

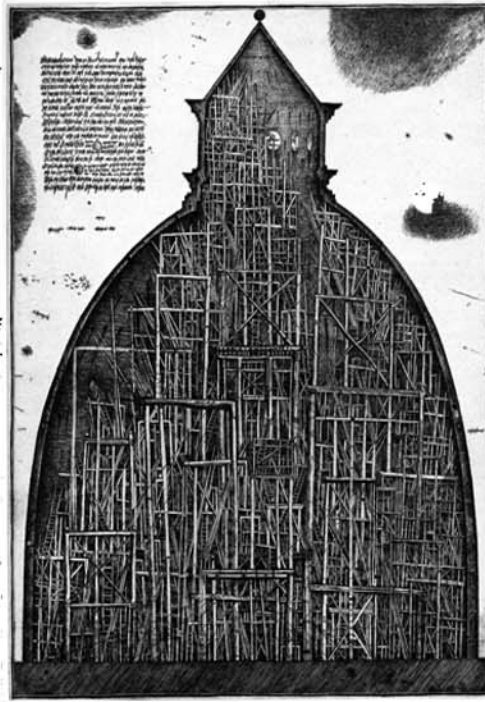
In Short

Architecture of the Mind

Visionary architecture is constructed with ink and paper rather than bricks and mortar. Seeking temporary exemption from the laws of physics and the constraints of budget and program, architects have traditionally turned to visionary designs to project utopian futures, revisit lost pasts or explore the limits of imagination.

BRODSKY & UTKIN (Princeton Architectural Press, Paper, \$21.95) is a collection of 28 stunning etchings in the finest tradition of visionary architecture. An introductory essay by Lois E. Nesbitt, a New York City critic and artist, reviews the background of the two young Moscow architects, Aleksandr Brodsky and Ilya Utkin, and explains the special circumstances surrounding their work.

Unlike Russian visionary designers of the 1920's, Mr. Brodsky and Mr. Utkin are dissidents, not revolutionaries. In place of the optimistic visions of the future proposed by an earlier generation, they offer a chilling critique of the recent past. Their etchings depict private worlds of fantasy hidden behind the false facades and dreary squares of an oppressive public realm. One of the most impressive aspects of these haunting images is the degree to which the designs transcend the specifics of the Soviet experience and touch on universal themes like loneliness and alienation. The two architects' etchings are visual parables for our times and affirm the continuing power of visionary design to provoke our consciences.



FROM "BRODSKY & UTKIN"
"Dome," 1989-90, by Aleksandr Brodsky
and Ilya Utkin

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