



Fig.279

Fig.279 NS009•64-S05, Simmons House, northern corner with deep reveals, 1964

4.1 A Personal View: Contained Shadow and the Simmons House

The conflict between maintaining an objective viewpoint during the course of this study, and being related to the architect of topic, has been a constant negotiation between the personal view and the supposedly neutral position. Previous chapters have attempted to maintain a neutral stance in research into events and architectural history. To acknowledge the fact that I am the daughter of Neil Simmons and I have grown up in a house he designed, as well as the fact that I am a practicing architect with my own separate architectural interests, this chapter provides a reading of the Simmons house from a purely personal viewpoint. In 1986, the title of my undergraduate sub-thesis was 'Shadow is Defined.'¹ This has been a continued theme contributing to my architectural practice since then and this framework is used to analyse the design of the Simmons house, and how possibly the house has contributed to why this theme dominates my work.

There is a tendency in New Zealand architecture to feature brightly lit interiors, one reason for this is perhaps an association of sunlight with health, cleanliness and wellbeing.² Darkness has generally been expelled with the modern idea that cleanliness and purity is directly attainable through light, and preferably sunlight. This tendency certainly became an obsession of the New Zealand architectural media from the 1950s: professional photography increasingly produced images of light-filled spaces in step with the building industry's shift to larger glass panel sizes. As each decade brought advancements in technology, both in building and in print, images of interiors became ever brighter.³ John Walsh acknowledges the relationship between architectural publication and modernism, of the selection and control of architectural imagery from the point of view of an editor, in his *Interstices* article 'Just Looking'; 'The movement was a godsend to architectural publishing – you could say they were made for each other.'⁴ As modernist ideas gained influence in New Zealand, a shadowy interior became, more and more, a sign of some sort of architectural failure, an inability to eradicate darkness.

My attention to shadow here is not to deny the beauty of the New Zealand sunlight, with its blue-based colour and strong contrasts, but to take notice that the beauty found in "the secrets of shadows"⁵ has been overlooked. New Zealand's light has always been described as harsh and clear, and this has over time become, like the man alone mythology, part of a constructed sense of national identity.⁶ Pound describes how the 'harsh clarity theme' has dominated New Zealand painting in the 20th Century from the 1930s onward, and its use was to support a developing regional style of crisp formalism in painting.⁷ This powerful light in

¹ Simmons, Lynda. *Shadow is Defined. The Architecture of the Box*. Undergraduate Sub-Thesis, submitted in partial fulfillment of the requirements for the degree of Bachelor of Architecture (Hons), The University of Auckland, 1986.

² Heynen, Hilde. 'Modernity and Domesticity: Tensions and Contradictions.' In (eds) Heynen & Baydar *Negotiating Domesticity. Spatial Productions of Gender in Modern Architecture*. Routledge, Abingdon and New York, 2005, 20. Heynen discusses Le Corbusier's Law of Ripolin and the desire for 'inner cleanness'.

³ Jeremy Hansen, editor of *Home NZ Magazine*, suggests that a preference for illuminated interior images may also be due to an ability of print processes to render details in dark, shadowy images appropriately (pers. comm. 23/8/11).

⁴ Walsh, John. 'Just Looking' *Interstices 12*, 2011. In this article, Walsh cites the American magazine 'Art & Architecture', with John Entenza as editor in the 1940s-1960s, as being the a good example of how publishing and architecture are mutually supportive in the visual trickery involved in the production of architectural imagery.

⁵ Tanizaki, Jun'ichiro *In Praise of Shadows* trans. Thomas J Harper and Edward G Seidensticker Jonathon Cape, London, 1991, 33.

⁶ Pound, F. *The Invention of New Zealand. Art & National Identity 1930-1970*. Auckland University Press, 2009, 95-96.

⁷ Pound, F. *The Invention of New Zealand. Art & National Identity 1930-1970*. Auckland University Press, 2009, 92. Pound calls this the 'Regional Real' illustrated by such artists as Rita Angus and Don Binney. Elsewhere this is



Fig.280



Fig.281

Fig.282

Fig.280 NS009•64-S05, eave detail, 1964

Fig.281 NS009•64-S05, shadow is contained under the deep reveals, Upper level deck

Fig.282 NS009•64-S05, Upper Deck, 1964

the nation's psyche has not only defined our visual perception of landscape painting, but it has also penetrated our indoor environment completely. An overview of *Home and Building* magazines since the mid 20th Century shows how architectural interiors in New Zealand are ever-brightening.⁸

Dark interiors, in combination with strongly illuminated planes, carry their own powerful aesthetic and I want to argue here that this, too, is an important character of New Zealand architecture. Jun'ichiro Tanizaki, a Japanese novelist, considers this alternative aesthetic to constant indoor illumination in his 1933 essay *In Praise of Shadows*.⁹ He suggests that climate and available materials historically provided the reasons for the deep, low eaves and recesses of shadow in Japanese buildings, and that from this, "our ancestors, forced to live in dark rooms, ... came to discover beauty in shadows, [and] ultimately to guide shadows towards beauty's ends"¹⁰

The term 'shadow' can apply to three separate conditions; the cast shadow, modulation or shade, and the contained shadow. I am particularly interested in the latter condition here. The first type, the *cast or projected shadow*, is essentially two-dimensional in character and created by a light source, a castor object and a screen¹¹ The second, *shade*, refers to the protective qualities offered through light modulation and has generally undefined, soft edges. The shade of a canopy, for instance, or the modulation of light across a form are spatially protective and occupy the realm between two dimensional and three dimensional form. Third, *contained shadow* requires three dimensional boundaries and is three dimensional itself. Tanizaki's notion of the beauty of darkness is found in many aspects of Japanese interiors, and relate to this third condition of contained shadow. An example of this aesthetic approach is the alcove, which is filled with blackness rather than flooded with light. Tanizaki recognises that, if the shadow were "to be banished from its corners, the alcove would in that instant revert to mere void"¹²

New Zealand, like Japan, is located on the edge of the Pacific Rim, and there are similarities between the deep, contained shadows described by Tanizaki and those found in other Pacific interiors. There are numerous and complex layers of 'Pacific Architecture',¹³ and the recently fashionable label 'Pacific' can be misleading. For instance, it is increasingly applied to buildings characterised by lightness, membrane technologies and temporary materials, through their nautical associations. I propose, however, that the reverse is also true: Pacific buildings are not necessarily, or even primarily, tensile structures of lightness – they are also

termed regional realism.

⁸. See, for example, *HomeNZ* Oct/Nov 2008, 85. Photo: P.Reynolds. Architect: G.Tarrant. *Home and Building* is the predecessor of *HomeNZ* magazine.

⁹. Tanizaki (1886-1965) laments the eradication of shadow from the interior in Japanese architecture due to the influence of what he regards as a Western preoccupation with light. Tanizaki, Jun'ichiro *In Praise of Shadows* trans. Thomas J Harper and Edward G Seidensticker Jonathon Cape, London, 1991.

¹⁰. Tanizaki, Jun'ichiro *In Praise of Shadows* trans. Thomas J Harper and Edward G Seidensticker Jonathon Cape, London, 1991, 31.

¹¹. Casati, R. *The Shadow Knows: A primer on the informational structure of cast shadows*. Perception 33, 2004, 2-4.

¹². Tanizaki, Jun'ichiro *In Praise of Shadows* trans. Thomas J Harper and Edward G Seidensticker Jonathon Cape, London, 1991, 34. This essay is a non-linear argument by a novelist, not an architect or architectural commentator, which observes the beauty of darkness in many aspects of Japanese life, from food and its preparation; 'Our cooking depends upon the shadows and is inseparable from darkness' (p29) to precious materials and the paper and ink used in calligraphy; 'Darkness is an indispensable element of the beauty of lacquerware.' (p25)

¹³. 'Maori' architecture is not separated here from that of the 'Pacific Region'. While there is clearly a uniquely Maori architecture, which developed separately from the architecture of other, also diverse, Pacific cultures, for the purposes of this discussion of contained shadow and interior darkness, the similarities are important. While I cannot speak with authority about Pacific architecture, it seems important to me to look at architecture with a concern for Pacific space and its influence on contemporary New Zealand architecture. See publications by Mike Austin, Deirdre Brown, Tina Engels-Schwarzpaul, Rau Hoskins, Albert L. Refiti, Sarah Treadwell, Jeremy Treadwell and Amanda Yates, Bill MacKay, among others for detailed discussion of Maori and Pacific Architecture.



Fig.283



Fig.284

Fig.283 Faletele, Salelologa Village, Savaii, c1974, interior, eye adjusted to interior light conditions, photo: Nico Refiti, 2011

Fig.284 Faletele, Salelologa Village, Savaii, c1974, interior, contained shadow within the roof form, light slides across the floor plane

part of a (tensioned) *architecture of shadow*, characterised by the same heavy darkness found in Japan.

The bounded porch space of a Maori whare nui¹⁴ is at times filled with shadow, especially when the roof line is surrounded by the glare of the contrasting New Zealand sky.¹⁵ This defined, three dimensional shadow becomes a threshold moment between the expanse of the marae atea,¹⁶ and the near-complete darkness of the whare's interior. As a transition space, the deep porch mediates between the space of debate, the marae atea, and the space of peace, the interior.¹⁷ From the interior, the glare through the window and door openings is in stark contrast with the dark inside. In this inner realm, a world of formal richness, ritual ordering and material texture reveals itself only slowly on a bright summer's day, as the eye adjusts to the light conditions. Until then, the richness of the interior remains at the very edge of darkness, and the darkness itself assumes a sense of materiality.¹⁸ The darkness is not regarded as an absence of light, but as a positive material of design.¹⁹ The glare, separating and connecting the inner realm and the illuminated plane beyond, is part of the aesthetic pleasure derived from the shadows set against the exterior brightness.²⁰

In a Samoan *faletele*,²¹ the heavy darkness hanging beneath the eaves is particularly powerful. Seen from inside, the contained shadow seems in fact lifted from the ground plane and suspended within the curved roof, which is pushed up from the *paepae*²² by the posts. As light slides in from the transparent edges, the heavy darkness appears to be lifted from the floor. The glare at the edges is powerful and further exaggerates the black depth held within the roof. Again, though, the eye adjusts and the complex texture of the inside surfaces is revealed. In both the *faletele* and wharenuui, as well as many other building types of the Pacific Region, being inside is to experience deep shadow, contained and held above head height, and set against a rich textural interior. The contrast with the glaring Pacific sun is both a relief and a difficulty.

In New Zealand, there are some beautiful architectural examples which celebrate this condition of 'interior darkness,' despite the popular pursuit of cleanliness and purity through light. One notable example is John Scott's (1924-1992) Futuna Chapel in Karori, Wellington (1958-61).²³ The building's seemingly complex and folding interior-exterior articulations appear to reverse or confuse the threshold between inside and out. Although based on a clear geometrical diagram, the roof form seems to turn inward and outward, all the while holding shadow within its triangulated forms. Yet there is no confusion regarding the clearly defined solid walls, which contribute to creating a dark, inward space.²⁴

¹⁴. whare nui: meeting house in a marae complex.

¹⁵. The notion of contained shadow being discussed is reliant on strong exterior light creating glare at the interface, perhaps then falling into Pound's Regional Real identity construct, which relied on reinforcing a 'harsh clarity of New Zealand light' theme. Here, however, the light is not the idealized condition and it is not allowed to dominate the interior.

¹⁶. marae atea: the open area in front of the whare nui and space of negotiation.

¹⁷. Brown, Deidre. *Maori Architecture: From fale to wharenuui and beyond*. Penguin, Auckland, 2009, 54.

¹⁸. Bachelard, G. *Water and Dreams: An essay on the imagination of matter*. Trans. E R Farrell. Pegasus, Dallas, 1983, 20, 53. Bachelard discusses the way shadow can take on a sense of materiality: "Water becomes heavier, darker, deeper; it becomes matter....Then night becomes a substance as water is a substance"

¹⁹. (ed) Binet, Helene and others. *The Secret of the Shadow: Light and Shadow in Architecture*. Deutsches Architektur Museum, 2002, 102. Binet: 'The shadows are very sharp, they become a body.'

²⁰. Aesthetic pleasure relates to concepts of prospect and refuge as discussed in Hildebrand, Grant. *Origins of Architectural Pleasure*. University of California Press Ltd 1999.

²¹. faletele or fale afolau: council house.

²². Paepae: raised platform (Samoan) or threshold (Maori).

²³. John Scott (1924-1992) Futuna Chapel, Karori, Wellington, 1958-61.

²⁴. Four papers delivered at a session at the 2011 conference celebrating the 50th anniversary of the Futuna Chapel all discussed the complex exterior and interior condition in different ways. The four papers will be published



Fig.285



Fig.286

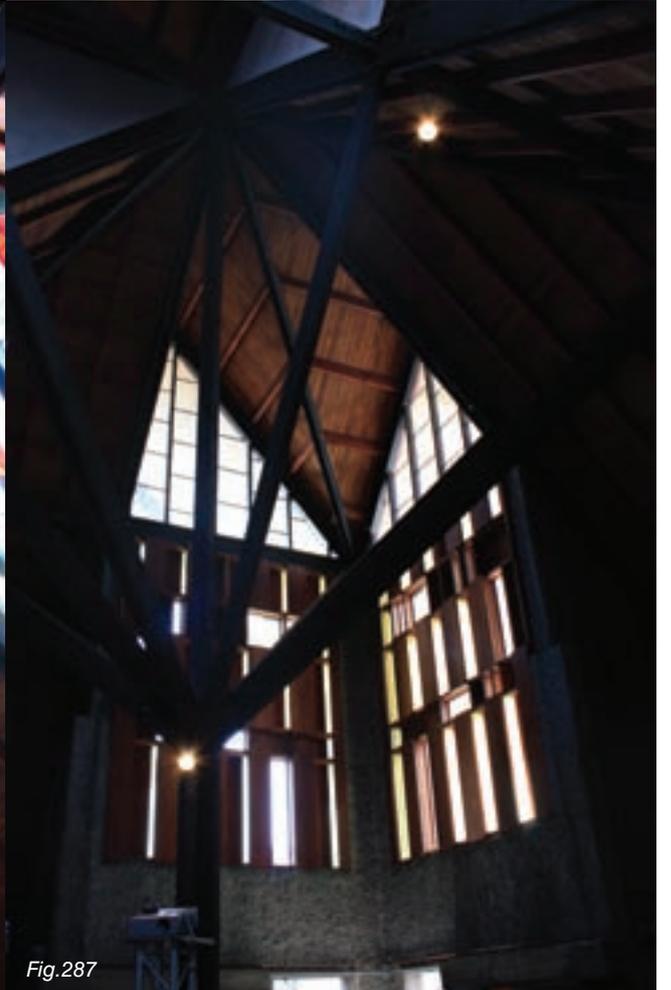


Fig.287

Fig.285 John Scott, Futuna Chapel, Karori, Wellington, 1958-61, interior, all photos: L.Simmons

Fig.286 John Scott, Futuna Chapel interior

Fig.287 John Scott, Futuna Chapel interior

From the exterior, the deeply triangulated eaves hold shadow in a defined volume, and this contained shadow appears to be part of the roof form itself. The shadow takes on a condition of materiality, with a sense of density and solidity usually ascribed to materials such as oil, and some metals and granites. The contained shadow continues inward, to the core of the highly textured interior. Many critics have commented on similarities between the chapel and a whareniui, however main reference points are usually the large central pole and small-scale entrance; the characteristic of a contained interior darkness is not usually discussed and analysed.²⁵

Light is allowed inside only through carefully composed openings, and creates a similar glare set against the darkness to the previous Pacific examples given. The building allows the sunlight to slice the undulating interior spaces. Much has been written about this light and its spiritual nature,²⁶ but I have found nothing yet about the interior's contained shadow. For me, the shadow conveys a familiar and welcoming sense of personal, yet shared space. Sitting under the low part of the hip roof near the solid enclosing wall on my first visit to the Futuna Chapel in 2011, and experiencing the soaring vertical space towards the glare, I was reminded of being in the home of my childhood, designed by my father, Neil Simmons, in 1964. I saw links, in era and design approach, between the chapel and the Simmons house, a connection I had never made when looking at the published images of the chapel.

In the Simmons house, the deep eaves, amplified with reveals and projections at the northern corner, define this shadow. It continues into the interior, culminating in the Living Room corner. This home was intentionally designed with darkness at its core, despite the slow trend toward allowing the 'harsh clarity of New Zealand light'²⁷ into the interior. The Living Room is located under the lowest corner of the hip roof and performs as the literal and metaphorical anchor to the home. There are no windows at all in the Living Room, apart from the strip glass detail at the roof/wall junction, yet there is no sense of claustrophobia, as this area is connected to the shared space and to the brightness of the glazed wall beyond. Solid walls without windows, reminiscent of the Futuna Chapel, are a point of difference from the majority of New Zealand Living Rooms, which are generally oriented towards 'the view' of the landscape. In this home, the gaze is inward and personal.²⁸

The kitchen bench unit floats between the Living Room corner and the bright glazed wall, allowing the light to slide along the tiled floor. To someone sitting in the Living Room, the ceiling angles upwards and outwards towards the light, and a cave-like space is created.²⁹ This space is protected and personal, while also being visually connected, past the free-floating kitchen, to the bright exterior. This contrast amplifies the glare, which in this case is both uncomfortable *and* reassuring. The resulting aesthetic appeal is due to both conditions.

through Massey University with Amanda Yates as editor. The date of publication is yet to be confirmed. The papers were presented by Dr Mike Austin, Amanda Yates, Albert Refiti and Dr Dorita Hannah. The session of the conference was convened by Dr Sarah Treadwell.

²⁵ Most discussions on the interior condition of this building center around the light shafts and the coloured light, rather than on the element of the darkness itself. See Walden, Russell *The Voices of Silence: New Zealand's Chapel of Futuna*. Victoria University Press, 1987.

²⁶ Rennie, J 'Silenced by Coloured Light', unpublished paper, Unitec, 2010. Also Terence Hodgson's description of the interior as having '...almost atmospheric gradations of light and shade.' Hodgson, T *Looking at the Architecture of New Zealand*, Grantham House Publishing, Wellington, 1990, 82. See also Walden, 1987.

²⁷ This preoccupation with light in New Zealand is often attributed to the influence of Christopher Perkins. See Keith, Hamish *The Big Picture*, Godwit, Random House, Auckland, 154.

²⁸ The terms 'inward', 'personal', 'private' and 'deep' are used in this essay with reference to the spatial terminology developed by Dr. John Dickson, *The Mastery of Space*, Parts One, Two and Three. Study Papers 66, 67, 68. The University of Auckland, unpublished papers, 1982.

²⁹ Refer fig. 163, Ground Floor Plan, Simmons House, 1964. (NS009•64-S05) See also figs. 111, 112.



Fig.288



Fig.289

Fig.288 NS009•64-S05, Simmons House, interior, 1964. Photo L.Simmons 2010

Fig.289 NS009•64-S05, looking towards northern corner and inverted Kitchen benches. photo c1976

The success of design with darkness at its core seems to be reliant on two accompanying conditions: first, free-space in the plan and, second, the existence of an illuminated plane in relationship to the darkness.³⁰ Looking to the previous examples, it is seen that the darkness held within the whare nui porch coexists with the illuminated plane of the marae atea, the adjacent brightly lit ground surface. In the faletele, the illuminated plane extends horizontally under the contained shadow held within the curved roof form. Finally, the vertical planes of light in the Futuna Chapel are triangulated and set above and into the dark, solid interior. In the Simmons house, the illuminated plane exists in both the horizontal and the vertical dimensions, both as the cleared lit ground surface of the living yard, and as vertical planes of light at the glass-walled corner to the north of the house. Grant Hildebrand, in *Origins of Architectural Pleasure* and using Appleton's terms of prospect and refuge,³¹ has discussed this relationship of the illuminated plane to darkness³² He uses evolutionary arguments to support the idea that there is an aesthetic pleasure derived from this prospect-refuge relationship that he regards as being common to all cultures,³³ and illustrates this through the use of interior darkness in the work of Frank Lloyd Wright, among others.³⁴

Equally important is the free space of the plan, as it seems that the intrusion of obstacles may destroy the beauty of interior darkness. This absence of objects and a cleared inward space is typical of architecture in the Pacific region, which is often described by Western observers as 'empty'.³⁵ In the Simmons house, a clearing is created at a cross axis in the plan, via the separation of three corner forms. This central area has no function or object to define it, yet for me this provides the stability to the open plan. This is the area into which the mind can project, negotiations are made and daily life rituals are carried out. Shadow, with its ability to become 'material', provides a quality of fullness to such interior spaces, and they are therefore far from empty.³⁶

As proposed, the use of building forms with deep, shadowed reveals and dark interiors does contribute to a particular character of New Zealand architecture, one with a sense of interior intensity. Recent work by Michael O'Sullivan draws upon the beauty of shadow when, in the design of his family home in Mangere, he sets up what Peter Wood describes as a "classic prospect/retreat scenario."³⁷ In another design for a house in the Waitakere Ranges, which

³⁰ The interface between the darkness and the illuminated plane is where the glare is located.

³¹ Appleton, Jay *The Experience of Landscape* John Wiley & Sons 1975. Hildebrand uses Appleton's (b 1919) prospect and refuge theory and applies it to architecture.

³² Hildebrand, Grant. *Origins of Architectural Pleasure*. University of California Press Ltd 1999, 24.

³³ Hildebrand, Grant. *Origins of Architectural Pleasure* .University of California Press Ltd, 1999, 22. Hildebrand argues that the aesthetic pleasure derived from this combination is due to the evolution of our ancestors, where the illuminated plane provides surveillance and therefore protection from predators while the cave a secure enclosed space for the inhabitant group.

³⁴ Hildebrand, Grant. *Origins of Architectural Pleasure*. University of California Press Ltd 1999, 39.

³⁵ Refiti, Albert 'Whiteness, Smoothing and the Origin of Samoan Architecture.' *Interstices 10*, 2009, 9-19. Refiti discusses a Samoan centralized space conception called the va, an inward facing, cleared space which, while physically 'empty', is full.

³⁶ About space as empty and space arising from ritual, see Engels-Schwarzpaul, Tina, 'Restless Containers: Thinking interior space – across cultures.' *Interstices 12*, 2011, 11-23. It is the hope of this author that Maori and Polynesian concepts and philosophy become a natural reference point and dialogue for all architects working in New Zealand, in a similar way that Te Reo Maori has re-woven itself into the nation's common language. (The Maori Language Act 1987 made Te Reo Maori an official language of New Zealand. While there is far to go before true bilingual status is attained, a lot has been achieved since the infamous 'kia ora lady' event in 1984, when national toll calls operator Naida Glavish (of Maori descent of Ngati Whatua) answered with 'kia ora' instead of an English greeting. The operator was fired and reinstated after a national outcry. Retrieved 20/9/11 <http://www.workingin-newzealand.com/live-and-settle/family-and-community/maori-language.aspx>. A recent NZ Herald Poll showed that in early 2012, almost a third of New Zealanders would like Te Reo taught in Primary Schools as a compulsory subject. (21/1/12)

³⁷ Wood, Peter. 'Doing it Yourself' *HomeNZ*, Aug/Sept, 2009, 71.



Fig.290



Fig.291



Fig.292

Fig.290 NS009•64-S05, interior, Mezzanine Studio, the current office of Neil Simmons • Architect

Fig.291 NS009•64-S05, looking from kitchen to outdoor cooking area through northern glass corner

Fig.292 NS009•64-S05, Looking back towards upper deck from rear yard

has recently been awarded the title of *Home of the Year 2011*,³⁸ O'Sullivan again employs dark interior spaces. This has not been discussed in any publication to date.³⁹ Designs which use contained shadow to create an intense interior are providing personal and shared spaces, a combination not usually common to recent western conception of space.

The very non-public nature of interior darkness has possibly created a self-imposed exclusion from mainstream magazines, and thereby from the public eye. In my experience, it is not usually productive to discuss interior darkness with clients, who also tend to favour the idea that more light will produce a better space. There seems to be a collusion of sorts, between the publishers of architectural images and architects themselves supporting extremely light interiors.⁴⁰ Nevertheless, further investigation may yet reveal that the beauty of shadows has not been banished from New Zealand architecture but only from the published images and discussions of architecture.

Modernist-conditioned fears of dark interiors are foreign to the Simmons home, in fact the shadowy interior is welcome and provides a sense of personal comfort.⁴¹ In my own experience, this personal comfort extends not to the individual, but to a shared space. If Dickson's spatial language⁴² is applied to Simmons' use of interior darkness, the cleared, shadowed interior can be described as having deep, personal qualities for both individuals and the collective family. The separation from public life here creates not privacy but nurtures the family group. This is in contrast to a pre-Modernist western notion of privacy, which tends to separate and exclude, and the reaction to which Modernism's initial call for transparency was rebelling against.⁴³ It is tempting to align the brightening of Western interiors over the last century, and the presentation of this brightness in publications, with the gradual 'making public' of domestic life. Not only do the objects displayed in architectural images become less and less personal, but also the spatial character of the interior itself. Sunlight chases all shadow away from the interior, along with possible fears of ill-health or immorality associated with it. The result is a lack of those intensely personal spaces typical of both individual and shared family life and which I have experienced in the Simmons family home.⁴⁴

³⁸ Hansen, Jeremy 'Between Sea and Sky' *HomeNZ*, Aug/Sept, 2011, 64-76

³⁹ Despite the shadowy interiors being shown in print, Television and video footage (*Home NZ*, *Campbell TV3* 3/8/11, *Home NZ* showreel), the subject of darkness or shadow is not directly addressed. The architect does refer to the 'intensity of the interior' in an interview on the show reel.

⁴⁰ Walsh, John 'Just Looking' *Interstices* 12, 2011, 111-113.

⁴¹ The use of interior darkness with an associated cleared illuminated plane is also seen in other work of Neil Simmons, such as the Newbold House (NS037•73-N04, 1973). Four children's bedrooms designed as dark, monk-like retreats are clustered around a collective space for play, brightly-lit by a glazed and opening north-western wall. Refer fig. 212.

⁴² Dickson, J D. *The Mastery of Space*. Unpublished Study Papers 66, 67, 68. The University of Auckland, 1982. There are nine spatial conditions in Dickson's spatial language, each having a different orientation and characteristics.

⁴³ Heynen, Hilde. 'Modernity and Domesticity: Tensions and Contradictions.' In (eds) Heynen & Baydar *Negotiating Domesticity. Spatial Productions of Gender in Modern Architecture*. Routledge, Abington and New York, 2005, 18. Walter Benjamin, influenced by S. Geidion, called for transparency in homes to create a more egalitarian society and to avoid privacy, secrecy and "...dwelling as seclusion and security..."

⁴⁴ Grant Hildebrand proposes that personal aesthetic preferences are formed during childhood, both positively and negatively. He suggests that the desire for a particular style of interior as an adult can be formed through positive experiences in such spaces as a child. Hildebrand, Grant. *Origins of Architectural Pleasure*. University of California Press Ltd 1999, 6.