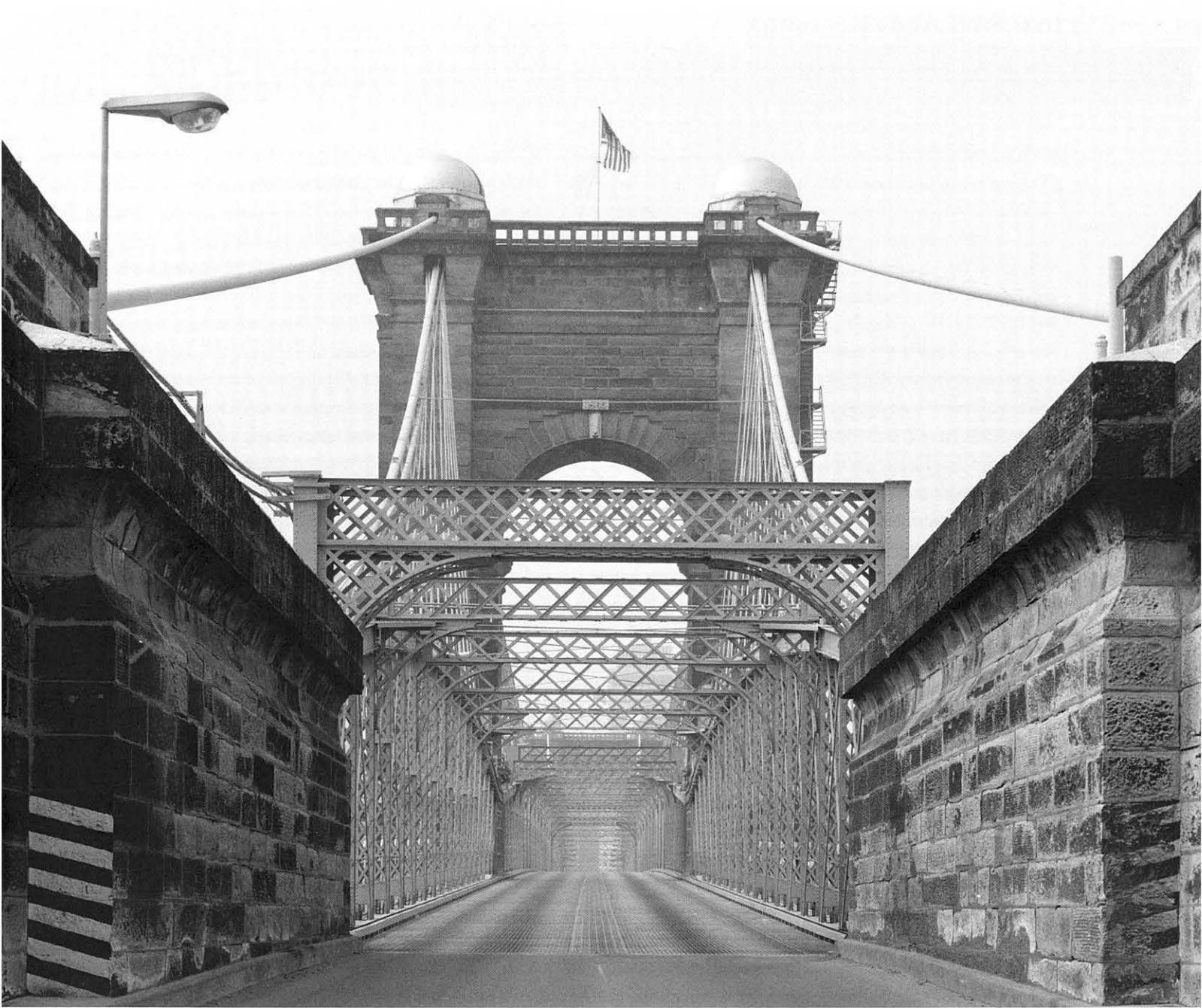




Newsletter of the Society of Architectural Historians
February/March 2008 · Vol. LII No. 1

SAH News



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Welcome to Cincinnati! 61st SAH Annual Meeting



When the end of the world comes, I want to be in Cincinnati because it's always twenty years behind the times.

—Attributed to Mark Twain

As Samuel Clemens left Cincinnati in 1857 to start a new life on the Mississippi as a riverboat pilot, a spectacular bridge, the first over the Ohio, was taking shape on the Cincinnati riverfront. For once, the city would have something completely up-to-date—the longest suspension bridge in the world. The new bridge promised to link North with South and bind one of the nation's great cities with its natural hinterland. As the bridge rose, the Civil War threatened to make the work a folly. Yet, at its completion, John and Washington Roebling's bridge reinvented Cincinnati—it was no longer a city mired in mud and by pigs—it was a place where the promise of the American West had been realized, and where the future of the new industrial nation was to be made.

The Roebling Bridge remains one of Cincinnati's landmarks, and a reminder that the city was a cutting-edge community of the mid-nineteenth century. Cincinnati is still a place for cutting-edge design, and we invite you to see for yourself that the "Queen City of the West" is a place where the past and the future are accommodating a troubled but always fascinating present.

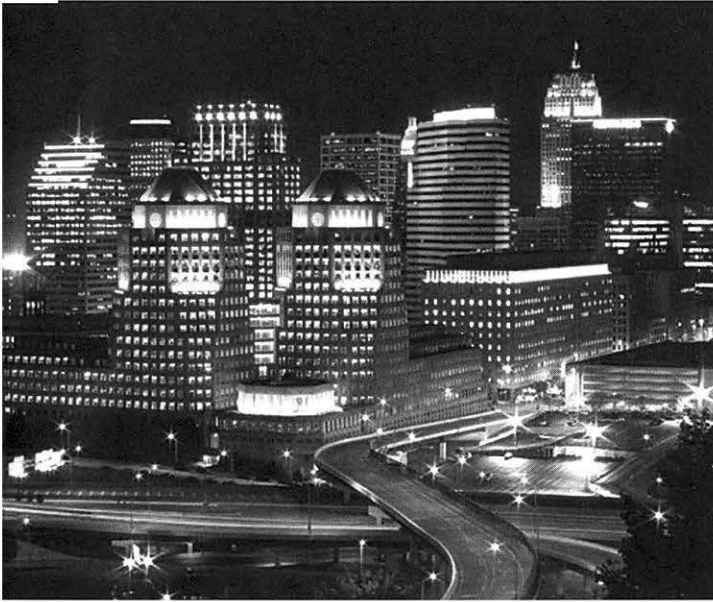
Although the land that would become Cincinnati was originally settled by the ancient native peoples of the Ohio Valley as early as the first century BCE, its chief distinction among the Midwest's river cities is that it is the first part west of the Appalachian Mountains to fall under the jurisdiction of the American flag, rather than under Spanish or French or British colonization. John Cleves Symmes, a Revolutionary War veteran from New Jersey, purchased two million acres between the Miami rivers from the Continental Congress in 1787. Symmes intended to sell this great estate for between 66 cents and one dollar an acre and he understood that his lands would be much more valuable

if some sort of trading center were built. Symmes sponsored three groups of settlers to found villages in this territory in the fall of 1788, and within weeks they settled the communities of Columbia, Losantiville and North Bend.

By the end of 1789, a military fort named for George Washington was erected at Losantiville. Arthur St. Clair, Governor of the Northwest Territory, was pleased with the garrison and the community he found there, but despised the name. He rechristened the place Cincinnati, in honor of the Society of Cincinnati, Washington's society of Revolutionary War officers to which St. Clair belonged. Cincinnati grew slowly over the next decade, and by the time of Ohio statehood in 1803, the town's citizens numbered barely one thousand. Yet Cincinnati boomed in the first two decades of the nineteenth century as trade along the Ohio River exploded with the development of steam boats. By 1820 the town became a tidy city of wood frame houses, brick warehouses, libraries, and four theatres. One key booster was Martin Baum, who persuaded hundreds of European immigrants to come and work in the city's mills and factories. Baum founded several musical and literary organizations, and built the elegant Federal house at Lytle Park that is now the Taft Museum.

The city Frances Trollope memorialized in her *Domestic Manners of the Americans* (1832) numbered more than 20,000 people and was the eighth largest in the United States. Her Cincinnati was a provincial place, consumed with demonstrations of morality and piety, yet oblivious to the great inequalities suffered by the vast majority of the citizenry. Following Mrs. Trollope, Lyman Beecher arrived with his uniquely talented family, including daughters Catherine Beecher and Harriet Beecher Stowe. With Beecher's leadership the Lane Seminary became a leading

Cover: Cincinnati Suspension Bridge, John A. Roebling, 1856–66, Cincinnati, OH; Photo courtesy of Historic American Buildings Survey/ American Engineering Record.



center for the anti-slavery movement, and through the work of Levi Coffin and others Cincinnati became a primary point on the Underground Railroad. Although she wrote *Uncle Tom's Cabin* in New England, Harriet Beecher Stowe barely concealed the identities of the people she had left the previous year in Cincinnati. The city's largely unwilling participation in the abolitionist movement and its critical location between North and South is today commemorated by the National Underground Railroad Freedom Center, located at the foot of the Roebling Bridge.

Cincinnati quickly became an industrial center, as it was the location for processing the raw materials of the Midwest before shipping them to Eastern markets. Through the 1830s and 1840s the city was connected to the Great Lakes by the Miami-Erie Canal and later it became a principal hub of the nation's rail system. For much of the nineteenth century Cincinnati led the nation in pork packing, and acquired the sobriquet "Porkopolis." Soap manufacturing was a natural byproduct, and many soap and cosmetic producers established themselves in Cincinnati. The largest, then and now, is Procter & Gamble, whose Ivorydale plant in the Mill Creek Valley is an architectural masterpiece designed by Solon S. Beman. It was for many years the largest soap manufactory in the world. Goods of all sorts were shipped through the city, and eventually a quite diverse set of industries became associated with the region. Even as this sector of the economy has shrunk, Cincinnati is still the nation's fifth largest manufactory, and with products as diverse as soap, playing cards, aircraft engines, and machine tools. Over a dozen Fortune 500 companies are headquartered in Cincinnati, including Procter & Gamble, Fifth-Third Bank, and Macy's.

Perhaps no large American city bears as great an imprint of German-American culture as does Cincinnati. The waves of Germans to the city in the 1830s and 1840s continued until the early twentieth century. Their descendants remain conscious of their

heritage, and reminders of Cincinnati's German history abound. The breweries and beer gardens are mostly gone, victims of Prohibition, but each Sunday one can still attend German religious services, Catholic and Protestant, and consume mettwurst or goetta (an oat and spiced-pork concoction). The German language can be heard during the week as well; the city still has a German-language magnet school and the local cable provider offers Deutsche Welle where others might broadcast Telemundo. The Jewish community of Cincinnati, originally largely German in origin, has also left an indelible mark on the city; Rabbi Isaac Wise led the Reform movement in the United States from Cincinnati, and his Plum Street Temple, designed by James K. Wilson, retains its spectacular Moorish-Gothic interiors.

It is in the architecture of Cincinnati that the German imprint seems especially strong. Most of the Germans who settled in the city prior to the Civil War lived north of the Miami-Erie Canal and south of the hills that form the northern edge of the river basin. This neighborhood, constructed largely in the 1850s and 1860s, became so heavily Germanized that it became known as the Over-the-Rhine. This name was pejorative at first, but today Over-the-Rhine is known for its stunning collection of Neo-Grec, Italianate, and Romanesque buildings; over 1200 contributing structures lie within historical district. While there are exceptional buildings on nearly every block of Over-the-Rhine, two merit individual mention. The Music Hall, on Washington Square, just north of Central Parkway, is Samuel Hannaford's masterpiece, an elaborately turreted and gabled confection of nineteenth-century medieval eclecticism. Home to Cincinnati's symphony orchestra since its construction in 1878, the Music Hall's main auditorium seats over 3500 and has superb acoustics. Finlay Market, north of Liberty Street between Elm and Race Streets, is the last surviving of the many market halls that served the city. In near-continuous operation since its construction in 1852, the market is a centerpiece of revitalization efforts in Over-the-Rhine, where chronic poverty has made rehabilitation efforts economically tenuous and politically sensitive. The complex set of issues pertaining to the rehabilitation of Over-the-Rhine will be discussed in the Preservation Forum scheduled for Wednesday, April 23rd.

German immigrants shaped many of Cincinnati's neighborhoods, but perhaps no one designer did more for the city than Adolph Strauch. Born in Silesia and trained at Schloss Schönbrunn in Vienna, Strauch was hired in 1855 to remake the grounds of Spring Grove Cemetery in the Picturesque mode that became his signature. Strauch went on to design Cincinnati's most important parks, including Eden Park and Burnet Woods, and also designed many of the city's grand estates. Picturesque planning also shaped Glendale, the nation's first planned railroad suburb. Incorporated as a village in 1855, Glendale comprises a vast array of mid-century Romantic Revival homes

and churches set along gently curving streets. Cincinnati's most famous suburb, Mariemont, was laid out in the 1920s under the patronage of Mary Emery to the designs of John Nolen. Emery intended Mariemont as a model community and hired twenty-five of the nation's best traditional architects to build an English village that appeared to have developed continuously from the Norman Conquest to the Regency. The region's other model town of the period could hardly look more different. Greenhills was one of three planned communities built by the federal government under the New Deal. At Greenhills hundreds of stripped colonial and Modern-Movement houses and apartment buildings are set within a wooded greenbelt that has remained intact through the decades. Now under the threat of redevelopment, Greenhills also will be a subject of this year's Preservation Symposium.

Cincinnati's artistic strengths lie in the decorative arts. The city is renowned for the Rookwood Pottery, begun in the late 1870s by Maria Longworth Nichols Storer. But Cincinnati was also a major center for furniture making, and several important manufacturers, notably Mitchell and Rammelsberg, created fanciful carved pieces that were equaled the works created in New York or Germany. The Cincinnati Art Museum has a marvelous collection of Cincinnati glass, pottery, painting, and furniture in its Cincinnati Wing that will be open to the Society during the closing reception on Saturday, April 27th.

Our host hotel, the Hilton Netherland Plaza, designed by Walter W. Ahlschlager with William A. Delano as consultant, is a masterwork of the Art Deco, and is part of a mixed-use complex that includes Carew Tower, the tallest building in Cincinnati. The Netherland Palm Court restaurant and Hall of Mirrors sparkle with stylized lighting fixtures, elaborate murals, and Rookwood ornaments—the entire building is a work of art. The city's other great Art Deco masterpiece is the Cincinnati Union Terminal, now the Museum Center of Cincinnati. Architects Alfred Fellheimer and Stewart Wagner created a monumental gateway to the city that avoided direct references to the traditional railroad terminal type or the Beaux-Arts classicism often used in similar projects. At Union Terminal the one-hundred-eighty foot span of the semi-domed waiting room soars more than one hundred feet above the floor. This cavernous space is filled with color, from the yellow and orange hues of the banded ceiling to the shimmering murals by German-born artist Winold Reiss, which depict the history of the United States and the development of Cincinnati. As you fly into Cincinnati at the Northern Kentucky/Cincinnati airport, be sure to view the Reiss murals in the baggage claim area. These portraits of Cincinnati industry once graced the train at Union Terminal before removal in the 1970s.

Cincinnati also offers a few important buildings from the

Modern Movement. The city's first large-scale building project in the International Style was the Terrace Plaza Hotel, developed by John Emery Jr., Mary Emery's son, and the developer of the Netherlands Plaza complex. Emery hired Skidmore, Owings & Merrill to design a modern landmark that combined a luxury hotel with two department stores. The resulting project, designed by Gordon Bunshaft, Natalie de Blois and interior designer Benjamin Baldwin, placed a twelve-story hotel with a revolving restaurant atop a largely windowless seven-story retail block. Nearby, the Cincinnati Public Library constructed in 1955 a new main building to the plans of local architect Woodie Garber. It became highly influential for its flexible plan, open atrium, and bold unornamented mass. Garber and Carl A. Strauss were Cincinnati's preeminent modern architects at mid-century, and both created dozens of contemporary houses in the city's more forward-looking neighborhoods. Cincinnati's late modern architecture is not perhaps as celebrated as its earlier or later work, but many of the corporate headquarters buildings in the central business district are competent contributors to the city's skyline. Certainly the Fifth Third Bank Building, by Harrison & Abramovitz, is one of the most prominent.

A kind of "late modernist"-inspired architectural renaissance began in Cincinnati in the 1980s and reached a crescendo in the 1990s. Kohn Pederson Fox's addition to Procter and Gamble Headquarters (1982-85) simultaneously evokes the image of a corporate suburban campus and an urban park. The formal garden jointly designed with Bentley Meisner Associates has symmetrical compositions and trellises which are covered with vegetation during the spring and the summer.

Not only corporate structures sprang up in Cincinnati during the 1990s. Civic facilities such as the Paul Brown Stadium by NBBJ with Glasserworks (2002) and the Great American Ball Park (2003) by HOK Sport and GBBN and Michael Schuster Associates also were constructed. Among the civic structures, Cesar Pelli Associates' Aronoff Center for the Arts (1995, with GBBN associated architects) is a recommended site especially after visiting Samuel Hannaford's 1878 Music Hall on Washington Square. The façade treatments and particularly the atria of both buildings raise interesting questions regarding public places of gatherings. Despite its radical high modernist massing and multiple canterlivered volumes, Zaha Hadid and KZF's design for the Lois and Richard Rosenthal Center for Contemporary Art (2002) successfully adds to the urban landscape without drawing attention to itself.

It is at the University of Cincinnati that the rejuvenation of the city's architectural culture became under the leadership of then President Josef Steger and of the Dean of College of Design, Architecture, Art and Planning, Jay Chatterjee. In 1989, the Los Angeles-based firm of Hargreaves and Associates was com-



missioned to prepare a master plan for the campus. Completed in 1991, the plan was followed by 1995 and 2000 revisions by the same firm. In a general sense, the serpentine mounds and terraces which mark and link several parts of the West and East Campuses gives the whole a new character. A football field, once at the outskirts of the campus, was surrounded by buildings. In the Hargreaves plan, McMicken Commons, flanked by McMicken building, University Pavilion, and Tangeman University Center, seems to have emerged as the campus center. A second aspect of the Hargreaves master plan that is an American town's "Main Street," has been reborn on the campus while the downtown of Cincinnati continues to struggle.

What sets the University of Cincinnati's rebuilding program apart as worthy of note is that between 1989 and 2000, some of the most famous architects in the United States contributed to revitalizing the university in a scheme that became known as the Signature Architecture Development Program. No American university has selectively assembled so many "signature" architects to reconstruct its campus within such a short period. The multiuse building housing classrooms, offices, Edwards Center, was completed in 1992 designed by David Childs of SOM in partnership with the local Cincinnati firm, Glaser Associates. It was quickly followed by the Aronoff Center for Design and Art designed by the architect Peter Eisenman and the local firm of Lorenz & Williams. Leers Weinzapfel Associates's with Gartner, Burdick-Nilson Architects, design for the University Pavilion appears has assumed the role of the focal point at the McMicken Commons. It is adjacent to the College Conservatory of Music (CCM Village, 2000) designed by Henry Cobb of Pei Cobb Freed and the local firm of NBBJ. Harry Hake's 1937 building, Tangeman University Center, was gutted by Gwathmey Siegel Associates and the Ohio firm of Gartner Burdick Bauer-Nilson Architects, leaving only the original clock tower and portico which hardly prepares one for the manner in which the inside

of the building has been opened to the sky. The structure raises issues regarding preservation and the adaptive reuse of existing structures. The new Tangeman University Center is adjacent to the Student Recreation Center designed by Tom Mayne of Morphosis. It is a massive multiuse structure housing classrooms, residence halls, and recreation facilities. It is connected to the stadium and to Benard Tschumi's Lindner Center, the Headquarters of the University's Athletic Department which has an impressive eight-story-high atrium where is memorabilia suspended next to an ornate grand stair. Moore Ruble Yudell's Student Life Building is at the opposite side of the Student Recreation Center and it has also been widely publicized. Main Street runs from the McMicken Commons and runs between Tangeman, Student Recreation, and Student Life Center. Other buildings on the campus include Michael Graves and KZF Inc Engineering Research Center; the Vonz Molecular Research Center by Frank Gehry; and the Medical Complex designed by Eric Sueberkrop of the Studios Architecture. Some of the local architects who worked with the signature architects as well as the University Architect will be available to give tours of individual buildings to SAH members on Saturday.

Greater Cincinnati's newest signature building returns us to the Roebling Bridge, as at its southern end in Covington, Daniel Libeskind is building yet another landmark, the Ascent condominium complex. By early Spring the building will be occupied and its residents should be enjoying their river views and the fireworks over the Great American Ballpark. With the spring rains lifting and the temperature warming, late April will be a great time to see Cincinnati. As Charles Dickens remarked, "Cincinnati is a beautiful city; cheerful, thriving, and animated. I have not often seen a place that commends itself so favorably and pleasantly to a stranger at the first glance as this does." If Dickens could be so impressed with our city while hogs ran wild in the streets, imagine how much more enjoyable your visit will be in 2008. Come see us—we'll tie up the pigs out back!

Nnamdi Elleh and Jeff Tilman

Local Co-Chairs of the Sixty-First SAH Annual Meeting

Photos on pages 2 and 3: Views of Cincinnati, Courtesy the Cincinnati USA Convention and Visitors Bureau

Above: Lobby of Hilton Cincinnati Netherland Plaza Hotel, Courtesy Hilton Hotels

SAH Online Initiatives

SAH Launches a New Website

In January 2008, SAH launched a new website that features a colorful design, added functions and more interactivity. Located at the same address, www.sah.org, the new site features five rotating headers that spotlight SAH members' photographs that are housed in the SAH Image Exchange. In addition to providing information and links to SAH news and events, the homepage now features links to articles from World Architecture News (WAN) and ArchNewsNow (ANN), the international digest of architectural news from newspapers around the globe. Both WAN and ANN are updated daily. Added functions on the SAH website mean that individuals now can join or renew memberships, register for the annual meeting and study tours, search for job openings, and apply for fellowships online. New areas of interactivity on the site include a series of Forums for discussion, posting questions, and networking with like-minded individuals. Current areas of interest are Graduate Students, and Landscape History and Preservation. The Forums will not replace the SAH Listserv, which remains a valuable online communication tool. If you would like SAH to add a new Forum, please email psaliga@sah.org. If you would like to subscribe to the SAH Listserv, instructions are on the SAH website. In 2008 SAH will be introducing additional interactive features including a place for people to submit online announcements for conferences, symposia, lectures and exhibitions.

We are pleased with the new website design but we realize there still are bound to be unforeseen technological glitches that arise. If you have ideas about enhancements for the website, or if you find broken links, problems with submitting forms, or any other issue, please don't hesitate to contact us. The link is at the bottom of every page of the website.

SAH Blogspot

In an effort to engage students and younger people in SAH, we also have joined several social networking sites including a blog at <http://sahinternational.blogspot.com/>. Although most of the blog topics have to do with graduate students, we would be glad to post topics on any subject in architectural history or its related disciplines. Send requests for new topics to psaliga@sah.org. Also, SAH is currently seeking help from a graduate student or emerging scholar to maintain this site. If you are interested in helping, please email psaliga@sah.org.

Scholarly Online Initiatives

With the era of Web 2.0 and all the inter-connectedness it offers, there are seemingly unlimited new opportunities for sharing opinions and research globally. To that end, in addition to investigating how to create an online version of *JSAH* (see Hilary Ballon's related article), SAH also is investigating how to create an online version of the Buildings of the United States research and how to develop a robust online encyclopedia of architectural images, currently called the SAH Architecture Visual Resource Network (SAH AVRN). At the Society's upcoming Annual Meeting in Cincinnati, there will be many opportunities to discuss the Society's online initiatives for *JSAH*, BUS, and AVRN, and to help us shape these resources to advance scholarship in our field. We look forward to providing frequent updates in the Society's publications and electronic communications, but in the mean time we welcome input from you, our members, as we venture into a new era for research and scholarship.

Pauline Saliga

SAH Executive Director

JSAH Online: A Progress Report on Activities in 2007

Thanks to generous funding from The Andrew W. Mellon Foundation, planning for *JSAH* Online was launched in January 2007, and we are on target to complete the project by April 2008, the end date of the grant. The goal is not only to publish *JSAH* online; it is also to improve the image-related features of conventional digital publications.

The Mellon grant enabled us to develop the prototype of a new online format that integrates multimedia and synchronizes text and image. The intention is to develop a broadly applicable system that would be useful for art and architectural history as well as any illustrated e-publication. This update describes three aspects of the project: prototype development; business planning; and contacts with publishers.

Online Prototype: During the first half of 2007, a prototype was developed with consultants from ARTstor. The prototype has several distinctive features. It synchronizes text and image; enhances illustration programs with high-resolution, zoomable, color images; incorporates multimedia, including film,

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Published Content

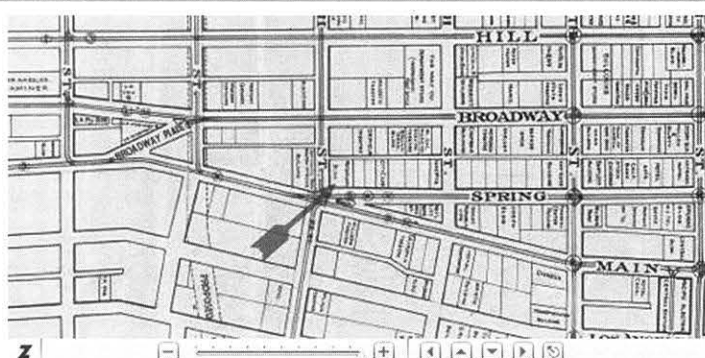
*South Spring Street (1898): The First Los Angeles Film*Dimendberg, Edward, University of California, Irvine | Dimendberg@cs.com[Start Discussion](#)

South Spring Street, Los Angeles, Cal. is a 25-second film produced on February 24, 1898 by James A. White for the Edison Manufacturing Company, the film production company controlled by American inventor Thomas Alva Edison (Media 1). It is the earliest known motion picture photographed in Los Angeles. In 1897 the Edison company commenced the practice of depositing paper photographic prints of its films with the U.S. Copyright Office. The film survives because its individual frames were rephotographed from paper prints in the 1950s and 1960s.¹ Our source is the Library of Congress website.²

South Spring Street, Los Angeles, Cal. exemplifies the aesthetic of early cinema and its fascination with the representation of movement.³ Widespread public exhibition of motion pictures commenced internationally in 1895 and initially emphasized views of quotidian urban scenes, exotic destinations, and topical events such as processions and coronations. Filmed without any panning or camera movement, *South Spring Street* presents one scene in a static tableau. As described in the Edison film catalog, "Various equipages pass, including a tally-ho and six white horses. A peculiar, open-end trolley car comes along; bicycle riders and pedestrians." The film is most likely a single continuous shot, but could be a montage of several shots skillfully joined together. Teams of horses, pedestrians, a streetcar, and a cyclist pass in front of the immobile camera. With the exception of the women riding on a coach, the people filmed are men. Automobile traffic has not yet appeared on the street, whose major function appears to be as a corridor for transporting railroad passengers embarking from the Arcade Station constructed by Southern Pacific in 1888.

Although no railroad imagery appears in the film, it was made while Los Angeles was undergoing a major boom in population, thanks to the waves of immigration facilitated by the arrival of the Southern Pacific Railroad in 1876. In 1888 the population of Los Angeles County was 87,837. Ten years later it increased to 156,526, and by 1908 had grown to 425,000.⁴ White, who worked for Edison, supervised production of the film while embarked on a ten-month journey that took him from the firm's headquarters in New Jersey to California, and later to China and Japan. White traveled throughout the United States on the Southern Pacific Railroad, combining his work for Edison with leisure pursuits facilitated by the railroad. The

Media Player



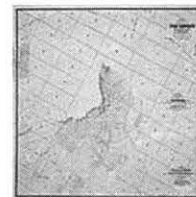
(Media 2) Los Angeles North Spring Street from First 1886 C.C. Pierce No. 6332

Referenced Media

South Spring Street, Los Angeles, Cal.

February 24, 1898
Thomas A. Edison

(Media 1) "South Spring Street" (1898): The First Los Angeles Film



(Media 2) Map of the city of Los Angeles showing the confirmed limits surveyed in August 1857 Hancock, Henry, Surveyor



(Media 3) Los Angeles North Spring Street from First 1886 C.C. Pierce No. 6332



(Media 4) The heart of Los Angeles Payne, James H, Cartographer



(Media 5) Los Angeles: downtown skyscrapers 1973

Join the discussion!

[View all moderated discussions](#)

Done.

Figure 1. JSAH Online Prototype showing the integration of text and image, with a zoomable map in the bottom pane. The left window features the table of contents, and the right column

previews the illustration program. The left and right windows can be closed to allow the central field with synchronized text and image to fill the screen.

Moderated discussion [3]

Josef Hoffmann: Interiors, 1902–1913

Neue Galerie, New York (2 November 2006–26 February 2007)

Reviewed by Samuel D. Albert

[Join Discussion](#)

Although Josef Hoffmann is well known for his influence and achievements in designing interiors, as ensembles, those interiors are not well known. The extensive destruction of World War II reduced their number, and surviving interiors were often victims of time and taste. Many were broken up and their coordinated elements, fundamental to the idea of the Gesamtkunstwerk, were separated for their individual visual and monetary value. The Neue Galerie's show, Josef Hoffmann: Interiors 1902-1913, was thus a welcome and novel addition to recent exhibitions devoted to Viennese turn-of-the-century art and design.

The show consisted of two major elements: recreations of four Hoffmann-designed rooms and a series of smaller displays illustrating aspects of Hoffmann's and the Wiener Werkstätte's production from the period. The four rooms—a girl's bedroom from the Max Biach residence (Vienna, 1902; Media 1), a bedroom from the Dr. Johannes Salzer residence (Vienna, 1902; Media 2), a dining room from the Stonborough/Stonborough-Wittgenstein residence (Berlin, 1905; Media 3), and a dining room from the Ferdinand Hodler residence (Geneva, 1913; Media 4)—were full-scale verisimilar recreations, erected within the spaces of the museum and populated with the original furniture. Where necessary, modern copies of hardware, fittings, and textiles were commissioned. Supplementing the four display rooms were wall-mounted period photographs, reproduced from original design journals, that illustrated the rooms and apartments in their original states.

The other display spaces were roughly thematic. On the second floor, silver and metal objects from the Wiener Werkstätte were presented in two freestanding cases, while the walls held photographs of Wiener Werkstätte projects, notably the Palais Stoclet and the Café Fledermaus. Original textile designs in Hoffmann's own hand, drawn from the archives of Backhausen and Soehne (the original manufacturer), added brilliant dashes of color. On the third floor were displays of furniture, glass,

Media Player




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(Media 4) Josef Hoffmann, Hodler Dining Room, Geneva, Switzerland, 1913

Referenced Media



 (Media 1) Josef Hoffmann, *Bedroom*, Vienna, Austria, 190



 (Media 2) Josef Hoffmann, *Salon*,
Bedroom, Vienna, Austria, 1905



 (Media 3) Josef Hoffmann, Stonborough Dining Room, Berlin, Germany, 1905



 (Media 4) Josef Hoffmann, Hodler Dining Room, Geneva, Switzerland, 1913

Join the discussion!

[👤 View all moderated discussions](#)

Figure 2. *JSAH* Online Prototype showing an exhibition review with a detail of an installation shot in the bottom pane.

sound, and 3D models; and facilitates access to and discussion about *JSAH* content. (The prototype does not demonstrate all the anticipated functionalities. Given limited resources, the development effort was focused on innovative elements; features which are now standard, such as searching and printing, are not incorporated in the prototype.)

A team of scholars contributed content and advised the technical consultants. Ed Dimendberg advised on the presentation of film and contributed an article on a Thomas Edison film of Los Angeles. Anthony Alofsin advised on exhibition reviews, a section of the journal which would benefit from more timely publication (it is virtually impossible to publish a review while an exhibition is on display because of the six-month print publication process). Robin Williams, Diane Favro and Chris Johanson assisted with the most technically challenging feature—the presentation of 3D models. The prototype includes an article by Favro and Johanson about a 3D model of the Roman Forum which they helped to develop. The prototype also facilitates moderated discussions, a feature developed in consultation with Christy Anderson.

The prototype was previewed at a day-long meeting of the *JSAH* Online Advisory Board on July 31, 2007. In response to feedback at this meeting adjustments were made, primarily with regard to the presentation of the 3D model. A consensus emerged that moderated discussions should live on the SAH website, where the archiving standards of the journal would not prevail.

I have had the opportunity to present the prototype to several groups of scholars and visual resource librarians, and the response to the prototype's distinctive features—synchronized text and image, and enhanced multimedia resources—has been uniformly enthusiastic. The next presentation will be at the annual meeting of the College Art Association, on February 22, 5:30-6:30 p.m. If you'd like to see the prototype, please attend.

Business Plan and Risk Assessment: Raym Crow, our business planning consultant, has completed a business plan and risk assessment. The report was presented to the SAH Board of Directors and discussed at the November 2007 meeting. As the report underscores, the question is not if *JSAH* should be published online, but when. In order to remain relevant and widely accessible, journals need to be online. The board probed a number of issues in a full discussion of the financial risks of online publication. Heartened by Crow's assessment of low risk and manageable costs, the board expressed interest in moving forward with online publication and welcomed concrete propos-

als at its next meeting, in April 2008.

Crow's report indicates that institutional access to *JSAH* Online is unlikely to cause a significant decline in membership, largely because SAH offers a range of benefits which our members demonstrably value. The report models pricing options that would enable SAH to finance the operating cost of online publication through modest adjustments in institutional subscriptions, with the cost of individual memberships essentially unaffected. Although digital publication will entail significant adjustments in editorial and operational processes, the business analysis and risk assessment indicate that the transition to online publication can be financially managed and the risks are limited. The upside is difficult to estimate in dollars but significant in terms of scholarly communication.

Contact with Publishers: When the prototype was previewed during the summer, several advisors voiced doubts about the capacity of existing online publishing platforms to accommodate the prototype's multimedia functionalities in an integrated interface. It was decided to issue a Request for Information to gather information about the capacity of existing publishing platforms to fulfill the vision of the prototype, and to identify publishers interested in participating in a consultative Request for Proposals. The RFI was distributed in mid-October to seventeen publishers and platform providers; ten responded by the late November deadline—a gratifying response. Those that qualified for the next stage, a Request for Proposals, were notified in mid-December.

No existing platform precisely matches the capabilities of the *JSAH* Online prototype. The RFP should clarify the degree to which the respondents can match or approximate the *JSAH* Online prototype; it will also allow us to compare costs and business terms. The RFP will be released in early February, 2008; responses will be due in mid-March. The intention is to complete the RFP in time to consider the results at the SAH board meeting in April, 2008.

Hopefully the RFP will yield attractive options, both financially and technically. It is, however, possible that the proposals will fall short of the vision of the prototype and provide *JSAH* with relatively conventional online options. But if all goes well, the process will yield proposals that make business sense for SAH and offer an improved online interface with strong image-related features that would serve *JSAH* as well as a larger market of image-dependent scholarly publications.

Hilary Ballon
Editor, *JSAH*

Call for Papers
VIII Congresso dos Monumentos Militares
International Conference
Coastal Fortification: From the Onset to Modern Times
Faro, Algarve
Portugal
27–29 November 2008

The conference will be divided into four thematic sessions: 1. Historiography; 2. Structural elements and construction, including geographic setting; 3. Restoration and preservation of monuments in environmental and landscape contexts; 4. Cultural intervention and reuse.

Abstracts should be a maximum of 250 words, in Portuguese or English, and should be accompanied by a one-page CV for each author. The author's name (if more than one, the names of all the authors), e-mail address, the presentation title, a concise statement of the subject, and a summary of the major conclusions must be included. Presentations cannot exceed 20 minutes. Please specify the session to which the author(s) are applying.

The submission deadline is **April 30th, 2008**. Abstracts must be submitted via e-mail by filling out the appropriate form, available at <http://www.amigos-doscastelos.org.pt/tabid/138/language/en-US/default.aspx>. Applicants will be notified by June 30, 2008. ■

Europa! Europa?
First biannual conference of the European Network for Avant-Garde and Modernism Studies (EAM)
Ghent University, Belgium
29–31 May 2008

With initiatives in the cross-disciplinary fields of avant-garde and modernism studies booming throughout European academia, time has come to provide a more permanent platform in Europe for scholars to meet and discuss their

research. The EAM will devote itself to the study of the avant-garde and modernism in Europe within a global setting, throughout the nineteenth and twentieth centuries. EAM will promote interdisciplinary and intermedial research on experimental aesthetics and poetics, and aims to encourage an interest in the cultural dimensions and contexts of the avant-garde and modernism. EAM aspires to embrace the wide variety within avant-garde and modernism studies, and welcomes all scholars engaged in these areas of research to participate in its biannual conference.

Europa! Europa? will focus on the relation between the avant-garde, modernism and Europe. Conference languages are English, French and German. The key-note speakers are: Charles Altieri, Alain Badiou, Matei Calinescu, Astradur Eysteinnsson, Paul Michael Lützeler, William Marx and Piotr Piotrowski.

More information is available at <http://www.eam-europe.ugent.be/> ■

William Morris and the Art of Everyday Life
Conference convened by the Australasian Victorian Studies Association and the University of Otago
Christchurch Art Gallery
Christchurch, New Zealand
10 May 2008

This one-day conference will be held to coincide with the 'Morris & Co.' exhibition, the first of its kind in New Zealand. Scholars working in areas related to William Morris and/or the Arts & Crafts movement will present papers on topics related to: William Morris in the home; Victorian material culture; Domestic aesthetics and design; Politics of production and consumption; Work and leisure; Utopia and everyday life; Hospitality, friendship and community; Arts & Crafts homes and gardens; and William Morris's social networks (e.g. the Pre-Raphaelites,

Socialist League, 'Anti-Scrape').

The keynote speaker will be Professor Florence Boos of the University of Iowa, editor of *The Earthly Paradise by William Morris*. Vols. I and II (Routledge, 2001) and president of the Morris Society in the U.S. ■

Transfer and Metamorphosis: Architectural Modernity between Europe and the Americas 1870–1970, Zürich
26–29 June 2008

This conference will consider Europe and the Americas as a continuous and highly productive space of architectural communication. It seeks to elucidate the processes of assimilation and modification that happened to forms, ideas and concepts of architectural modernity during their transfer from one continent to another.

Some areas of these processes are relatively well known. Figures such as William Lescaze, Richard Neutra, Walter Gropius or Ludwig Mies van der Rohe stand for a European presence in the architecture of North America, while European "Amerikanismus" introduced issues of high-rise building and urban growth, mass production and prefabrication to the architectural debates. We would like to broaden the view beyond such established phenomena to include the period of political consolidation and economic growth on both continents after ca. 1870 and the postwar period before the growing impact of globalization on architectural practice. The less known contacts among Mediterranean countries and Latin America also deserve attention. We want to reach beyond the transfer of formal or functional ideas and consider the entire field of architectural history and theory, as well as the rich conditions of architectural production. Where and how did topics and methods of architectural debates and their publications influence each other? Which role did architecture

schools play in this cultural transfer? How did the export of American building methods, for example, change the way architecture came about in Europe and Latin America? Where has the adaptation of certain legal frameworks helped to shape urban form?

The reconstruction of such processes will reliably encounter issues of modern local, regional/spatial or national identities. The reception and processing of different traditions will require comparative analyses and we will debate the productive misunderstandings and creative misreadings we will surely encounter in this area.

Comparative perspectives could present individual architects and their work on both continents, examine the cross cultural influence of certain schools of architecture and design, the reflection and distribution of architectural thought through different media such as film and photography, or look at the transnational career of particular building types, the adaptation of buildings to climate and nature, to local technologies and cultural traditions, as well as the changing fortunes of theoretical approaches at different locations and geographies of modernity.

Organized by: Swiss Federal Institute of Technology Zurich (ETH); Society of Architectural Historians (SAH); European Architectural History Network (EAHN)

Online registration is now open.
<http://www.transferandmetamorphosis.org> ■

SAHANZ 2008
History in Practice: The 25th Annual Conference of the Society of Architectural Historians, Australia and New Zealand
Deakin University, Geelong, Victoria, Australia
3–6 July 2008

Founded in 1984 at a meeting in Adelaide, South Australia, the Society of Architectural Historians, Australia and

New Zealand (SAHANZ) was conceived from the start as a forum for the open discussion of architectural history and historiography of the region, and as a setting from which to reflect on the status of the architecture, landscape, and cities of Australia and New Zealand in the wider world. While SAHANZ has grown in size and presence, and despite changes taking place in the discipline both locally and internationally, these principles remained constant. In 2008, SAHANZ will hold its 25th annual meeting in Geelong, Victoria, Australia, marking a milestone both in the history of the society and in the organised development of the region's historiography.

Session themes will include: between critique and intervention; between analysis and creation; the history of architectural practice; the practice of architectural history; the architecture of historical practice; critiquing the practice of architectural history; and gaps/connections/contentions.

For further information on the conference, visit: <http://www.deakin.edu.au/scitech/a%2Bb/sahanz2008/index.php> ■

13th IHPS Conference 2008
Public versus Private Planning: Themes, Trends and Tensions
Chicago, IL
10–13 July 2008

The 2008 IPHS conference coincides with the commemoration of the 100th anniversary of the creation of the Burnham and Bennett Plan of Chicago, one of the major landmarks in modern planning history. This was a privately produced plan ultimately adopted as public policy. The interplay between the private interests of business, individuals and non-governmental organisations versus the more public interests of the state evident in the Plan of Chicago has been an enduring theme in the history of planning. The relationship has changed dramatically over time. In the pre-modern era, public

planning affected only a fraction of the built environment. The 20th century saw a vast expansion in the practice of public planning in almost all democratic societies. There has since been a major reaction against purely public planning and a rehabilitation of the idea of more private planning, often in the form of privatization, expanded use of market mechanisms, and public-private partnerships. The 2008 IPHS conference will seek to shed light on this creative tension within planning history.

Papers will address one or more of the following sub-themes: studies of iconic private and public plans; conflict and complementarity in private and public planning; constructing meanings of public and private; locating power and decision-making; the role of individuals and institutions; the outcomes of various kinds of planning models; revisionist and alternative planning histories; commodification of planning; private interests and the public realm. The IPHS conference organizers welcome proposals that cover the full breadth of planning history.

For more information about the conference, visit: <http://www.dcp.ufl.edu/IPHS2008/participate.html>

Inquiries about the conference should be addressed to: Dr. Christopher Silver, College of Design Construction and Planning, University of Florida, 331 Architecture Building, PO Box 115701, Gainesville, FL 32611, e-mail iph2008@dcp.ufl.edu, fax 352.392.7266, phone 352.392.4836. ■

10th International DO.CO. MO.MO Conference
The Challenge of Change: Dealing with the Legacy of the Modern Movement
Delft and Rotterdam, the Netherlands
16–19 September 2008

The Dutch chapter of Docomomo is honored to host the 10th International Docomomo Conference with the general

theme "The Challenge of Change." The 2008 edition will mark the 20th anniversary of Docomomo.

The venue will be the Van Nelle factory in Rotterdam, the Netherlands. This renowned Modern Movement icon will accommodate the conference programme of Parallel Paper and Case Study Presentations, Round-table Sessions, the 2nd edition of the International Docomomo Student Workshop (13-20 September 2008) and public evening lectures by distinguished invited speakers. Pre- and postconference tours to Dutch Modern Movement buildings and other landmarks of Dutch architecture will also be part of the conference programme.

The architecture of the Modern Movement was always future-oriented, with a firm and optimistic belief in the possibilities of progress. Nowadays, the achievements may still appeal to us, but in fact the buildings of the twentieth century belong to the past and have become eligible for listing and preservation. This evolution has created the paradox of the modern monument and it has raised questions of principle concerning the issues of conservation, renovation and transformation of modern buildings. This necessitates the revisiting of the ideals and key concepts of the Modern Movement—ideals and concept that cannot always be matched with the acts of reconstruction that are part and parcel of the practices of conservation, renovation and transformation.

For instance, at the core of the Modern Movement we find the still provocative ideas of functionalism and of an architecture expressing the *Zeitgeist*. Rightly or wrongly, these ideas would radically transform the architecture and cities of the twentieth century. But how do we deal with such tenets as the well-known form follows function when a modern building loses its original function? How do we value technologies that were once innovative and state-of-the-art,

but are now obsolete? The paradox of the modern monument comprises the manifold dilemmas of change and continuity. By choosing change one could lose the wonderful achievements of past generations, by choosing continuity one might save those achievements, yet at the cost of betraying the ideas behind them. What is one to do?

The dilemma of change and continuity is further complicated by a diversity of factors. In addition to the general issues of history of use, urban memory and integration of old and new, one can point to the following questions that are specific to the case of modern architecture.

The Modern Movement had an international scope, among others because of its universal aspirations. Yet, in hindsight we can observe that the actual world-wide manifestations of the Modern Movement comprise an incredibly rich and varied collection of practices. The numerous manifestations were realized under very different local circumstances, in terms of politics and economics, but also in terms of building tradition and social context.

Another complicating factor is the distinction that is conventionally made between the master pieces of individual talents and the anonymous products of the architecture of everyday modernity. With the modern ideals of equality and emancipation in mind we might question this division and the valuation system behind it, as we might question the different approaches developed for the two.

A delicate matter concerns the way architects of the Modern Movement viewed history and the existing city and landscape when envisaging a better society. Modern architecture has a track-record of demolition and replacement, especially during the decades following WWII, which contributed to the depreciation of the legacy of the Modern Movement. The large-scale housing programmes in particular, seem to call for the development of approaches tailored to the very specific

problems at stake.

In addition to these aspects of principle, one should also take into account the many larger issues at play in our fast changing society. These issues include ecological sustainability, and all its ramifications and the availability of new technologies and materials, as well as the urgent social problems of today's cities. The questions of the preservation, renovation and transformation of modern buildings versus demolition to make place for new developments have also to be considered from these points of view.

Docomomo invites architects, historians, and other parties involved in the processes of preservation, renovation and transformation of modern buildings to investigate the paradox of the modern monument, and to reflect on the manifold dilemmas of change and continuity. It is time to once again face the challenge of change.

For more information on the conference, including subthemes and registration information, visit: <http://www.docomomo2008.nl/index.php> ■

Ruskin, Venice, and 19th-Century Cultural Travel

The Ruskin Centre at Lancaster University, Interdisciplinary Nineteenth Century Studies (INCS) and The Department of European and Postcolonial Studies of University of Ca' Foscari Venice

**Venice, Italy
25–27 September 2008**

This international conference is presented by The Ruskin Centre at Lancaster University, INCS: Interdisciplinary Nineteenth Century Studies, and The Department of European and Postcolonial Studies of University of Ca' Foscari Venice. It will open at the Scuola Grande di San Rocco in the afternoon of 25th September 2008. On the 26th and 27th,

all events will be held at the campus of the Venice International University. The plenary speakers will be James Buzard on Cultural Travel, Robert Hewison on Ruskin and Venice, and Anna Laura Lep-

schy on the reception of Tintoretto in the nineteenth-century.

For more information, visit: <http://www.lancs.ac.uk/fass/events/venice/> ■

Gifts and Donor Support

1 October 2007 – 30 November 2007

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in October and November, made gifts to a variety of funds including the Annual Appeal, study tour program, and the annual meeting fellowship funds. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

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Robert Gutman, 1926–2007

The day after celebrating Thanksgiving with his extended family, Robert Gutman, the influential professor and critic of architecture, died unexpectedly in Princeton, New Jersey at the age of 81. A mentor to several generations of students and junior faculty, Gutman was known for his intelligence, wit, and humanity, as well as his commitment to studying architecture in broad social and political contexts.

Like so many others, I treasured my friendship with Gutman whom I met when I was a graduate student in architecture school at Columbia University. (I never studied with nor am I related to Bob, although I was often asked about one or the other connection, given our shared interests and spelling of our last name.) In the early 1980s, Richard Plunz, professor of architecture at Columbia, convened a meeting to plan a new housing curriculum at the GSAP (funded by an NEH grant), and of course Plunz invited Gutman. A key figure in American academia, Gutman was a sociologist who, like Herbert Gans and Nathan Glazer, took heed of the failures of modern architecture, especially in public housing following the upheavals of the 1960s. Gutman, who was a Quaker and politically progressive sociologist with a background in psychoanalysis and demography, insisted that social science be integrated into the core of architecture education and practice. He arrived at the meeting, affable, genial, and sporting the usual bowtie, ready to share his expertise in public policy, housing, and pedagogy. Several of us hoped the outcome would be to revive ties to progressive moments in the school's past, when housing and design were understood to be one and the same. That didn't happen (as Bob predicted), but for me there was an equally significant outcome: Bob became a mentor and dear friend.

By phone and e-mail and especially

over lunch, always at the Princeton Club and always his treat, we chatted about personal joys (children and grandchildren), commiserated over sorrows (the tragic death of his beloved wife Sonya Rudikoff), and talked about new books, architecture education, and practice. Bob was charming, and I would leave lunch thinking I'd helped him understand an important problem. After a few years, I realized that was how Bob did his research: like most sociologists, he worked through talking to people. Sarah Whiting, a Princeton colleague and fellow SAH Member, shared similar sentiments in a recent email. "Despite the fact that Bob knew everybody and everything he often started conversations with any junior faculty member by saying, 'Well you know far more about this than I do, but I was wondering,' at which point he would zero in and reveal the central question upon which everything hinged. For a man with every right to have a big ego, he selflessly engaged junior faculty and students: not by pontificating, but by talking with and listening to. The mystery I still haven't solved, however, is just how many lunches he ate, given that everyone I know seems to have lunched regularly with him."

Born in New York City in 1926, Bob studied at Columbia, receiving a B.A. in 1946 and the Ph.D. in 1955. He taught sociology, first at Dartmouth College and then at Rutgers University, for 39 years. He won respect in the field, but his greatest influence was in architecture. As he loved to tell colleagues, Bob came to Princeton as a special student in 1965, supported by a grant from the Russell Sage Foundation. He returned in 1969, teaching at the architecture school until he died. In 1972, Bob edited the classic collection of essays, *People and Buildings* (Basic Books, 1972) and made it his life work to scrutinize people and buildings as well as politics, architecture, and public policy. As he stated at the symposium held in his honor at Princeton University

in 2003, "It is not really a question then whether architecture and public policy, architecture and politics are connected. They are linked inextricably. The critical issue now is whether contemporary architects as a professional group and a community should be more active in formulating public policy as it affects the built environment." His other books are *Neighborhood, City, and Metropolis*, co-edited with David Popenoe (Random House, 1970), *The Design of American Housing* (Publishing Center for Cultural Resources, 1985), and *Architecture Practice: A Critical View* (Princeton Architectural Press, 1988), a standard text in many architecture schools. A volume of collected essays is forthcoming from Princeton Architecture Press.

Gutman's generosity of spirit, intellectual curiosity, and passion for architecture, as lived and designed, brought him many professional honors and visiting professorships; his friendships included leading painters, architects, and intellectuals of his generation. He loved to entertain, to talk, and yes, to gossip; he also did not tolerate pretentious design, sloppy thinking, or tedious prose. At a studio review or during a seminar, he'd cut to the chase and ask, with a mischievous smile, "What's the question?" according to Roy Kozlovsky, one of his doctoral students. Gutman's housing courses were packed, he put in long hours working for institutional change (taking an active role in campus planning at Princeton, for example), and he supported women in architecture schools. Bob was not a feminist, but he had no truck for prejudice of any kind and after the Ivy League desegregated on the basis of gender in late 1960s and early 1970s, he encouraged Diana Agrest, Mary McLeod, Hilary Ballon, Peggy Deamer, Sharon Haar, and others to proceed in fields traditionally unfriendly to women. Word has it that Bob wanted his graduate students to write a manifesto this coming semester.

Perhaps the assignment should proceed.

Marta Gutman
Associate Professor Architectural History
and Theory
City College of the City University of New
York
SAH Member

[Editors' note: This obituary first appeared in *The Architect's Newspaper* 1 (January 23, 2008). It is reprinted here in part, with permission.]

Classified

Due to unforeseen events, noted scholar requires co-author for book-length study of **commemorative column monuments** (570 BC - 1980 AD) focusing on iconography and cultural history. Send inquiry, with credentials, to mcr6@geneseo.edu

Calendar of SAH Events

61st Annual Meeting

23–27 April 2008
Hilton Netherland Hotel,
Cincinnati

62nd Annual Meeting

1–5 April, 2009, Pasadena

SAH Study Tours

13–23 May 2008
Architecture of Naples, Italy

Mid–July 2008

Estates of Chicago's North Shore

30 July–4 August 2008

*The Architecture and Landscapes of
Louis I. Kahn: Philadelphia, Tren-
ton and New Haven*

8–13 October 2008

*E. Fay Jones: Architecture in
Arkansas*

February, 2008

Recently published architectural books and related works, selected by Barbara Opar, Syracuse University Library

Reference

Gossel, Peter, ed. *Modern Architecture A-Z*. [Los Angeles]: Taschen America, 2007. 1080p. ISBN 3822863130 \$250.00

Zirpolo, Lilian. *Historical Dictionary of Renaissance Art*. Summit, Pennsylvania: Scarecrow Press, 2007. 560p. ISBN 9780810858008 \$115.00

Architects

Cuyper, P.J.H., Hetty Berens, and Jan Bank. *P.J.H. Cuyper 1827-1921: The Complete Works*. Rotterdam: NAI Publishers, 2007. 320p. ISBN 9056625748 \$75.00

Davey, Peter and Kurt W. Forster. *Exploring Boundaries: The Architecture of Wilkinson Eyre*. Basel: Birkhäuser, 2007. 176p. ISBN 3764375310 \$69.95

Foster, Norman. *Foster 40*. Box set. Munich: Prestel Publishing, 2007. 486p. ISBN 3791337955 \$200.00

Franz, Rainald and Andreas Nierhaus, eds. *Gottfried Semper und Wien: Die Wirkung des Architekten auf "Wissenschaft, Industrie und Kunst."* Wien: Böhlau, 2007. 256p. ISBN 9783205776062 \$59.25

Giovaninni, Joseph and Oscar Riera Ojeda. *Schwartz / Silver Architects: Arthouse: Soliloquies on Architecture From Farrar Pond*. San Raphael, California: Oro Editions, 2007. 208p. ISBN 0977467295 \$50.00

Giuffrè, Maria, Paola Barbera, and Gabriella Cianciolo Cosentino, eds. *The Time of Schinkel and the Age of Neoclassicism Between Palermo and Berlin*. Cannitello: Biblioteca del Cenide, 2006. 262p. ISBN 8887669481 \$145.00

Hart, Vaughan. *Sir John Vanbrugh: Storyteller in Stone*. New Haven: Yale University Press, Paul Mellon Centre for Studies in British Art, 2008. 256p. ISBN 9780300119299 \$65.00

Hays, K. Michael and Dana A. Miller. *Buckminster Fuller: Starting with the Universe*. New Haven: Yale University Press, 2008. 224p. ISBN 9780300126204 \$50.00

Hession, Jane King and Debra Pickrel. *Frank Lloyd Wright in New York: The Plaza Years, 1954-1959*. Layton: Gibbs smith, 2007. 159p. ISBN 9781423601012 \$29.95

Lamberini, Daniela. *Il Sanmarino: Giovan Battista Belluzzi architetto militare e trattatista del Cinquecento*. Firenze: Olschki, 2007. 2 vols. , 388p and 449p. ISBN 9788822256607 \$295.00

Lawrence, Sarah E., ed. *Piranesi as Designer*. New York: Assouline, 2007. 359p. ISBN 9780910503969 \$60.00

Morris Dixon, Peter, ed. *Robert A.M. Stern: Buildings and Towns*. New York: Monacelli Press, 2007. 548p. ISBN 9781580931922 \$85.00

Mumford, Eric and Hashim Sarkis, ed. *Josep Lluís Sert: The Architect of Urban Design, 1953-1969*. New Haven: Yale University Press, 2008. 256p. ISBN 9780300120653 \$50.00

O'Brien, Liz. *Ultramodern: Samuel Marx: Architect, Designer, Art Collector*. New York: Point Leaf Press, 2007. 216p. ISBN 9780977787524 \$95.00

Olson, Sheri, Theresa Morrow, and Alicia Kennedy. *The Best of Cutler Anderson Architects: Complete Works*. Gloucester Publishers, Massachusetts: Rockport Publishers, 2008. 272p. ISBN 1592534058 \$30.00

Philippou, Styliane. *Oscar Niemeyer: Curves of Irreverence*. New Haven: Yale University Press, 2008. 256p. ISBN 9780300120387 \$65.00

Schultz, Anne-Catrin. *Carlo Scarpa: Layers*. Stuttgart: Edition Axel Menges, 2007. 151p. ISBN 3930698145 \$69.00

Treib, Marc, Dean Sakamoto and Karla Britton. *Hawaiian Modern: The Architecture of Vladimir Ossipoff*. New Haven: Yale University Press, 2008. 304p. ISBN 0300121466 \$65.00

Architectural Design

Kwinter, Sanford. *Far From Equilibrium: Essays on Technology and Design Culture*. [New York]: Actar D, 2007. 224p. ISBN 8496540642 \$33.00

Architecture, Asia

Ray, Himanshu Prabha, ed. *Sacred Landscapes in Asia: Shared Traditions, Multiple Histories*. New Delhi: Manohar Publishers & Distributors, Ltd., 2007. 396p. ISBN 817304726X \$74.95

Architecture, India

Sengar, Shailendra. *Encyclopedia of Indian Architecture*. New Delhi: Anmol Publications Pvt. Ltd., 2007. 288p. ISBN 8126131217 \$125.00

Architecture, Slovenia

Celik, Matevz. *New Architecture in Slovenia*. Wien; Springer: London, 2007. ISBN 3211714871 \$59.95

Architecture, Turkey (Istanbul)

Harnadeh, Shirine. *The City's Pleasures: Istanbul in the Eighteenth Century*. Seattle: University of Washington Press, 2007. 368p. ISBN 9780295986678 \$60.00

Architecture, Coptic

Lyster, William, ed. *The Cave Church of Paul the Hermit: At the Monastery of St. Paul in Egypt*. New Haven: Yale University Press, 2008. 408p. ISBN 9780300118476 \$75.00

Architecture, Gothic

Draper, Peter. *The Formation of English Gothic: Architecture and Identity*. New Haven; London: Yale University Press, 2007. 287p. ISBN 9780300120363 \$80.00

Architecture, Modern

Fuller, Mia. *Moderns Abroad: Architecture, Cities and Italian Imperialism*. London; New York: Routledge, 2007. 273p. ISBN 0415194636 \$120.00

Peter, Bruce. *Form Follows Fun: Modernism and Modernity in British Pleasure Architecture 1925-1940*. London; New York: Routledge, 2007. 223p. ISBN 9780415428194 \$62.95

Architecture, Victorian

Curl, James Steven. *Victorian Architecture: Diversity & Invention*. Reading: Spire Books, 2007. 635p. ISBN 9781904965060 \$140.00

Architecture and Engineering

Saint, Andrew. *Architect and Engineer: A Study in Sibling Rivalry*. New Haven: Yale University Press, 2008. ISBN 978030012443 \$65.00

Architecture and Nature

Bergdoll, Barry, Dario Gamboni, and Philip Ursprung. *Nature Design: From Inspiration to Innovation*. Baden, Switzerland: Lars Müller, 2007. 319p. ISBN 9783037780985 \$39.95

Architecture and Photography

Ganz, James A. *Edouard Baldus at the Chateau de la Faloise*. New Haven: Yale University Press, 2008. 88p. ISBN 9780300103526 \$16.95

Architecture and Politics

Piva, Antonio, Francesca Bonicalzi and Pierfranco Galliani, eds. *Architettura e Politica. Architecture and Politics*. Multi-lingual text. Roma: Gangemi, 2007. 207p. ISBN 9788849213188 \$43.95

Architecture and Society, England

Howard, Maurice. *The Building of Elizabethan and Jacobean England*. New Haven: Yale University Press, 2008. 256p. ISBN 9780300135435 \$60.00

Architecture and Women

Darling, Elizabeth and Lesley Whitworth. *Women and the Making of Built Space in England, 1870-1950*. Aldershot: Ashgate, 2007. 232p. ISBN 9780754651857 \$99.95

Desai, Madhavi, ed. *Women and the Built Environment*. New Delhi: Zubaan, 2007. 262p. ISBN 8189013033 \$41.90

Building Types

Lapuerta, Jose Maria. *Manual of Collective Housing*. Barcelona: Actar, 2007. 300p. ISBN 8496954153 \$39.95

Landscape Architecture

Charlesworth, Michael. *Landscape and Vision in Nineteenth-Century Britain and France*. Aldershot: Ashgate, 2008. 216p. ISBN 9780754656647 \$99.95

Filardi, Domenico. *Orto de' Pitti: The Architects, Gardeners and Botanical Design of the Boboli Gardens*. Firenze: Centro Di, 2007. 143p. ISBN 9788870384598 \$68.95

Heckscher, Morrison H. *Creating Central Park*. New Haven, Yale University Press, 2008. 88p. ISBN 9780300136692 \$19.95

Rohde, Michael, ed. *Prussian Gardens in Europe: 300 Years of Garden History*. Leipzig: Edition Leipzig, 2007. 384p. ISBN 9783361006317 \$58.95

Ruggles, D. Fairchild. *Islamic Gardens and Landscapes*. Philadelphia: University of Pennsylvania Press, 2007. 320p. ISBN 0812240251 \$49.95

Masterworks

Alumni Balada, Victoria. *La Catedral de Tortosa als Segles del Gotic*. Benicarló, Spain: Onada, 2007. 2 vols. 914p. ISBN 9788496623156 \$175.00

Chalcraft, Anna. *Strawberry Hill: Horace Walpole's Gothic Castle*. London: Frances Lincoln, 2007. 160p. ISBN 9780711226876 \$45.00

Engel, Ute. *Worcester Cathedral: An Architectural History*. Translated by Hilary Heltay. Chichester: Phillimore, 2007. 367p. ISBN 9781860773600 \$75.00

Public Architecture

Rose, Steve and Neville Brody. *Eye: The Story Behind the London Eye*. London: Black Dog, 2007. 192p. ISBN 1906155089 \$39.95

Symbolism in Architecture

Hiscock, Nigel. *The Symbol at Your Door: Number and Geometry in Religious Architecture of the Greek and Latin Middle Ages*. Aldershot: Ashgate, 2007. 500p. ISBN 9780754663003 \$99.95

Urban Design

Marchetti, Luciano and Claudio Paolini. *Piazza de' Pitti: Uno spazio tra la reggia e la città*. Firenze: Polistampa, 2007. 84p. ISBN 9788859602712 \$11.75

Mennel, Timothy, Jo Steffens and Christopher Klemek, eds. *Block by Block: Jane Jacobs and the Future of New York*. New York: Princeton Architectural Press, 2008. 64p. ISBN 9781568987712 \$17.95

Upton, Dell. *Another City: Urban Life and Urban Spaces in the New American Republic*. New Haven: Yale University Press, 2008. 416p. ISBN 9780300124880 \$45.00

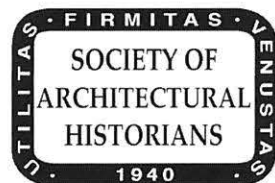
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Newsletter of the Society of Architectural Historians
April 2008 • Vol. LII No. 2

SAH News



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Photos on cover, pages 2, 6-8 courtesy of Wesley Robert Thompson; Photos on pages 4-5 courtesy of Carmen Popescu

Cover: Marigold Lodge, 1913, Thomas Eddy Tallmadge, Saugatuck MI; Above: Kemah House, 1906, Thomas Eddy Tallmadge, Saugatuck MI

SAH Receives Grant from The Andrew W. Mellon Foundation

The Society is pleased to announce that we have received a generous grant from The Andrew W. Mellon Foundation to develop SAH AVRN, an online visual encyclopedia that will contain dynamic images of the global built environment. The SAH AVRN, which eventually will contain hundreds of thousands of dynamic and still images for research, publishing and teaching, represents a collaborative effort among four groups: leading architectural history scholars; the visual resources librarians at major research institutions, initially MIT, University of Virginia and Brown University; SAH, the leading learned society in the field of architectural history; and ARTstor, the leading online archive of visual materials in the humanities. Together scholars, librarians and institutional leadership will join together to create a shared online resource that will both enrich the field of architectural history and create a new collaborative work mode for visual resources libraries. For the first time, instead of creating repetitive digital archives at each individual university, the SAH AVRN will enable collaboration resulting in the creation of a highly authoritative resource with global coverage that will support new research and scholarly publications, and enhance university-level teaching.

For the start up phase of development of AVRN, SAH is fortunate to have Ann Whiteside acting as Project Director. Ann, who the Head of the Rotch Library of Architecture and Planning at MIT and past president of both the Visual Resources Association and ARLIS/NA, is uniquely qualified to direct a project that involves creating a large online bank of images for teaching and research. The Principal Investigators for the project are Dietrich Neumann, Vincent Scully Visiting Professor for the History of Architecture, Yale University Professor for the History of Modern Architecture and Urban Studies, Brown University, and Pauline Saliga, Executive Director, Society of Architectural Historians. They will work closely with an AVRN Editorial Committee of scholars who will help both build the collection and provide valuable feedback about

how the online resource functions.

The SAH AVRN will be a two-tiered resource. The larger Tier One collection will be a "teaching collection" of unvetted images that will be contributed by scholars, architects, preservationists, visual resources librarians and others who want to share their research, teaching and documentary photographs, drawings, videos, films, QTVR 360 degree panoramas, and other media with other professionals who study and work with the built environment. It will be hosted at ARTstor and initially will be available to all SAH members. The more select Tier Two collection will be a vetted peer-reviewed collection that has the potential of becoming part of the official ARTstor archive and will be available to both SAH members and ARTstor subscribers. The Tier Two images, which will be selected for their potential for advancing scholarship and their high-level technical quality, will be vetted by an SAH AVRN Editorial Committee of scholars who will create the collection with the same rigor and scholarly standards used in peer-reviewed academic publishing. SAH will encourage and work with scholars to move towards inclusion of these published images in the university tenure and promotion process.

Given the complexity of building this online resource, the AVRN will be developed in phases. During the first year of this three-year start-up project, digital images and slide collections of scholars from MIT, UVa and Brown will be uploaded into the ARTstor repository with the help of Visual Resources Librarians at those institutions. By the end of the first year, in April 2009, ARTstor will have developed IMATA, a tool that will enable individual scholars to submit their own digital images and metadata to the online resource. The IMATA tool will be launched at the SAH Annual Meeting in April 2009 in Pasadena. The second and third years of the project will involve creating enhancements to the IMATA tool and working out systems for continually adding images and metadata to AVRN. At the end of three years, AVRN will have developed into a

continuously-expanding collection of thousands of robust architectural images and the ingest, content management, and search/display tools that are being customized for AVRN will have gone through several iterations.

All of the Society's online initiatives will be discussed at a noontime panel at the SAH Annual Meeting in Cincinnati. To learn more about how SAH is planning to move *JSAH*, *BUS* and AVRN online, please join us on Friday, April 25, 2008 from noon to 1:30 pm in Salon FG at the Hilton Cincinnati Netherland Plaza Hotel.

Pauline Saliga

Executive Director

Society of Architectural Historians

***Buildings of Delaware* to be Released at SAH Annual Meeting in Cincinnati, April 2008**

Buildings of Delaware

W. Barksdale Maynard

ISBN 978-0-8139-2702-2

Buildings of Delaware is the first book to document the state's architectural history from all periods. The volume covers buildings of many styles, types, and materials, from grand mansions to vernacular structures, and from urban to rural settings. The noted architectural historian W. Barksdale Maynard spent much of 2002 through 2004 canvassing the rich cultural heritage of the state and investigating its relationship to the built environment - from an ancient Dutch dike of 1660 to a cutting-edge cable-stay bridge recently completed, from Colonial smokehouses in the countryside of Kent County to a rare, intact, International Style 1940s elementary school in the city of Wilmington. Among the architectural forms discussed are industrial and agricultural buildings and structures that characterize the state's rivers, canals, and shoreline, from gristmills to bridges and lighthouses. Major cities such as Newark and Wilmington are considered at length, with entries on homes, churches, schools, and government buildings, and the state's natural landscape, parks, and such renowned gardens as Winterthur are also described. *Buildings of Delaware* will provide scholars with valuable information on the architecture of the state, and will spark



the imagination of general readers and local historians as well.

W. Barksdale Maynard is a Lecturer in the Art History Departments of Johns Hopkins and Princeton Universities.

Ordering Information: *BUS* volumes are available for purchase at general retail and architecture bookstores, at local booksellers and through on-line ordering services. *Buildings of Delaware* also is available through the University of Virginia Press, which may be reached at 800.831.3406 or <http://www.upress.virginia.edu/browse/series/bus.html>.



Tour to Romania Following Zürich Conference

Join the EAHN on a five-day tour to Bucharest and Bucovina from 1 to 7 July, following the ETH/SAH/EAHN conference in Zurich. The tour will begin with three days in Bucharest, where there will be an opportunity to meet with colleagues from the University of Architecture. We will examine Bucharest's urban development from the Middle Ages through the nineteenth century and then focus on the various forms of architecture in the twentieth century: the national style, modernism, monumental neo-classicism, and the socialist city. We will also visit the open-air Village Museum, which features over fifty examples of rural architecture, before leaving for Suceava. From there we will travel by bus to view some of the painted churches of the fifteenth and sixteenth centuries,

including Voronet, Humor, Moldovita, and Sucevita, all of which are UNESCO monuments. Their interior and exterior frescoes reveal a complex and fascinating iconography. The tour ends in Bucharest.

As with all tours organized by the EAHN, every attempt is made to keep the costs of the tour low and to encourage interchange with local experts. Estimated cost: 470 euros (including the accommodations in Bucharest and Bucovina; the train ticket – sleeping coach; and private bus in Bucharest and Bucovina). The tour price does not include the flight to Romania or the meals; these are the responsibility of the participant.

To express interest in participating in the tour or for more information, please contact Carmen Popescu at crmv@clicknet.ro before April 20. Additional details, including a complete itinerary, are available on-line at www.sah.org.



The Villages of Saugatuck and Douglas: The Making of a Chicago Outpost

Nestled along the banks of the Kalamazoo River in southwestern Michigan lie the sister towns of Saugatuck and Douglas. Serving as an outpost for Chicago (hence our tour title), these two towns have had dual purposes for their residents over the years. In their early careers, they were bustling commercial ports, shipping goods across the Great Lakes; later they served, as they still do today, as small-town cottage communities where their residents can escape from the big city. With these dual purposes in mind, the Society of Architectural Historians tour

participants set out with our guide, James Schmichen, in October of 2007 to experience the architectural wonders and diversity that they offered to us.

Knowing that Frank Lloyd Wright had designed a house nearby, no tour could miss it. The Mayer May House (1904) is set within Grand Rapids' historic community of Heritage Hills. Fully restored with the help of Steelcase, the Mayer May House is a prime example of Wright's Prairie Style. Sitting lower than the rest of the community, the house emulates privacy.

Heading into Saugatuck-Douglas, we realized just what a small community it is. A highlight of the first day

Above: Meyer May House, 1908, Frank Lloyd Wright, Grand Rapids MI
At right: Saugatuck Center for the Arts, 2001, Saugatuck MI



was crossing the Kalamazoo River personally accompanied by the town's mayor in a chain-driven ferry which allowed us to sit, relax, and enjoy the sights and sound of this unique area.

The next morning we began our in-depth look at the architecture of Saugatuck. Our first encounter was the "hill" district. This district divided elite housing from the taverns and docks down by the river, an area commonly referred to during the 19th century as the 'flats.' Walking by Captain Crawford's House (1870s), one can see the emphasis of family life and fresh air in the house's Italianate design. The emphasis on the family life continues with the churches that are located within the "hill" district.

One that stands out in the crowd is All Saints Episcopal Church (1874) designed by famed Detroit architect, Gordon D. Lloyd. This small Carpenter Gothic church stands in stark contrast to Lloyd's usual designs of large Gothic churches, some of which still rise above Woodward Avenue in downtown Detroit. The "hill" district of Saugatuck is only one example of the areas our group experienced. Douglas is itself a place worthy of interest: the downtown area is a mixture of both restored historic buildings and new construction. This newly revitalized area shows the dedication the town's citizens have to their community.

Of course no tour would be complete without a visit to the area's prime architecture: its cottages. These show



an eclectic mix of styles that illustrate the times in which they were constructed, and the area's exceptional cottages also represent some of the work of area architects and artists. Standing guard on the hill overlooking Lake Kalamazoo is "Kemah" cottage. This masterfully restored cottage represents the work of the area's two most famous architects, Thomas Eddy Tallmadge and Carl Hoerman. Meaning "in the teeth of the wind," "Kemah" was originally designed by Tallmadge in 1906 for a wealthy Chicago family. Hoerman then reconstructed the cottage in the 1920's to give it a more Arts & Crafts feel by adding a false thatch roof, stained glass windows and wood carvings.

Saugatuck alone does not hold all the "great cottages" of the area, for Douglas competes very well in this regard. Located on the bluff overlooking Lake Michigan is the Simpson-Hoffman Cottage (1903), designed by Charles Whittlesey (who designed the famous El Tovar Lodge in

the Grand Canyon) for Chicago railroad advertiser Charles Haskill Simpson, a two-story log cabin cottage that is evidence of the rebirth that log cabins were having in the country at that time.

Other visits include the Douglas Union School (1867) which is currently undergoing restoration, the Ox-Bow Summer School of Painting and the Saugatuck Center for the Arts. This erstwhile pie factory has been adaptively reused into a wonderful place to hear a concert or see an art show. The citizens of Saugatuck and Douglas generously opened their cottages and shared their stories with the tour participants, giving us a unique experience along Lake Michigan's coastline.

Wesley Robert Thompson
SAH Study Tour Fellowship Recipient

Above: Wade House, 1851, Saugatuck MI

Society of Architectural Historians
62nd Annual Meeting
1–5 April 2009
Pasadena, California

Call for Papers

This Call for Papers can also be read at www.sah.org

General Chair: Dianne Harris, University of Illinois, Urbana-Champaign
Local Chair: Joe Catalano, President Pasadena & Foothills AIA

Members and friends of the Society of Architectural Historians are invited to submit abstracts by 15 August 2008 for the thematic sessions listed below. Abstracts of no more than 300 words should be sent directly to the appropriate session chair; abstracts are to be headed with the applicant's name, professional affiliation [graduate students in brackets], and title of paper. Submit with the abstract a short curriculum vitae, home and work addresses, email addresses, telephone and fax numbers. Abstracts should define the subject and summarize the argument to be presented in the proposed paper. The content of that paper should be the product of well-documented original research that is primarily analytical and interpretative rather than descriptive in nature.

Papers cannot have been previously published, nor presented in public except to a small, local audience. Only one submission per author will be accepted. All abstracts will be held in confidence during the selection process. In addition to the thematic sessions listed below in alphabetical order, two open sessions are announced. With the author's approval, thematic session chairs may choose to recommend for inclusion in an open session an abstract that was submitted to, but does not fit into, a thematic session. Thematic session chairs will notify all persons submitting abstracts to thematic sessions of the acceptance or rejection of their proposals by 12 September 2008. Those submitting to the Open Session will be notified by 22 September 2008. All session chairs have the prerogative to recommend changes to the abstract in order to coordinate it with a session program, and to suggest editorial revisions to a paper in order to make it satisfy session guidelines; it is the responsibility of the session chairs to inform speakers of those guidelines, as well as of the general expectations for both a session and participation in the annual meeting. Authors of accepted proposals must submit the complete text of their papers to their session chair by 12 January 2009. Session chairs will return papers with comments to speakers by 6 February 2009. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 27 February 2009. Session chairs reserve the right to withhold a paper from the program if the author has refused to comply with those guidelines. Each speaker is expected to fund his or her own travel and expenses to Pasadena. SAH has a limited number of fellowships for which Annual Meeting speakers may apply. However, SAH's funding is not sufficient to support the expenses of all speakers or all of the expenses of the fellowship recipients. For information about SAH Annual Meeting fellowships, please visit our website at www.sah.org

Architectural Heritage: Collecting, Saving, Exhibiting

The notion of a common heritage protected for the well being of all by different national and global institutions has become such an integrated part of our thinking that we often overlook its historical specificity in the western world. This is an issue critical not only in relation to the ongoing export of preservation policies beyond the West under the names of culture, history, ecology and heritage, but also in relation to the impact heritage has on the production of architecture today. As heritage laws have developed to become one of the strongest regulators of the physical outcome of our surroundings, conservation policy and preservation objectives now form our physical environments in fundamental ways at regional, urban and local scale.

On another level the 'past' today gains significance in terms of enactment and projection. It can be regarded as a curatorial activity that engages a diversity of groups across society; no longer just the obscured passion of antiquarians, the 'old' is taken care of in an increasingly ambitious and widespread fashion. Regions, cultures, indeed many objects, now have their own societies and museums carefully protecting and documenting their specific touchstones.

This session will consider how the notion of heritage has informed and directed contemporary thinking in architecture and urbanism, and will focus on how cultures of preservation and display have effected, transformed, and re-enacted the relationship between human and object (object here understood in its widest sense to include everything from individual discreet articles of cultural patrimony in museums, to cities and regions). Contributions might focus on: the establishment and criticism of different cultures of conservation and preservation practice; the curatorial aspect of heritage in relation to display, collecting and museum practices; and the historical formation of the notion of heritage in western culture. Send papers to: Professor Thordis Arrhenius, Institute of Form, History and Theory, The Oslo School of Architecture and Design, Postboks 6768 St. Olavs plass, NO-0130 Oslo, Norway, t: + 47 22 99 70 00 f: + 47 22 99 71 90, Thordis.Arrhenius@aho.no

Architecture and Ornament in the Americas

From representations of a storm god on a fifth-century temple façade at Teotihuacan, to the exuberant array of native motifs in the twentieth-century Mayan Theater in downtown Los Angeles, ornament has played a critical role in architectural expression in the Americas. Present on some of the earliest buildings in the western hemisphere, the use of ornament has waxed and waned over millennia, conveying shifting ritual, political, social, and economic concerns, as well as suggesting the possibility of changing aesthetic sensibilities. The evolution and spread of specific

styles often marked a radical shift in the architectural design of an area, implying the creation of new programs in the construction of identity, history, and authority. In this session we welcome papers addressing the relationship of architecture and ornament in the Americas, particularly those concerning native traditions in the Americas. Please submit paper proposals to Stella Nair (stellan@ucr.edu) and Joanne Pillsbury (PillsburyJ@Doaks.org).

Architecture and its Representation

This session addresses the points of relationship between the actual structure of buildings in medieval and Renaissance societies and their representations in painting, sculpture, stained glass, and metalwork. Architecture dominated the pervasive visual protocol of pre-modern societies. The ability to build was a mark of status and civic events were framed against architecture. Urban space evoked the "good" against an unruly and threatening landscape. Heaven itself (unlike the classical Elysian Fields or our contemporary green pastures) was a city. Spacious buildings, as in Ambrogio Lorenzetti's *Allegory of Good Government* (1338) for Siena's town hall, denote the benefits of peace.

Micro-architecture also functioned as symbol of the corporate power. The shrine of the Holy Corporal in Orvieto reflected the cathedral's façade; when carried through the streets it both brought the power of the shrine to the people and manifested the cathedral's authority over the lands it traversed. Donors are frequently depicted carrying an image of their buildings. Ernesto Scrovegni in Giotto's *Arena Chapel* in Padua, the palatine chapel at Aachen depicted on the Shrine of Charlemagne, or Bamberg cathedral carried by the sainted Emperor Henry II are but several of countless examples. The visual sign of donor with building established a link from past to present authority and also projected future protection.

The session also invites reflection of the specificity of detail in reference to real structures. The hemicycle windows of Reims cathedral display micro-architecture in the portraiture of each of the suffragan cathedrals of the archdiocese, as studied by Meredith Lillich. Specific architectural styles can also carry symbolic meaning, Gothic connoting the present and Romanesque the pre-Christian in many of Jan Van Eyck's paintings, for example. The framing devices of the *Psalter of St. Louis* (Paris 1253-70) are provided with progressive Gothic architecture that later appeared on the interior of the west façade at Reims (1285). Could micro-architecture also influence as well as reflect actual construction? Abstracts and all queries should be addressed to: Virginia Raguin vraguin@holycross.edu, Department of Visual Arts, College of the Holy Cross, Worcester MA 01610, PHONE 781-391-5793, FAX 508 793-3882

The Architecture of the Road: Space, Commerce And Mobilization

Celebrated as popular culture phenomenon while marginalized as worthy academic subject, the spaces of commerce that are located at the side of the road occupy a distinctly central position in cultural history.

These ordinary sites that act as fixed referent points in the universal transportation system and localized centers of service and leisure oper-

ate in the liminal zone between stasis and mobility, between utility and leisure, and between the machine and the human body. The everyday architecture of gas-stations and banks, restaurants, motels, and theaters, and stores, supermarkets and shopping malls has been too often treated as an eclectic grab-bag of collectible kitsch styles seen as the source of the destruction and/or remedy of modernism, and used to buttress now familiar arguments about the changing relationship between the city and suburb. This session proposes a reexamination of the architecture of the road, in the effort to consider this form of what John Chase calls, "commercial unvernacular," more fully in terms of its imaging and reordering of space and conquest of geography and time. It invites a reconsideration of the sites of the drive-in, drive-through and drive-up not as isolated destination points on a stretch of empty landscape but as spatial conduits in broader narratives of travel, tourism and commerce. Discussions of representative buildings, typologies, and infrastructure, built and imagined, and the cultural representation of these kinds of sites and journeys are invited that explore the shifts in scale and movement, and legibility and perception, that occur in the meeting of the mechanics of the car and highway system and the movement of the human body and the natural terrain. Through this kind of layering of the multiple shifting perspectives through the windshield and the screen, the effort is to locate the architecture of the road at the confluence of space, commerce and mobilization, as we accelerate even more rapidly in time and distance along the information superhighway. Send proposals to Louisa Iarocci, University of Washington, Department of Architecture, Box 355720, Seattle, WA, 98195-5720, tel:206-221-6046, fax:206-616-4992, email: liarocci@u.washington.edu.

Architecture and Text in Classical Antiquity

"The book is going to kill the building." Victor Hugo's words contrasted the durability of buildings before the printing press with their 'sickness' and 'decline' subsequently. Neil Levine has shown the impact of that potential conflict between writing and architecture on Henri Labrouste's *Bibliothèque Saint-Geneviève* in Paris, where names of authors adorn the exterior façade. In Pasadena, Myron Hunt's *Public Library* shows similarly prominent use of text in the names and quotations inscribed inside and outside the Main Hall. Yet the appearance of writing in the urban landscape was critical for architects long before that time. Inscribed or attached, painted or gilded, chiselled or carved, texts were displayed on buildings from Persian palaces to medieval churches and helped them to communicate directly. The 'lettered' buildings of classical antiquity represent a key stage of the development of a tradition which accelerated with the reinvention of classical lettering in the Renaissance. The contents of these inscriptions are widely studied, but less attention is paid to their physical forms and architectural impact. This panel focuses on the physical context of inscriptions and their nature as a visual component of architecture. Why was it so important for ancient buildings to contain text? What rules or conventions governed the display of writing on buildings? Did visibility or legibility matter? Were inscribed buildings a more monumental alternative to books or did they serve other purposes? What meanings did placing writing at different locations in a building have? Was inscribed dedicatory writing really opposed to the 'spirit' of

Greek architecture? What significance can be attached to different textual displays of Greek and Roman practice or of different epochs of classical antiquity? How did individual texts relate to others and to a building's overall architectural effect? What, by contrast, was the effect of an empty space? Papers are invited on all aspects of inscriptions on Greek and Roman buildings: significant individual examples, variations in practice, legal aspects, visual analyses of relations between architecture and text, studies of responses to specific instances of ancient architectural writing, or related topics.

Abstracts and all queries should be addressed to Dr Edmund Thomas, University of Durham, 38 North Bailey, Durham DH1 3EU, fax 0044 (0)191 334 1671, email e.v.thomas@durham.ac.uk.

Camera aedificatoria: Photography of Architecture and its Political Uses

How have images of architecture been used for political purposes?

In the past twenty years, critical explorations of the intersections between architecture and mass media have prompted us to think of buildings as larger cultural productions. Their images, edited, serialized, and circulated, can no longer be understood in strictly architectural terms, but as forms of representation that carry their own falsifications. The scholarship so far has been limited to the photographic and mediatic maneuvers that framed the work of iconic modernist architects. This session seeks to broaden the investigation to instances when the authorship of the buildings (or of their photographs) matter less than the political messages, repressions, or associations accrued through their mass reproduction. We are interested in the political careers on which buildings embark when filtered through the lens of a camera. How is the meaning of a building manipulated, transformed, reframed, and, most importantly, politicized by its mechanical reproduction and mass distribution? At what moments in history did such politicization occur? And how did the formal or stylistic attitudes of one medium impinge upon our reading of the other?

We understand the term 'political' broadly, encompassing a variety of registers, from gender relations to totalitarian regimes. Therefore, we are interested as much in the uses of architectural imagery for overt propaganda (as was the case, for example, in fascist Italy or in the Soviet Union) as for subtler political purposes (such as the presentation of buildings in architectural magazines or history textbooks.) We especially welcome proposals that challenge the notion of the 'author-architect' by illuminating the role that institutions and other political agents play in the production and circulation of images of buildings. Finally, how should architectural history, as a discipline heavily reliant on photographic reproductions of buildings, treat its own visual evidence and the inherent political messages it carries? Send proposals to: Juliana Maxim, University of San Diego 5998 Alcala Park, San Diego, CA 92110, tel.: 619 260-7636, jmaxim@sandiego.edu; Vladimir Kulic, Florida Atlantic University 111, E. Las Olas Blvd., Ft. Lauderdale, FL 33301, tel.: 512 784 32, vkulic@fau.edu

Cities' (r)evolution during the colonial period (15th to 18th centuries)

This session examines the urban encounters that occurred during the colonial period from the 15th century through the 18th century when European powers took over several cities in Africa, America and Asia. In 1415 Portugal initiated its overseas expansion and during the next centuries was followed by the Spanish, French, British or Dutch along the Atlantic, Indic and Pacific shores in a process of occupation where a pragmatic attitude was the rule, oriented towards the city's sustainability. Examples can be found in the Islamic cities conquered in Northern Africa or in Latin America where pre-Hispanic urban assemblages were adapted after the conquest.

Papers in this session will focus on the effective adaptation of urban models within a pre-existing matrix the new lords built in cities either devoid of their autochthonous population or integrating both communities - colon and colonized. The impact of the arrival of a new power and creed implied not only a re-evaluation of the built urban space but also a desire to break with the previous models, inherent to a European architectonic and urban culture. Papers may consider the tradition of founding new towns and the renovating hygienist spirit underlying an announced modernity. They might also consider the increasing written and drawn production associated with the publication of architectural or fortification treaties proposing new city models from the 15th century onward.

This panel analyses changes or continuities of the urban morphology and built environment directly connected to the change of political and religious paradigms. Therefore, papers should reveal how the instruments of occupation, appropriation, or transformation were managed. The use of "urban archaeology," together with visual primary sources such as ancient cartography or iconography may allow for the recognition of several phases in a strategy of implantation by conquest over previous fabrics. Please send paper proposals to session chair: Prof. Jorge Correia, DAAUM, Department of Architecture, University of Minho, Campus de Azurém, 4800-058 Guimarães, Portugal, tel: +351 253510500; fax: +351 253510509; e-mail: jorge.correia@arquitectura.uminho.pt.

(Cultural) Landscape History: Expanding the Narratives of Landscape Architecture

The concept of cultural landscapes was introduced in the U.S. by Carl Sauer in his 1925 essay, "The Morphology of Landscape." Defining the new term, he wrote, "The cultural landscape is fashioned from the natural landscape by a cultural group. Culture is the agent, the natural area is the medium, the cultural landscape the result." However, it wasn't until 1951 when John Brinkerhoff Jackson founded the magazine *Landscape* that the discourse reached a larger public. Currently the meaning of "cultural landscape" is highly negotiable and is being used to represent a variety of theoretical and policy agendas while definitions of culture and agency are in flux. While many scholars consider everything from urban tenement housing to suburban shopping malls as cultural landscapes, others employ a more limited definition. This session proposes to ask

how the cultural landscape idea has informed the intellectual territory of landscape history and the practice of landscape architecture. What intellectual cross-fertilization has occurred when the concepts, methods and subjects of cultural landscape studies have interfaced with the histories and theories of landscape architecture? How has the historic development of the idea of cultural landscapes created new territory for historical research and how has that enterprise interfaced with the larger agendas of landscape history?

What potential might be described in a trans-disciplinary understanding of the discourse? We are open to studies of historically-complex cultural landscapes or of attempts to inscribe cultural landscapes into readings of history. This session will address past, present, and future spheres of influence in examining landscape history as praxis engaging theories of cultural landscape studies in efforts to more fully realize the critical nature of history-telling in the pedagogy and thinking of landscape architects, architects, and the public. Submit proposed abstracts to the following emails: tway@u.washington.edu and jblanken@esf.edu. Other correspondence can be addressed to session co-chairs, Thaisa Way, Landscape Architecture, 348F Gould Hall Box 355734, 3949 15th Avenue N.E., Seattle, WA 98195-5734, T: 206 685-2523 and Jeffrey D. Blankenship, Landscape Architecture, SUNY-ESF, Syracuse, NY 13210, T: 315-470-4918.

Designing for Public Consumption: Southern California and the Wider World

Experimentation and reinvention have characterized Southern California for at least 150 years. Transplanted eastern architects, seeking to express local themes or climate-facilitated lifestyles, have played with new forms and localized motifs later emulated nationwide. Other designers were inspired by new urban space where they could carry out eastern ideas, such as Pasadena's 1923 City Beautiful plan and, more recently, Pasadena's innovations in preservation activism and New Urbanism. Because many newcomers to the region sought to escape the confines of traditions, they experimented in avant-garde expressions. The European modernists who established their oeuvres in Southern California in the 1920s reconceptualized European modernism to make it palatable and marketable to western clients and, in the process, developed distinctive interpretations of modernism sensitive to western landscapes. Another way in which local design informs the design profession outside the region is the utilization by redevelopment agencies, transportation planners, or public institutional building programs of public art and design forms to reshape mass behavior. In all these cases, we see Southern California as a test site for new forms of architectural and urban design, where regional circumstances led to solutions that have served as instructive models for study and adoption by architects, planners, reformers, and clients elsewhere. Papers on the history of the built environment of Pasadena and Los Angeles related to this theme should be submitted to Merry Ovnick, California State University Northridge, at: merry.ovnick@csun.edu

Expanded Contexts for the Prairie School

The Prairie School, a diverse group of architects centered in Chicago in the decades before World War I, emerged during a time of social upheaval and rising middleclass culture in America that produced such varied responses as the City Beautiful, Progressive, and Arts & Crafts movements. Inspired by the charismatic Louis Sullivan to create a modern American architecture, the Chicago group was also analogous to similar European movements that flourished in Vienna, Brussels, Amsterdam, and Glasgow. While many of the issues suggested by these various developments as they relate to the Prairie School were investigated as far back as the 1950s and 1960s by such scholars as H. Allen Brooks, Mark Peisch, and David Gebhard, continuing research has often not kept pace with expanding knowledge and interpretation of the architecture and culture of this era. Until recently, the overwhelming interest in Frank Lloyd Wright for the past two decades has further hampered serious attention both to the movement as a whole and to Wright's place within it. While Walter Burley Griffin has slowly emerged from Wright's shadow, and Purcell & Elmslie have recently been the subject of several studies, a major reevaluation of the Prairie School has yet to be undertaken.

Papers are sought that contribute to a better understanding of the development and significance of the Prairie School, whether through monographic or contextual investigations. Proposals are encouraged but not limited to papers examining the relationship between commissioning bodies of the Progressive Movement and major firms, California bungalows and the limits of Arts & Crafts influence, the role of women in architectural offices and as clients, architectural education, building technology, historical precedent, ornamental theory, the popular press, and architectural clubs and conferences. Send proposals to: Paul Kruty, 117 Buell Hall, University of Illinois at Urbana-Champaign, Champaign, IL 61820. E-mail: pkruty@uiuc.edu. Phone: (217) 337-5559.

Extending the "Crabgrass Frontier": New Approaches for Understanding the Complexity of Postwar Suburbanization in the United States

In his foundational 1985 book, *Crabgrass Frontier*, Kenneth Jackson described how the peripheries of cities of all sizes across the nation were transformed in the decades following World War II with homogeneous, low density, car-centered developments occupied by white, middle-class residents. Yet a steady and broadening scholarly interest about the myriad forms and meanings observable in these environments have raised doubts about characterizing postwar suburbia in these general terms. This session seeks to build upon Jackson's and others earlier findings by examining the diverse nature of the post-World War II American suburban landscape. We invite papers that explore neighborhood case studies, analyze elements and styles of building types in the suburban landscape (i.e., churches, schools, parks, apartments, commercial establishments), consider regional, racial, and class diversity in suburbia, or which employ fresh theoretical perspectives in order to enrich comprehension of these spaces and their builders, planners, occupants, and users. Panelists also might address the relationship between prescriptive literature on suburban architecture and what was actually built, as well as

consider how these spaces have evolved over time. While papers should be primarily structured using buildings and landscapes as evidence, we encourage studies that combine this evidence with relevant aspects of the written record or insights gained through oral histories, the total of which deepens our understanding of the design, construction, and experience in these environments. We seek a balance of papers that will address the entire spectrum of suburban development, from the trends in major metropolitan areas (such as Los Angeles and its environs) to their adoption, adaptation, or rejection in locales of all sizes across the entire country in the 1940s, 1950s, and 1960s. In the process, we hope to add to understanding of this vital and transformative trend in modern American history. Submit proposals to Professor Anna Andrzejewski, Department of Art History, Univ. of Wisconsin-Madison, 800 University Avenue, Madison, WI, 53711, (608) 262-9183 (voice), (608) 262-8901 (fax), avandrzejewski@wisc.edu; and James A. Jacobs, Historic American Buildings Survey & National Historic Landmarks Program, 1201 Eye Street NW, 2270, Washington, D.C. 20005, (202) 354-2184 (voice), (202) 371-6473 (fax), james_jacobs@nps.gov.

German Architecture, Design, and the Non-Western World during the Kaiserreich and the Weimar Republic

The history of modern architecture is often narrated as a story about avant-garde architects who revolutionized design culture at the beginning of the twentieth century. Some scholars have challenged this overly valorized narrative by expanding and complicating our definition of modernism and emphasizing continuities between supposed historicist and modernist movements. Despite these important contributions, the canonical narrative of nineteenth and early twentieth century German architecture remains narrow in its view of the influences on and scope of German architecture during this period. As literary scholars and historians devote more attention to evaluating and analyzing the lingering legacy of Germany's brief but key imperial history, architectural historians must also expand our understanding of the beginnings of modern German architecture to engage directly with this period of intense nationalization and imperialist fervor and its aftermath. We invite papers that explore German architecture and design's engagements with the non-Western world and its non-Germanic European neighbors. We aim to investigate the material manifestations of German imperialism, the legacy of the imperial past during the Weimar period, and the many linkages between the architectures of German imperialism and architectural modernism. Possible avenues for analysis include attempts to architecturally mark German-ness in non-German nations, instances in which architecture became a mode of diplomacy, and the important role of religious groups in German attempts to negotiate between nationalism and imperialism. Papers that address local responses to German presence or investigate collaborations between German architects and local authorities, for example, in the Middle East or Asia, are especially welcome. Annie Kellogg-Krieg [University of Pittsburgh] Frick Department of the History of Art and Architecture, 104 Frick Fine Arts Building, Pittsburgh, PA 15260, 412-513-9959, anniekrieg@gmail.com; Itohan I. Osayimwese [University of Michigan] 7 North Williamson Road, Avondale, PA 19311, 206-450-4652, itohan@splankin.com

Medieval Monuments in Time: The Afterlives of Buildings and Sites

The study of architectural history often centers on the history of innovation, whether technological, typological, or iconographical. Yet some of the central monuments of the medieval canon have undergone radical transformations since their foundation—think of Hagia Sophia, the Piazza della Signoria, Charlemagne's Palatine Chapel, the Holy Sepulchre, or the Alhambra, among many possible examples. Scholars have tended to emphasize the moment of inception over successive phases in the building's life (especially in the classroom), despite collective agreement that buildings and sites are not static structures which exist only in their original moment of production. Indeed, most extant medieval buildings have endured not because of their purported artistic importance but because they have successfully evolved to fulfill the practical and symbolic needs of audiences long removed from those initial impulses.

This session invites scholars to revisit the question of the afterlives of the medieval built environment: How have successive designers, craftsmen, patrons, conservators, institutions, scholars, and audiences reshaped (physically or semiotically or both) this architectural legacy? Why? Papers might examine the afterlives of individual buildings, places, or building types, or the people and institutions engaged in these processes. They may analyze how medieval buildings were transformed in the Middle Ages or beyond them.

While this discourse is not a new one—pioneers include Eugene-Emmanuel Viollet-le-Duc in the nineteenth century—more recent publications evince renewed interest in exploring these issues from new points of view. How can we join Jack Freiberg (*The Lateran in 1600*), Robert Nelson (*Hagia Sophia, 1850-1950: Holy Wisdom, Modern Monument*), Medina Lasansky (*The Renaissance Perfected: Architecture, Spectacle, and Tourism in Fascist Italy*), and Janet Marquardt (*From Martyr to Monument: The Abbey of Cluny as Cultural Patrimony*), among others, in expanding this field of study? Contributions which explore the formal alterations, functional variations, or semiotic mutations of medieval architecture from diverse methodological approaches are particularly welcome. Send proposals to: Areli Marina, University of Illinois at Urbana-Champaign, at amarina@uiuc.edu or School of Architecture, 117 Temple Buell Hall (MC-621), 611 Lorado Taft Drive, Champaign, IL 61821; office 217-244-3297, fax 217-244-2900.

Open Session on American Indian Architecture

The scholarship on American Indian architecture is rather sparse. Although anthropologists address pre-contact and historic architecture, critical literature on more recent Indian architecture is almost nonexistent. Given the proximity of much of this architecture, the paucity of scholarship is surprising. This session invites scholars from any discipline to investigate architecture and landscapes associated with American Indian people in North America from any time period. Papers might address ancient mounds, plank houses, pueblos, ball courts; ritual landscapes, trails and roads, irrigation canals and agricultural fields; buildings that demonstrate adaptive or hybrid attributes after European occupation of the continent; or buildings produced by the United States

government such as boarding schools or HUD housing. Especially encouraged are papers on more recent architecture including buildings initiated by Indian communities, designed by Indian architects, or resulting from collaborative processes between Indian and non-Indian people. Various methodological and theoretical approaches are welcome.

Please send paper proposals to: Anne Marshall, Associate Professor, Department of Architecture and Interior Design, University of Idaho, Moscow, Idaho 83844-2451; email: annem@uidaho.edu; phone: 208.885.2891.

Open Session on Chinese Architecture

The field of Chinese architecture has developed dramatically in recent years. New buildings that have not yet made their way into the history of Chinese architecture are found every year. Inclusion of Chinese buildings, especially modern structures, in the theoretical discourse of architecture is another current avenue of research. Revision of longstanding constructs of Chinese architectural history is yet another. This session provides a forum for any new research on any topic from any time period of Chinese architecture: documentary, historical, methodological, theoretical, or revisionist. Proposals should be sent to Nancy S. Steinhardt, Dept. of East Asian Languages and Civilization, University of Pennsylvania, Philadelphia, PA 19104-6305 or nssteinh@sas.upenn.edu

Revisiting the American Campus

The year 2009 marks the 25th anniversary of Paul Turner's landmark *Campus: An American Planning Tradition*. In this first major survey of campus architecture since Montgomery Schuyler's serialized accounts in *Architectural Record* from 1909 to 1912, Turner, as one reviewer wrote, "sorted out the complexities [of American educational theory] to give us a general framework of mainstream developments and their architectural manifestations." Turner crystallized the history of American campus planning and architecture, grounding his survey in social and educational history and providing invaluable footnotes along the way. Investigations into the architecture and planning of the American campus have quickened in the quarter century since the publication of *Campus*, giving rise to numerous campus histories, university seminars, and conference sessions. The Council of Independent Colleges Historic Campus Architecture Project has created a database of campus architecture, and Getty Campus Heritage Program grants have encouraged recent preservation efforts. This session seeks papers that reconsider American campus planning and architecture, with both a historical and present-day lens, in light of Turner's foundational work. Especially welcome are conceptual papers that analyze American campuses in broad strokes. Also invited are papers that address questions derived from *Campus*: Should Turner's thesis, that the distinctly American characteristic of campuses is the arrangement of individual buildings turned outward to the landscape, go unchallenged? Did Turner neglect important aspects of architectural or educational history that need to be addressed? And to extend Turner's analysis, what has the last 25 years of the American campus looked like, and what might it look like in the future? Please send proposals to: Margaret M. Grubiak, Ph.D., Department of Humanities, Villanova

University, 800 Lancaster Ave., Villanova, PA 19085; tel: (610) 519-4256; fax: (610) 519-5307; email: margaret.grubiak@villanova.edu.

The Roman luxury villa: an ongoing affaire of architecture and landscape

Ancient Roman luxury villas (circa 100 BCE – 400 CE) were part of a cultural koine, attested in contemporary literary and visual sources, that was concerned with what may be termed an appreciation and praise of landscape. For the first time in Western culture landscape was singled out as a theme in its own right; it was accurately described, its qualities were eulogized and sought in everyday life, and its representations permeated the public and private spheres. The ancient Roman luxury villa is an important paradigm in the history of landscape architecture that attests to a consciously constructed relation of architecture and landscape in the private sphere and as such, it has been an influential point of reference for post-Renaissance designers and historians of architecture and landscape. This session invites papers that present new work and incorporate new findings in the field to explore the ongoing affaire of architecture and landscape in Roman luxury villas. Papers are invited to investigate Roman luxury villa architecture and landscapes as well as Roman literary and visual descriptions of landscape, the contemporary perception of these textual and artistic productions and their interplay with architectural space. In what ways did Romans conceptualize the architecture and landscape of Roman luxury villas? What were the cultural and social factors that informed these conceptualizations? What was the sensory experience of landscape that the architecture and landscape of Roman luxury villas facilitated and how was that presented in contemporary visual and literary sources?

Garden and landscape studies are changing dramatically: historians examine architectural design and its relation to landscape as cultural and social products, which can be decoded and read. Their studies, however, focus mainly on post-Renaissance periods; earlier paradigms, as in the case of the ancient Roman villa, garden and landscape, have not been reevaluated. This session aims to position the Roman luxury villa within this new paradigm of landscape studies.

Abstracts and queries should be addressed to: Dr. Mantha Zarmakoupi, UCL Institute of Archaeology, 31-34 Gordon Square, WC1H 0PY London, UK; tel.: +447902729033; fax: +442073832572; mzarmakoupi@post.harvard.edu

Space and the Production of the Modern State

This session explores how the built environment inflects the making and workings of the modern state, understood here in its various incarnations (empire-state, nation-state, colonial state) since the 1750s. The relationship between state building and its material manifestation in architecture and urban environments has been the subject of a rich body of scholarship, now, for over half a century. Architectural historians have examined the emergence of new building types resulting from modern state practices; the relationship between official ideology, architectural aesthetics, and architectural culture; and the ways in which the institutional apparatus of the state shapes urban form, especially in the making

of new capital cities. Most recently, scholars have also demonstrated the extent to which modern statecraft is predicated upon new ways of ordering and controlling space (such as cadastral surveys and censuses), helping modern states bring under their jurisdiction unprecedented reaches of social life.

In this session, we build upon these critical insights, but shift our focus to an understudied aspect of this relationship by giving agency to space. We are interested in how specific types of space and spatial practices help produce a modern state with distinctive characteristics and ideology; how competing or cooperating actors use the built environment to reinforce or undercut the state's authority, hence shaping the particular culture of that state; and how their appropriations of sites and spaces infuse the built environment with new meanings, transforming, in turn, the state itself. We invite papers that are grounded in specific sites and practices whereby temporary (parades, spectacles, demonstrations) or permanent (buildings, monuments, landscapes) interventions in space have shaped the ideas and ideals of the state. We encourage contributions from a broad range of geographical areas that highlight the negotiated and variegated nature of modern states. Zeynep Kezer, Lecturer, School of Architecture Planning and Landscape, Newcastle University Newcastle Upon Tyne, NE1 7RU, zeynep.kezer@ncl.ac.uk; Sibel Zandi-Sayek, Assistant Professor, Department of Art and Art History, College of William & Mary, P.O. Box 8795, Williamsburg VA, 23187-8795, ssayek@wm.edu.

Speaking Ruins: Architects and Antiquity, 1400-1750

Ruins served as places of exchange between antiquity and modern times and between one architect and another. Through their collaboration, on-site exchanges, publications, and polemics, architects contributed notably to fashioning a more critical and sophisticated view of the material heritage of classical antiquity. The creative potential unleashed by ancient fragments, architectural or otherwise, is one of the defining tropes of the early modern era. Architects' fascination with broken buildings generated prints, drawings, treatises, gardens, and new structures. From Petrarch on, the fact that the artistic and architectural heritage of classical antiquity survived only as fragments and ruins prompted repeated laments upon what had been lost. At the same time, however, it was precisely the physical incompleteness that allowed architects to enter into the surviving works and exercise their creative abilities. Fragmentary structures call out for completion on paper; they provide stimulus to the creative imagination and offer up a vast store of detachable and re-combinable images. In a process familiar from the pages of countless sketch books, architects reduce the remains of an ancient building to an abstraction as a ground plan, which in turn lends itself to transformation through restoration. In some cases, a further step yields transformation into the design for a modern building. The fragment came to assume the status of an aesthetic category in its own right. Increasingly, fragments came to be valued not so much for what they represented of a vanished totality, but for their very incompleteness and associations of decay. Papers that address drawings, prints, landscape architecture, restoration, preservation or any other aspect of the built environment are welcome. John A. Pinto, Howard Crosby Butler Memorial Professor of the History

of Architecture, Department of Art and Archaeology Princeton University, Email: pinto@Princeton.EDU, Telephone: 609-258-3799; Heather Hyde Minor, Assistant Professor, 117 Temple Buell Hall, MC-621 611 Lorado Taft Dr., Champaign, IL 61820, hhminor@uiuc.edu, Telephone: 217-333-5870

Suburbs in South Asia

The term "suburb" conjures images of Anglo-American suburbia. The post-WWII American suburb, in particular, has been considered the paradigmatic example of suburban development under industrial capitalism, and coterminous with modernity. This imagination of the suburb, of course, ignores suburban development in other parts of the world. Neither the nineteenth-century Parisian suburb, nor the suburbs of Latin American and Asian cities would easily fit the model of American suburbia. Rather, the bourgeoisie and the wealthy residents of these cities claimed neighborhoods in the city proper, relegating poorer residents to the city's margins. Even so, such center-periphery models are usually inadequate for characterizing suburban development; the topography of privilege is more variegated and complicated. What such models do suggest is the way land in the city's margins is imagined and valued in relation to landed property in the city center. The significance of suburbia resides in the vision of the socio-economic relations it assumes and projects. The form it takes and the process by which it is materialized, in turn, become poignant indicators of social solidarities and fissures in that particular society.

This panel seeks to address the history of suburbs in South Asia. Suburban development in South Asia goes back to at least the late eighteenth century, and possibly to the Mughal era, prior to the advent of British rule and Anglo suburban ideology. Recent suburban development in the sub-continent also seems to contradict many of the characteristics of Anglo-American suburbia. By examining the genealogy of suburbs in South Asia in terms of land use, building types, social space, landscape, and infrastructure, this panel aims to unpack the concept of the suburb and its usefulness in understanding domestic ideology, class/racial/gender relations, building practices and market forces, and visions of city and country. Papers must be historically grounded and may address any scale of the suburban environment from the interior to the scale of the city or master plan, from the 17th century to the present. Please send paper proposal, brief cv with institutional affiliation and full contact address to Swati Chattopadhyay, History of Art and Architecture, 1234 Arts, University of California, Santa Barbara, Santa Barbara, CA 93106. Proposals and cvs may also be sent as an e-mail attachment (Word files only) to swati@arthistory.ucsb.edu.

Towards a Critical Typology of the Pre-Industrial Mediterranean City

The architecture and urban design of many pre-industrial European cities may as well be understood in another geographical and cultural framework, that of the Mediterranean. Since Fernand Braudel wrote *The Mediterranean and the Mediterranean World in the Age of Philip II*, historians have called to question the primacy of Europe as the frame-

work for understanding the material cultures of Spain, Southern France, Italy, and the Baltic peninsula. While ancient architectural and urban historians have always favored the Mediterranean basin as the primary cultural setting for Greek and Roman architecture, many scholars of Southern European architecture and cities between the 6th and 19th centuries continue to limit the geographical set of influences to local, national or European settings. This session seeks papers that examine Mediterranean characteristics of European cities by comparing them to cities less traditionally associated with Europe, whether of the Near East or of North Africa. Scholars are encouraged to submit work that includes or extends beyond the traditional purview of monumental architecture to include economic-architectural types, such as the *fondaco*, arsenal, and bazaar, housing, or urban infrastructure. Papers are particularly welcome which succeed in mixing formal and technical analysis with cultural-critical analysis. Was there indeed a common Mediterranean architectural and urban culture that survived antiquity? How might monumental or infrastructural elements shared by different cities in the Mediterranean basin have helped to sustain a cultural framework more extensive and inclusive than that of the traditional isolated walled European city? And how may this putative Mediterranean urban culture have thwarted Southern-European, Near Eastern or North African cities from responding to yet larger geographical frameworks introduced during the age of discovery, such as the Atlantic? Send paper proposals to: Alick McLean, Syracuse University in Florence, Piazza Savonarola 15, 50132 Florence, Italy. Tel: 011 39 055 5031358; fax: 011 39 055 5000531; e-mail: ammclean@syr.fi.it.

Transnational Exchange in African Architectures and Urbanisms

How have architecture and urbanism in Africa embodied, enabled and represented transnational cultural exchanges over the last two centuries? This session invites contributions which examine how the design disciplines have engendered intercultural "sharing of knowledges," especially in the context of social modernization. Of particular interest are considerations of transoceanic practices that problematize the discreet boundaries of "African architecture," scholarship on architectural and urbanistic responses to diaspora and assimilation, and essays that explore African conceptions of modernity as expressed through architecture, urban design and landscape.

The session also invites research on architecture and urban design conceived in response to transnational political exchange. How, for example, have the political ideologies of colonialism, independence and the Cold War been manifested in the cultural production of modern Africa? How have architecture and design acted to preserve cultural traditions, and how have the design arts been positioned as forms of political resistance? Papers that develop new analytical and methodological approaches are encouraged, as are collaborative works and submissions by scholars from disciplines outside the history of architecture. Please send paper proposals to David Rifkind by e-mail at david.rifkind@fiu.edu, or by conventional mail at Florida International University, School of Architecture, 11200 SW 8th Street, Miami, FL 33199.

Travel as Architectural Epistemology

"Our first apprehension of modern civilization," Dean MacCannell argues in *The Tourist* "emerges in the mind of the tourist." The advent of the modern world was in some ways signaled by humankind's ability to venture beyond familiar territories, engendering new epistemologies to face the unknown. Travel and the production of knowledge in the form of notational sketches have been integral to architectural learning. From the Classicist *analytique* and the picturesque imaginary to Ruskin's penetrating gaze at the "stones of Venice," from Le Corbusier's self-training in the voyage de orient to Louis Kahn's quest for the archetype in Roman antiquity, histories of architectural expeditions evince how architects and amateur enthusiasts alike traveled to both learn and form fresh views of architecture. We then have an unassailable trinity at hand: modernity, travel, and architecture.

Yet travel has perpetuated an asymmetric power relationship between the West and its colonies, a condition in which the peripatetic gaze of the western traveler became a site for self-serving Eurocentric conjectures. Edward Said in his "Traveling Theory," on the other hand, argues that knowledge must move across places and periods in order not to fall prey to closure and singularity. In the age of globalization architecture itself has begun to travel, aided by the technologies of circulation. Books, exhibitions, photography, film, radio, television, and the Internet bring sites of interest to viewers themselves in ways unimaginable in the nineteenth century.

This session invites papers that study the relationship between travel and architectural pedagogy and production from the Industrial Revolution to the present. How has the aesthetics of mobility panned out in the history of modern architecture? How do different modes of travel-walk, car, ship, train, or airplane-inform aesthetic theories? How can the cross-pollination of architectural typologies revise canonical knowledge? What ought to be the status of travelogues as historical documents? In what ways does travel perpetuate the notions of difference, which in turn shapes the politics of architecture? How has recent global "architourism" reorganized built environments? How do other moments of travel-exile, migration, displacement, transnationalism, homelessness, and nomadism-influence architecture? Please submit paper proposals to Dr. Adnan Morshed, Assistant Professor, School of Architecture and Planning, 620 Michigan Avenue NE, The Catholic University of America, Washington, DC 20064, morshed@cua.edu and Shundana Yusaf, doctoral candidate, Princeton University, Architecture Building, Rm S110 Princeton University, Princeton, NJ 08540 syusaf@princeton.edu.

**Transfer and Metamorphosis:
Architectural Modernity between
Europe and the Americas,
1870-1970
International Conference, Zürich
26-29 June 2008**

This conference will consider Europe and the Americas as a continuous and highly productive space of architectural communication. It seeks to elucidate the processes of assimilation and modification that happened to forms, ideas and concepts of architectural modernity during their transfer from one continent to another.

Some areas of these processes are relatively well known. Figures such as William Lescaze, Richard Neutra, Walter Gropius or Ludwig Mies van der Rohe stand for a European presence in the architecture of North America, while European "Amerikanismus" introduced issues of high-rise building and urban growth, mass production and prefabrication to the architectural debates. We would like to broaden the view beyond such established phenomena to include the period of political consolidation and economic growth on both continents after ca. 1870 and the postwar period before the growing impact of globalization on architectural practice. The less known contacts among Mediterranean countries and Latin America also deserve attention. We want to reach beyond the transfer of formal or functional ideas and consider the entire field of architectural history and theory, as well as the rich conditions of architectural production. Where and how did topics and methods of architectural debates and their publications influence each other?

Which role did architecture schools play in this cultural transfer? How did the export of American building methods, for example, change the way architecture came about in Europe and Latin America? Where has the adaptation of certain legal frameworks helped to shape urban form?

The reconstruction of such processes will reliably encounter issues of modern local, regional/spatial or national identities. The reception and processing of different traditions will require comparative analyses and we will debate the productive misunderstandings and creative misreadings we will surely encounter in this area.

Comparative perspectives could present individual architects and their work on both continents, examine the cross cultural influence of certain schools of architecture and design, the reflection and distribution of architectural thought through different media such as film and photography, or look at the transnational career of particular building types, the adaptation of buildings to climate and nature, to local technologies and cultural traditions, as well as the changing fortunes of theoretical approaches at different locations and geographies of modernity.

For more information on the conference, including a complete program and related excursions, please visit <http://www.transferandmetamorphosis.org/> or contact Prof. Dr. Dietrich Neumann (Brown University and Yale University), Prof. Dr. Andreas Tönnemann (ETH Zürich) and Reto Geiser (ETH Zürich) at info@transferandmetamorphosis.org.

Sponsored by Swiss Federal

Institute of Technology Zürich (ETH); Society of Architectural Historians (SAH); European Architectural History Network (EAHN) ■

**Pittsburgh's Architectural
Sublime: H. H. Richardson's
Allegheny County Courthouse**

To celebrate the 120th anniversary of the dedication and opening of Henry Hobson Richardson's Allegheny County Courthouse (Pittsburgh), the Architectural Studies program at the University of Pittsburgh will be hosting the following three events in 2008.

1. The Allegheny County Courthouse in Context: a day-long, public symposium that will take place on Friday, April 18 at the Frick Fine Arts Building (University of Pittsburgh). Scholars from across the continent have been invited to discuss aspects of Richardson's career, the design and conservation of the Allegheny County Courthouse, and its impact on civic architecture throughout North America.

For more information and a list of speakers, please go to: www.haa.pitt.edu/news/

2. Pittsburgh and the Architectural Sublime: H. H. Richardson's Allegheny County Courthouse and Jail: an exhibition that will take place from September 2 to October 17, 2008 in the University of Pittsburgh Art Gallery (Frick Fine Arts Building). The exhibition will feature archival material deposited by the County at the University of Pittsburgh Archives Center, including 51 competition drawings by Richardson, William Boyington (Chicago), Elijah Myers (Detroit), and John Ord

(Philadelphia), and 117 working drawings for the building. Photography of the courthouse by the renowned Pittsburgh photographer Clyde Hare will also be featured, together with preparatory watercolors for Vincent Nesbert's cycle of murals in the main lobby of the building, executed in the 1930s.

3. **The Use and Reuse of Nineteenth-Century Prisons: Understanding and Interpreting the Penitentiary:** an international symposium co-sponsored by the European Union Center of Excellence and the Department of History at the University of Pittsburgh and will take place from September 25 to 27, 2008.

Call for Papers: Throughout the nineteenth century, Pennsylvania's "separate system" of incarceration served as a model for hundreds of penitentiaries around the world. Commissions sent by the British and French governments to study the Eastern State Penitentiary in Philadelphia extolled the progressive ideals underpinning its planning and organization. Earlier still, legislation for the construction of the Western State Penitentiary in Pittsburgh (1818) established the principle of solitary confinement and panopticon-like planning as the basis of Pennsylvania's distinctive prison buildings. Conceived as machines for transforming inmates into virtuous citizens, the penitentiary was the built manifestation of Enlightenment principles of social reform and became a ubiquitous institutional type in the nineteenth-century landscape. Although some penitentiaries still function as prisons, many now stand empty or have been transformed to serve new uses.

The symposium will explore the emergence and dissemination of the penitentiary model, its intellectual and ideological underpinnings, the nature and operation of these buildings, as well as critiques and alternative models. What were the human and social conditions for inmates and staff? How did perceptions of these institutions shift over time? What is the current status of the penitentiary in different cultural contexts? How are these buildings perceived, interpreted, and preserved? Papers exploring these and other aspects of the nineteenth-century penitentiary are welcome; scholars from outside North America are encouraged to participate.

Speakers are invited to submit 500-word abstracts by Friday, May 30. Talks should be 30 minutes in length. Accommodation will be arranged and transportation reimbursed for all participants. For more information please contact Professor Drew Armstrong, Director of Architectural Studies at: cda69@pitt.edu ■

The Stan Hywet Symposium Akron, Ohio 17-18 October 2008

The Stan Hywet Symposium Committee is proud to announce a "Call for Presentations" for the first annual Stan Hywet Symposium. The symposium was initiated in 2007 as a forum for the study and discussion of a diverse range of historical, architectural, and preservation issues. It is a collaborative effort through The University of Akron, Kent State University and Stan Hywet Hall & Gardens to address such issues for both scholarly and public audiences. Symposium

presentations take place at the historic Stan Hywet Hall & Gardens in Akron, Ohio and include personalized tours and intimate gatherings. The symposium expects to bring together over 200 participants from all areas of the region for two days of programming and networking. The 2008 Symposium is entitled: *On Display: Historic Homes and Great Estates* and is set for October 17-18, 2008. For more information please visit www.stanhywet.org or contact Mark J. Heppner, Symposium Liaison, at mheppner@stanhywet.org. ■

Space – Interaction – Discourse International Conference Department of Language and Culture of Aalborg University Aalborg, Denmark 12-14 November 2008

The aim of this international conference is to bring together researchers who investigate space, mediated discourse and embodied interaction from different perspectives. The conference will highlight interdisciplinary research that explores how embodied and virtual social actors communicate, interact and coordinate their activities in complex multimodal environments, with a special focus on place, mobility and the body. The conference welcomes contributions by scholars and doctoral students in a range of disciplines and fields of inquiry, including: discourse studies, conversation analysis, discursive psychology, critical discourse analysis, interaction analysis, architecture, design, geography, sociology, anthropology, environmental psychology, mobility studies, ubiquitous computing, computer-supported

cooperative work and computer-supported cooperative learning. The plenary speakers will be: John A. Dixon, Lancaster University, UK; Ole B. Jensen, Aalborg University, Denmark; Elizabeth Keating, University of Texas at Austin, USA; Lorenza Mondada, Université Lumière Lyon, France; Ron Scollon, Alaska, USA. The conference is organized by Paul McIlvenny. For more information, please visit <http://www.placeme.hum.aau.dk/conf2008/> ■

In Memoriam

In the month of February, the field of architectural history lost two beloved library professionals who mentored many in the library field and worked diligently to advance the study of architectural history. They are Judith Holliday and Daphne Cross Roloff.

Judith Elizabeth Holliday, born March 16, 1938 in Butler, PA, grew up in nearby Mercer, then set off to attend the College of Wooster for a bachelor's degree in music, followed by a master's in library science from Columbia University. She joined the Cornell University Library staff in 1961, and was soon appointed Fine Arts Librarian, serving in that position until her retirement in December 1998. The life tapestry that she wove was seamlessly animated by diverse activities: library work and acting, opera and baseball, travel and time at home. The Fine Arts Library that she administered at Cornell contained several collections. Its core was a large number of books on architecture assembled by Andrew Dickson White, Cornell's first president. Art and history of art

books were added to support departments in these areas. An extensive literature in city planning and in landscape architecture became part of the library as those departments rose to prominence at the university. With assured professionalism, Judith developed holdings in the expanding literatures of five diverse disciplines into superb collections, the mark and distinction of the Library today.

The SAH membership profited for decades from Judith's collection-building energy and talent. She initiated and long contributed the list of publications that was a dependable feature of the *SAH Newsletter*, each list an intelligently selected and organized distillation from her daily work. From February 1979 through June 2000, she produced 122 lists that included 10,000 items. Individuals, faculty, and scholars across the country employed these lists to keep current with the literature in their areas of interest, and they were used regularly by libraries for their acquisition programs. In those pre-digital times, rigorous collection building was an act of love, inordinately time consuming and based on making effective, rapid decisions. In a small office beneath balcony stairs that she shared with her staff, Judith sat amidst stacks of bookseller and publisher catalogues and mimeographed lists, tracking current publications of all types. Her regular routine was to arrive at the library hours before opening so that she would have uninterrupted time to pursue this task. She left at the end of the day with a collection of catalogues for more work in the evening.

A longtime member of SAH, Judith regularly attended the annual meetings as a lively participant in

the intellectual fare of the sessions. She read broadly in the history of architecture, and was fascinated by and knowledgeable about ongoing conversations that addressed the built domain. Her participation in the meetings traditionally included a visit to the local ballpark, perhaps more for the game than the stadium architecture. She was especially delighted if her beloved New York Yankees happened to be the visiting team. An enthusiastic traveler, she participated in many SAH study tours—Sicily, Brazil, San Francisco, Finland, Cuba, Turkey, Peru, and India, among others. She also journeyed with friends, often SAH members, to locations near and far, well prepared for the experiences by her advance perusal of guidebooks, maps, and relevant literature. Her facility with several languages supported her travels, just as it did her library work.

Judith was an avid and omnivorous reader of fiction in addition to books about her many interests. She absorbed *The New York Times* daily, then plunged through its crossword puzzle. Passionate about opera, for decades she maintained season subscriptions to the Metropolitan Opera. Gourmet cuisine was one of her great pleasures, as both diner and cook. She visited some of the great restaurants of France, savoring great food with dear friends. A pianist, flutist, singer, and actor, performance was her style, off stage in animated conversation and story-telling and on-stage in Ithaca theater productions and at one point off Broadway. Judith was also avid in her friendships, becoming the link that united many, many diverse individuals around the country and world. Her friends might

have met in person only briefly or not at all, but they knew each other anyhow from her stories, introduced and punctuated with the references "My friend A" and "My friends the Bs." Seven decades of living well were marred only slightly by the cancer that took her from us on the morning of February 8, 2008, comfortable in her bed at home, an opera playing quietly in the room.

Christian F. Otto, Mark Ashton, Kevin Harrington

Daphne Cross Roloff

Daphne Cross Roloff, born in Woodstock, Ontario, received her bachelors degree from Trinity College, University of Toronto in 1954 and her BLS from that university's library school in 1954. I came to know and admire Daphne Roloff when she served as Director of the Ryerson and Burnham Libraries at The Art Institute of Chicago from 1977 to 1985. It was under Daphne's direction that the vast and important collection of architecture drawings by Louis H. Sullivan, Daniel H. Burnham, David Adler and others were withdrawn from the Burnham Library in 1979 so they could form the core of a new curatorial Department of Architecture, with John Zukowsky as its Founding Curator. "Daphne was the mother of the Art Institute's curatorial department of architecture. She gave me my professional start, and she actively encouraged the department's development. Her eventual impact on Chicago's architecture and the city's architects went far beyond the library's reading room. She will be greatly missed but

always remembered," wrote John Zukowsky, Chief Curator, Intrepid Sea Air & Space Museum. In the both the museum world and the field of architectural history, she is remembered as a forward-looking administrator who brought a blend of high professional standards, creativity and tenacious fund raising skills to her work. Jack Brown, current Director of Libraries at the Art Institute, said of her: "I succeeded Daphne at both the Cleveland Museum of Art and the Art Institute. She was a mentor to a generation of librarians and transformed art museum libraries from insular collections to vital participants in the wider universe of scholarship. Her work at the Art Institute, in particular, revived and professionalized an extraordinary collection of printed and archival materials. Modest and reserved, gifted with the world's smallest and most indecipherable handwriting, Daphne was one of the creators of the field of modern museum librarianship."

In the library field, Daphne is remembered for her generosity to younger members of the community. As Lee Sorensen, an art and art history Librarian at Duke University commented, "Mention should be made of the great number of library school students interested in art libraries she steered toward ARLIS/NA (the Art Libraries Society of North America) in Chicago in the 1980s as well as the number of professional librarians she mentored, particularly during a time when art librarianship was a much less defined field. She frequently stepped aside to allow others who were developing in librarianship the name recognition in ARLIS they enjoy today. Daphne truly

was a seminal figure for the profession." Among the other institutions that benefited from Daphne's gift for administration and fundraising were the art libraries of the Metropolitan Museum of Art, the Cleveland Museum of Art and the Clark Art Institute. A Canadian by birth, from 1985 until her retirement, Daphne headed the library at the Canadian Centre for Architecture. Although she returned to Chicago in retirement, she eventually moved back to Canada where she died peacefully on February 6, 2008 in Ottawa. In memory of Daphne, donations may be made to the Library of Trinity College, University of Toronto.

Pauline Saliga
Executive Director
Society of Architectural Historians

CLASSIFIED

Due to unforeseen events, noted scholar required co-author for book-length study of *commemorative column monuments* (570 BC - 1980 AD) focusing on iconography and cultural history. Send inquiry, with credentials, to mcr6@geneseo.edu

Gifts and Donor Support

1 December 2007 – 31 January 2008

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in December and January, made gifts to a variety of funds including the Annual Appeal, the Endowment and the annual meeting fellowship funds. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

SAH Annual Appeal

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Spiro Kostof Annual Meeting

Fellowship Fund

Duanfang Lu

April, 2008

Recently published architectural books and related works, selected by Barbara Opar, Syracuse University Library

Architects

Carpo, Mario and Francesco Furlan, eds. *Leon Battista Alberti's Delineation of the City of Rome (Descriptio Urbis Romae)*. Tempe: Arizona Center for Medieval and Renaissance Studies, 2007. 123p. ISBN 9780866983839 \$38.00

Cepl, Jasper. *Oswald Mathias Ungers*. Köln: Walther König, 2008. 62op. ISBN 9783865601582 \$78.00

Dudler, Max. *Max Dudler: Bewag/Vattenfall: Bauten für die Energie = Energy Buildings*. Niggli, 2007. ISBN

3721206150 \$42.00

Gregory, Daniel P. *Cliff May and the Modern Ranch House*. New York: Rizzoli, 2008. 256p. ISBN 9780847830473 \$60.00

Kapoor, Anish, Kjeld Kjeldsen, Martin Kemp. Michael Holm, ed. *Cecil Balmond: Frontiers of Architecture I*. Denmark: Louisiana Museum of Modern Art, 2008. 120p. ISBN 9788791607165 \$40.00

Kjeldsen, Kjeld, Mette Marcus, Michael Holm, eds. *Jørn Utzon: The Architect's Universe*. Denmark: Louisiana Museum of Modern Art, 2008. 96p. ISBN 9788791607110 \$35.00

Martin-Vivier, Pierre-Emmanuel. *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*. New York: Rizzoli, 2008. 400p. ISBN 9780847830299 \$95.00

McInturff, Mark, Julia Heine, and Janelle McCulloch. *In Residence: McInturff Architects*. Mulgrave, Victoria: Images Publishing Group, 2007. ISBN 9781864701241 \$49.50

Pieters, Dominique. *Crepain Binst: Architecture*. Tielt, Belgium: Uitgeverij Lannoo, 2007. 416p. ISBN 9789020965315 \$65.00

Pfeiffer, Bruce Brooks. *The Essential Frank Lloyd Wright: Critical Writings on Architecture*. Princeton: Princeton University Press, 2008. 453p. ISBN 9780691133188 \$49.95

Architectural Design

Farrelly, Lorraine. *The Fundamen-*

als of Architecture. Lausanne: AVA Academia, 2007. 176p. ISBN 9782940373482 \$34.95

Architecture, England (London)

Watts, Andrew, ed. *Scratching the Surface: New London Facades by London Architects*. Wien; New York: Springer, 2007. 304p. ISBN 9783211715383 \$39.95

Architecture, Korea

Schmal, Peter Cachola and Sung Hong Kim, eds. *Megacity Network: Contemporary Korean Architecture*. Berlin: Jovis, 2008. 272p. ISBN 9783939633372 \$49.95

Architecture, Pakistan

Dar, Shujaat Zamir. *Sights in the Sands of Cholistan: Bahawalpur's History and Architecture*. Oxford; New York: Oxford University Press, 2007. 134p. ISBN 0195473531 \$70.00

Architecture, Spain

Jodidio, Philip. *ES: Architecture in Spain*. Köln; London: Taschen, 2007. 190p. ISBN 3822852619 \$29.99

Architecture, Ancient

Giesecke, Annette L. *The Epic City: Urbanism, Utopia, and the Garden in Ancient Greece and Rome (Hellenic Studies Series)*. Washington, D.C.: Center for Hellenic Studies, 2008. 220p. ISBN 9780674023741 \$18.95

Architecture, Modern

Temple, Nicholas and Soumyen Bandyopadhyay. *Thinking Practice: Reflections on Architectural Research and Building Work*. London: Black Dog Publishing Limited, 2007. 192p. ISBN 9781906155247 \$29.95

Calendar of SAH Events

61st Annual Meeting

23–27 April 2008
Hilton Netherland Hotel,
Cincinnati

62nd Annual Meeting

1–5 April, 2009, Pasadena

SAH Study Tours

13–23 May 2008
Architecture of Naples, Italy

Mid–July 2008
Estates of Chicago's North Shore

30 July–4 August 2008
The Architecture and Landscapes of Louis I. Kahn: Philadelphia, Trenton and New Haven

8–13 October 2008
E. Fay Jones: Architecture in Arkansas

Architecture and the Environment

Hawkes, Dean. *The Environmental Imagination: Technics and Poetics of the Architectural Environment*. London: Taylor & Francis Group, 2008. 256p. ISBN 9780415360869 \$145.00

Architecture, Australia

Jackson, Davina. *Next Wave: New Australian Architecture*. Princeton: Princeton Architectural Press, 2008. 256p. ISBN 9781568987354 \$50.00

Architecture, France

Lubell, Sam. *Paris 2000+*. New York: Monacelli Press, Inc., 2007. 216p. ISBN 9781580931908 \$50.00

Architecture, Italy

Fredianelli, Antonio. *I palazzi storici di Firenze: Dalle austere dimore dei banchieri e dei mercanti agli splendori degli edifici rinascimentali, dai "capricci" del Barocco all'eclettismo dell'Ottocento e oltre*. Roma: Newton Compton, 2007. 590p. ISBN 9788854109209 \$47.50

Architecture, Morocco

O'Meara, Simon. *Space and Muslim Urban Life: At the Limits of the Labyrinth of Fez*. New York: Routledge, 2007. 170p. ISBN 978415386128 \$120.00

Building Types

Bradbury, Ray and Alberto Manguel. Esther Shipman, ed. *Logotopia: The Library in Architecture, Art and the Imagination*. Cambridge, Ontario: Cambridge Galleries, 2008. 128p. ISBN 9781897001264 \$32.00

Grafe, Christoph and Franziska Bollery, eds. *Cafés and Bars: The Architecture of Public Display*. New York: Routledge, 2007. 224p. ISBN

9780415363273 \$150.00

Building, Cost Effectiveness

Schittich, Christian, ed. *In Detail: Cost-Effective Building—Economic Concepts and Constructions*. Munich: Institut für internationale Architektur-Dokumentation GmbH, 2007. 176p. ISBN 9783764383930 \$84.95

Buildings, Repair and Construction

Littlefield, David and Saskia Lewis. *Architectural Voices: Listening to Old Buildings*. Chichester: Wiley, 2007. 240p. ISBN 9780470016732 \$45.00

Landscape Architecture

Bradley-Hole, Christopher and Mark Griffiths. *Making the Modern Garden*. London: Mitchell Beazley, Octopus Publishing Group Ltd., 2007. 192p. ISBN 9781580931526 \$45.00

Krauel, Jacobo. *Landscape Design: Promenades*. New York: Watson-Guptill, 2008. 180p. ISBN 8496424774 \$49.00

Masterworks

Hicks, Carola. *The King's Glass: A Story of Tudor Power and Secret Art*. [King's College, University of Cambridge] London: Chatto & Windus, 2007. 246p. ISBN 9780701179922 \$42.50

Kruty, Paul and Paul E. Prague. *Marion Mahony and Millikin Place: Creating a Prairie School Masterpiece with the Help of Frank Lloyd Wright, Herman von Holst, and Walter Burley Griffin*. St. Louis: Walter Burley Griffin Society of America, 2007. 84p. ISBN 0979358809 \$29.95

Pfeiffer, Heinrich. *The Sistine Chapel: A New Vision*. New York: Abbeville Press,

2007. 352p. ISBN 9780789209344 \$125.00

Siza, Alvaro, Brigitte Fleck and Wilfried Wang, eds. *O'NFM 1: Bouça: Residents' Association Housing, Porto 1972-77, 2005-06*. Austin: University of Texas at Austin, 2008. 144p. ISBN 9783803006844 \$40.00

Wilson, Richard Guy. *Harbor Hill: Portrait of a House*. New York: W.W. Norton, 2008. 256p. ISBN 9780393732160 \$60.00

Olympics, Planning

Gold, John R. and Margaret M. gold, eds. *Olympic Cities: City Agendas, Planning and the World's Games, 1896-2012*. New York: Routledge, 2007. 368p. ISBN 9780415374064 \$145.00

Space (Architecture)

Pimlott, Mark. *Without and Within: Essays on Territory and the Interior*. Rotterdam: Episode Publishers, 2007. 334p. ISBN 9789059730342 \$69.95

Wilkins, Craig L. *The Aesthetics of Equity: Notes on Race, Space, Architecture and Music*. Minneapolis: University of Minnesota Press, 2007. 296p. ISBN 9780816646609 \$75.00

Terrorism, United States, Prevention

Sorkin, Michael, ed. *Indefensible Space: The Architecture of the National Insecurity State*. New York: Routledge, 2008. 416p. ISBN 9780415953672 \$90.00

Urban Design

Alanen, Arnold R. *Morgan Park: Duluth, U.S. Steel, and the Forging of a Company Town*. Minneapolis: University of Minnesota Press, 2008. 320p. ISBN 9780816641376 \$24.95

Forsyth, Ann. *Building Ideals: Practical Utopias from New Towns to New Urbanism*. London: Routledge, 2008. 352p. ISBN 9780415951210 \$39.95

Huber, Nicole and Ralf Stern. Kristien Ring, ed. *Urbanizing the Mojave Desert: Las Vegas*. Rotterdam: NAI Publishers, 2008. 96p. ISBN 9783939633501 \$25.00

Lipton, Stuart, et al. *Future-Proofing* 02. New Haven: Yale University, 2007. New York: W.W. Norton & Company, 2007. 192p. ISBN 9780393732375 \$30.00

Marcus, Alan and Dietrich Neumann, eds. *Visualizing the City*. London: Routledge, 2008. 264p. ISBN 9780415419710 \$45.50

Marigliani, Clemente. *Le Pianta di Roma delle collezioni private dal XV al XX secolo*. Roma: Provincia di Roma (Anzio: Tipo. Marina) 2007. 643p. ISBN not provided. \$250.00

Mennel, Timothy, Jo Steffens and Christopher Klemek, eds. *Block by Block: Jane Jacobs and the Future of New York*. New York: Municipal Art Society of New York, 2007. 64p. ISBN 9781568987712 \$17.95

Morandi, Corinna. *Milan: The Great Urban Transformation*. Venice: Marsilio, 2007. 95p. ISBN 9788831793650 \$23.50

Prakash, Gyan and Kevin Michael Kruse, eds. *The Spaces of the Modern City: Imaginaries, Politics, and*

Everyday Life. Princeton: Princeton University Press, 2008. 472p. ISBN 9780691133430 \$65.00

Zizek, Slavoj, Edward Soja, Juliet Flower MacCannell, Neil Smith, Dieter Lesage. *Urban Politics: Re-Imagining Democracy in the Neoliberal City*. Reflect Series No. 6. Rotterdam: NAI Publishers, 2008. 240p. ISBN 9789056626167 \$37.50

The **SAH Career Center** gives employers and job seeking professionals an easy way to find one another.

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Editors: Richard Anderson and John Harwood

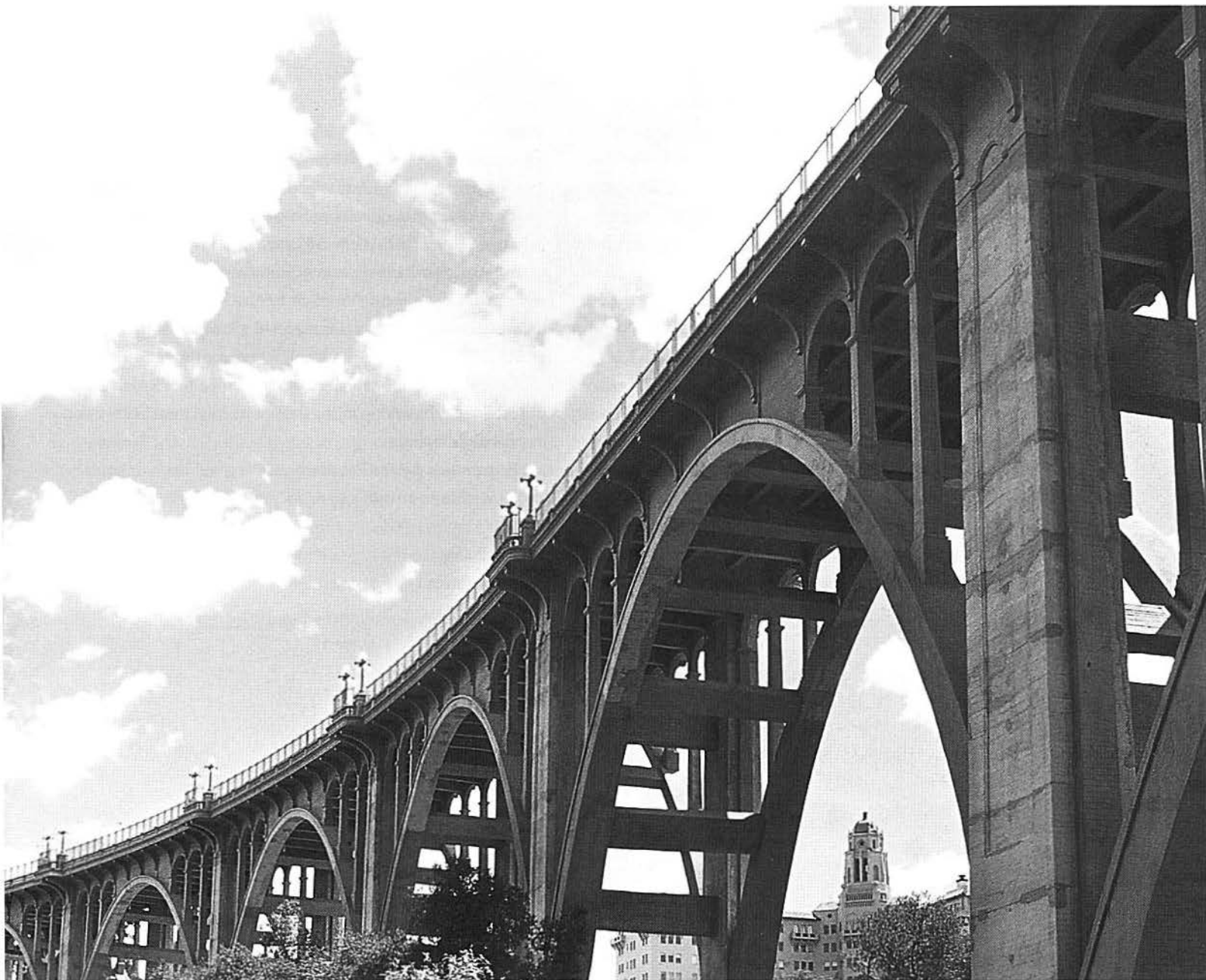
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Newsletter of the Society of Architectural Historians
June/July 2008 • Vol. LII No. 3

SAH News



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Thanks to our Cincinnati Partners and Looking forward to Pasadena

On behalf of the Society's Directors and members, I extend my sincere thanks to Dietrich Neumann, General Chair, and Nnamdi Elleh and Jeffrey Tilman, the Local Co-Chairs of the Society's 61st Annual Meeting. Not only were Dietrich, Nnamdi and Jeff tireless in their efforts to make the SAH meeting intellectually stimulating and personally fulfilling, they were a real pleasure to work with. Joining them in the team effort to realize the meeting were Elizabeth Riordan and Margo Warminski as Volunteer Coordinators, and Patrick Snadon as Chair of the Historic Preservation Colloquium. Additional members of the Local Committee to whom we are indebted are Lloyd Engelbrecht, Aarati Kanekar, Walter Langsam, Mary Beth McGrew, Jayne Merkel, Sue Ann Painter, Kevin Rose, Rebecca Williams and Marta Wojcik. To all our Cincinnati partners, we thank you for your warm welcome and for ensuring that the Cincinnati meeting was filled with discoveries and friendships, both old and new. The feedback we have received about the meeting has been overwhelmingly positive and we thank you for sharing both your expertise and your infectious enthusiasm about the great city of Cincinnati.

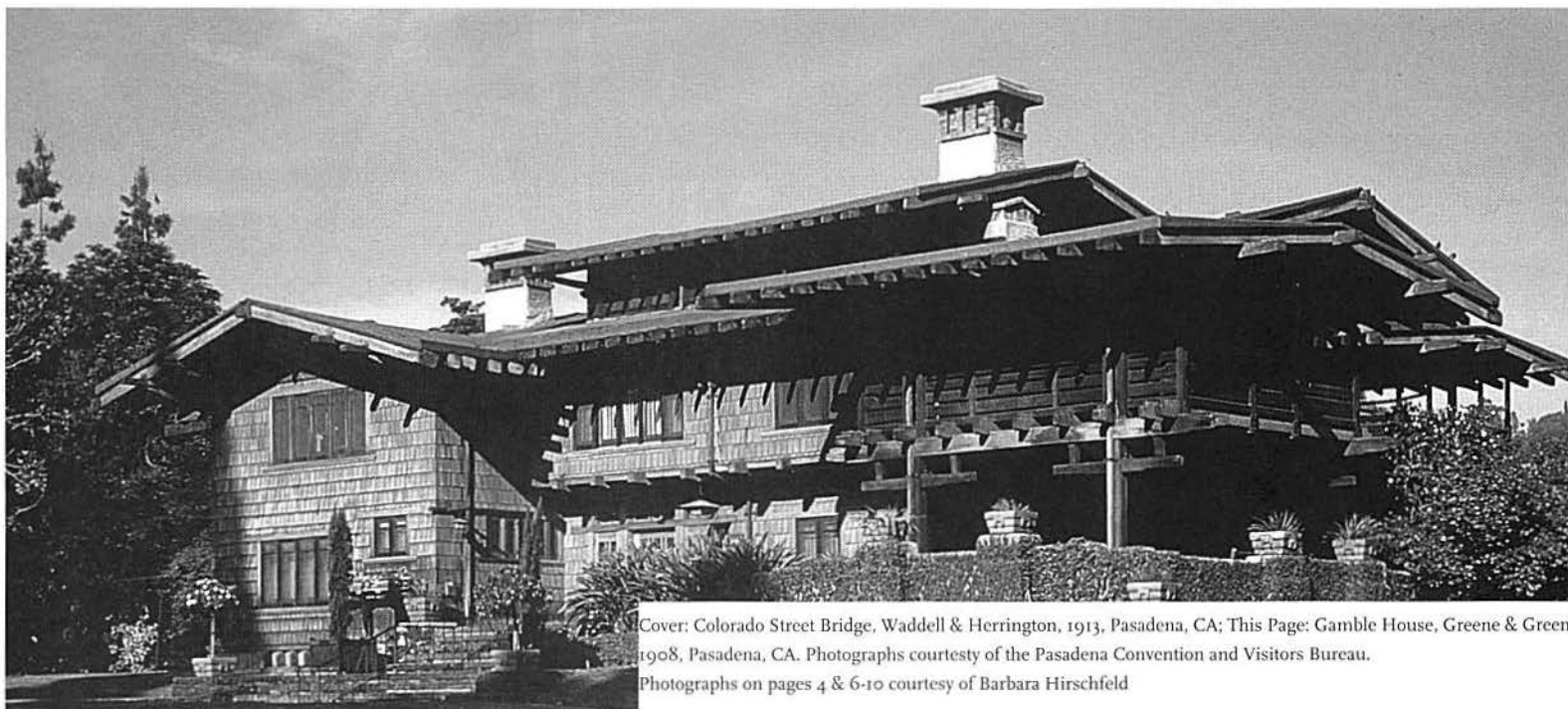
Planning for the Society's 62nd Annual Meeting in Pasadena (April 1-5, 2009) is well underway. The Call for Papers was published in the April 2008 Newsletter and is posted on the SAH website. Members and friends of the Society of Architectural Historians are invited to submit abstracts by August 15, 2008 for twenty-three thematic sessions. The Honorary Chair for the Pasadena meeting, Robert Winter, and the Local Chair, architect Joseph Catalano, AIA, have assembled a stellar team

of historians, architects, preservationists, curators, and those for whom architectural history is an avocation to help us explore the architectural riches of Pasadena and the Southern California region. The dozens of tours and behind-the-scenes symposia they are planning will focus on architects of the Arts and Crafts movement including Greene and Greene and Ernest Batchelder, modern residential design by Richard Neutra, Frank Lloyd Wright and other notable modernists, remarkable revival style civic and university buildings by Bertrand Goodhue, Myron Hunt and others, gardens and landscapes including those at the Huntington Museum, and a sampling of remarkable contemporary buildings and architectural archives in and around Pasadena and Los Angeles.

Also at the Pasadena meeting, SAH will launch SAH AVRN v. 1.0, the Society's new online library of architectural images for research and teaching. The SAH AVRN will be a shared online resource that eventually will house hundreds of thousands of still and dynamic architectural images that will be contributed by SAH members through a new online tool called IMATA that is being developed for SAH by ARTstor. We have planned numerous informational and discussion sessions about SAH AVRN at the Pasadena meeting to solicit feedback about the online library and the IMATA tool from SAH members. Development of SAH AVRN has been funded by a generous grant from The Andrew W. Mellon Foundation with the hope that SAH AVRN will advance scholarship in the field of architectural history and its related disciplines.

Registration for the Pasadena meeting will open in January 2009. We hope you will join us in sunny Southern California.

Pauline Saliga
Executive Director



Cover: Colorado Street Bridge, Waddell & Herrington, 1913, Pasadena, CA; This Page: Gamble House, Greene & Greene 1908, Pasadena, CA. Photographs courtesy of the Pasadena Convention and Visitors Bureau. Photographs on pages 4 & 6-10 courtesy of Barbara Hirschfeld

Parting Thoughts from an SAH President

61st SAH Annual Meeting in Cincinnati

23 April 2008

It has been sixteen years since we last met in Cincinnati, and what incredible changes this city has seen since 1992. It is a thrill to be back here to witness all the changes, exciting new architecture, signs of revitalization downtown, and much else. And I think now, with the recent changes of administration here in the Queen City, we have every reason not to wait another sixteen years to return.

In the closing days of my Presidency at SAH, it is a pleasure to hand over the governance of this Society at a moment of great future changes and of enormous clarity and stability. Six years ago when I joined the Board as Second Vice President, our modest-sized scholarly society was facing enormous challenges, challenges probably as great or greater than those that accompanied the move from Philadelphia to Chicago a decade earlier. Both the Society and one of its core projects, the *Buildings of the United States* series, weathered that storm thanks to precisely what keeps this Society so vital both to scholarship and to serving its members—namely hard work, clear-sightedness and faith in the Society. Now we have, after much work, soul-searching, a change of publisher and methods of doing work, a superb new volume of the *Buildings of Delaware*, for which we must thank, in addition of course to its author, Barksdale Maynard, the guiding spirit of Damie Stillman, the wise editorship of Karen Kingsley, the very, very generous support of Louisa C. Duemling and our board member Robert Duemling.

I have rarely been involved with an organization in which the shared belief and pride in the core values of an organization has been so consistently valued by its members and recognized, even envied, by others. In the tremendous change of the last few years the one thing that all have in common is the extent to which the SAH is admired as a model scholarly society, one with a sixty-eight-year history of innovation and change. Each of those innovations has revealed to us how much we are admired. A few years ago we recognized a fact that will be plain to everybody

here: the growing international role of the Society. We have fulfilled that role by co-organizing two scholarly meetings abroad, one in London and a much larger one in Paris, and there is yet another on the horizon in Zurich. It was a huge experiment and labor of dedication by a small number of people, but what was so gratifying about it—even as we are still waiting for the volume that will record its proceedings—is the extent to which the SAH model was admired so greatly during that meeting three years ago, and the extent to which it was vital in spawning the now prospering young European Architectural History Network (EAHN), our third offspring along with Society of Architectural Historians Great Britain (SAH-GB), which celebrated its fiftieth birthday with us in Savannah two years ago, and the SAH Australia/New Zealand, celebrating its 25th anniversary here in Cincinnati.

Enormous changes are on the horizon as the SAH embraces the digital present and future, going online in the next few years with the Journal and with the Architecture Visual Resources Network, it is again thanks to a handful of devoted people. I must personally applaud here Hilary Ballon, Dietrich Neumann, Jeffrey Cohen, and especially the irreplaceable Pauline Saliga, for their amazing long hours of extra service, intelligence and vision in making these two extraordinary study projects move to the brink of implementation. And of course we are thrilled by the generosity of The Andrew W. Mellon Foundation in supporting these activities. Within a few years SAH will be part of our daily lives as we read and search the Journal online in a way that makes JSTOR seem like a quaint beginning, and we prepare talks, lectures and classes, or simply tour the history of architecture in data banks of hundreds of thousands of images, including QTVR panoramic photography. This is the vision of a small handful of people that translates into a service not only for our profession but for architecture, architectural history, and its related disciplines. That, I think, is the gift to the Society from

each new generation of Officers and Directors.

Of all the accomplishments of the last few years of working together, however, I think the most promising is the fact that graduate students and emerging scholars have taken over the Newsletter and are actively sought to rejuvenate the Society. And equally encouraging is the fact that the Samuel H. Kress Foundation and the Beverly Willis Architecture Foundation have made it possible, for the first time, for the SAH to give fellowships to support doctoral work. It is this that assures that the Society will continue to grow with the next generations of scholars in architectural history, an architectural history which has expanded to include the urban, the landscape, the vernacular, and a myriad of other considerations in recent meetings. Our field is dynamic and our Society reflects and enhances that dynamism.

So, as I step away from six years in the thick of it, I wish my friends and colleagues success, continued frank discussions and innovations as they serve as the stewards of the Society in

what is perhaps a threshold moment of its thinking of how it disseminates knowledge in our field. But more than those grand statements, I can't tell you how much I have grown to admire those at the helm of your Society and to enjoy the friendship that comes with working hard next to such great people as the members of the Board, the amazing staff of SAH, and most importantly, the rotating set of siblings who work through the year on the myriad activities of the Society. It was enormous fun working with Past Presidents Diane Favro and Therese O'Malley and the future under Dietrich Neumann and Dianne Harris, old and new dear friends, is going to be even more dynamic and sage than the last few years. Thanks so much for all your support and friendship these last few years. I think the SAH is looking great.

Barry Bergdoll
SAH President



Above: The 2008 Book Award recipients, committee and Barry Bergdoll

Book Award Citations

[Editors' Note: There was no MacDougall Award for 2008.]

Downing Award

Catherine W. Bishir, *Southern Built: American Architecture, Regional Practice* (Charlottesville: University of Virginia Press, 2006).

Taken together, the twelve essays reprinted in Catherine W. Bishir's *Southern Built: American Architecture, Regional Practice*, published by the University of Virginia Press in 2006, form a remarkably coherent and insightful study of the history of Southern building traditions, and admirably reflect and summarize the author's long and distinguished career as a preservationist and historian. Her work places particular attention on those who have often been written out of architectural history—women, blacks, craftspeople—and it presents us with an honest and frank evaluation of the violence and injustice that has at times tormented the South. Bishir's shrewd analysis of how social and economic status has influenced historic preservation challenges the reader to ponder many of its basic assumptions, as well as to focus on what is still being lost. Through all of this her fascination with buildings and places as evidence of history constantly reminds us of the joy and pleasure gained by looking at, thinking about, and investigating these artifacts of our past. Impeccably researched and written with clarity and elegance by a professional preservationist who has been active in the field since the 1970s, *Southern Built* should serve as model for all students of historic preservation and architectural history.

Founder's Award

Robert Maxwell, "Romanesque Construction and the Urban Context: Parthenay-le-Vieux in Aquitaine" *JSAH*, (March 2007).

In making a case for why some less famous monuments can be worth fresh and serious consideration, Robert Maxwell analyzes the design, construction, and sculptural decoration of the Romanesque church of Parthenay-le-Vieux within a context illuminated by archival documentation. Meticulously detailed, solidly argued, and judiciously illustrated, his article displays a sound knowledge of both the church itself and earlier studies. Maxwell has produced a study that not only sheds light on a particular structure in its historical and geographical setting but also points the way to a new, more complete understanding of its period.

Hitchcock Award

Michael W. Fazio and Patrick A. Snadon, *The Domestic Architecture of Benjamin Henry Latrobe* (Baltimore: Johns Hopkins University Press, 2006).

Michael Fazio and Patrick Snadon have written an exceptionally interesting book that widens and deepens our understanding of a most important architect. While focusing on Latrobe's domestic architecture, their work illuminates his entire trans-Atlantic career and the making of architecture in Britain and America in general. A measurably monumental work, *The Domestic Architecture of Benjamin Henry Latrobe* begins with a beautiful explanation of the architectural and social context in which Latrobe began his career in England.

Latrobe's teachers and patrons are brought vividly to life, and his making of architecture is explicated with a dazzling synthesis of scholarly acumen and artistic insight. His American career is traced with the same attention, although his sadly depleted oeuvre must first be reconstructed from all manner of evidence—much of it small. For example, plans of the Waln House in Philadelphia are resurrected largely from Latrobe's letters. The authors offer a convincing account of Latrobe's creative processes, one of the products of which was his "rational" plan for domestic architecture. All of his houses are fully discussed and illustrated. The authors' drawings and computer reconstructions are especially valuable and are used with particular effect to reimagine the dynamic spatial sequences and furnishings of the Pope Villa in Kentucky. While weighty and rich in detail, the book does not succumb to either its mass or minutiae; Fazio and Snadon have important things to say, and they know how to say them.

Kostof Award

Peter Draper, *The Formation of English Gothic: Architecture and Identity* (New Haven and London: Yale University Press, 2006).

During the second half of the twelfth century, a period of close cultural and political connections between England and France, how were received ideas from across the Channel assimilated in ways that account for the originality and creative expression of English Gothic? This is the central question that propels Peter Draper's authoritative and richly synthetic account of the invention of Gothic architecture in England.

This fine-grained study of the formation of English Gothic architecture between ca. 1150 and ca. 1250 focuses on the intersection of imported ideas with local practices. Examining the

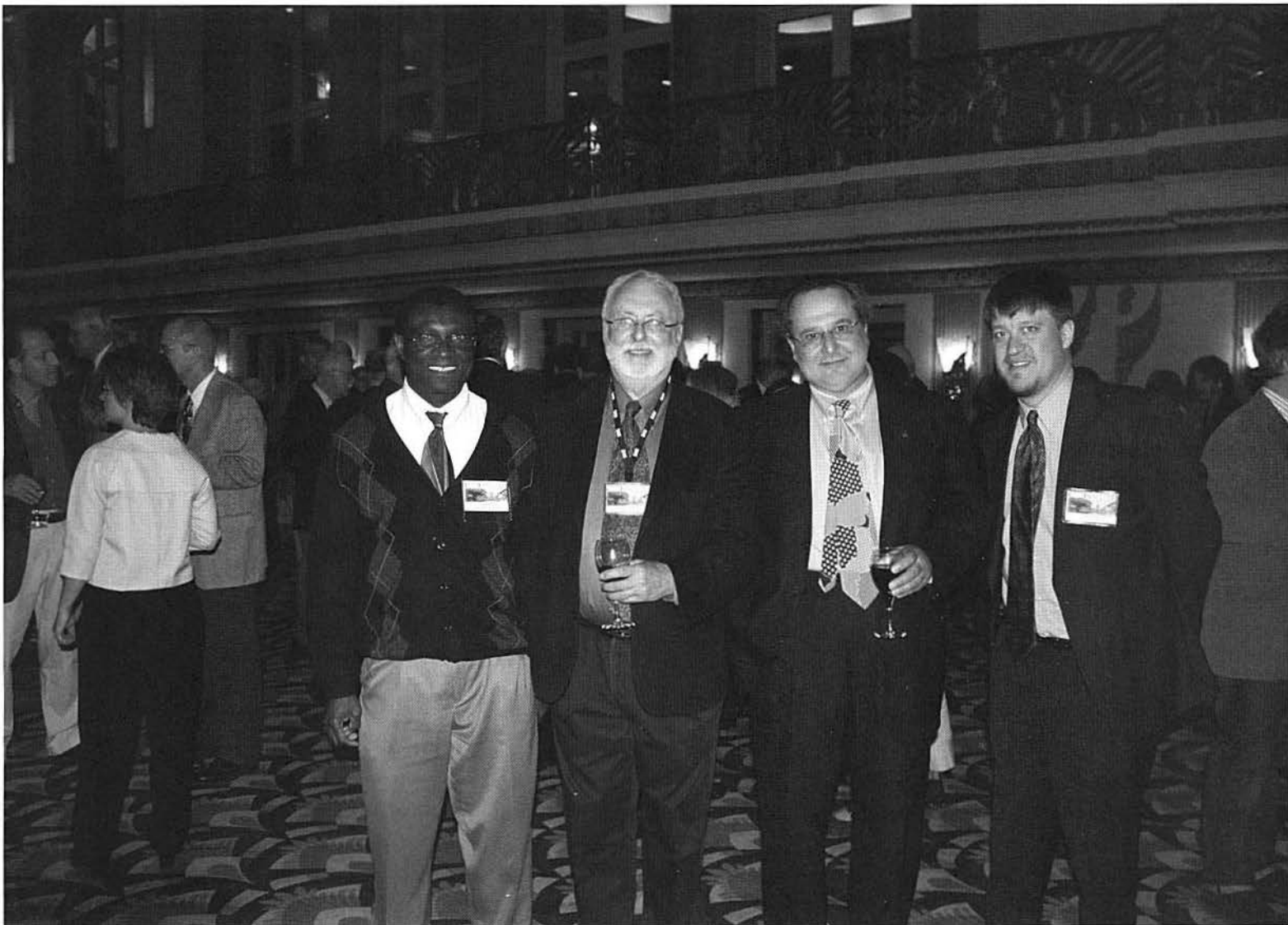
complexity of Gothic buildings and the layers of alterations and restorations that shape them, Peter Draper assembles a massive array of evidence to construct an archaeology of invention. Broadly conceived within the discipline, Draper's study analyzes the relation of building within the wider social world, to liturgy, patronage, institutional developments, and the play between an interest in ideal planning and an accommodation to practical concerns. Cultural constructions of the great cathedrals of Canterbury, Wells, Salisbury, Lincoln and others each support a case for national identity.

Emphasizing significant questions over chronological narrative or summary conclusions, Peter Draper provides the discipline of architectural history with an open work, which will aid future scholars in their efforts to understand the continuity of expression and diversity of form that define Gothic Architecture in England.

Johnson Award

Eeva-Liisa Pelkonen and Donald Albrecht, eds., *Eero Saarinen: Shaping the Future* (New Haven and London: Yale University Press, 2006).

In a career that spanned little more than two decades, Eero Saarinen designed an extraordinary number of the iconic buildings and objects of mid-twentieth century modernism, from the General Motors Technology Center, to the Trans World Airlines Terminal, Ingalls Hockey Rink at Yale, the United States Jefferson National Expansion Memorial in St. Louis, and the Pedestal Table and Chairs. Yet, as noted in the introduction to their monumental, beautifully produced exhibition catalogue, "Saarinen may be the least-known famous architect of the twentieth century." *Eero Saarinen: Shaping the Future*, emphatically redresses that imbalance.



Above: Local Chairs Left to Right - Nnamdi Elleh 2008 Local Co-Chair, John Martine 2007 Local Chair, Joe Catalano 2009 Local Chair, Jeff Tilman 2008 Local Co-Chair

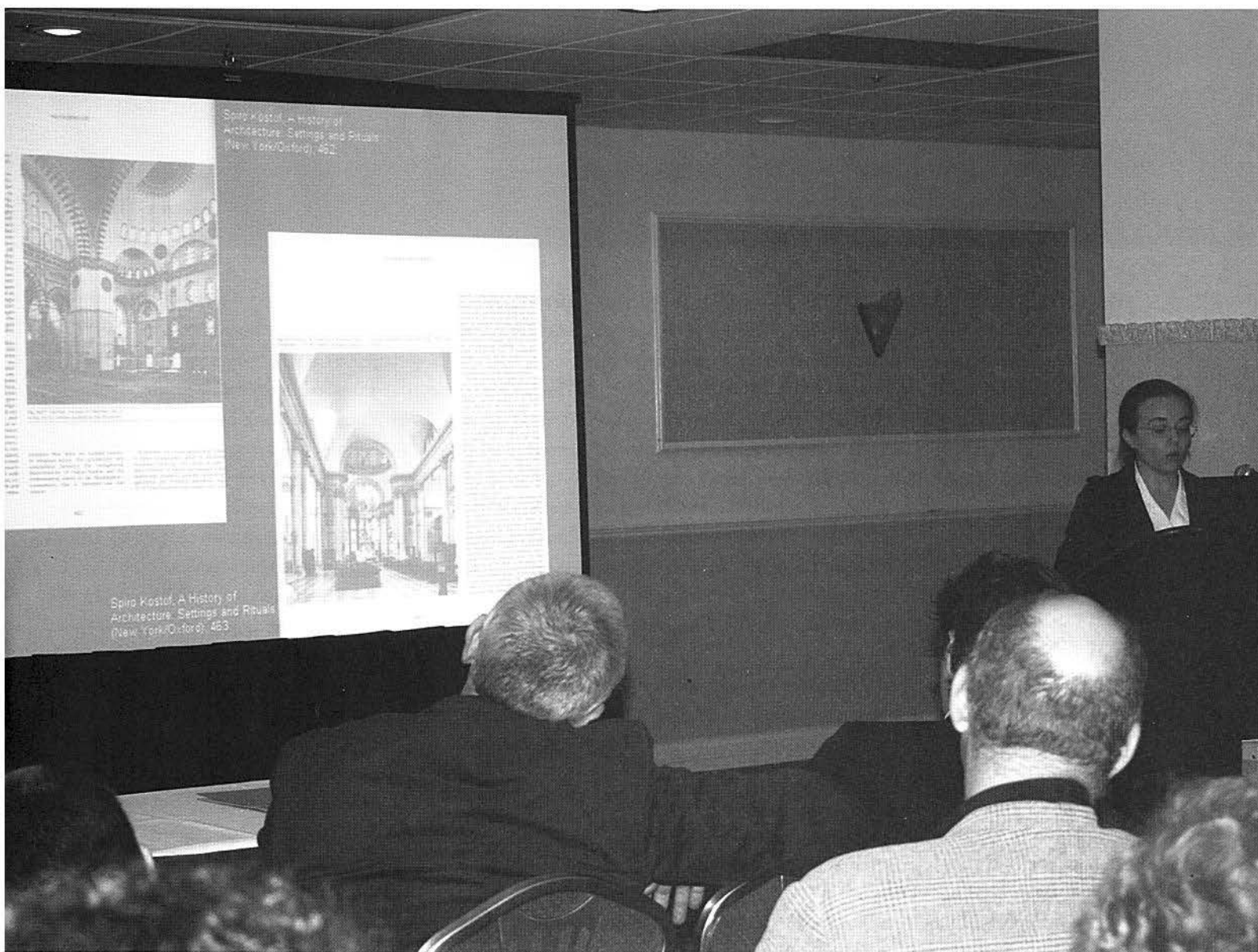
Opposite: Paper Session

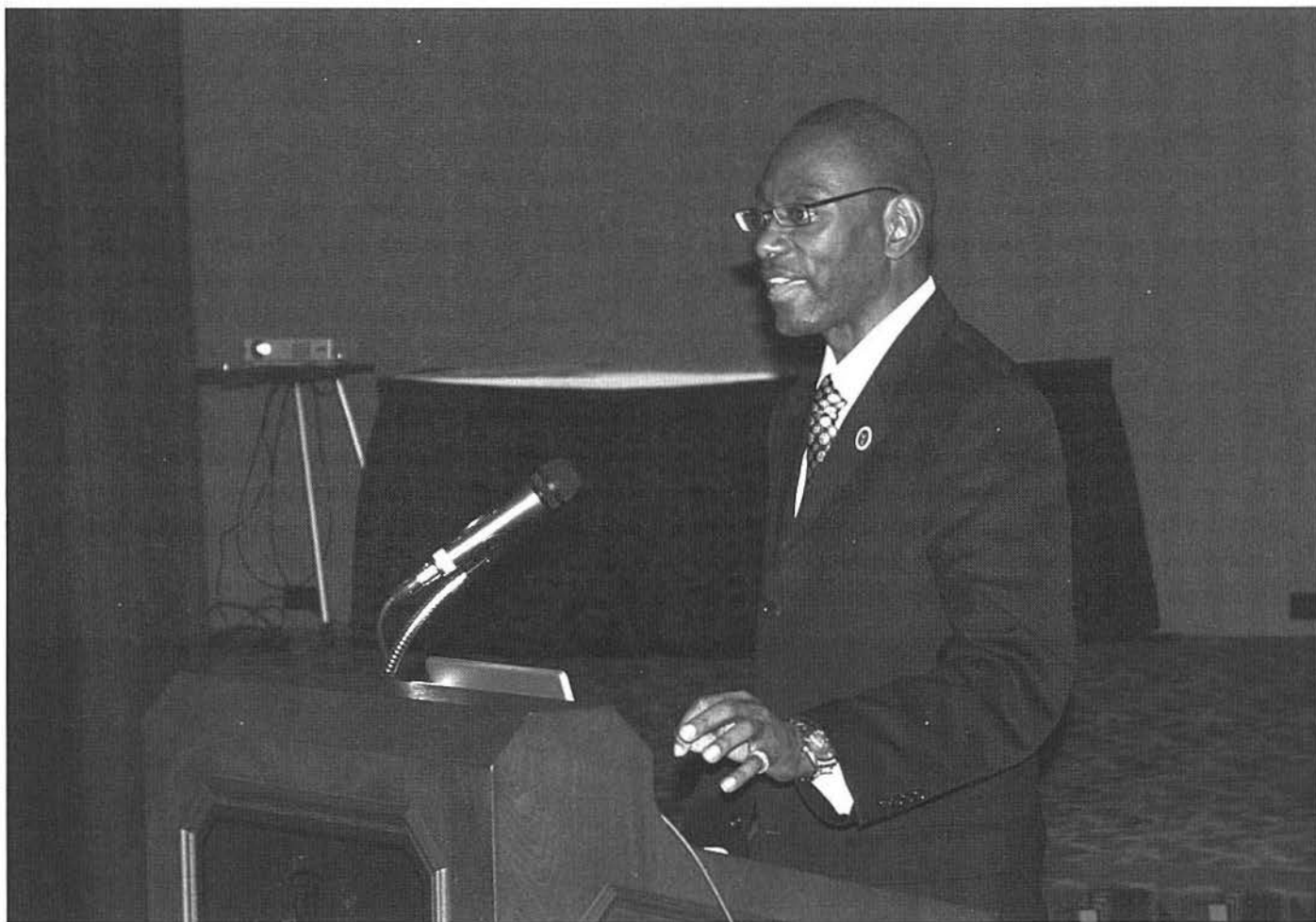
The engaging, comprehensive exhibition catalogue is both the first retrospective of the work of Eero Saarinen and a novel revisionary approach to Saarinen studies. The catalogue is extensive, with an introductory essay by the exhibition curators and editors of the volume; seven newly commissioned interpretive essays; a portfolio of Saarinen's projects, accompanied by eleven short essays on individual projects and building types; and a chronology, selected writings, and a panel discussion by former collaborators.

The interpretative essays situate Saarinen in the social, institutional, professional, and technological contexts of his time and practice, anchoring him firmly in the history of 20th century architecture, and propose a prominent, even transformative role for him in that narrative. Saarinen, it is argued, possessed a nascent skepticism regarding the necessary binary coupling of function and form—a basic tenet of the Modern Movement in architecture for over half a century. The skepticism is credited

with the evolving transformation of Saarinen's work in concrete. That transformation is also shown to mark a definitive rupture of the reciprocal relationship between form and construction method.

Based on new archival research, the essays and the Project Portfolio section provide a wealth of new material and information on previously unpublished work. Far more than a record of the exhibition, each entry in the portfolio section is written by a different scholar and gives valuable information as well as thoughtful commentary. In addition to the innovative scholarship of the essays and catalogue entries, the visual documentation, presented legibly and in an attractive format, offers primary sources for future researchers. *Eero Saarinen: Shaping the Future* represents well an exhibition, provides information that can be used by others, and makes an critical contribution to scholarship.





Business Meeting Report

A business meeting of the Society of Architectural Historians was held at the Hilton Cincinnati Netherland Plaza Hotel, Cincinnati, OH, on Wednesday, April 23, 2008. Following a welcome and introductory remarks by SAH President Barry Bergdoll, the following Officers and Directors, as proposed by the Nominating Committee, were elected:

President, Dietrich Neumann, Brown University and Yale University
 First Vice President, Dianne Harris, University of Illinois, Urbana-Champaign
 Second Vice President, Abigail Van Slyck, Connecticut College
 Secretary, Robert M. Craig, Georgia Institute of Technology
 Treasurer, Henry H. Kuehn, Evanston, IL

Directors:

Dorothy Metzger Habel, University of Tennessee, Knoxville
 Zeynep Kezer, Newcastle University
 Ken Tadashi Oshima, University of Washington, Seattle

Despina Stratigakos, SUNY Buffalo
 Michael Waters, Institute of Fine Arts, New York University

The Officers serve a one-year term, and Directors a three-year term; Officers and Directors will succeed those whose terms expire in 2008.

Following the election, Treasurer Henry Kuehn reported on the financial status of the Society, indicating that investment performance was satisfactory in a difficult past year, that BUS and JSAH are on track, that income from study tours and the annual meeting has covered the respective expenses of these programs with promising tours planned for the coming year, and that the Society, in general, has met budget expectations, with margins remaining very tight. Mr. Kuehn's report is published below.

Robert M. Craig
 SAH Secretary

Above: Mayor Mallory's Welcome to Cincinnati
 At Right: Introductory Talk by Jayne Merkel



Treasurer's Report

The SAH finished the 2007 Fiscal Year, ending September 30, 2007, with an actual operating surplus of \$75,000 vs. a budgeted surplus of \$11,000. This was due primarily to an increase in revenues from institutional members and higher than expected investment returns.

The revenue target for 2008 is \$1,049,780 with a budgeted surplus of \$17,316, a mere 2% margin, which is typical of annual SAH budgets. However, this means that any significant fluctuation from either the revenue or the expense projections can lead to a significant operating deficit. I am pleased to report that as of March 31, 2008, halfway through the 2008 Fiscal Year, the Society's financial performance is tracking very close to budget.

As was mentioned in my report a year ago, there are major elements in the SAH budget that need to be carefully monitored since any of them can upset the society's performance significantly. These items are membership, tours, the annual meeting, the BUS project, and the *JSAH*. Now that we are halfway through the fiscal year, let me report how we are doing with each of these.

Membership revenues are essentially at budget though we

are down slightly in actual individual memberships. This has prompted the staff to initiate a membership campaign to bring those numbers in line with the budget.

The annual meeting is budgeted to break even financially. This year's Cincinnati meeting was well attended leading to favorable registration revenues. However, sponsorships were below past meetings so, overall, the annual meeting will fall below budget by approximately \$10,000.

SAH sponsored tours for 2008 appear to be in good shape with the upcoming Naples, Louis Kahn, and Chicago North Shore programs. It is anticipated that tours will perform at or better than budget due to the anticipated popularity of these tours.

The BUS program is on course with adequate funds to cover the overhead expenses of this program for at least the next few years. Individual volume expenses are being carefully monitored and controlled by Karen Kingsley, Editor-in-Chief, as several of these books move toward completion. The overriding principle is that money will not be spent on a particular volume until that money is in hand.

The expenses of the *JSAH* are well within the budget, thanks largely to Editor Hilary Ballon's efforts and the ongoing commit-



ment of the Editor Designate David Brownlee.

The Charnley-Persky House Museum is on target for the year. However, we continue to be vulnerable to unexpected expenses regarding the house, thus the importance of establishing an endowment for the house.

Finally, it has been a highly fruitful year for the SAH with the awarding of a significant grant from the Mellon Foundation to support our efforts in developing the SAH AVRN, an online library of still and moving architectural images. These funds will be invested in an interest bearing account until they are fully expended on the project they are supporting.

The SAH endowment as of March 31, 2008 has reached \$2,122,084, 10% ahead of what it was a year ago and, for the first time, greater than \$2 million. This does not include pledges of another approximately \$1.3 million.

The endowment fund has performed well over the past year. The Investment Committee, headed by Ed Hirschland, has been able to navigate the troubled financial waters of the past several quarters effectively. The endowment investment return was nearly 7.5% last calendar year and experienced a modest loss of 1.8% in the past quarter vs. the S&P 500 Index that lost 9.5% in the same period. The annual draw on the endowment is approximately 3.5% annually so, with our goal of achieving at least 7% return per year, we should see continued growth in the endowment.

The endowment committee is reviewing three potential investment managers with the purpose of selecting the one that can provide the committee solid professional advice as a course is charted through what are bound to be the turbulent financial waters ahead.

This then is a summary of last fiscal year and the first half of the current fiscal year. At this point we anticipate completing yet another year on target and being well positioned for the years ahead.

Henry Kuehn
SAH Treasurer

SAH Annual Meeting Survey

Thank you to all of you who responded to the paper and electronic surveys that SAH distributed following the Annual Meeting in Cincinnati. Below is a summary of responses:

- Attendance at the meeting: Nearly half (48.5%) of respondents said that they attend the SAH meeting annually. 18.6% of the respondents were first time participants.
- Main factor for attending the meeting: Networking with colleagues was the reason most participants (42.3%) cited for attending the meeting; 35.1% attended because they were delivering a paper.

- How attendance at the meeting was funded: In an even split, 48.5% of meeting participants had support from their employers/institutions to attend the meeting and 48.5% of participants were self-funded.
- How many papers participants heard: The majority of meeting participants heard between ten and fifteen paper (29.9% - 26.8% respectively). 12.4% of participants heard 20 or more papers.
- Percentage of participants who used the paper annual meeting brochure to pre-plan for meeting: 91.8%
- Ratings for various programs/events at meeting:

Speakers at paper sessions: 89.7% rated excellent or good (39.2% and 50.5%)

Exhibits: 50.5 % rated excellent or good (8.4% and 42.1%)

Exhibition Hall hours: 55.5 % rated excellent or good (13.3% and 42.2%)

Walking Tours: 27.6% responded excellent or good (18.4% and 9.2%) Of those who responded 65.5% did not take a walking tour.

Bus Tours: 35.2% responded excellent or good (17.6% and 17.6%) Of those who responded 48.4% did not take a bus tour.

Awards Reception and Ceremony: 46.7% responded good or average (20.0% and 26.7%) Of those who responded 30.0% did not attend.

Closing Night Event: 23.3 % responded excellent or good (12.2% and 11.1%) Of those who responded, 57.8% did not attend.

- Should we invite other types of exhibitors? 76.3% responded no.
- Overall satisfaction with Cincinnati annual meeting: 53.6% gave a very satisfied rating; 36.1% were satisfied.
- Number of years an SAH member: The majority of registrants, 27.8% have been members for more than five years; 27.8% for more than ten years; and 19.6% for more than twenty-five years. Nearly one quarter of participants, 24.7%, have been members for less than five years.
- Types of members who attend meeting: 74.2% of respondents were regular members of SAH; 10.3% were students; 9.2% were life or benefactor members.

If you would like to see specific survey results, please request them from Anne Bird, SAH Manager of Membership, abird@sah.org. Thank you, again, for your feedback.

Pauline Saliga
Executive Director

Latrobe Chapter of the Society of Architectural Historians Annual Meeting

For the 2008 Annual Meeting, the Latrobe Chapter of the Society of Architectural Historians presented a lecture entitled "The Outdoor Sculpture of Washington, DC," by James Goode, on Tuesday, May 13th. Goode took a close look at the breadth of outdoor sculpture in the city. The works vary greatly in size, purpose, location and style.

Befitting the nation's capital, many are elegant classical statues or relief sculptures personifying such ideals as law and justice. Grand public statues and equestrians punctuate parks and traffic circles. Some sculptural works are religious; others are solemn, such as the famous Adams Memorial by Augustus Saint-Gaudens. Still others are light-hearted, even whimsical, like the many statues of animals adorning the National Zoo.

The speaker, James Goode, former curator at the Smithsonian Castle, published *The Outdoor Sculpture of Washington, D.C.* in 1974. Later this year, a new and revised edition of this comprehensive historical guide will be reissued. Andy Seferlis, Vice President, Chair of Tours, of the Latrobe Chapter, is the photographer for the book. The lecture took place at The Charles Sumner School Museum and Archives, 1201 17th Street, NW.

For general information, please see the Latrobe Chapter Web site at www.Latrobechaptersah.org. ■

The Early Modern Parish Church Worcester College, Oxford 6–8 April 2009

Across Europe, the parish church has stood for centuries at the centre of local communities; it was the focal point of its religious life, the rituals performed there marked the stages of life from the cradle to the grave. Nonetheless the church itself

artistically and architecturally stood apart from the parish community. It was often the largest and only stone-built building in a village; it was legally distinct being subject to canon law, as well as being consecrated for the celebration of religious rites. The buildings associated with the 'cure of souls' were sacred sites or holy places, where humanity interacted with the divine. The accretions of the centuries make the parish church a palimpsest which provides a record of continuing and changing attitudes towards religion and sacred space.

Linked to the AHRC funded 'The Early Modern Parish Church and the Religious Landscape' research project, this conference will provide a forum to assess the role and significance of the parish church in the early modern period. This is intended to be an interdisciplinary conference and papers from a range of disciplines are welcome, including art historians, architectural historians, legal historians, archaeologists, as well as historians and ecclesiastical historians. Rather than providing a series of case studies of particular churches, it is hoped that this conference will facilitate a better understanding of the evolution and importance of this religious building within communities across Europe during the confessional, economic, political and social changes of the early modern period.

For more information on the conference, please contact: Dr. Andrew Spicer, Department of History, Oxford Brookes University, Gipsy Lane Campus, Headington, Oxford OX3 0BP, Tel: ++44 (0)1865.483590, aspicer@brookes.ac.uk. ■

Call for Papers: Sixth Savannah Symposium: World Heritage in Perspective

The Department of Architectural History at the Savannah College of Art and Design invites papers for its Sixth Biennial

Symposium, World Heritage in Perspective, on 19–21 February 2009. Papers are sought on the architectural and spatial elements of cultural properties on the World Heritage list and the many issues related to the creation, development and maintenance of the list itself. Paper sessions will focus on various topics related to heritage designations as a significant factor in furthering the study of the built environment globally and locally. Potential questions that papers might take as their focus include: How are the criteria for designation made manifest in a building, site or city? How have contemporary or past international politics bolstered or interfered with a given country's or site's application? How does World Heritage designation affect a site's growth and change over time? What are the positive and negative consequences of World Heritage designation or other forms of heritage designation for the study and preservation of the built environment? How are the national rights of sovereign states balanced against those of the international community in the context of World Heritage sites, and how is this balance negotiated within the differing member states? What is the impact of global tourism on World Heritage?

The symposium will highlight Zahi Hawass, renowned Egyptologist and Secretary General of the Supreme Council of Antiquities in Egypt, who will serve as one of the keynote speakers. Papers are invited from scholars and practitioners in, but not limited to, architecture, architectural history, urban history, planning, landscape design, art history, geography, archaeology, cultural history, sociology, political science and anthropology.

Send one-page abstracts and CV to Thomas Gensheimer (tgenshei@scad.edu) or Celeste Lovette Guichard (cguichar@scad.edu), Department of Architectural History, Savannah College of Art and Design, P.O. Box 3146,

Savannah, GA 31402-3146. Deadline for submissions is June 30, 2008. Electronic submissions are preferred. Further details can be found at <http://www.scad.edu/architectural-history/dept/events/symposiums.cfm> ■

Call for Papers
Architecture and Planning during
World War II
Symposium organized by the
Institute of Fine Arts, New York
University and the Canadian
Center for Architecture, with
Princeton University's School of
Architecture
Institute of Fine Arts, New York
University
6-7 March 2009

Considered by most historians of 20th century architecture as a void between peaceful periods of active architectural production, the Second World War remains an unwritten chapter in most textbooks. It corresponds however to an intense body of experience, which can be observed from Japan to the United States, passing through Russia, Germany, France, Italy, Spain and England. WWII was a key moment in the process of modernization, and manifold issues are raised by the preparation of war, the total mobilization of territories and cities and their eventual occupation, destruction and reconstruction.

The purpose of this conference is to bring together research investigating a wide range of architectural activities, taking place in diverse geographical locations between the bombings of Guernica in 1937 and Hiroshima in 1945. Papers are expected that will explore architects' contributions in the preparation for the war, both in terms of offensive and defensive operations/tactics, such as camouflage, as well as those that address how architecture was used to aid the armed conflict, be it on the front lines, within

occupied territories, or on the home front. Submissions that suggest connections between architectural practice and wartime technology and production are welcomed. Wartime preparation for peacetime reconstruction, commemoration and memorial architecture can also be discussed.

Please send proposals of no longer than 500 words to: Susan E. Schafer, ses337@nyu.edu and Anna Jozefacka, aj352@nyu.edu

Deadline for submissions: **15 September 2008** ■

Call For Papers
Foreign Trends on American Soil
May 2010

This symposium will be a forum for the discussion of the formation of a multifaceted American tradition of garden and landscape design that is based on the interpretation and adaptation of trends imported into the United States from the eighteenth century onwards.

Papers presented at this symposium should address the question of the Ameri-

Gifts and Donor Support

1 February 2008 – 31 March 2008

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in February and March, made gifts to a variety of funds including the Annual Appeal, annual meeting fellowship funds, and the Buildings of the United States. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

SAH Annual Appeal

Gifts of \$1,000 - \$4,999
 Mary Anne Hunting

Gifts of \$250 - \$999
 James Jewell

Gifts under \$250
 Annice Alt
 David Bahlman
 Cornelia Borgerhoff
 Terence Brennan
 Cheston Carey
 Kurt Larson
 Linda Lewis
 Hugh McCauley
 Wallis Miller
 Erik Neil
 Jeanette Redensek
 Jenna Snow
 Thomas Southerland
 Edward Teague
 Margherita Visentini
 Elizabeth Zyberk

Fellowship Funds

Rosann S. Berry Annual
Meeting Fellowship Fund
 Louise Ambler
 Thomas Earle
 Brian Percival

George R. Collins Memorial
Fellowship Fund
 Janet White

Spiro Kostof Annual Meeting
Fellowship Fund
 Nancy Brack
 Anne Maletta
 Christopher Mead
 Michelle Penhall
 Brian Percival

Buildings of the United States

Gifts under \$250
 Kurt Larson
 David Rash

can reception of foreign design practices and theories. Participants may engage in cross-cultural comparisons and explore how one garden form, or type, or plant, acquired new meaning when transplanted into foreign soil. Such an investigation would consider the cultural, social, and economic aspects that allow for the identification of a particular garden "style" with a geographic and political entity, and how the forms of a local tradition, when transposed into a new territory, take on new sets of values and are expressive of new ideals. Papers may also focus on the American reaction to the application of foreign ideas on native soil.

Please send abstracts of no more than 600 words by December 1st, 2008, to: Raffaella Fabiani Giannetto, Department of Plant Science and Landscape Architecture, 2140 Plant Sciences Building, College Park, Maryland 20742; e-mail: rfg@umd.edu. Authors of accepted proposals will be required to submit the complete text of their papers by August 15, 2009. Speakers will be asked to complete any revisions by March 2010. Publication of the papers presented at the symposium is anticipated. ■

Skin + Bones: Parallel Practices in Fashion and Architecture Embankment Galleries, Somerset House

24 April – 10 August 2008

Taking the early 1980s as its starting point Skin + Bones examines the visual and conceptual ideas that unite fashion and architecture, and features the work of 50 of the world's leading fashion designers and architects: internationally renowned names such as Vivienne Westwood, Frank Gehry, Zaha Hadid, Boudicaa, Martin Margiela, and Hussein Chalayan. For more information, visit: www.somersethouse.org.uk ■

Obituary

Thomas Edward Wenstrand died on April 5, 2008 at age seventy-eight. Born May 31, 1929 in Chicago, he graduated from Hinsdale High School, after which he earned a B.A. in 1951 from Northern Iowa University. In the next year, he earned the M.M. degree from Northwestern University, and in 1960, received his M.A. from the University of Chicago. Five years later, he had earned his Ph.D. at Columbia University; an obituary notice calls his field Stylistics. The notice points out that he served as a Staff Sergeant in the United States Air Force during his graduate school years, 1952-56. From 1960 to 1988, Tom taught Humanities at Northern Arizona University. In Flagstaff, he was an avid hiker and played cello in the symphony. Upon his retirement, he came to New York City where he had an apartment on Roosevelt Island; his big move was designed to bring him closer to great art, architecture, and music. He was a long-time member of the SAH and the National Trust. He traveled widely in Europe, including tours sponsored by the SAH, but stayed close to his family and many friends, all of whom delighted in his humanity, humor, curiosity, and knowledge, and in his appreciation of all things beautiful. No doubt his students remember these qualities and also his gentle, kindly manner that nevertheless allowed for serious demands. He is survived by his brother, John, of Birmingham, MI.

Carol Krinsky

Past President, SAH

[Editors' Note: This obituary was adapted from an obituary in *The New York Times*, April 13, 2008.]

June, 2008

Recently published architectural books and related works, selected by Barbara Opar, Syracuse University Library

Architects

Holliday, Kathryn E. *Leopold Eidlitz: Architecture and idealism in the Gilded Age*. New York; London: W.W. Norton & Company, 2008. 200p. ISBN 9780393732399 \$55.00

Jodidio, Philip. *Jean Nouvel by Jean Nouvel. Complete Works 1970-2008*. Los Angeles: Taschen America, 2008. 800p. ISBN 9783822857724 \$200.00

Poeschke, Joachim and Candida Syndikus, eds. *Leon Battista Alberti: Humanist-Architekt-Kunst-theoretiker*. Münster: Rhema, 2007. 324p. ISBN 9783930454662 \$132.00

Powell, Kenneth. *Richard Rogers Complete Works – 3 Volume Set*. London: Phaidon, 2008. 960p. ISBN 9780714848662 \$200.00

Tegethoff, Wolf and Vitale Zanchettin, eds. *Carlo Scarpa: Struttura e forme*. Venezia: Regione del Veneto, Marsilio, 2007. 206p. ISBN 9788831794459 \$60.00

Architectural Criticism

Colquhoun, Alan. *Collected Essays in Architectural Criticism*. London: Black Dog Publishing, 2008. 336p. ISBN 9781906155209 \$59.95

Calendar of SAH Events

62nd Annual Meeting

1–5 April, 2009, Pasadena

SAH Study Tours

10–15 July 2008

Estates of Chicago's North Shore

30 July–4 August 2008

The Architecture and Landscapes of Louis I. Kahn: Philadelphia, Trenton and New Haven

8–13 October 2008

E. Fay Jones: Architecture in Arkansas

Mallgrave, Harry Francis and Christina Contandriopoulos, eds. *Architectural Theory: Volume II—An Anthology from 1871 to 2005*. Oxford: Wiley-Blackwell, 2008. 792p. ISBN 9781405102599 \$99.95

Architectural Photography

Rosa, Joseph. *A Constructed View: The Architectural Photography of Julius Shulman*. New York: Rizzoli, 2008. ISBN 9780847817771 \$50.00

Architecture, Contemporary

Schulz, Daniel. *Global Creative Architecture: Selected Works of World Architecture*. Barcelona; Singapore: Links, Page One, 2008. 271p. ISBN 978849623918 \$45.00

Wingårdh, Gert, Rasmus Waern, eds. *Crucial Words: Conditions for Contemporary Architecture*. [Basel]: Birkhäuser, 2008. 208p. ISBN 9783764386450 \$39.95

Architecture, Modern

Vidler, Anthony. *Architecture Between Spectacle and Use*. Williamstown: Clark Art Institute, 2008. 184p. ISBN 9780300125542 \$24.95

Architecture—Babylon

Babylone. Paris: Hazan, Musée du Louvre Editions, 2008. 576p. ISBN 9782754102834 \$89.95

Architecture—Croatia

Supercic, Ivan, ed. *Croatia From the Middle Ages and the Renaissance: A Cultural Survey*. London; New York: Philip Wilson Publishers, 2008. 700p. ISBN 0856676241 \$90.00

Architecture—France (Medieval)

Maxwell, Robert A. *The Art of Medieval Urbanism: Parthenay in Romanesque Aquitaine*. University Park, Pennsylvania: Pennsylvania State University Press, 2008. 400p. ISBN 9780271029566 \$90.00

Architecture—Germany

Jerram, Leif. *Germany's Other Modernity: Munich and the Building of Metropolis, 1895-1930*. Manchester: Manchester University Press, 2008. 240p. ISBN 9780719076077 \$84.95

Architecture—Great Britain

Fraser, Murray. *Architecture and the 'Special Relationship': the American Influence on British Architecture Since 1945*. London; New York: Routledge, 2007. 225p. ISBN 9780419209102 \$100.00

Freeman, Nicholas. *Conceiving the City: London, Literature, and Art 1870-1914*. Oxford; New York:

Oxford University Press, 2007. 240p. ISBN 9780199218189 \$95.00

Strong, Roy. *A Little History of the English Country Church*. London: Cape, 2007. 264p. ISBN 9780224075220 \$42.50

Architecture—Greece

Loukaki, Argyro. *Living Ruins, Value Conflicts*. Aldershot: Ashgate, 2008. 359p. ISBN 9780754672289 \$114.95

Architecture—Indonesia

Silver, Christopher. *Planning the Megacity: Jakarta in the Twentieth Century*. New York: Routledge, 2008. 272p. ISBN 9780415701648 \$120.00

Architecture—Italy (Fascist)

Nicoloso, Paolo. *Mussolini architetto urbano nell'Italia fascista*. Torino: Einaudi, 2008. 315p. ISBN 9788806190866 \$67.50

Architecture—Italy (Renaissance)

Coffin, David R. *Magnificent Buildings, Splendid Gardens*. Princeton: Princeton University Department of Art and Archaeology, 2008. 300p. ISBN 9780691136646 \$80.00

Architecture—Latin America

Donahue-Wallace, Kelly. *Art and Architecture of Viceregal Latin America, 1521-1821*. Albuquerque: University of New Mexico Press, 2008. 276p. ISBN 9780826334596 \$29.95

Architecture—Mameluke—Egypt

Behrens-Abouseif, Doris. *Cairo of the Mamluks: A History of the Architecture and Its Culture*. London; New York: I.B. Tauris, 2007. 359p. ISBN 9781845115494 \$75.00

Architecture—Mesoamerica

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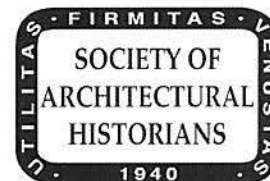
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Newsletter of the Society of Architectural Historians
August/September 2008 • Vol. LII No. 4

SAH News



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Call for Nominations to SAH Board

The 2009 SAH Nominating Committee seeks your recommendations for new SAH Board members who would begin their terms in April 2009 and serve for three years. The final slate of nominees should represent the diversity of the field of architectural history. Self-nominations are welcome as are nominations of emerging scholars and independent and non-affiliated historians of architectural history, landscape history and their related disciplines. Nominations of practitioners in architecture, historic preservation and related fields are also encouraged, as are nominations of people who chose architectural history as their avocation.

Please note that the SAH Board has adopted a policy to increase the diversity of our profession by expanding the racial and ethnic populations we represent, topics we address in our publications, programs and meetings, and promotion of these issues in the field of architectural history at large. To that end SAH would welcome the nomination of candidates who will add racial and ethnic diversity to the SAH Board.

Please email nominations to Pauline Saliga, SAH Executive Director, psaliga@sah.org. Nominations will be forwarded directly to the Chair of the Nominating Committee. Nominations should include the name, affiliation (if applicable), and contact information for the candidate, particularly telephone number. Also the nominator should provide a short explanation of the nominee's qualifications and why they feel the nominee should be considered for the SAH Board.



Cover: Temple of Hera II, Paestum; This Page: San Domenico. Opposite: Certosa di san Martino, Courtyard
Photographs on cover and pages 2-3, 5-6 courtesy of Mia Reinoso Genoni
Photograph on page 4 courtesy of Peter Goltra

Unveiling Southern Italian Architecture: Naples and Campania from Antiquity through the Eighteenth Century

The history of Naples and Campania is one of both incredible longevity and continued disruption and change. Called *Campania Felix* ("Happy Campania") by the Romans and *Terra di Lavoro* ("Land to be Worked") by the Bourbons, Campania ("the country of fields") is legendary: home to Demeter, goddess of the harvest, and her half-doomed daughter Persephone, as well as Parthenope, the Siren who failed to seduce Ulysses; site of Pliny the Elder's death; and the entrance point for the apostles Peter and Paul en route to their Roman trial. Naples, called *Neapolis* ("New City") by the Greeks of Cumae, was a center of Epicureanism, and a setting and source of inspiration for Horace, Virgil, Petrarch, and Boccaccio. Alternately ruled by a variety of peoples, including indigenous, Greek, Roman, Lombard, French, and Spanish, the area has given rise to a culture of echoes and palimpsests, and an architecture of layering and revision, addition and subtraction, and destruction and rebirth.

Fittingly, the SAH tour was, as promised, treated like an "opera," composed and led by renowned medievalist Caroline

Bruzelius, with extensive, learned contributions by Mantha Zarmakoupi (Antiquity), Bianca de Divitiis (Renaissance), and Paola d'Agostino (Baroque). Our trip began with a visit that was a microcosm of the tour. Via funicular we arrived at the Castel Sant'Elmo and the Certosa di San Martino, perched atop the Vómero Hill. The Castel was named for a 10th-century church on the site, turned into a fortification by King Robert of Anjou in 1329, and reconfigured by Viceroy Peter of Toledo in 1537-46. The Certosa, a Carthusian monastery founded by Charles of Calabria in 1325, was restructured in the 16th and 17th centuries, with early-18th-century chapels. Of particular interest was Cosimo Fanzago's sculpturally conceived polychrome marblework; as Naples had no quarries for colored marble nearby, he employed slender marble revetment to marvelous effect. Cappella San Guiseppe demonstrates both the *barocchetto* decoration of early-18th-century Naples, and the typical "Gothic" (or "medieval modern") structure and design originally found in churches like Santa Chiara before they underwent Baroque renovation and



20th-century “restoration.” Further, in the Certosa museum is found the *Tavola Strozzi*, the famous painting of the Aragonese fleet at the Battle of Ischia, showing the spectra of medieval and Renaissance buildings co-existing in late-15th-century Naples. Outside, one is treated to a vista of the entire city, including the outline of the original ancient Greek town, the decisive path of the Roman decumanus (the *Spaccanapoli*, or “Naples-Splitter”), and the many Early Christian, medieval, Renaissance, and Baroque churches and palaces; also visible is the curving Bay of Naples with the ominous outline of Vesuvius to the southeast.

Over the next three days we traversed Campania, home to some of the most important cities of Magna Grecia, including Cumae, the earliest Greek colony on the Italian peninsula (c. 740 B.C.E.), and Paestum. Cumae contains Sybil’s Grotto, a yonic structure hewn into the mountainside, and Greco-Roman temples, while from the medieval fortress one can glimpse the Arco Felice, part of the earliest Roman roads. The temples of

Paestum allow one to see the evolution of Doric architecture in Magna Grecia. The mid-6th-century Temple of Hera I testifies to both experimentation, including foliate motifs decorating the echinus, and sophistication, such as the use of entasis. The mid-5th century Temple of Hera II, clearly built after the Parthenon, is a more codified Doric structure, including optical corrections in the curve of the stylobate and the placement of the columns. The archaeological museum on-site contains the famed Greek wall paintings of the *Tomb of the Diver* (c. 470 B.C.E.).

Campania’s Ancient Roman sites are well-preserved, primarily because of Vesuvius. At Pompeii we saw evidence of ancient Roman colonizing policy – the amphitheater, built as an amenity for the soldiers given property to control the conquered city – as well as had a rich discussion of Roman flora and gardens, led by landscape historian Dianne Harris. Herculaneum, Baia, the Villa San Marco of Stabiae, and the Villa Oplontis in Torre Annunziata bear witness to Roman luxury housing, as well as its relation-





Clockwise from Top Left: Salerno Cathedral, Atrium and Campanile; Salerno Cathedral, façade; Sant'Angelo in Formis



ship to structural issues, urban planning, the architecture of the outdoors, and documentary evidence. Truly staggering was the Piscina Mirabile of Misenum, aptly named by Petrarch. A reservoir built during the Age of Augustus to collect rainwater for the fleet, it is an awe-inspiring underground structure carved out of tufa and waterproofed with *cocciopesto*, measuring 15m deep, 70m long, and 25.5m wide.

Ancient Roman and Early Christian Naples proved equally fascinating, its components coexisting with medieval, Renaissance, and Baroque strata. The cathedral complex, begun with the Early Christian Basilica of Santa Restituta and Baptistry of San Giovanni, was oriented north-south to face the decumanus; with the construction of the medieval Angevin upper church the orientation shifted to the traditional east-west. The chapels illustrate the connection between political change and architectural idiom: the “Gothic” Capella Minutolo of the Angevins; the Renaissance Succorpo di San Gennaro of the Aragonese; and the Baroque Cappella del Tesoro of the Spanish viceroys. The inhabitants and ornament of the San Gennaro catacombs speak to the dialogue between Late Antiquity and Early Christianity, while the catacombs of San Gaudioso are now under the Baroque church of Santa Maria della Sanità. The theatine church of San Paolo Maggiore, the only Neapolitan structure cited by Palladio, incorporates two ancient columns into its façade and stands over the entrance to *Napoli sotterraneo*, the Greco-Roman aqueducts. Similarly, San Lorenzo Maggiore is a 6th-century basilica constructed over the ruins of the ancient Roman market (the *Macellum*), and later modified by the Franciscans.

In San Lorenzo we saw a theme fundamental to many medieval churches of Naples and Campania – the relationship of structure to the definition of monastic life. San Lorenzo, with its chapter room, is clearly a conventualized monastery, and it underwent multiple expansions to meet the needs of a populace desirous of funerary chapels. At the other end of the spectrum, Queen Sancia of Mallorca built Santa Chiara to be a double convent for the Poor Clares and Franciscans, and, despite its size and status as the royal Angevin church, conceived of it as a return to St. Francis’ original teachings of poverty. Santa Chiara and Santa Maria di Donnaregia also reflect the need for design solutions to accommodate a double populace, one of which – the sisters – had to see the altar yet remain unseen themselves. Likewise, Sant’Angelo in Formis (treated by medievalist Virginia Janzen) and Salerno cathedral were built in relation to the famous Benedictine Abbey of Montecassino; these buildings, along with Amalfi cathedral and the Palazzo Rufulo of Ravello, display a layered cultural and architectural heritage, in which Late Christian, Byzantine, medieval, and Islamic elements commingle.

Of the many remaining medieval churches of Naples, Sant’Eligio is the purest expression of the Angevin “French Gothic,” notably in its southern portal. The tombs of King

Ladislaus and Sergianni Caracciolo in San Giovanni a Carbonara represent the negotiation of late Angevin power through architectural idiom, as purposefully traditional medieval Angevin tomb elements are juxtaposed to newer classicizing forms. It is with the Aragonese rulers that the Renaissance comes fully to Naples, and triumphant architecture is the most prominent articulation of this classicism. Foremost is the celebrated Aragonese arch of the Castel Nuovo, begun in 1452 by Alfonso I, according to Pisanello’s design. Triumphant arch motifs also structure the two most important humanist tombs in Naples – the tomb of Cardinal Rinaldo Brancaccio in Sant’Angelo a Nido, sculpted by Donatello and Michelozzo, and the Neapolitan tomb of Diomedea Carafa in the Angevin church of San Domenico – as well the unusual personal sepulchral chapel of the Humanist Giovanni Pontorno.

Toward the end of our trip, we were introduced to the late Renaissance and Baroque works primarily ushered in by the Spanish viceroys, characterized by purposeful imitation and extraordinary invention. In San Giacomo degli Spagnoli we examined the tomb of Peter of Toledo, known as the “urban viceroy” because of his critical contributions to urban planning. A blend of triumphant classicizing motifs and late Renaissance decoration, it stands in contrast to the intricate Baroque program of the Cappella Sansevero, with its interwoven familial references. The Chiesa del Gesù Nuovo continues the triumphant arch motif, but does so in dialogue with St. Peter’s Basilica, while Santissimi Apostoli features a north transept altar by Francesco Borromini related to his work in Rome. Baroque Naples also features an uncommon preponderance of octagonal structures, including Pio Monte di Misericordia, in which is found Caravaggio’s daring *Seven Works of Mercy* (c. 1607), and the *barocchetto* Santissima Concezione a Montecalvario, designed by Domenico Antonio Vaccaro. Lastly, we visited the Bourbon countryside, focusing on two extremes: the silkworks of San Leucio, an experimental ideal community, and the palace and gardens of Caserta, a slavish imitation of Versailles.

Tour participants were also treated to fresh buffalo mozzarella at Caseificio Vannulo, the live volcano of Solfatara, the infamous Neapolitan garbage strike, and the antiquities of the National Archeological Museum, including the *Tyrranicides*, the *Farnese Hercules*, and *Doryphorus*. The complexity and comprehensiveness of monument, site, and artifact of Naples and Campania are astonishing. Upon completion of the trip, one wonders how it would be possible to get even the slightest handle on the area without benefit of an *opera such as this one*.

Mia Reinoso Genoni

Mellon Special Collections Humanities Postdoctoral Fellow, Yale University

Scott Opler SAH Study Tour Fellow

Update on SAH Architecture Visual Resource Network

In 2008 the Society of Architectural Historians received a grant from The Andrew W. Mellon Foundation to develop an online library of still and moving digital images of architecture, gardens and landscapes. Known as the SAH Architecture Visual Resource Network (SAH AVRN), the purpose of the online resource is to provide high-quality digital images with reliable factual data to describe them for teaching, research and scholarly publishing. We envision SAH AVRN serving as a resource for both established scholars and those who are new to the field who must collect digital images for courses, symposia, research, and other scholarly pursuits.

We anticipate that the online resource will grow in two ways: First, SAH has organized a core collection. The initial collection of 10,000 digital images that will form the core of the collection at launch in April 2009, have been contributed by scholars at MIT, University of Virginia, Brown University and the Colonial Williamsburg Foundation. Among the architectural historians who have committed to sharing their images for the initial launch are David Friedman, Mark Jarzombek, Jeffrey Klee, Tunney Lee, Patrick Malone, Louis Nelson, Dietrich Neumann and Richard Guy Wilson. In addition, Brown University is planning to include some photographs by the late William Jordy in the initial launch. Second, we will invite SAH members to contribute their own digital images to this shared online resource. When AVRN will be released to SAH members in April, it will contain an upload tool that will enable SAH members from around the world to contribute their digital images to this shared online resource. We hope the online library will soon be filled with images contributed by scholars, independent scholars, architects, preservationists, students, non-scholars and others working on a vast variety of ar-

chitectural history and landscape studies topics. We also will encourage submissions from participants in SAH study tours and annual meetings as well as SAH research fellowships underwritten by the François and Edilia DeMonétquin Fellowship Fund, Sally Kress Tompkins Fellowship Fund, the Samuel H. Kress Dissertation Fellowship of SAH, and the Beverly Willis Architecture Foundation Dissertation Fellowship of SAH.

SAH is developing SAH AVRN in a collaborative effort with ARTstor and the visual resources libraries at MIT, University of Virginia and Brown University. Together we are developing the upload tools, reliable data to identify the images, and systems for growing and managing this new online resource that will be available to all SAH members. At the upcoming SAH Annual Meeting in Pasadena (April 1-5, 2009), we will organize informational sessions to demonstrate how the upload tool works and to explain how to access AVRN either through the SAH website or through ARTstor. After the launch of AVRN at the Annual Meeting, all SAH members will receive additional information about how to contribute to and use the Society's new digital image collection. In the mean time, please visit the AVRN section of the SAH website www.sah.org for updates.

Pauline Saliga
Executive Director

A Green Renovation of Charnley-Persky House

SAH is changing many of its practices in an effort to reduce waste, reuse resources, and recycle. With an eye toward reducing the carbon footprint of the Society's home-base, we are planning a green renovation of Charnley-Persky House, which has been the Society's headquarters since it moved to Chicago in 1995. Working with the Chicago architectural firm of John Eifler and Associates, SAH

is going to undertake a three-pronged process to plan this renovation: First, we will commission an energy audit to develop a strategy for both tightening the envelope of the building to reduce energy waste and replacing the aging heating and cooling systems with an energy-efficient geo-thermal system. Second, with the energy conservation plan in place, we will raise outside funding for implementation of the plan, using Charnley-Persky House as a case study for retrofitting energy efficient systems into a historic structure. Third, prior to beginning substantial work, SAH will undertake an archaeological dig at the rear of the house where the geo-thermal wells would be dug. During the last renovation of Charnley-Persky House from 2000 to 2003, we discovered a 19th century garbage pit at the back of the house. In order to unearth the artifacts remaining on the site, we plan to collaborate with archaeologists from University of Chicago and DePaul University who specialize in urban archeological digs.

The green renovation planning process will encompass the following analysis and development:

- Analyze the existing building and determine the exact "fixes" for the following:
 - Sustainable design improvements to the mechanical, plumbing and electrical systems including studying the feasibility of installing a new geo-thermal heating and cooling system.
 - Added insulation to prevent significant heat gain in summer and heat loss in the winter.
 - Site improvements for drainage, installation of water-permeable paving, and design of water retention systems enabling reuse of rainwater
 - Potential addition of passive solar collectors.
- Develop a plan for organizing energy-conserving programs and activities in house;

- Develop an annotated plan and building diagrams to describe the proposed improvements for potential funders;
- Develop estimated costs for a phased renovation/restoration plan;
- Develop a plan for reprogramming the existing spaces in the building to accommodate additional uses to support the scholarly mission of SAH.

Charnley-Persky House, which was designed by Adler and Sullivan, 1891-1892, with assistance from Frank Lloyd Wright, is both a Chicago and National Historic Landmark.

Pauline Saliga
Executive Director

Venice Architecture Biennale to Honor James S. Ackerman

For the first time in its eleven-year history, the prestigious the Biennale Architecture, Venice's International Architecture Exhibition, will present an architectural historian with its Golden Lion for Lifetime Achievement. This unprecedented award will go to James S. Ackerman on the occasion of the 500th anniversary of the birth of Andrea

Palladio. Ackerman, who helped shape the field of modern architectural history, won international acclaim for his groundbreaking monographs including *The Architecture of Michelangelo* (1961) and *Palladio* (1966), which have been translated into Italian, Spanish, French and Japanese. Ackerman, the Arthur Kingsley Porter Professor of Fine Arts Emeritus at Harvard College, will join architect Frank Gehry, who this year will be honored at the Biennale with a Lifetime Achievement award for his innovative and unconventional architecture.

Marion Dean Ross/Pacific Northwest Chapter Annual Conferences 2007-2008

The 2007 Annual Conference of the Marion Dean Ross/Pacific Northwest Chapter of the Society of Architectural Historians was held on the campus of Oregon State University in Corvallis, Oregon last October 12-14. The conference was attended by sixty-eight members and guests from varied parts of British Columbia, Washington, Idaho, Oregon, and California. The organizing theme of the conference was "Shaping Cultural

Landscapes in the Twenty-first Century." Six papers were presented by member scholars, and the keynote speaker was Robert Z. Melnick, FASLA, who presented "Caring for American Campuses: Stewardship Lessons from the Getty."

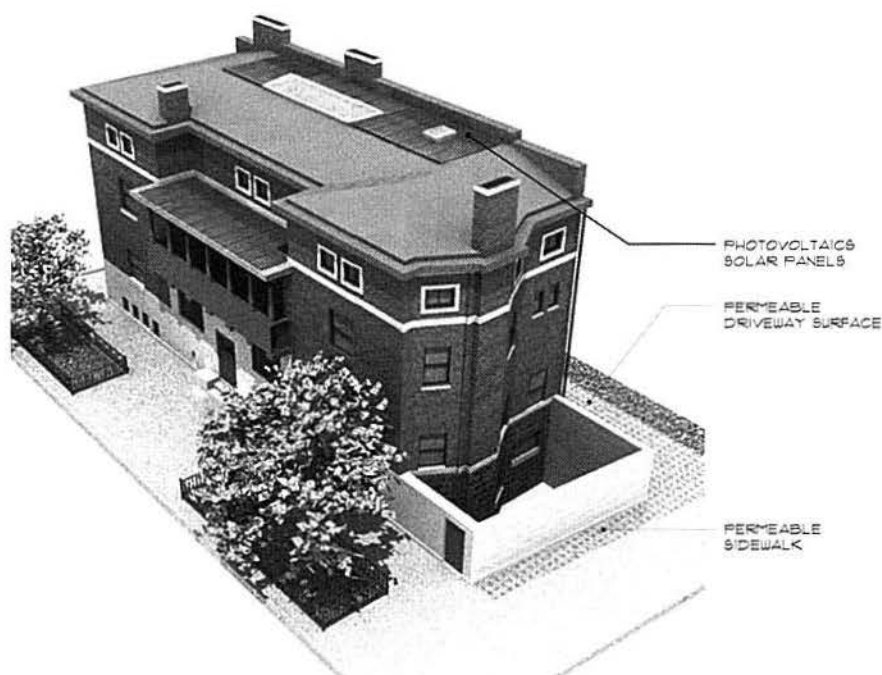
The conference featured architectural tours of the university campus, the historic town center, and, among other outlying sites, the Hull-Oakes Lumber Company mill located in the foothills of the Coast Range southwest of Corvallis. The last of the steam-powered long-and-large lumber manufactories operating commercially in the Pacific Northwest, the Hull-Oakes mill supplies custom long lengths for varied purposes, including restoration of historic vessels and buildings.

New chapter officers were elected to two-year terms, as follows: Edward H. Teague, president; Phillip Mead, vice-president, Bernadette Niederer, Secretary; and Shirley Courtois, treasurer.

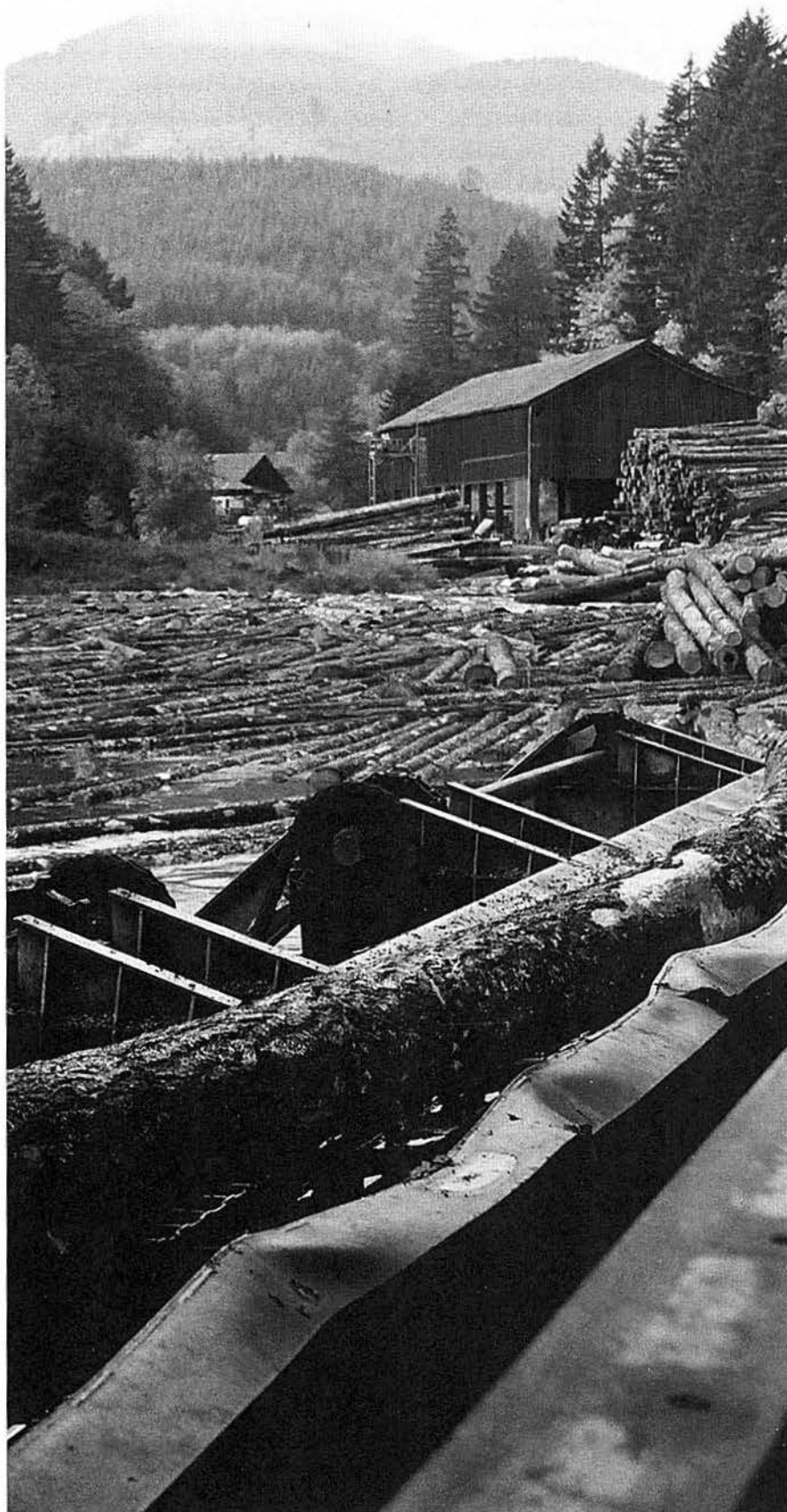
The chapter's forthcoming Annual Conference will be held October 2-4, 2008, in Tacoma, Washington, historic port city on Puget Sound's Commencement Bay. The conference theme is "Re-Use, Re-Cycling and Rebirth: Architecture and Preservation in the Pacific Northwest."

Attendance of the chapter's conferences is open to all. For detailed information on the 2007 and 2008 conference programs, please see the Marion Dean Ross Chapter Web site at <http://sahmdr.org>

Elisabeth Potter
Marion Dean Ross/Pacific Northwest Chapter, SAH



Above: John Eifler Associates, Overview of green renovation of Charnley-Persky House, 2008; Drawing by Eleonora Corti



Above: Logs from timber tracts in the Coast Range are brought up from the pond by conveyor to the barking shed.

Southeast Chapter Society of Architectural Historians 26th Annual Meeting Greensboro, NC 1-4 October 2008

This year's SESAHA Annual Meeting will feature an opening plenary session with a talk by Dr. Thomas Hanchett of The Levine Museum of the New South, titled "Modernizing Piedmont," and a plenary session on "Colonial Piedmont" by Dr. Louis Nelson of the University of Virginia. Jo Ramsay Leimenstoll will give a presentation on Thomas Day, and five individual paper sessions will be offered from October 2-3. Two guided study tours, "Guilford County Quakers and Oakdale Village" and "The Architectural Legacy of Thomas Day in Caswell County," will take place on October 4.

For more information, contact Lisa Tolbert, Conference Co-Chair, SESAHA 2008 Registration, 608 Longview Street, Greensboro, NC 27043; phone: (336) 334-3987; e-mail: ltolber@uncg.edu. To register for the conference, and for a detailed schedule of events, please visit <http://www.sesah.org/sesah/CurrentEvents.html>.

Faculty of Architecture at TU Delft Destroyed in Fire

On May 13th, after a coffee machine on the 6th floor short circuited, the building of the Faculty of Architecture at the Technical University of Delft, Netherlands was completely destroyed by fire. Designed by Team X and former TU Delft professor of architecture Jaap Bakema in the late 1960s, the building housed over 3,000 students—fortunately, no one was hurt in the accident, although many students' final projects were consumed in the flames.

Thankfully, eighty historic models—by leading modern architects such as Gerrit Rietveld, Le Corbusier, Konstantin

Melnikov, Johannes Duiker, Aldo van Eyck, Adolf Loos and Charles Eames—and two hundred original chairs—by Le Corbusier, Rietveld and W.H. Gispen, among others—gathered together for an exhibition at the school were saved from the burning building.

Amazingly, classes resumed on May 19th in temporary tents erected nearby on campus; students and faculty were issued laptops and mobile phones to be able to continue work. A sizeable portion of the library's collection of over 40,000 books and periodicals has been preserved, although much of it remains buried in the ruins of the building. About one quarter of it has been installed in a disused portion of the central library of the university, and plans to work on amassing a new collection are underway. Plans for the university to host this year's do.co.mo.mo conference, The Challenge of Change continue, as the organization is working with the university to find another suitable location on campus.

The Faculty of Architecture asks that anyone with photographs or recollections of the fire to upload them to a web album, accessible via <http://www.bk.tudelft.nl/live/pagina.jsp?id=foc93545-3723-4129-bf6a-3a3f7054c37e&lang=en>.

Renowned Architectural Historian Spiro Kostof Lectures Available Online from the University of California, Berkeley.

Spiro Kostof (1936-1991), widely recognized as one of the world's leading architectural historians, taught his last course in the Spring of 1991 in the Architecture Department of UC Berkeley's College of Environmental Design. The 26 lectures of his course "A Historical Survey of Architecture and Urbanism" covering the period from the Florentine Renaissance to the post-modernism of the late 20th century were video recorded and have recently been digitized and made available

for public viewing. Kostof's lectures were heralded for situating the architectural monument in a framework of vernacular buildings that imbue it with meaning. He was also known for exposing the relationships between architecture and the people and cultures that built it. Kostof was the author of *A History of Architecture: Settings and Rituals* (1985), *The City Shaped* (1991), and *The City Assembled* (published posthumously in 1992). The 26 80-minute streaming lectures can be found at <http://www.lib.berkeley.edu/MRC/kostof.html>.

This digitization project was the result of the collaboration of Gary Handman and Gisèle Herrmann of the Media Resources Center and Elizabeth Byrne and David Eifler of the Environmental Design Library at UC Berkeley.

Washington on the Move: The Architecture of Transportation in the Capital Region 7-8 March 2009 University of Maryland, School of Architecture, College Park, Maryland

The Latrobe Chapter of the Society of Architectural Historians is seeking papers about the architecture of transportation in the capital region, including both specific structures and the larger impact of mobility on the built environment of Metropolitan Washington, DC. Papers may address resources, both surviving and lost, related to all modes of transportation: water, road, rail, and air. The purpose of the symposium is to feature recent research in a format that encourages comment and discussion. Papers must be analytical rather than descriptive in nature and should place transportation-related construction in a comparative context of political, social, economic, technical, and cultural forces.

We encourage paper submissions on all aspects of transportation-related

construction and its impact, such as: stations, terminals, service facilities; bridges, viaducts, routes; the preservation and rehabilitation of transportation facilities; the unique character imparted to systems and facilities to serve the national capital; the development of specific areas in response to the availability of transportation; the destruction or loss of resources to accommodate a means of transportation; how views of the city change with changing modes of transportation; transportation related public policy that affects the built environment (e.g. density requirements, ISTE enhancements).

Accepted proposals will be grouped into thematic sessions to encourage substantive comparative discussion among presenters, moderators, and audience. All paper sessions will take place on Saturday, March 7, 2009. A bus tour of related sites in the area will follow on Sunday.

Please send a 350-word abstract of a 20-minute paper, and your curriculum vitae, by September 2, 2008 to: John Sandor, 322 11th St., SE, Washington, DC 20003 or by email: john_sandor@nps.gov. All applicants will be notified of the selection by September 30, 2008. December 15, 2008 is the deadline for final text to be sent to session moderators, who will work with presenters to develop themes for discussion. For further information, contact John Sandor by email or phone (202-354-2030).

In Memoriam

In January and February of 2008, SAH lost two long-time members, both alumni of Yale University, who distinguished themselves through their support of the SAH Study Tour program and the Buildings of the United States project. They were Roger D. Redden of Baltimore, Maryland and Donald I. Perry of Providence, Rhode Island.

Roger D. Redden was born in Wash-

ington and raised in Denton, where his father, Layman J. Redden, a former Maryland state senator, practiced law for more than 40 years. He was a graduate of St. Andrew's School in Middletown, Delaware, and earned a bachelor's degree from Yale University in 1954. He earned a law degree in 1957 from the University of Maryland School of Law, where he was editor in chief of the *Maryland Law Review*.

In 1969, Mr. Redden joined what was then Piper and Marbury, now DLA Piper, where he worked until retiring in 1997. Mr. Redden's legal specialty was government bond financing and public utility law. "But his knowledge of the law was so broad that he often was asked to handle many other complex matters," said Shale D. Stiller, a partner in DLA Piper, and president of the Harry and Jeanette Weinberg Foundation. "At one time or another, he represented virtually every county in Maryland, and in connection with his practice before the Public Service Commission, represented many of the power companies and was instrumental in having the Calvert Cliffs development come to fruition," Mr. Stiller said, referring to Maryland's only nuclear power plant.

One of Mr. Redden's lifelong interests was the simplification of the law, and in 1966, he was appointed by Gov. J. Millard Tawes to the Henderson Commission, which examined and made recommendations on revising inheritance tax and probate laws. "It produced what has often been described as a set of rules marking Maryland as the most forward-thinking and efficient state in the country for the administration of estates," Mr. Stiller said. After Mr. Redden and another lawyer wrote an article for the *Maryland Law Review* in 1969 calling for revision of the entire body of Maryland's statutory law, which consisted of approximately 10,000 pages, the General Assembly followed the authors' suggestion and established a

Code Revision Commission. For the next 25 years, Mr. Redden "labored to reuse, reorganize and put in simple English almost every statute in the Maryland Code of Laws," Mr. Stiller said. He added: "This task is about 95 percent complete today, and some have suggested that, because of his vision and Herculean efforts, the code be dedicated to his memory."

Roger had wide-ranging interests, including study of architecture, art, botany, wine, and ornithology. SAH members will remember Roger and his wife, Gretchen, on numerous SAH study tours, including the tours to Chicago (2000), the Netherlands (2001), San Francisco (2001), Long Island (2002), America's Heartland (2003), Maine (2005), Mies van der Rohe in New York and Germany (2007), and numerous other study tours. Roger, who will be fondly remembered for his wry sense of humor and great intellectual curiosity, generously remembered the Society with a legacy gift from the Mr. and Mrs. Roger D. Redden Fund. Roger's legacy will help support the operations of SAH.

Mr. Redden's obituary has been largely adapted, with permission, from an obituary written by Frederick N. Rasmussen for *The Baltimore Sun*, January 30, 2008.

Donald I. Perry, who first learned about SAH in the 1940's through his professor, Carroll L. V. Meeks, studied architecture at both Harvard and Yale Universities. Upon completion of his architecture degree from Yale, Perry worked at the New York architectural firm of Swanke, Hayden, Connell for ten years during the 1950s before moving to Hawaii. There he grew Kona coffee and macadamia nuts on a three-acre farm. While living in Hawaii, Perry hired a carpenter from Kyoto to build a traditional Japanese-style house for him. The structure was built in Japan, disassembled, and rebuilt in the town of Captain Cook in Kealahou

Bay, on the Big Island of Hawaii. Perry spent six weeks in Kyoto while the house was being hand-crafted by Japanese carpenters. With an abiding interest in the history of Japanese culture, Perry also collected Japanese woodblock prints as well as Indian works on paper, and other Asian and Middle Eastern decorative arts. Perry lived in his Japanese-style house for 25 years and returned to the U.S. in 1985, settling in Providence, Rhode Island, where he lived until February 2008.

Mr. Perry, who enjoyed living without the benefit of modern conveniences such as a radio, television or telephone, was a great supporter of the Buildings of the United States project. Not only was he the first individual donor to contribute to BUS when SAH received its first NEH grant in 1986, he also was the largest individual donor to the project. Mr. Perry's generosity and faith in the BUS project provided critical funding for the first four volumes to be published—Alaska, District of Columbia, Iowa, and Michigan. His continued generosity provided substantial underwriting for the *Buildings of Rhode Island*, a copy of which was presented to him at the 57th SAH Annual Meeting in Providence in 2004. In addition, Perry provided partial underwriting for the forthcoming *Buildings of Hawaii*, and a future volume on the *Buildings of Minnesota*. Rhode Island, Hawaii and Minnesota were all states in which Perry had lived and in which he had an abiding intellectual interest. In his estate plans, Mr. Perry made a final gift to support the operations of SAH, a gift that will enable us to continue the Society's educational and scholarly mission.

Pauline Saliga
Executive Director

Denis Cosgrove, 1948–2008

On 21 March 2008, the humanities lost a leading scholar. The ideas and scholar-

ship of Denis Cosgrove, only 59 years old and the first Von Humboldt Professor of Human Geography at UCLA, had resonance across multiple disciplines with a particular impact on the history of the built environment. A polymath of a kind now rare, and one of the pre-eminent cultural geographers of his generation, Cosgrove was concerned throughout his career with the aesthetic, ideological and ethical imaginaries through which people interpret and construct their worlds. In concert with other notable figures like Paul Carter, Edward Said, and Simon Schama, Cosgrove contributed to geography's dramatic cultural turn over the last three decades, and to bringing about the contemporary perception of the discipline as one of the most dynamic and intellectually relevant. In dozens of scholarly articles, as well as books and edited collections such as *Social Formation and Symbolic Landscape* (1984; 2nd edition 1995), *The Iconography of Landscape* (co-edited with Stephen Daniels; 1988), *The Palladian Landscape* (1993), *Mappings* (1999), *Apollo's Eye* (2001), and *Geography and Vision* (2006), Cosgrove broadened the critical and theoretical understanding of the connections between seeing, imagining and inhabiting the world. In the process, he transformed landscape from an object conceived of in limited, empirical and deterministic terms into a capacious and multivalent interpretive field of study.

Drawing on disciplines as diverse as philosophy, art history, mathematics, the natural and social sciences, and environmental history, Cosgrove combined an iconological analysis of cultural production with a rigorously projective, constructive analysis of representation. Starting from an early Marxist concern with the question of how social formations are constructed and naturalized, Cosgrove came to focus on the ways in which literary, artistic and cartographic representations not only shape terrestrial environ-

ments and human collectivities' relations with them—be it classical notions of genius loci, or contemporary visions of the globe—but also how those collectivities shape themselves. Cosgrove's political sympathies, interdisciplinary approach, and interest in the “world-shaping” effects of geographical representation came together in his explorations of the evolution of landscape as a Western cultural concept. Building on the ideas of Tuan, Jackson and Lowenthal, Cosgrove argued that all landscapes, no matter how ‘natural’ or fabricated, are ultimately social constructs or imaginaries, and that the “landscape idea” is both a projection and a reflection of social reality. The “landscape idea” provides a window onto

the collective construction of symbolic and geographical, rather than purely empirical, space.

Never a dry theorist, and conversant with both the Anglophone and continental schools of geographical thought, Cosgrove was as knowledgeable about the material processes that shape landscapes as he was about the ideological and artistic processes through which they are given signification. Like one of his early idols, John Ruskin, he was fascinated by continuities between the material and imaginative aspects of landscape; unlike Ruskin, however, he understood these to be underpinned by the complex, often dialectically-constructed relationships between nature and culture that exist

Gifts and Donor Support 1 April 2008 – 31 May 2008

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in April and May, made gifts to a variety of funds including the Annual Appeal, annual meeting fellowship funds, and the Buildings of the United States. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

SAH Annual Appeal

Gifts of \$1,000 – \$4,999
Paul V. Turner

Gifts under \$250
Yukihiro Kado
Janna Eggebeen
Fon Gordon

Fellowship Funds

Rosann S. Berry Annual Meeting Fellowship Fund
Jonathan Snyder

George R. Collins Memorial Fellowship Fund
Jonathan Snyder
Susan Klaiber

Spiro Kostof Annual Meeting Fellowship Fund
Jonathan Snyder

Beverly Willis Annual Meeting Fellowship Fund
Beverly Willis Architecture Foundation

Study Tours

Gifts of \$1,000 – \$4,999
Anonymous (Chicago North Shore Fellowship)

Buildings of the United States

Gifts under \$250
Jill Caskey
Helen & Philip Jessup

in most human societies. Cosgrove was never more compelling than when demonstrating how a given territory—whether the unremarkable countryside of central England where he began his academic career, the Italian Renaissance *villeggiatura* and *terrafirma* he knew so well, or indeed the seemingly chaotic post-urban sprawl of 21st-century Los Angeles that he turned to most recently—reading it as a profoundly human text in which a multiplicity of imaginaries, ideologies, discourses, and practices were interwoven. In Cosgrove's analyses, every landscape became, simultaneously, a field of material and cultural practice, a geographical space of representation, and a medium of cultural discourse.

For many, his most powerful book is *The Palladian Landscape: Geographical Change and Its Cultural Representations in 16th C. Italy*. Based on his Oxford doctorate, this volume offers a transformative interpretation of Palladio's familiar architectural and urban oeuvre, situating it within an array of interrelated practices involving the surveying, draining, cultivation, land management, depiction, and physical remaking of a shifting, hydrologically-complex territory being re-colonized as part of post-imperial retreat. Although desperately in need of a new edition with better visual material, this book still exemplifies how Cosgrove's interdisciplinary approach can enact a poetic re-enchantment of the material world even as it appears to deconstruct it.

Cosgrove's scholarly rigor, his insistence on the imbrication of the material and the symbolic, and his deep knowledge of the theoretical roots of the applied arts all made him an authoritative figure for contemporary theorists of the built environment seeking to develop a critical understanding of the theoretical continuities between architecture, landscape and urbanism. Cosgrove was especially influential in the dramatic expansion of critical Anglophone landscape theory in

the 1990s, when a growing number of landscape designers and scholars sought to bracket the field's troubled pre-occupations with behaviorism, historicism and ecology, and reclaim some of landscape's irrevocably cultural origins.

Arguably, it was Cosgrove's fundamentally optimistic, humanist world-view—one not always found within contemporary academia—that ultimately drew such a long line of post-graduate students, from diverse backgrounds, to work with him in Loughborough, London, and Los Angeles. Cosgrove nurtured a questioning and historically grounded view of the built environment in his students. The richly nuanced world he constructed through his work appealed to many other audiences too, both at the universities where he taught, as well as the many other institutions throughout the world he visited for conferences and symposia over the years. In addition to his contribution through teaching, lecturing and writing, Cosgrove was also a tireless academic administrator, an initiator of many colloquia, an advisory editor for numerous journals, and the founding editor of *Cultural Geographies* (originally, *Ecumene*). All those privileged to work with Cosgrove will remember his extraordinary breadth and depth of knowledge, his warmth and humanity, his generosity of time and spirit, as well as his inexhaustible curiosity about and delight in the world, which always seemed as innate and personal as it was scholarly and philosophical. Cosgrove's work constitutes an important legacy. His politically- and culturally-informed analyses of the world-shaping power of geographical representation remain more apposite than ever in an era of the internet, GIS and the globalization of the "landscape idea" through the ever-expanding, transnational circulation of imagery through film, advertising and design. It is with bittersweet anticipation that we await the forthcoming publication of his

last writings, *Geography and Vision, High Places: Cultural Geographies of Mountains, Ice, and Science* (co-edited with Veronica della Dora), and *Photography and Flight* (co-authored with William Fox).

Jeremy Foster, Cornell University
SAH Member

Calendar of SAH Events

Future SAH Annual Meetings

1–5 April 2009
Pasadena Conference Building, Pasadena, California

21–25 April 2010
Holiday Inn Mart Plaza, Chicago, Illinois

Upcoming SAH Study Tours

E. Fay Jones: The Architecture of Arkansas
8–13 October 2008

The Three Cultures of Al-Andalus, Spain
February 13–24, 2009

Daniel Burnham and the Centennial of the Plan of Chicago
August 2009

See additional photos and comments about the Naples Study Tour from Mia Reinoso Genoni on the SAH Blog at www.sahinternational.blogspot.com

Recently published architectural books and related works, selected by Barbara Opar, Syracuse University Library

Architects

Arup Associates. *Unified Design*. Hoboken, New Jersey: John Wiley, 2008. 208p. ISBN 9780470723319 \$45.00

Bure, Gilles de. *Bernard Tschumi*. Basel: Birkhäuser, 2008. 240p. ISBN 9783764386221 \$84.95

Editors of Phaidon. *Le Corbusier Le Grand*. London; New York: Phaidon Press, Inc. 624p. ISBN 9780714846682 \$200.00

Knight, Richard. *Saarenin's Quest: A Memoir*. San Francisco: Stout, 2008. 167p. ISBN 9780974621449 \$40.00

Olsberg, Nicholas, Jean-Louis Cohen, and Frank Escher. *Between Earth and Heaven: The Architecture of John Lautner*. New York: Rizzoli, 2008. 234p. ISBN 9780847830145 \$60.00

Solà-Morales, Manuel de, Kenneth Frampton, and Adriaan Geuze. *Manuel de Solà-Morales: A Matter of Things*. Rotterdam: Nai Publishers, 2008. 208p. ISBN 9789056625207 \$50.00

Ursprung, Philip. Burkhard Riemschneider, ed. *Studio Olafur Eliasson: An Encyclopedia (Extra Large Series)*. Köln; London: Taschen, 2008. 500p. ISBN 9783822844267 \$150.00

Architectural Design

Leydecker, Sylvia. *Nano Architecture: Applications of Nano Materials in Architecture and Design*. Basel: Birkhäuser, 2008. 192p. ISBN 9783764379957 \$54.95

Steadman, Philip. *The Evolution of Designs: Biological Analogy in Architecture and the Applied Arts*. London: Routledge, 2008. 320p. ISBN 9780415447539 \$53.95

Architectural Drawing

Rockman, Deborah. *Drawing Essentials: A Guide to Drawing from Observation*. New York: Oxford University Press, 2008. 316p. ISBN 9780195314328 \$29.95

Architecture, Medieval

Barnes, Carl F., Jr. *The Portfolio of Villard de Honnecourt (Paris, Bibliothèque nationale de France, MS Fr 19093)*. Ashgate: Aldershot, 2008. 350p. ISBN 978754651024 \$144.95

Architecture, Modern

Overy, Paul. *Light, Air and Openness: Modern Architecture Between the Wars*. London: Thames & Hudson, 2008. 256p. ISBN 978050034223 \$50.00

Steiner, Hadas A. *Beyond Archigram: The Technology of Circulation*. London: Routledge, 2008. 272p. ISBN 9780415394765 \$150.00

Vidler, Anthony. *Histories of the Immediate Present: Inventing Architectural Modernism*. Cambridge, Massachusetts: MIT Press, 2008. 280p. ISBN 9780262720519 \$22.95

Architecture, Ottoman

Zeynep, Çelik. *Empire, Architecture, and the City: French-Ottoman Encounters, 1830-1914*. Seattle: University of Washington Press, 2008. 368p. ISBN 9780295987798 \$60.00

Architecture—Australia and Oceania

Leach, Andrew, Antony Moulis, and Nicole Sully, eds. *Shifting Views: Selected Essays on the Architectural History of Australia and New Zealand*. Queensland, Australia: University of Queensland Press, 2008. 260p. ISBN 9780702236600 \$52.95

Architecture—China

Campanella, Thomas J. *The Concrete Dragon: China's Urban Revolution and What It Means for the World*. New York: Princeton Architectural Press, 2008. 336p. ISBN 9781568986272 \$35.00

Pridmore, Jay. *Shanghai: The Architecture of China's Great Urban Center*. New York: Abrams, 2008. 176p. ISBN 9780810994065 \$45.00

Architecture—Europe

Czepczynski, Mariusz. *Cultural Landscapes of Post-Socialist Cities*. Ashgate: Aldershot, England, 2008. 200p. ISBN 9780754670223 \$99.95

Architecture—France

Frei, Luca. *The So-Called Utopia of the Centre Beaubourg: An Interpretation*. London: Book Works, 2007. 184p. ISBN 9781870699990 \$24.00

Architecture—Germany

Rosenfeld, Gavriel D. and Paul B. Jaskot, eds. *Beyond Berlin: Twelve German Cities Confront the Nazi Past*. Ann Arbor: University of Michigan Press, Ann Arbor, 2008. 332p. ISBN 9780472116119 \$70.00

Architecture—Italy

Alexander, John. *From Renaissance to Counter-Reformation: The Architectural Patronage of Carlo Borromeo During the Reign of Pius IV*. Roma: Bulzoni, 2007. 288p. ISBN 97888702646 \$45.00

Caniffe, Eamonn. *The Politics of the Piazza: The History and Meaning of the Italian Square*. Ashgate: Aldershot, England, 2008. 200p. ISBN 9780754647164 \$69.95

Architecture—United States

Bostick, Douglas W. *Sunken Plantations: The Santee Cooper Project*. Charleston, South Carolina, 2008. 128p. ISBN 9781596294691 \$19.99

Falk, Cynthia G. *Architecture and Artifacts of the Pennsylvania Germans: Constructing Identity in Early America*. University Park, Pennsylvania: Penn State University Press, 2008. ISBN 9780271033389 \$45.00

Killory, Christine and René Davids. *Detail in Process*. New York: Princeton Architectural Press, 2008. 208p. ISBN 9781568987187 \$65.00

Maynard, W. Barksdale. *Buildings of Delaware*. Series: *Buildings of the United States*. Charlottesville: University of Virginia Press, 2008. 352p. ISBN 9780813927022 \$45.00

Mooney, Barbara Burlison. *Prodigy Houses of Virginia: Architecture and the Native Elite*. Charlottesville: University of Virginia Press, 2008. 378p. ISBN 9780813926735 \$65.00

Peterson, Fred W. *Homes in the Heartland: Balloon Frame Farmhouses of the Upper Midwest*. Minneapolis: University of Minnesota Press, 2008. 312p. ISBN 9780816653539 \$24.95

Building Types

Doig, Allan and Lady Margaret Hall, compilers. *Liturgy and Architecture: From the Early Church to the Middle Ages*. Ashgate: Aldershot, England; Burlington, Vermont, 2008. 254p. ISBN 9780754652724 \$99.95

Esperdy, Gabrielle. *Modernizing Main Street: Architecture and Consumer Culture in the New Deal*. Chicago: University of Chicago Press, 2008. 304p. ISBN 9780226218007 \$35.00

Heckman, Davin. *A Small World: Smart Houses and the Dream of the Perfect Day*. Durham, North Carolina: Duke University Press, 2008. 224p. ISBN 9780822341345 \$74.95

Landscape Architecture

Waugh, Frank A. *Book of Landscape Gardening*. 1899 reprint. Amherst: University of Massachusetts Press, 2007. 336p. ISBN 9781558495210 \$34.95

Masterworks

Ball, Philip. *Universe of Stone: A Biography of Chartres Cathedral*. New York: HarperCollins, 2008. 336p. ISBN 9780061154294 \$27.95

Fenske, Gail. *The Skyscraper and the City: The Woolworth Building and the Making of Modern New York*. Chicago: University of Chicago Press, 2008. 352p. ISBN 9780226241418 \$65.00

Gregory, Rob. *Key Contemporary Buildings: Plans, Sections and Elevations (with CD-ROM)*. New York: W.W. Norton, 2008. 240p. ISBN 9780393732429 \$45.00

Jodidio, Philip. *Tadao Ando: Modern Art Museum of Fort Worth*. New York: Rizzoli, 2008. 156p. ISBN 9780847830152 \$45.00

Kieran, Stephen and James Timberlake. *Loblolly House: Elements of a New Architecture + DVD*. New York: Princeton Architectural Press, 2008. 176p. ISBN 9781568987477 \$40.00

Last, Nana. *Wittgenstein's House: Language, Space, and Architecture*. New York: Fordham University Press, 2008. 176p. ISBN 9780823228805 \$55.00

MacDonald, Donald and Ira Nadel. *Golden Gate Bridge: History and Design of an Icon*. San Francisco: Chronicle Books, 2008. 127p. ISBN 9780811863377 \$16.95

Satzinger, Georg and Sebastien Schütze, eds. *St. Peter in Rom 1506-2006: Akten der internationalen Tagung 22.-25.02.2006 in Bonn*. München: Hirmer, 2008. 516p. ISBN 9783777441559 \$210.00

National Parks and Reserves

Kaiser, Harvey H. *The National Park Architecture Sourcebook*. New York: Princeton Architectural Press, 2008. 608p. ISBN 9781568987422 \$40.00

Preservation

Longstreth, Richard, ed. *Cultural Landscapes: Balancing Nature and Heritage in Preservation Practice*. Minneapolis: University of Minnesota Press, 2008. 256p. ISBN 9780816650996 \$25.00

Sustainable Architecture

Emerald Architecture: Case Studies in Green Building. New York: McGraw-Hill, 2008. 166p. ISBN 9780071544115 \$59.95

Symbolism in Art

Blech, Benjamin and Roy Doliner. *The Sistine Secrets: Michelangelo's Forbidden Messages in the Heart of the Vatican*. New York: Harper One, 2008. 320p. ISBN 9780061469046 \$26.95

Urban Design

Krier, Leon. *Architecture: Choice or Fate: Travel Size Series*. [S.I.]: Papadakis Publisher, 2008. 208p. ISBN 9781901092752 \$24.95

Pasquarelli, Gregg, Galia Solomonoff, Mario Gooden, Nina Rappaport, and Julia Stanat. *Lay-ered Urbanisms*. New York: W.W. Norton, 2008. 160p. ISBN 9780393732504 \$30.00

Steinberg, Phil, and Rob Shields, eds. *What is a City? Rethinking the Urban After Hurricane Katrina*. Athens, Georgia: University of Georgia Press, 2008. 233p. ISBN 9780820330945 \$19.95

Women in Architecture

Allaback, Sarah. *The First American Women Architects*. Urbana: University of Illinois Press, 2008. 280p. ISBN 9780252033216 \$45.00

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Visit <http://careers.sah.org> today to post or search job listings.

Membership in SAH is **not** required to use the Career Center

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Newsletter of the Society of Architectural Historians

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SAH News



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Call for Nominations to SAH Board

The 2009 SAH Nominating Committee seeks your recommendations for new SAH Board members who would begin their terms in April 2009 and serve for three years. The final slate of nominees should represent the diversity of the field of architectural history. Self-nominations are welcome as are nominations of emerging scholars and independent and non-affiliated historians of architectural history, landscape history and their related disciplines. Nominations of practitioners in architecture, historic preservation and related fields are also encouraged, as are nominations of people who chose architectural history as their avocation.

Please note that the SAH Board has adopted a policy to increase the diversity of our profession by expanding the racial and ethnic populations we represent, topics we address in our publications, programs and meetings, and promotion of these issues in the field of architectural history at large. To that end SAH would welcome the nomination of candidates who will add racial and ethnic diversity to the SAH Board.

Please email nominations to Pauline Saliga, SAH Executive Director, psaliga@sah.org. Nominations will be forwarded directly to the Chair of the Nominating Committee. Nominations should include the name, affiliation (if applicable), and contact information for the candidate, particularly telephone number. Also the nominator should provide a short explanation of the nominee's qualifications and why they feel the nominee should be considered for the SAH Board.

Editors' Correction

In the previous issue (August 2008), an article on the Golden Lion for Lifetime Achievement award to James S. Ackerman at the Biennale Architecture Venice International Architecture Exhibition mistakenly characterized the exhibition as having an "eleven-year history." The Biennale Architecture has been held intermittently since the First International Architecture Exhibition in 1980, with architecture exhibits dating back to 1975; this year's exhibition is the Eleventh International Architecture Exhibition.

Call for Session Proposals

Society of Architectural Historians 63rd Annual Meeting
Chicago, Illinois
21-25 April 2010

Members of the Society, representatives of affiliated societies, and other scholars who wish to chair a session at the 2010 SAH Annual Meeting in Chicago, Illinois, are invited to submit proposals by January 2, 2009 to Prof. Dianne Harris, General Chair of the SAH 63rd Annual Meeting, (Director, Illinois Program for Research in the Humanities, 805 W. Pennsylvania Ave, Urbana, IL 61801, harris3@illinois.edu).

As membership in the Society is required to present research at the annual meeting, those wishing to chair a session or deliver a paper who are currently not members are required to become an SAH member and pre-register for the meeting in September 2009. SAH will offer a limited number of travel fellowships for participation in the Annual Meeting. The deadline for applying will be in October 2009.

Since the principal purpose of the annual meeting remains that of informing the Society's members of the general state of research in their and related disciplines, session proposals covering every period in the history of architecture and all aspects of the built environment, including landscape and urban history, are encouraged. Sessions may be theoretical, methodological, thematic, interdisciplinary, pedagogical, revisionist, or documentary in premise and have broadly conceived or more narrowly focused subjects. In every case, the subject should be clearly defined in critical and historiographic terms, and should be substantiated by a distinct body of either established or emerging scholarship.


Proposals of no more than 500 words including a session title should summarize the subject and the premise. Include name, professional affiliation (if applicable), address, telephone, and fax numbers, e-mail address, and a current CV. For examples of content, consult the "Call for Papers for the 2009 Annual Meeting in Pasadena" published in the April 2008 issue of the SAH Newsletter, or visit the SAH website at www.sah.org. To find the Call for Papers, visit the Publications section of the website, go to Newsletter, and select the April 2008 Newsletter. Proposals and CVs should be submitted, if possible, both by mail and by e-mail. E-mail submissions should include the text of the proposal in both the body of the email and in the attachment.

Proposals will be selected on the basis of merit and the need to organize a well-balanced program. Proposals for pre-1800 topics and topics exploring the architecture of the Chicago area are especially encouraged, as are those dealing with related fields of urban and landscape history around the world. Since late proposals cannot be considered, it is recommended that proposals be submitted and their receipt be confirmed well before the deadline. The General Chair cannot be responsible for last minute submissions, electronic or otherwise, that fail to reach their destination. Authors of accepted proposals will be asked to draft a more concise Call for Papers of not more than 300 words. This will be distributed and published in the April 2009 SAH Newsletter.

One or two open sessions also will be organized by the General Chair.

Cover: Louis Kahn, Toby Korman House, 1971-73, Philadelphia, PA.

Photographs on cover and pages 3-4 courtesy of Amber N. Wiley; Sketches on pages 5-7 courtesy of Jennifer Tob; Photographs on page 8-9 courtesy of Baird Jarman.



The Architecture and Landscapes of Louis I. Kahn

Part I

Purveyor of monumental modernism, Louis I. Kahn's practice and teaching spanned from Philadelphia to New Haven, from Fort Worth to Dakar and beyond. This study tour was centered on Kahn's work and teaching along an axis between Philadelphia and New Haven, and highlighted major themes in Kahn's design philosophy and maturation.

The first evening consisted of a reception at the largest archives of Kahn-related materials, housed in the Architectural Archives at the University of Pennsylvania. The tour group was greeted by the collections manager William Whitaker, who also served as the extremely knowledgeable tour leader. Participants were introduced to special gems in the collection including conceptual drawings, plans, elevations, and models of various projects, as well as personal effects, such as Kahn's passport, luggage, early sketches from childhood, and college transcripts. These materials created a rich and textured foundation of the investigation into Kahn the man, the architect, and the teacher. We then dined and toured the Frank Furness-designed Fisher Fine Arts Library (1888-91), where the group was surprised with

a visit by Nathaniel Kahn, son of Louis Kahn who directed and produced the documentary "My Architect."

The next morning included a walking tour of Philadelphia's Society Hill neighborhood, which boasts the country's largest concentration of 18th and early 19th century buildings. Society Hill is also known for its greenways and courtyard houses, with a very distinct human scale that is pedestrian friendly and reminiscent of similar areas in other pre-Revolutionary cities such as Annapolis and Baltimore. Society Hill's modernist highlights included two different works by I. M. Pei—a private tour of a type "A" Bingham Court Townhouse (1962-67) and a brief overview of the Society Hill Towers (1964), which were built as part of an urban renewal design aimed at increasing and improving residential occupancy of the surrounding area. The walking tour introduced us to thinking of Philadelphia as an urban laboratory for architectural greats who preceded Kahn, as well as those who formed his group of peers. This included a special focus on the work of the firm Mitchell/Giurgola which was particularly active in the city in Kahn's lifetime and afterward.

A guided tour of the Richards Medical Labs at the University of Pennsylvania (1957-61) was our first opportunity to examine



Top: Louis Kahn, Margaret Esherick House, 1959-61, Philadelphia, PA.

Above: Study tour participants in front of Louis Kahn's Toby Korman House, 1971-73 Philadelphia, PA.

a Kahn building up close. Some of the major themes that characterize Kahn's work were evident: heavy external massing that clearly demarcated "served" and "servant" spaces, rigid geometrical structural systems, refinement of exposed materials, and the dissolution of the corner. Kahn's use of concrete cantilever technology in the medical labs allowed for the creation of a space that did not depend on structural support at the corner, hence the ability to leave large expanses of glass meeting at a corner on the far end of the lab.

The afternoon proved to be equally enriching, with a trip to the Philadelphia suburbs that consisted of a stop at Bryn Mawr College for a tour of Erdman Hall (1960-65) and the Wharton Esherick Workshop in Malvern (1955-57). Erdman Hall was particularly instructive for understanding Kahn's experiments with light manipulation and the creation of a striking ambience in the central gathering places of his institutional buildings, a theme that would be repeated and expanded upon in his later art galleries.

The next morning started early, with an in-depth look at the Jewish Community Center Bath House and Day Camp (1954-59) outside of Trenton, New Jersey. A guided tour of the site revealed extensive neglect: water damage, deterioration, and patina on the exposed concrete surfaces of the building. Immediate plans for the restoration of the iconic building were outlined during the tour.

The afternoon was dedicated to three major Kahn works—the Temple Beth El of Northern Westchester (1966-72); the Yale Center for British Art (1969-74, completed by Pellechia &

Meyers 1974-1977); and the Yale University Art Gallery (1951-53 with Douglass Orr). These works are interesting contrasts that demonstrate Kahn's ability to engage both historic and geographic context. The Temple Beth El in Chappaqua, New York is clad almost completely in wood with concrete framing, a testament to its design inspiration: European wooden synagogues destroyed during the Holocaust. Kahn abstracted the shape of the typical wooden synagogue to geometric simplicity, literally resting the elevated square roof and walls of the sanctuary on massive concrete pillars, creating a dialogue of light, weight, and gravity between the upper and lower parts of the sanctuary. The Yale Center for British Art and the Yale University Art Gallery are quiet complements to their urban surroundings and counterparts in New Haven, Connecticut. The Yale Center for British Art was completed after Kahn's untimely death, but is a jewel of a building that not only speaks to its surroundings with its street level shops that invite pedestrians in, but also recreates the soft ambience of an old English country house on the interior.

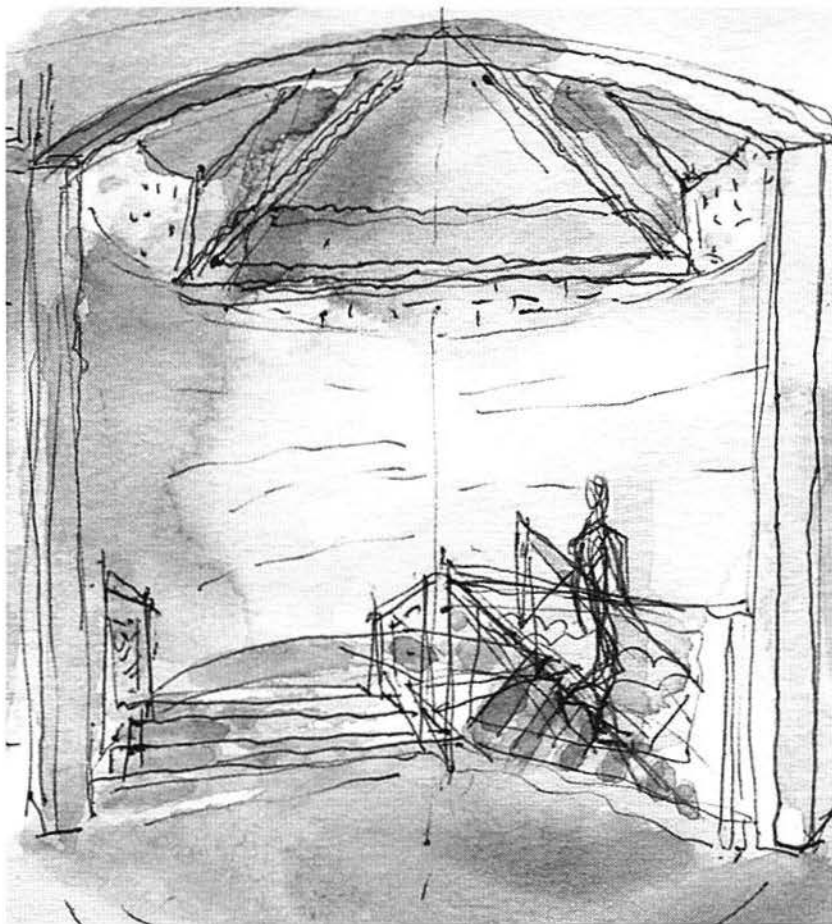
The guided and informed tours of these buildings added immensely to understanding the work of Kahn in a historical context, and the tour group was greeted at each site with representatives who were knowledgeable, welcoming, and passionate about architecture.

Amber N. Wiley

Richard Hubbard Howland SAH Study Tour Fellow



Above: Louis Kahn's Margaret Esherick House.



Top: Louis Kahn, Norman and Doris Fisher House, 1959-67, Philadelphia, PA.
Above: Louis Kahn, Yale University Art Gallery, 1951-53, New Haven, CT.

Part II

As Amber describes, the first two days of the Kahn tour were highly informative and enjoyable. The remainder continued in that spirit, with more discoveries in New Haven, New Jersey, and Philadelphia.

Up the street from the Center for British Art we entered the Yale University Art Gallery (Kahn and Orr, 1951-53), ascending the dramatic cylindrical stair to the Prints, Drawings, and Photographs Collection. While viewing Kahn drawings, a group member spoke of studying with Kahn in that very space, even pointing out the location of his desk.

On Saturday we departed for the Jersey Homesteads in Roosevelt, New Jersey (1935-36). Kahn assisted Alfred Kastner on this New Deal project, created under the short-lived Division of Subsistence Homesteads. In this scheme, a group of New York City textile workers attempted to form a rural, self-sustaining community. Though the development was soon privatized, we learned how Depression-era ideals took built form.

Like many architects of the period, Kastner and Kahn sought to apply modernist principles to mass housing, designing standardized structures in numerous configurations. Alan Mallach and Robin Gould invited us into their "Type H" house, with its characteristic open-plan entry, living, and dining area.

Artist Ben Shahn's son Jonathan then welcomed us to his family home, an exuberant departure from the standard. In the 1960s, Shahn and designer George Nakashima collaborated on a stunning addition, fusing a traditional Japanese aesthetic to Kastner's mass modernism.

Our visit concluded in the central hall of the Roosevelt School (c. 1937) for which Kahn made preliminary sketches. This double-height space, once a public space with adjacent library, features an evocative mural by the elder Shahn.

In contrast to the communal Homesteads, the afternoon focused on expansive, Philadelphia-area private houses designed or influenced by Kahn. Highlights included his Fisher, Esherick, Oser, and Korman Houses, with complexity and contradiction provided by Robert Venturi's tour of "Mother's House" (1962). In the Norman and Doris Fisher House (1959-67) one sees Kahn's interest in plans composed of simple geometric elements. Here this is extended to three dimensions to form two intersecting cubes. Clad in wood on a foundation of local stone, the house features characteristic deep, asymmetrical windows.

Next, Mark and Maggie Robinson welcomed us to the Jesse Oser House (1940-42) in Elkins Park, one of Kahn's first houses and independent works. Built "on a budget" for a friend, it is unusual for the stone exterior.

Our mid-day visit to the Margaret Esherick House (1959-61)

in Chestnut Hill was remarkable on several levels. Most striking was the immediate sense that this is a home for one, with modestly scaled, monastic rooms and a narrow front balcony. Esherick was a niece of the sculptor Wharton, whose idiosyncratic home and studio we had visited earlier. His influence is felt in the handcrafted kitchen. Sadly, Esherick died only six months after house's completion.

One of several landmark modern dwellings commissioned by women, it would be an excellent addition to Alice T. Friedman's *Women and the Making of the Modern House* (Abrams, 1998). Comparing it to the Vanna Venturi House (Venturi and Short, 1959-64), which we would soon visit nearby, Friedman notes:

For Kahn, abstracted historical...references were intended to recall the organic unity and rationality of...design that connects the culture of the present to that of the past; in Venturi's work...the fragmentary element is removed from its historical context and made to speak in a new relationship to the other elements around it...an architecture aware...of the limitations of cultural retrieval.

Here one is also reminded of an earlier comment by Bill Whitaker. Noting that Venturi worked for Kahn in the 1950s, he posed suggested the possibility of mutual influence between the two architects—certainly a topic worthy of further study.

Our site visits culminated with one of Kahn's most refined, late dwellings, the Steven and Toby Korman House (1971-73) in Fort Washington. This expansive, beautifully sited work has been restored with zeal by Steven, his son Larry and daughter-in-law Korin in collaboration with Joan Pierpoline of studio Intramuros. As shadows lengthened on the vast lawn and sculpture garden, the group relaxed on a patio after our four-day excursion.

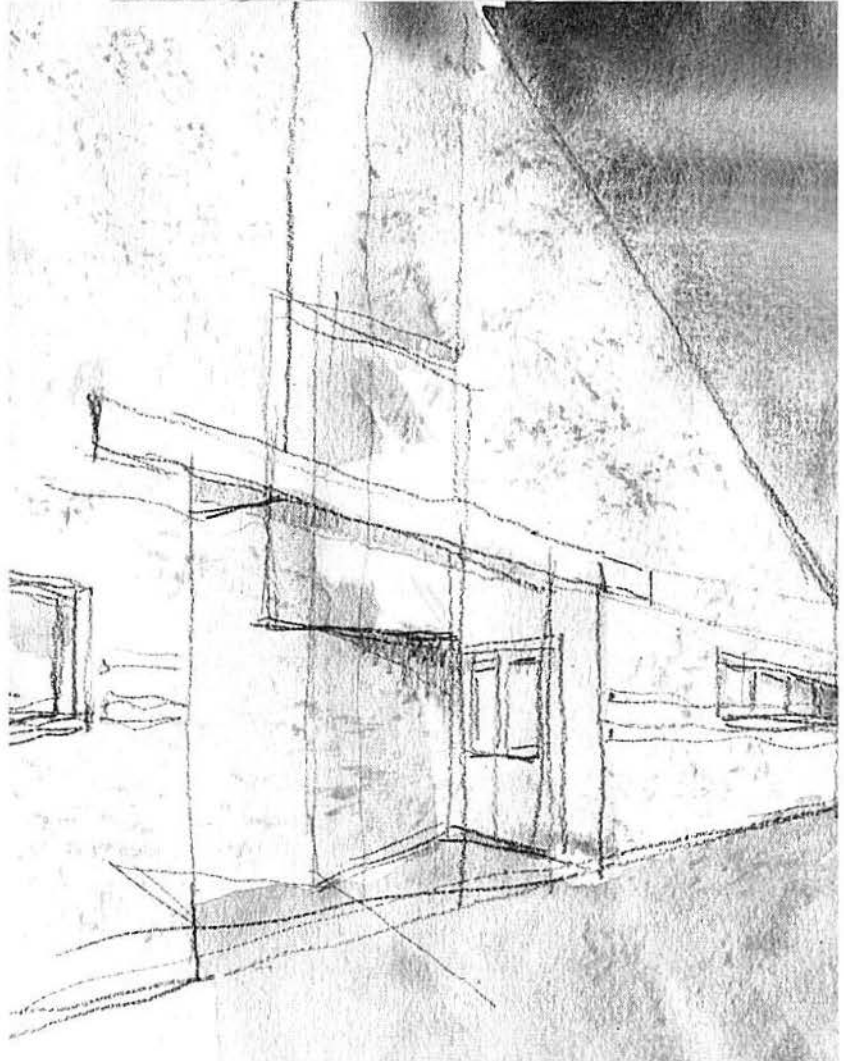
Back in Center City, our journey ended formally with dinner—well deserved by our tour leader as well as manager Kathy Sturm. I departed happy and tired, having learned a great deal about Kahn's architecture in its social, intellectual, and geographic contexts.

[Authors' Note: For a different take on the tour, please see "Things You Can Learn by Drawing," a blog entry at www.sahinternational.blogspot.com.]

Jennifer Tobias

Museum of Modern Art and [City University of New York]

Barbara Yanni Fellow

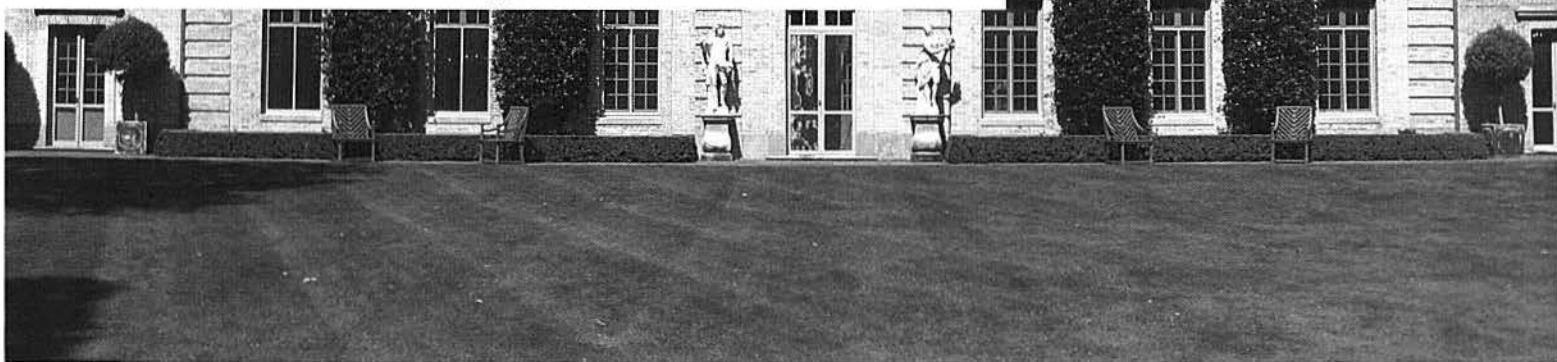


Top right: Louis Kahn, Jesse Oser House, 1940-42, Philadelphia, PA.

Bottom right: Robert Venturi, Vanna Venturi House, 1959-64, Philadelphia, PA.



The Estates of Chicago's North Shore



Ranging from an 1830s frontier log house to a 1970s postmodern cottage, our tour, which was expertly and enjoyably led by Arthur H. Miller, Archivist of Lake Forest College, focused primarily on structures built during the heyday of the North Shore country estate, between the 1890s and the 1930s.

Chicago is the superlative example of explosive urban growth in nineteenth-century America. A population of about 300 people in 1830 grew to over 30,000 by 1850 (and over a million within four more decades), prompting members of the city's wealthy elite to found exclusive suburbs northward along the Lake Michigan shore, escaping pollution and congestion via the extensive rail network. Emphasizing domesticity, religion, and culture in secluded rural settings as the antidote to unbridled metropolitan commercialism, many of these new settlements were organized by church groups and built around universities. The Presbyterian community of Lake Forest, which eventually succeeded Methodist Evanston as the most elite North Shore retreat, took shape in 1857 when Almerin Hotchkiss designed a plan with a university park—now Lake Forest College—at the center of a network of curving roadways that remain exceedingly difficult for outsiders to navigate.

The first houses built in Lake Forest followed models popularized by Andrew Jackson Downing. Greek Revival and Italianate homes predominated, generally sited on lots of about four acres. Devillo R. Holt, whose 1860 residence called The

Homestead exemplifies this antebellum construction, successfully led local opinion against allowing any commercial development within the suburb's boundaries—the lake to the east, deep ravines to the north and south, and the railway to the west. Consequently the Market Square, redesigned by Howard Van Doren Shaw in 1913 as an iconic City Beautiful development, arose west of the railway depot. But after the Civil War and the economic downturn of the 1870s, residential expansion repeatedly pushed the town limits westward and southward. The architect Henry Ives Cobb pioneered the move west to the north-south artery Green Bay Road with an extensive Shingle Style house he built for himself starting in 1890. This structure later evolved into the Onwentsia Club, the hub of Lake Forest high society.

In 1896 Cyrus McCormick, Jr. initiated a new phase of residential architecture involving landed estates on a much larger scale—with dozens of acres and miles of private drives—when construction commenced on his lakefront estate called Walden. This new emphasis on expansive grounds helped spark a Midwestern innovation in landscape architecture, led by figures such as Warren Manning, Jens Jensen and Rose Standish Nichols who melded traditional English garden design with an aesthetic prizing native plantings and woodland. This period of sprawling country estates drew to a close with the completion in 1918 of another McCormick family project, Villa Turicum, home of Harold and Edith Rockefeller McCormick. While the McCormick broth-



ers, whose celebrated houses are both now demolished, hired leading east-coast architects, namely Jarvis Hunt and Charles Platt, the Midwesterners Howard Van Doren Shaw and David Adler came to dominate Lake Forest architecture—and consequently loomed very large on our tour.

Raised in Chicago by wealthy Presbyterian parents interested in the arts, Shaw attended college at Yale, earned an architecture degree at MIT, toured Europe, and then returned home, where he capitalized upon his Midwestern social position and east coast credentials to become the leading architect in Lake Forest. Shaw's successful design strategy merged the reformist impulse of the Arts & Crafts movement with unapologetically large-scale estates in historical Tudor, Stuart, and Georgian guises that suited a clientele then busy importing golf, polo, fox hunting, and other amenities of English country life to the North Shore.

At Shaw's own 1897 home, Ragdale, the crisp geometry and white stucco of the exterior and the wood paneling of the interior reflect the influence of Charles Voysey. But many of Shaw's commissions, such as Glen Rowan from 1908, employed brick or half-timber construction and attained greater size. At the peak of his activity, in the decade prior to World War I, Shaw built almost 50 country houses around the Midwest, the vast majority of them in Lake Forest.

David Adler, who left Shaw's firm at the start of 1913, supplanted Shaw as the preeminent North Shore estate architect in the years following the war. Unlike Shaw's cozy 'Olde English' residences, Adler's designs repeatedly defied categorization, flitting from historicist styles to contemporary influences, melding elegant European fashions with his own design inventions. In this way, just as Shaw encapsulated the ideals of the anglophilic

smart-set headquartered at the Onwentsia Club, Adler reflected a more cosmopolitan elegance embraced by a new generation of post-war elite. Adler's watershed commission, the Carolyn Morse Ely House in Lake Bluff, largely recreated the 1787 hunting lodge at Versailles, the Pavillon de la Lanterne. But his opulent 1928 William E. Clow, Jr. House—the second house for the family, the first being a Georgian edifice—elegantly combines ancient Doric temple fronts and Greek key motifs with contemporary influences drawn from the Wiener Werkstätte, Art Deco, and Swedish Modern design.

A third architect whose career largely centered upon Midwestern residential architecture, Frank Lloyd Wright, also played a major role on our tour, despite his uneasy relationship with the North Shore. Though his Prairie Style reached its full-fledged form in his 1902 Ward Willets House in Highland Park, the 1907 rejection of Wright's grand scheme for a McCormick family estate allegedly soured Wright on his residential architecture practice for a time. He returned to the North Shore to design half a dozen homes in Glencoe in 1915, including a Prairie House set dramatically beside a wooded ravine for Sherman Booth, and his lone Lake Forest commission came towards the end of his career with the large Usonian house designed in 1951 for Charles Glore.

To read a more detailed account of our travels with entries on each of the approximately forty stops along our itinerary, visit the recently launched SAH blog at www.sahinternational.blogspot.com.

Baird Jarman

Assistant Professor of Art History,

Carleton College

SAH Study Tour Fellowship Recipient

The Charles E. Peterson Fellowship of the Buildings of the United States and the Athenaeum of Philadelphia

In a joint program with the Athenaeum of Philadelphia, the Society of Architectural Historians is pleased to offer an annual fellowship that will support the participation of a graduate student in the research and writing for a volume in the Buildings of the United States (BUS) series. This fellowship was established in 2008 in honor of Charles E. Peterson, FAIA, founder of the Historic American Buildings Survey. The recipient will research some aspect of American architecture prior to 1860, which he/she may choose from a list of topics provided by authors of forthcoming BUS books. The prize will be presented at the Society's annual meeting in April and will be announced in the SAH Newsletter following the meeting.

Criteria for Application: The fellowship is intended for students currently enrolled in graduate programs in art or architectural history, theory or criticism, architectural design, urban planning, historic preservation, American studies, or related disciplines. Preference will be given to SAH members.

Applications will be reviewed by a committee composed of BUS editors and Athenaeum staff. Applicants must include a cover letter discussing their research interests and professional goals, a CV or résumé, a brief writing sample (5-10 pages), and a letter of recommendation from their advisor or principal professor.

The Award: The committee will award the fellowship in January 2009, at which time the recipient will choose from the pre-defined list of available topics. The fellowship grant of \$2,000 will be contingent upon the recipient's completion of the project, which is expected to require no more than 100 hours of work. The completed project must be submitted to

SAH by August 31, 2009.

Applications must be postmarked no later than November 1, 2008 and sent to: The Peterson Fellowship
Society of Architectural Historians
1365 N. Astor Street
Chicago, IL 60610-2144

2009 HABS-SAHS Sally Kress Tompkins Fellowship for a 12-Week HABS Summer Research Project

Sponsored by the Historic American Buildings Survey (HABS) and the Society of Architectural Historians (SAH)

Purpose: The Sally Kress Tompkins Fellowship, a joint program of the Society of Architectural Historians (SAH) and the National Park Service's Historic American Buildings Survey (HABS), permits an architectural historian to work on a 12-week HABS project during the summer of 2009. The Fellow will prepare a written history to become part of the permanent HABS collection focusing on either a specific nationally-significant building/site, or a broader architectural history topic that will inform future HABS documentation. The Fellow will be stationed in the field working in conjunction with a HABS measured drawings team, or in the HABS Washington, D.C. office. The Fellow will be selected by a jury of two SAH members and one HABS representative.

The Award: The 2009 Tompkins award includes a \$10,000 stipend and will be presented during the Society's 62nd Annual Meeting held in April in Pasadena, CA. The award will be announced in the Journal of the Society of Architectural Historians and the Newsletter of the Society after the presentation.

Application Procedure: For detailed information and to download application forms, visit: <http://www.nps.gov/history/hdp/jobs/tompkins.htm> or contact Lisa P. Davidson at lisa_davidson@nps.gov.

gov or 202.354.2179. To access the HABS collection at the Library of Congress, visit: http://memory.loc.gov/ammem/collections/habs_haer/index.html
Applications must be postmarked by 1 February 2009

Buildings of the United States

Buildings of the United States (BUS) is very pleased to announce a fellowship to support the participation of a graduate student in the research for a volume in the BUS series. This fellowship, named in honor of Charles E. Peterson, is generously supported by the Philadelphia Athenaeum in association with SAH. Information about the fellowship follows below.

This last Spring saw the first BUS volume, *Buildings of Delaware*, published in our new partnership with University of Virginia Press. Copies of Delaware are available in bookstores or can be ordered from University of Virginia Press or from the SAH office. The next two BUS volumes are: *Buildings of Massachusetts: Metropolitan Boston* by Keith N. Morgan with Richard M. Candee, Naomi Miller, and Roger Reed, and *Buildings of Pennsylvania: Pittsburgh and Western Pennsylvania* by Lu Donnelly, H. David Brumble IV, and Franklin Toker. Both books will be in print in 2009. Several more volumes are in various stages of production and information about those will be featured in future editions of the SAH Newsletter. SAH has back stock of previously published BUS volumes available for purchase for the following states: Alaska, Colorado, District of Columbia, Iowa, Louisiana, Michigan, Nevada, New Mexico, Pittsburgh, Rhode Island, Virginia: Tidewater and Piedmont, and West Virginia. Contact the SAH office to purchase any of these.

Transfer and Metamorphosis, Eidgenössische Technische Hochschule, Zürich, 26–29 June 2008

When Swiss architect Marcel Meili delivered his opening talk to the conference Transfer and Metamorphosis: Architectural Modernity between Europe and the Americas 1870–1970, he immediately provoked his audience by identifying “the hidden dimension” of recent architectural work with the cultural and economic power of Americanization. By locating what he considered global trends in a geographical location, Meili turned our attention to questions of power and agency, method and education in architecture. On the one hand Meili’s remarkable autobiographical comments revealed how 1970s Swiss revisions to the indoctrinated modern movement—the search for identifiable places, urban sensibility and cultural specificity—were negotiated across the Atlantic. On the other hand, he illustrated how his later professorship at Harvard’s Graduate School of Design during the rise of “theory” left him puzzled vis-à-vis this American phenomenon despite its roots in European thought. Meili’s story thus demonstrated the “productive misunderstandings and creative misreadings” that the conference organizers—Dietrich Neumann, Andreas Tönnemann and Reto Geiser—promised to explore. The next couple of days turned into a stimulating think tank concerning the transfer of architectural knowledge and the metamorphosis of architectural form across the Atlantic at a time when “all that is solid melts into air.”

Aiming to venture beyond the infamous examples of European émigrés in the USA or the “Amerikanismus” in Europe, the thematic choice of a geopolitical transfer proved successful. This focus necessarily provokes the questions from where to where knowledge was transferred and under what circum-

stances? Who were the agents of cross cultural transformations and who had the power to export and import the ideologies and forms of contemporary architecture? How were particular styles invested with different meanings despite their formal similarities in different locations? These questions allowed speakers to expand the study of architectural modernity through the prisms of politics, economics, gender and media, to name but a few.

The political and economic dimension, for example, was crucial to Carol McMichael Reese and Thomas Reese comparative study of Latin American capitals, which explored how nations chose to define their spatial identity through geo-cultural exchange. While Argentina modeled its capital on Paris in order to make Buenos Aires into the European Capital of Latin America, Mexico preferred to forge indigenous identity through the ephemeral monumentality of pre-Columbian rituals, and Panama surrendered to the urban logic of North American capitalism.

Profound differences in the reception of postwar US architecture emerged in East and Western Europe, as Hans Georg Lippert from Dresden and Carmen Popescu from Bukarest demonstrated in their respective talks on the architectural politics under Stalin.

The ties between geography and gender surfaced in an exchange between Hilde Heynen and Stanislaus von Moos, during which the “beachcomber” Sibyl Moholy-Nagy was illustrated as pioneer rather than addition to the vernacular-inspired criticism of high modernism. Tom Levin has taken the debate to the realm of media, and observed the continued fascination with surveillance in international cinema with telling examples from Europe and the US. Speakers explored the dissemination of architectural knowledge, as well as questions of agency and early globalization by exploring controversies around the international style in Mexico,

Brazil and Russia, the gathering of post-war luminaries to brainstorm housing in Lima and urban design in Jerusalem, and the presence of cold war America in Europe in the form of suburbia in Germany, high rise in Paris and modern discourse in Italy.

Despite the impressive diversity, however, the papers seemed to evoke a singular, global modernity that takes different shapes and goes through various transformations in different geographies. Still missing is a deeper investigation into the notion of alternative modernities that preoccupies social scientists in recent years. How the experience of modernity was shaped through colonial and imperial encounters? How did different nationalisms shape modern experiences? Was the meaning of modernity similar in different societies? Hopefully, this conference set the stage for further exploration into the encounter of architecture with multiple modernities.

The theme of transfer and metamorphosis is, no doubt, a perfect platform for the first collaboration between three American and European institutions. The newly founded European Architectural History Network (EAHN) was initiated through cultural differentiation from and negotiation with the American based Society of Architectural Historians (SAH). The two joined forces with the Eidgenössische Technische Hochschule (ETH) of Zurich, which offered superb organizing skills and fabulous hospitality. Tours to Zurich and Basel as well as a Corbusian heritage trip to La Chaux-de-Fonds completed this memorable architectural event.

For a conference program, see: www.transferandmetamorphosis.org

Alona Nitzan-Shifan, Technion, Haifa

European Architectural History Network (EAHN) First International Meeting Guimarães, Portugal 17–20 June 2010

Call for Session and Roundtable Proposals: Due Date 19 December 2008

The time has come for scholars who share research and teaching objectives in architectural history to gather at a single pan-European meeting. In accordance with the EAHN mission statement, this meeting proposes to increase the visibility of the discipline, to foster transnational, interdisciplinary and multicultural approaches to the study of the built environment, and to facilitate the exchange of research results in the field. Though the scope of the meeting is European, members of the larger scholarly community are invited to submit proposals related not only to Europe's geographical framework, but also to its transcontinental aspects.

The main purpose of the meeting is to map the general state of research in disciplines related to the built environment, to promote discussion of current themes and concerns, and to foster new directions for research in the field. Session proposals are intended to cover different periods in the history of architecture and different approaches to the built environment, including landscape and urban history. Parallel sessions will consist of either five papers or four papers and a respondent, with time for dialogue and questions at the end. In addition, a limited number of roundtable debates addressing burning issues in the field will also take place at the meeting. Proposals are sought for roundtable debates that re-map, re-define, and outline the current discipline. They will typically consist of a discussion between panel members and encourage debate with the audience. The goal is to create a forum in which different scholars can present and discuss their

ideas, research materials and methodologies.

Scholars wishing to chair a scholarly session or a roundtable debate at the 2010 EAHN Meeting in Guimarães, Portugal, are invited to submit proposals by 19 December 2008 to jorge.correia@arquitectura.uminho.pt. Prof. Jorge Correia, General Chair of the EAHN First International Meeting, DAAUM, Departamento Autónomo de Arquitectura, Universidade do Minho, Campus de Azurém, 4800-058 Guimarães, Portugal. Phone: +351 253510503.

EAHN membership will be required to chair a session or roundtable, as well as to present research at the meeting. To join the EAHN, write to eahn@inha.fr.

Proposals in English of no more than 400 words including a session or roundtable title should summarize the subject and the premise. Please include name, professional affiliation (if applicable), address, telephone and fax numbers, e-mail address, and a current CV. Proposals and short CVs should be submitted by e-mail, including the text in both the body of the e-mail and in the attachment.

Session and roundtable proposals will be selected on the basis of merit and the need to organize a well-balanced program. A few open sessions or roundtables may be organized by the Advisory Committee, depending on the response to the following call for papers.

Further information can be found at www.eahn2010.org.

Andrea Palladio Five Hundred Years Later: From the Pastoral Ideal to McMansions 2, 16 and 23 November 2008 Museum of Fine Arts, Houston

Andrea Palladio's upcoming 500th birthday (November 30, 2008) is a festive opportunity to reflect on his legacy. The three-part lecture series by Michelangelo Sabatino of the University of Houston

Gerald D. Hines College of Architecture will introduce Palladio's domestic and public buildings in Italy and trace their influence in North America from the eighteenth century to the present. Sabatino will ask why Palladio has been appropriated in America and how misprisions have been useful in perpetuating his legacy. The series will demonstrate how the Palladian legacy has generated hybrid architectures with new meanings and expressions that are understood by the American audience. November 2: Andrea Palladio in Italy

The lecture will offer an overview of Palladio's work in Italy and will be followed by a walk into the museum to see painting and photography that focus on the classical ideal. We will view Bayou Bend's copy of the English translation of Palladio's *Four Books of Architecture* (printed in 1735 by Benjamin Cole).

November 16: Andrea Palladio and the American South, from Drayton Hall Plantation to Thomas Jefferson's "Academical Village" Our lecturer will use examples like Thomas Jefferson's Monticello (1769) and the University of Virginia campus (1825) to discuss the influence of Palladio in eighteenth- and nineteenth-century America. He will also address the use of Palladio's classical ideal as both a language of democracy, as in the case of his Virginia Capitol, and one of hegemony, as in the case of the classically inspired plantation houses in the American South.

November 23: Andrea Palladio and Twentieth-Century American Houses, from Weekend Villas to McMansions The final lecture will analyze Palladio's influence in American domestic architecture during the twentieth century, focusing on a broad range of examples like the weekend villas of the leisure class during the 1920s and more recent iterations of the Palladian legacy in so-called McMansions.

DR. MICHELANGELO SABATINO was trained as an architect and architect-

tural historian in Venice and Toronto. He is currently an assistant professor in the Gerald D. Hines College of Architecture at the University of Houston.

Obituary: Mary Carolyn Pitts (1924–2008)

Scholar, writer, administrator and crusader for historic preservation Mary Carolyn Pitts died on May 23. Originally

trained as a painter, earning her MFA at the University of Pennsylvania in 1949, Pitts taught art and architectural history as a Fulbright lecturer in Istanbul before returning to the United States to teach at Culver Stockton College in Missouri, St. Joseph's College, the Fleisher Art Memorial in Philadelphia, the Tyler School of Fine Arts at Temple University, and Beaver College. After a rich career spanning more than fifty years during which she

Gifts and Donor Support

1 June 2008 – 31 July 2008

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in June and July, made gifts to a variety of funds including the Annual Appeal, Upper Level memberships, study tours and the Charnley Persky House Museum. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

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Charnley Persky House Museum

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Donald Bliss

was also a staff member of the Philadelphia Museum of Art and Executive Secretary of the Victorian Society of America. Ms. Pitts spent the last thirty-two years of her professional life as an architectural historian in the National Park Service's history division, beginning in 1974. By 1979 she ascended to the post of senior architectural historian to the Historic American Buildings Survey (HABS) in the Heritage Conservation and Recreation Service of the U.S. Department of the Interior. In both of these positions she played a crucial role in deciding what structures should be considered for National Historic Landmarks status, the highest honor this nation can bestow on its man-made treasures.

According to *Time* (August 6, 1990) Carolyn Pitts has done as much as anyone else to transform the field of historic preservation from a grass roots trend to a major movement. Before working in government, Pitts worked as a consultant in preservation battles, notably in the fight to preserve Cape May, New Jersey in the 1960s and '70s, eventually helping to secure National Landmark Status for the entire town in 1976.

At the conclusion of the several years of concerted team effort in Cape May, Carolyn gained an extra grant from ARCO Foundation to assemble and publish *The Cape May Handbook*, sponsored also by The Philadelphia Athenaeum. That grant funded a single pressing of 12,000 copies of the book, all given away free. Nine thousand copies were given to the city government for local property owners. The caveat - they had to come to lectures and seminars hosted by the municipality where each attendee was given a copy of the 100-page book, designed by Philadelphia artist Sam Maitin. The themes of these seminars were all about preservation planning tools and restoration techniques for owners and local contractors. The rest (3,000 copies) were given to the NJ Historic Preservation Office, the US Dept. of Interior and the

National Trust for Historic Preservation. *The Handbook* spread quickly and became a rare book much sought from the Carolinas, Georgia, Florida, Texas, California, Maine, Canadian provinces, and England. Thousands of requests for copies couldn't be filled.

While working in government, she helped to designate more than 600 structures and districts as National Historic Landmarks, including Frank Lloyd Wright's Fallingwater; many lesser-known landscapes; World War II internment camps; and post-World War II housing complexes and industrial sites dating from the 18th through the 20th century; and the entire cast iron district of lower Manhattan's Soho. Some of her first and best known battles in preservation were to designate skyscrapers, which she considered America's "great contribution to world architecture," as landmarks. She was a leading advocate for preserving New York's Chrysler Building and Empire State Building, and Philadelphia's PSFS Building. As she argued about her successful efforts to designate these buildings as landmarks despite the fact that many of them were not yet old enough to meet HABS requirements, "As far as I'm concerned, regulations don't mean beans if you know something has a place."

Contributor to *Sculpture of a City: Philadelphia's Treasures in Bronze and Stone* and co-author of *The Cape May Handbook*, Carolyn Pitts received the 1995 Department of Interior Award for Meritorious Service, the 2005 Department of the Interior Secretary's Commendation, the 2006 James Biddle Lifetime Achievement Award granted by the Preservation Alliance of Greater Philadelphia, and the 16th Annual New Jersey Historic Preservation Award for Lifetime Contributions to Historic Preservation in New Jersey.

Elizabeth Anderson

Editors' Note: The editors and SAH Executive Director Pauline Saliga have contributed additional reporting in this article, based upon Jennifer Scanlon and Shaaron Cosner's *American Women Historians, 1700s-1900s: A Biographical Dictionary* (Westport, CT: Greenwood Press, 1996).

Calendar of SAH Events

Future SAH Annual Meetings

1-5 April 2009
Pasadena Conference Building, Pasadena, California

21-25 April 2010

Holiday Inn Mart Plaza, Chicago, Illinois

Upcoming SAH Study Tours

The Three Cultures of Al-Andalus, Spain
February 13-24, 2009

Daniel Burnham and the Centennial of the Plan of Chicago
August 2009

See additional photos and comments about the SAH Study Tours on the SAH Blog at www.sahinternational.blogspot.com

October, 2008

Recently published architectural books and related works, selected by Barbara Opar, Syracuse University Library

Reference

Baglione, Giovanni. *Le Vite de' Pittori Scultori et Architetti: Dal Pontificato di Gregorio XIII fino a tutto quello d'Urbano VIII. (Roma, 1649).* Sala Bolognese: Forni, 2008. 408p. ISBN 9788827114377 \$150.00

Colvin, Howard. *A Biographical Dictionary of British Architects, 1600-1840.* 4th ed. New Haven: Yale University Press, 2008. 1080p. ISBN 9780300125085 \$150.00

Architects

Balena Arista, Francesca. *Le Corbusier e il razionalismo: Adolf Loos, Walter Gropius, Theo van Doesburg, Mies van der Rohe, Erich Mendelsohn, Gerrit Thomas Rietveld, Jacobus Johannes Pieter Oud, Marcel Breuer, Giuseppe Terragni.* Firenze: Il Sole 24 Ore, E-ducation.it, 2008. 357p. No ISBN provided. \$75.00

Beaver, Robyn. *KlingStubbins.* Mulgrave, Victoria: Images Publishing Group, 2008. 500p. ISBN 9781864702958 \$85.00

Beltrami, Maria. *Brunelleschi e la rinascita dell'architettura: Lorenzo Ghiberti, Donatello, Michelozzo de Bartolomeo, Filarete, Antonio di Manetto Ciaccheri, Leon Battista Alberti, Bernardo Rossellino, Aristotile Fioravanti, Luciano Laurana, Guiniforte Solari, Giuliano da Maiano, Francesco di Giorgio Martini, Donato Bramante, Giuliano da Sangallo, Giovanni Antonio Amadeo, Antonio da Sangallo il Vecchio, Michelangelo.* Firenze: Il Sole 24 Ore, E-education.it, 2008. 382p. No ISBN provided. \$75.00

Cammy Brothers. *Michelangelo, Drawing, and the Invention of Architecture.* New Haven: Yale University Press, 2008. 272p. ISBN 9780300124897 \$65.00

Dardanello, Giuseppe and Rosa Ramborino. *Guarini, Juvarra e Antonelli. Segni e simboli per Torino.* Milano: Silvana, 2008. 264p. ISBN 9788836611485 \$76.50

De Poli, Aldo and Chiara Visentin, eds. *Andrea Palladio e la costruzione dell'architettura. Atti del Convegno di Studio, Parma, 23 maggio 2008, Facoltà di Architettura, Università degli Studi di Parma.* Padova: il Poligrafo, 2008. 110p. ISBN 9788871155937 \$45.00

Denzer, Anthony. *Gregory Ain: The Modern Home as Social Commentary.* New York: Rizzoli, 2008. 256p. ISBN 9780847830626 \$60.00

Garlock, Maria E. Moreyra and David P. Billing-

ton. *Félix Candela: Engineer, Builder, Structural Artist.* New Haven: Yale University Press, 2008. 208p. ISBN 9780300122091 \$45.00

Goulthorpe, Mark. *The Possibility of (an) Architecture: Collected Essays by Mark Goulthorpe, dECOi Architects.* New York: Routledge, 2008. 224p. ISBN 9780415774949 \$44.95

Klaiber, Susan. *Guarino Guarini.* Torino; New York: Umberto Allemandi, 2008. 564p. ISBN 9788842214717 \$90.00

Lagana, Guido and Marcus Lontra, eds. *[Oscar] Niemeyer 100.* Milano: Electa, 2008. 159p. ISBN 978837060893 \$82.50

Mori, Toshiko. *Toshiko Mori Architect.* New York: Monacelli Press, 2008. 215p. ISBN 9781580931915 \$50.00

Pauly, Danièle. *Barragán: Space and Shadow, Walls and Colour.* Basel; Boston: Birkhäuser, 2008. 231p. ISBN 9783764387051 \$59.95

Puente, Moisés, ed. *Conversations with Mies van der Rohe.* New York: Princeton Architectural Press, 2008. 95p. ISBN 9781568987538 \$19.95

Scott, Felicity Dale Elliston Scott. *Ant Farm: Living Archive 7; Allegorical Time Warp: The Media Fallout of July 21, 1969; Plus the Complete Ant Farm Timeline.* Barcelona; New York: Actar, 2008. ISBN 9788496954243 \$54.95

Weingarden, Lauren S. *Louis H. Sullivan and a 19th-Century Poetics of Naturalized Architecture.* Aldershot: Ashgate, 2008. 416p. ISBN 9780754663089 \$99.95

Architectural Design

Pasquarelli, Gregg, Galia Solomonoff, Mario Gooden, Nina Rappaport and Julia Stanat. *Versioning—6.0: Galia Solomonoff, Brooklyn Civic Space: Mario Gooden, Global Topologies.* New Haven, Connecticut: Yale School of Architecture, 2008. 144p. ISBN 9780393732504 \$30.00

Rykwert, Joseph. *The Judicious Eye: Architecture Against the Other Arts.* Chicago; London: The University of Chicago Press, 2008. 496p. ISBN 9780226732619 \$45.00

Architectural Historians

Leach, Andrew. *Manfredo Tafuri: Choosing History.* Ghent, Belgium: A&S Books, Department of Architecture and Urban Planning, Ghent University, 2008. 323p. ISBN 9789076714295 \$39.95

Architecture—France

Berger, Robert W. and Thomas F. Hedin. *Diplomatic Tours in the Gardens of Versailles Under Louis XIV.* Philadelphia: University of Pennsyl-

vania Press, 2008. 208p. ISBN 9780812241075 \$55.00

Architecture—Italy

Aureli, Pier Vittorio. *The Project of Autonomy: Politics and Architecture Within and Against Capitalism.* New York: Princeton Architectural Press, 2008. 80p. ISBN 9781568987941 \$24.95

Balch, David L. *Roman Domestic Art and Early House Churches.* Tübingen, Germany: Mohr Siebeck, 2008. 296p. and 1 computer optical disc. ISBN 9783161493836 \$165.00

Architecture—Middle East

Isenstadt, Sandy and Kishwar Rizvi, eds. *Modernism and the Middle East: Architecture and Politics in the Twentieth Century.* Seattle: University of Washington Press, 2008. 303p. ISBN 9780295988214 \$80.00

Architecture—Japan

Edagawa, Yuichiro. *Japanese Identities: Architecture Between Aesthetics and Nature.* Berlin: Jovis, 2008. 176p. ISBN 978393963389 \$40.00

Architecture and Fashion

Rau, Cordula, ed. *Why Do Architects Wear Black?* Berlin: Springer Verlag, 2008. 210p. ISBN 9783211791912 \$29.95

Architecture and Literature

Bernstein, Susan. *Housing Problems: Writing and Architecture in Goethe, Walpole, Freud, and Heidegger (Meridian: Crossing Aesthetics).* Stanford: Stanford University Press, 2008. 193p. ISBN 9780804758543 \$65.00

Architecture and Nature

Bahamón, Alejandro, Patricia Pérez, and Alex Campello. *Inspired by Nature: Plants: The Building/Botany Connection.* New York: W.W. Norton, 2008. 191p. ISBN 9780393732511 \$35.00

Architecture and Photography

Woods, Mary N. *Beyond the Architect's Eye: Photographs and the American Built Environment.* Philadelphia: University of Pennsylvania Press, 2008. 376p. ISBN 9780812241082 \$49.95

Architecture and Society

Boym, Svetlana. *Architecture of the Off-Modern.* New York: Princeton Architectural Press, 2008. 80p. ISBN 9781568987781 \$24.95

Gordon, Alastair. *Spaced Out: Crash Pads, Hippie Communes, Infinity Machines, and Other Radical Environments of the Psychedelic Sixties.* New York: Rizzoli International Publications, 2008. 304p. ISBN 9780847831050 \$65.00

Building Types

Beijing Institute of Architectural Design. *Olympic Architecture: Beijing 2008.* Basel: Birkhäuser,

2008. 320p. ISBN 9783764388348 \$49.95

Bergdoll, Barry, Friedrich Von Borries; Ken Oshima and Robert Rubin. *Home Delivery*. New York: Museum of Modern Art, 2008. ISBN 9780870707337 \$45.00

Gomme, Andor and Alison Maguire. *Design and Plan in the Country House: From Castle Donjons to Palladian Boxes*. 338p. New Haven: Yale University Press, 2008. ISBN 9780300126457 \$85.00

Randl, Chad. *Revolving Architecture: A History of Buildings that Rotate, Swivel, and Pivot*. New York: Princeton Architectural Press, 2008. 208p. ISBN 9781568986814 \$35.00

Wolf, Connie, James E. Young, Daniel Libeskind, and Mitchell Schwarzer. *Daniel Libeskind and the Contemporary Jewish Museum: New Jewish Architecture from Berlin to San Francisco*. New York: Rizzoli, 2008. 128p. ISBN 9780847831654 \$45.00

Historic Sites

Alderman, Derek and Owen Dwyer. *Civil Rights Memorials and the Geography of Memory*. Chicago: Center for American Places at Columbia College, Chicago, 2008. 224p. ISBN 9781930066830 \$27.50

Cooper, James F. *The National Mall: Rethinking Washington's Monumental Core*. Baltimore: Johns Hopkins University Press, 2008. 220p. ISBN 9780801888052 \$35.00

George, Eugene. *Lost Architecture of the Rio Grande Borderlands*. College Station: Texas A & M University Press, 2008. 105p. ISBN 9781603440110 \$35.00

Popular Culture

Farrelly, E.M. *Blubberland: The Dangers of Happiness*. Cambridge, Massachusetts: MIT Press, 2008. 219p. ISBN 9780262562362 \$19.95

Masterworks

Greco, Antonella, ed. *Gio Ponti: La Villa Planchart a Caracas*. Roma: Kappa, 2008. 196p. ISBN 9788878909007 \$85.00

Sustainable Architecture

Fuchs, Matthias, Thomas Stark, and Martin Zeumer. *Energy Manual: Sustainable Architecture*. Berlin: Springer Verlag, 2008. 280p. ISBN 9783764388300 \$89.95

Urban Design

Feuerstein, Gunther. *Urban Fiction: Urban Utopias from the Antiquity Until Today*. Stuttgart: Edition Axel Menges, 2008. 560p. ISBN 9783930698264 \$138.00

Jenks, Mike, Daniel Kozak, and Pattaranan Takkanon. *World Cities and Urban Form: Fragmented, Polycentric, Sustainable?* New York: Routledge, 2008. 384p. ISBN 9780415451864 \$53.95

Marshall, Stephen. *Cities Design and Evolution*. New York: Routledge, 2008. 240p. ISBN 9780415423298 \$70.00

The **SAH Career Center** gives employers and job seeking professionals an easy way to find one another.

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Editors: Richard Anderson and John Harwood

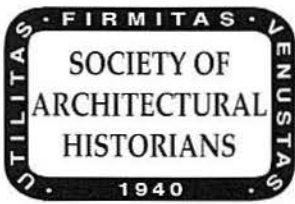
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December 2008 • Vol. LII No. 6

SAH News



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Call for Nominations to SAH Board

The 2009 SAH Nominating Committee seeks your recommendations for new SAH Board members who would begin their terms in April 2009 and serve for three years. The final slate of nominees should represent the diversity of the field of architectural history. Self-nominations are welcome as are nominations of emerging scholars and independent and non-affiliated historians of architectural history, landscape history and their related disciplines. Nominations of practitioners in architecture, historic preservation and related fields are also encouraged, as are nominations of people who chose architectural history as their avocation.

Please note that the SAH Board has adopted a policy to increase the diversity of our profession by expanding the racial and ethnic populations we represent, topics we address in our publications, programs and meetings, and promotion of these issues in the field of architectural history at large. To that end SAH would welcome the nomination of candidates who will add racial and ethnic diversity to the SAH Board.

Please email nominations to Pauline Saliga, SAH Executive Director, psaliga@sah.org. Nominations will be forwarded directly to the Chair of the Nominating Committee. Nominations should include the name, affiliation (if applicable), and contact information for the candidate, particularly telephone number. Also the nominator should provide a short explanation of the nominee's qualifications and why they feel the nominee should be considered for the SAH Board.

Editors' Correction

In the October issue of SAH News we listed the following backstocked volumes of Buildings of the United States (BUS) as being available for sale: "Alaska, Colorado, District of Columbia, Iowa, Louisiana, Michigan, Nevada, New Mexico, Pittsburgh, Rhode Island, Virginia: Tidewater and Piedmont, and West Virginia." The volume on New Mexico is not yet completed; the Virginia volume is no longer available. The volume on Delaware, not listed in our original notice, is available for sale at your favorite bookstore or online, including at the University of Virginia Press website, www.upress.virginia.edu/browse/series/bus.html. The published volumes listed above are available through the SAH office. To purchase a volume, email a request to info@sah.org.

— The Editors



Cover: Hotel Green, Pasadena, CA.
All photographs courtesy of Kenneth Breisch

Pasadena's Architectural Heritage

Until the 1870s the area that is now Pasadena was open farmland (ranchos) with a few adobe houses scattered about. Two of these adobe structures still exist, though they have been much altered. The history of the city really begins in 1874 when the Orange Grove Association, a group of mid-western land speculators, bought a large tract of land bordering the Arroyo Seco, the picturesque gorge near the western edge of the present city.

Only about half of those who had purchased land actually came to Pasadena, choosing to sell it to people tired of the variable eastern climate. The very term "orange grove" signaled the existence of a promised land where the settlers could not only profit from cultivating citrus crops but also where they could breathe fresh air.

In fact, many of the newcomers came to regain their health—in the nineteenth century almost every American family was touched by respiratory diseases, especially tuberculosis. Early Pasadena and its neighboring communities were dotted with sanitariums where tubercular patients often lived in tent bungalows. With the disease affecting so many,

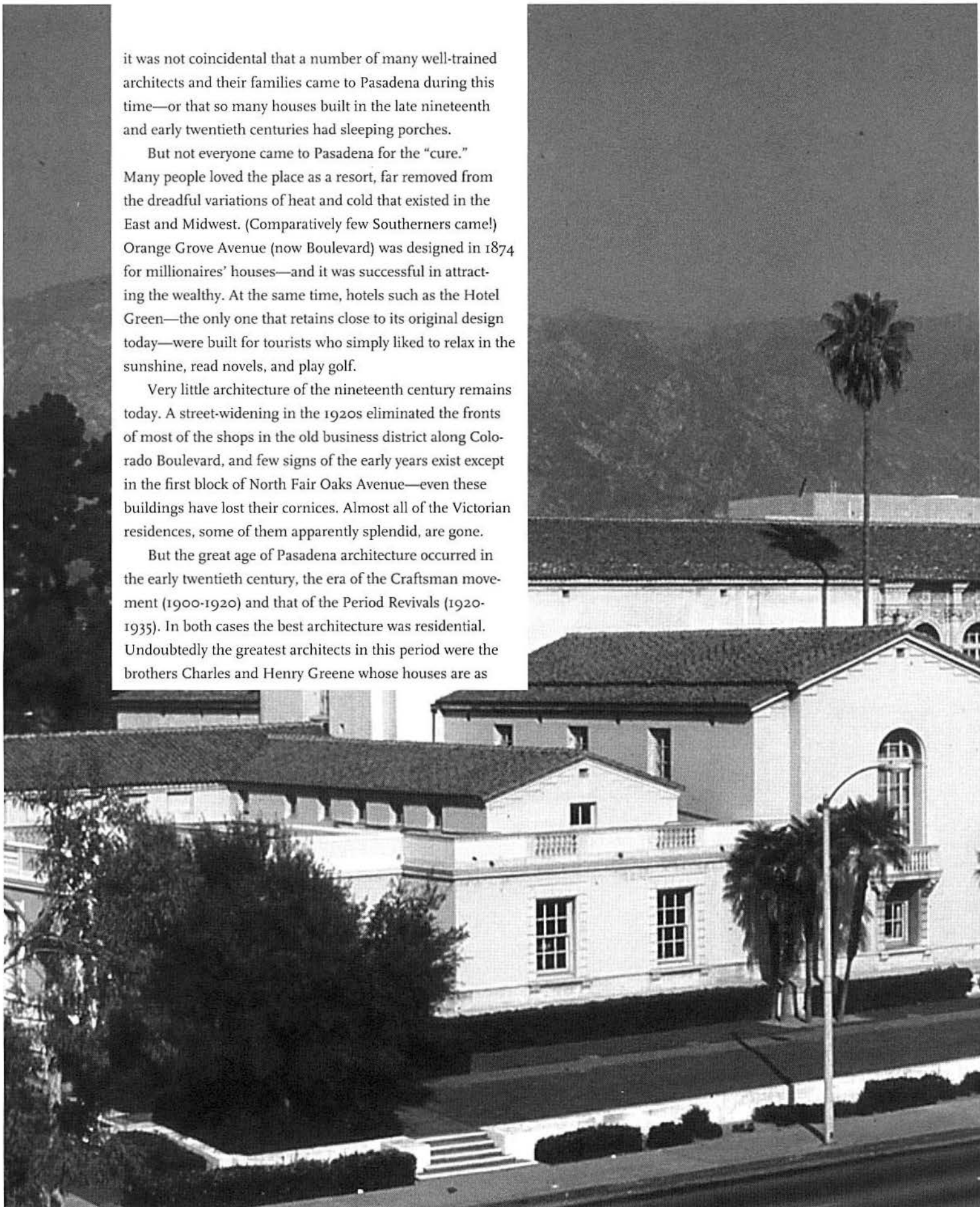
Above: Cal-Tech Arcade, Pasadena, CA.

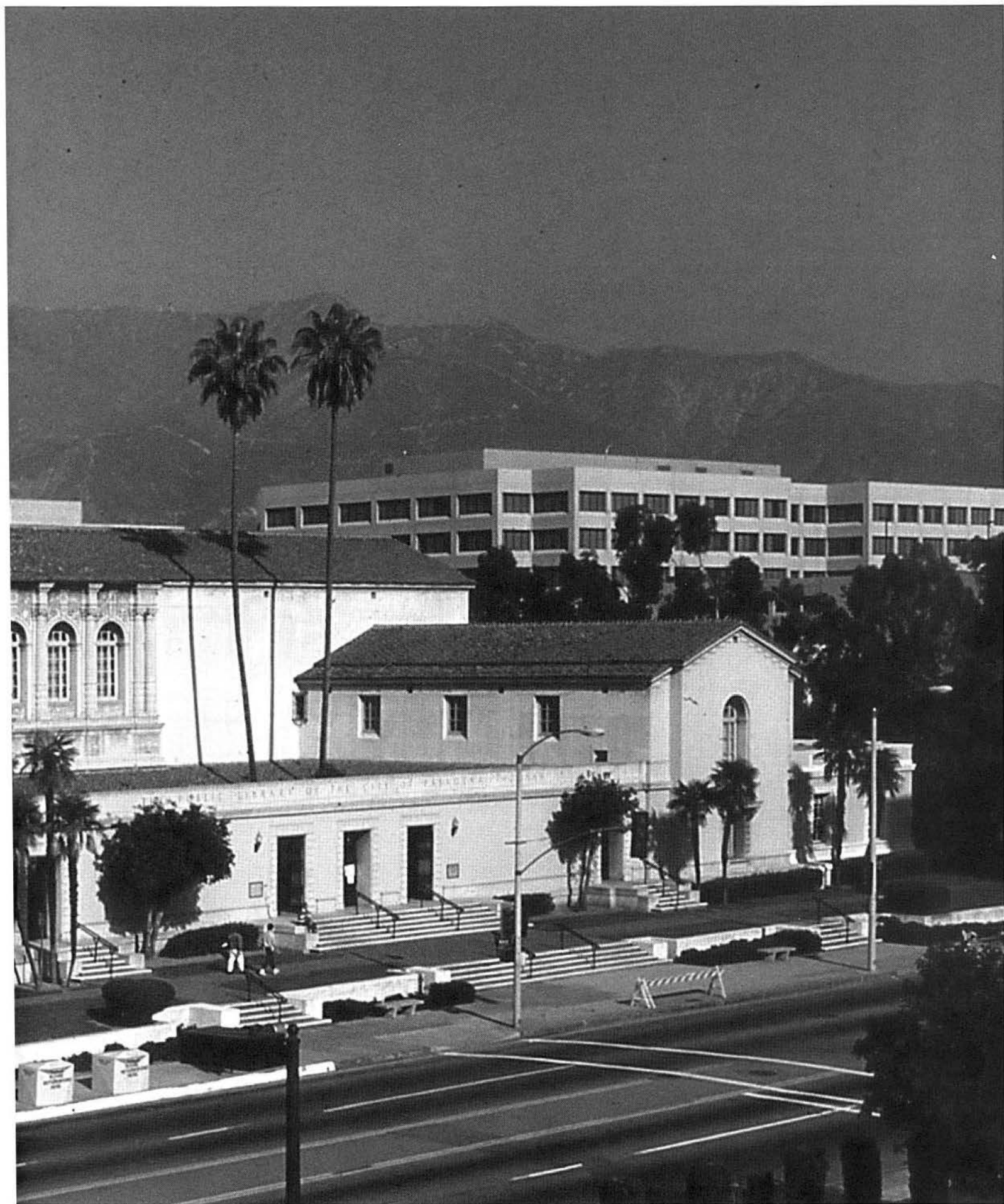
it was not coincidental that a number of many well-trained architects and their families came to Pasadena during this time—or that so many houses built in the late nineteenth and early twentieth centuries had sleeping porches.

But not everyone came to Pasadena for the “cure.” Many people loved the place as a resort, far removed from the dreadful variations of heat and cold that existed in the East and Midwest. (Comparatively few Southerners came!) Orange Grove Avenue (now Boulevard) was designed in 1874 for millionaires’ houses—and it was successful in attracting the wealthy. At the same time, hotels such as the Hotel Green—the only one that retains close to its original design today—were built for tourists who simply liked to relax in the sunshine, read novels, and play golf.

Very little architecture of the nineteenth century remains today. A street-widening in the 1920s eliminated the fronts of most of the shops in the old business district along Colorado Boulevard, and few signs of the early years exist except in the first block of North Fair Oaks Avenue—even these buildings have lost their cornices. Almost all of the Victorian residences, some of them apparently splendid, are gone.

But the great age of Pasadena architecture occurred in the early twentieth century, the era of the Craftsman movement (1900-1920) and that of the Period Revivals (1920-1935). In both cases the best architecture was residential. Undoubtedly the greatest architects in this period were the brothers Charles and Henry Greene whose houses are as

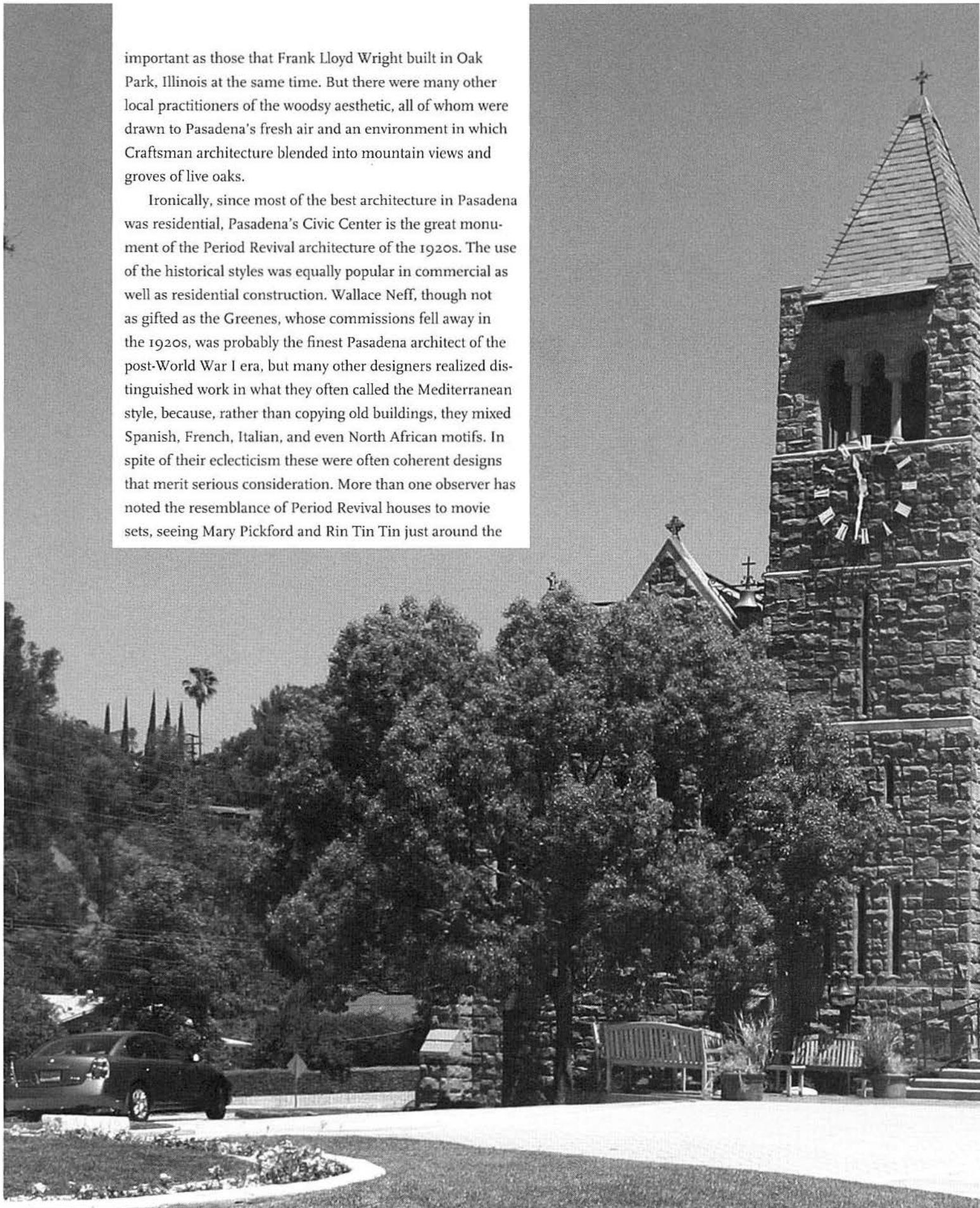




Above: Pasadena Public Library, Pasadena, CA.

important as those that Frank Lloyd Wright built in Oak Park, Illinois at the same time. But there were many other local practitioners of the woodsy aesthetic, all of whom were drawn to Pasadena's fresh air and an environment in which Craftsman architecture blended into mountain views and groves of live oaks.

Ironically, since most of the best architecture in Pasadena was residential, Pasadena's Civic Center is the great monument of the Period Revival architecture of the 1920s. The use of the historical styles was equally popular in commercial as well as residential construction. Wallace Neff, though not as gifted as the Greenes, whose commissions fell away in the 1920s, was probably the finest Pasadena architect of the post-World War I era, but many other designers realized distinguished work in what they often called the Mediterranean style, because, rather than copying old buildings, they mixed Spanish, French, Italian, and even North African motifs. In spite of their eclecticism these were often coherent designs that merit serious consideration. More than one observer has noted the resemblance of Period Revival houses to movie sets, seeing Mary Pickford and Rin Tin Tin just around the





Above: Church of the Angels, Pasadena, CA.

corner waiting for their cues.

During the 1920s, R.M. Schindler and Richard Neutra introduced Los Angeles to International style modernism. Pasadena, however, hardly registered its effects until after World War II, and then the city was most influenced by what the critic Esther McCoy has called “the second generation”—which includes Raphael Soriano, Harwell Harris, Gregory Ain, and Craig Ellwood, among others—all of whom lived outside Pasadena. The most important local adherents were Whitney Smith and Wayne Williams, whose firm produced two of the earliest “Case Study” houses. Buff, Straub and Hensman later carried the torch for modernism.

In recent years modernism has not fared well in Pasadena. But its successes along with those of the earlier twentieth century have been relatively well preserved thanks to a strong Historic Preservation ordinance, a vigilant Pasadena Heritage advocacy group, and several powerful residents’ associations. Moreover, a general consciousness remains that Pasadena’s architectural heritage is among the major assets of the city.

Robert W. Winter
Honorary Chair
SAH 62nd Annual Meeting, Pasadena



The Legacy of Daniel Burnham: Architect and City Planner 7–9 August 2009

SAH is preparing to host an exciting three-day summer Study Tour to celebrate the 100-year anniversary of Daniel Burnham's 1909 Plan of Chicago. An array of lectures, tours, and special evening events will highlight Burnham and the plan in a variety of different guises: imagined and realized, proposed and enacted, seen and unseen. Leading scholars and experts Kristen Schaffer, Dennis McClendon, Sally A. Kitt Chappell, Carl Smith, and Robert Brueggemann will provide lectures, tours, and commentary during the course of the three-day event. Their presence not only ensures thoughtful and analytical approaches, but promises some of the more recent and provocative interpretations of the 1909 plan and its significance. Daily lectures will be held at the Graham Foundation for Advanced Studies in the Fine Arts in Chicago's Gold Coast neighborhood, with guided tours to follow, either on foot or by motor coach.

The 1909 Plan of Chicago is the fulcrum around which the Study Tour will turn. Tour participants are expected to gain greater insight into Burnham's architectural practice, philosophy, and influence through a close-up examination of buildings designed by his firm and those of his partners, collaborators, and successors including John Wellborn Root, Edward Bennett, Charles Atwood, Ernest Graham, Pierce Anderson, Edward Probst, Howard White, Hubert Burnham, and Daniel Burnham Jr. The tour will provide striking views of the plan, from original lantern slides—shown to municipal authorities to promote its implementation—to planned elevated perspectives over the city and the waterfront.

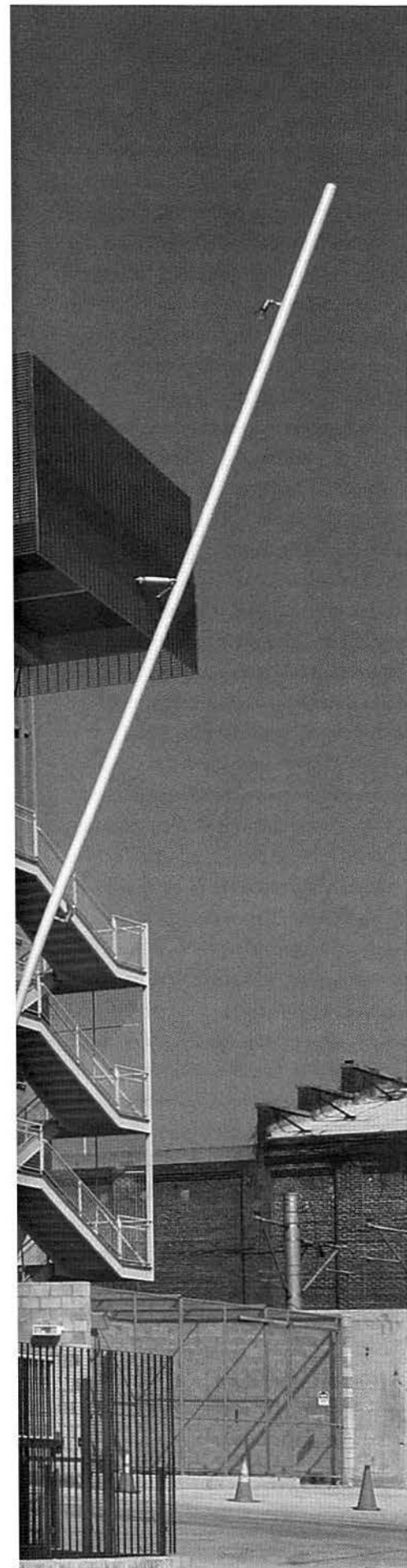
The Study Tour coincides with the anticipated completion in mid-June of temporary Burnham Plan pavilions, designed by Zaha Hadid and Ben van Berkel of UN Studio, visits to which will be part of

an evening stroll through Millennium Park. Tour participants also will have a special opportunity to briefly preview Judith Paine McBrien's much-anticipated Burnham documentary "Make No Little Plans"—with discussion about the making of the film by McBrien herself—prior to its public premiere at the Pritzker Pavilion and its national television airing on PBS.

An afternoon guided motor coach tour, led by Dennis McClendon, will highlight geographically far-flung aspects of the plan (as realized), including a straightened section of the Chicago River, lakefront development, outlying boulevards, and woodland preserves. A walking tour of Lincoln Park, guided by Sally A. Kitt Chappell, will illuminate noted features of the built environment in the neighborhood as well as the park, including the recently-rehabilitated Prairie-style Alfred Caldwell Lily Pool, designated a Chicago Landmark in 2002. To cap off the weekend's festivities, plans are in the works for an exclusive tour-participants-only narrated sunset architectural boat tour along the Chicago River and Lake Michigan.

The SAH tour complements a series of year-long Burnham Plan Centennial activities hosted by a committee of civic and business leaders in Chicago. But the SAH tour promises a unique and critical perspective on this world-class city: a city that continues to build upon and interpret the plan through its sustainable design efforts and comprehensive approach to regional planning. There is no more appropriate city in America to examine the intersection of the built and natural environments on a vast metropolitan scale—perhaps the greatest legacy of the Burnham Plan.

The three-day tour is being coordinated by Phil Gruen of Washington State University. A detailed itinerary will be available early next year, but you are encouraged to visit the Society's website and the *SAH Newsletter* for any updates in the



interim. We look forward to seeing you in Chicago. ■

JSTOR Launches Developing Nations Access Initiative

Bruce Lyons, Associate Director of Publisher Relations at JSTOR, recently announced the launch of the Developing Nations Access Initiative (DNAI), an effort to extend the successes of JSTOR's African Access Initiative to 41 additional countries. The DNAI further implements JSTOR's Developing Nations Fee Model—in place since 2005—that eliminates or reduces fees for institutions in the developing world. As a result, all of the collections in JSTOR and Aluka (another initiative working with JSTOR; www.aluka.org) are now available for free in 64 countries and at reduced cost in 30 others.

"We are pleased to be able to take this very important next step in ensuring sustainable access to scholarship around the world," wrote Lyons. "The African Access Initiative has helped us to understand the diverse needs of students, faculty and researchers and the prominent issues that bandwidth, electricity, and economic conditions play in how technology has been able to penetrate the research community in developing countries." JSTOR plans to continue to engage with academic leaders and foundations in these countries to expand the impact that access to its archive can have in enriching research communities around the world.

JSTOR asks that publishers, societies, and society members play a critical role in this effort by communicating to their colleagues in developing countries about this newly enhanced access to JSTOR's archive. For more information on the DNAI and African Access Initiative, visit <http://www.jstor.org/page/info/participate/new/fees/devNations.jsp> and <http://www.jstor.org/page/info/participate/new/fees/africanAccess.jsp>. ■

The Society for American City and Regional Planning History (SACRPH) The 13th National Conference on Planning History Oakland, California, 15–18 October 2009

Papers are cordially invited on all aspects of urban, regional and community planning history. Particularly welcome are papers or complete sessions addressing architecture, planning, and landscape design in the Bay area and the West; environmental sustainability, nature and the metropolis; historic preservation; real estate; regions; public art; and studies that consider race, ethnicity, class, gender and sexuality in planning and the shaping of urban form. The program committee welcomes proposals for either individual papers or whole sessions of two or three papers with comment. Submissions must be sent by **15 February 2009** and include the following materials: a one-page abstract of each paper, clearly marked with title and participant's name; a one-page curriculum vitae for each participant, including address, telephone number, and e-mail; (for individual papers) up to four key words identifying the thematic emphases of the work; (for panel sessions) a one-paragraph overview of the session's themes and significance. Please send these materials to sacrph@history.rutgers.edu in the form of a single attached MSWord file including abstract and c.v. (Persons proposing full sessions should include the abstracts and c.v.'s of all session participants in one file.) Inquiries regarding the program may be directed to Program Committee Co-Chairs Alison Isenberg, Associate Professor of History at Rutgers University: isenberg@history.rutgers.edu; and Owen Gutfreund, Associate Professor of History and Urban Studies at Columbia University: gutfreund@columbia.edu. Information about the conference can also be found at the following website: <http://www.dcp.ufl.edu/sacrph>. ■

Richard H. Driehaus Museum

Visit the Richard H. Driehaus Museum and see how beauty and luxury were defined in 19th century Chicago. The Museum is housed in the historic Samuel Mayo Nickerson Mansion, built from 1879 to 1883. The Marble Palace, as the house became known, was one of the grandest residential buildings of 19th century Chicago. Steeped in history, the Nickerson house survives today as one of Chicago's most extraordinary historic homes. Described as a "splendid survivor amongst the hulking high-rises of River North," the Driehaus Museum is a fascinating showcase for late 19th and early 20th century art and design, displayed against the magnificent backdrop of the newly restored Nickerson Mansion. The Driehaus Museum is a must-see attraction for those interested in American architecture, decorative arts, historic preservation, and the history of Chicago. Please visit www.driehausmuseum.org for tour times and other information. ■

Call for Papers: *ARRIS*

ARRIS: The Journal of the Southeast Chapter of the Society of Architectural Historians, a peer-reviewed journal published annually by the Southeast Chapter of the Society of Architectural Historians (SESAH), is now soliciting papers for volume 20, to be published in October 2009. The journal welcomes original scholarship on all aspects of the history of architecture and landscape.

Submissions will be blind-reviewed; authors will be notified in April 2009. Guidelines for submissions are available at: <http://www.sesah.org/sesah/SubmissionGuidelines.html>. Further information can be obtained from the editor, Stephen James, at arris@uh.edu. ■

Call for Papers: OASE 80: The Architecture of the Territory

In his seminal publication *Il territorio dell'architettura* (The Territory of Architecture, 1966) the Italian architect Gregotti widened the perspective of architects and urban designers towards the expanded reality of the urban territory: an urban reality that was in his view the sum of well-defined historical city cores, unitary city extensions, distinct modern city projects and urban dispersal. For Gregotti, thinking territorially implied imagining projects that reach beyond the limits of the building and the traditional city and play a role on a regional scale level. Instead of leaving the design of this territory exclusively to specialists from other disciplinary fields, Gregotti encouraged architects and urban designers to actively engage in it.

In recent years, new questions concerning the urban territory have come to the fore, such as the re-use of landscapes of industrial production, the phenomenon of shrinking cities, and the urgent demand for sustainable development on the scale of the territory. Contemporary theoretical investigations, like the recent discourse on landscape urbanism, aim at developing a new paradigm for dealing with the design of territories and urban landscapes. This issue of *OASE* addresses design on this scale, and investigates the 'architecture of the territory'. It attempts to discuss the mutual relation between design and the urban and rural landscape. By these means, *OASE* hopes to critically reflect on the current discourse on landscapes and territories, and offer valuable insights and approaches for design.

OASE invites as well for historical and theoretical reflections on the architecture of the territory, as for case-studies that illustrate the multivarious approaches that architects and urban designers have developed for the architecture of the territory. The role of design will be foregrounded in both case-studies and

theoretical contributions. Questions that can be addressed are: How to understand the character of an architecture of the territory? What strategic role can a design project play in the (re)development of larger regions? Which instruments and approaches are necessary to realize a sustainable architecture of the territory? How can an architectural project play a role within the complex reality of the territory?

Abstracts of max. 400 words can be sent to k.m.havik@tudelft.nl before 4 January 2009

Editors of this issue: Tom Avermaete, Klaske Havik, Hans Teerds, Nancy Meijsmans. ■

OBITUARIES

Cyrus Sutherland (1920-2008)

FAYETTEVILLE, Ark. — Cyrus Arden Sutherland, professor emeritus of architecture and leader in the movement to preserve Arkansas' historic buildings, died Saturday, Nov. 15, after a long illness. In addition to teaching and mentoring many students during his 32 years at the School of Architecture, Sutherland was instrumental in saving and preserving some 40 historically significant buildings in Arkansas and also designed homes, churches and libraries in northwest Arkansas.

Jeff Shannon, dean of the School of Architecture, said: "Cy Sutherland showed true leadership in bringing historic preservation to the forefront in Arkansas, and he educated numerous students about the importance of preserving our built heritage. He will be greatly missed."

Cyrus Sutherland was born Jan. 6, 1920, in Rogers, Ark. He studied radio broadcasting at the University of Arkansas and the University of Iowa before being drafted into the armed forces. He served at the Air Force Regional Hospital in Lincoln, Neb., throughout World War

II and was discharged with the rank of captain. Sutherland subsequently earned a master's degree in architecture from the Harvard Graduate School of Design in 1949.

While employed as an architect in Boston, Sutherland met Martha Slocum, an artist; they married in 1951. From 1953 to 1958 the couple lived in France and England, where Sutherland worked for an American firm doing master planning and design for the U.S. Armed Forces in Europe.

Cyrus Sutherland accepted a position at the University of Arkansas in 1958, becoming part of a team of outstanding professors who helped build the architecture program into an accredited professional school. His courses in ancient architectural history were enriched by two sabbaticals spent touring the former Roman empire in a Volkswagen van with his wife and three children. He documented some 130 triumphal Roman arches in a third sabbatical in 1985.

"Cy loved the classical world," recalled Murray Smart, former dean of the School of Architecture. "He traveled extensively, and made those experiences an integral part of his courses here. Many students developed their love of history in his class, and everyone recognized what a splendid human being he was."

Sutherland taught the School of Architecture's first courses in historic preservation and was an early leader in preservation efforts in the state. He documented historic homes in Fayetteville's Washington-Willow and Mount Nord historic districts and helped to preserve several Fayetteville landmarks, including Headquarters House, the Walker Stone House, the Old Post Office, Carnall Hall and Old Main. From 1984 to 1987 he directed a historic resource survey of Benton County, documenting some 3,000 properties; of these 145 properties were placed on the National Register of Historic Places. In the mid-80s, with colleague H. Gordon Brooks, Sutherland

Current and Upcoming Exhibitions

	Gallery, New Haven, CT Now – 6 February 2009	<i>Ateliers Jean Prouvé</i> Museum of Modern Art, New York, NY Now – 30 March 2009
<i>Cold War Modern: Design 1945-70</i> Victoria & Albert Museum, London Now – 11 January 2009	<i>The Adam Brothers in Rome: Drawings from the Grand Tour</i> Soane Gallery, Sir John Soane House and Museum, London Now – 14 February 2009	<i>Green Community</i> National Building Museum, Washington, DC Now – 1 October 2009
<i>Bittersweet Decade: The New Deal in America, 1933-43</i> The Wolfsonian, Miami Beach, FL Now – 19 January 2009	<i>Cecil Balmond: Solid Void</i> Graham Foundation for Advanced Studies in the Fine Arts, Chicago, IL Now – 14 February 2009	<i>Ron Arad</i> Museum of Modern Art, New York, NY August 2 – 19 October 2009
<i>Worlds Away: New Suburban Landscapes</i> Carnegie Museum of Art, Heinz Architectural Center Now – 19 January 2009	<i>Dreamland: Architectural Experiments since the 1970s</i> Museum of Modern Art, New York, NY Now – 2 March 2009	<i>Daniel Burnham's Plan of Chicago</i> The Art Institute of Chicago, Chicago, IL Now – December 15, 2009
<i>The Furniture of Eero Saarinen: Designs for Everyday Living</i> Virginia Center for Architecture, Richmond, VA Now – 25 January 2009	<i>Setting the Stage: Twentieth-Century Theater Models</i> Bruce Museum, Greenwich, CT Now – 15 March 2009	<i>Painting the Glass House: Artists Revisit Modern Architecture</i> Yale School of Architecture, School of Architecture Gallery, New Haven, CT 11 February – 9 May 2009
<i>The Museum and the War Effort: Artistic Freedom and Reporting for "The Cause"</i> Museum of Modern Art, New York, NY Now – 26 January 2009	<i>Vertical Cities: Hong Kong/ New York</i> The Skyscraper Museum, New York, NY Now – 31 March 2009	<i>Designing the World of Tomorrow: America's World's Fairs of the 1930s</i> National Building Museum, Washington, DC October 2010
<i>Model City: Buildings and Projects by Paul Rudolph for Yale and New Haven</i> Yale School of Architecture, School of Architecture	<i>George Nelson</i> Vitra Design Museum, Weil am Rhein, Germany Now – 15 March 2009	

co-produced and hosted a three-part film series titled *Arkansas: Its Architectural Heritage*.

Sutherland was active in national, state and local historical organizations, including the National Trust for Historic Preservation, the Arkansas State Review Board for Historic Preservation, the Society of Architectural Historians, and the Washington County and Benton County historical societies. He was a founding member of the Historic Preservation Alliance of Arkansas, which honored him in 1989 by creating a scholarship in his name for School of Architecture students. He received the Alumni Distinguished Teaching Award in 1986.

Sutherland achieved the rank of University Professor and was awarded emeritus status when he retired from the School of Architecture in 1990. He subsequently began traveling throughout Arkansas, interviewing homeowners, taking photographs and writing *Buildings of Arkansas*, one of 50 volumes in the Society of Architectural Historians' *Buildings of the United States* series. Publication of the volume is expected in 2010.

Cy Sutherland won numerous honors for his preservation work, including the Parker Westbrook Award for distinction in historic preservation Advocacy from the Historic Preservation Alliance of Arkansas (1988); the Historic Preservation and Service Award, Main Street Program, Rogers (2000); and a Lifetime Achievement Award from the Arkansas Historical Association (2002).

Developers Richard Alexander, Ted Belden, Robert Merry-Ship and John Nock made a gift of \$50,000 to the School of Architecture in 2005 to establish the Cyrus and Martha Sutherland Endowment for Historic Preservation. In 2007 the University of Arkansas hosted a reception and banquet honoring Sutherland as part of a conference, "The Architecture and Landscapes of Arkansas: A Heritage of Distinction," sponsored by

the special collections department of the University of Arkansas Libraries and the School of Architecture. In 2001 Sutherland was made an adviser emeritus to the National Trust for Historic Preservation; in 2008 he was named an ex-officio member of the Historic Preservation Alliance of Arkansas Board of Directors.

Cy Sutherland is survived by his wife Martha; daughter Celia Slocum Wirth of Minneapolis, Minn.; sons Ian McSpadden Sutherland of Washington, D.C., and Winthrop Wren Sutherland of Austin, Texas; and one grandchild. Memorials may be given to the Washington County Historical Society. ■

Aditya Prakash (1923–2008)

An associate of Le Corbusier's in Chandigarh, architect, academic, painter and theatre enthusiast, Aditya Prakash died on Aug 12, 2008. Born on March 10, 1923 in Muzaffarnagar, India, Prakash was on his way to Mumbai by train to perform a play

("Life never retires") when he suffered a heart attack. He was cremated on August 13, 2008 in Chandigarh. His ashes were immersed in the Ganges at Haridwar on August 21, 2008. He is survived by his wife Savitri, and his three children Chetna, Vandana and Vikramaditya.

Prakash studied architecture at the London Polytechnic, becoming an A.R.I.B.A. in 1951. He joined the team of the Chandigarh Capital Project on 1 November 1952 where he worked with Le Corbusier, Pierre Jeanneret, Maxwell Fry and Jane Drew. He associated closely with Le Corbusier on the design of the School of Art, Chandigarh in the mid-1950s. In 1961-62 he adapted the same design for the Chandigarh College of Architecture, Chandigarh.

Prakash helped define the characteristic visual identity of Chandigarh as a modern city by creating the "frame controls" of the several of the markets and housing types. He also designed the petrol pumps and the some of the major cinema the-

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1 August 2008 – 30 September 2008

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in August and September, made gifts to a variety of funds including the Annual Appeal, Fellowship Funds, the Annual Meeting, the Endowment and the Charnley Persky House Museum. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

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atres of the city (Jagat, Neelam and KC.) Some of his other projects in Chandigarh are the District Courts, Central Scientific Instruments Organization Hostels, the Treasury Building, the Central Bus Stand, Military Rest House, Central Crafts Institute, the Jang Garh, Indo-Swiss Training Center and the Cable Factory. His most significant project in Chandigarh was the Tagore Theater which was constructed to celebrate Rabindranath Tagore birth Centenary in 1961. From 1963-1968, Prakash was the Architect of the Panjab Agricultural University, Ludhiana. At this time he also designed the campuses of the Agricultural Universities in Hissar and Palampur.

In all, Prakash designed over 60 projects spread throughout North India. From 1968 to 1982, he served as Principal of the Chandigarh College of Architecture, Panjab University, Chandigarh. As an academic, he was an early advocate of urban ecological design, or "self-sustaining settlements." He described Chandigarh's planning as "escapist" and published several papers and three books advocating extensive recycling, mixed use developments, development of the informal sector, integration of agriculture and animal husbandry into the urban system, and rigorous separation of motorized and all forms of non-motorized traffic. The Indian Institute of Architects awarded him its Gold Medal in 1996.

Prakash painted for two to three hours every morning. Though he studied art at the Glasgow School of Art, he really began to paint under the influence of Le Corbusier in Chandigarh in the 1950s. An early interest in intersecting the Modulor with free-flowing curves, evolved into a style exploring Indian birds, animals and figures within a modernist idiom. He served two terms as President of the Chandigarh Lalit Kala Academy and exhibited in several major cities in India. His paintings are in private collections throughout the world.

Amongst Prakash's diverse accom-

plishments, one of the most notable was anchoring an informal discussion group that met once monthly continuously for 3 years in the homes of its members. He was also a theater enthusiast, designing the sets for and performing in scores of plays. He helped to found an amateur theatre group called "Abhinat" in the 1970s, which is still active today.

Vikramaditya Prakash
University of Washington

Calendar of SAH Events

Future SAH Annual Meetings

1-5 April 2009

Pasadena Conference Building,
Pasadena, California

General Chair Dianne Harris,
University of Illinois at Urbana-Champaign; Local Chair
Joe Catalano, AIA; and Honorary Chair Robert W. Winter,
Professor Emeritus, Occidental
College.

21-25 April 2010

Holiday Inn Mart Plaza, Chicago, Illinois

General Chair Dianne Harris,
University of Illinois at Urbana-Champaign; Local Chair
Vince Michael, Historic Preservation Program, School of the
Art Institute of Chicago

Upcoming SAH Study Tours

Daniel Burnham and the Centennial of the Plan of Chicago
7-9 August 2009

December, 2008

Recently published architectural books and related works, selected by Barbara Opar, Architecture Librarian, Syracuse University Library

Reference

Betsky, Aaron, et al, eds. *Out There: Architecture Beyond Building*. 5 vols. Venezia: Marsilio, 2008. ISBN 9788831795579 \$145.00

Editors of Phaidon Press. *The Phaidon Atlas of 21st Century World Architecture*. London: Phaidon, 2008. 812p. ISBN 9780714848747 \$195.00

Palmer, Allison Lee. *Historical Dictionary of Architecture*. Lanham, Maryland: Scarecrow Press, 2008. 320p. ISBN 978081085213 \$90.00

Architects

Beltramini, Guido and Antonio Padoan. *Andrea Palladio: The Complete Illustrated Works*. Venezia: Marsilio, 2008. 308p. ISBN 9788831778794 \$100.00

Bianchini, Carlo. *La scienza della Rappresentazione nella concezione di Guarino Guarini*. Roma: Gangemi, 2008. 206p. ISBN 9788849214451 \$55.00

Fara, Giovanni Maria and Daniela Tovo, eds. *I Libri dell'architetto Jean-Charles Moreux al Centro Internazionale di Studi di Architettura Andrea Palladio*. Firenze: Olschki, 2008. 187p. ISBN 9788822257932 \$145.00

Garau, Pietro, ed. *Barefoot & Prada: Architects and Planners, the Urban Poor and the Millennium City*. Roma: Officina, 2008. 223p. ISBN 9788860490537 \$39.50

Griffin, Dustin, ed. *The Writings of Walter Burley Griffin*. Cambridge: Cambridge University Press, 2008. 474p. ISBN 9780521897136 \$150.00

Jackowski, Nannette and Ricardo de Ostos. *Pamphlet Architecture 29: Ambiguous Spaces: Naja and deOstos*. New York: Princeton Architectural Press, 2008. 80p. ISBN 9781568987958 \$16.95

Jestaz, Bertrand du. *Jules Hardouin-Mansart. [I]: vie et oeuvre. [II]: documents*. Paris: Picard, 2008. 399p. and 255p. ISBN 9782708408173 EUR 79.00

Kries, Mateo and Alexander von Vegesack, eds. *Le Corbusier: A Study of the Decorative Art Movement in Germany*. Berlin: Vitra Art Museum, 2008. 205p. ISBN 9783931936297 \$97.50

Merz, Jorg Martin, incorporating a draft by Anthony Blunt. *Pietro da Cortona and Roman Baroque Architecture*. New Haven, Connecticut: Yale University Press, 2008. 362p. ISBN 9780300111231 \$85.00

Murray, Irena and Julian Osley, eds. *Le Corbusier and Britain: An Anthology*. New York: Routledge, 2008. 360p. ISBN 9780415479943 \$63.95

Ragionieri, Pina. *Michelangelo: The Man and the Myth*. Syracuse, New York: SUArt Galleries, 2008; distributed by University of Pennsylvania Press, 2008. ISBN 9780812241488 \$49.95

Rovetta, Alessandro, Elio Monducci, and Corrado Caselli. *Cesare Cesariano e il Rinascimento a Reggio Emilia*. Milano: Silvana, 2008. 264p. ISBN 9788836611690 \$75.00

Starnazzi, Carlo. *Leonardo: From Tuscany to the Loire*. Foligno: Cartei & Bianchi, 2008. 302p. ISBN 9788895686011 \$67.50

Tusquets Blanca, Oscar. *Oscar Tusquets Blanca*. Barcelona: Col·legid'Arquitectes de Catalunya, 2008. 170p. ISBN 9788496842083 \$45.00

Walcher Casotti, Maria. *Vignola nel quinto centenario della nascita*. Gorizia, Italy: Edizioni della Laguna, 2007. 175p. ISBN 9788883452836 \$55.00

Wundram, Manfred and Thomas Pape. *Andrea Palladio 1508-1580: Architect Between the Renaissance and Baroque*. Köln: Taschen, 2008. 248p. ISBN 9783836505475 \$14.99

Architectural Design

Chueca, Pilar. *Facades: Selection and Details*. [S.I.]: Links Internacional, 2008. 240p. ISBN 9788496424326 \$55.00

Architectural Criticism

Andersen, Michael Asgaard, ed. *Nordic Architects Write: A Documentary Anthology*. New York: Routledge, 2008. 432p. ISBN 9780415463515 \$53.95

Architectural Practice

Johnston, George Barnett. *Drafting Culture: A Social History of Architectural Graphic*

Standards. Cambridge, Massachusetts: MIT Press, 2008. 280p. ISBN 9780262101226 \$39.95

Architecture—Germany

Hake, Sabine. *Topographies of Class: Modern Architecture and Mass Society in Weimar Berlin*. Ann Arbor: University of Michigan Press, 2008. 323p. ISBN 9780472070381 \$80.00

Hesse, Anna. *Ready for Take-Off: Contemporary German Export Architecture*. Ostfildern, Germany: Hatje Cantz, 2008. 206p. ISBN 9783775721462 \$60.00

Architecture—China

Zhu, Jianfei. *Architecture of Modern China*. New York: Routledge, 2008. 336p. ISBN 9780415457804 \$150.00

Architecture—Italy

Crum, Roger J. and John T. Paoletti, eds. *Renaissance Florence: A Social History*. Cambridge: Cambridge University Press, 2008. 674p. ISBN 9780521727877 \$39.99

Godoli, Ezio and Anna Nuzzaci, eds. *Architetti italiani per la Siria e il Libano nel ventesimo secolo = Italian Architects for Syria and Lebanon in the Twentieth Century*. Firenze: Maschietto, 2008. 123p. ISBN 9788888967905 \$37.50

Grundmann, Stefan, ed. *The Architecture of Rome: An Architectural History in 402 Individual Presentations*. Stuttgart; London: Menges, 2007. 382p. ISBN 978393668161 \$42.00

Architecture—Iran

Babaie, Sussan. *Isfahan and Its Palaces: Statecraft, Shi'ism and the Architecture of Conviviality in Early Modern Iran*. Edinburgh: Edinburgh University Press, 2008. 302p. ISBN 9780748633753 \$150.00

Architecture—Luxembourg

Faustino, Didier Fiuza. *Trans(i)ent City*. [Barcelona]: Bom Publishers, 2008. 335p. ISBN 9798493584429 \$66.00

Architecture—Mediterranean Region

Greenhalgh, Michael. *Marble Past, Monumental Present: Building with Antiquities in the Mediaeval Mediterranean*. Leiden: Brill, 2008. 656p. ISBN 9789004170834 \$254.00

Architecture—Persian Gulf States

Hawker, R. *Traditional Architecture of the Arabian Gulf*. Boston: WIT Press, 2008. 252p. ISBN 9781845641351 \$170.00

Architecture—Spain

Riera, Pere. *Pere Riera: Arquitectura Dispersa*. Barcelona: Col·legid'Arquitectes de Catalunya, 2008. 168p. ISBN 9788496842076 \$45.00

Architecture—United States (Michigan)

Gallagher, John. *Great Architecture of Michigan*. Detroit: Architectural Foundation, 2008. 212p. ISBN 9780981614403 \$60.00

Architecture—United States (Pennsylvania)

Garrison, James. *Houses of Philadelphia: Chestnut Hill and the Wissahickon Valley 1880-1930*. New York: Acanthus Press, 2008. 311p. ISBN 9780926494534 \$69.00

Moss, Roger W. *Historic Landmarks of Philadelphia*. Philadelphia: University of Pennsylvania Press, 2008. 320p. ISBN 9780812241068 \$34.95

Architecture, Classical

Knell, Heiner. *Der Kaisers neue Bauten: Hadrians Architektur in Rom, Athen und Tivoli*. Mainz: Zabern, 2008. 128p. ISBN 9783805337724 \$54.50

Architecture, Modern

Ceferin, Petra and Cvetka Pozar. *Architectural Epicentres: Inventing Architecture, Intervening in Reality*. Ljubljana: Architecture Museum of Ljubljana, 2008. 163p. ISBN 9789616669030 \$43.50

Architecture, Rococo

Coffin, Sarah D., et al. *Rococo: The Continuing Curve, 1730-2008*. New York: Cooper-Hewitt, National Design Museum, 2008. 263p. ISBN 9780910503921 \$60.00

Architecture, Victorian

Neiswander, Judith A. *The Cosmopolitan Interior: Liberalism and the Victorian Home, 1870-1914*. New Haven, Connecticut: Yale University Press, 2008. 256p. ISBN 9780300124903 \$75.00

Architecture and Society

Bell, Bryan and Katie Wakeford. *Expanding Architecture: Design as Activism*. New York: Metropolis Books, 2008. 288p. ISBN 9781933045788 \$34.95

Nieves, Angel David and Leslie M. Alexander, eds. *"We Shall Independent Be": African American Place Making and the Struggle to Claim Space in the United States*. Boulder: University Press of Colorado, 2008. 538p. ISBN 9780870819063 \$45.00

Art Deco (Architecture)

Berenholtz, Richard. *New York Deco*. New York: Welcome Books, 2008. 183p. ISBN 9781599620534 \$125.00

Poletti, Therese. *Art Deco San Francisco: The Architecture of Timothy Pflueger*. New York: Princeton Architectural Press, 2008. 243p. ISBN 9781568987569 \$55.00

Building Types

Jaretti, Sergio, Donata Jaretti, and Chiara Penco, eds. *Palazzi di Specchio: Iran & India XVI-XXI Secolo: Mirror Palaces. Iran and India XVI-XXI Century*. Torino: Celid, Pensatoio, 2008. 167p. ISBN 9788876618000 \$65.00

Weiss Bricker, Lauren. *The Mediterranean House in America*. New York: Abrams, 2008. 239p. ISBN 9780810972858 \$50.00

Cultural Property

Schildgen, Brenda Deen. *Heritage or Heresy: Preservation and Destruction of Religious Art and Architecture in Europe*. New York: Palgrave Macmillan, 2008. 266p. ISBN 9780230603295 \$89.95

Landscape Architecture

Conan, Michel, ed. *Gardens and Imagination: Cultural History and Agency*. Cambridge, Massachusetts: Harvard University Press, 2008. 259p. ISBN 9780884023357 \$35.00

De Jong, Erik. *Landschappen van Verbeelding = Landscapes of the Imagination: Designing the European Tradition of Garden and Landscape Architecture, 1600-2000*. Rotterdam: Nai Publishers, 2008. 160p. ISBN 9789056620295 \$50.00

Duvernois, Christian. *Marie-Antoinette and the Last Garden at Versailles*. New York: Rizzoli, 2008. 224p. ISBN 9780847830688 \$65.00

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Antonucci, Micaela. *Palazzo della Zecca in Banchi*. Roma: Istituto Poligrafico e Zecca dello Stato, 2008. 153p. ISBN 9788824010368 \$270.00

Buganza, Stefania. *Palazzo Borromeo: la decorazione di una dimora signorile milanese al tramanto del gotico*. Milano: Scalpendi, 2008. 403p. ISBN 8889546042 \$100.00

Tronzo, William, ed. *St. Peter's in the Vatican*. Cambridge: Cambridge University Press, 2008. 320p. ISBN 9780521732109 \$50.00

Sustainable Design

Vezzoli, Carlo and Ezio Manzini. *Design for Environmental Sustainability*. London: Springer, 2008. 303p. ISBN 9781848001626 \$119.00



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