

Reviews**Humanities**

(CH, Apr'97, 34-4266); Robert Berger's *In the Garden of the Sun King* (1985); Allen Weiss's *Mirrors of Infinity* (1995); and Chandra Mukerji's *Territorial Ambitions and the Gardens of Versailles* (CH, Apr'98, 35-4725). Excellent chronology and bibliography. **Summing Up:** Recommended.

★★ Graduate students, researchers/faculty.—A. H. Widder, Michigan State University

46-3652 NK2115 2008-926614 MARC
Brandston, Howard M. **Learning to see: a matter of light.** Illuminating Engineering Society of North America, 2008. 138p ISBN 0879952253, \$65.00; ISBN 9780879952259, \$65.00

This slim, entertaining, engaging book is easy to read, presents a comprehensive picture of the philosophy of light, and is destined to become required reading for anyone interested in theatrical or architectural lighting design. Brandston, a noted New York-based sculptor, lecturer, faculty member, lighting designer, and author, successfully unites both the scientific and artistic aspects of light. In addition to its theoretical content, this work features fascinating, detailed case studies for the design of the lighting for the restored Statue of Liberty, the renovated St. Meinrad's Archabbey in Indiana, and Detroit's business district. The liberal use of color illustrations, an appendix of popular technical lighting terms, and a second appendix on the ethics of using energy-efficient lights, "green lighting practices," are all added bonuses in this exceptional book. **Summing Up:** Highly recommended.

★★★ Lower-level undergraduates through professionals/practitioners; general readers.—L. A. Beinhoff, Sauk Valley Community College

46-3653 NA2707 2007-14688 CIP
Brothers, Cammy. **Michelangelo, drawing, and the invention of architecture.** Yale, 2008. 259p bibl indexes afp ISBN 9780300124897, \$65.00

That Michelangelo's architecture evolved from his sculpture is generally acknowledged. With unprecedented precision and thoroughness, Brothers (Univ. of Virginia), the author of this beautiful volume with 275 aptly chosen illustrations, explains exactly how. She reads the artist's drawings as traces of his explorative thinking—tentative, vacillating, and at times serendipitous—by inspecting closely the strokes and markings, no less than the chosen medium, from one sheet to another. She observes first that in his figural drawings, in particular for the Sistine Ceiling (chapter 1), Michelangelo isolates parts into abstract forms as he does elements of classical architecture in his copies from the pages of the Codex Coner, largely by his mentor, Giuliano da Sangallo (chapter 2). She then demonstrates how in his projects for San Lorenzo (the facade and the Medici Chapel), the figure progressively merges with the frame (chapter 3), and how ultimately in the Laurentian Library architectural components become figural subjects (chapter 4). In this vicissitudinous process of creative invention, solidly built on conventional precedents, the author finds a parallel in the poetry of Petrarch and Ariosto. This is a refreshing contribution to Renaissance studies, and to Michelangelo scholarship in particular. **Summing Up:** Recommended.

★★ Lower-level undergraduates and above; general readers.—T. K. Kitao, emerita, Swarthmore College

46-3654 TA403 2008-926614 MARC
Constructing architecture: materials processes structures: a handbook, ed. by Andrea Deplazes. 2nd extended ed. Birkhauser, 2008. 555p bibl index afp ISBN 9783764386306, \$119.00

Constructing Architecture is not like other standard how-to

construction publications. It focuses on the art of construction, with an emphasis on the production process and contemporary architectural composition. Editor Deplazes has organized this volume into a structured approach consisting of chapters on the various building elements. The first edition (2005) has received a number of international accolades; this second edition revises several portions and adds an entire section on translucent materials. Plentiful throughout are photographs and line drawings, all in black and white. Most are a variety of recent examples that use different or innovative construction methods. Some readers will find this volume an indispensable reference. It is appropriate for most, from the layperson to the professional. **Summing Up:** Highly recommended. ★★★ All levels.—R. P. Meden, Marymount University

46-3655 NA4605 2007-36257 CIP
Doig, Allan. **Liturgy and architecture: from the early church to the Middle Ages.** Ashgate, 2008. 224p bibl index afp ISBN 9780754652724, \$99.95; ISBN 9780754652748 pbk, \$29.95

The historically framed human animation of space is a critical new field of inquiry in the writing of architectural history, and Doig's new volume stands squarely in that recent historiography. Looking through formal qualities of buildings and the circumstances of their patronage to the liturgy that shaped Christian spaces, Doig (Oxford) fills an important void in the sacramental and ceremonial uses of Christian architecture in the 16th century. Taking their cues from changes in liturgy rather than changes in formal architectural "styles," Doig's chapters each address a discrete season in the history of Christian liturgical practice. This particular perspective demonstrates that traditional architectural historians have much to learn about buildings they know well. But Doig's attention to space has much to offer historians of Christian worship as well. This work is a successful and much-needed source on the subject. That said, it is not without shortcomings. In attempting to cover many sites in each chapter, the text seems at times too broad and thin. Even so, this volume fills an important void in the literature and will be the critical source on the subject for some time. **Summing Up:** Essential.

★★★★ Upper-level undergraduates through faculty/researchers.—L. P. Nelson, University of Virginia

46-3656 GV198 2007-42883 CIP
Hailey, Charlie. **Campsite: architectures of duration and place.** Louisiana State, 2008. 359p bibl index afp ISBN 080713323X, \$39.95; ISBN 9780807133231, \$39.95

"This is a book about camping." So begins *Campsite* by Hailey (Univ. of Florida). Due to the subtitle, the reader anticipates discussions that include vernacular and/or vagabond structures temporarily called home. "Architectures" is a misnomer. The book is divided into three parts—"Thinking," "Making," and "Rethinking"—with in-depth studies on the cycle of siting, clearing, making, and breaking camp. Almost from the start, unfortunately, the reader is lost by sentences with no meaning or direction, tangents (e.g., *mattang*, or mnemonic device), and repeated literary grandstanding. For example, page 231 notes: "Tied up in this renewed itinerancy of departure is an assumed arrival. In its 'unsiting,' breaking retains elements of resiting. Einbruch, a breaking into space, permits the opening, the Heideggerian lightening of specific places." The case studies in chapters 6-9 provide some coherent—at times, seemingly penned by a different hand—information on camps, including a smattering of camp architecture. Overall, the 244-page text will make the reader lose the desire to camp. S. Snyder's *Past Tents* (2006) and the beginning of *The Motel in America* (CH, Jun'97, 34-5890), by J. Jakle, K.