

triad, enshrining principles of organic design. This attachment to nature is a recurrent theme in Wright's buildings, in the fine pattern of a glazed panel or a joinery detail, and perhaps most powerfully at Fallingwater (1937), where building and landscape, organic material and living organism, appear in perfectly contrived harmony.

*The Architecture of Defiance* is a beautiful and meticulously researched work. From its pages we get a true sense of the deep-running vein of Welsh identity felt and cherished by Wright, which bursts forth in his vigorously self-confident approach to architectural design. The clever juxtaposition of poetry or theological treatise, family event or meeting of minds, with episodes in the personal and professional life of the architect demonstrates clearly the thread linking his Welsh ancestors with the defiance that shaped his approach to life and his architectural legacy. In Adams's words, 'Frank understood his own creativity in terms that were identical to Iolo Morgannwg's. Both built their reputations on a platform of creative defiance.' In a satisfyingly cyclical manner, the closing chapter of the book focuses on Wright towards the end of his life and brings out a palpable sense of *hiraeth* (a deep longing for one's homeland, its landscape and culture). Here the architect is reconnecting with his Welsh roots, visiting Ceredigion in July 1956 to seek out his ancestral homes and the little Pantydefaid Unitarian chapel where it all began.

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Irit Katz, *The Common Camp: Architecture of Power and Resistance in Israel-Palestine* (Minneapolis, MN: University of Minnesota Press, 2022), xiv and 376 pp. incl. 100 b&w ills, ISBN 9781517907167, £125 (hardback); ISBN 9781517907174, £29.99 (paperback)  
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*Nomos* is a classical Greek term that can have two different meanings: when the accent falls on the first syllable, νόμος (*nómos*), the term takes on the meaning of law, statute; when it falls on the second syllable, νομός (*nomós*), the semantic field shifts towards the spatial meaning of zone, district, area defined as circumscribed — a list to which we might add what we now call a camp. In this extraordinarily in-depth, historically and theoretically rich study, Irit Katz examines the nature of the dialectical relationship between place and norm, tracing, analysing and defining the various forms that the so-called camp has taken from the British rule of Palestine (1917–48) until recent years, exploring its dynamics and manifestations as a spatial-political mechanism of modernity within the historical and geopolitical conditions of Israel-Palestine. In so doing, Katz demonstrates how it has evolved both physically and conceptually into what the book's subtitle already suggests: versatile architecture of power and resistance.

The first chapter outlines the historical and theoretical frameworks that define the genealogy of the camp as a *dispositif*, a place that reinforces the exercise of power in society, through the interpretive lenses of modern thinkers such as Hannah Arendt, Michel Foucault and Giorgio Agamben, focusing on the concepts of sovereignty, governance, state and territoriality. The following six chapters examine the camp historically to identify its architectural, spatial and political mutations of meaning and function.

Chapter two looks at the period of British rule over Palestine, using three different types of camp as case studies. The first is the British military containment camps between 1918 and 1945 and the second is the militarisation of the civilian tent camps of the expansionist settlers during the mandate period, focusing on the concept of frontiers and the different interpretations defining them. The third camp case study pertains to the British detention camps dedicated to illegal Jewish immigration as a result of their deteriorating state in some European countries from 1934.

Chapters three and four examine the central role of the camp in the creation of the state of Israel. For Jewish immigrants, the camp functioned as a temporary transit point during the period of mass immigration between 1948 and 1951; it also operated as a place to organise their subsequent dispersion across the territory. In contrast, the camp was 'used to concentrate and suspend the internally displaced Arab population remaining in Israel after 1948'. The author approaches this with meticulous care, by examining, in chapter three, the camp's utopian contents through the work of Arie Sharon, the lead architect for the government's planning department. In chapter four, she uses the case of the Tel-Yeruham camp as an example, demonstrating how the strategy of populating civil settlements with military territorial affairs is applied.

The counterparts to these two chapters are chapters five and six, which examine the role of the camp as a spatial instrument for the containment and suspension of the Palestinian population as part of the process of the construction of Israel. Chapter five, which concludes the analysis of the period 1948–51, describes the condition of a minority within the Palestinian territory — that of the Bedouin, specifically focusing on the Bedouin village of Rakhma as a case study. The latter is a settlement unrecognised by the Israeli state authorities and therefore in effect non-existent; this is a situation common to many other Bedouin villages in the southern desert, which have no access to modern infrastructure such as water, electricity, sewage or state services such as health and education. Chapter six deals with the period following the Six-Day War of 1967 and the different types of camps that appeared: one as means of Palestinian 'resistance, protest and struggle against the Israeli occupation', the other 'the target of Israeli efforts to reduce and rearrange the population of Palestinian refugees in those territories'. The chapter shows how, under the infrastructural interconnection of Israeli settler camps in the Sinai Peninsula and the Golan Heights, Palestinian camps in the occupied territories became dense enclaves, and Palestinian villages and camps were separated one from each other, effectively turning them into controllable spaces. The book concludes with an analysis of a new type of emerging camp, exemplified by the case of the Holot detention camp, opened in the Negev desert in 2013, which was built for African asylum-seekers to encourage them to leave.

Overall, the book shows how the camp, from the early days of British colonialism to the Israeli state-building process, has operated as a *dispositif* for controlling, containing,

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.