history, but the chapters shine in their marshaling of detail to make the argument. Oshima unfolds his reading of each architect’s stance through exemplary close analyses of key projects, considering plans, façades, details, scale, site, historical or contemporary models, materials, visual documentation, incorporation of nature, clients, and combinations of Japanese and Western-style living arrangements and elements.

The different messages conveyed through the three architects’ selection and treatment of standard materials—wood and exposed concrete—is particularly well-argued, and the role of photography and publishing in the design process and overseas dissemination of the architects’ preferred image of modern Japanese architecture carefully noted. Throughout the analyses, comparisons and connections with projects and architectural ideas elsewhere are regularly given, underscoring Oshima’s point that the context for the three architects’ practice was at once local, within Japan, and international, as part of a transnational modernist community. The buildings’ bases in the period’s shifting economic and political substrate are acknowledged, giving the three architects’ stances context, but ultimately this is architectural history, not political economy through architecture. Somewhat less defensible is the relative lack of attention to interiors, particularly furnishings and service spaces (the analysis of Horiguchi’s Shienso villa is a welcome exception). Both still tend to receive short shrift in architectural history, so here Oshima is hardly alone, but given the close attention paid to other elements, the rich visual documentation of interiors and the role that furnishings play in shaping a room’s identity—strengthening the architect’s idea or, at times, undermining or diverting it—more analysis of kitchens, chairs and lighting would have been appropriate. The book’s regular reminders of carpenters’ agency in determining a building’s form are important; similarly, knowing more about who made these things and where they were purchased would have usefully situated architects, clients, and construction alike within the socio-economic structure of interwar Japan.

This is a gloriously well-illustrated book, with period photographs of the buildings as well as personal photographs, drawings, and reproductions of print material. In combination with the book’s translated excerpts of key writings by Horiguchi and Yamada, the rich archival documentation provides English-language readers with access to previously inaccessible material, allowing for further comparative work. Given the generous extant body of Japanese-language secondary scholarship on Horiguchi, Yamada, Raymond, and their colleagues in Tokyo’s modernist architectural circles, it would have been similarly helpful to introduce this work further, too. While the book’s focus is interwar architecture, rather than its interpretation in the context of postwar Japanese architecture, a more extended historiography would give a sense of the importance of these three architects’ practice for architecture in Japan today, and underlie the message that modernism was always simultaneously local and transnational, and that it can and should be examined from corners far and wide. But *International Architecture in Interwar Japan* does this on its own terms, too. For this, it should be read by modern architecture specialists of all stripes.

SARAH TEASLEY
Royal College of Art

Richard Longstreth
*The American Department Store Transformed, 1920–1960*

With his previous books and articles, Richard Longstreth has already established himself as an authority on the subjects that lie at the intersection of architecture, urbanism, and consumer culture. His latest work, *The American Department Store Transformed, 1920–1960*, will only cement this reputation. The book has a magisterial sweep that owes as much to the density of the information and the richness of the illustration as it does to the broad purview of the argument.

The nine chapters take the reader on a tour of the twentieth century retail landscape, beginning after World War I with the postwar expansion of the great downtown stores and store chains. The chapters continue with “the embrace of modernism in design and display” (34), the addition of remote service buildings and parking garages, the development of branch stores and shopping centers, the emergence of regional malls, and the largely failed attempt to use the mall idea to reinvigorate the urban core. Looming over this history are the challenges presented by suburbanization and automobilization and the threats posed by “competing distribution systems”—specialty stores like Saks Fifth Avenue and chain stores like the J. C. Penney Co., Sears Roebuck & Co., and F. W. Woolworth & Co. (9).

It is a big, comprehensive story that Longstreth wants to tell, and the book is clearly the product of an exhaustive research effort. Many of the photographs are the author’s own and provide evidence of a decades-long commitment. Unfortunately, an exhaustive effort does not always make for easy reading, and one frequently feels that he could have been more selective in his presentation of the evidence. Fewer examples, more deeply explored, would probably have made for a better book. As it is, the argument often gets lost in a series of anecdotes that add up to a conclusion of no particular pattern. As a case in point, the chapter “Stores in Shopping Centers” contains a trenchant section on the Broadway-Crenshaw Center in Los Angeles (1946–47), which the author tells us “attracted widespread attention as an emblem of the postwar retail landscape” but “did not serve as a direct model for subsequent endeavors” (174); the section ends with a string of additional examples that “were no less one-of-a-kind” (175).

In fairness, this tendency is more typical of the earlier than the later chapters, and the book steadily builds to a truly vigorous account of the emergence of the first regional shopping malls in the 1940s and ’50s. The chapter “Stores Make the Mall” treats a string of significant complexes—Shopper’s World in Framingham, Massachusetts, outside of Boston (1949–51); Northgate in Seattle (1958–60); Southdale...
in Edina, Minnesota, outside of Minneapolis (1953–56); Northland in Southfield, Michigan, outside of Detroit (1952–54); Old Orchard in Skokie, Illinois, outside of Chicago (1954–56); and the developers and designers such as Huston Rawls, John Graham, Victor Gruen, Lawrence Halprin, and James Rouse, who brought them about. Longstreth’s discussion of these shopping malls brings the book’s entire argument into sharp focus.

The success of the shopping mall, which Longstreth distinguishes as a specific type of shopping center, owed to the fact that it appeared to resolve a series of long-standing issues. “For the first time since the great emporia had reigned unchecked downtown did the problems that arose in the 1920s—expansion, customer access, parking, and chain competition—seem to be headed toward conclusive resolution” (189). Earlier shopping centers had tended to be one-sided arrangements of retail and parking, which might be accompanied by a department store. In contrast, the regional shopping mall was an integrated development that incorporated one or more retail anchors, either department stores or chain stores. It competed in size and completeness with the urban core, and provided its anchors with something that the core could not: control over the retail mix. Furthermore, the inward-looking pedestrian passage had a simple logic that shortened walking times and promoted consumption, in addition to providing the social and aesthetic opportunities that Gruen and Rouse exploited so conscientiously.

As the history of an architectural and institutional type that considers its urban and economic implications, the scope of this book is surprisingly broad, but certain topics remain strangely out of bounds. The book ignores the early history of the department store, which is fairly assumed to have been established elsewhere. This will probably not trouble the readers of this journal, but other kinds of readers, such as college students, would have benefited from a brief introduction to the subject, however dutiful it might have been. The history of the department store parking garage merits a chapter, but the larger architectural history of parking is missing. We are told that, “between the mid-1940s and mid-1950s, most purpose-built parking facilities developed by department stores were variations on the open-deck design pioneered by Kaufmann’s” in Pittsburgh (101), but we are left to wonder about the real significance of this modernistic structure of 1936, with its round columns, rounded corners, and floating bands of concrete. (A footnote tells us about its provenance in Howe & Lescace’s PSF[S] garage in Philadelphia.) The author makes frequent references to the threat posed by chain stores, particularly Sears, but the subject of Sears or the other chain stores is neither explored nor illustrated. In the midst of a relatively lengthy discussion of the boxy design of postwar suburban department stores, Longstreth notes that “such external plainness was possible, of course, only because the windowless store pioneered by Sears in the 1930s was now widely accepted” (155). We do not get to see the store.

Such lacunae would be less noticeable if Longstreth had not already succeeded at piquing one’s curiosity. Beyond its merits as a work of scholarship, this book is bound to affect readers of a certain age who have lived much of its history. Having started his professional life at Gruen’s successor firm, where photographs of Southdale and Northland still hung like remnants of a golden age, this reviewer was inclined to take the work to heart. But reading it has also made him think differently about the downtown of his youth, with its two local department stores, the regional mall that had so much to do with the core’s decline, and the enclosed downtown mall that precipitated the core’s destruction. Longstreth’s book provides the context in which to understand this terribly familiar landscape.

BRUNO GIBERTI
California Polytechnic State University

Daniel Bluestone
**Buildings, Landscapes, and Memory: Case Studies in Historic Preservation**
New York: W. W. Norton, 2011, xii + 304 pp., 12 color and 184 b&w illus. $47.95, ISBN 9780393733181

The sign of a maturing historic preservation movement is the appearance of works by serious scholars who shine a light on the movement’s origins and offer sharp critiques of contemporary practice in order to build a stronger movement.

For years we have had a remarkable contradiction: the most common means by which average citizens came to appreciate the past—historic buildings and sites—had little serious study by scholars. Historic preservation was a field that had relatively little history of itself, and relatively little serious theoretical writing. Yes, there was a whole network of government and non-profit agencies that argued over the details of regulations and tax incentives. But a body of thoughtful work on the movement itself and its social and political context—that was missing.

It is therefore a pleasure to see a generation of scholars—in sociology, history, architecture, and yes, even historic preservation programs—eager to develop a rich theoretical grounding for the movement. In recent years, two of the most significant historians and practitioners published long-awaited books. Ned Kaufman’s *Place, Race, and Story*, a series of essays that together constitute a manifesto for a new approach to historic preservation appeared a few months before Daniel Bluestone’s book reviewed here. Both books appear at the same time as new journals—such as *Future Anterior* at Columbia University—promote new research on the practice of historic preservation, past and present.

*Buildings, Landscapes, and Memory* is a remarkably rich collection of essays by one of the leaders in the field, one who has trained dozens of young scholars and practitioners and has himself undertaken model preservation projects, including a massive nomination for the bungalows of Chicago. Long-awaited by scholars in the field, the book will serve as a core text for the next generation of preservationists.

The book as a whole, and each of the essays, operates on several levels. The essays are mini-histories in their own right, including apartment building design in Chicago at the end of the nineteenth century; campus design at the University of Virginia; the highway marker program in Virginia, the history of the St. Louis Gateway Arch, and the fight to save the Palisades. Daniel Bluestone has never