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Loos, which led to Johnson and Mies van der Rohe. Rudolf Steiner's words at Dornach close the architecture section.

In sculpture, Liliane Brion-Guerry celebrates Ernst Barlach of North Germany, each of whose works she finds stamped with unmistakable originality. Kandinsky stands out among the painters. There is a ringing statement by Oskar Kokoschka of Vienna.

Arnold Schoenberg introduces music with the introduction to his *Treatise on Harmony*. Alban Berg's praise of his teacher follows. There is Jacques Rivière on Stravinsky's *Sacre du Printemps*, followed by Stravinsky on what he had intended in that piece. Claude Debussy has something about his ballet *Jeux*. Then Scriabine.

Literature begins with Ezra Pound and ends with Hugo von Hoffmannsthal. Theater includes a string of stars and dance gets in Nijinsky and Isadora Duncan. The volume closes with cinema, including Charlie Chaplin. This is a rich volume, establishing again that 1913 was the year of art.

VAN METER AMES

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SOLERI, PAOLO. *Arcology: The City in the Image of Man*. Massachusetts Institute of Technology Press, 1969, xii + 122 pp., illus., \$25.00 (1973, paperbound, \$7.95).

SOLERI, PAOLO. *The Sketchbooks of Paolo Soleri*. Massachusetts Institute of Technology Press, 1971, vii + 419 pp., illus., \$27.50 (paperbound, \$9.95).

SOLERI, PAOLO. *The Bridge Between Matter and Spirit Is Matter Becoming Spirit*. Garden City, N. Y.: Anchor Press/Doubleday, 1973, xiii + 253 (paperbound, \$2.95).

In 1970 visitors to Washington's Corcoran Gallery viewed a spectacular exhibit of Paolo Soleri's proposed megacities called *arcologies* (from *architecture* plus *ecology*). What they saw were beautiful lucite models of cities that would rise 300 stories, not slabs or boxes but intricate polyhedral structures open to light and air yet so ingeniously designed and so masterfully compacted that instead of the coast-to-coast sprawl of megalopolis humankind could be housed on a fraction of today's required urban acreage. These humanely adequate, ecologically justified, arcologies Soleri contends would save for us what remains of unspoiled open land. Indeed, they could reverse the current trend and free land for restoration and human enjoyment.

The viewer at the Soleri exhibition also saw

spread out on 160-foot scrolls detailed visualizations of these supercities, Babel Canyon, Arcube, Novanoah (a floating city) in drawings which the *New York Times* critic Ada Louise Huxtable called "some of the most spectacularly sensitive and superbly visionary drawings that any century has known."

Soleri's first book, *Arcology: The City in the Image of Man*, reproduces these drawings well enough to delight and amaze. They are bolder and better than science fiction. But Soleri does not depend solely nor even primarily upon his draughtsman's and inventor's skill; he is a passionate rhetorician who seeks to persuade by force of words. And as philosopher he seeks to ground his art upon science and upon a doctrine of evolution. Drawing substantially upon Teilhard de Chardin, he holds that there is at work in reality a cosmic "miniaturizing process": evolution advances from geological matter to organic stuff to responsive animality to human reflectivity and communication. Soleri confidently anticipates a further step—human beings will use their spiritual powers to rise above the present materialistic chaos. A right sharing of spiritual purpose can, if we will but will it, bring about at least a semblance of the *civitas dei* here on earth.

Perhaps only readers already won over to evolutionary determinism will find Soleri's teachings convincing. Yet he is exemplary as someone who has the courage to face the problems of the human habitat comprehensively. If there are to be a whole lot more of us in the human future there must be found some way of "compacting" the human domain, or of radically re-devising it.

Soleri's second book, mistitled *The Sketchbooks of Paolo Soleri*, does give us a large sampling from two of his workbooks covering 1959 to 1964. Where the earlier *Arcology*, when opened, gives a double-spread of 48 inches by 14 inches, thus making possible impressive and readable renderings of the original drawings, by contrast in the *Sketchbooks* a reduced size proves unsatisfactory and difficult to scan. Soleri remarks in his introduction "that the power of a musician's work is strictly related to the vastness and seriality of his total production. Bach, Mozart, Beethoven, and Wagner not only perforate the roof with a tour de force, they build enormous constructions towering above their times. . . ." The implied comparison to his own accomplishment may well prove to be valid in its claim. A hint of Soleri's "vastness" comes through in the more than 2,000 sketches here reproduced, but "seriality" is sacrificed, since the sketches are not given chronologically. In-

stead the grouping is under subject headings: "Dams," "Towers," "Car Silos," "Earth Houses," "Bridges." This does enable the reader to judge inventiveness, detail and technique, and to assess Soleri's insights concerning specific problems and projects.

Now as to the most recent book: it is seldom that someone with strong power with visual images, architectural or otherwise, has also a gift for words. In Soleri's first two books the "visual image" man outshines the "word or concept" man. But in *The Bridge Between Matter and Spirit Is Matter Becoming Spirit*, a book of essays *sans* illustrations, Soleri as Word-Man comes to the fore. This calls for one sample:

The future of life is in the hand of frugal man. The frugal man is only occasionally in agreement with the man who can produce more with less (industrial efficiency)... The crucial problem is not to invent and produce a less pollutant car, to filter all the smoke stacks, to dispose better of our wastes, etc. The crucial problem is to bring the individual mind to the choice of a structural congruence within nature, a congruence whose first demand is for leanness and substance, not opulence and fraud (p. 183).

A more extended sample is the brilliant essay describing Bulldozer Man as prototypical of the present age.

There is, sad to say, a flaw in Word-Man Soleri's command of the English tongue, indeed a double flaw; he takes words such as "miniaturization" and then forces meanings upon them which they do not have in current usage. Secondly, he cares little for systematic clarity when he sets out to explain such terms as "matter" and "spirit." Fired by the importance of his message, what he cares about is insistent repetition. (Walter Gropius suggested that genius consists of 5% imagination and 95% elimination.) In Soleri's writing this reviewer found it hard to discern whether differences in restatement conveyed authentic distinctions. Despite all this, a patient reader will find that this book does extend and re-enforce the import of Soleri's prophetic message.

What is this prophetic message? That the ills endemic in the spoiled city and the despoiled countryside can only be escaped by developing and practicing a master art dedicated to remedying the human condition. Soleri points to the ills with which the arcologist must deal: (1) the wasteful and destructive exploitation of nature; (2) the exploitation of human beings through violence, neglect, and the deceptive "good life" foisted on us by modern marketing methods; (3)

a dearth of compassion; (4) a neglect of the aesthetic environment, the quality of life. Escape from these ills demands a new stage in human development. The "bridge" from materialism to the triumph of "spirit" can come about through "congruence," *i.e.* through forging a shared will among humankind aimed at "equity," "compassion," and aesthetic concern. Soleri's Arcologist thus emerges as a kind of Platonic philosopher-king cultivating a remedial art inspired by beauty and humane concern.

Severe doubts arise about Soleri's wisdom in so emphasizing "why go up?" What of the energy demands entailed by megastructures rising thousands of feet and hence heavily dependent on vertical transportation? Soleri claims that he has done studies that show that even in a very large arcology no one would live further than 15 minutes from his work, via foot and escalator. If this could be managed, the commuting problem dissolves; the saving in auto fuel might more than suffice for the needed escalators and elevators.

Would people want to live in Arcologies? Soleri provides a large role for participatory democracy in the component cells that make up the over-all plan of an Arcology. He has hope, too, that just as the Florentines and the Sieneese identified strongly with the cities they helped to build, this motive of identification could once again play an important part. Much *anomie* in the modern city results from the absence of such a motive.

Political, social, and economic considerations Soleri is (too optimistically?) ready to leave to the appropriate experts, or better, to hitherto untapped reserves of religiously motivated good will.

Any consideration of visionary architecture unfailingly leads this reviewer to recall the skepticism with which one of his architecture professors flashed on the lecture screen a slide showing Mies van der Rohe's 1919 visionary skyscraper, all glass, concrete, and steel. Who would have thought that this was veritably the wave of the future—not just for New York and Chicago but also for Dallas, Des Moines, and Denver—even for Boston? Who said "It's just visionary architecture"?

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EVANS, HELEN MARIE. *Man the Designer*. N.Y.: Macmillan, 1973, 390 pp., \$11.95.

Another volume has been added to the growing genre of books introducing the layman to