally, this becomes quite direct repetition. Perhaps, then, this is a book that is best engaged with section by section - not necessarily in the given order; or one to be revisited quite randomly like a book of verse; or enjoyed in segments like the occurrence of turning up to an inspiring lecture. This is how many architects, and students of the discipline, habitually handle texts in any case, and *The Embodied Image* will rewardingly enrich many workspaces.
SK



Modernity Unbound
Detlef Mertins,
Architectural Association
London, 2011.
200 pp.
ISBN: 978-1-90290-289-0
£12.00 (pb)

The AA's occasional series *Architecture Words* is intended to challenge the dominance of the image in mainstream architectural publishing. The latest addition is a collection of essays by the Canadian historian/critic Detlef Mertins (1954–2011) that sympathetically re-examine central ideas of early Modernism. Several address the defining material of architectural modernity: glass. These include a vigorous critique of the influential 1963 article 'Transparency: Literal and Phenomenal' by Colin Rowe and Robert Slutzky, while a dazzling essay entitled 'The Tectonic Unconscious' re-examines Walter Benjamin's argument that the most precise scientific technologies such as photography and microscopy could, by offering glimpses into unexpected correspondences between the human and non-human, re-invoke the lost sense of the magical and revive the mimetic capacity that, displaced by language, is largely lost after childhood. I found Mertens' account of recent computer-generated 'biomorphism' less persuasive than his revaluation of Giedion and core ideas of Modernsim, but this is a minor blemish in a tremendously stimulating book.
RW

https://doi.org/10.1017/S1359135511000844 Published online by Cambridge University Press