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, “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 & Lescaze’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.

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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 wholesale 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—was that 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.1 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
written purely theoretical pieces on historic preservation—each of his essays (three of which appeared before, in the *JSAH*) is a history of a particular case which also makes arguments about how preservation should be practiced better. For those looking for a cogent theory of contemporary preservation, this is mildly frustrating: major lessons and observations are not summarized, even in the introduction, but rather emerge slowly out of each of the cases.

But with patience, the road map of contemporary and future preservation practice emerges. Bluestone shows, in his often-assigned “Chicago’s Mecca Flat Blues,” how the aesthetic emphasis of much of twentieth-century historic preservation is a product of the early decades of the century and the rise of modernism, and effectively crowded out alternative ideas of preservation, those dedicated to preserving sites of social and cultural import. Bluestone describes how politics—and often racial politics—plays out in changing definitions of significance of historical sites, such as at the Albemarle County Courthouse in Virginia.

Bluestone spends almost as much time in this book on destruction as on preservation—what was lost when Dutch homes in New York were demolished or removed to parks, or how destruction of historic buildings in Chicago served to codify a story of that city and modern architecture. Bluestone critiques how preservation has shaped new construction, suggesting that the University of Virginia’s new buildings are mediocre in large measure because “contextualism” has seemed the only way to respect Jefferson’s original buildings. In fact, Bluestone suggests, preservationists must be advocates of brilliant new works of architecture that go beyond groveling copies. “Excellence should,” he writes, “inspire excellence” (77). He also reminds preservationists of the range of public historical activities, of which preservation is but one. Preservation has often gone hand in hand—or sometimes fist to fist—with monument building (such as at the St. Louis Gateway Arch or in the Virginia state highway marker program). Preservationists, Bluestone seems to suggest, must see their work in the context of other methods of bringing history to the public.

Three themes that run throughout these compelling essays (of which I have only touched on barely half) point us toward a better preservation movement. First, Bluestone reminds us that historic preservation is a process—not only a process of buildings undergoing change, but of interpretations and meanings changing as well. Though the modern preservation movement—with its National Register and dozens of rules and regulations that seek to make this a dispassionate science—would like to see itself as a rational science, Bluestone will have none of it: how sites are chosen, how they are treated, how their stories are told and manipulated are always immersed in the politics of a particular time and place.

Finally, by ranging across our history and landscape—from sites of the American Revolution to Postmodern design, Superfund toxic waste sites and the preservation of the Palisades—Bluestone shows how central preservation debates have been to our national history. Preservation is not the concern of antiquarians, but rather the concern of the wide swath of the public. Americans have been, contrary to the myth, deeply engaged with their past, and especially with what of their built past should be saved and interpreted for future generations.

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Note

Gauvin Alexander Bailey
The Andean Hybrid Baroque:
Convergent Cultures in the Churches of Colonial Peru

Gauvin Bailey’s book is both traditional and polemical. Its subject, a group of distinctively ornamented colonial-period Catholic churches in southern Peru and Bolivia, has been studied by scholars for nearly a century, and this survey of them features highly detailed descriptions accompanied by histories of their construction and decoration. The survey is prefaced with a provocative revision of terminology in the field and a historiographic review that will spark debate among historians of colonial architecture in Latin America.

“Andean Hybrid Baroque” is the term Bailey coins to describe a “school of carving . . . distinguished by its flattened, textile-like decoration . . . and its virtuoso combination of European late Renaissance and Baroque forms with Andean sacred and profane symbolism, some of it deriving from the Inca and pre-Inca past” (1). That symbolism includes heavenly bodies, symbols of Inca kingship, fantastic creatures, and flora and fauna. Bailey connects the appearance and composition of these motifs on the façades of churches to textile traditions in the region, and notes that some of them were likely polychromed.

Stone carving of this sort adorns churches in Arequipa, Peru, where it first appeared in the late seventeenth century on the portals and façade of the Jesuit church and college of Santiago (1664–99). Bailey’s study of this complex occupies an entire chapter, and his reading of documents from Peru’s Biblioteca Nacional and Archivo General de la Nación leads him to revise its construction chronology. Native Andeans, he emphasizes, built it for their patrons through an exploitative system of rotational migrant labor.

Members of the Jesuit and Dominican orders as well as indigenous leaders and parishioners benefited from the work of these masons and stonemasons in Arequipa in the second half of the seventeenth century. They later took the style eastward to the environs of Lake Titicaca and southward to Potosí, Bolivia, where it flourished in the eighteenth century. Bailey tracks this trajectory in chapters three through nine, in which he describes and documents fifty churches, some of which are well known to scholars, and others that are not. Supporting the survey is a collection of 172 color photographs and five appendices containing transcriptions of over 200 documents from archives in Peru, Bolivia, and Italy. An online resource published in...