



VOLUME 68 NUMBER 2 JUNE 2009

144 In This Issue

145 William Pierson (1911–2008)

148 On the Line: A Forum of Editors

Back to the Future: The JSAH and New Media

KAREN BECKMAN

Breaking the Ten-to-One Barrier

SARAH WILLIAMS GOLDHAGEN

Ceci tuera cela: Digitalia and Its Unintended Consequences

GEORGE DODDS

A Transatlantic Perspective

JUDI LOACH

The Big Picture

NANCY LEVINSON

Benefits and Caveats

JUDITH RODENBECK

Articles

158 Envisioning New St. Peter's: Perspectival Drawings and the Process of Design

ANN C. HUPPERT

178 Production Space: John Fritz, Alexander Lyman Holley, and the American Bessemer Building

MARK M. BROWN

200 The Origins and Context of Adolf Loos's "Ornament and Crime"

CHRISTOPHER LONG

224 Representing National Identity and Memory in the Mausoleum of Mustafa Kemal Atatürk

CHRISTOPHER S. WILSON

Exhibitions

254 Home Delivery: Fabricating the Modern Dwelling; REVIEWED BY WITOLD RYBCZYNSKI

Worlds Away: New Suburban Landscapes; REVIEWED BY NICHOLAS OLSBERG

Raili ja Reima Pietilä: Modernin Arkkitehtuurin Haastajat [Raili and Reima Pietilä: challengers of modern architecture]; REVIEWED BY TAISTO H. MÄKELÄ

Palladio; REVIEWED BY JOSEPH RYKWERT

Books

- 263** Moderns Abroad: Architecture, Cities, and Italian Imperialism, by *Mia Fuller*; REVIEWED BY ANNE PARMLY TOXEY
- The Baroque Architecture of Sicily, by *Maria Giuffrè*
- La Biblioteca dell'Architetto: Libri e incisioni (XVI–XVIII secolo) custoditi nella Biblioteca Centrale della Regione Siciliana, edited by *Maria Sofia Di Fede and Fulvia Scaduto*; REVIEWED BY JESÚS ESCOBAR
- The Temple Architecture of India, by *Adam Hardy*; REVIEWED BY TAMARA I. SEARS
- Die Freie Universität Berlin (1967–73): Hochschulbau, Team X-Ideale und tektonische Phantasie/ The Free University Berlin (1967–1973): Campus Design, Team X Ideals and Tectonic Invention, by *Karl Kiem*; REVIEWED BY KATHLEEN JAMES-CHAKRABORTY
- Basil Spence, Architect, edited by *Philip Long and Jane Thomas*; REVIEWED BY MARC TREIB
- Women, Art and Architecture in Northern Italy, 1520–1580: Negotiating Power, by *Katherine A. McIver*; REVIEWED BY EVELYN WELCH
- Nature as Model: Salomon de Caus and Early Seventeenth-Century Landscape Design, by *Luke Morgan*; REVIEWED BY THOMAS DACOSTA KAUFMANN
- Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture, by *Jeffrey Karl Ochsner*; REVIEWED BY CHRISTOPHER THOMAS
- Vizcaya: An American Villa and Its Makers, by *Witold Rybczynski and Laurie Olin*
- A World of Her Own Making: Katharine Smith Reynolds and the Landscape of Reynolda, by *Catherine Howett*; REVIEWED BY MAC KEITH GRISWOLD
- Hotel: An American History by *A. K. Sandoval-Strausz*; REVIEWED BY JOSEPH M. SIRY
- Monumentality and the Roman Empire: Architecture in the Antonine Age, by *Edmund Thomas*; REVIEWED BY JAMES E. PACKER

Multimedia

- 281** The Way He Always Wanted It II, by *Stephen Prina*; REVIEWED BY ALEX KITNICK
- Vignette films for Between Earth and Heaven: The Architecture of John Lautner and Infinite Space: The Architecture of John Lautner, directed by *Murray Grigor*; REVIEWED BY JON YODER

In This Issue

Ann C. Huppert's article **Envisioning New St. Peter's: Perspectival Drawings and the Process of Design** investigates the new role that drawings played within Renaissance architectural practice and examines the designers' choice of representational techniques. This aspect of the early-sixteenth-century rebuilding of St. Peter's at the Vatican has remains little addressed, despite an extensive body of literature. Challenging the rhetorical stance presented in the texts of Alberti and Raphael, who advocated orthographic representation for use by the architect, as well as the position promoted in much modern scholarship, her close examination of the drawings by Bramante, Raphael, Antonio da Sangallo the Younger, and Baldassarre Peruzzi reveals their continued reliance on perspective. By reassessing both the graphic and written evidence, the author proposes that in a period in which architecture emerged as a profession distinct from the figural arts, the early designers of St. Peter's expanded their use of perspectival techniques for pragmatic purposes.

In **Production Space: John Fritz, Alexander Lyman Holley, and the American Bessemer Building**, **Mark M. Brown** argues that the transfer of Bessemer steel technology to the United States set a significant milestone in industrial architecture. American engineers reconceptualized the internal arrangement of factories in order to accommodate the British technology and thereby dramatically increased both productivity and efficiency. Fritz's 1873 Bessemer plant at Bethlehem, Pennsylvania, and Holley's 1876 Bessemer building for the Vulcan Iron Works near St. Louis highlight the contrasting spatial visions of two engineers. Fritz arranged the machinery as in a rolling mill—a heavy industry building type. Holley transformed the foundry type into a three-dimensional interlocking of architecture, space, and machine. The author demonstrates how personality and experience shaped the reconciliation of the conflicting demands of production technology, labor, and architecture. This architectural innovation was a critical contribution to the rise of American industrial power.

Adolf Loos's famed article "Ornament and Crime" remains one of the most often read and cited discourses on modern

design. Yet its origins have been little studied, and Loos's intentions and the essay's broader meanings have been consistently misunderstood or misrepresented. In **The Origins and Context of Adolf Loos's "Ornament and Crime,"** **Christopher Long** reexamines the essay's genesis and wider context. Long explores the sources of Loos's ideas, his specific aims, and how the later myths about it arose. He shows that Loos did not write the essay until late 1909 or early 1910—at least a year later than has been long assumed—and that Loos originally intended it as a contribution to a larger debate that was then taking place in Austria and Germany on the appropriateness of ornament in modern design. By 1910, however, when the controversy over Loos's Haus am Michaelerplatz erupted, the essay took on a new role, as he began to employ "Ornament and Crime" to defend his controversial design.

In his article **Representing National Identity and Memory in the Mausoleum of Mustafa Kemal Atatürk**, **Christopher S. Wilson** studies the tomb of the leader of the Turkish War of Independence and first president of the Republic of Turkey, who died in the Dolmabahçe Palace, Istanbul, on 10 November 1938. After resting in several temporary locations, his body was placed in his mausoleum, Anıtkabir ("memorial tomb"), which was completed and opened in 1953. Anıtkabir is more than the final resting place of Atatürk's body or a tribute to a single man: it is a public monument, a stage set for the nation, and a representation of the hopes and ideals of the Republic of Turkey. Freestanding and relief sculpture, floor paving, and even ceiling patterns are combined in a narrative spatial experience that recounts an imagined history of the Turks, their struggle for independence, and the founding of their modern republic. Wilson investigates the architectural attempts to symbolize both the man and the nation. He discusses the projects produced for the international competition and the mausoleum that was actually built, including decisions on its placement. Projects by Auguste Perret, Bruno Taut, Clemens Holzmeister, Johannes Krüger, Adalberto Libera, Giovanni Muzio, Arnaldo Foschini, Sedad Hakkı Eldem, and Emin Onat, among others, are analyzed within the context of Turkey's Second National Style of the 1940s.