

SAH News

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FORUM

WHAT A DISPUTE ABOUT HISTORY AND PRESERVATION SAYS ABOUT US (AN EDITORIAL)*

Asked to address the question of whether there is "much difference between the history used...in preservation advocacy versus the more familiar, ... more straightforward,...forms of historical scholarship" in these pages, I could find no better starting point than a recent debate on the SAH Listserv between "preservation advocates" and those who use historical scholarship in "more straightforward" ways. The debate was unusually prolonged and at times quite tense, and thus revealed aspects of the question that might otherwise be overlooked in an abstract discussion of historiographical issues. The dispute missed the essential question of the differences in the scholarly practices between those two groups because, although not stated as such, it was taste that was at issue.

The subject was launched by Christopher Gray's expression of delight in reading Sir John Summerson's description of St. John's Horselydown as "a church of supreme dullness ... the most improper thing in the whole of English architecture" (James Maude Richards, ed., *The Bombed Buildings Of Britain; A Record Of Architectural Casualties: 1940-41*, Cheam, Surrey: 1942) and Gray's observation that Summerson displayed "more candor" than could be found "in four decades of writing to come out of the NYC Landmarks Preservation Commission, or even the American preservation community as a whole." Supporters of Gray's position claimed that preservation aspires to "save everything;" treats buildings as museum objects; and, above all, is devoid of "critical judgment," the ability to understand historical complexity. Members of the "preservation community" denounced these characterizations as outdated canards, counter-claiming that these statements of "architectural theory" constituted an obstacle to the actual saving of historical buildings; that grassroots enthusiasm for unpopular architecture can and had taught the teaching kind of architectural historians a thing or two; and that – in so many words – members of their community were capable of a greater empathy for the past.

In the charge of a lack of the capacity of critical judgment, there were echoes, certainly unintentional ones, of the consecrated phrase of *The Critique of Judgment*, and thus, of Kant's discussion of the capacity for discernment there. In the description of historians' concerns as theoretical and coldly analytical, there were echoes of the opposing proposition of a natural taste, superior because free of concern for dry objectivity. The laying out of positions in terms of the antinomic pair of high and low, theory and practice, reflection and action was a signal that the question of taste was driving the dispute. It might help those in both 'communities' to clarify what is at stake when taste is made the basis of discussion.

Pierre Bourdieu argued in *Distinction: A Social Critique of the Judgment of Taste* (Cambridge, MA, 1984) that "taste" is a manifestation of a preference for anything, in any domain; it is expressed in all individual or group activities, or what Bourdieu calls "practices," and is never inherently good or bad, only perceived as such in relationship to others' tastes, which are also expressed in practices. It follows that not only do taste preferences classify things, they also classify persons, those who have or lack those preferences. Moreover, taste preferences classify the classifier, uniting an individual and member of a group with some people and groups and differentiating him or her from others.

That real differences exist between the history done to satisfy the exigencies of peer-reviewed scholarship and that done to meet the Secretary of the Interior's Standards, for example, is explicitly recognized by the SAH's official "Guidelines For Architectural Historians Testifying On The Historical Significance Of Properties," a document supported by the other major preservation professional organizations (www.sah.org). That sociological differences exist between the ways of working and even ways of being an architectural historian in the academy and outside it should also go without saying. Doubtless, we should all be able to recognize that lurking behind the terms 'preservation' and 'architectural history' are objective differences (audiences, products, and the academic degrees typically required to pursue a career in each, just to mention the most tangible ones) as well as intellectual ones, and intellectual differences are objective differences when

the question of what is authoritative is at issue. In the universe that SAH members inhabit, there is one standard, intellectual and sociological: recognition as an authority is ultimately delegated on the basis of proven success in establishing historical significance in an authoritative manner. Peer-reviewed scholarly research is the acknowledged foundation for earning that authority. The “preservation community” – a highly varied one, as was pointed out – necessarily values and encourages enthusiasm. SAH members in it may share that enthusiasm, but as members of the SAH, I do not believe that they can truly hold that enthusiasm trumps scholarship.

My experience in modern movement preservation illustrates how preservation and scholarship valued by scholarly peers can be conjoined. Having learned of a threat to the Crosby Field House (Edward ‘Ned’ Goodell, 1934), an early modern house in Weston, MA, unknown to scholars before its significance was recognized by the Weston Historical Commission, I studied it and gave what I believe were well-reasoned and well researched arguments for its importance in the pages of this *Newsletter* (“Revising Giedion, Redefining the International Style and Preserving ‘Invisible’ Modernism in Massachusetts” *SAH Newsletter*, vol. XLV, no. 3, June 2001). Keith Morgan’s decision to include the house in the BUS volume for Massachusetts constituted an important affirmation of that assessment. The Weston commission, the press, and national, state, and local preservation groups – including my own DOCOMOMO US New England Chapter – used that scholarship to create a climate that discouraged the destruction of the house and encouraged its sale to a sympathetic owner.

In the area of modern movement preservation where I am active, methods, criteria, and debates are grounded in what we call critical history, for it is to that critical history that we owe our existence, as Bruno Reichlin has pointed out (“Quelle histoire pour la sauvegarde du patrimoine architectural moderne et contemporain?” *Patrimoine et architecture*, no. 10-11, June 2001, 50-57). A very partial (and in the interest of full disclosure, not entirely impartial), listing of publications, sites and enterprises where work in that vein can be found follows this editorial and provides many starting points for debate, but one this time in a more self-reflective register.

- Hélène Lipstadt

*cf. “What a Building Says About Us (6 letters),” New York Times, Editorial Page, October 15, 2003

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WEBSITES AND PUBLICATIONS:

DOCOMOMO International, its *Journal*, *Conference Proceedings* (I-V, VI and VII forthcoming) and its VIIIth International Conference: www.docomomo-us.org and www.docomomo2004.org (under construction)

MOMOMA. Maryland Historic Trust and the Historic Preservation Program at University of Maryland, Preserving The Modern Movement In Maryland: contact Isabelle Gournay (gournay@umd.edu) and Mary Corbin Sies (msr28@umail.umd.edu) [no web site as yet]

University of Geneva, Sauvegarde du patrimoine bâti moderne et contemporain, Program, Journal (*Patrimoine et Architecture*), and proceedings of its 2000 conference:
<http://www.unige.ch/ia/enseignement/CyclesPostgrades/PGSPB/>

University of Québec at Montréal (UQAM), Diplôme d'études supérieures spécialisées en connaissance et sauvegarde de l'architecture moderne:
http://pub.regis.uqam.ca/prod/owa/rwe_html_pkg.frameset?p_in=/prod/owa/pkg_wpub.affiche_prog_desc%3FP_prog%3D3998

Hubert-Jan Henket and Hilde Heynen, *Back from Utopia: The Challenge of the Modern Movement*. (Rotterdam: 010 Publishers, 2002).

TOURS

SAH FOREIGN STUDY TOUR 2003: "THE MAJESTY AND MYSTERY OF PERU"

On, Sunday, 20 July, after most of the thirty travelers registered on the SAH 2003 Foreign Study Tour to Peru had checked into the Hotel Antigua in Lima, they were treated to a fireworks display in anticipation of Peru's Independence Day, which occurs on 28 July. At breakfast the following morning the group assembled with our tour leader Humberto Rodríguez-Camilloni, professor of architecture and director of the Henry H. Wiss Center for Theory and History of Art and Architecture at Virginia Polytechnic Institute and State University. Therese O'Malley, President-elect, was there as the official SAH representative along with Sinéad Walshe, the tour manager and an employee of International Seminar Design, Inc., the company that worked with SAH to develop the itinerary and manage tour logistics. The group included the David Maxfield/SAH Study Tour Fellow, Emily Breault, a doctoral candidate at Columbia University who is specializing in Latin American architectural history.

On the first day of the trip, we enjoyed a walking tour through colonial Lima where Dr. Rodríguez, a native of that city, explained the structural problems Spanish Colonial builders faced in this earthquake-prone part of the world. His paper on *quincha* construction was part of the extensive and helpful set of Travel Notes we received in advance of the tour. *Quincha* construction technology is based on light-weight, flexible materials capable of withstanding the seismic shocks that had previously toppled the masonry vaulting erected by Spanish Colonial builders. The designers of San Francisco Church, Portuguese architect Constantino de Vasconcelos and his Limeño assistant Manuel de Escobar, invented this novel engineering technique by incorporating as an invisible infrastructure beneath the classical forms of Spanish Colonial Baroque architecture the *quincha* system of interwoven cane, wood, and bamboo bahareque walls, which the indigenous people of the Peruvian coast employed in their dwellings. Over a web of these materials they applied plaster in the monastery church's vaulted and domed interior. *Quincha* construction also allowed them to build an arcaded second story in its cloister, earlier an impossibility.

In addition, our first morning included visits to the monastery of La Merced, the Plaza de Armas, the Cathedral, and the monastery of Santo Domingo. After lunch in the old center of Lima, we visited the Enrico Poli Collection where we were introduced to many splendid objects produced by the pre-Columbian cultures of Chavín, Paracas, Moche, Nazca, Tiahuanaco, Wari, Chimú, and Inca. The next morning, before saying goodbye to Lima, we visited the Rafael Larco Herrera Archaeological Museum with its outstanding collection of ceramics and other beautiful objects.

Participants in the 2003 SAH Majesty and Mystery of Peru Study Tour (courtesy of Humberto Rodríguez-Camilloni).



In contrast to Lima, which is blanketed in fog for several months of the year because of a local thermal inversion, Arequipa in Southern Peru is a city of sunny skies. This city was our gateway to the altiplano where llamas, vicuñas, and alpacas graze. Traversing the Aguada Blanca National Vicuña Reserve, we passed into the Colca Valley. There terraced fields rise like giant stairs along the steep slopes as the valley gradually narrows to form the 62-mile-long, 10,607-foot-deep Colca Canyon, home to the Peruvian condor, the sacred bird of Andean mythology. The Colca Valley is home as well to residents of sixteen villages, *reducciones* founded according to the sixteenth-century Spanish Colonial native resettlement policy. Their parish churches combine classical forms with native iconography and craft skills, producing several interesting variations of vernacular ecclesiastical architecture. The perfectly straight streets and resulting rectangular blocks arranged around church-fronted central plazas in these towns exemplify universal Spanish Colonial planning formulae.

After admiring the planiform facades of several village churches, the panoramic scenery, the hardy high-altitude, dry-climate vegetation, and the ingenious pre-Conquest hydrological engineering that make the Colca Valley a cultural landscape of considerable interest, we were ready to enjoy the thermal baths and rustic comfort of the Colca Lodge. Using this pleasant retreat perched on a well-irrigated, terraced slope above the Colca River as our home base, we toured more villages and saw other parts of the Valley, including the Cruz del Condor, where we viewed the majestic birds that ride the early-morning thermal updrafts of the Colca Canyon.

Back in Arequipa, Dr. Rodríguez continued our tutorial on Spanish Colonial Baroque architecture with a visit to the Church of La Compañía, the Cathedral on the Plaza de Armas, the Church of Santo Domingo, and the monastic complex of San Francisco. We had seen the Convent of Santa Catalina during our brief stay in Arequipa before the excursion into the Colca Valley, and some members of the group paid a second visit to this historic little city within a city.

From Arequipa, we flew to Cusco, the capital of Tahuantinsuyo (“the four parts together”), the Inca name for their empire. Before exploring the rich art, architecture, craft traditions, and culture of this urban center (altitude 11,444-feet), we traveled through the Incas’ Sacred Valley, stopping at the village of Pisac, where we toured (and shopped in) the vibrant Sunday Market, a sensory feast of colorful produce, textiles, and crafts. In Pisac, we also visited the Inca archaeological site, where Dr. Rodríguez introduced us to the remarkable stone masonry of Peru’s greatest pre-Conquest builders.

SAH DATES TO REMEMBER

12-15 February 2004 - La Frontera Chica Study Tour
 14-17 April 2004 - 57th SAH Annual Meeting in Providence
 5-8 May 2004 - Bertram Goodhue's New York Study Tour
 11-12 June 2004 - Summerson/Hitchcock Conference, London
 14-25 June 2004 - English Arts and Crafts Study Tour
 11-16 July 2004 - Thousand Islands Study Tour
 10-25 September 2004 - Romanian Study Tour
 11-14 November 2004 - New Orleans Study Tour
 6-9 April 2005 - 58th SAH Annual Meeting in Vancouver
 September 2005 - Changing Boundaries Conference, Paris
 26-29 April 2006 - 59th SAH Annual Meeting in Savannah
 18-21 April 2007 - 60th SAH Annual Meeting in Montréal

Ollantaytambo is the Inca fortress that presides over the northern end of the Sacred Valley and the place where Inca warriors held Pizarro's conquistadors in check. There we boarded the train to Machu Picchu, the royal villa of the great Inca ruler Pachacuti Yupanqui (1438–1471) and a place of spiritual and ceremonial significance. We passed from the landscapes of the arid altiplano into the verdant western edge of Amazonia, and at last — with an appreciation for the wonder Hiram Bingham must have experienced when he discovered the “lost city of the Incas” in 1911 — we beheld Machu Picchu.

In its impressive design dialog between geologic formation and building form, Machu Picchu transcends conventional notions of good site planning. In the green embrace of the Amazonian Andes that cradle it, we wandered through its terraced *conjuntos*, as the several discrete but interrelated parts of the architectural complex are called. Some of us climbed to Intipunku, the Gate of the Sun, where we met Inca Trail hikers who were entering Machu Picchu along the route that Pachacuti and his royal retinue would have taken. After admiring vistas created by ancient geological formations, and the wild orchids and other rain-forest plants that brightened the final part of our journey, we paused to marvel at the finely cut stone of the curving walls of the building called the Temple of the Sun and the beautifully carved sacred rock, part of the granite bedrock, that these walls encircle. We then ascended a stone stairway to the high platform where Inca sculptors created two sets of steps leading to the Intiwatana stone, “the place where the sun is tied,” carved entirely of native granite.

After lunch, we boarded the train for Cusco and enjoyed our ride once more through the Sacred Valley's impressive natural and manmade scenery. By evening, we were sitting amid the gilt and polychrome splendor of the

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PROVIDENCE

WELCOME TO PROVIDENCE

"Providence, built like Rome upon its seven hills, fanned by gentle breezes from the ocean, with its freedom from serious epidemics, its great wealth, large banking facilities, large and varied industries, its nearness to other great commercial centers, its society, schools, churches, beautiful surroundings and splendid streets, is not excelled by any other city in the United States for residence and business purposes." These enthusiastic lines in Providence's 1895 *Board of Trade Journal* reflect the pride in a city experiencing its "golden age" in the last decades of the 19th century. In recent years the city's often proclaimed "Renaissance" suggests that Providence views itself again in a felicitous position compared with other cities of its size. While neither as big as Boston nor as wealthy as Newport, Providence has retained an unusual urban coherence, which manages to combine exemplary 18th- and 19th-century residential neighborhoods with a collection of distinctive public, commercial, and industrial buildings that have shaped the heart of the city.

To this day, Providence prides itself on its long history of dissent, which began with its founding in 1636 by the reformer-clergyman Roger Williams and his followers, expelled by Massachusetts's Puritan theocracy for their liberal religious beliefs. Roger Williams negotiated a deed with the Narragansett Indians and settled near the Great Salt Cove at the confluence of the Moshassuck and Woonasquatucket Rivers just above the northern edge of Narragansett Bay, to begin his "lively experiment" in religious liberty and the separation of church and state. More than a hundred years later, Providence merchants and sailors were the first to rebel against the British tax policies (burning the customs sloop *Gaspee* in Narragansett Bay in June 1772—a year and a half before the comparatively timid Boston Tea Party), and its citizens led the way in calling for the Continental Congress, founding a Continental navy, and on May 4, 1776, renouncing allegiance to the king.

A central village green was conspicuously absent in the small 17th-century waterfront community organized in linear fashion along "Towne Street," today's North and South Main Streets. These religious independents, who founded the Baptist faith, held services outdoors or in private homes until 1700. It took more than a hundred years before a second major residential street, Benefit Street, was established by 1760, part way up today's "College Hill." The city's commercial uses concentrated on the western riverfront. Just before the Revolution, privateering and the "triangle trade" (buying slaves in Africa for sale at Southern and Caribbean sugar plantations, then using the profits to produce rum in Rhode Island for export back to Africa) spawned both a merchant aristocracy and a lively community of architectural patronage; after the Revolution, the

Rhode Island State House, McKim, Mead & White (1892).

China Trade vastly enhanced both. Suddenly, a number of impressive Georgian houses and institutional buildings appeared on the western slope of College Hill (most of them still standing). The amateur architect, Joseph Brown exemplified in his own career the city's high standard of architectural design, which persisted through succeeding generations. He designed Brown University's Hall (1770), the Market House (1773), his own house (1774), the oldest extant house designed by and for an architect in this country, and the First Baptist Meetinghouse (1774). Like many builders of the time, Brown relied on pattern books such as James Gibbs's *Book of Architecture* (1728). John Holden Greene, the designer of the First Congregational (now Unitarian) Church (1815-16) and numerous outstanding Federal period houses, also relied on Gibbs's book, and Greene's apprentice, James Bucklin, became the first among



the city's carpenter-builders to assume the professional status of an "architect." Bucklin trained Thomas Tefft, Providence's most talented architect at mid-century. Such succeeding generations of apprenticeship among the city's carpenter-builders, along with corresponding lines of succession among the wealthy families of Providence, helped to invest the city with a distinctive local character.

Beginning in the early 19th century, Providence produced several representative new building types of national importance. James Bucklin and Russell Warren designed in 1828 what is now the oldest glass-covered shopping arcade in the United States (**image right**). Thomas Tefft's Romanesque railroad station of 1848 (demolished in 1899) many contemporaries considered the most beautiful railroad station in the country. Spread in front of the station, Exchange Place (today's Kennedy Plaza) finally provided the central civic space that contumacious Providence never had. The salt water cove behind the station was regulated and retained in an oval basin and surrounded by a much beloved 80 foot wide urban promenade in 1847. Several architects of national importance came to Providence in those years, among them William Strickland, who designed the Atheneum on Benefit Street in 1836-38, and Richard Upjohn, who designed Grace and St. Stephen's Churches in 1845-46 and 1862-65.

Rhode Island gave birth to America's Industrial Revolution in the early 1790s, when Providence's Moses Brown and the British immigrant Samuel Slater combined capital and expertise to install the new country's first mechanical looms in the Slater Mill in Pawtucket. Soon mills were built in Providence's hinterlands, along the region's precipitous rivers, financed in large part by the city's shipping-generated wealth. The capital investment required for the subsequent expansion of the textile industry—by 1860, three-quarters of the state's banking resources were located in Providence—and improvements in rail transportation stimulated the growth of other industries. Steam-powered factories, which manufactured goods for the new consumer markets opened up by rail, began to appear within the city. On account of the intergenerational dominance of old-wealth architectural patronage, the city's rapid commercial growth altered but did not compromise its established architectural character. By the end of the century Providence claimed to house the "five industrial wonders of the world" (among them the nation's largest textile, tool, file, engine and silverware factories) and to be the jewelry capital of the nation.

At the turn of the 20th century, Providence ranked 20th in size among American cities, but second in per capita income. It was home of one the country's most successful professional baseball teams, the "Providence



Oldest glass-covered shopping arcade in the US, Bucklin and Warren (1828).

Grays." At the same time, Providence's downtown continued to develop as a financial center, second in New England only to Boston. The city's growth supported new cultural, educational, and religious institutions, all quar-tered in stylish buildings. Samuel Thayer's Second Empire Style City Hall, completed the western end of Exchange Place in 1878, was counterbalanced by a Beaux-Arts Courthouse at the eastern end in 1908. The Providence Art Club was founded in 1880, and in 1885, Sidney Burleigh built the playful and idiosyncratic "Arts & Crafts" Fleur-de-Lys Studio for himself and fellow artists nearby. Brown University experienced a period of vigorous growth, adding to its campus significant structures, most designed by local architects. The Rhode Island School of Design was founded in 1877, and in 1917, Providence College. The prominent local firm Stone, Carpenter & Willson designed a number of office buildings and a new Beaux-Arts railroad station (1896-98) downtown. McKim, Mead & White were engaged in 1892 to design the Rhode Island State House (**image opposite**), which invested the city with a distinctive urban silhouette and served as a model for state capitols across the United States. At the same time, the cove between the State House and downtown was filled to make room for railroad tracks, and later, the confluence of rivers was covered to provide space for traffic and parking. By the late 1920s, continuing prosperity and the desire to modernize had vigorously enriched the skyline, beginning with Winslow & Wetherill's Banigan Building (1896), continuing through Stone, Carpenter & Willson's Union Trust Building (1901), Howells & Stokes's Turk's Head Building (1913), Warren & Wetmore's Biltmore Hotel (1922), and reaching a dramatic crescendo in Walker & Gillette's Art Deco Industrial Trust Company (1928, now Fleet Bank), completed the same year as the 3200-seat Lowe's Theatre (today's Providence Performing Arts Center) by Rapp & Rapp.

In the second half of the 20th century, Providence has experienced both triumphant success in historic preserva-

LONDON

Sir John Summerson and Henry-Russell Hitchcock: A Centenary Conference on Aspects of Architectural Historiography in the Twentieth Century at The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA, United Kingdom, Friday 11 and Saturday 12 June 2004. For the first of what it is hoped will be a series of occasional events co-sponsored by the Society and foreign scholarly societies, the SAH has joined forces with Yale University's Paul Mellon Centre for Studies in British Art in London for this two-day conference in the summer of 2004. Plans are underway for a joint meeting to be held in early Fall 2005 in Paris co-organized by the SAH and the Institut National d'Histoire de l'Art.

Henry-Russell Hitchcock (born 1903) and Sir John Summerson (born 1904) were two of the greatest architectural historians writing in English in the century in which the discipline itself emerged and became established. This conference will consider the contributions of Hitchcock and Summerson both to the construction of architects' creative identities and to that of chronological periods or typologies of architecture. Their involvement in the physical conservation and museological presentation of historical architecture will also be examined, especially in relation to their roles as apologists for the Modern Movement that dominated the practice of architecture when they were first writing. The conference will also explore the attempts of both men to place Modernism in wider historical and cultural contexts, notably that of nineteenth-century Romanticism. Finally, as befits this particular pairing, there will be a transatlantic strand to the conference.

In addition to the two days of papers, there will be a private reception at Sir John Soane's Museum, London, on the evening of Friday 11 June and an opportunity for delegates to make a series of visits to buildings in London not generally open to public access and particularly meaningful to the two historians. This will take place on Sunday 13 June. Plans also are underway for a twelve-day post-conference study tour from 14 June - 25 June titled, "Where It All Began - The Arts and Crafts Movement in Britain." Further details will be forthcoming from SAH.

Speakers will include Christy Anderson (Yale University), Barry Bergdoll (Columbia University), John Harris (Curator Emeritus of the Drawings Collection of the Royal Institute of British Architects), Helen Searing (Smith College) and Gavin Stamp (Paul Mellon Centre Senior Research Fellow). Full details of sessions, speakers and buildings to be visited may be seen on the websites of the two institutions (www.sah.org and www.paul-mellon-centre.ac.uk).

Registration for the conference will be \$100 (to include lunch on both days and the reception at Soane's Museum). If you would like to register for the conference, contact Gail Ettinger at the Society's Chicago headquarters. There will be a further charge for those wishing to make the building visits on 13 June. A limited number of places at reduced rates will be available for graduate students. For more information about all these details, check one of the websites above or call the SAH office at 312-573-1365. A block of rooms has been reserved at the Radisson Edwardian Marlborough Hotel, 9-13 Bloomsbury Street, London WC (tel 011-44-20-76365601). A preferential rate will be available until 12 April 2004. Mention billing reference "0610 Paul" when making reservation.

- *Frank Salmon, Assistant Director for Academic Affairs at the Paul Mellon Centre for Studies in British Art*

Sir John Summerson (left); Henry-Russell Hitchcock (right).



THE JOURNAL OF THE
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This arrangement is available at no additional cost to current individual members of the Society. In early 2004, all current individual members of the Society will receive instructions about how to access back issues of the *JSAH* on-line.

The *Journal of the Society of Architectural Historians* will be a part of JSTOR's Art & Science III Collection, which will become available to participating libraries and institutions in fall 2003. JSTOR was founded in 1995 with 117 journals and has since expanded to include more than 350 journals with 13 million pages of academic research. The Arts & Science III Collection, when completed in 2005, will offer more than 120 journals focusing on the arts and culture. Previously released Music and Language & Literature titles will be included along with journals in new disciplines such as Art & Architecture, Cultural Studies, Film, Folklore, Performing Arts, and Religion. The Society of Architectural Historians is proud that its journal will be a part of JSTOR's newest collection.



Founded in 1940, the SAH is an international learned society that promotes the study and preservation of the built environment. The Society's mission is to foster discussion among those interested in architecture and its related disciplines, to encourage research in the history of architecture and the built environment, and to support the preservation of architectural monuments worldwide.

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BUILDINGS OF THE UNITED STATES NEWS

As indicated in the October *Newsletter*, the ninth and tenth volumes in the series – the late William Jordy's long-awaited *Buildings of Rhode Island* and S. Allen Chambers' *Buildings of West Virginia* – will be published in early spring 2004 and will be available at the Annual Meeting in Providence. As in the last two years, members will be able to order copies on their registration form, with those copies available for pick-up at the registration desk. The manuscripts for *Buildings of Massachusetts-Greater Boston* and *Buildings of Pennsylvania: Pittsburgh and West* have been read by the Editorial Board readers and one of the editors and are now being revised for publication, a process that also is underway for *Buildings of Wisconsin*. Next in line are the second Virginia volume, devoted to the Southside, the Valley of Virginia, and the Southwest, and the second Pennsylvania volume, which focuses on Philadelphia and the eastern half of the state.

As we have been reporting, because of the current economic climate and the resulting fall-off in fund raising, we have been concentrating our efforts on those volumes which are closest to being fully funded and nearest to completion. They include the seven volumes listed above and three other volumes, those for Vermont, Missouri, and Delaware. The Texas volume was added to the priority group this summer when grants for it completed the fund raising at the same time as the authors told us of their progress on completing the work. All but the Texas volume were funded under our first four NEH grants, all of which were matched by generous gifts from foundations, institutions, and individuals, including many of our members. The Texas volume will be the first volume to be published as a result of our fifth NEH grant, which, incidentally, called only for research. We have matched that grant, too, though we still need to raise a good deal of money to complete the other eight volumes in that grant. As we complete the funding and the delivery for publication of the volumes from the previous grants, we will be able to turn our attention to these remaining eight volumes from NEH5. In the meantime, as a result of the dramatic drop in fund raising and the necessity to lay off our two development staff members, Barbara Reed and William Cosper, we have told the authors of these next eight volumes that we must concentrate on the others but are asking them to continue with those aspects of their work that will not incur expenses. As Editor-in-Chief Damie Stillman wrote to them early this year, "In the meantime, I want to assure you that the project is continuing...." These authors have been informed of a postponement, not a cancellation.

To help these authors and to make sure that we are using grant funds properly, SAH has been in touch with every granting foundation that has provided funding for a postponed volume to inquire whether the donor would allow their monies be dedicated only to the research phase of the project, which, again, was all that the NEH5 grant required. But, since SAH cannot guarantee a publication date for these volumes, the Society wanted to ensure that donors' wishes were honored. Many of these donors agreed to fund research only; a few others, due to constraints attached to their grant programs, did not. In the latter cases, some funds were, therefore, returned to the grantors as a matter of propriety. In the meantime, authors of volumes beyond the original ten, now eleven, priority volumes are engaged in various aspects of their research to spend down funds and to continue work in those areas of research and writing that will not generate expenses.

We would like to reassure our members, BUS authors, partners, and funders that SAH and BUS are being appropriately prudent, safeguarding all of the funds we have received so that they can be used for the purposes for which they were given, as the project continues in an uncertain economic climate. But, as that climate improves and more money is raised, all aspects of the project will correspondingly move ahead. We are extremely grateful to all who have been involved in this noble effort from its very beginnings more than twenty years ago. BUS will weather the current economic downturn and will continue to fulfill its mission of documenting the architecture of every state in the Union.

- Damie Stillman, Editor-in-Chief
Michael J. Lewis, Assistant Editor
Keith Eggener, Assistant Editor

LEAVE A LEGACY

ARCHES ENDOWMENT CAMPAIGN REPORT

In the last issue of the *SAH Newsletter* Henry Kuehn, the Chair of the ARCHES Endowment Campaign, reported on the very positive progress of this relatively recent initiative by SAH to provide for the organization's future. He also promised that we would be bringing you further news in the form of interviews with supporters of SAH who have already made the significant step of pledging support for us in their estate plan or will. The first subject of these articles is Damie Stillman, the John W. Shirley Professor Emeritus of Art History at the University of Delaware, a long-term member and supporter of SAH, a Past President, and currently Editor-in-Chief of the *Buildings of the United States* series. Interviewing Damie is Nina Botting Herbst, who has specialized in fundraising for art and architecture organizations, such as the Tate (Gallery) in London. Ms. Botting Herbst has generously volunteered her services as a development specialist for SAH and BUS.

Nina Botting Herbst: What prompted your decision to make a pledge to SAH in your will?

Damie Stillman: Because of my long association with SAH, having been a member for over 40 years, as well as a former President (1982-84) and Board member and someone involved with BUS since its inception and its Editor-in-Chief since 1996, I believe strongly in the Society and the things for which it stands. When we made new wills many years ago, our attorney insisted that we should include a contingency beneficiary in case my wife, our children, and I should all die together, and it seemed natural to name SAH in that capacity. When we re-did our wills in the 1990s, I felt strongly that I wanted a specific bequest to SAH in the will, in addition to its inclusion in the doomsday clause, so I did that, adding a separate bequest a few years later to BUS, as well.

NBH: What is it about SAH that made you want to support its future?

DS: I believe in the Society and its programs, from the *Journal*, in which I published a number of articles and reviews and from which I have learned an enormous amount, to the Annual Meeting, its various fellowship programs, and its sponsorship of BUS. I think it is very important for the profession, but also for architectural history as a discipline, that the Society continue to flourish and even expand what it has been doing.

NBH: What would you say to encourage other supporters of SAH who are considering taking this step?

DS: Having been convinced by our attorney very early on to include a contingency clause, that is one step that I would encourage everyone to do, as unlikely as it is to be invoked. And SAH seems like a very appropriate institution to name in this capacity. But, it is also important, I think, to include a specific bequest. Knowing the organization so well and the kinds of things it does, as well as how tight the budget has always been, I think it is not only a worthy recipient but an institution that needs our continued support in this way. Dues only cover the basic expenses and activities of the Society, and it is only through bequests that the Society can be assured of a healthy future and can both continue and expand the activities, which mean so much to architectural history and to all of its members.

NBH: Have you included bequests to any other not-for-profits, and, if you have, are they also in the arts and architecture area, or to more traditionally charitable causes?

DS: Both my wife and I have also included bequests to educational institutions with which we have been associated, in my case the Art History program at the University of Delaware.

If you would like to remember SAH in your will or estate plan but want more information please do not hesitate to contact Pauline Saliga, SAH's Executive Director, who also will be happy to provide you or your advisor with any documentation needed about SAH, its educational mission, or its status as a tax-exempt 501(c)(3) organization, and to advise if your proposed gift will fit within the administrative and educational goals of SAH.

Due to a typographic error in the October issue, the initial goal of the ARCHES Endowment Campaign was misstated. The Endowment Campaign's initial goal was \$2 million.

OBITUARIES

This issue of the *SAH Newsletter* includes, sadly, obituaries for three remarkable figures: Phillip Kent, Phoebe Stanton and Gino Valle. In addition, we note the passing of Elisabeth Blair MacDougall, Denys Peter Myers and David Coffin, whose obituaries will appear in our February issue.

Betty MacDougall passed away 12 October. She was the editor of the *Journal of the Society of Architectural Historians* from 1984 to 1987, and served the Society as president, first vice president, secretary and member of the board of directors. Betty was one of the key figures in the development of garden studies as an academic discipline. Among her many academic appointments, she was director of the program of studies in Landscape Architecture at Dumbarton Oaks from 1972 to 1988.

David Coffin passed away 14 October at the age of 85. Like Betty MacDougall, he was a seminal figure in the study of garden design. He examined the relationship between landscape and architecture in such works as *The Villa d'Este at Tivoli* (1961), *The Villa in the Life of Renaissance Rome* (1979), *Gardens and Gardening in Papal Rome* (1991) and *The English Garden: Meditation and Memorial* (1994). Coffin taught at Princeton from 1949 until his retirement in 1988.

John A. Burns, FAIA and Acting Manager and Principal Architect of HABS/HAER/HALS, informed us of the sad news that Denys Peter Myers passed away 23 October. Peter worked as an architectural historian for the National Park Service twice in his career, including stints as senior historian of the Historic American Buildings Survey and as an historian with the National Historic Landmarks program. He was a founding member of the Society of Architectural Historians, and was made a Fellow of SAH at the Richmond Annual Meeting in 2002. The author of *Gaslighting in America: A Guide for Historic Preservation* (1978), Myers was working on a book about Isaiah Rogers at the time of his death.

PHILLIP KENT (1958-2003)

Phillip Kent, one of Australia's most promising architectural historians, died on 2 June 2003 at the age of 45 from AIDS-related complications. An active force in Australian academia, Phillip left an indelible stamp on the minds of his students as a lecturer famed for the "completely unselfish" teaching of art and architectural history at the University of Western Sydney. As a scholar, Phillip focused on Romanesque revival architecture of Australia, Britain, and the U.S., about which he wrote an important dissertation under the supervision of Barbara Miller Lane at Bryn Mawr. He was writing a book on the basis of his doctoral research, which did not reach publication. This study, which investigated both the architecture of museums and church buildings, opened up an interest in the history of museum design about which Phillip published articles in *Fabrications*, *The Journal of the Society of Architectural Historians of Australia & New Zealand*, *Art & Australia*, and *Architecture Australia*. His investigations of both Australian architecture and city planning constitute fundamental contributions to this field, including articles in *GeoJournal*, *Object*, *The Sydney Review*, as well as conference papers delivered throughout the world. Phillip was also active as a museum curator, for which he received training from the Smithsonian Institution in Washington, DC. He organized exhibitions for the Liverpool (New South Wales) Regional Museum, Hyde Park Barracks, and the Penrith Regional Art Gallery & Lewers Bequest. For the exhibition he organized on the Victorian Architecture of Sydney in 2001 at the Powerhouse Museum, Phillip played the starring role in the film accompanying the show. Phillip was a tremendously exciting teacher and a devoted colleague, offering highly effective forms of support to students and peers alike. The academic mentoring he provided in both America and Australia is legendary, since Phillip knew how to transform all forms of scholarly investigation into cutting-edge fun. As a result, his impact was of the most important kind, that which fundamentally shapes the thinking of colleagues, students, and friends. Finally, Phillip was a serious scholar who posed stimulating questions and reframed debates in unprecedented ways. Phillip's comprehensive knowledge of significant issues made his perspective on any topic important and made him a stimulating force in the history of architecture.

- Gregor Kalas and Barbara Miller Lane

PHOEBE STANTON (1915-2003)

Phoebe B. Stanton, a renowned architectural historian and teacher, outspoken critic, and a forceful presence in Baltimore architectural affairs for more than 30 years, died September 24 of complications from heart disease and emphysema at Union Memorial Hospital, Baltimore. She was 88.

She published two books: *The Gothic Revival and American Church Architecture: An Episode in Taste, 1840-1856* (Baltimore: The Johns Hopkins University Press, 1968; reprinted 1997), and *Pugin* (London: Thames and Hudson, 1971). William H. Pierson, Jr., called Stanton's first book "the definitive study of the Ecclesiological movement and its impact on American church architecture." After retiring from teaching, she spent several years writing a monumental two-volume work on the Pugins, father and son, and completed it before she died; it awaits publication.

A gifted and prolific author, Stanton gained a wider audience through her journalism. The first architecture critic of the *Baltimore Sun* (1971-1976), her articles helped Baltimoreans see and understand their city and became models of expression for those who followed. She also wrote numerous articles for professional architectural journals and encyclopedias. Her greatest civic contribution, however, may have been as a long-term member of Baltimore's Design Advisory Panel (1970-2003), responsible for reviewing important new buildings. For nearly as long, she was also a member of the Architectural Review Board, which oversaw new development projects in Charles Center and the Inner Harbor.

Stanton was committed to Baltimore, "an extraordinary city, a treasure," she once said. Her well informed criticism was blunt, but she had the respect of architects and city officials. On one occasion, a former mayor of Baltimore, noted for his irascibility, strode into a room in City Hall for an "interview," slamming the door so hard the glass shattered, and then dressed her down. Not easily intimidated, she served under four different mayors.

Her views of fellow architectural historians inclined to the caustic. At the same time, she was generous to those who sought her advice and help, including her students. For many, she provided their first real exposure to art, sculpture, and architecture. One of The Johns Hopkins University's first female professors, Stanton was a role model for women. An animated lecturer, male students found her mesmerizing as well.

The former Phoebe Baroody, of Lebanese ancestry, was born in Carroll County, Illinois and grew up in Chicago. She then moved to California, and at 14 made a trip to Lebanon, where she had a moving encounter with some of her relatives. She was a graduate of Mount Holyoke and Radcliffe colleges, and did graduate work at Stanford

University. During World War II, she worked for the Board of Economic Warfare and other government agencies in Washington, D. C. Stanton received her PhD. in 1950 from the Courtauld Institute, University of London, where she studied with Nikolaus Pevsner and met Sigfried Giedion, Sir John Summerson and other leading architectural historians.

In 1954, she moved to Baltimore with her husband, Daniel J. Stanton (d. 1966), a planner with the city's urban renewal agency. Stanton began her teaching career at Johns Hopkins the following year; from 1971 until her retirement in 1982 she was the William R. Keenan Jr. Professorial Chair of the Department of Art History. She is survived by a son, Michael Stanton, Chairman of the Department of Art and Design at the American University of Beirut.

- James D. Dilts

GINO VALLE (1923-2003)

The loss of Gino Valle has deprived Italy and the international architectural community of one of its most important, albeit quiet, protagonists. Valle built much and wrote little – "to write is not my metier, I do it only when forced to" (*Casabella* n. 450, p. 12) – aligning himself with that rank of exceptional artisan-professionals for whom architecture (as design, construction and academic practice) could express and transmit its own interpretation of reality.

Valle was born and raised in Udine, in northeast Italy. His father, Provino, was a well-known architect who introduced him at a young age to architecture and to a marked pragmatism. His formation as an architect and designer began with his imprisonment in Germany during the Second World War, during which time he worked in the technical office of Henkel, and continued with his participation in Italy's avant-garde painting circles. Valle earned a degree in architecture from Venice in 1948 after studying with Carlo Scarpa and Giuseppe Samonà, and a Masters in Urban Planning from Harvard's GSD after studying with Walter Gropius. His careful in situ study of Wright's works, and long career of university teaching contributed profoundly to his development as an architect.

In 1955, during the full fervor of post-war reconstruction, Samonà included Valle among Italy's most prominent young architects (*Casabella*, n. 205), and three years later both his friend Joseph Rykwert (*Architecture and Building*, April 1958) and Reyner Banham (*The Architectural Review* n. 742) lauded Valle's work outside Italy. Valle's architecture developed over more than half a century, and was the subject of numerous publications and exhibitions, including shows at Milan's Padiglione d'Arte Contemporanea (*G. Valle Architetto 1950-1978*. Milano, 1978) and Vicenza's

CARTER MANNY AWARD

Across the country, some of the most innovative and cutting-edge work in architectural studies is being carried out by graduate students pursuing their doctoral degree. The *Carter Manny Award*, an annual award offered by the Graham Foundation for Advanced Studies in the Fine Arts for doctoral-level scholarship in architecture, provides an excellent barometer of the diversity and quality of this work. The Award was established in 1996 to honor Carter H. Manny, Jr., who served as Director of the Chicago-based Graham Foundation from 1971 until his retirement in 1993. Prior to the creation of the *Carter Manny Award*, the Foundation, which offers over one million dollars in architecture-related grants on an annual basis, did not offer support for work toward an academic degree. The Foundation's Board of Trustees regarded the Award as an ideal way both to offer assistance to future scholars and to honor the distinguished service of Mr. Manny, who was known for his support of young scholars and innovative ideas.

Since its inception, the *Carter Manny Award* has grown from one yearly award to a more broad-based program of support for graduate students. In addition to the annual winner of the *Carter Manny Award*, over the past eight years the Foundation has recognized twenty-one students with Trustees' Merit Citations and forty-eight students with Citations of Special Recognition. Financial support related to the *Carter Manny Award* competition has grown from \$11,000 in 1996 to \$59,000 in 2003. Today the *Carter Manny Award* supports a full range of academic dissertations that are directed toward the disciplines of architecture, landscape architecture, interior design, architectural technologies, architectural research, architectural history and theory, urban design and planning, and the fine arts in relation to architectural topics.

The 2003 recipient of the *Carter Manny Award* is Michael J. Rawson from the Department of History at the University of Wisconsin at Madison. His dissertation, "Nature and the City: Class, Power, and the Creation of Metropolitan Boston, 1820-1920," explores the relationship between society and nature in the development of Boston from a provincial town to a modern city. More broadly described, the study offers a new way of describing the history of the city through the dialogue between "the search for the proper balance between self-interest and social responsibility, and the quest for the right relationship to nature," Rawson states. Research for the project will include a close examination of frequently neglected historical documents, including sources as diverse as household receipts, plans for unbuilt engineering projects, temperance song lyrics, and poetry. According to Rawson, the project will contribute to our current understanding of the development of cities in at least three areas. First, it will demonstrate that the notion of the romantic pastoral was accompanied by various other visions of the relationship between nature and urban form, thereby positing a new interpretation of accepted modes of urban morphology. Second, the project will further integrate the field of environmental history – often associated with "the wild and the rural" – with urban and social history. Third, the dissertation will suggest that urban form developed out of a dialogue between social classes rather than a "top down" design process.

The topic of the dissertation developed out of Rawson's own awareness of an academic (and personal) bias toward equating nature with the pastoral. When asked about the impetus for his dissertation topic, Rawson responded:

Some people come upon a topic in a flash of inspiration, but my topic developed slowly. At first, I was interested in writing about the intellectual origins of parks and suburbs. But over time, I began to appreciate that the ideas of nature that architects and planners applied to the nineteenth-century city included more than the romantic visions that we so often privilege in our work. City builders, and non-elite city dwellers as well, also have thought of nature as a common, a commodity, a place of work, and much more, and each of these ideas has left its mark on the urban environment.

In the 2003 *Carter Manny Award* competition, the Graham Foundation also awarded Trustees' Merit Citations to Eric MacDonald and David Salomon. MacDonald, a doctoral candidate in the Gaylord Nelson Institute for Environmental Studies at the University of Wisconsin at Madison, is working on a dissertation entitled "The Art Which Mends Nature: The Native Landscape Movement in American Environmental Design, 1890-1950," which describes the evolution of the "native landscape" approach to environmental design. As MacDonald notes in his thesis abstract, this period in environmental design practice has been lauded as a significant precedent for current modes of "sustainable" design. MacDonald's interest in the "ecological design" movement was sparked by a mentor at the University of Michigan as well as his own admiration of the work of designers like Jens Jensen. MacDonald also took issue with the historiography of the period, which is limited to the work of a few individuals and also tends to collapse the period in the early 20th century with the naturalistic design approach advocated by figures like Andrew Jackson Downing and Frederick Law Olmsted, Sr. Struck by the lack of synthesis and "presentist" tone of existing literature on ecological design, MacDonald became curious about the ways in which the evolution of the concept of "native landscape" has been obscured and, as a result, has resisted historicization. Coupled with an interest in the relationship between discourse analysis and the investigation of institutional processes with the history of design, MacDonald embarked upon an ambitious project that resonates with the historiographical concerns of art history, environmental history, and the history of science, as well as current discussions about the sociology of science. Research for the project will be conducted using primary texts related to environmental design, planning and ecology between 1890 and 1950, as well as original material associated with key practitioners. Additionally, the dissertation will discuss the specific environmental and social context of three case studies: Bronx River Parkway Reservation in Westchester County and New York City; University of Wisconsin Arboretum in Madison, Wisconsin; and National Park Service landscape naturalization and museum gardens programs (1925-1942).

The other recipient of a Trustees' Merit Citation is David Salomon, a doctoral candidate in the Department of Architecture and Urban Design at UCLA, who is using the complex history of the World Trade Center to open a study of post-war architecture which suggests a reading of the challenges facing architectural modernism and its ultimate collapse. As Salomon writes in his thesis abstract, "A review of a variety of influential historical and theoretical

texts reveals that the Towers ultimately became a useful exception for two ideologically opposed camps: those who remained loyal to modernism and its original goals and those who could no longer defend modernism's means or desired ends." Salomon began his research with an investigation into the concept of "bigness" as a hinge between modernism and post-modernism, which led somewhat inevitably to the World Trade Center, both for its size and also because of its ambiguous formal affiliations and status as a cultural icon. The project offers an analysis of the "twin tower" as a post-war typology, as well as a reevaluation of the career and influence of Minoru Yamasaki, the architect of the World Trade Center, including Yamasaki's use of the bearing wall construction as "a simultaneously technical and decorative device, one that briefly reinvigorated tall building design and threatened the dominance of the curtain wall." The aim of the research is to challenge the conventional wisdom regarding the assumed tension between modern architecture and corporate capitalism and/or popular culture, ultimately providing a possible explanation for how modernism "lost its ability to unify architecture's formal, professional, and disciplinary goals." Although Salomon's thesis was formulated before 9/11, it will, of course, contribute to the increasingly large body of literature about the World Trade Center, but from a specifically architectural point of view.

As the diversity and intellectual richness of these proposals attest, the *Carter Manny Award* is an invaluable source of support for graduate students in the midst of their academic dissertations. Additionally, the network of scholars that is suggested by reading through the list of past recipients on the Graham Foundation's Web site underscores the variety of work that is being carried out in Ph.D. programs today and the general climate of new architectural scholarship.

The deadline to apply for the *Carter Manny Award* is March 15. For more information on the Award, visit www.grahamfoundation.org.

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CONTINUED...

There was too much content for this issue of the *Newsletter*! For EXHIBITIONS, AWARDS AND FELLOWSHIPS, CALLS FOR PAPERS AND SUBMISSIONS, and more MEMBER NEWS, please visit the on-line version of the *Newsletter* on the SAH website at: www.sah.org.

chapel of the converted 17th- and 18th-century San Antonio Abad monastery, certainly the most splendid hotel reception area that many of us had ever seen. Our tour of Cusco the following day in the company of Dr. Rodríguez and restoration architect Roberto Samanez Argumedeo gave us the opportunity to see the Spanish Colonial imprint upon the superb existing architecture of the Inca capital. The city itself is a synthesis of Incan and Spanish Colonial urban planning. The Inca plan of straight, stone-paved streets with drainage channels was enclosed by a perimeter that assumed the profile of a puma whose massive head is Sacsayhuamán, an amphitheater-like landscape that served as a ritual gathering place and also as a mighty fortress guarding Cusco. Much of Cusco was destroyed in the sixteenth century as the Spanish conquerors recycled all but the most massive building stones and stripped the incomparable mortarless masonry walls of their dazzling gold ornamentation.

Nowhere is the harsh fusion of colonial and native cultures more evident than in the Coricancha, the "Golden Enclosure," the sacred center of Tahuantinsuyo. This site contained several Inca temples, including the Temple of the Sun where Inca rulers were invested. Too monumental to raze entirely, its ruins served as the foundation for the Spanish church and monastery of Santo Domingo. In spite of its brutal obliteration of native magnificence, the Spanish Colonial heritage left its own rich legacy, which is most apparent in the Cathedral on the Plaza de Armas and the adjacent mid-seventeenth-century Jesuit church of La Compañía.

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16 On the second day of our stay in Cusco, we visited Sacsayhuamán, climbing atop its mortarless walls built of 125-ton stones. We also made stops at three other important nearby archaeological sites: Puka Pukara, built of pink stone, a way-station and sentry point guarding the road to the Sacred Valley; Tambo Machay, which was the site of a sacred spring and royal bath; and Quenko, a shrine with a circular amphitheater where worshippers honored Pacha Mama, or mother earth.

We returned to Lima the next day, 1 August, in time to visit the National Museum of Anthropology and Archaeology and the Museo de Arte de Lima, where director Natalia Majluf Brahim gave the group a private tour of the Spanish Colonial and 19th-century collections. In the evening, the group gathered for a farewell dinner in a beautiful Rosa Náutica restaurant overlooking the Pacific Ocean.

Those of us who were not returning as this SAH study tour came to its official end remained in Lima for an additional night, taking advantage of SAH's offer of a post-tour

extension to fly to Ica, a coastal town close by the Nazca Lines. After visiting the huge geoglyphs incised on the floor of the desert between 300 BCE and 800 BCE, a second post-tour extension took us to the city of Puno on the shore of Lake Titicaca, at 13,000 feet above sea level, the highest navigable lake in the world. The Incas considered Lake Titicaca to be the birthplace of the sun and, according to their mythology, the site of emergence of the first man and woman, Manco Capac and Mama Ocllo. Here we also enjoyed a brilliant high-altitude sunrise over the Peruvian part of the lake and an excursion to the Uros Islands, home of the descendants of the Uros people who found isolation and security by building floating islands made of matted reeds.

In addition to accompanying us on our boat excursion in Lake Titicaca, Dr. Rodríguez guided us to the *chullpas* at Sillustani, tall 15th-century and earlier pre-Conquest funeral towers, as well as Puno Cathedral and the churches found in Chucuito, Juli, and Pomata, villages near Puno. Here we saw again how in the planiform facades of these churches, local sculptors had blended native and Christian iconography.

Flight delays from the Juliaca airport serving this part of Peru caused the members of our group to miss their late-evening connecting flights to the United States, but the airline provided hotel accommodations and, with the resourceful assistance of our tour manager Sinéad Walshe, everyone booked flights leaving the following night. In spite of this inconvenient delay, we all carried home pleasurable memories of the delicious Peruvian meals and Pisco sours we had enjoyed together as well as many unforgettable impressions of the diverse landscapes of Peru and their architectural monuments.

- Elizabeth Barlow Rogers, *Bard Graduate Center*
Director, *Garden History and Landscape Studies*

"THE MAJESTY AND MYSTERY OF PERU" MAXFIELD/SAH SCHOLAR'S REPORT

This summer, the Society of Architectural Historians turned its attention to the varied and complex traditions of architecture in Peru. On this study tour, organized and led by architect and architectural historian Humberto Rodríguez-Camilloni, we saw not only the country's most famous and impressive sites, Machu Picchu and the Nazca Lines, but visited lesser known, remote places, like the *reducciones* (Spanish Colonial settlement towns) of Colca Canyon and the grand-scale, sixteenth-century churches of Lake Titicaca.

The David M. Maxfield/SAH Scholarship made it pos-

sible for me, a student of architectural history, to join the tour. Now in the beginning stages of dissertation research, the tour provided me with the best class on Andean architecture I could have imagined.

Rodríguez-Camilloni, a former student of George Kubler, designed an itinerary that encompassed four millennia of architectural history. The broad scope of the tour allowed us to trace the legacy of certain architectural and urbanistic patterns as we traveled from site to site. It was thrilling, for example, when we noted how the structural logic of Inca terracing was employed in the buttressing of one of the Colca Canyon churches. In the course of seeing so many monuments, I was led to challenge certain assumptions and expectations I had formed during the course of my studies. I was well prepared to see the systematic implementation of the Colonial grid plan, for instance, but had not fully anticipated the stylistic variety and inventiveness of the rural churches. Most of the tour participants were well versed in European traditions of architecture and we had many discussions in front of these churches analyzing the architectural decoration and delighting in the heterodox treatment of Renaissance vocabulary.

Visiting the Monastery of San Francisco in Lima, whose recent restoration was headed by Rodríguez-Camilloni, was one of the highlights of the tour. The vast monastic complex is notable for many reasons, but above all because it is the first *quincha* construction. *Quincha* is a successful anti-seismic building technique of mud and reed that, because of its structural lightness, allows for lofty, spacious interiors.

In Cusco, Roberto Samanez Argumedo, an architect and architectural historian involved in historic preservation, led a fascinating city tour. Visiting some of his most recent preservation projects, we grappled with the complexity of making a Colonial building with Inca foundations suitable for modern purposes. Natalia Majluf, director of the Museo de Arte in Lima, led an insightful tour of her collection, which covers all periods of Peruvian art.

Always willing to share their knowledge, experience and questions, perhaps the most rewarding aspect of the study tour was the sense of community and intellectual camaraderie fostered among the tour participants. I gained not only a much deeper understanding of Andean architecture and culture this summer, but a model for intellectual community and exchange.

- Emily Breault, Columbia University

tion and tentative efforts at redevelopment. The Providence Preservation Society was founded in 1956, with the immediate goal of saving Benefit Street; by the late 1970s it developed a citywide focus with an exceptionally successful "revolving fund," which played a key role in preserving the city's neighborhoods. Although highways 95 and 195 intersect close to downtown, Providence escaped to a large degree the fate of many American cities of its size. Following a master plan completed in 1959, a number of large office and residential buildings were erected at the western end of the downtown, among them Paul Rudolph's Beneficent House (1969) on Weybosset Street. Brown University's skittish track record with modernism has been counterbalanced by Philip Johnson's computer lab of 1959 and List Art Center of 1971, MLTW/ Moore-Lyndon-Turnbull's dormitory complex of 1969-75 and, most recently, Rafael Vinoly's Watson Research Center on Thayer Street of 2001. The Rhode Island School of Design recently named Rafael Moneo to design a key building linking classrooms and studios with its museum. From the mid-1970s through the 1990s, the colorful former mayor Vincent A. Cianci encouraged an expansive scheme of urban revitalization in both the downtown and the neighborhoods. Its most ambitious component was Capital Center, a 12-acre parcel for office buildings, a convention center, and two hotels created by shifting the railroad tracks to the north of the historic downtown. For the heart of the city, the local architect William Warner conceived a scheme that opened up the waterfront with pedestrian paths and 12 new bridges along newly accessible riverbanks. The scheme focuses on Waterplace Park, where a water basin echoing the shape of 19th-century cove replaces surface parking. During the summer, artist Barnaby Evans's WaterFire spectacle attracts on many weekends 10,000 visitors. An enormous urban mall (1,350,000 square feet, by Arrowstreet of Boston and Friedrich St. Florian) was constructed on the western edge of Waterplace Park in 1999, and the historic downtown is now slowly being converted to residential loft use. The design of the mall and other recent projects suggest the city's search for a contextual architectural language, and the trend is often at issue in the city's customarily heated architectural debates.

Today, the city of Providence is as remarkable for its large number of architecturally significant structures as for its strong urban coherence, palpable connection among its neighborhoods, and continuous desire to reinvent itself through ambitious urban projects while also retaining a strong sense of its history. We look forward to seeing you here in April 2004 for the Society's 57th Annual Meeting.

- Gail Fenske and Dietrich Neumann, Local Co-chairs
William MacKenzie Woodward, Member, Local Committee
for the SAH 57th Annual Meeting

BOOKLIST

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

REFERENCE

Wilson, Dreck Spurlock, ed. *African-American Architects: A Biographical Dictionary, 1865-1945*. (Due out in October) New York: Routledge, 2003. 624p. ISBN 0415929598 \$95.00

ARCHITECTS

Schaffer, Kristen. *Daniel H. Burnham: Visionary Architect and Planner*. New York: Rizzoli International Publications/St. Martin's Press, 2003. 223p. ISBN 0847825337 \$81.00

Soros, Susan Weber and Catherine Arbuthnott. *Thomas Jeckyll: Architect and Designer, 1827-1881*. [Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 17 July-19 October, 2003] New Haven: Yale University Press, 2003. 300p. ISBN 0300099223 \$85.00

Howard, Hugh. *Thomas Jefferson: Architect—The Built Legacy of Our Third President*. New York: Rizzoli International Publications, Inc., 2003. 204p. ISBN 0847825469 \$40.00

Eisenman, Peter. *Giuseppe Terragni: Transformations, Decompositions, Critiques*. New York: Monacelli Press, 2003. 304p. ISBN 1885254962 \$42.00.

Damiani, Giovanni, ed. *Bernard Tschumi*. (University Architecture Series) New York: Universe/St. Martin's, 2003. 176p. ISBN 0789308916 \$29.95

Martin, Brenda and Penny Sparke, eds. *Women's Places: Architecture and Design, 1860-1960*. New York: Routledge, 2003. 176p. ISBN 0415284481 \$104.00

ARCHITECTURAL DESIGN

Brawne, Michael. *Architectural Thought and Design Processes: Continuity, Innovation, and the Expectant Eye*. Oxford: Architectural Press, 2003. 160p. ISBN 0750658517 \$34.99

ARCHITECTURAL HISTORY

Lefavre, Liane and Alexander Tzonis, eds. *The Emergence of Modern Architecture: A Documentary History, From 1000 to 1800*. London: Routledge, 2003. 416p. ISBN 0415260248 \$96.00

Hales, Shelley. *The Roman House and Social Identity*. New York: Cambridge University Press, 2003. 310p. ISBN 0521814332 \$75.00

Armi, C. Edson. *Design and Construction in Romanesque Architecture: First Romanesque Architecture and the Pointed Arch in Burgundy and Northern Italy*. Cambridge: Cambridge University Press, 2003. 256p. ISBN 0521830338 \$80.00

Blagojevic, Ljiljana. *Modernism in Serbia: The Elusive Margins of Belgrade Architecture, 1919-1941*. Cambridge, Massachusetts: MIT Press, 2003. 286p. ISBN 026202537X \$34.95

ARCHITECTURE - REGIONAL

Farrell, Terry. *Buckingham Palace Redesigned: A New Radical Approach to London's Royal Parks*. Windsor: Andreas Papadakis, 2003. 91p. ISBN 1901092402 \$40.00

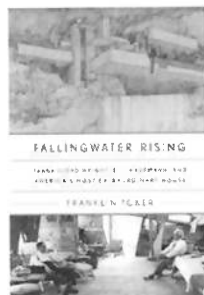
Denison, Edward, Guang Yu Ren and Naigzy Gebremedhin. *Asmara: Africa's Secret Modernist City*. London and New York: Merrell Publishers, 2003. 240 p. ISBN 1858942098 \$65.00.

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ARCHITECTURE AND TECHNOLOGY

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HISTORIC PRESERVATION

Stipe, Robert E. A *Richer Heritage: Historic Preservation in the Twenty-First Century*. (Richard Hampton Jenrette Series in Architecture) Chapel Hill: University of North Carolina Press, 2003. 570p. ISBN 0807827797 \$45.00

ISLAMIC ARCHITECTURE

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LANDSCAPE ARCHITECTURE

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MASTERWORKS

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Stonehouse, Roger and Gerhard Stromberg. *The Architecture of the British Library at St. Pancras*. New York: Spon Press, 2003. 288p. ISBN 0419251200 \$75.00

Toker, Franklin. *Fallingwater Rising: Frank Lloyd Wright, E.J. Kaufmann, and America's Most Extraordinary House*. New York: Knopf, 2003. 496p. ISBN \$35.00



CALL FOR SESSION PROPOSALS

Society of Architectural Historians 58th Annual Meeting - Vancouver, B.C., April 6-10, 2005

Members of the Society and representatives of affiliated societies who wish to chair a session at the 2005 Annual Meeting in Vancouver, B.C. are invited to submit proposals by January 5, 2004 to Prof. Barry Bergdoll, General Chair of the SAH 58th Annual Meeting, Department of Art History, Columbia University, 1190 Amsterdam Ave. MC 5517, New York, New York 10027. E-mail contact: bgbl@columbia.edu, phone: 212-854-8531.

Since the principal purpose of the annual meeting remains that of informing the Society's members of the general state of research in their discipline, session proposals covering every period in the history of architecture and all aspects of the built environment 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 not more than 600 words including a session title should summarize the subject and the premise. Include name, professional affiliation, address, telephone and fax numbers, email and a current cv. For examples of content, consult the Call for Papers for the 2004 Annual Meeting in Providence published in the April 2003 issue of the *SAH Newsletter* or visit the SAH website at www.sah.org

Proposals will be selected on the basis of merit and the need to organize a well-balanced program. 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 Call for Papers of not more than 350 words. One or two open sessions will also be organized by the General Chair.

Basilica palladiana (P.A. Croset, *Gino Valle*. Milano, 1989).

It is nearly impossible to discern only one author among Valle's dozens of realized works. From his first projects in his native Friuli, it is eclecticism, explainable in part by the diverse experiences of his formative years, which characterizes his buildings. "Form is found through the problem," he explained. The compositional process is a unique and unrepeatable act which is born and developed from suppositions even though it always observes the same procedure. Valle's eclecticism was already visible in his first projects: the calm, bourgeois style of the Casa Quaglia in Sutrio (1953-54), the functionalism expressed in the first use (in Italy) of the "Tunnel" technology employed in the apartment and office tower in Trieste (1955-57). The rational naturalism in the town hall of Treppo Carnico (1956-58) and the attention to industrial production processes of the Zanussi factory in Porcia (late 1950's), were reaffirmed in the 1970's with the offices and employee service facilities for Fantoni in Osoppo and at the IBM Distribution Center in Basiano from the early 1980's. All these buildings featured Valle's traditional and artisanal design methods, based on hand drawing and a careful selection of materials.

- *Francesco Benelli*

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The cover image of Eero Saarinen's Idlewild/TWA Terminal at John F. Kennedy Airport reproduced by kind permission of Ezra Stoller © Esto. As is well known, the building has been the locus of recent debates about the preservation of modern architecture. Additionally, we would like to commemorate the centennial of the Wright Brothers' first flight on 17 December 1903. Please see the on-line version of the *Newsletter* for events related to this anniversary.

The New England Chapter, Society of Architectural Historians invites applications for student fellowships supported by the chapter's John Coolidge Educational Fund. Fellowships will be awarded to a graduate or undergraduate student at a New England college or university engaged in the study of architectural history or a related field. Applications must be postmarked by 17 January 2004. For more information see: <http://www.theworld.com/~NESAH/>.

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