can be used to reconstruct social history. Both of these articles complement the studies of individual cities in the Asia Minor volume.

The six cities presented in Asia Minor represent a wide range of ancient urban contexts and types of archaeological sites. The authors are archaeologists working on the sites they discuss, and this familiarity allows each of them to present an overview of the history of a city along with the types of evidence that support it. Especially interesting are the presentations of new ideas and directions of research, some of which are well under way and others that are just beginning. As a group, the articles touch on important themes of the study of urban life in ancient Asia Minor, including Hellenization and Romanization and the extraordinary circumstances of the Pax Romana. The unifying influence of the Roman empire not only allowed these cities to flourish, but resulted in the remarkably similar appearance of urban environments as different as Ephesos, a major cosmopolitan capital, and Aphrodisias, a small town in the middle of nowhere with little strategic or political importance. This volume also addresses many of the themes presented in Recent Research, examining them within the distinct regional context of Asia Minor, where, in many ways, the long view of Greco-Roman urbanism can be most clearly traced.

The debate over whether the evidence from late antique cities—the changing nature of public building projects, patronage, and construction methods, for example—can be reasonably said to point to a period of “decline” or one of “transformation” has had a powerful influence on the study of late antiquity in recent decades, and it is for this reason that any historian would be well served by reading the final discussion in Recent Research, “The Uses and Abuses of the Concept of ‘Decline’ in Later Roman History: Or, Was Gibbon Politically Incorrect?” In his essay, J. H. W. G. Liebeschuetz argues that the influence of modern concepts of “political correctness” (he cites the desire not to “judge” anything or to label one society “superior” to another) has been detrimental to the pursuit of an accurate history of the late Roman empire. A spirited and illuminating discussion follows, and touches on many important issues, some specific to the study of urbanism in late antiquity, and others, such as cultural relativism and social biases, important to all historians.

Roman Asia Minor and late antiquity are two areas of study that are of growing interest among scholars, but are still of limited accessibility to undergraduates and non-specialists. These two volumes are welcome additions to the available literature in the field. The overviews in Asia Minor summarize the history of sites often omitted from survey texts and whose publications are largely limited to scholarly journals. The articles on Pergamon and Ephesus will be especially helpful to non-German-speaking students trying to get a handle on the long and complex histories of those important cities. Lavan’s bibliographic essay, which opens Recent Research, will prove useful to students and scholars new to late antique urbanism, or those who wish to explore unfamiliar areas of the field. He provides a convenient overview of topics, a logical breakdown of categories (regional studies, individual sites, and urban topography), and a reasoned assessment of the gaps in the scholarship as well as a fine summary of the basic questions of the field. His appendix, which is a bibliography of basic sources for more than fifty cities, supplies a valuable and timesaving reference for anyone interested in exploring an unfamiliar site.

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Andrés Duany, Elizabeth Plater-Zyberk, and Robert Alminana
Contributions by Jean-Francois LeJeune, Stefanos Polyzoides, Rocco Ceo, Jaime Correa, Jorge Loynez Garcia, Tom Low, and Galina Tachcheva

The New Civic Art: Elements of Town Planning

The publication of The New Civic Art: Elements of Town Planning by Andrés Duany and Elizabeth Plater-Zyberk—the pioneers of New Urbanism—and Robert Alminana was intended to coincide with the symposium “Civic Art 2002,” organized by the University of Miami in October of that year. On that occasion, a cosmopolitan group of architects, planners, historians, and members of the real-estate professions convened to discuss Werner Hegemann and Elbert Peets, The American Vitruvius: An Architects’ Handbook of Civic Art (New York, 1922; reissued 1989) (hereafter Civic Art), and its relevance to the work reviewed here. After several decades, interest in the Hegemann and Peets’ work had revived in response to the limitations of functional modernism and an increased concern for public space and urban context. These were themes convincingly presented in Hegemann’s volume and in Camillo Sitte, City Planning according to Artistic Principles (Vienna, 1889). Both inspired the New Urbanism movement, and this connection is affirmed in The New Civic Art, which resembles its namesake.

The Miami conference and The New Civic Art are indications that New Urbanism (hereafter NU) has expanded its agenda from early suburbanization projects, frequently derided as neo-traditional, to concerns shared by other contemporary planners. During the past decade NU has evolved into a nationwide movement holding well-attended congresses. At its Fourth Congress in Charleston, Virginia, in 1996, the “Charter of New Urbanism” was confirmed, resembling an action compara-
ble to the ratification of the “Athens Charter” of the Congrès Internationaux d’Architecture Moderne (CIAM) in 1933. The premises of the “Charter of New Urbanism” do not particularly differ from other prevailing challenges directed at functionalist planning. Based on its Nine Points, NU has expanded its attention from anti-sprawl and the marginalized urban periphery to the revitalization of the centers of cities, the fostering of a sense of place, and sustainable planning. At a symposium in 1998, the NU Charter and built projects were critiqued by participants from a range of pro and con positions, and the results were published in the book The Seaside Debates: A Critique of the New Urbanism (New York, 2002), and served appropriately as a prelude to The New Civic Art and its propositions for urban design.

To achieve its mission, The New Civic Art is an extensively illustrated atlas, comprising historic and contemporary examples from a wide geographic range. Brief introductory texts precede the six chapters, whose topics extend from the scale of the region to that of the neighborhood, the street, and buildings. This arrangement differs from Hegemann’s extensive text, which elaborates on the themes of the chapters and intertwines concepts with the illustrations. Hegemann was not an architect and practiced planning only briefly. Rather, he was an experienced organizer of exhibitions and transferred this skill to orchestrating visual material on the printed page. He established comparisons that bridged historic times and geographic locations and with them substantiated abstract concepts. Duany, Plater-Zyberk, and Alminana’s format recalls their familiarity with a studio/crit context of presenting slides and models for analysis and critique, with the discussions expressed in the captions. The layout facilitates an interaction with those perusing this “manual of proven practice,” as it is called in the introduction (9).

The introduction to The New Civic Art points out how it differs from the 1922 Civic Art, which had opened American eyes to urban improvements, embarking on a “mission civilisatrice” (8). By contrast, The New Civic Art intends to demonstrate techniques applicable to the problems of the contemporary and future city, which its predecessor could not anticipate. Current urbanism, dominated by a preoccupation with policy and administration at the expense of “expert design,” is confronted by the NU practitioners’ mission: “Design is what The New Civic Art contributes to the struggle” (8).

The authors of The New Civic Art reveal an abiding quest for “Civic Art,” identifying recent urban projects that offer guidance and inspiration. In 1922, Hegemann had promoted the cause for reaching out to citizens, as implied by his choice of the term “civic,” connoting social awareness and the involvement of citizens in the planning process. Beyond this implication, the meaning of “civic” (as in “Civic Art”) is elusive, particularly in the contemporary, “New,” context. Unable to imbue “Civic Art” with any fresh applicability, the authors render it simply as good urban design that fosters a sense of place and community. These qualities are present in vernacular and historic townscapes and were convincingly documented by Sitte and the 1922 Civic Art.

The introduction to the first chapter, “The Order of the Region,” acknowledges that civic art is seldom recognized as an aspect of regional planning, and states: “The region is the largest scale of civic art. Organizing the metropolis is among the most ambitious of humanity’s endeavors” (13). The chapter offers examples of territorial ordering systems that emphasize social, environmental, and transportation issues. A regional plan should endeavor to maintain rural and urban distinctions and prevent sprawl, they maintain, not only for its consumption of land, but for its disruptive effect on the quality of life. A wide range of temporal and geographical examples are illustrated to support these points. Ernst May’s 1922 diagram of a core city surrounded by a green belt with wedges into the center and decreasing density toward the periphery is one. A diagram of growth patterns from Duany and Plater-Zyberk’s The Lexicon of the New Urbanism (Miami, 1999) is one of a number of examples from that publication reproduced in the book. Arturo Soria y Mata’s Linear City in Madrid (ca. 1894) and other city plans based on transportation systems present difficulties for placing neighborhood centers. This list gives a sense of the authors’ diversity of examples and also suggests the risk of diluted focus.

In the chapter “The Transformation of Urbanism,” the topic is time as an “element integral to authentic urbanism.” As Duany notes, “Urban planning is unique among human endeavors, not necessarily for its scale or its complexity, but for the element of time on which it thrives” (41). This is observed in “traces in the landscape, inaugural settlements, and settlements transformed.” The relation of buildings to their environment and the changes over time caused by human action or natural events are documented in color photographs, aerial views, and plans. The work and teachings of Ian McHarg, Charles Moore, Donlyn Lyndon, conservation groups, and others contributed to an urbanism respectful of the natural terrain. Increasingly, this has involved the contributions of landscape architects. Among examples is an unstructured shantytown in the Dominican Republic demonstrating an inherent ability of settlements to evolve over time into a cohesive form. It is contrasted with planned garden cities. Gio Ponti’s design for a resort hotel in Capri (1938) nestles buildings into a spectacular landscape, and is similar to the later Sea Ranch (early 1960s) in California. The influence of the garden city and Unwin in Italy occupies several pages, annotated by Jean-François Lejeune (JFL) and Robert Alminana (RMA). The “Subway Suburb,” by Robert A. M. Stern and John Massengale (1976–80), is structured in relation to transit, while attempting to create a sense of place.
The welcome attention to Latin America documents several projects from the region. The Brazilian architect Lina Bo Bardi renovated in 1977 a factory complex near São Paulo that includes a social center, library, theater, sport center, and public buildings in a neighborhood setting respecting the original industrial character of the site.

The next chapter, “The Pattern of Urbanism,” focuses on the neighborhood and its effect on social structure, exploring working, shopping, recreation, education, and pedestrian and vehicular requirements. The section opens with several examples of Clarence Perry’s “Neighborhood Unit” (1929), a model updated by Duany and Plater-Zyberk in *The Lexicon of New Urbanism*. Peter Calthorpe’s Transit-Oriented Development (TOD), designed to reduce automobile usage, also echoes Perry. Eliel Saarinen’s plans for a Greater Helsinki (1918) and Greater Tallin (ca. 1915) propose individual compact towns within an open-space system. Radburn, New Jersey (ca. 1928), by Clarence Stein and Henry Wright, is another example of the clustering of neighborhoods and the confronting of the impact of cars. A two-page spread is devoted to the interventions anticipating the Olympic Games of 1992 in Barcelona. Featured are El Cinciturón, the extensive ring road, and additional public spaces similar to the popular Ramblas in the city center. Calatrava’s bridge connecting districts separated by the highway is unfortunately placed further along in the volume, rather than with other interventions in Barcelona. Curitiba, Brazil, has gained renown for adopting a farsighted comprehensive master plan in the mid-1960s, which successfully groups new neighborhoods along public transit. This chapter appropriately includes the urban mainstay, the grid. It is shown in sixteen versions assembled by Manuel de Sola Morales in 1978 and in numerous other historic and contemporary applications. The grid, as it was proposed by CIAM, Hilberseimer, and Le Corbusier, was transformed by the latter into “streets in the air” and by Peter and Allison Smithson into the “stem” at their “Golden Lane.” The term “Transect” for the transition of the urban to the rural, from city density and streets to an open settlement and roads, was developed in *The Lexicon of the New Urbanism*. Duany and Plater-Zyberk consider that the Transect, which recalls Patrick Geddes’s “Valley Section” (1909), is an important element to resolve the town-country conflict. The concluding pages of the chapter are devoted to this concept, shown in the authors’ own projects and other successful applications of the Transect.

The following chapter, “The Public Realm,” addresses most clearly the topic of civic art as public space and conveys “the pre-eminent concern of civic art” in the public realm (147). The text provides a welcome emphasis on contemporary examples demonstrated in plazas, squares, and a variety of built complexes from around the world. Recent achievements represent building types that were neglected by modernism and are again compelling attention. Categories of public, civic, and commercial, frequently combined, invite civic activity. They include streets, intersections, gateways, parks, arcades, and shopping plazas with parking facilities.

Interventions by currently, or recently, practicing architects impart a sense of optimism regarding the future metropolis. A brief sampling can begin with J. C. N. Forestier’s, Karl Brunner’s, and Josep Lluís Serr’s projects in Latin America that bring the plaza and patio traditions of the region into the twentieth century. Constantin Doxiadis, Leon Krier, and Demetri Porphyrios devote attention to the transition between public and private space. Proposals by Machado and Silvetti transform a highway intersection into a viable public space in Palermo, incorporate a parking garage into a multifunctional gateway entrance to Venice, and propose monumental stairs to connect sections of Providence, Rhode Island.

*The New Civic Art* is an impressive survey of both noteworthy and flawed examples of urbanism. The authors conclude: “Hopefully the work comprised in this volume will provide the designer and the civic activist with the tools to both retrofit past mistakes and meet the situations that will surely present themselves in the future.” This commendable wish could be expedited by a less weighty, as well as more affordable publication. The book might have benefited from reducing the number of historic examples and developing a more succinct focus on concepts, substantiated by comparative groupings of illustrations. Nevertheless, in its present format, *The New Civic Art* earns a place among the essential literature on present and future urbanism.

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**North America**

Sally A. Kitt Chappell

**Cahokia: Mirror of the Cosmos**


This book represents an ambitious, unusual, and largely successful effort to examine a major archaeological site in North America—arguably the most significant one north of Mesoamerica—and trace its changing uses over time. The site, Cahokia, is located on the floodplain of the Mississippi River, close to St. Louis, in the American Bottom. It may have been settled as early as 8000–9000 B.C.E, but at its pinnacle between 1050 and 1300 C.E it housed a population of as many as 10,000, and contained more than one hundred earthen mounds. The largest of these was Monks Mound, a terraced pyramid that covered more than fourteen acres and required 22 million cubic feet of earth to construct, while the stockade fence around central Cahokia involved felling 20,000 trees (62).

Chappell begins the story by outlining the geography and geology of the...