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In This Issue

Although the Italian Renaissance palace is well documented, detailed descriptions of the dwellings of men and women further down the social scale are extremely rare. In **“The Lodging House of All Memories”: An Accountant’s Home in Renaissance Florence**, Dale Kent uses one of the few postclassical memory treatises to specify places in an actual house as a means to reconstruct the layout and contents of the home of Michele di Nofri di Michele di Mato, known as Michele del Giogante, professional accountant, poet, and anthologist of popular culture. Kent places Michele in the context of Florentine society and culture, locates his house in the Medici neighborhood, and describes his domestic space and its usage. Michele’s treatise reveals that although his home was modest in comparison to patrician palaces such as that of the Medici, it was similarly designed to accommodate its owner’s occupations, personality, and particular lifestyle.

In **The Professional Spoils of War: German Women Architects and World War I**, Despina Stratigakos explores the professional advances made by German female architects engaged by the military in the material and ideological production of war. Whether motivated by patriotism or opportunism, many women architects undertook war-related work, and these years mark a period of unprecedented professional diversification and expansion. From hospitals on the front lines to wartime exhibitions, women architects were active in all aspects of military building and propaganda efforts. Military service freed them from marginal employment in the private sector as well as from the expectation, both within the profession and in society at large, that their work would focus on the domestic realm. Despite significant professional disappointments in the postwar period, dismissal and unemployment foremost among them, the military experience was a turning point for women architects, facilitating their entry into the civil service.

Almost all colonial dwellings are hybrids, combining design elements, materials, building technology, and labor from different cultural traditions. This was especially true in the late colonial period, when colonial power was weakening and compromises—in architecture as in politics—became more necessary. Richard Harris and Garth Myers argue that a new style of house built during the 1940s and 1950s in Zanzibar, an Omani sultanate that fell under British rule in 1890, exemplifies such colonial hybridity. **Hybrid Housing: Improvement and Control in Late Colonial Zanzibar** focuses on the housing designed by Ajit Singh Hoogan, a Punjabi immigrant, and erected under the supervision of the Public Works Department in collaboration with local builders. This type of house, blending British and Zanzibari traditions, was the outcome of an unusual planned and systematic collaboration between colonizer and colonized, embodying the late colonial philosophy of “partnership.”

In **“I am a Modernist”: Morris Lapidus and His Critics**, Gabrielle Esperdy examines the career of American architect Morris Lapidus—best known for his resort hotels of the 1950s and 1960s—through the lens of his critical reception as it evolved from positive to pejorative and back again. Esperdy sets Lapidus’s career against the backdrop of architecture in the United States during the second half of the twentieth century, especially modernism’s transformation from avant-garde to mainstream and the postmodern reaction. She shows how Lapidus’s architectural work and critical fortunes were tied to the cultural trajectories of modernism and postmodernism, arguing that his architectural intentions and the meanings he ascribed to his work changed over the course of several decades in direct response to how he was judged by the architectural establishment of the era.