Architecture, Landscape is impressive in its comprehensive telling of the story of the community and a significant contribution to our English-language understanding of modernism in Sweden.

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Notes

1. See Lucy Creagh, Helena Kåberg, and Barbara Miller Lane, eds., *Modern Swedish Design: Three Founding Texts* (New York: Museum of Modern Art, 2008).

2. Nicholas Adams has investigated the impact of Social Democratic governance on the design of Asplund's Gothenburg Law Court addition in particular and Swedish culture more generally. Nicholas Adams, *Gunnar Asplund's Gothenburg: The Transformation of Public Architecture in Interwar Europe* (University Park: Pennsylvania State University Press, 2014).

Andrew Higgott and Timothy Wray, eds.
Camera Constructs: Photography, Architecture and the Modern City
Farnham, England: Ashgate, 2014, 357 pp., 33 color and 184 b/w illus. £35, ISBN 9781472445384

Camera Constructs: Photography, Architecture and the Modern City aims to question the understanding of photography as a truthful and documentary medium while at the same time proposing other possible photographic "constructions" (to use the word suggested by the editors)—not only those constructions shaped by the camera itself but also those in which architecture and photography share a productive synergy and are not subservient to one another. This collection is the result of a conference held in April 2006 at the School of Architecture and the Visual Arts at the University of East London and was first published in a hardcover version in 2012. The more recent paperback of 2014—with an additional insert of color photographs—demonstrates the continued relevance of this frequently cited publication.

In their introduction, the editors describe the last section of the book as "interrogating the photographic medium" (14); however, this seems to be the aim of the book as a whole. The contributors interrogate the photographic medium both in and of itself and in relation to architecture. Hence this is a book not about photography *and* architecture but about the ways architecture, the modern city, and photography inform and reconfigure one another. It is a book about architecture *in* photography, photography *in* architecture, and, I would suggest, photography as a form of architectural practice.

The book is structured in four sections that outline distinctive areas and represent both established and emerging research in the field. The first two sections, "Modernism and the Published Photograph" and "Architecture and the City Re-imagined," place photography in relation to the public dissemination of architecture in books and journals, concepts of space and visual form, and the political and social constructs of modern urbanism. These sections draw on theoretical frameworks such as phenomenology, psychology, and psychoanalysis in exploring photographic practices and tools such as Google Street View, aerial photographs, and photographs of models.

The last two sections, "Interpretative Constructs" and "Photography in Design Practices," propose to blur the boundary between photography and architectural practice, a proposition more fully developed in the former than in the latter. The chapters in these sections engage with the editors' assertion, drawing upon Roland Barthes, that "a photograph of a person *is* that person" (3). "Interpretative Constructs" concentrates mainly on historical analysis of artistic practices that take architecture as their subject of study. "Photography in Design Practices" more explicitly explores the merging of photography and architecture and investigates photography not only as a tool for architectural design but also as a form of architectural practice.

The book's strength lies in its emphasis on what the photographic medium does for architectural history, architecture, and the city broadly speaking, which is evident in the scope of the contributions that explore this agency. For instance, the chapters by Penelope Haralambidou, Richard Difford, and Nat Chard examine photography as the result of technical explorations and developments. Haralambidou and Difford focus on the potentials and particularities of stereographic views in shaping spatial imagination, and Chard explores what he calls "scientific and speculative artistic sources" such as chronophotography, sciagraphy, spirit photography, anamorphism, and the diorama to address ways of drawing through photography that aim to examine "less graspable occurrences in which architecture might in some way be implicated" (331, 339).

Elsewhere, Carola Ebert, Ben Campkin, and Rebecca Ross interrogate photography as a tool for effecting social change. Ebert suggests that the dissemination of photographs of the West German bungalow helped establish a commercial and ideological vision of a new postwar society. Coauthors Campkin and Ross address the urban scale, positioning Google Street View as a utilitarian global archive, data recorder, and surveyor.

Photography as an embodiment of subjectivity is the subject of contributions by Timothy Wray, Ian Wiblin, and William Firebrace. In a chapter titled "Haunted Halls of Mirrors: Photography and the Phenomenology of Emotional Space," Wray examines photography as a means of exploring subjectivity by focusing on the notion of the uncanny as a surrealist and psychoanalytic tool for investigating our engagement with space. In "Looking for the Affect of History in the Photographic Work of Bernd and Hilla Becher," Wiblin counters the aura of objectivity that normally surrounds the Bechers' work. Firebrace's chapter is one of the book's most thought-provoking contributions. Seeking to question the documentary nature of photography, and drawing on the history of long-exposure photography, including the work of German photographer Michael Vesely, he explores the differences between modes of perception and modes of documentation. In their contributions, Mary N. Woods and Andrew Higgott examine photography as a manifestation of everyday life. Woods looks at a changing Havana through the eyes of Walker Evans, and Higgott concentrates on the "everyday qualities of life and of the material world" (285) of Britain in the 1950s, as pictured through the lens of Nigel Henderson.

Additionally, some contributors explore photography as the result of editorial, marketing, and commercial processes and strategies. Robin Wilson concentrates on the dialogue between photographer Andrew Mead and the editorial team of the *Architects' Journal*, Davide Deriu addresses the editorial stance of *L'Architecture Vivante* and the *Architectural Forum* in regard to

publishing photographs of models to simulate full-scale buildings, Andrew Higgott looks at the professional practice of the photographer Frank Yerbury, and Steven Jacobs delineates Ed Ruscha's photographic practice as embedded in the commercialization of the built environment.

Although some of the contributors choose to venture beyond familiar discussions of architecture, media, and medium—what the editors call the "distinctive practice of architectural photography" (2)—these discussions are still evident in the appearance of familiar protagonists: photographers such as Walker Evans, Eric de Maré, László Moholy-Nagy, Ed Ruscha, and Bernd and Hilla Becher; architects such as Eileen Gray, Le Corbusier, Hans Scharoun, Ludwig Mies van der Rohe, and Charles and Ray Eames; and theorists of photography such as Walter Benjamin, Roland Barthes, and Susan Sontag.

In an attempt to position architectural photography as a field in its own right, the editors make a clear distinction between art and architectural photography, including essays that explore "art practices" that "broaden the scope and critical possibilities of photography" (3). However, the idea that art, architecture, and photography have historically been intertwined is well established. James S. Ackerman made this point in his seminal 2001 lecture "On the Origins of Architectural Photography."[1] Ivana Wingham and Steven Jacobs reinforce this idea in their contributions, as does Richard Difford, who reveals how representational methods, including stereoscopic photography, posed the same question for art and architecture: the aligned representation of a physical realm of experience.

The 2014 edition's additional color plates, which the 2012 hardcover lacked, allow the reader to see the original color photographs and thus better follow the authors' arguments. The selection of photographs printed in color seems somewhat ambiguous, however. Furthermore, these photographs are repeated (black-and-white versions are also printed in their corresponding essays) and arbitrarily placed next to each other, thus creating a peculiar and separate visual narrative. Coincidentally, they also remind the reader that the book does not explicitly address the difference between color and black-and-white photography.

Camera Constructs is an outstanding collection of essays, carefully curated and skillfully edited. Predominantly historical and only partially theoretical, the book proposes new ways of looking at photography's influence on the practice of architecture and on urban space. At the same time, it interrogates the authoritative role photography has played and continues to play in architecture and urbanism. However, it remains an object-based study that concentrates on the role played by the printed image, overlooking other more ephemeral modes of photographic images such as the projected, which, although critical in shaping the practice of both photography and architecture, has yet to be explored within the architectural field.

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Note

1. James S. Ackerman, "On the Origins of Architectural Photography" (Mellon Lecture, Canadian Centre for Architecture, 4 Dec. 2001), http://www.cca.qc.ca/en/study-centre/58-james-ackerman-on-the-origins-of-architectural-photography (accessed 31 July 2007).

Maureen Meister

Arts and Crafts Architecture: History and Heritage in New England

Lebanon, N.H.: University Press of New England, 2014, 304 pp., 23 color and 120 b/w illus. $45, ISBN 9781611686623

In *Arts and Crafts Architecture*: *History and Heritage in New England*, Maureen Meister examines the work of twelve architects, eleven men and one woman, who took leadership roles in the Boston Society of Arts and Crafts from its founding in 1897 to 1917: Robert Day Andrews, George Edward Barton, Ralph Adams Cram, Lois Lilley Howe, Alexander Wadsworth "Waddy" Longfellow Jr., Charles Donagh Maginnis, Louis Chapell Newhall, William Edward Putnam Jr., George Russell Shaw, Richard Clipston Sturgis, Charles Howard Walker, and Herbert Langford Warren. The book provides useful biographical background on these architects, charts their intersections in Boston arts and social organizations, and glosses their building designs.

Meister's intention is to flesh out our understanding of the generation of Boston architects who studied design or worked as draftsmen in the 1870s (or so) and practiced through the interwar period. Focusing on those architects who were associated with the Society of Arts and Crafts, Meister aims to "examine this Boston-based architecture in a comprehensive way, locating the architects and their buildings within the social, political, and philosophical contexts of turn-of-the-twentieth-century New England" (8). Key in this regard is the intellectual legacy of British leaders of the Arts and Crafts movement—John Ruskin and William Morris—and their champions in Boston, especially Harvard's Charles Eliot Norton.

The body of work that Meister considers coincides historically with the production of New England architects who were brought to modern scholarly attention by Vincent J. Scully Jr.'s pioneering 1955 study *The Shingle Style and the Stick Style* and by a number of articles that appeared in the May 1973 issue of this journal.[1]

Framing the study around the leaders of the Society of Arts and Crafts necessarily leaves out some important architects, as Meister acknowledges, notably Robert Peabody of Peabody and Stearns, who operated a large Boston firm from 1870 to 1917. Peabody also mentored a number of the architects Meister discusses and in the 1870s penned some important essays extolling the virtues of early American architecture as well as the British Queen Anne movement.[2]

Believing that Arts and Crafts philosophy inheres in the buildings by the twelve architects, Meister lays the groundwork for her study in the first chapter, which contains brief biographies that provide fascinating glimpses of the group's members. In chapter 2, "Arts and Crafts Advocates, Arts and Crafts Architects," she offers an unremarkable overview of the development of the movement in England and its transmission to the United States. Meister illustrates this importation in the work of well-known American architects such as Greene and Greene and Irving Gill. The third chapter investigates an "intellectual stew" in which float Ralph Waldo Emerson, Charles Eliot Norton, and Louis Brandeis,