

expelling, dispossessing, excluding, resisting, reorganising and negotiating territories and populations. As such, it is an instrument that has to be constantly reconceptualised according to the changing political situation, including temporal and spatial emergencies, in 'the everlasting struggles between the power *over* human life and the power *of* human life to resist a certain reality and struggle to change it'.

The book arrives at a crucial moment, addressing both general questions about the politics of colonisation and decolonisation, and issues of immediate relevance to the current political landscape in Israel-Palestine. The title, *The Common Camp*, alludes to the overarching framework that brings all these political and spatial complexities together: a common state of ongoing conflict that has become familiar, accepted and almost standard for residents and the media. With its wide historical overview, the book also suggests an inescapable interdependent condition that these communities share, a condition of permanence and temporality.

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Eva Hagberg, *When Eero Met His Match: Aline Louchheim Saarinen and the Making of an Architect* (Princeton, NJ: Princeton University Press, 2022), 232 pp. incl. 35 b&w ills, ISBN 9780691206677, £28
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Reviewed by LÉA-CATHERINE SZACKA

In *When Eero Met His Match*, Eva Hagberg provides an original and intriguing account of the relationship between the visual and the narrative in architectural publishing. On the one side, the book is about the life of the very first architectural publicist, Aline Louchheim Saarinen (1914–72), the wife of Finnish-American Eero Saarinen from 1954 until the death of the architect in 1961. On the other side, it is a highly personal and intimate piece of writing in which the author weaves her own life and career with that of her object of study. More broadly, the volume is about how various forms of collaboration influence architecture production and authorship. Following on the work of scholars such as Beatriz Colomina (*Architectureproduction*, 1992) and Adrian Forty (*Words and Buildings*, 2000), *When Eero Met His Match* insists on how much architecture is governed by images and narratives, and argues that words have a tremendous power in influencing the way we look at buildings. Although heavily based on the careful study of Eero Saarinen's correspondence located at the Smithsonian Archives of American Art — including his passionate exchanges with Aline, which started in early 1953 and continued until their marriage in 1954 — the book is not a book of architectural history, but an 'intellectual history slash personal history', an unconventional piece of work that feels anecdotal at times, yet certainly brings a breath of fresh air within the discipline.

Eight chapters, uneven in scope and length, compose this unusual volume. The first chapter, 'Women in the Design World', expands on the role of Aline Louchheim (née Berstein), and that of the author herself, in the design world, arguing that private lives have profound consequences for the careers of architects. A trailblazer, Louchheim started to work for *Art News* in 1944, later becoming the magazine's managing editor from 1946 to 1948, and an associate art critic for the *New York Times* in the late 1940s. After her marriage to Eero Saarinen in 1954, Louchheim eventually moved to Bloomfield Hills, Michigan, and reinvented herself as 'Head of Information Service' for Eero Saarinen & Associates. Like other architects' wives, such as Olgivanna Lloyd Wright or Ise Gropius, Louchheim worked alongside her husband, but because of her professional past she could, as Hagberg writes, 'leverage her connection with the press and most importantly her understanding of architecture in order to promote Saarinen's work'. Carefully balanced between the personal narrative and the historical account, this first chapter also expands on how the book came about as a form of embodiment of the intersection between the personal quest and the academic research of the author. The following chapters feel less balanced, however, as they tend to oscillate between longer sections centred on the figure of Louchheim and shorter ones focused mostly on Hagberg's life and career, providing multiple details on how she started her own firm of architecture PR or publicist, the mechanism of the profession, and so on.

The short but intense relationship between Louchheim and Saarinen was centred around architecture: 'As long as it is architecture who is your best girl, I'm quite content to be second-best,' Louchheim wrote to Saarinen, showing her willingness to come after his true passion. The second chapter of the book — probably the most compelling of all — is also the most heavily based on Saarinen's archived correspondence. Alongside the architect's letters to his doctor and psychiatrist, it includes extracts and visual reproductions of some of the beautiful letters that the two lovers exchanged until their marriage. For example, one letter from Louchheim to Saarinen, half-typed, half-handwritten, is used to show how the couple engaged in a particular form of communication as they navigated a relationship that was both professional and personal. In this chapter, and beyond, Louchheim is portrayed as both a very strong character and a submissive woman, an absolutely loyal and fully supportive figure, even after the architect's death.

Saarinen's work became more narratively sophisticated once he became involved with Louchheim. This is documented in chapter four, 'Kresge and Ingalls: A Comparison', in which Hagberg carefully reconstructs the press coverage of three of Saarinen's projects: Kresge Auditorium (in Cambridge, MA, 1953–55), Ingalls Rink (New Haven, CT, 1953–58) and the TWA terminal in New York (completed in 1962, after the death of the architect). This fourth chapter is also an occasion to show explicitly how, in the mid-twentieth century, architecture started to enter consciousness at large through its coverage in the media. The book in general, but perhaps this chapter in particular, can be of interest not only to architectural historians, but also to whoever attempts to navigate the complicated world of architectural criticism.

Between the lines, Hagberg's book also talks about women's invisibility in and beyond the architectural profession. 'There are fleeting shadows of Louchheim everywhere — her presence is palpable in these various biographical texts, but she is never directly named', Hagberg writes. On 2 July 1956, Saarinen featured on the cover of *Time* magazine (like Frank

Lloyd Wright and Richard Neutra before him, and Le Corbusier and Minoru Yamasaki after him) as a representation of the myth of the great man/architect. In the accompanying article, Louchheim was mentioned without being named, and presented not as a precious collaborator, but as someone who was just there, observing the master. Comparing the article to Saarinen's correspondence helps to rectify some of the history that was erased by the press of the time in which 'utterly unveiled sexism was ubiquitous'. Not particularly feminist, however, Louchheim did not use her power to help other women, but instead used her leverage with the press to promote the career of her husband.

Despite some flaws, such as a great disconnection between the individual chapters, *When Eero Met His Match* is a fascinating piece of work that seems to follow a recent trend in architectural history. Perhaps inspired by Michael Werner and Bénédicte Zimmermann's concept of *histoire croisée*, as set out in their 2003 article in *Annales* (volume 58), it weaves the personal and the academic, the first- and third-person narratives, seamlessly. Other publications such as Justin Beal's *Sandfuture* (2021), in which the author intertwines his personal interrogations of the cultural role of art and architecture with recounting the life of the American architect Minoru Yamasaki (1912–86), have recently offered a similar approach. Beautifully playing with temporality, these books aim to tell the past through the eyes of the present.

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David Escudero, *Neorealist Architecture: Aesthetics of Dwelling in Postwar Italy* (London: Routledge, 2022), 236 pp. incl. 123 b&w ills, ISBN 9781032235042, £96 (hardback); £27.99 (paperback or ebook)
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Reviewed by ALBERTO FRANCHINI

The powerful images of the neorealist films of De Sica, Fellini, Rossellini, Pasolini and Visconti, to name but a few, have influenced many directors all over the world and continue to nurture a heartfelt interest in the academic field for the freshness and incisiveness of their cinematic language. To appreciate this, it is sufficient to scroll through the recently released titles, dedicated both to individual figures and to the cultural phenomenon as a whole.

David Escudero provides, for the first time in book format, a reflection on the concept of neorealism in architecture, focusing on the intersection between cinema and architecture. The book is divided into three parts, each containing two chapters. The first chapter introduces neorealism not only as a cinematographic phenomenon, but as a cultural environment, including figurative paintings by artists such as Renato Guttuso and Ernesto Treccani, literature by writers such as Ignazio Silone and Carlo Levi, and architecture through work by Ludovico Quaroni and Mario Ridolfi. The author then concentrates on architecture by choosing seven representative neighbourhoods in Rome, Matera, Foggia and Milan built in the early 1950s, and considers them briefly.