

streetscape and, apparently, the human spirit. Near his own Brooklyn home, Bradley notes, Eastern and Ocean parkways are much alike during the day. But on warm nights, Eastern Parkway throbs with life while Ocean Parkway is an urban desert. Ocean is illuminated by sodium lights, while Eastern is lit by newer metal-halide lamps that produce something much closer to the full-spectrum “white” light of the sun. In car dealerships and shopping mall parking lots, where bad lighting can hurt sales, metal-halide lights are invariably used. Costs are the rub. Metal-halide lights burn out relatively quickly. In 1992, the city of Toronto judged that a switch to the aesthetically superior lighting would triple maintenance out-

lays—yet made the change anyway.

Oddly, anti-light-pollution activists are adamantly opposed to the new technology. Astronomer David Crawford, executive director of the International Dark Sky Association, claims that it creates more glare than sodium lights. (And astronomers can more easily filter out interference from sodium lights.) But Bradley says that many specialists believe that the glare is caused by poor fixture design, not the lamps.

Where will it all end? Not in a world lit by metal-halide alone, Bradley hopes. As one lighting designer told him, using different kinds of lighting as each situation demands is the secret to creating a more “textured nighttime experience.”

Smart, Smart, Stupid

“What Should We Ask about Intelligence?” by Robert J. Sternberg, in *The American Scholar* (Spring 1996), Phi Beta Kappa Society, 1811 Q St. N.W., Washington, D.C. 20009.

Almost everyone knows of a bright, even brilliant person who succeeds in school but flunks in life. Is such an individual really intelligent? Yes and no, says Sternberg, a professor of psychology and education at Yale University.

Traditionalists in the controversial field of intelligence take much too narrow a view of what intelligence is, he contends. (See “The IQ Controversy,” *WQ*, Spring ’96, pp. 133–35.) He and other “revolutionaries,” notably Harvard University psychologist Howard Gardner, have been trying to expand the conventional horizons. Every major college textbook in introductory psychology “now prominently features two of the revolutionary theories,” Sternberg’s and Gardner’s.

In Sternberg’s view, intelligence has three major aspects: analytical, creative, and practical. IQ tests and the like tend to weigh analytical skills most, he writes, and these are

likewise emphasized in most school curricula (which is why such tests can predict school achievement fairly well). In fact, Sternberg says, schools sometimes even penalize the exercise of creative and practical skills, “as when students who depart from a teacher’s expectations or point of view find themselves graded down for having done so.”

Gardner favors a different typology, with seven “relatively independent intelligences”: linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, and “intrapersonal” (self-knowledge).

If human intelligence is as broad as he and Gardner believe, Sternberg argues, colleges and universities are misguided when they reject students because of low scores on SATs and other standardized tests. Such tests may indeed indicate likely class grades. But—as everybody with common sense knows—grades aren’t everything.

ARTS & LETTERS

The Failure of Public Art

“What Happens when American Art Goes Public” by Peter Plagens, in *New England Review* (Summer 1995), Middlebury College, Middlebury, Vt. 05753.

Works of “public art” are everywhere to be seen these days, from downtown plazas and college campuses to office-building lawns

and lobbies. But whether sponsored by governments, universities, or corporations, argues Plagens, who is a painter and art critic