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human destiny reflecting the history of the group" (p. 187). Throughout the Northwest Coast, Indians imagine themselves to be transient manifestations of the stuff of the universe; for them, "the individual person is a temporary conjuncture of forces" (p. 202), "a matrix of elements drawn from the natural and social world and thus a microcosm of that world" (p. 207). In this light, we can see how reincarnation beliefs express fundamentals of Native American religious philosophy in the present day, Christianity notwithstanding.

In Christian theology, the ideal goal is for the human soul to attain heaven (union with God); in Hindu tradition, the goal is for the unitary soul to escape the cycle of rebirths and attain union with God. For American Indians, however, plural-soul and reincarnation concepts are ways of expressing the ideal of "connectedness" (p. 293) with the lived-in world and the human community within it. As Richard Slobodin concludes, both accurately and eloquently,

A goal, perhaps the supreme good, to Native Americans would appear to be the cohesion and survival of the matrix of statuses occupied by community members and by significant features of the community's world: plants, animals, and other natural phenomena. Reincarnation is an important dynamic in this survival-continuity, or it might be said, reincarnation is an expression of the felt need for survival-continuity. (p. 294)

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Ancient Architecture of the Southwest. By William N. Morgan. Austin: University of Texas Press, 1994. 301 pages. \$55.00 cloth.

Heeding Marcel Duchamp's suggestion that critics should clearly state their personal biases and the limits of their knowledge, I confess to being an architect. My interest in Native American architecture, as in all architecture, is primarily formal. That is, I look for the logical method by which designers use materials, shapes, geometry, patterns, and proportions to solve physical problems and express ideas. The system of logic in design, by which many competing interests are resolved into relatively simple, straightforward solutions, is called formal structure. The

best way to depict formal structure is in simple diagrams. Formal structure is necessarily abstract; and although abstraction leaves out a lot of detail, it gets to the underlying essence of the design, the conceptual foundation of an object. To discern the formal structure of architecture (or any object) means we are thinking analytically about what we see. Its abstraction allows us to make comparisons and draw analogies between disparate examples under study and to find relationships otherwise hidden beneath superficial appearances.

From that point of view, William Morgan's latest book on Native American architecture in the Southwest is an excellent example of how a critical eye and an analytical mind can distill the essential formal character of architecture from the great complexity of previous documentary evidence. Morgan's carefully crafted work has successfully enlarged the scope of his subject beyond archaeological, anthropological, and historical concerns; his method now places the ancient architecture of western North America in the mainstream of formal architectural discourse as well.

The great strength of the book resides in its rigorous method. The author uses two texts in tandem, one verbal and the other graphic. Both texts are standardized: The verbal text restricts itself to detailed physical descriptions, while the graphic text follows a consistent format of black-and-white plan-like drawings. Thus we may read the book in three ways. We may follow either the verbal or the graphic text independently through the entire book, or we may read them together. Although each text could stand alone, the two are carefully coordinated and entirely complementary; together they produce powerfully detailed descriptions of the physical forms of settlements in the Southwest. Whereas most books use illustrations to supplement a verbal text sporadically, Morgan exploits his compelling graphic style to the extent that it becomes a full partner in his book's ambitious goal. While his verbal text provides extensive detail about the historical record, materials, and physical details of each specific site he has studied, his graphic text provides a visual system of comparison through pattern and scale among all 132 sites in the book.

Ancient Architecture of the Southwest describes a great many sites scattered over a huge geographic area throughout a period of about twelve hundred years. Morgan holds the entire work together with a rational system based on the tracking of three major cultures (Mogollon, Hohokam, and Anasazi) through five

chronological episodes. Within this basic structure, he allows for finer subdivisions of the cultures and historic periods where necessary, distinguishing, for example, between the building traditions of Kayenta, San Juan, and Rio Grande Anasazi between 1140 and 1300. In the introduction, he clearly explains his analytical system, the scope of the study, the limits and constraints of his research, and his methodology. In addition to describing individual sites, Morgan provides broader views of the historical context, traditions of building types (such as pit houses, jacals, and pueblos), relations among ethnic groups, and even some examples of architectural developments elsewhere in North America drawn from his previous work.

Although Morgan's verbal text is the product of meticulous scholarship and exhaustive attention to detail, I find the extraordinary consistency and precision of his graphic text even more compelling. In his previous books, *Prehistoric Architecture in Micronesia* and *Prehistoric Architecture in the Eastern United States*, Morgan combined several graphic techniques such as photographs, plan drawings, and perspective sketches. These books, too, were finely crafted. However, in *Ancient Architecture of the Southwest*, he adheres to a single stylistic regime of drawing. He sets each site, with north toward the top of the page, within a background grid one hundred feet square. This technique provides easy comparisons of scale, pattern, and orientation among all 132 examples. The drawings are roof plans rather than "footprints," so we miss information about doors and windows. However, by casting shadows from the roof plan of each building, Morgan provides us with a clear impression of the pattern of construction at ground level as well as a hint of building volume. Although his highly abstract technique omits some information, it is powerful and graphically rich. In addition, Morgan includes a few photographs in the introduction. These may provide a sense of the character of forms and materials to someone unfamiliar with Native American architecture in the Southwest, but they seem out of character with the elegant austerity of the book as a whole.

Two precedents for Morgan's analytically graphic approach to presenting architectural form come to mind. One is the highly influential treatise on architecture written by the French rationalist J.N.L. Durand, who taught at the École Polytechnique in Paris in the late eighteenth and early nineteenth centuries. Durand presented, for comparative analysis, many buildings from different epochs within a graphic format that used a standard scale and an

underlying orthogonal grid. The foundation of his teaching and fame was this method of formal comparative analysis. In the 1970s, Richard Saul Wurman, then an architectural instructor at North Carolina State University, Raleigh, used a similar technique to create a comparative analysis of entire cities throughout the world.

As in the work of Durand and Wurman, Morgan's use of a standard gridded scale allows his readers to make quick comparisons between buildings that vary widely in scale and complexity. He reveals the morphology of architecture as a set of basic, formal themes from which Native American builders derived many extraordinary variations. By themes I mean generalized configurations of parts—for example, a cellular cluster. Variations on the theme of a cellular cluster abound in Morgan's collection of sites, from the relatively homogeneous type composed of rectangular cells (such as the Mogollon sites of Galaz and Swarts in the Mimbres Valley) to highly heterogeneous combinations of different cell shapes (for example, the San Juan Anasazi sites of Cliff Palace and Sand Canyon). Between these two extremes we find many other variants with different degrees of homogeneous or heterogeneous clusters. Other themes represented in Morgan's book are branching plans (e.g., the Anasazi villages of Alkali Ridge and Pescado Canyon) and nested forms, in which one building group is set entirely within another (e.g., the Hohokam complex of Pueblo Grande). These examples suggest an avenue of exploration beyond the stated objective of this book but entirely consistent with its method—a graphic arrangement of the sites on the basis of their formal structure, organized morphologically according to specific variations on general themes.

William Morgan concludes by stating that he has avoided "personal architectural ideologies" and has striven to examine the "ancient structures in their own terms." To this end, he has applied an unemotional and objective verbal text. He scrupulously avoids conjecture and leads us step by step through a lucid and thorough description of each site. But his book is not without passion. His passion is to draw. And the cumulative effect of his drawings in this book is stunning. His style of drawing is a perfect complement to the architectural tradition he seeks to reveal. Both are restrained and disciplined, complex and diverse, intimate as well as monumental.

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