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discussed. The title  
essay was published in  
1984 in *New Left  
Review*, and a number  
of the other essays  
presented here also  
appeared in previous  
publications, sometimes  
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Jameson (comparative  
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The buildings that  
Marcel Breuer  
(1902-1981) designed  
and built during an era  
of exceptional

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Architectural activity are of a number and a diversity of structure, material, form, and purpose that he could not have imagined at the outset of his life as an architect. To present a history of that career and a survey of that body of work is an undertaking appropriate to commemorate the centenary of his birth



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and to mark the passing of the century whose culture and physical environment Breuer helped shape. To write this timely study, architectural historian Isabelle Hyman has utilized for the first time extensive unpublished archival material and collected hundred of photographs, sketches, notes, and plans. A

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number of the  
photographs were made  
especially for this book,  
and others, never before  
published, are from the  
personal collection of  
Mrs. Marcel Breuer.

Hyman covers Breuer's  
entire career as an  
architect and documents  
his unbuilt as well as  
built work. The volumes  
opens with an  
introduction, in which

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she traces the critical reception of Breuer's architecture throughout his career and in the decades since his death.

It is followed by Part I, a fully illustrated biography in six chapters that accounts for each phase of his practice from the 1920s through the 1970s as he moved from Germany and the Bauhaus to

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England and then to the United States. Part II is a survey in which all of Breuer's buildings and projects are summarized and most are illustrated. This survey is organized by type of commission - such as museum, library, church, single-family residence - revealing the remarkable range he achieved working for

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private, corporate  
governmental, and  
institutional patrons all  
over the world.

Architecture and  
Modern  
Literature explores the  
representation and  
interpretation of  
architectural space in  
modern literature from  
the early nineteenth  
century to the present,  
*Page 45/56*

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with the aim of showing how literary production and architectural construction are related as cultural forms in the historical context of modernity. In addressing this subject, it also examines the larger questions of the relation between literature and architecture and the extent to which these

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two arts define one another in the social and philosophical contexts of modernity.

Architecture and Modern Literature will serve as a foundational introduction to the emerging interdisciplinary study of architecture and literature. David Spurr addresses a broad range of material, including

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literary, critical, and philosophical works in English, French, and German, and proposes a new historical and theoretical overview of this area, in which modern forms of "meaning" in architecture and literature are related to the discourses of being, dwelling, and homelessness.



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Jeanne Halgren Kilde's survey of church architecture is unlike any other. Her main concern is not the buildings themselves, but rather the dynamic character of Christianity and how church buildings shape and influence the religion. Kilde argues that a primary function of

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church buildings is to represent and reify three different types of power: divine power, or ideas about God; personal empowerment as manifested in the individual's perceived relationship to the divine; and social power, meaning the relationships between groups such as clergy and laity. Each type

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intersects with notions of Christian creed, cult, and code, and is represented spatially and materially in church buildings. Kilde explores these categories chronologically, from the early church to the twentieth century. She considers the form, organization, and use of worship rooms; the

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location of churches;  
and the interaction  
between churches and  
the wider culture.

Church buildings have  
been integral to  
Christianity, and Kilde's  
important study sheds  
new light on the way  
they impact all aspects  
of the religion. Neither  
mere witnesses to  
transformations of  
religious thought or nor

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simple backgrounds for religious practice, church buildings are, in Kilde's view, dynamic participants in religious change and goldmines of information on Christianity itself.

In the world of architectural conservation, there is little tolerance for reconstructing or even

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protecting historic  
facades when  
everything behind is  
modern, and even less  
for reconstructing a  
building that has been  
completely destroyed.  
These offenses are  
considered lies against  
history. In this  
thoughtful, revealing  
work, conservation  
expert Wim Denslagen  
traces this predilection

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From honesty to the legacy of Functionalism, a Romantic-era movement that denounced the building of pseudo-architecture in favor of a new, rational form of building. With detailed analyses of headline-making restoration projects from Bruges to Berlin, Denslagen shows that the adoption of these romantic values

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by conservationists gave rise to a new wave of modern additions and transformations.

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