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In This Issue

Samuel Y. Liang examines a form of hybrid urbanism in **Where the Courtyard Meets the Street: Spatial Culture of the *Li* Neighborhoods, Shanghai, 1870–1900**. In *li* residential compounds, foreign landowners introduced a business model of relatively large-scale production but relied on Chinese compradors and contractors to build the *li* houses. As a result of this hybrid production, the *li* combined vernacular architectural motifs and rigid row layout, but generated fluid spaces between houses, neighborhoods, and streets, which replaced the traditional walled domains. By analyzing contemporary textual and visual materials, Liang shows how these innovative forms transformed the traditional Chinese spatial order and hierarchy, and how the borderline between the elite and lower class was redefined in the inclusive neighborhoods of late nineteenth-century Shanghai.

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The next articles shed light on the American public realm by highlighting three building types that flourished during the first half of the twentieth century: the public bathhouse, swimming pool, and elementary school.

Between 1891 and 1915, Progressive Era reformers erected at least twenty-nine public bathhouses throughout New York City's slums. **A Nation that Bathes Together: New York City's Progressive Era Public Baths** examines the development of this building type as it evolved from an institution devoted to cleanliness to one that promoted recreation. **Andrea Renner** shows how reformers established public baths as a sanitary measure and as a means to elevate the perceived immorality of the working class and transform them, by way of cleanliness, into "proper" Americans. Early public baths were based on new European models and provided patrons with an efficient cleansing, but the working class rejected institutionalized bathing. Progressive Era reformers responded by placing the popular swimming pool in public baths, an act that offers insight into lower-class agency in Progressive Era reform efforts and points to a more sensitive view of middle-class reformers. Renner's analysis of the functional shift of the baths from hygienic showers to recreational swimming sets the stage for the monumental pools discussed in the next article.

During the New Deal, Robert Moses, commissioner of parks, organized the construction of modern public swimming pools in New York City. Historians allege Moses not only tolerated race prejudice in the pools, but also deliberately segregated them in East and Central Harlem. **Race, Place, and Play: Robert Moses and the WPA Swimming Pools in New York City** shows that the sweeping charges do not hold up under close scrutiny of the physical city. **Marta Gutman** argues that Moses, a racial conservative, embraced centralized planning, standardization, and other features of modern architecture to make "separate and equal" a tangible reality for children in the new pools. Framing the discussion in terms of individual prejudice has distracted attention from more powerful dynamics of racism; it also has discounted the actions of children, who integrated pools in some neighborhoods, allowing democratic citizenship to grow through play.

In Building for Learning in Postwar American Elementary Schools, **Amy F. Ogata** examines a building type that gained wide public attention as communities responded to postwar demographic, curricular, and social needs. She argues that modernist discourses around technology and the rhetoric of educational progressivism were disseminated in public schools for the baby boom after World War II. Elementary schools, mostly built in rural and suburban areas, were created primarily for white middle-class children but were promoted as model solutions to the larger problem of educating unprecedented numbers of American children. As designers and educational experts explored new ideas for plans, materials, lighting, and furniture, they consistently invoked progressive educational values that emphasized the individuality of the child's experience. The schools also show how architects, manufacturers, school planners, and local citizens created a normative mass-produced modernism in the postwar era.

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With this issue, Eric Mumford completes his term as Book Review Editor. We thank him for enlivening *JSAH* with stimulating reviews of wide ranging publications for the past three years. *JSAH* also welcomes to the masthead Beatriz Colomina, our new Multimedia Review Editor.