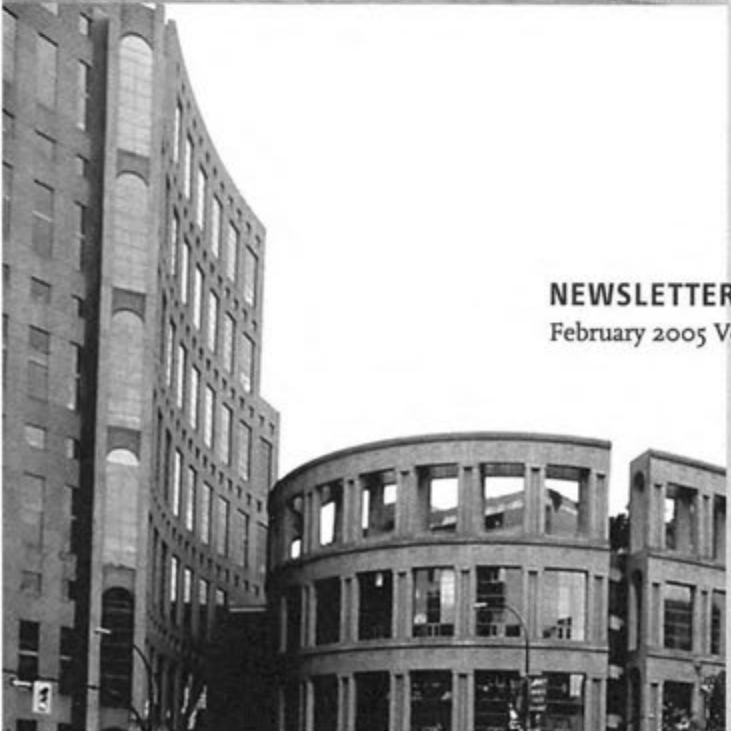


SAH News



NEWSLETTER of the SOCIETY of ARCHITECTURAL HISTORIANS
February 2005 Vol.XLIX No.1

SPEAKERS AND SESSION CHAIRS FROM OUTSIDE OF NORTH AMERICA

This list is provided for the benefit of institutions that may wish to arrange speaking engagements with the following scholars who will be traveling from Europe, Africa, Asia and elsewhere for the SAH meeting in Vancouver. Contact information is available through the SAH office.

Anstey, Timothy, Royal Institute of Technology, Stockholm
 Aureli, Pier Vittorio [Berlage Institute, Amsterdam]
 Baird, Kingsley, Massey University
 Bauer, C. Isabel, Universität Kassel
 Bedard, Jean-François, J. Paul Getty Postdoctoral Fellow, Paris
 Bertels, Inge, [Katholieke Universiteit Leuven]
 Cavanagh, Ted, Dalhousie University
 Chabard, Pierre, Ecole d'Architecture, Marne-la-Vallée
 Correia, Jorge, University of Minho, Portugal
 Croft, Catherine, The Twentieth Century Society
 Geerts, Filip, Delft University of Technology
 Grillner, Katja, Royal Institute of Technology, Stockholm
 Hellström, Maria, Swedish Life Science University, Alnarp, Sweden
 Hinchcliffe, Tanis, University of Westminster
 Hughes, Rolf, Royal Institute of Technology, Stockholm
 Huppert, Ann, Worcester College, Oxford
 King, Stuart, [The University of Queensland]
 Klaiber, Susan, Winterthur, Switzerland
 Kuroishi, Izumi, Aoyamagakuin Women's Junior College
 Lai, Chee-Kien, [University of California, Berkeley], National University of Singapore
 Lebas, Elizabeth, Middlesex University
 Legault, Rejean, Université du Québec à Montréal
 Lending, Maria, [Oslo School of Architecture]
 Lu, Duanfang, University of Sydney
 Lung, David, University of Hong Kong
 Malathouni, Christina, [University of London]
 2 Millette, Daniel M., Institut de Recherche sur l'Architecture Antique, Université de Provence
 Molema, Jan, Technische Universiteit, Delft
 Morkoc, Selen B., [University of Adelaide]
 Nitzan-Shiftan, Alona, Technion, Haifa
 Oshima, Ken, Sainsbury Institute for the Study of Japanese Arts and Cultures
 Peters, Walter, University of KwaZulu-Natal, Durban, South Africa
 Petrovic, Emina, Victoria University of Wellington
 Proctor, Robert, Mackintosh School of Architecture, Glasgow School of Art
 Pullan, Wendy, University of Cambridge
 Roccasecca, Pietro, Academy of Fine Arts, Rome
 Santa-Ana, Lucia, National Autonomous University of Mexico
 Santa-Ana, Perla, National Autonomous University of Mexico
 Schmitdt, Freek, Vrije Universiteit, Amsterdam
 Scriver, Peter, University of Adelaide
 Siram, Zeynep Akture, [Middle East Technical University]
 Sterken, Sven, Ghent University, Jan Van Eyck Academy, Maastricht
 Tobe, Renée, University of Nottingham
 van Impe, Ellen, Katholieke Universiteit Leuven

Register Early and Save Money

Don't forget to register early for the upcoming SAH Annual Meeting in Vancouver (April 6-10, 2005). Those who register early and stay at the historic Fairmont Hotel Vancouver will save \$100 on the registration fees.

SAH invites its members and colleagues to attend the Society's **58th Annual Meeting in Vancouver, British Columbia, April 6-10, 2005**. In addition to the 125 scholarly paper presentations, meeting participants will be offered an expanded array of free receptions, evening lectures, architectural and landscape tours, and a two-day study tour to the Provincial capital, Victoria. Brochures detailing the Annual Meeting were mailed in January. For additional copies or questions regarding the meeting, please contact the SAH office at 312.573.1365 or info@sah.org. We hope to see you in Vancouver.

- Pauline Saliga, Executive Director

*Calendar of Upcoming Events***Study Tours Planned for 2005:**

Arts and Crafts Architecture in Pasadena, 4-7 May 2005
SAH Summer Seminar on Chicago Architecture, 27 June - 3 July 2005
The History and Architecture of Québec City, 10-13 August 2005
Coastal Maine Architecture, 12-17 September 2005
The Architecture and Culture of South India, 28 December 2005 - 18 January 2006

Future Annual Meetings:

Vancouver, British Columbia, 6-10 April 2005
 Savannah, Georgia, 26-29 April 2006

International Symposium:

Changing Boundaries: Architectural History in Transition, Paris, 1-4 September 2005

An Historic Overview of Vancouver

In 1912, at the zenith of the first surge of construction in Vancouver, often called Terminal City, a local newspaper editor invented the mythical character of Lady Vancouver. She supposedly signified Vancouver's status as both "world's end" and "world" city. That duality has only increased with the later economic growth of the Canadian west, the eventual constitutional independence of the Canadian Confederation, the interdependence of Asian and Pacific-Rim economies with their diverse patterns of migration, and the emergence of radical sensibilities toward the environment and ethnicity.

Jet flight and the electronic media (extensively studied by the Canadian theorists Harold Innis and Marshall McLuhan) have repositioned Vancouver more centrally in the post-imperial global system. The city has remade its architectural image from one that relied on British, European and U.S. urban precedents to the innovation of urban form that is as technologically advanced as it is aesthetically sophisticated. In the late 1960s, the original town site (incorporated in 1886) along the final section of the transcontinental Canadian Pacific Railway (opened in 1888) was preserved at the same time that the auto/freeway centered town planning model was rejected. Nonetheless one of that model's champions, Victor Gruen, contributed to the early proliferation of peripheral shopping malls and helped design Pacific Centre, the High Modernist retail complex completed in downtown Vancouver between 1969 and 1976.

The defeat of the Expressway also curtailed the federal public housing project in Strathcona (1958-68) as well as the pace of large-scale speculative redevelopment in the business district around the main thoroughfares of the grid intersected by Burrard, Granville, Georgia and Robson Streets. The exception was the West End, sandwiched between the commercial center and Stanley Park. Once the preserve of wealthier immigrants, the West End has become a high-density area of high-and-low-rise rental and condominium structures since the 1956 revocation of laws restricting the height of buildings. Its variegated configuration and appearance reflect the power of real estate investment in civic affairs -- Rudyard Kipling being among the early investors -- and its vibrant resistance at the popular and professional levels. One example of the later was the 1957 proposal by the region's most celebrated architect, Arthur Erickson, to increase building density and elevation but configured along geographic contour lines to preserve residents' views of Vancouver's superb maritime and mountain setting.

The geographical setting explains the historic layering of cultures from indigenous settlements to immigrant

enterprise, and the millennial expansion of Vancouver as both port and safe haven for capital and lifestyle evidenced by monumental Canadian Pacific Railway stations and hotels. The original wooden Queen Anne was replaced by masonry Scots Baronial and Edwardian Classical structures, followed by the third railway station, now the Sea Bus Terminal (Barrott and Blackader 1912-14) and a fourth hotel, the present Fairmont Hotel Vancouver (Archibald and Schofield 1929-37) and site of the 2005 SAH Annual Meeting.

Still, the earliest distinctive Vancouver architecture emerged from these styles, in the prefabricated housing manufactured by B.C. Mills, the self-build craftsmen homes of the Kitsilano area and most notably in the elite residences designed by Samuel Maclure and his assistant Cecil Fox. Whereas the commercial architecture around the first town site, named Gastown after one of its original denizens, copied the Chicago commercial style was prominent in Tacoma and Seattle, the design of the governmental and Bank and Trust company offices gravitated toward imperial Eclecticism and Classicism. The Post Office (Department of Public Works, 1905-10), Carnegie Library (G.W. Grant, 1902-03) and main branches of the Bank of Montreal (K.G. Rea, 1924-25), Imperial Bank of Commerce (Darling and Pearson, 1906-08) or Toronto Dominion (Somervell and Putnam, 1919-20) represented the prevalent marriage of technical modernization with historical iconography. The Sun Tower (W.T. Whiteway, 1911-12), which for several decades was the tallest structure in the British Empire, combined modern steel construction and pollution resistant terracotta brick with a grand columnar entrance. The Classical Orders or the Gothic tracery used in such churches as Christ Church Cathedral (C.O. Wickenden, 1889-95) opposite the conference hotel and in the original scheme for the University of British Columbia (Sharp and Thompson, 1913) represented the use of symbolic design language typical of a colonial regime.

Allegiance to Great Britain resulted in high enlistment and casualties of Canadians in the First World War. That stunted the British Columbia and Vancouver economies despite a brief pre-Depression boom in the late 1920s. Then United States architectural influence predominated, resulting in Canadian buildings of every popular American style from Spanish Revival to Art Deco. However the best Art Deco designs retained an Anglo-Scots severity. Typical is the Marine Building (McCarter and Nairne, 1929-30) completed with Guinness Family funding in conjunction with the erection of the 1st Narrows or Lions Gate Bridge (Palmer and Bow, 1937-38) to service their British Pacific Properties housing subdivision on the north Shore. After the completion of traditionally styled Federal Public Works schemes, like the Seaforth Highlanders Drill Hall

SAH INSIDER'S TOUR TO NEW ORLEANS

The SAH Insiders' Tour to New Orleans on 11-14 November 2004 let the insiders inside some of the city's great treasures. Read on for the outdoor sites, to be seen on your own next visit.

We met on Thursday evening in Charles Moore's witty Piazza d'Italia, adjacent to our Loew's hotel. Ron Filson, professor of architecture at Tulane, recounted the Piazza's history and offered an insider's understanding of the recent rehabilitation. At our feast in the hotel's Café Adelaide, Tulane professor and tour leader Karen Kingsley's expert slide lecture introducing the city's physical history was an extra dessert. Who better to lead us than the author of the prize-winning *Buildings of Louisiana*?

On Friday, a memorable visit to the Custom House, led by John Klingman, another professor at Tulane, included his expertise in restoration and remodeling. This building and the Mint proclaimed the American government presence at two corners of the French Quarter. Modified internally but with many impressive original aspects, its Great Hall, granite columns, ingenious lighting and ventilating suited to a tropical climate, functional arrangements, and vast spaces engaged us all.

Karen led us through the French Quarter to buildings by Bulfinch and Gallier, and past the house where Tennessee Williams wrote "A Streetcar Named Desire." Visitors wonder about the Pontalba apartments on Jackson Square: Who lives there? What are the apartments like? Now we know, thanks to Jack and Pat Holden, who let us eat box lunches in their parlor and balcony, and examine their furniture and works of art. Our hosts, instrumental in the scrupulous restoration of the family's historic country seat near Baton Rouge, have earned places in the honor roll of preservation experts and patrons.

We toured the 200-year-old Pitot House with an enthusiastic guide, Amber Middleton. This was at first a semi-rural location on the higher bank of a bayou giving convenient access to the city between the Gulf and Lake Pontchartrain, and thus required shade, ventilation, water and insect control. That explains the slight above-ground elevation common in New Orleans.

Later, we examined the recently-opened Besthoff Sculpture Garden, adjacent to the New Orleans Museum of Art. Among about forty modern works in a landscaped setting are masterpieces by famous past and living artists..

At the unforgettable Notarial Archives, expert archivist Ann Wakefield showed us architecturally-related documents. Louisiana's civil rather than common law requires registration of all property sales, often with plans and beautiful water-color drawings. Apart from documenting virtually the entire history of New Orleans' architecture, the archive is important for genealogical research by descen-

dants of enslaved people regarded as property.

Other architectural work on paper is stored at Tulane's extensive Southeastern Architectural Archive. Apart from shelves of folders, rolled drawings, and models, we saw architectural photographs by Frank Lotz Miller, who photographed significant southern modern buildings. Vitines displayed rare books on plants and gardening, one theme of our visit. At the library, we met Dr. Lance Query, director of libraries, and Dr. W. Lake Douglas, who provided the rich commentary on plants, gardens, street paving, and other landscape issues on the next day's Garden District tour. Lake even provided a plant list and references.

Among the Garden District's mansions, shotguns, two-family houses, and flowering bushes is the home of William and Mary Louise Christovich, she for decades New Orleans' doyenne of preservation activity and architectural research. We delighted in her detailed presentation of their house (1853) and her explanation of later alterations. The couple endeared themselves further by offering coffee and delicious Decadence Cake.

At Lafayette Cemetery #1, the nineteenth-century mausolea and columbaria rise above ground because one cannot inter bodies in watery land. Karen explained provisions for new burials, discussed funerary customs, and pointed out distinguished structures. This visit preceded a cheerier hour at the Atchafalaya Café. Karen and Gail Ettinger of the SAH office made sure that during the tour we sampled several bread puddings, gumbo, redfish, and other specialties.

Restored, we visited two of the Lower Garden District's Roman Catholic churches. At St. Alphonsus, Bill Murphy, director of their Art and Cultural Center, gave his lively account of the history and decoration. The German stained glass images were most remarkable, showing the life of Jesus on the liturgical south side, Mary's life on the liturgical north, with some unusual iconography. On the next block stands St. Mary's Assumption, a hall church built for German-Americans. Its undulating sanctuary walls and extraordinary rococo-revival capitals in the nave recall south Germany's late baroque features.

At Lee Circle with its Lee Monument and the former John Hancock Building, a concrete-framed structure by Gordon Bunshaft for SOM, is the Ogden Museum of Southern Art. Our architectural goal was the interior of the Howard Memorial Library, now part of the museum. Under restoration, with plans for adaptive remodeling, this is based on H.H. Richardson's unbuilt design for the Hoyt Library in Michigan; Shepley, Rutan, and Coolidge oversaw construction. Striking is the rotunda with its hammerbeam roof terminating in carved dragon heads. Insiders were allowed this exceptional visit by museum director Dr. Richard Gruber.

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(McCarter and Nairne, 1935-39) the Vancouver urban fabric increasingly reflected Modernist trends from England, the Continent and Bay Region in California.

Those formal resources were galvanized by a remarkable group of Canadian architects who moved to Vancouver just before or after the Second World War. They included C.B.K. Van Norman, Peter Thornton, Harold Semmens, and Douglas Simpson, together with Ned Pratt. Pratt helped energize the firm of Sharp and Thompson into a potent training ground for such idiosyncratic West Coast Modernist architects as Ron Thom, Fred Hollingsworth, and Arthur Erickson. While their main contribution was to residential design across the Lower Mainland, the social and communitarian aspirations of Modernism -- central to the pedagogy of the School of Architecture at UBC founded in 1946 by Fred Lasserre, formerly of TECTON -- inspired plans for comprehensive urban refurbishment and low income public housing in conjunction with the Canada Mortgage and Housing Corporation. Despite the efforts of the Vancouver Planning Department (created in 1957) and Community Arts Council, plans for downtown renewal and the reconstruction of the blighted Strathcona district were only partially implemented, as in McLean Park Housing (CMHC and Underwood McKinley Cameron, landscape architect Cornelia Oberlander 1958-63).

Inadvertently such communitarian Modernist schemes become subsumed in the reconfiguration of the Modern Movement into post-war American consumer capitalism. Even remarkable institutional commissions like the former main branch of the Vancouver Public Library (Semmens Simpson, 1957-59; altered 1993-94 by James Cheng for commercial use) or the B.C. Electric Building (Thompson Berwick Pratt 1957-58; refurbished by Paul Merrick as the Electra Apartments) could not stem the proliferation of pedestrian functionalist commercial and high-rise residential architecture. Similarly, Modernism became associated with auto-urbanism and large-scale speculative developments slated for the historic harbor front, Gastown and Coal Harbor.

Dividing the local architectural profession and galvanizing public opinion, the Expressway project of the later 1960s stimulated the heritage conservation movement in Vancouver and resulted in the preservation of Gastown, and a more self-conscious regionalism, prefigured in the later work of Thompson Berwick Pratt at University of British Columbia (UBC) and Erickson/Massey at Simon Fraser University (SFU). The terminus of this Canadian Reconstruction era came with Erickson's imaginative designs for the Museum of Anthropology at UBC (1973-76) which incorporated First Nations sensibilities, and with his low-rise landscaped Provincial Courthouse and

Government Office Complex (1974-79; landscaping by Cornelia Oberlander).

An appreciation for the context of place and influence of ethnicity inspired many other local architects to invent new paradigms for public and private space. The decline of the erstwhile industrial precinct around False Creek spurred a partnership among the three levels of government (federal, provincial, and municipal) and developers to renew its northern fringe of the city of Vancouver. Led by members of Thompson Berwick Pratt and supported by City Planner Ray Spaxman, clusters of low-rise housing and apartment complexes were erected so as to preserve sight-lines to the magnificent coastal mountains. And one sizable part of the inlet shoreline was devoted to a public market, the serviceable industrial building being re-consigned to designers, craftspeople and artists including new facilities for the Emily Carr Institute of Art and Design (John and Patricia Patkau, 1990-91).

Related revisionist transformations of Vancouver's architectural culture emerged in the 1980s and 90s in the forms of rhetorical contextualism and renewed technically-based functionalism. The first was epitomized by the diverse narrative formal process of Richard Henriquez, architect of such self-consciously site referential commissions as Eugenia Place (1993), or adjacent Sylvia Apartment (1985-86) in which he reworks features of the adjoining historic West End beachfront hotel. The second has proved more durable and multifarious. Its practitioners number Peter Busby, Peter Cardew, and the Patkaus as well as those like Larry McFarland who seek yet other means to acknowledge the cultural and physical environment. Their work in Vancouver is concentrated in the outer residential enclaves, the UBC campus and inner precincts. It compensates for the partly glitzy or historicist commercial high-rise buildings around the Yaletown area which originally housed the employees of the Canadian Pacific Railway. Yaletown's close proximity to the CPR Roundhouse now renovated as a community arts center, was its greatest asset. At one boundary of Yaletown stands the city's most contentious if serviceable edifice, Library Square (Moshe Safdie with Downs Archambault, 1993-95). The hybrid structure is both Modernist in structure and social purpose and Postmodern in its recall of the ancient Coliseum.

Library Square was a catalyst in contemporary thinking about both socio-political and architectural mores. Some of the criticism it has received is in reaction to the public institutional faculties as well as the hegemony of Eurocentric culture. The erasure of tradition, whether aboriginal or migrant, is more manifest in the massive Concord Pacific redevelopment of the southern margin of

HISTORY OF ARCHITECTURE IN BRITISH COLUMBIA

Selected Bibliography compiled by Rhodri Windsor-Liscombe

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University of Houston - G.D. Hines College of Architecture

The College of Architecture invites applications for a full-time tenure-track or tenured position in 20th-century and contemporary history and theory of architecture and design, to begin in August, 2005. Candidates must hold a PhD at the time of appointment; a professional degree in Architecture or Industrial Design is desirable. Candidates will be expected to teach at the undergraduate and master's levels in both the established architecture curriculum and the recently initiated Industrial Design Program.

Applicants should have recognized accomplishments in scholarship and research. Preference will be given to those who have demonstrated effectiveness in teaching. Applicants should provide a letter of interest that includes a description of research projects, a curriculum vitae, examples of scholarship and the names and complete contact information of three academic references.

Applications will be reviewed beginning February 15, 2005 and will continue until the position is filled. Submit applications to: Dr. Nora Laos, Chair, History Search Committee, University of Houston, G.D. Hines College of Architecture, 122 College of Architecture Bldg., Houston, TX 77204-4000; Tel. 713-743-2402; Fax 713-743-2358; E-mail nlaos@uh.edu

The University of Houston is an Equal Opportunity/Affirmative Action Employer and is strongly and actively committed to diversity within its community. Women, minorities, veterans and persons with disabilities are encouraged to apply.

SOCIETY ANNOUNCEMENTS

SAH SUMMER SEMINAR ON CHICAGO ARCHITECTURE

27 June – 3 July 2005

SAH is proud to announce a new type of study tour—a week-long seminar that will combine morning lectures with afternoon tours to examine the highlights of Chicago architecture. Chicago is a city known for outstanding architecture, park design and urban planning, and SAH has organized this seminar to focus on the most important commercial, residential, cultural, and educational buildings in the city as well as the parks, campuses and urban framework that house them. The seminar will emphasize Chicago's position as the most "American" city and will examine the leading role its architects and planners have played in the development of the City Beautiful Movement, the tall office building, the Prairie School, Post-War Modernism, contemporary architectural design, and much more.

This seminar is intended to introduce students, architects, preservationists, and others who share an interest in the subject to the complex and layered history of Chicago architecture and planning. Utilizing a seminar format, the Study Tour will include one or two lectures by noted local scholars in the morning, followed by a break for lunch, and walking tours in the afternoon. For those wishing to add to their collection of images for teaching, there will be ample time to photograph the buildings on our walking tours.

Each day will focus on a different period or event in Chicago's architectural and planning history. Among the landmarks of the 19th and 20th centuries that we will study are early experiments in the development of the tall office building such as the Rookery (Burnham and Root, 1888), the Auditorium Building (Adler and Sullivan, 1889), and the Reliance Building (D. H. Burnham and Co., 1895); important residential designs including the John G. Glessner House (H. H. Richardson, 1887), Robie House (Frank Lloyd Wright, 1910), the Edith Farnsworth House (Mies van der Rohe, 1945-50), and the Ruth Ford House (Bruce Goff, 1950); monuments of the Prairie School including the Frank Lloyd Wright Home and Studio (1889-98) and Unity Temple (Frank Lloyd Wright, 1906); groundbreaking campus design at the Illinois Institute of Technology Campus (Ludwig Mies van der Rohe and associated architects, 1939-58); Chicago's latest contribution to landscape design, Millennium Park (Frank Gehry, Katherine Gustafson, and others, completed 2004); and many more buildings and landscapes by stellar architects from Chicago and elsewhere. Below is a brief description of the lectures and tours that have been scheduled each day.

DAY 1 INTRODUCTION TO THE CITY

Monday, 27 June 2005—Afternoon only

Afternoon introductory lecture:

The Lake is Always East: A Short History of Chicago

Walking tour:

Orientation to the Loop, Grant Park and Millennium Park

Jane H. Clarke, Former Associate Director, Department of Museum Education, The Art Institute of Chicago

DAY 2 DEVELOPMENT OF THE SKYSCRAPER IN THE 19TH AND 20TH CENTURIES

Tuesday, 28 June 2005

Morning lecture:

Development of the Commercial and Retail Architecture in Chicago
Robert Bruegmann, Professor, Department of Architecture and Art History, University of Illinois at Chicago

Afternoon tour:

Downtown's commercial and retail buildings along Dearborn Street and the LaSalle Street Corridor; interior tour of the Auditorium Building.
Henry H. Kuehn, Lecturer and Life Trustee, Chicago Architecture Foundation

DAY 3 RESIDENTIAL ARCHITECTURE PART 1

Wednesday, 29 June 2005

Morning lectures:

From Cottage to Bungalow: Houses and the Working Class in Metropolitan Chicago 1869-1929

Joseph Bigott, Professor, Purdue University Lake Calumet

Chicago's Prairie Avenue Historic District and the John G. Glessner House

William Tyre, Manager of Programs for the Charnley-Persky House Museum Foundation

The Potter Palmers' Gold Coast

Sally Kalmbach, Lecturer and Historian of Bertha Honore Palmer

Afternoon tours:

Sally Kalmbach will give a walking tour of the Gold Coast area that is home to buildings designed by Adler and Sullivan, Frank Lloyd Wright, David Adler, John Wellborn Root, McKim, Mead and White and countless notable American architects.

William Tyre will give a walking tour of the Prairie Avenue Historic District, the original Gold Coast of Chicago in the 1880s. The tour will culminate with an interior tour of the John G. Glessner House designed by H. H. Richardson, 1887.

Details of Marina City (Bertrand Goldberg Associates, 1964, 1967), Mather Tower (Herbert H. Riddle, 1928) and the Executive House Hotel from a bridge on the Chicago River. (Photo: John Gronkowski Photography)



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SUMMER SEMINAR CONT'D

DAY 4 RESIDENTIAL ARCHITECTURE PART 2

Thursday, 30 June 2005

Morning lectures:

Louis Sullivan, Father of the Prairie School

Frank Lloyd Wright and the Architects of the Prairie School

Sidney K. Robinson, Professor, Department of Architecture, University of Illinois at Chicago

Afternoon tour:

The afternoon tour will focus solely on Prairie School architecture in the nearby suburb of Oak Park. Sites to be visited include the Frank Lloyd Wright Home and Studio, Unity Temple and the Prairie School homes concentrated along Forest Avenue.

DAY 5 DEVELOPMENT OF THE CHICAGO LANDSCAPE

Friday, 1 July 2005

Morning lectures:

Chicago's Planning Innovations—The 1893 World's Columbian Exposition, 1933-34 Century of Progress Exposition and the Development of the 1909 Plan of Chicago

Sally A. Kitt Chappell, Professor Emerita, DePaul University, Chicago
Chicago's Historic Park System—Frederick Law Olmsted, Jens Jensen, Alfred Caldwell

Julia Bachrach, Historian for the Chicago Park District

Afternoon tour:

Julia Bachrach and Pauline Saliga will lead a walking tour of North Avenue Beach, as it relates to the 1909 Plan of Chicago, and Lincoln Park (begun 1860) with the restored Lily Pool (Alfred Caldwell)

DAY 6 POST-WAR MODERNISM

Saturday, 2 July 2005

Morning lecture:

Mies van der Rohe and his Disciples

Kevin Harrington, Professor, Department of Architecture, Illinois Institute of Technology

Afternoon tour:

Kevin Harrington will accompany the group to tour buildings on the Illinois Institute of Technology campus designed by Mies van der Rohe.

8 Helmut Jahn, Rem Koolhaas, and others.

DAY 7 PULLMAN, FARNSWORTH HOUSE AND MORE

Sunday, 3 July 2005

The final day will be a departure from the lecture/tour format and instead will be a day-long bus tour. The entire day will be devoted to touring icons of the Chicago area that are some distance away.

The morning tour will be of the planned community of Pullman, designed in 1880-94 by S. S. Beman for George S. Pullman, to house the workers who built his eponymous sleeping cars for various train lines. Largely intact, Pullman Historic District is a study in 19th century town planning and labor strife.

The afternoon tour will include two icons of modernism—Mies van der Rohe's Edith Farnsworth House (1945-50) in Plano, Illinois and Bruce Goff's Ruth Ford House (1950) in Aurora, Illinois. On the way, tour participants will see many of the newer suburbs that have developed as the Chicago metropolitan region continues to expand westward and southward.

Weather permitting, the day will conclude with a picnic dinner on the lawn of Millennium Park, the site of the Pritzker Music Pavilion (Frank Gehry, 2004). There we will participate in the new park's most popular event, a free concert and fireworks in honor of Independence Day.

The Chicago Seminar has been organized by SAH Executive Director Pauline Saliga, who has published extensively on the history of Chicago architecture and design. Lecturers are professors from universities in the area as well as specialists in architectural history who work in other cultural institutions in the city. Morning lectures will be held at the landmark building that serves as SAH's administrative headquarters, Charnley-Persky House (Adler and Sullivan, 1891-92) on the near north side of Chicago. Afternoon walking tour sites will be accessed mainly by public transportation and will require participants to walk long distances over the course of an afternoon. Seminar participants should plan to arrive in Chicago on the morning of Monday, 27 June for an orientation to begin at 1:00 pm that day. The last day of the seminar will be Sunday, 3 July. Breakfast and dinner will be on one's own and daily lunches will be included in the tour package.

Tour participants will be free to decide on their own housing arrangements—to stay with friends or to stay in one of Chicago's many downtown hotels. In order to encourage students to participate, SAH has reserved a limited number of reduced-rate rooms in University Center (James DeStefano, 2004), the brand new dormitory that was built at the south end of downtown Chicago to house students from Columbia College and DePaul and Roosevelt Universities. Registrants should contact the SAH office if they would like to stay in University Center. The tour price and rates for rooms in University Center will be announced shortly. A generous gift from an SAH Board Member will enable SAH to offer a fellowship for this seminar. Also, to encourage architects to participate, this seminar will be registered with the AIA/CES system.

Please visit the SAH website at www.sah.org for additional information about tour prices, fellowship application and AIA/CES credits, or contact Gail Ettinger in the SAH office at gettinger@sah.org or 312.573.1365.

Staircase in The Rookery (Burnham and Root, 1885-88)

(Photo: John Gronkowski Photography)



The Buildings of the United States' Interim Editorial Committee (IEC) is pleased to announce the first of a number of exciting new developments in the series.

In December 2004, BUS signed an agreement with George Thompson and the Center for American Places (CAP). Founded in 1990 by Thompson and a group of prominent scholars and writers, including J.B. Jackson and Yu-Ti Fuan, CAP describes its educational mission as one of "enhanc[ing] the public's understanding of, appreciation for, and affection for the natural and built environment." Thus far CAP has produced more than 250 books and received 90 publishing awards and honors for its efforts. They will serve, in effect, as managing editor of the BUS series and liaison between SAH, our publisher and BUS authors. They will also be working with BUS on marketing and fundraising efforts. We are delighted to have CAP as our new partner in the BUS venture.

In consultation with CAP we have entered into discussions with a top graphic designer and we are now planning a new look for the BUS series. This will include redesigned covers and page layouts, and possibly color, expanded image captions, sidebars and other new features. The aim will be to produce books that, while maintaining BUS's high scholarly standards, will be more visually dynamic, engaging, and accessible. Keith Morgan's MA-Boston volume will be the first published with CAP and with this new format. The Wisconsin volume, from a team of authors led by Marsha Weisiger, will follow closely behind. These two manuscripts will be copy-edited soon and should be ready in time for the 2006 SAH meeting in Savannah.

At present, BUS has sufficient funds on hand to meet its operating expenses for Fiscal Year 2005, including the fees of the Center for American Places. Together with CAP we will be conducting an active fundraising campaign over the coming months and aiming to bring you more good news about the Buildings of the United States. As ever, your tax-deductible contributions to the project are much appreciated.

— Keith Eggener, BUS Associate Editor and Chair, Interim Editorial Committee

SAH ANNOUNCES THE CREATION OF A NEW FELLOWSHIP

The Society is pleased to announce that David Maxfield, a long-time SAH member and frequent study tour participant, has created a new fellowship, the David Maxfield/SAH Study Tour Fellowship. Designed to enable a student or emerging scholar to participate in one of SAH's annual foreign study tours, the fellowship has been created in response to requests from the Society's members and Board to make the Society's study tours accessible to graduate students and academics who are new to the field. Maxfield, who initiated the Fellowship in 2003 for the Society's Study Tour to Peru, has agreed to provide partial funding for the annual fellowship for the foreseeable future.

SAH will match Maxfield's contribution, and the fellowship will completely underwrite the ground costs of an SAH Foreign Study Tour. The next time the Fellowship will be offered is for the Society's upcoming study tour to South India (December 28, 2005-January 18, 2006). Please visit the SAH website at www.sah.org for information about eligibility and an application form.

On behalf of the Society, its Board and its members, I sincerely thank David Maxfield for his continued generosity to the Society and for helping us fulfill our scholarly mission. The creation of the David Maxfield/SAH Study Tour Fellowship has long been a goal of the Society's leadership and we thank David for having made it a reality.

— Pauline Saliga, Executive Director

February
2005

University of Cincinnati

SCHOOL OF ARCHITECTURE AND INTERIOR DESIGN

The School of Architecture and Interior Design at the University of Cincinnati is seeking several full time faculty members—both permanent and visiting—plus a Director of Graduate Studies. SAID faculty teach lectures, seminars and studios and are expected to focus on a specific area of expertise. Please go to <http://daap.uc.edu>, for further information.

GIFTS AND DONOR SUPPORT

1 October – 30 November 2004

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, the Annual Meeting Fellowship funds, the Buildings of the United States Project and Charnley-Persky House. 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 under \$250

Peter Ambler and Lindsay Miller
Barry Bergdoll
Ian Berke
Betty Blum
Bruce Boucher
Kenneth Breisch and Judith Keller
Paul Campagna
John Carnahan
Steven Dotterrer
Thomas and Anne Earle
Hortense Feldblum
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Alice-Anne Krishnan
Hugh Moore, Jr.
Luigi Mumford
Virginia Raguin
Howard Romanek
Adeline Schuster
Melvyn Skvarla
Mary Woods

SAH TOURS

Gifts under \$250

Jacob Albert
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Peter Ambler and Lindsay Miller
Robert Bowman
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Joanne Hinchliff
Sidney and Sarah Bradford Landau
Brian Foix and Mildred Larson
Myra Malkin
Janis and John K. Notz, Jr.
Edward J. Pass
Alexander and Drika Purves
Charles Robertson
Anais Ruiz
Jay Shockley
Jonathan Snyder

FELLOWSHIP FUNDS

Rosann S. Berry Annual Meeting Fellowship Fund

Thomas Beischer
Clarke Garnsey
Henry and Judith Millon
John Moore
Christine O'Malley
Melvyn Skvarla

George R. Collins Memorial Fellowship Fund

Christiane Collins
Mary McLeod
John Moore
Melvyn Skvarla

Spiro Kostof Annual Meeting Fellowship Fund

Diane Favro and Fikret Yegul
Terry Kirk
Evonne Levy
John Moore
Melvyn Skvarla

CHARNLEY-PERSKY HOUSE MUSEUM FOUNDATION

Gifts under \$250

Mary Eileen Bateman
Deborah Howard
Ada Louise Huxtable
Mary Alice Molloy
Melvyn Skvarla

BUILDINGS OF THE UNITED STATES

Gifts of \$250 - \$999

Southeast Chapter, SAH

Gifts under \$250

Edith Bingham
Kenneth Breisch and Judith Keller
Sherman Clarke
Dan Deibler
Steven Dotterrer
Thomas and Anne Earle
J. Steven Frear
The J. Paul Getty Trust
Nonya Grenader
Marilyn Harper
Kim Hoagland
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Max Levy
Gary Moye
Elisabeth Potter

Elwin Clark Robison
Palmer Brook Schooley
Melvyn Skvarla
Astrid Bernz Witschi

NOTICE OF ADDITION TO AGENDA FOR MEMBERS' MEETING ON APRIL 6, 2005

Proposed Merger of Society of Architectural Historians with and into a new Illinois not-for-profit corporation.

In an effort to reduce filing requirements and administrative costs, the Board of Directors of the Society of Architectural Historians believes it to be in the best interests of the Society to change its place of incorporation from Connecticut to Illinois. To effect this change, it is necessary for the Society to merge with and into a new Illinois not-for-profit corporation. The merger will not affect the governance or operations of the Society and, most importantly, will not affect any right or power of any Member of the Society. At the SAH Business Meeting on April 6, 2005 in Vancouver, B.C., the Plan of Merger will be submitted to the Members for their approval. Any Member who wishes to receive a copy of the Plan of Merger should send a request to the Executive Director and it will be sent as soon as feasible.

Please provide your proxy by means of the postcard enclosed.

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

REFERENCE WORKS

Grossman, James R., Ann Durkin Keating and Janice L. Reiff, eds. *The Encyclopedia of Chicago*. Chicago: University of Chicago Press, 2004. 1152p. ISBN 0226310159 \$65.00

ARCHITECTS

Baglione, Chiara, and Elisabetta Susani, eds. *Pietro Lingeri 1894-1968*. Milan: Electa, 2004. 405p. ISBN 8843579894 \$148.00

Fontaine, Gerard. *L'Opera de Charles Garnier: Architecture et Décor Interieur*. Paris: Editions du Patrimoine, 2004. 190p. ISBN 2858228000. \$54.50

Gannon, Todd, Jeffrey Kipnis, and Michael S. Denison, eds. *Steven Holl Architects/Simmons Hall*. New York: Princeton Architectural Press, 2004. 164p. ISBN 1568984642 \$29.95

Hertzberg, Mark. *Wright in Racine: the Architect's Vision For One American City*. Petaluma, Calif.: Pomegranate, 2004. 95p. ISBN 0764928902 \$24.95

Humm, Othmar and Heinz von Arx, eds., *Moser Nussbaumer: Vision and Architektur*. San Francisco: Chronicle Books, 2004. 169p. ISBN 3764368624 \$60.00

Huxtable, Ada Louise. *Frank Lloyd Wright*. New York: Lipper/Viking, 2004. 251p. ISBN 0670033421 \$19.95

McClane, Patrick W. *The Architecture of James Gamble Rogers II in Winter Park, Florida*. Gainesville, Florida: University Press of Florida, 2004. 171p. ISBN 0813027705 \$29.95

Noever, Peter and Francois Perrin. *Yves Klein: Air Architecture*. Ostfildern: Hatje Cantz, 2004. 144p. ISBN 3775714073 \$35.00

Scalbert, Irnce. *A Right to Difference: The Architecture of Jean Renaudie*. London: Architectural Association, 2004. 125p. ISBN 190290236X \$50.00

Webb, Daniel, and Danette Riddle. *Architecture at Work: DMJM Design Los Angeles*. New York: Edizioni Press, Inc., 2004. 144p. ISBN 1931536252 \$45.00

ARCHITECTURE—18TH CENTURY

Arciszewska, Barbara and Elizabeth McKellar, eds. *Articulating British Classicism: New Approaches to Eighteenth-Century Architecture*. Burlington, VT: Ashgate, 2004. 269p. ISBN 075463735-2 \$89.95

ARCHITECTURE - INDIA

Hanumantha Rao, D. *Lepakshi Temple: A Cultural and Architectural Study*. Delhi, India: Bharatiya Kala Prakashan, 2004. 275p. ISBN 8180900266 \$70.00

Kalia, Ravi. *Gandhinagar: Building National Identity in Postcolonial India*. Columbia, S.C.: University of South Carolina Press, 2004. 165p. ISBN 157003544X \$29.95

Volwahsen, Andreas. *Splendours of Imperial India: British Architecture in the 18th and 19th Centuries*. Munich ; London: Prestel, 2004. 303p. ISBN 3791330454. \$110.00

ARCHITECTURE - ITALY

Burger, Fritz. (Filippi, Elena, and Lionello Puppi, eds.) *Le Ville di Andrea Palladio: Contributo alla Storia Dell'Evoluzione dell'Architettura Rinascimentale* (1909). Torino: Allemandi, 2004. 217p. ISBN 8842212806 \$48.95

Corsi, Stefano and Pina Ragionieri, eds. *Speculum Romanae Magnificentiae: Roma nell'incisione del Cinquecento*. 70p. ISBN 8874610645 \$25.00

Lasansky, D. Medina. *The Renaissance Perfected: Architecture, Spectacle and Tourism in Facist Italy*. University Park, PA: Pennsylvania State University Press, 2004. 412p. ISBN 027102366X \$85.00

Reval, Edit, ed. *Firenze e la Toscana nelle Vedute Del Settecento: Disegni e Stampe 1739-1803*. Livorno: Sillabe, 2004. 95p. ISBN 8883472217 \$25.00

ARCHITECTURE - UNITED STATES

Edwards, Jay Dearborn and Nicolas Kariouk Pecquet du Bellay de Verton. *A Creole Lexicon: Architecture, Landscape, People*. Baton Rouge: Louisiana State University Press, 2004. 269p. ISBN 0807127647 \$95.00

ARCHITECTURE, CLASSICAL

Tzonis, Alexander. *Classical Greek Architecture*. Paris: Flammarion ; London Thames & Hudson, 2004. 288p. ISBN 2080304229 \$75.00

ARCHITECTURE, ISLAMIC

Watenpaugh, Heghnar Zeitlian. *The Image of an Ottoman City: Imperial Architecture and Urban Experience in Aleppo in the 16th and 17th Centuries*. Boston, Mass.: Brill Academic Pub., 2004. 278p. ISBN 9004124543 \$140.00

ART AND SOCIETY - ITALY

Brown, Patricia Fortini. *Private Lives in Renaissance Venice: Art, Architecture, and the Family*. New Haven: Yale University Press, 2004. 312p. ISBN 0300102364

CITY PLANNING

Childs, Mark C. *Squares: A Public Place Design Guide for Urbanists*. Albuquerque: University of New Mexico Press, 2004. 208p. ISBN 0826330037 \$45.00

Elshehtawy, Yasser, ed. *Planning Middle Eastern Cities: An Urban Kaleidoscope in a Globalizing World*. London ; New York: Routledge, 2004. 210p. ISBN 0415304008 \$104.95

Gottlieb, Robert, Mark Vallianatos, Regina M. Freer, and Peter Dreier. *The Next Los Angeles: The Struggle for a Livable City*. Berkeley: University of California Press, 2004. 288p. ISBN 0520239997 \$55.00

King, Anthony D. *Spaces of Global Cultures: Architecture, Urbanism, Identity*. London ; New York: Routledge, 2004. 256p. ISBN 0415196191 \$132.00

MEMBER NEWS

2005 Carter Manny Award Competition: The Carter Manny Award, an annual fellowship offered by the **Graham Foundation for Advanced Studies in the Fine Arts**, supports research for academic dissertations by promising scholars whose doctoral projects focus on topics directly concerned with architecture, the built environment, and other arts that are immediately contributive to architecture. Scholars whose dissertations are directed toward architecture, landscape architecture, interior design, architectural technologies, architectural history and theory, urban design and planning, and, in some circumstances, the fine arts in relation to architectural topics are eligible to apply.

The award is restricted to applicants who have completed their course work, who have advanced to candidacy, and whose dissertation proposals have been approved by their academic departments. Only students enrolled in schools in the U.S. and Canada are eligible to apply. The award will be acknowledged by financial support of up to \$15,000. Academic departments may nominate one student for the award competition each year, and a student may not apply more than once for the award.

The Graham Foundation's postmark deadline for nominated applications is 15 March 2005. For further instructions on how to apply for a Carter Manny Award, as well as a list of previous award recipients, consult the Graham Foundation's Web site at www.grahamfoundation.org.

CHAPTER NEWS

Chicago Chapter SAH Annual Show and Tell Dinner: More than 45 people attended the first Show and Tell dinner of the reinstated **Chicago Chapter** on 8 December 2004 at the Cliff Dwellers Club. After dining on delectable fare served by retired Pullman train car waiters, the audience was regaled with an array of brief architectural presentations on a wide range of topics by speakers Ross Sackett, Shirley Haas, Richard Halversen, Martin Tangora, Art Miller, Kevin Harrington, John Blew, and Heather Plaza-Manning.

SESAH Announces 2004 Publication Awards: The **Southeast Society of Architectural Historians** announced its annual publications awards winners at its annual meeting in Knoxville, Tennessee on 28 October. The full list of winners of the 2004 awards include:

BOOK AWARD:

Christopher Domin and Joseph King, *Paul Rudolph: The Florida Houses*. New York: Princeton Architectural Press, 2002.

ARTICLE AWARD:

Paul Kruty, "At Work in the Oak Park Studio," *ARRIS* vol. 14 (2003): 17-31.

Thomas Earl Larose, "Babylon South: The Building of the Richmond Loew's Theater and the Richmond Garage 1925-1928," *ARRIS* vol. 13 (2002): 55-71.

ESSAY AWARD:

Pamela H. Simpson, "The Great Lee Chapel Controversy and the 'Little Group of Willfull Women' Who Saved the Shrine of the South," in Cindy Mills and Pamela H. Simpson, eds., *Monuments to the Lost Cause, Women, Art and Landscapes of Southern Memory*. Knoxville, Tenn.: The University of Tennessee Press, 2003.

SESAH is a regional chapter of the Society of Architectural Historians and includes all 11 states of the southeast. The organization holds an annual meeting, publishes a quarterly newsletter and an annual journal, *Arris*. Founded in 1983, SESAHA draws its membership from architects and architectural historians who teach in the various colleges and architecture schools in the region. The annual awards recognize the best publications on the topic of architecture in the South, or the best publications on any architectural topic by an author living in the South.

The members of the SESAHA Awards Committee for 2004 were Kingston Heath of the University of Oregon and Catherine Bisher of Preservation North Carolina.

Call for SESAHA Publication Awards Nominations, 2005: The **Southeast Society of Architectural Historians** Publication Awards Committee seeks nominations for the 2005 annual awards. These awards are given for publications either on the topic of architecture in the South or by authors who reside in the South.

The three categories are books, journal articles and essays published in a book format. The copyright should be no earlier than 2003. A book, article or essay may have no more than two authors and nominated authors must be living. An article or essay should be xeroxed and have its complete bibliography included. Book titles must also include full bibliographical information so that they can be ordered from the publishers.

The deadline for submissions is 1 June 2005 and should be sent to Catherine Zipf at Salve Regina University, 100 Ochre Point Ave, Newport, RI 02840 or via e-mail to her at zipf@post.harvard.edu. The other members of the 2005 committee are Catherine Bishir and Travis McDonald.

EVENTS, SYMPOSIA, CONFERENCES, LECTURES

Modernity Modernism and the Interior 1870-1970: Kingston University: Lawley Lecture theatre & Dorich House, U.K. 19 and 20 May 2005. This conference investigates the phenomenon of the modern interior in its broadest sense, including interiors designed and produced by professionals and amateurs, not necessarily looking modern but which can be seen as a response to 'modern life'. There will be papers from design historians, architectural historians and cultural historians. £125, students £50. Program, registration form and abstracts can be found at www.kingston.ac.uk/dorich or contact: Nina Hunt, Short Courses, Faculty of Art Design & Music, Kingston University, Knights Park, Kingston Upon Thames, Surrey KT1 2QJ. tel: 020 8547 7066 or email shortcourse.design@kingston.ac.uk

The Education of an Architect: *Quaderns*, in its desire to contribute to the architectural debate, wishes to announce an International Conference on Architectural Education, which will be held in Barcelona 21-23 April 2005. To raise the issue of architectural education is to raise the issue of the role of the architect in the contemporary world.

Speakers will include not only foremost figures in the architectural academic world, but also outstanding practitioners and professionals from other fields.

The conference aims to investigate what this role should be in the near future, on the basis of the understanding that specific approaches to architectural education can make a decisive contribution to this research.

The conference will be centred around three sub-themes, one for each day of the event.

- The specialist architect versus the general architect
- Global processes versus local singularities in architectural education
- New tools and new techniques in the production of architecture

The Conference Committee is making an open call for papers that deal with any of the three sub-themes presented above.

This call is open to students, educators and professionals in all fields dealing with the transformation of the built environment (architecture, landscape, urbanism, etc.), and any other individual or team interested in the conference themes.

Abstracts with drafts or proposals for papers on one of the above-mentioned sub-themes should be sent by 15 February 2005. The Conference Committee will select a maximum of 2 winning abstracts and 3 special mentions per sub-theme.

The announcement of the selected abstracts will be made by 1 March 2005 on the competition website (<http://quaderns.coac.net>) and by e-mail to all entrants. The authors of the winning entries will be expected to send a complete paper of a maximum of 5,000 words by 15 April 2005.

The authors of the winning entries will be invited to present their papers at the conference (travel and accommodation expenses will be met by the organisers). The authors of the special mentions will receive free conference registration. The full papers presented at the conference and all the selected abstracts will be published in a special issue of *Quaderns* that will record the preparation, development and conclusions of the conference.

Abstracts should not exceed 500 words and should be sent by e-mail, as an attachment, to ponencies.quaderns@coac.net. The text file should be named "abstract-sub-theme-your last name.doc" (in the place of sub-theme, please write only a, b or c, according to the subject chosen).

Please also include the following data: abstract title, your name, title, position and school (if applicable), address for correspondence, phone and e-mail address.

In the subject box of the e-mail, please write: "quaderns conference abstract". Abstracts may be accompanied by one image, in jpeg format, not exceeding 500 KB.

Abstracts will be written in one of the following languages: Catalan, Spanish, English or French. Address: Xavier Osarte/Mar Pérez Unanue, C/Casp 35, entsl. 1E, 08010 Barcelona, Spain; Phone/Fax: 34 933 175 819; E-mail: simposi.quaderns@coac.net

EXHIBITIONS

Instruments of Faith: Toronto's First Synagogues, University of Toronto, 3 February - 16 April 2005. In *Instruments of Faith*, Toronto-based photographer Robert Burley explores downtown synagogues built in the early part of the 20th century. Burley surveys six buildings which have played an important role in the history of Toronto's Jewish community as well as the development of downtown neighborhoods, including the Annex and Kensington Market. This exhibition is an extension of a joint project Burley has been working on with the Ontario Jewish Archives (<http://collections.ic.gc.ca/TorontoSynagogues>).

The exhibition will be held at the Eric Arthur Gallery, Faculty of Architecture, Landscape, and Design, University of Toronto, 230 College Street, Toronto, Ontario M5T 1R2. Phone: 416 978 5038; Website: www.ald.utoronto.ca

The Department of Architecture and Urban Design at UCLA invites nominations and applications for the newly created position of Director. Located in one of the country's most dynamic, creative and challenging urban centers, the department has earned an international reputation for excellence and seeks a Director who will foster and contribute to the global perspective of one of the strongest faculties of architectural design in the US. Committed to advanced design and research, particularly to the integration of new technologies and critical studies with architectural and urban design, the department views teaching as actively contributing to both research and practice and seeks to make appointments that advance these undertakings.

Reporting to the Dean of the School of the Arts and Architecture, the Director will be responsible for advancing the growth and impact of the department by lending entrepreneurial intelligence to institution building (including a new Digital Technologies Center), fund raising, alumni relations, community and professional outreach, student recruitment, program development and administration.

It is preferred that the candidate have a strong record of administrative experience, and a demonstrated interest in architectural culture qualifying her/him for a tenured teaching appointment.

Candidates are requested to furnish a letter of interest along with a complete resume or curriculum vitae. They are also asked to include the names, phone numbers, and mail and e-mail (if available) address(es) of three references qualified to provide a knowledgeable evaluation of their qualifications. No additional support materials should be submitted until requested. Application deadline is April 1, 2005 or until filled.

Address letters of application to: Richard Weinstein, Acting Chair, UCLA, Department of Architecture and Urban Design, 1317 Perloff Hall, Los Angeles, CA 90095-1467

The University of California is an Equal Opportunity Affirmative Action Employer. Proof of U.S. citizenship or eligibility for U.S. employment will be required prior to employment (Immigration Reform and Control Act of 1986).

Refreshments appeared at architect James Lamantia's Gallery 539 on Bienville Street. We also feasted on his display of prints by Piranesi, and spied classic architectural history books for sale.

On Sunday morning, Karen led us through the Central Business District. Major sights included Greek Revival Gallier Hall, the former Post Office, and Lafayette Square. She explained the area's vicissitudes, which became clear at the apartment of Arthur and Mary Davis in a former warehouse. The district has recently become highly valued, like ex-warehouse districts elsewhere, but hard to replicate is the breadth of the Davises' art collection, its paintings and objects reflecting world-wide travel, supplemented by modern furniture classics by Mies and Breuer.

Lunch at the Palace Café on Canal Street, in a former music store, provided a last sampling of local cuisine and time to offer sincere thanks to the learned, enthusiastic, well-spoken, and generous Karen Kingsley. Throughout, we – more happily than Blanche DuBois – had “depended upon the kindness of strangers.”

- Carol Herselle Krinsky, New York University

The Ohio State University

THE CONCEPT OF THE HORIZON AND THE LIMITS OF REPRESENTATION

May 13-14, 2005

(participants include)

Michael Cadwell, John Culbert, Whitney Davis, Michael Golec, Tati Green, Jeffrey Kipnis, Stephen Melville, Spyros Papapetros, Tikotama Ragan, John Salis, Johanne Sloan, David Summers, Gail Weiss, David Wilts

CONVENER:
Aron Vinegar

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Austin E. Knowlton School of Architecture
Department of History of Art
College of the Arts
The Office of Research

This conference is free and open to the public



www.horizonconf.com
horizonconf@osu.edu

BOOKLIST CONT'D

Shaw, Diane. *City Building on the Eastern Frontier: Sorting the New Nineteenth-century City*. Baltimore, Maryland: Johns Hopkins University Press, 2004. 209p. ISBN 0801879256 \$45.00

EDUCATIONAL FACILITIES

Jarzombek, Mark. *Designing MIT: Bosworth's New Tech*. Boston: Northeastern University Press, 2004. 164p. ISBN 1555536190 \$45.00

GUIDEBOOKS

Luhan, Gregory A., Dennis Dimer, and David Mohny. *The Louisville Guide*. New York: Princeton Architectural Press, 2004. 449p. ISBN 1568984510 \$19.95

HISTORIC PRESERVATION

Russell, Ellen Fletcher. *Roslyn Restored: The Legacy of Roger and Peggy Gerry*. Albany, NY: Mount Ida Press, 2004. 160p. ISBN 0962536849 \$30.00

HOUSING

Collins, Brad. *Gwathmey Siegel: Apartments*. New York: Rizzoli, 2004. 276p. ISBN 0847826864 \$65.00

Davis, Sam. *Designing for the Homeless: Architecture That Works*. Berkeley: University of California Press, 2004. 161p. ISBN 0520235258 \$34.95

Hildebrand, Grant and T. William Booth. *A Thriving Modernism: The Houses of Wendell Lovett and Arne Bystrom*. Seattle: University of Washington Press, 2004. 165p. ISBN 0295984333 \$40.00

Rappaport, Nina. *The Millennium House: Peggy Deamer Seminar and Studio 2000-2001, Yale School of Architecture*. New York: Monacelli Press, 2004. 191p. ISBN 1580931235 \$35.00

LANDSCAPE ARCHITECTURE

Hunt, John Dixon. *The Afterlife of Gardens*. Philadelphia, Penn.: University of Pennsylvania Press, 2004. 256p. ISBN 081223846x \$45.00

Leatherbarrow, David. *Topographical Stories: Studies in Landscape and Architecture*. Philadelphia: University of Pennsylvania Press, 2004. 288p. ISBN 0812238095 \$55.00

MASTERWORKS

Babelon, Jean-Pierre. *Le Chateau d'Amboise*. Arles: Actes-Sud, 2004. 184p. ISBN 274274746x \$87.50

Bellini, Federico. *Le Cupole di Borromini: La "Scientia" Costruttiva in Eta Barocca*. Milan: Electa, 2004. 339p. ISBN 8843581732 \$84.95

Carmona, Michel. *Le Louvre et les Tuileries: Huit Siecles d'Histoire*. Paris: Editions de la Martiniere, 2004. 423p. ISBN 2846751471 \$62.50

Irwin, Robert. *The Alhambra*. Cambridge, Mass.: Harvard University Press, 2004. 213p. ISBN 0674015681 \$19.95

Kleinbuaer, W. Eugene, Anthony White and Henry Matthews. *Hagia Sophia*. London: Scala Publishers, 2004. 127p. ISBN 1857593081 \$24.95

Il Palazzo del Principe: Genesi e Trasformazioni della Villa di Andrea Doria a Genova. Rome: Carocci, 2004. 180p. ISBN 8843032321 \$87.50

Sbriglio, Jacques. *Le Corbusier: L'Unite d'habitation de Marseille: et Les Autres Unites d'Habitation a Reze-les-Nantes, Berlin, Briey en Foret et Firminy*. Basel: Birkhauser Books, 2004. 244p. ISBN 3764367180 \$27.95

MUSEUMS

Tilden, Scott J., ed. *Architecture for Art: American Art Museums, 1938-2008*. New York: Abrams, 2004. 239p. ISBN 0810949601 \$60.00

RELIGIOUS BUILDINGS

Brandenburg, Hugo. *Le Prime Chiese di Roma IV-VII Secolo: L'Inizio dell'Architettura Ecclesiastica Occidentale*. Milan: Jaca Book, 2004. 336p. ISBN 8816603151 \$140.00

Buillet, A. *L'Eglise et le Tresor de Conques (Aveyron)*. Nimes: Lacour, 2003. (Reprint of 1892 ed.) 122p. ISBN 2750402573 \$38.95

Kinder, Terry N. *Perspectives for an Architecture of Solitude: Essays on Cistercians, Art and Architecture in Honour of Peter Fergusson*. Turnhout: Brepols, Citeaux, 2004. 409p. ISBN 2503516920 \$205.00

Moss, Roger W. *Historic Sacred Places of Philadelphia*. Philadelphia: University of Pennsylvania Press, 2004. 314p. ISBN 0812237927 \$34.95

Richardson, Phyllis. *New Spiritual Architecture*. New York: Abbeville Press, 2004. 224p. ISBN 0789208350 \$75.00

Schutz, Bernard. *Great Monasteries of Europe*. New York: Abbeville Press, 2004. 491p. ISBN 0789208296 \$135.00

Assistant Professor - Oberlin College

One year non-continuing position in History of Architecture with emphasis on the European early modern and modern period (17th -19th centuries) in the Art Department, Oberlin College. Incumbent would teach five courses per year; two sections of an introductory course; two intermediate courses in architectural history, and one undergraduate seminar.

Qualifications include the Ph.D. degree and demonstrated interest and potential excellence in undergraduate teaching. Letters of application, including a curriculum vitae, graduate academic transcripts, and three letters of reference, should be sent to Professor Susan Kane, Chair, Art Department, Oberlin College, Oberlin, Ohio 44074 by March 15, 2005. EO/AA Employer.

February
2005

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False Creek, located on the former grounds of the 1985 Vancouver Exposition. Here three distinct vertical villages most components wired to the virtual global village predicted or romanticized by Marshall McLuhan, rise within a sequence of landscaped parks and communal spaces or commercial outlets. Linking to the Yaletown residential area as well as the larger downtown core, the Concord Pacific project has reinforced the uniquely comprehensive scale of the urban core of Vancouver. The attractive streetscape and vibrant street life represent the broad consensus that has funded a gradual extension of public transit including new Light Rapid Transit elevated railcar system distinguished by inventively functionalist stations. This resolution of the habitable with the technological, of the urban with the urbane, has given rise to the term Vancouverism.

- Rhodri Windsor-Liscombe

Professor of Architectural History

University of British Columbia

Local Chair SAH 58th Annual Meeting in Vancouver

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Cover images: See these buildings in person at the SAH Annual Meeting in Vancouver, 6-10 April 2005. Top: Vancouver Courthouse (now the Vancouver Art Gallery); Middle: The Fairmont Empress Hotel, Victoria; Bottom: Vancouver Public Library. (Photographs: Barry Magrill)

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SAH News



NEWSLETTER OF THE SOCIETY OF ARCHITECTURAL HISTORIANS
April 2005 Vol. XLIX No. 2

In Memoriam:

Philip Johnson, 1906-2005

Who among us has perfect pitch? Philip Johnson supported the Museum of Modern Art at its inception, every new generation of architects (any number of whom were Jewish - myself included), the 1930's neo-fascist minister Father Charles E. Coughlin, Peter Eisenman's Institute for Architecture and Urban Studies, Huey Long's US Senate campaign, the Society of Architectural Historians, and God knows who and what else. With Phyllis Lambert's backing (and Mies van der Rohe's brilliance), he helped to bring about one of the icons of modern architecture (the Seagram building) even as he informed us "...that we cannot not know history." He appropriated each successive generation of architects and their latest machinations, albeit he was unbelievably generous with his time. He lectured, he taught and he wrote, as if designing buildings weren't enough to influence the direction of his discipline. In the spirit, if not the elevated result of Pablo Picasso and Frank Lloyd Wright, he reinvented himself almost at will, for ninety eight and one half years - virtually the entire Twentieth Century. What are we to make of all this, now that he is gone? Without forgiving or forgetting, it is mulish to relish every grudge available to us even as we measure each other. Ultimately, Philip helped to elevate the discourse of architecture, even as he referred to himself as a "whore." He was virtually alone among his generation to "pass the baton" to each successive generation of architects. He was loved and envied and hated almost interchangeably, but he was always present - never absent - from an architectural dialogue that he caused to grow ever louder during his Century. As a critic of mine while in architecture school, if I learned anything at all, it was that architecture, however one pursued it, was a communicable disease to be shared, not to be held too tightly. Mixed emotions don't begin to express my feelings at his passing.

— Stanley Tigerman

With the death of Philip Johnson on 25 January 2005, at age 98, the Society lost not only one of the leading American architects of the Twentieth Century and an important early force for architecture and design in American museums but also one of its long-term members and strong supporters. A member for more than half a century, having joined in 1952, he became a Life Member and subsequently a Benefactor Member, the highest level of membership. He served on the Board of Directors of the Society from 1955 to 1957 and was a member, from its beginning to his death, of the Buildings of the United States Leadership Development Committee, an advisory committee that was instrumental in spreading the word about this major project of the SAH and in helping to raise money for the series. In 1998, the Society's award for the exhibition catalogue that made the most outstanding contribution to architectural history during the previous two years, which had been originated in 1990, was named for him, "in honor of the distinguished designer who was also instrumental in establishing the architectural exhibition as an important function of museums and who, through such work, has had a major impact on scholarship and practice." As a major figure in architecture, in the involvement of museums in architecture and design, and in the activities of this organization devoted to the study and interpretation of those arts, he made highly significant contributions for which he will be long remembered.

— *Damie Stillman*

On 30 April 1934, *Machine Art* – the seventh in a rapid-fire series of often brilliant exhibitions organized for The Museum of Modern Art by the young Philip Johnson in just under three years – closed, eight weeks after it opened to the public. Although the show would tour for many years, Johnson's relationship with the Museum would shortly, if temporarily, end: In December 1934 he resigned from the Museum to pursue a career in the populist currents of the far right of America's mid-Depression political spectrum, astonishing the media, which had followed his mercurial rise to prominence in the cultural world of New York.

The importance of Johnson's efforts in the early years of The Museum of Modern Art cannot be underestimated. In addition to their intrinsically challenging intellectual positions, the exhibitions he organized were also, in the words of an admiring critic, "ultra" events that caught the attention of the press and fired the imagination of the public. Perhaps more than any other curator, Johnson was consistently able to shape the public's image of the Museum as a scrappy David in opposition to the Goliath of The Metropolitan Museum of Art, as a forum for challenging intellectual discourse leavened by wit and cleverness in an age that appreciated both.

In exhibits like *Objects 1900 and Today*, Johnson allowed himself to be, somewhat perversely, a defender of the unfashionable, whereas in the conception of *Young Architects*, the exhibition was not only proactive but extraordinarily speculative.

While most curators seek to identify and encourage up-and-coming artists, including their work in exhibitions when appropriate, Johnson was the first to conceive an entire exhibition on the basis of promise rather than performance and to place it within a museum context, reversing the preferences displayed in *Modern Architecture* (better known as the *International Style* exhibition), which featured, almost exclusively, architects whose reputations were based on built works. Throughout his career, no issue seems to have vexed him more than the relative roles of functional and aesthetic criteria in the design process. In his early exhibitions Johnson continuously sought to define a position that would represent his conflicting desires to be equally influential in the worlds to which he had access: the intellectual and highly aestheticized milieu of The Museum of Modern Art, and the more pragmatic arena of commerce and industry of his Midwestern roots. In the *Modern Architecture* exhibition, Johnson argued that the two were not mutually exclusive, that the aesthetic dimension of modernism was not irreconcilable with utilitarian and commercial concerns. What unites his efforts is a young man's self-assurance, a belief that all challenges could be met, that every assumption should be questioned, and that no limits should be placed on the pursuit of the Art of the Now.

- Terence Riley

Text excerpted from "Portrait of a Curator as a Young Man" by Terence Riley. Reprinted by permission from "Philip Johnson and The Museum of Modern Art" (*Studies in Modern Art* 6) © 1998 The Museum of Modern Art, New York.



SAH Insider City Tour: Québec City 1650-1930

Architectural and Atlantic history intertwine closely in Québec City. The town was founded in 1608 to establish a fur trading post – part of a network that eventually stretched from St-Malo to the vast hinterland of the Mississippi. In 1759 its fortifications witnessed the decisive battle of the Seven Years War. During the twentieth century the Château Frontenac hosted a famous summit between Franklin Roosevelt and Winston Churchill where crucial aspects of D-day were planned. These events and many others rightfully earned Québec City the rank of World Heritage site in 1986.

This Insider City Tour will explore a more immediate relationship between architecture and its human environment. The tour will explore landmark buildings, houses, fortified works and city quarters by paying special attention to the economic, religious and military conditions that gave rise to these buildings and gave them meaning. Taking advantage of the small area covered by Québec City, the many wide encompassing views it offers and short walking distances between buildings, the tour proposes to present the multi-layered geographies, both natural and social, that have shaped and reshaped the city since the seventeenth century.

Wednesday, 10 August, 2005

The Study Tour will begin with a Welcome Reception and Opening Lecture at the Hotel Clarendon, where the tour will be based. The lecture will be given by Pierre-Edouard Latouche, our Tour Leader. Following the lecture, participants will be free to enjoy dinner on their own.

Thursday, 11 August

09:00 – 12:00 (by foot)

Our first full day will focus on the Lower Town. This narrow band of land wedged between the St. Lawrence River and the escarpment of the Upper Town is the site of Champlain's first permanent settlement. By 1700 this area displayed all the signs of full urbanization: vertical extension of houses, high density, and the beginning of landfills on the river to provide new building lots. The domestic architecture of the area is of particular interest (**Chevalier house** ca. 1752, **Guillemin house** ca. 1724; **Estèbe house**). We will see how local and transatlantic trade had varied impact upon storage and commercial facilities within the house, how building techniques were adapted for fire protection, and how people furnished their homes. The visit of **Place Royale** and the **Batterie Royale** will allow us to evoke the ways in which merchants saw the public domain differently from military and civil administrators.

Between 1960 and 1975 this area was the object of a vast preservation initiative based on the historic city

model. We will see how the choices by historians, architects and conservation specialists at the time to present this neighborhood as a catalogue of past domestic housing types embodied then dominant themes of urban typology and morphology. In this regard, the **Place Royale** speaks today as much about the architecture of New France as it does about the 60's attempts to address housing and urban issues. The continuation of this debate in the 1980's will be made evident by a tour of Moshe Safdie's post-modern **Musée de la Civilisation**, completed in 1988 with its many echoes to Stirling's landmark **Staatsgalerie** (1984). Located a stone's throw away from Place Royale, this vast museum carefully attempts to integrate, in plan and elevation, aspects of the city's memory.

12:00-13:30 (by foot)

Participants will be on their own for lunch on Rue St-Paul

13:30-17:30 (by foot)

The afternoon is all about fortifications. André Charbonneau, head historian of Parks Canada and author of numerous publications on defensive works in Canada, will lead the tour. With him, we will explore the fortified works of the French Regime and discover the subtle differences between a *bastion*, a *redoute*, and a *batterie* explained by looking at remaining examples of these structures. We will follow Chaussegros de Léry's wall of 1744, and tour the huge military barracks he built in 1749 (under restoration). These defensive works were designed and located in

response to ballistics, military strategy, demographic concerns and urban growth.

Following the line of fortification the group will enter the **Citadelle de Québec**. Built between 1820 and 1830 following designs by British engineers Gother Mann and Elias Walker Durnford, the Citadel is an excellent example of an entrenched fortress. Incorporating smaller fortification works dating back to 1693, this is still an active military base, attesting to over 300 years of continuous defensive function. The highlight of the visit will be a tour of the Québec residence of Canada's Governor general, Her



Québec Bridge, an engineering feat begun in 1900 by the Phoenix Bridge Company of Pennsylvania, and inaugurated in 1919 after a tumultuous construction history.

Excellency the Right Honourable Adrienne Clarkson. Located within the walls of the Citadel, the residence commands a breathtaking view of the St-Lawrence River. We will tour some of the private apartments and the 1984 addition by Guy Desbarats of a reception room, with its elegant vaulted ceiling, somewhat reminiscent of traditional Québec masonry vaults but also of Louis Kahn's Kimball art museum. Participants will be on their own for dinner.

Friday, 12 August

09:00 – 12:00 (by foot)

The second day brings the group to the Upper-Town. This area was defined early on by the presence of major institutions: religious (the **Ursulines convent**, the **monastery of the Augustines**, and the **Récollets**

friars), educational (the **Collège des Jésuites**, the **Séminaire**), and administrative (the **Governor's residence**). We will focus on one of them, namely the large complex of the **Séminaire** founded by Mgr. Laval in 1663. Exemplary of this first building phase are the 1678 low vaults with lunettes of the Bursar's wing. The seigniorial revenues earned by the Séminaire from the vast domains it possessed financed the continuous construction activities of the eighteenth and nineteenth century. This will be made evident by a visit of the archives to see the fascinating collection of ancient plans and drawings needed for the construction and maintenance of the many water mills exploited by the Séminaire as feudal lord.

A visit to three major churches and chapel of the Upper Town will conclude the morning tour: **Notre-Dame Cathedral** (built 1684-1844; interior destroyed by fire in 1921 and restored); the Anglican Cathedral, **Holy Trinity**, a Neo-Palladian church built between 1800-1804; the **chapel of the Ursulines**.

12:00-13:30 (by foot)

Lunch at the Upper Town restaurant.

13:30-17:30 (by bus)

The afternoon tour, by bus, begins with a visit of late nineteenth and early twentieth century major architectural and engineering projects. We will see three buildings by amateur architect Eugène Étienne Taché (1836-1912) which are exemplary of nineteenth century eclecticism: the Second Empire Style National Assembly of Québec; the French baronial military drill hall; the Richardsonian shingle style porter's lodge of the Bois-de-Coulouges park (1891). The tour continues with a stop at the Québec Bridge, an engineering feat begun in 1900 by the Phoenix Bridge Company of Pennsylvania, and inaugurated in 1919 after a tumultuous construction history. We will then go to the near by town of Cap-Rouge and pass under the little-known but impressive railway viaduct. This steel bridge measuring over 3000 feet long was built by the Dominion Bridge Company of Montréal between 1907 and 1913. It was commissioned by the Canadian Northern Railway Co., which ran a line linking Winnipeg, in Manitoba, to Moncton, New Brunswick.

continued next page

Québec City 1650-1930 [cont'd]

The afternoon tour ends with a visit of the **Hôpital Général**. The building has been substantially expanded since its foundation as a convent in 1660. However, the original nucleus of the still active monastery – the “cloistered” courtyard, the refectory with its paneled walls, and the chapel – have been kept. Although it is today surrounded by the city, the Hôpital was at the time of its foundation located in the wilderness. This ex-centric position outside the town testifies to the elaborate practice of spiritual retreat, a crucial aspect of baroque religious fervor. Sister Hélène Marquis, superior of the convent, will be our host.

Saturday, 13 August

09:00 – 12:00 (*by foot and bus*)

This day will bring the group outside of Québec City. The morning tour will begin with a visit to Charlesbourg, one of only two towns designed in a wheel-shaped pattern in New France. With most buildings dating from the nineteenth century and the original layout of the town preserved, this makes for a charming walk. From there we will take the direction of St-Anne-de-Beaupré. The bus will follow in part the old road from Québec to Ste-Anne, with its very high concentration of traditional rural architecture. Once in St-Anne-de-Beaupré we will visit the cyclorama of Jerusalem. Painted in Chicago in 1880 by the same atelier responsible for the cyclorama at Gettysburg, the 100 meter long canvas was installed in St-Anne shortly after its completion. It is today, according to historians of nineteenth century entertainment, one of the very few such cycloramas still *in situ*.

12:00-17:30

Participants will eat lunch on the bus on the way to **La Malbaie**, an hour's drive north of St-Anne. This summer resort area became popular with Americans in the mid-nineteenth century, attracted by the cool summer temperature and the extraordinary beauty of the site. Architecturally, the area is characterized by numerous grand summerhouses, predominantly built between 1890 and 1945. Three estates, representative of the period, will be toured. Historian Philippe Dubé, who has published the most complete guide to the architecture of the region, has kindly accepted to

accompany us on this segment of our journey. The bus will bring us back downtown, where we will have a Closing Dinner.

Sunday, 14 August

On Sunday, you are free to wander the city on your own, or fly home or on to your next destination. In the event that some people on the tour would like to plan another group visit, we will be happy to arrange it.

Tour Leader:

Pierre-Edouard Latouche, of the Canadian Centre for Architecture, will be our Tour Leader on this study tour.

The cost of the three-and-a-half-day study tour will be \$1,495.00. The Society is pleased to offer a Carroll L. V. Meeks Fellowship to an advanced graduate student or new professional in a field related to architectural history, theory, criticism, or practice. For information about the study tour fellowship and an application, please visit the SAH website at www.sah.org. This tour also will be registered with the AIA/CES program and architects can earn up to 22 credits for full participation in the tour.

Château Frontenac, Bruce Price, architect, Québec City, 1893.



Gifts and Donor Support

1 December 2004 – 31 January 2005

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 Annual Meeting Fellowship funds, the Charnley-Persky House Museum Foundation, the ARCHES Endowment campaign, and 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.

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Leave a Legacy

SAH Development Update: Beverly Willis Architecture Foundation

Beverly Willis responds to questions about her life and work posed by Nina Botting Herbst and Pauline Saliga.

Following my interview with Kathe Henry about the Scott Opler Endowment for New Scholars, for this edition of the SAH Newsletter Pauline Saliga and I were lucky to be able to correspond with Beverly Willis, founder of the Beverly Willis Architecture Foundation (2002). The Foundation has recently created a new fellowship for SAH, the Beverly Willis Architectural Foundation Travel Fellowship, which will be awarded to the individual whose paper, to be presented at SAH's Annual Meeting, 'best advances the status of women in architecture'. The first Beverly Willis Architecture Foundation Award will be granted in conjunction with the Society's upcoming Annual Meeting in Vancouver.

Ms. Willis has had a long and very successful career in architecture based, for the most part in San Francisco, and has been a great champion for, and example to, women in this area. Also, in 1972, her firm was one of three which pioneered the development of computer software for architectural use.

In the first of a two-part response to our questions Ms. Willis talks about her career and the challenges of being a woman working as an architect in the 1950s:

In 1977, the national president of AIA – a fellow San Franciscan architect named Elmer Botsai – declared to the press that he would never hire a woman architect. Fortunately, I didn't need a job at the time since I already had my own firm with about 35 employees. This is just one example of the gender divide within architecture, especially during the 1970s, spurred in great part by the debate over the Equal Rights Amendment (ERA), the constitutional amendment proposed in 1972 which would have guaranteed women's equal rights. Such debate spilled onto the floor at the 1979 convention of AIA – where the membership was going to vote whether or not to support the ERA. As president of the California



Beverly Willis [photographs Holly Hinman]

Council of AIA (the first woman to hold that position), I was the spokesperson for the California delegation, and gave a short, passionate, non-divisive speech in favor of the ERA. The audience was moved. We won the architects' vote. Despite that victory, nationally, the amendment fell short.

In some ways, not much has changed — at least in the world of architecture. To be sure, great strides have been made. Zaha Hadid has broken through architecture's glass ceiling by winning the coveted, prestigious Pritzker Award, while Maya Lin is a household name. Approximately half of the students enrolled in architecture studies are women — but then why is there such a staggering dropout rate? Why are only 11% of the current AIA members women? What's going on within the culture of architecture?

The case of my grand goddaughter is illuminating. Her ambition is to be both an architect and an engineer, and she wants to attend a west coast school. During one of the on-campus interviews last fall, the male interviewer informed her that architecture studies were known around campus as "archi-torture" and explained why. He never once suggested that architecture could be a noble and fulfilling profession,

SOCIETY OF ARCHITECTURAL HISTORIANS 59TH ANNUAL MEETING

26-29 April 2006
Savannah, Georgia

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Savannah College of Art and Design

CALL FOR PAPERS

This Call for Papers can also be read
at <http://www.sah.org>

Members and friends of the Society of Architectural Historians are invited to submit paper abstracts by 10 September 2005 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 résumé, home and work addresses, telephone and fax numbers, and e-mail address. 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.

In addition to the thematic sessions listed below an open session

is announced, listed below in alphabetical order. With the author's approval, a thematic session chair may choose to recommend for inclusion in the 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 30 September 2005. Those submitting to the Open Session will be notified by 10 October 2005. All session chairs have the prerogative to recommend changes to an 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 session chairs to inform speakers of those guidelines, as well as of the general expectations for a session. Authors of accepted proposals must submit the complete text of their papers to their session chair by 20 January 2006. Session chairs will return papers with comments to speakers by 25 February 2006. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 20 March 2006. 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 to Savannah. SAH has a limited number of fellowships for which Annual Meeting participants may apply. However, SAH's funding is not sufficient to support the travel of all speakers. For information about SAH Annual Meeting fellowships, please visit our Web site at www.sah.org

Session commemorating the 50th Anniversary of the Society of Architectural Historians of Great Britain: Paradigms and People: The British Tradition of Architectural Historiography Architectural history has turned increasingly to elucidating the ways in which the personae of historians themselves have shaped texts about buildings and landscapes. British architectural history has been no exception, and the present session, organized by the Society of Architectural Historians of Great Britain, which in 2006 celebrates its 50th anniversary, aims to extend this discussion. Proposals are especially welcomed on paradigms operative within the British tradition and/or directing our view of the history of British architecture, covering both those distinctive to British contexts and those having wider international influence. Examples might be Christopher Hussey's 1927 formulation of a "Picturesque" aesthetic from the Georgian to the Modern; Nikolaus Pevsner's conception (inspired by German precedent) of the county-by-county *Buildings of England* gazetteer; or Howard Colvin's

History of the King's Works, focusing on major public buildings and encouraging the quasi-archaeological traditions so influential within such public bodies as English Heritage. Academic architectural historians have made a significant contribution, but their relatively small numbers in Britain have meant an unusual degree of importance for publications stemming from work on site and in record offices and private archives. At the other end of the spectrum lie the historical aspects of periodicals like *The Architectural Review*, part of a functional tradition in its linkage to the development and work of professional architects and best typified by J.M. Richards. Please send proposals to both joint chairs: Dr Christine Stevenson, Courtauld Institute of Art, Somerset House, Strand, London, WC2R 0RN, UK, tel +44 20 7848 2777, fax +44 20 7848 2983; e-mail: christine.stevenson@courtauld.ac.uk and to Professor Maurice Howard, Arts Building University of Sussex, Falmer, Brighton, Sussex BN1 9QN, UK, tel +44 1273 606755 ext 2218; e-mail: M.Howard@sussex.ac.uk

The American Campus as 'Bricolage' From Thomas Jefferson's "academical village" to Paul Rudolph's mega-structure campus for the University of Massachusetts at Dartmouth, the architecture of a typical American college or university reinforces its identity as a microcosm of the city, or at least as an independent community. Its buildings and landscape features tend toward the visually cohesive; sometimes they are even evocative of educational ideals. Twenty years after Paul Venable Turner's watershed study, *Campus: An American Planning Tradition* (1984), this session revisits the topic by inviting papers about American institutions of higher learning that are characterized by their "otherness." Such campuses may be seen as the result of "bricolage," the skill of making do with "whatever is at hand." The French word *bricolage* was popularized in the field of architecture by Colin Rowe and Fred Koetter in their seminal *Collage City* of 1978, borrowing from their reading of Lévi-Strauss. In the context of this session, examples could range from universities rehabilitating available buildings originally designed for non-academic uses to other kinds of creative adaptation of the built or natural environments. Papers should be analytical in content and may address issues of visual and social fragmentation of the campus, the impact of *bricolage* on institutional identity, the effect of *bricolage* on an institution communicating its identity to outsiders, and/or other aspects of the role of *bricolage* in the meeting of town and gown. Send proposals to: Prof. David Breiner, School of Architecture and Design, Philadelphia University, 4201 Henry Avenue, Philadelphia, PA 19144; tel: 215-951-2597; fax: 215-951-2110; e-mail: BreinerD@PhilaU.edu

Architect's Architectural Histories Throughout history, architects have invoked history to justify design decisions and to explain built projects in formal terms. Such uses of history range from straightforward adaptations of historical forms, theories, or styles to the more nuanced approaches of generating new forms and ideas that force an examination or a confrontation with these histories. Current assumptions hold that the architect's invocation of history, or what we here term an "architect's architectural history" is usually based either on a recognition that historical precedents are valuable and offer lessons for contemporary practice, or on the exact opposite notion, that originality requires a fundamental rejection of history. Neither assumption, however, recognizes the complexities of a particular philosophical orientation or artistic approach, nor shows a deep understanding of architectural history or its questions. Throughout the modern era, design education has also played a role in the creation of such attitudes and the ensuing uses or even abuses of history in design. While architectural schools have taught history in a variety of ways, some very rigorous and creative, the complexities and the subtleties of the relationship between history and design are often left unexplored. This session aims to provide a forum for scholarship on these historical, philosophical, and pedagogical issues. We invite abstracts exploring the ways in which architects in different eras and different regions around the world have invoked history in their work – in written, built, or imagined form. Particularly encouraged are papers that analyze the built works of architects who were also scholars of architectural history, as well as papers that analyze writings about architectural history by architects whose main domain was practice. Send proposals to: Prof. Nezar AlSayyad, University of California at

Berkeley, CEDR, 390 Wurster Hall, Berkeley, CA 94720-1839; tel: 510-642-4852; fax: 510-643-3001; e-mail: nezar@berkeley.edu; and to Prof. Gail Fenske School of Architecture, Art & Historic Preservation, Roger Williams University, One Old Ferry Road, Bristol, RI 02809-2921; tel: 401-254-3640; fax: 401-254-3565; e-mail: gff@msn.com

Architecture, Anime and Alternate Landscapes In the decades since Osamu Tezuka's *Astro Boy* (1963), Japanese anime artists and studios have produced a remarkable array of futuristic worlds, surreal spaces, and imaginary landscapes. Works such as *Space Battleship Yamato* (1974), *Akira* (1988) and *Spirited Away* (2001) present vivid alternative worlds, drawing on sources from Japanese mythology to atomic devastation to post-modern cities. Anime has spurred the creation of architectural narratives and landscapes unachievable in realms limited by physical structures. In spite of the visual exuberance and spatial creativity of anime-inspired worlds, writings on the relationship between anime and the spatial imagination remain rare, for most discussion on anime from anthropology and Asian studies focus mainly on social and cultural issues. This session thus invites papers that explore the intertwined notions of imagined space and architecture in anime; or which address the relationship between anime and the production of space in visual and physical landscapes of other realms. Papers may take varied research perspectives, including those of anthropology, Asian studies, historiography, history of art and architecture, material culture, and visual studies. For instance, a visual analysis of the chicken-and-egg relationship between anime and digital architecture would be as welcome as a historical study of the commonalities between Metabolist designs and the architectural landscape of 1960s Japanese animation such as Tezuka's *Astro Boy*. We particularly welcome papers from figures in the contemporary art world such as art and film critics, graphic designers, and digital-effect artists, as well as papers that can address the subject through cross-cultural and trans-regional channels. Andrew Perchuk, Head of Contemporary Programs and Research Department at the Getty Research Institute, will serve as the discussant. Send proposals to Vimalin Rujivacharakul, The Getty Research Institute, 1200 Getty Center Dr. #1100, Los Angeles, CA 90049; tel: 310-270-8798; e-mail: VRujivacharakul@getty.edu; and to Don Choi, Architecture Department, California Polytechnic State University, San Luis Obispo, CA 93407; tel: 805-784-0228; e-mail: dchoi@calpoly.edu

Architecture in the Spanish Habsburg World: Sixteenth and Seventeenth Centuries The session invites studies of urban and architectural enterprises promoted or sanctioned by the Spanish Habsburgs in the Old and in the New World. By exploring the dynamism and versatility of the artistic policies of the *Monarquía Universalis*, the session hopes to challenge the very idea of an "Imperial" style. Recent scholarship has already brought to light the multiple cross-cultural components of the Habsburg dynasty and of royally-sponsored architecture in Madrid and Castile. For instance, research on Philip II's architectural patronage has demonstrated the influence of Burgundian etiquette, as well as Flemish (and even French) architectural materials and stylistic details. Studies of buildings like the palace of Charles V in Granada and El Escorial, have

revealed how Italian models helped shape architectural design. The manner in which the political resistance (or agreement) of Spanish cities and local aristocracies to Habsburg authority both affected urban choices and implemented regional styles in Spain, remains to be fully investigated. Jesús Escobar's book on Baroque Madrid (2003) shows that collaboration between royal and municipal authorities was achievable under specific financial circumstances. This session welcomes papers that consider this political situation, and which seek to read the Habsburg Empire as a *Monarquía de las Naciones*, not only in its international politics, but also in its architectural enterprises. Questions might include the relevance of private and/or regional contributions to the self-making process of central monarchic imagery; financing and ownership. Ultimately, the session starts from the premise that despite its hegemony, the Spanish Habsburg dynasty never produced repeatable architectural models, let alone a single architectural vocabulary that could be exported or cloned. Send proposals to: Sabina de Cavi, CASVA, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785; tel: 202-842-6890; fax: 202-842-6733; e-mail: s-decavi@nga.gov; sabinadecavi@hotmail.com

Architectural Training and Architectural Education in the American South Nearly half of America's schools of architecture are in the South. The very beginnings of American academic architectural education are arguably Southern, since Thomas Jefferson proposed an architectural program for the University of Virginia in 1824. The development of formal architectural education in the South over the subsequent centuries has taken place alongside persistent traditions of training through office apprenticeship and on construction sites. The fact that architecture is now taught in Southern schools ranging from mere decades to more than a century old, points to sustained growth throughout the South in demand for architectural expertise as well as to openness to variance in approaches. Despite the South's reputation for cultural conservatism, its architecture schools have often been places of innovation in both teaching and research. Recent examples include Mississippi State's Center for Small Town Research, Auburn University's Rural Studio, and the University of Miami's elaboration of New Urbanism. The South also currently hosts more than half a dozen architecture degree programs in historically Black institutions, thus contributing to America's architectural profession much of its diversity. Surprisingly little of the richness of the South's contributions to architectural education has found expression in the body of architectural-historical scholarship. This session therefore seeks papers with a Southern focus on such topics as: the training of builders in architectural design; the architectural education of particular individuals or groups; specific architectural educators; particular architecture schools; architectural education in particular locales; the question of "Southernness" in architectural education; and interaction between Southern architecture schools and those located in other American regions or abroad. Send proposals to: Alfred Willis (Harvey Library, Hampton University), 527-C Waters Edge Drive, Newport News, VA 23606; tel: 757-728-6767; fax: 757-727-5952; e-mail: alfredwillis@yahoo.com

Architecture and Graphic Design in Historical Perspective While they have developed as separate professions with discrete

educations, publications, associations and star systems, graphic design and architecture are intimately related. Buildings can determine the images that represent them, for example Yamamoto-Moss's CI for Frank Gehry's Weisman Art Museum. Sign systems are integral to our experience of a space; and publishing partnerships like that between Rem Koolhaas and Bruce Mau render inseparable the work of architect and designer. Edward Johnston's London Underground CI became the graphic metaphor for an entire transportation network, and architects like Charles Rennie Mackintosh and Frank Lloyd Wright left behind visual identities as iconic as those of their buildings. Based on the premise that spatial experience is determined by a combination of built space, the graphical signs within it and its visual representation, this panel seeks papers that consider the historical relationship between the work of architects and graphic designers or between two- and three-dimensional design in creating a space. Topics might include: the interaction between architecture and sign systems, display design, and typography in a particular space or type of space; editorial design and the reception of an architect's work; the impact of a CI or succession of CIs on the identity of a particular building; professional relationships between graphic designers and architects; graphic design projects by architects; treatments of graphic design in architectural education; and the design of architectural periodicals. The very phrase "graphic design" situates the panel within the 20th century, however papers addressing the relationship between visual and spatial design in previous centuries and/or in cultures and geographical areas outside traditional understandings of "the modern" are strongly encouraged. Send proposals to: Sarah Teasley, Department of Art History, University of Massachusetts-Dartmouth, 285 Old Westport Road, Dartmouth MA 02747, tel: 508-910-6472; fax 508-910-6977, e-mail: steasley@umassd.edu

Architecture and the Organic Metaphor The use of natural or organic metaphors to articulate ideas about architecture has taken myriad forms. Whereas in the Classical and Renaissance periods the human body was often used as a standard against which to measure architectural proportions, ornament, and composition, in the Nineteenth century the idea of an organic architecture began to coalesce around the notion of an architecture whose forms emerged as a result of a vital inner impulse, proposed in distinction to an architecture that was the interpretation or imitation of a static transcendental ideal. While nineteenth-century organicism in architecture has attracted sustained scholarly attention, modern and contemporary interpretations of the organic metaphor have been less thoroughly explored. This session asks what the organic metaphor can do for architecture. What does it mean for architecture's articulation if a building is likened to a body, or if its genesis is said to be inspired by natural patterns of growth, or if it is proclaimed that its form should relate to notions of function? Our aim is to explore twentieth-century and contemporary invocations of the organic metaphor, but contributors are strongly encouraged to look also to that which endures from earlier examples. We seek papers that address the application of organic metaphors to issues of structure, materials, ornament, form or organization, by architects and theorists, in order to explore the connections these metaphors allow for, those aspects they elide and blur, and those whose co-existence they leave as paradoxes. Send proposals to: Diana

Periton, Mackintosh School of Architecture, Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RQ, U.K., tel.: 44 (0)141-353-4661; e-mail: dp_cs@mac.com; and to Prof. Vittoria Di Palma, Department of Art History, Columbia University, 1190 Amsterdam Avenue MC 5517, New York, NY 10027; tel: 212-854-4503, fax: 212-854-7329; e-mail: vdpl@columbia.edu

Architecture in Motion: Creating a History of Kinetic Structures

By their very nature buildings resist movement; in fact, motion may be seen as a sign of weakness or uncertainty in design. Yet over time, and most notably in the past twenty-five years, architects and engineers have fabricated kinetic architecture in response to the needs of a rapidly changing and fast-paced world. Utilizing computer programs, engineering technology, and material advances, designers have shown that motion need not be antithetical to our understanding of architecture and that it may actually make architecture more functional and exciting for its users. Yet despite its historical presence in elements such as nomadic housing, medieval drawbridges, flexible interior space, and revolving restaurants kinetic architecture has been left largely unexplored in scholarship. Theorists and practitioners led the way in the late 1960s when architect William Zuk documented his philosophy of kinetic design, culminating in the 1970 publication of *Kinetic Architecture*, co-authored with Roger Clark. The 1998 founding of the Kinetic Design Group at the Massachusetts Institute of Technology took Zuk and Clark's ideas to a more empirical level. Scholarship on the topic is grounded by the Vitra Design Museum's 2002 exhibition and publication "Living in Motion: Design and Architecture for Flexible Dwelling". This work explored the cultural notions and design innovations that encouraged domestic space to be adaptable and portable. Papers are invited which situate the ambition to realize all types of kinetic buildings to their specific cultural, intellectual, scientific, and engineering contexts. Built examples are preferred over their hypothetical counterparts. Send proposals to: Dr. Victoria M. Young, University of St. Thomas, Department of Art History, Mail #57P, 2115 Summit Avenue, St. Paul, MN 55105, tel: 651-962-5855, fax: 651-962-5861, email: vmyoung@stthomas.edu

Architectures of (Unbe)longing This session will focus on recent publications of social anthropologist Michel S. Laguerre, who will serve as discussant. Both Laguerre's *Minoritized Space: An Inquiry into the Spatial Order of Things* (1999) and *Urban Multiculturalism and Globalization in New York City* (2003) consider, among other things, minoritized diasporic and indigenous cultures in the built environment. Laguerre's analyses explore ways in which people have been marginalized spatially and the methods by which these spaces are maintained, reproduced, and transformed through time. Diasporic populations, as Laguerre explains, often create "markers that keep alive the memory of the homeland. Such markers include the architectural forms of buildings, the style of business signs, the adornment of temples, and domestic objects in the home... These markers do not follow the sequential regional or urban order of the old country, but rather are juxtaposed in a sort of collage that follows the logic of the new place. These enclaves thus become highly hybridized sites because of their disparate makeup." Papers

are sought that examine minoritized spaces themselves, as well as those that analyze linkages between majority/minority or colonizer/colonized places. Possible questions include: How have majority/dominant populations or patrons created structures of (un)belonging and/or alienation – e.g., favelas, lakous, bidonvilles, reservations, internment camps, shtetls, mellahs, barrios – and what forms have these acquired? How have occupants of these structures or neighborhoods shaped or transformed their environments, perhaps informed by their longing for homeland or observation of religious practices? How can we best understand the architectural and urban relationships among classes, races, or ethnicities that create majority and minority spaces? Send proposals to: Sharon Irish, School of Architecture, 117 Buell Hall, MC-621, University of Illinois, Champaign, IL 61820-6921; tel: 217-333-1330; fax: 217-244-2900; email: slirish@uiuc.edu

Authorship in Italian Architecture 1300-1700 Italy gave us the first biography of an architect in the late fifteenth century, the *Life of Brunelleschi* attributed to Antonio di Tuccio Manetti, and a succession of Lives of architects by Vasari, Baglione, Passeri, and others, who celebrated the individuality and distinctive achievements of their subjects. Indeed, the identification of the designers of specific buildings and the definition of individual architects' styles have been major foci of the discipline of architectural history. As our discipline has expanded to embrace many other issues, the concept of authorship itself has expanded. Recent research has explored the involvement of clients and advisors in significant aspects of design; contributions of assistants in an architect's workshop; design by collaboration or competition among professionals; design in stages during the course of construction; and the effect of time in projects spanning multiple generations of patrons and architects. Various kinds of evidence and methodologies have been employed to fix design responsibility – e.g., close stylistic analysis, graphic evidence, and construction documents. "Myths" of authorship have been challenged and deconstructed. New attributions have been proposed, even for buildings that we thought we knew well. We invite papers that contribute to our growing conception of authorship in Italian architecture 1300-1700 by addressing the issue in new ways, including explorations of processes of design, the participation of persons who were not called "architetto," evidence and methodologies for our work as historians, and new attributions. Indeed, were there changes in concepts of architectural authorship in those centuries? were there differences within the Italian peninsula? was the situation in Italy somehow distinctive from that in other places? Send proposals to: Patricia Waddy, School of Architecture, Syracuse University, Syracuse NY 13244-1250; tel: 315-443-5099; fax: 315-443-5082; e-mail: pwaddy@sy.edu; and Theresa Flanigan, 46 Liberty Way, Clifton Park NY 12065; tel: 518-383-5893; e-mail: tflanig@yahoo.com

The Future of Manfredo Tafuri Since his death at the age of 59 in 1994, Manfredo Tafuri has been mourned and eulogized. In special-issue journals on both sides of the Atlantic, he has received fulsome praise from followers and trenchant critique from those for whom his work was not quite theoretical enough. But what has followed? In addition to contemporary critical

theory, architectural history has also absorbed a fully-revised standard for how history might be written, dating roughly from the period of Tafuri's most intense activity. Furthermore, the many adroit contradictions embedded in his writing continue to evade efforts to parse, unravel, or dismiss them. This session invites investigations begun with, made possible by, or constructed on Tafuri's work, both positively and negatively, and welcome papers that analyze Tafuri's contributions with a critical eye to the future. Pertinent questions include: How does current history-writing reflect Tafuri's influence, and where might this lead? What aspects of Tafurian method remain topical, and how have they adapted to new critical or theoretical paradigms? What can we learn about history-writing from Tafuri's engagement with the Renaissance? How have students and colleagues responded to judgments of Tafuri's work, and his long engagement with forms of ideology? Where indeed does post-modern theory collide with Tafuri? How has he been received, in his native tongue and in translation? Has his insistence on the historian's autonomy from practice been conflated with other forms of "autonomous practice"? Papers are welcomed that lay the groundwork for a practice of history that keeps the baby, but lets the bathwater go. Send proposals to: Claire Zimmerman, 100 Bleeker Street #11D, NY, NY 10012; tel: 212-673-6759; e-mail: zimmermanclaire@aol.com; and to: Francesco Benelli, Department of Art History, Columbia University, 1190 Amsterdam Avenue, MC 5517, New York, NY 10027; tel: 212-854-3230; fax: 212-854-7329; e-mail: fb2013@columbia.edu

Landscape Architecture Manifestoes A manifesto challenges our accepted ideas about a field, and suggests a defined historical moment within a specific social and esthetic context. As such, René Louis de Girardin's *De la Composition des paysages*, Garrett Eckbo's *Landscape for Living*, and Bernard Tschumi's Parc de La Villette all qualify as manifestoes in the history of landscape architecture. This session will examine the connections between the manifesto — whether text or design — and the evolution of landscape practice and history. Here the manifesto becomes the vehicle to record or instigate change within a field historically shaped by outside forces and theories. Landscape architecture has traditionally been bounded and defined by its relation to proximate disciplines such as architecture, urbanism, ecology, and the fine arts. In the twentieth century, the scope of the modern landscape profession expanded from garden and park design to urban and regional planning causing a need to reaffirm the discipline's boundaries. Paradoxically, discourse on the mission and methods of the modern profession grew more rare and frequently derivative of other disciplines. This session encompasses the nature(s) of the landscape manifesto in any period or locale. Papers can focus on a specific work or time, or reflect a more general/comparative approach. Possible explorations include the medium of the manifesto and its dissemination: Is a work a manifesto if no one hears or sees it? As it reached a wider audience, did the English word become the predominant agent for change in the twentieth century? Papers might also address the demonstrable influences on landscape architecture of theories and practices drawn from other fields. A historical cross section of these issues, and of what instigated change, would in turn foreground the eternal question of whether the text or the unrealized design supports the definition of

landscape architecture. Send proposals to: Prof. Dorothée Imbert, Landscape Architecture Department, Harvard University, 48 Quincy Street, Cambridge MA 02138; tel: 617-496-5352; fax: 617-495-5015; email: dimbirt@gsd.harvard.edu

Local Modernities: Reevaluating the "Traditional," the "Modern," and the "Authentic" in European and American Architectural Culture, 1880-1920 How were such concepts as the "traditional," the "modern," and the "authentic" conceived and manifested in the architectural cultures of Europe and the Americas around the turn of the Twentieth century? This session invites papers that reexamine the richness and contingency of architectural meaning in European and American local contexts between approximately 1880 and the end of the First World War. This period, still best known as an incubator for such later twentieth-century architectural designations as the "modern movement" and the "International Style," the decades preceding World War I, presents, in fact, a rich source of debates concerning vernacular tradition, an increasingly self-conscious sense of modernity, and the maintenance of cultural authenticity amid widespread urbanization and industrial expansion. Papers that explore the hybrid or contingent nature of architectural meaning are encouraged, as are those informed by the methodologies of recent postcolonial or cultural studies. It is hoped that the session will reexamine such dualistic models as "regional" versus "national," or "center" versus "periphery," as they relate to local struggles to develop new architectural meanings and forms. Papers may focus on an individual building or architect, an entire movement, the evolution of key terms, or topics from urban planning and design more generally. Approaches emphasizing the multiple sites of architectural production and interpretation are especially welcome, particularly if they shed new light on the tensions between received modernist historiography, on the one hand, and the historical specificity and locality of architectural culture on the other. Send proposals to: Prof. John V. Maciuka, Department of Architectural History, University of Virginia, Campbell Hall, Charlottesville VA 22904-4122; tel: 434-924-6228; fax 434-982-2678; email: maciuka@virginia.edu

Locating the Public Sphere: Places of Conviviality in the Long Eighteenth Century In his immensely influential book, *The Structural Transformation of the Public Sphere*, Jürgen Habermas proposed that the origins of bourgeois, liberal democracy lay in the exchange of uncensored ideas between people of different classes. Habermas emphasized the world of letters, but he pointed to two architectural settings as the physical geneses of the public sphere: London coffee houses and French salons. Through social and convivial acts such as drinking hot liquids, eating, and informally conversing, diverse groups came to think of themselves as sharing common interests and humanity. This session seeks to refine Habermas's original concept by providing a more nuanced picture of the physical space of the public sphere in the long Eighteenth century. Speakers are invited to address the ways that the architecture of conviviality created opportunities for the exchange of ideas as if class and rank did not matter. Prospective speakers should identify why specific sites or building types should be considered part of the public

sphere and demonstrate the means by which such space promoted the transcendence of difference. Papers offering new insight into coffee houses and salons are welcome, as are papers that examine other sites and building types from the perspective of public sphere critical theory, including, taverns, pleasure gardens, and public rooms within private residences. Speakers might also consider how architectural space and the functions it supported were transformed from aristocratic ceremonial to bourgeois informality. Topics should focus on Europe or the New World, from about 1675 to 1825. Send proposals to: Barbara Burlison Mooney, School of Art and Art History, E. 100 Art Building, University of Iowa, Iowa City, IA 52242; tel: 319-335-1785; fax: 319-335-1774; e-mail: barbara-mooney@uiowa.edu

Modern Architecture's Mutations in Crossing the Ocean from Europe to the United States This session aims to bring together papers that focus on the changing nature of modern architecture before and after the Second World War, in both Europe and the United States. It raises questions about which factors were most influential in this change and what role was played by the transatlantic experiences and relocation of key figures. The most significant early manifestations of modern architecture called for functionality, sobriety, and economy. Their focus was on social housing and utilitarian building types rather than on civic and monumental programs. Increasingly, however, the discourse on modern architecture began to stress aesthetic and cultural values over social ones. This transformation has often been observed with respect to the famous exhibition put together by Hitchcock and Johnson at the MOMA (*The International Style*, 1932) as well as in the trajectory of Giedion's writings, from his earlier books in German (1928, 1929) to *Space, Time and Architecture* (1941), completed and published in the United States. While for some this paradigm shift amounted to a distortion and betrayal of the ideals of the original modern movement, for others it was a necessary expansion and critique. For still others it was more simply a response to new global and technological conditions. Papers are invited that not only chart the changing nature, context, and reception of modern architecture in its diasporic crossing of the ocean but offer new and precise interpretations of the interchange in the mid-twentieth century between European and American models and ideas. Send proposals to: Prof. Hilde Heynen, KULEuven, Department of Architecture, Urban and Regional Planning, Kasteelpark Arenberg 1, B-3001 Leuven, Belgium; tel 32-16-32 13 83; fax: 32-16-32 19 84; e-mail: hilde.heynen@asro.kuleuven.ac.be; and to: Joan Ockman, Temple Hoyne Buell Center for the Study of American Architecture, Graduate School of Architecture, Planning and Preservation, Columbia University, 400 Avery Hall, New York, NY 10027, tel: 212-854-8165; fax: 212-854-2127; email: jo2@columbia.edu

New Perspectives on the Architecture of America's Antebellum South Scholars of American architecture have focused primarily on three historical periods: colonial; post-Civil War nineteenth century; and twentieth century. There is a considerable gap in the scholarship on the architecture of the first half of the Nineteenth century, and nowhere more than in the South. Scholarship has advanced little beyond that of a former

generation of historians who, for the most part, viewed this era as little more than a series of Romantic revivals by an insecure American public looking to Europe for cultural affirmation. This is not to say that historians have not done fine work in this period. Scholarship exists, but the number of books and articles that cover this period is disproportionate to the rich possibilities offered by the radical transformation of America's antebellum South. This session defines architecture broadly to include landscapes and spaces shaped by human intention in the hope of sparking interest in and discussion of the architectural transformation of the region before the Civil War. Accordingly, papers should seek to challenge former or current interpretations; to propose new methodological approaches; to uncover or rediscover the forgotten architecture and landscapes of regions or ethnic groups within the larger South. For example, the southern Backcountry, which has long offered rich possibilities to folklorists, remains largely unexplored by architectural historians. Papers might explore the more ephemeral architectures and landscapes of the Underground Railroad or the Trail of Tears. They might consider architecture and landscape as part of the process of acculturation of the Cherokee and Choctaw before the Indian Removal Act. Papers might consider the ways in which the nineteenth-century phenomena of financial speculation, consumerism, industrialization, and/or militarism were manifest in the architecture and landscape of the antebellum South. Papers might reopen or continue debates over the origins of America's antebellum styles, such as the Greek Revival and the Picturesque. Papers might focus on new interpretations of the industrial, urban, or rural architecture and landscapes, or on the development of new institutions that required the adaptation of traditional building types or the invention of new ones. Send proposals to: Clifton Ellis, College of Architecture, Texas Tech University, Box 42091, Lubbock, TX 79409-2091; tel: 806-742-3136, ext. 244; fax: 806-742-2855; e-mail: Clifton.ellis@ttu.edu

The "Old Girl" Network? Women and the Architecture Community It is no secret that the "Old Boy" Network has helped many a male architect on the path to success. But what about female architects? Have they benefited from an equivalent "Old Girl" network? If so, how did this network operate? Who did it consist of and how was it formed? In America, notably, community involvement in a woman architect's career often made the difference between success and failure. On the one hand, organized groups could nurture talent, as in the case of Eleanor Raymond at the Cambridge School of Architecture and Landscape Architecture. On the other, they could enforce career-ending social values, as occurred between Sophia Hayden and the Board of Lady Managers at the World's Columbian Exposition. Women architects involved in a community had to balance opposing dualities like integrity or deceit and artistic truth or financial success. Often, they stressed or down-played their talents relative to a community environment. Their choices raise question as to their autonomy as architects and call for a reconsideration of their work within the context of social survival. Exploration of these ideas will establish a new framework for measuring the success of important architects, male or female. This session examines the extent to which women architects' professional development was affected by involvement with community groups. Community groups may include religious

associations, social organizations, academic clubs, or any other identifiable group of individuals consisting of men or women. Papers submitted to this panel must define the community in which their subject(s) worked and evaluate the advantages and disadvantages of that community. Topics from any country and time period are welcomed; those conducting research on lesser-known, unknown, or anonymous women architects are particularly encouraged. Submit proposals to: Prof. Catherine W. Zipf, Cultural and Historic Preservation Program, Salve Regina University, 100 Ochre Point Ave., Newport, RI 02840, tel: (401) 341-3205, fax: (401) 341-2996; e-mail: Catherine.Zipf@salve.edu

Open Session New research and interpretations welcomed in all fields. Send proposals to: Cynthia Field, 2638 Woodley Place, NW, Washington, DC 20008; tel: (202)-357-2064 or (202)-265-0625; cell phone: (202)-486-5181; fax: (202)-633-9324; e-mail: fieldcy@yahoo.com and/or fieldcy@soe.si.edu

The other Modernism: (appropriating) Modern Architecture in Eastern Europe Modernism developed on a large scale in central and eastern Europe, where its early adoption was no mere matter of fashionable emulation, but reflected a desire for European integration, modernization and, in many cases, westernization. Indeed, the countries of the area were for the most part only recently independent states, the borders largely drawn at the conclusion of the First World War, without regard for historical background. Modernism, as emblem of the progress and dynamism promoted by Western architects, was embraced with such an enthusiasm that in some Central and Eastern European countries it became a vehicle of their new identity. For instance, Czech architects turned it into a national symbol, while in Croatia and Romania interwar modernism is still seen as a "golden era". Becoming an "international style", modernism was a guarantee of integration even as it served, paradoxically enough, at the same time to promote and create identities and became a vehicle of particularism. If the label of "Eastern Europe" appeared as a homogeneous concept to the Westerners (who fabricated it), this was not the case for insiders who claimed their distinctiveness. Since most of the countries of the area were young nations, they have particularly encouraged the study of folklore and vernacular culture as a form of national identity. The session aims to contribute to the advancement of the study of modernism in Eastern Europe with particular attention to the tension between modernization and identity. What were the models of Modern architecture in this area? What were the manners of its appropriation and its specific development? Papers are welcome on all countries of the former Eastern Bloc, but contributions on such less studied countries as the former Yugoslavia, Bulgaria, Romania, and Albania are particularly encouraged. Send proposals to Dr. Carmen Popescu, 7, rue de la Mare, 75020 Paris, France, tel: 33-1-43.15.09.63; e-mail: crmv@noos.fr

Race and Architecture in the Colonial Non-West While the sociopolitical and historiographic impact of racial debates has been studied with regard to Western architectural culture,

its overwhelming significance outside the West has been mostly overlooked. In post-1800 colonial encounters, conceptions and particularities of racial origins deeply affected the production of architectural styles in North Africa, the Middle East, the Indian Subcontinent, and the Far East. From Japan to Morocco, the ruling elite of those states that maintained political hegemony, though vicarious, and sustained updated state institutions and infrastructure, found architectural representation pivotal to the power sustainability. For example, during the 1901 *Orient or Rome* debate, when Italian archeologist Giovanni Rivoira argued that the origin of Western architecture was to be found in Roman ingenuity, Austrian art historian Josef Strzygowski implored enthusiasts and skeptics to trace Western prototypes "not to Persia, but to Aryan Iran." By the mid-1930s, Iran's intelligentsia not only appropriated this argument in asserting that pre-Islamic Iran housed the origin of all "Aryan types," but also embarked on a complex project of remaking its built environment by (re)producing that which Strzygowski had called "Aryan Architecture." In European quarrels, Iranian historians and architects found the basis to strengthen Iran's claims to national sovereignty and ethno-cultural superiority vis-à-vis the West. This session will investigate the techniques by which categories of race were (re)presented in specific architectural works in the non-West. It addresses the question of how architectural economies helped define conceptions of racial origins that then lent themselves to political will. How the local elite manipulated, co-opted, and appropriated its colonizer's ethno-architectural theories and reconciled indigenous historical, archeological, and philological sources with imported ideas about their own national lineage? Furthermore, how did indigenous historiographies map their architectural traditions in the mainstream artistic canon as a form of anti-colonial resistance, still often equally racist and despotic, or as a technique of universalist adherence? Send proposals to: Talinn Grigor, Ittleson Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785; tel: (617) 669-9518; email: talindg@hotmail.com.

Reflecting on an "appropriate modernity" in and for Latin America Latin American architecture has too often been treated as a block when in fact there are enormous local differences. Since the 1980's, larger accounts of modernism and modernity have been produced, and architectural historians and relevant practicing architects in Latin America are engaged in a debate about an "appropriate modernity," a term coined by the Chilean critic Cristián Fernández Cox. When presenting his approach, Cox asserted, "For us modernity is still a pending idea." Concurrent with this reassessment, Marina Waisman advanced the need of "an interpretation able to respond to our own values and questions" not judged by outside standards. Contrary to other approaches, such as critical regionalism, that originated outside Latin America, or the literature and artistic movements' use of the fantastic and magical as the source of Latin American architectural uniqueness, "appropriate modernity" emerged as a result of meetings of historians and practitioners from Latin America, who adopted it to understand and criticize Latin American architectural production. The debate centered on the question: was modernization and the appropriation of modernity's values an appropriate response to the particular architectural

and urban context, history, time, and place of Latin American countries? This session's objective is to explore the multiple, differing and sometimes contradictory answers to that question. Within the general framework of the search and debate about an appropriate modernity, this session welcomes papers that explore modern and contemporary architecture and design in Latin America, seeking to analyze and critically interpret them within the context from which they emerge, examining the particular circumstances and ways in which they were conceived, evolved and were interpreted. Send proposals to Jose Bernardi, School of Design, Arizona State University, PO Box 2105, Tempe, AZ 85226, tel: 480- 965-9149; fax: 480- 965-9717; e-mail: jose.bernardi@asu.edu

Rhetoric and Architecture after Renaissance Humanism (1600-1900) The importance of rhetoric as a model for architecture during the Renaissance is well studied. Scholars have explained how Quattrocento theorists in need of firm rules for architecture have borrowed principles of this theory of human communication laid down in antiquity. They have shown that Renaissance architects could even follow methods developed in rhetoric in their creative process. Rhetorical concepts such as *inventio*, *dispositio*, or *decorum* became categories through which architects went about their work and by which their creations could be discussed and judged. This session will consider the relationship between rhetoric and architecture after their Renaissance symbiosis and up until rhetoric's decline during the Nineteenth century. Papers are invited which trace the evolution of the rhetorical model in the art of building, particularly when that discipline came in contact with other concepts developed in the physical and human sciences during the Baroque period, the Enlightenment, or the Industrial Age. Did the waning of humanistic studies that began in the Seventeenth century change the status of rhetoric in the visual arts? Did the scientific revolution shake the foundations of an architectural theory based on persuasive expression? What happened to the rhetorical model in architecture when sensation and embodiment were first addressed in theories of knowledge? Did the emergence of architectural history in the Eighteenth century shatter the belief in the universal system of expression proposed by rhetoric? Can nineteenth-century concepts of style and "organic unity" be legitimately traced back to their rhetorical origins? Detailed case studies on the theory and/or practice of architecture are especially encouraged. Send proposals to: Jean-François Bédard, Visiting Scholar, Canadian Centre for Architecture, 1920, rue Baile, Montréal, Québec, H3H 2S6 Canada; tel: 514-939-7000; fax: 514- 939-7020; e-mail: jb353@columbia.edu

Spatial Negotiation in Medieval and Renaissance Cities, 1200-1600 Since the publication of Henri Pirenne's *Medieval Cities*, scholars have traced the development of urban spaces in response to economic, political and ritual exigencies. In Trexler's and Martines' work on Florence and other Renaissance Italian cities, urban space was claimed by a number of constituencies, creating a map of civic power relations, and clear distinctions were made between the grand projects of lords and churchmen and the increasingly inchoate and marginalized spaces of the underclasses. More recently, scholars like Trachtenberg have nuanced these polarities, recognizing other models for civic

planning. This session seeks papers that dwell not on Martines' "impressive and triumphal voids," but on less exalted, workaday spaces that were transformed through various accretions or subtractions in the Medieval and Renaissance periods. Papers are sought which examine the ways in which Medieval and Renaissance spaces were altered, either through the reuse of older spaces for new purposes or through the incremental and accidental reordering of space over time. Subjects may include analyses of the changing architectural framework of civic spaces, as well as the additions of sculptures, fountains, plaques, gallows, or paving decorations that modified the use or interpretation of the space. Intersections, thoroughfares, parish church squares, courtyards, cemeteries, bridges, and ports are also potential topics. The scope could encompass the major meeting place for a city or be confined to the gathering point for a single neighborhood, are also topics of interest. Submissions should address the ways in which urban spaces metamorphosed, were conditioned by the architecture around them, and how the architecture and the space interacted through enclosure, penetration, limitation of access, or spatial clarification. Send proposals to: Abby McGehee, Oregon College of Art and Craft, 8245 SW Barnes Road, Portland, OR 9722; tel: 503-249-401; fax: 503-297-965; e-mail: amcgehee@ocac.edu

Vitruvius and the State of Princes, 1450-1700 Vitruvius has been and continues to be a staple referent in the scholarship on early modern architectural theory. But since the publication over 50 years ago of Wittkower's *Architectural Principles in the Age of Humanism*, English-speaking historians of Vitruvianism have tended, overwhelmingly, to read Vitruvian theory purely as theory, relative to architecture and philosophy but rarely, if ever, relevant to politics. Yet Vitruvian theory appears to have been bound to political circumstances from the very beginning. In the service initially of Julius Caesar during the latter's meteoric rise to autocratic rule, Vitruvius wrote in the mid-first century BCE, at the fall of the Roman republic and the beginning of the reign of Augustus Caesar, the first Roman emperor to whom he dedicated his treatise. "Rediscovery" of and interest in *De architectura*, far surpassing any recorded in antiquity, began in earnest with the fall of republics and the rise of principalities in the northern Italian Quattrocento. His virtual apotheosis at the courts of humanist princes was followed in turn by degeneration into irrelevance as power gradually shifted from the persons of popes and kings to impersonal modern states. Are these connections purely an accident of chronology? Or, allied as the theory deliberately was to natural and cosmic hierarchies, was legitimization of monarchical institutions through building integral to Vitruvianism as such? It is within this framework that the session invites submissions which address the possible political uses to which Vitruvius was put between 1450 and 1700. Especially encouraged are contributions that examine the specific contexts in which treatises, translations and editions of *De architectura* appeared during this period. Proposals for papers presenting evidence for reasons to question the premises outlined here are particularly welcome. Send proposals to: Dr. Indra McEwen, 3908 Parc Lafontaine, Montreal, Quebec, H2L 3M6, Canada; tel: 514-522-9380; email: indra.mcewen@sympatico.ca

nor did he offer encouragement. I was stunned. I thought the tactics of discouragement, demeaning the possibilities of women's contributions had ended.

Why have I established the BWAf? Well, there is obviously a need. BWAf is based on the belief that women should be full players in all aspects of the architecture profession. Simply put, the equality of women extends to the field of architecture.

Though it sounds paradoxical, I had the advantage of establishing my practice prior to the women's movement — and all the acrimony that came with it. Before the women's movement, I, like many, forged ahead without realizing the degree to which women architects had been sidestepped, overlooked, ignored and — to use a word from the civil rights movement — whitewashed.

Let me give another personal example. By the late seventies, my office was located in a downtown office

building we owned. Nearby stood a 24-acre parcel — bulldozed flat during the 50s urban redevelopment efforts with an ugly story of displacement and lawsuits. I sensed that it was timely to develop the site. Collaborating with the San Francisco Redevelopment official in charge, I solicited the interest of major developers across the nation. One, Olympia and York, was interested. Concurrently, I asked Ziedler-Roberts Partnership to be the lead Joint Venture architect, as the firm had designed similar projects. I also became a developer-partner with Olympia and York and Marriott Hotels. We entered the international design-build competition conducted by the Redevelopment Agency in 1980 and won. Three years later, when the final conceptual site plans and building concepts were completed for Yerba Buena Gardens, they were exhibited at the San Francisco Museum of Art, including a companion catalogue.

It was a matter of policy, really, that all drawings, renderings and models be labeled with the both names of the joint venture architects. Yet just prior to the exhibition opening and catalogue publication, by some mysterious hand, "Willis and Associates Architects — Joint Venture Architects" was airbrushed off the documents. It still remains a mystery. Meanwhile, the museum belatedly published an errata — an attempt to correct the injustice. This is why few know of my work on the Yerba Buena Gardens. And, this is one example of how women have been written out of architectural history.

Learn more about the Beverly Willis Architecture Foundation at www.bwaf.org.

Beverly Willis



On Plagiarism

Last June, I received a letter out of the blue from a reader in the UK who described himself as a recreational reader of architecture books and an avid amateur building

buff. He informed me that my book, *Pietro Belluschi. Modern American Architect*, published by the MIT Press a decade ago, had been seriously plagiarized. Having just returned from abroad and facing a mountain of emails, I thought little more about it, and other than mentioning the allegation to the MIT Press, I did nothing about it. Several weeks later, however, curiosity got the best of me, and I borrowed the book in question from the library to determine what grounds, if any, was behind the allegation. I was shocked. Until then, I had had no knowledge of the book, *Structures of Our Time. 31 Buildings that Changed Modern Life*, nor had I ever come heard of its author, Roger Shepherd. A quick scan of the table of contents led me to the chapter on Pietro Belluschi, and to an uncannily familiar text. As I began reading, I realized that Shepherd had not only appropriated virtually verbatim whole portions of my text, but that he had also used my argument, figures, and footnotes with no reference to my work whatsoever anywhere in his book. It was so blatant a case as to be sophomoric, yet too adroitly handled to have been done by a novice. Having read about plagiarism but never having met anyone who had actually encountered it except among students, I asked around my two departments, architecture and art history, what others had done in similar circumstances. No one actually knew of a case.

When I showed Shepherd's and my texts to colleagues, the reaction was unequivocal. No one could believe how extensively and literally my ideas and sentence constructions had been lifted. Several people, however, pointed out to me that were I to take action, Shepherd might lose his job. My own qualms coupled with this kind of implicit social pressure made me hesitant to pursue it further. With further thought, however, it did not seem right to do nothing, and I concluded the ethical thing to do was to speak up, especially knowing Shepherd held an endowed chair in the Department of Fine Arts at Parsons School of

Design where he had been teaching for 30 years – a seasoned academic, then, whose work would continue to serve as a role model for students.

After still more reflection, I weighed the remorse I knew I would feel in causing pain in another person versus my sense of injustice over the pilfering of my material. I thought of all the hours I had invested in my research, the scores of interviews I conducted with Belluschi shortly before he died, the numerous trips I took to and from Portland largely at my own expense, the days and weeks spent flying back to Syracuse to verify the Belluschi documents there in the library, plus all the connections I had made, between, for example, the Equitable Building and the Chicago School, all the information I had tracked down, for example, on the genesis of Belluschi's design and his conversation with J. Paul Raven, the head of the Bonneville Dam Administration, which led to the idea of using aluminum, the insights I had had after years of research on the building – all this was now regarded as Shepherd's. Learning that his book was on the reading list for the Introduction to Architecture course at U-C Berkeley, my alma mater, only exacerbated my sense of injustice. At the very least I wanted the record set straight about who wrote what.

I then checked with a lawyer in the Attorney General's office at the U.W. He too said that he had never seen such an egregious example of one author's appropriation of another's work. He thought the violation went well beyond plagiarism, which is an ethical and moral wrongdoing, and represented a case of copyright infringement, which is illegal. He further suggested I send a copy of the two texts, mine and Shepherd's, with the telling paragraphs underscored, to Roger Conover, my editor at the MIT Press. Upon receiving an underscored copy of the two texts, Conover immediately forwarded it to William Strong, who is MIT Press's lawyer and also an expert on copyright law and author of the standard book on the subject [*Copyright in the New World of Electronic Publishing*]. Strong drew up a comparison chart (for a copy, email me at mlc@u.washington.edu based on my underscored texts, and sent it and an accompanying letter to Shepherd and to McGraw Hill, the publisher of Shepherd's book. Several publications were also notified, including *Architectural Record*, where Shepherd served and perhaps still serves as

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web page designer, and *The Chronicle of Higher Education*, whose senior editor, Scott McLemee, took an immediate interest in the case. After interviewing Shepherd, Conover, Strong, Paul Goldberger and myself, McLemee wrote a short, poignant article on the case that pointed out I was not alone in being plagiarized by Shepherd [Scott McLemee, "Plagiarism by Design," *Chronicle of Higher Education* (24 September 2004) p. A18.]. The previous year, Princeton Architectural Press had complained to Shepherd about several of its publications being "borrowed" by Shepherd in the same book, again without attribution.

As Strong demanded, Shepherd (who had received a \$30,000 advance for his book) sent me a letter of apology. In addressing me, Mr. Shepherd misspelled my name -- trivial but telling. He also began by acknowledging that he should have written sooner, but that he had been busy preparing for classes -- evidently a higher priority. Far more importantly, he blamed 9/11 and the work of research assistants for what happened. Moreover, he maintained that the portions of my text were only "roughed in," and that he had intended to go back and rewrite them, thus tacitly admitting that he had no intention of crediting my work but only covering up his tracks. And since Paul Goldberger, recently appointed dean at Parsons, had not known of the plagiarism charge before McLemee brought it to his attention, it was clear Shepherd hoped the problem would simply go away. It was only after Conover brought the case to the attention of MIT Press's lawyer and the media, and the issue became public, that under pressure from Goldberger, Shepherd resigned from his position at Parsons.

Copies of Shepherd's book, though no longer on the market, are still readily available on Amazon.com and remain in libraries across the country if not the world. The MIT Press is working on this problem by notifying libraries of the infringement, but even their best efforts will not completely set the record straight. Plagiarists can be punished, and their offenses made public, but there seems no way that the damage, once done, can be reversed.

— Meredith L. Clausen
University of Washington

The program for the second SAH international symposium, organized with the INHA, is now posted on the web sites of both the SAH (www.sah.org) and the INHA (www.inha.fr). The meeting will be held from 1-4 September 2005 in the INHA's newly renovated quarters in the historic Galerie Colbert, a nineteenth century skylit shopping arcade adjacent to Henri Labrousse's Bibliothèque Nationale, the site of one of the planned receptions.

Each of the three days of meetings is devoted to one of the three subthemes of the shifting boundaries the call for papers set out to address: changing spatial boundaries, changing temporal boundaries, and changing disciplinary boundaries. An international array of speakers was chosen in February by a planning committee; they will speak in plenary sessions in the morning and then in satellite sessions (5-6 per afternoon running parallel). A session on new technologies in architectural history is planned for early arrivals on the afternoon of 31 August. In addition, key-note speakers from other disciplines have been invited for each of the three themes.

The conference will be opened by art historian/archaeologist Alain Schnapp, Director of the Institut National d'Histoire de l'Art. In addition to receptions and a gala closing dinner, a variety of visits in and around Paris will be offered on Sunday 4 September.

The registration fee for the conference is 150 euros (30 euros for registered students), with additional charges for the final dinner (40 euros) and for visits (10 euros for tours within Paris and 25 euros for visits outside the city). A registration form will be posted after April 30th on the INHA web site by early summer: www.inha.fr; and further details about registration can be consulted after that date on both the SAH and INHA web sites. For any additional queries please contact Madame Marion Jully at INHA (marion.jully@inha.fr).

For the convenience of those traveling to Paris on a budget the INHA has reserved a block of rooms at the Cité Universitaire, the famous modernist campus of national dormitories of Paris University in the 14th arrondissement, a short ride (15 min.) from the center of Paris on the RER (regional subway). Instructions on booking rooms will be included on the registration form.

News

JSTOR's new search engine and search interface are now available at www.jstor.org. Users now have the ability to conduct faster searches and to search all disciplines at once without having to select each discipline individually.

Other new features include:

Basic Search

- * By default, JSTOR's new Basic Search allows searchers to search all content in the archive (articles, reviews, etc.)

- * The Boolean operators AND, OR, and NOT are available. Words are "anded" together by default.

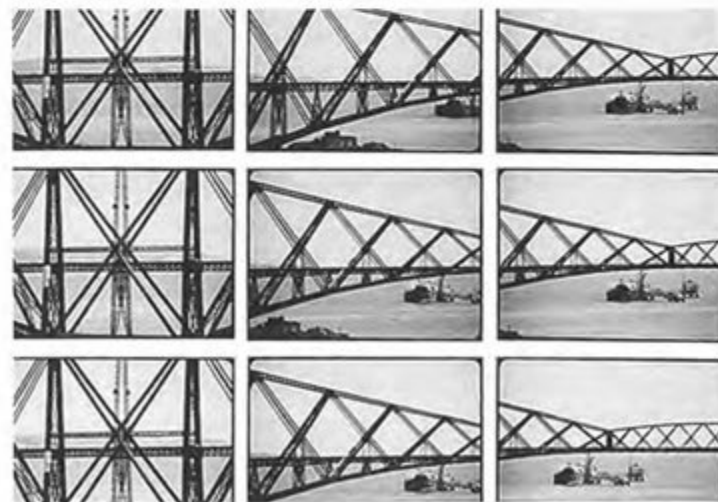
- * Phrase searching is available by enclosing terms in quotes (e.g., "punctuated equilibrium")

- * Field searching may be accomplished by using field operators (e.g., ti:"two-person cooperative games" au:nash).

Advanced and Expert Search options, which allow users to limit their searches by field, content type, discipline and journal title, and date range, are also available.

To learn more about JSTOR's search functionality, please visit: <http://www.jstor.org/help/search.html>

All current individual members of SAH can access back issues of JSAH (1941-2002) through JSTOR. For instructions on how to access JSTOR, consult your membership renewal confirmation or email us at info@sah.org.



On display at the Canadian Centre for Architecture through 22 May: Dieter Appelt, *Forth Bridge – Cinema. Metric Space* (detail shown), 2004. 312 gelatin silver prints, 150 x 400 cm. [Collection, Canadian Centre for Architecture, Montréal © Dieter Appelt.]

Events

Preserve and Play Conference

On 5-7 May, the National Park Service, along with a number of cosponsors will host a national conference devoted to preserving historic recreation and entertainment sites. Entitled *Preserve and Play*, the conference will offer appropriate and successful strategies for protecting a range of important resources, from urban recreation centers and school gymnasiums, to stadiums, amusement parks, and spas. Three pre-conference technical workshops, numerous educational tours, a resource center, and affinity group meetings, will round out the full program of presentations.

Preserve and Play will be held at the InterContinental Chicago Hotel, constructed in 1929 as the Medinah Men's Athletic Club. This recently restored hotel is located on Chicago's "Magnificent Mile," blocks from many of the city's most notable landmarks. Complete program, schedule, and registration and hotel information is now posted on the conference website: <http://www.preserveandplay.org>

Collins/Kaufmann Forum for Modern Architecture

Columbia University Department of Art History and Archaeology, Schermerhorn Hall, Room 934. Lectures begin at 6:15 and will be followed by a reception.

31 March: Guglielmo Bilancioni (U Genoa)
"The Happiness of Architecture: Piero Portaluppi"

21 April: Greg Castillo (U Miami)
"Modernisms, Reactionary and Otherwise:
Negotiating the Past in Cold War Germany:"

28 April: Esther Da Costa Meyer (Princeton)
Title TBA

For further information or to sign onto the Collins/Kaufmann email list, please contact Richard Anderson (rpa2101@columbia.edu).

Paul Rudolph and the Architecture of the UMass Dartmouth Campus will include lectures, panel discussions, a walking tour and an exhibit of the architect's original drawings for the campus on 13 April. The symposium's guest scholars and UMass Dartmouth faculty will consider the historical and artistic record of the campus and probe the deeper meanings of its design. The symposium is part of the university's "Breaking New Ground" initiative commemorating the campus's 40th anniversary.

Most events are free and open to the public, and will be held in the library's first floor Browsing Area. A dinner, to be held at 5 p.m. in the Campus Center Sunset Room, requires advance registration and is \$25 per person. A noontime walking tour is free but requires advance registration.

For information and reservations, call Bruce Barnes at 508.999.8666 or visit the symposium's web site at: www.lib.umassd.edu/sppages/prudolph/welcome.html

The symposium's program features three morning presentations by guest speakers:

"Enriching Modernism: Paul Rudolph and Postwar Architecture," Timothy Rohan, assistant professor of art history at UMass Amherst;

"Brutalism: An Architecture of Exhilaration," Helene Sroat, independent scholar in art history;

"The Master Plan: Its Design and Execution," Grattan Gill, architect, a former associate of Paul Rudolph's and a retired professor of architecture at Roger Williams University. Gill will lead a walking tour of the campus, for which advance registration is required.

At 7 p.m., Rohan will deliver the keynote speech:

"Interpreting UMass Dartmouth: Paul Rudolph and the Single-Vision Campus."

Freemasonry at The Octagon

18 May - 31 December

Washington, DC

In an unprecedented collaboration with the Grand Lodge of Free and Accepted Masons of the District of Columbia, and artist Peter Waddell, The Octagon, the Museum of The American Architectural Foundation is organizing an original exhibition focusing specifically on the interesting and significant contributions of Freemasons to the design and architecture of Washington, DC.

V Iberian DOCOMOMO Conference

26-29 October

Barcelona

In celebration of the 75th anniversary of the founding of GATEPAC, the Spanish avant-garde group related to the CIAM which was instrumental in spreading the modern movement throughout the Iberian peninsula, the Iberian DOCOMOMO Foundation and the Catalanian Architectural Association (Collegi d'Arquitectes de Catalunya) are organizing the V Iberian DOCOMOMO International Conference, *The GATCPAC and its Time. Politics, Culture and Architecture in the Thirties*. Participants in the conference, which is directed by Antonio Pizza and coordinated by Paolo Sustersic, include Oriol Bohigas, Álvaro Siza, Juan José Lahuerta, Eric Mumford, Laura Di Biagi and José Carlos Mainer. The deadline for submission of papers is 31 March.

The V Conference will discuss the diffusion and reception mechanisms of the Modern Movement in Spain and Portugal, focusing on the proposals and ideas that the GATCPAC (the Catalanian and most active of the three GATEPAC's sections, led by J. L. Sert and J. Torres Clavé) developed through their contacts with the international avant-garde. The GATCPAC's intense activity, which was interrupted by the Spanish Civil War, represents the most important Spanish contribution to the architecture and urbanism of the Thirties, as testified, for instance, by the Plan Maciá (1932-35), which was developed in collaboration with Le Corbusier. Beyond architectural and urban themes, GATCPAC's aim was to define a new social role for architects in conjunction with the visual arts, graphic design, industrial design, photography, literature and cinema, as reflected in the publication of the review *A.C. Documents of Contemporary Activity*.

The conference will discuss not only the Iberian Peninsula, but also direct and indirect relationships with other international references such as Germany, France, Italy and the Soviet Union, among others. The conference is comprised of four sections: "Politics and Architecture," "GATCPAC and its domestic and international connections," "Architecture and City Management" and "Image Culture."

More information and the call for papers are available at www.coac.net/docomomo5.

Booklist

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

REFERENCE WORKS

Marmor, Max and Alex Ross. *Guide to the Literature of Art History 2*. Chicago: American Library Association, 2005. 899p. ISBN 0838908780 \$195.00

DICTIONARIES

Campbell, Gordon. *Renaissance Art and Architecture*. New York: Oxford University Press, 2004. 278p. ISBN 019860985X \$45.00

ARCHITECTS

Cepl, Jasper, ed. *Hans Kollhoff: Kollhoff & Timmermann Architects*. Milan: Electa Architecture, 2004. 440p. ISBN 1904313272 \$69.95

Frampton, Kenneth and Joseph Rykwert. *Richard Meier: Architect, 2000/2004*. New York: Rizzoli International Publications, Inc., 2004. 432p. ISBN 084782702X \$80.00

Harwood, John and Janet Parks. *The Troubled Search: The Work of Max Abramowitz*. New York: Miriam and Ira D. Wallach Art Gallery, Columbia University, 2004. 160p. ISBN 1884919162 \$35.00

Heuvel, Dirk van den and Max Risselada, eds. *Alison and Peter Smithson: from the House of the Future to a House of Today*. Rotterdam: 010 Publishers, 2004. 238p. ISBN 9064505284 \$72.50

Kuma, Kengo. *Kengo Kuma: Materials, Structures, Details*. Boston: Birkhauser, 2004. 136p. ISBN 3764371226 \$65.00

Makinson, Randell L. and Thomas A Heinz. *Greene & Greene: Creating a Style*. Layton: Gibbs Smith Publisher, 2004. 96p. ISBN 1586851160 \$19.95

Perouse de Montclos, Jean-Marie. *Jacques-Germain Soufflot*. Paris: Les Editions du Patrimoine, 2004. 142p. ISBN 2858227527 \$75.00

Powell, Robert and Aaron Betsky. *The Architecture of Soo Chan*. Mulgrave, Australia: Images Publishing Group, 2004. 255p. ISBN 1920744207 \$60.00

Schedler, Uta. *Filippo Brunelleschi: Synthese von Antike und Mittelalter in der Renaissance*. Petersberg: Michael Imhof, 2004. 144p. ISBN 3937251855 \$89.50

Spuybroek, Lars. *NOX: Machining Architecture*. London: Thames & Hudson, 2004. 389p. ISBN 0500285195 \$49.95

Wright, Frank Lloyd, Peter Shedd Reed, William Kaizen and Kathryn Smith. *The Show To End All Shows: Frank Lloyd Wright and the Museum of Modern Art, 1940*. New York: Museum of Modern Art, 2004. 240p. ISBN 0870700553 \$25.00

ARCHITECTURAL DESIGN

Koster, Helmut. *Dynamic Daylighting Architecture: Basics, Systems, Projects*. Basel ; Boston: Birkhauser, 2004. 463p. ISBN 376436730X \$82.95

ARCHITECTURAL THEORY

Venturi, Robert and Denise Scott Brown. *Architecture as Signs and Systems: For a Mannerist Time*. Cambridge, Mass.: Belknap Press of Harvard University Press, 2004. 251p. ISBN 0674015711 \$35.00

ARCHITECTURE—INDIA

Merklinger, Elizabeth Schotten. *Sultanate Architecture of Pre-Mughal India*. New Delhi: Munshiram Manoharal Publishers Pvt. Ltd., 2005. 174p. ISBN 8121510880 \$63.00

ARCHITECTURE—ITALY

Schulz, Juergen. *The New Palaces of Medieval Venice*. University Park, PA: Pennsylvania State University Press, 2004. 340p. ISBN 0271023511 \$85.00

ARCHITECTURE - PACIFIC NORTHWEST

Ritz, Richard Ellison. *Architects of Oregon: A Biographical Dictionary of Architects Deceased -- 19th and 20th Centuries*. Portland, Oregon: Lair Hill Publishing, 2002. 462 p. ISBN 0972620036 \$29.95

Luxton, Donald. *Building the West: The Early Architects of British Columbia*. Vancouver, B. C.: Talonbooks, 2003.

ARCHITECTURE, COLONIAL—NEW SPAIN

Lara, Jaime. *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain*. Notre Dame: University of Notre Dame Press, 2004. 299p. ISBN 0268033641 \$65.00

ARCHITECTURE, MODERN—21ST CENTURY

Moneo, Jose Rafael, trans. by Gina Carino. *Theoretical Anxiety and Design Strategies in the Work of Eight Contemporary Architects*. Cambridge, Mass.: MIT Press, 2004. 416p. ISBN 0262134438 \$39.95

ARTS & CRAFTS MOVEMENT

Powell, Jane and Linda Svendsen. *Bungalow: The Ultimate Arts & Crafts Home*. Layton: Gibbs Smith Publisher, 2004. 286p. ISBN 158685304X \$50.00

BUILDING MATERIALS

Croft, Catherine. *Concrete Architecture*. Layton: Gibbs Smith, Publisher, 2004. 240p. ISBN 1586854607 \$45.00

Hyatt, Peter. *Great Glass Buildings: 50 Modern Classics -- Designing With Glass*. Mulgrave, Victoria, Australia: Images Publishing Group, 2004. 240p. ISBN 1864701129 \$65.00

BUILDING TYPES

Adam, Juergen. *Industrial Buildings: A Design Manual*. Boston: Birkhauser, 2004. 246p. ISBN 376432175X \$118.00

Buzas, Stefan. *Four Museums: Carlo Scarpa, Museo Canoviano, Possagno; Frank O. Gehry, Guggenheim Bilbao Museum; Rafael Moneo, the Audrey Jones Beck Building, MFAH; Heinz Tesar, Sammlung Essl, Klosterneuburg*. Stuttgart: A. Menges, 2004. 222p. ISBN 3930698684 \$270.00

Heller, Vivian. *The City Beneath Us: Building the New York Subways*. New York: W. W. Norton & Co., Inc., 2004. 248p. ISBN 0393057976 \$45.00

Tilden, Scott J. *Architecture for Art: American Art Museums, 1938-2008*. New York: Abrams, 2004. 240p. ISBN 0810949601 \$60.00

CLASSICISM IN ARCHITECTURE

Gabriel, Jean Francois. *Classical Architecture for the Twenty-First Century: An Introduction to Design*. New York: W. W. Norton, 2005. 240p. ISBN 039373076X \$49.95

GROUND ZERO

Nobel, Philip. *Sixteen Acres: Architecture and the Outrageous Struggle for the Future of Ground Zero*. 1st Ed. New York: Metropolitan Books, 2005. 288p. ISBN 0805074945 \$25.00

HOUSING

Buisson, Ethel and Thomas Billard, trans. by Jasmine Benyamin. *The Presence of the Case Study Houses*. Boston: Birkhauser, 2004. 315p. ISBN 3764371188 \$90.00

Gauer, James. *The New American Dream: Living Well in Small Homes*. New York: Monacelli Press, 2004. 240p. ISBN 1580931472 \$45.00

Powers, Alan. *The Twentieth Century House in Britain: From the Archives of Country Life*. London: Aurum, 2004. 192p. ISBN 184513012X \$65.00

INTERIOR DESIGN

Cornforth, John. *Early Georgian Interiors*. New Haven, Conn.: Yale University Press, 2004. 360p. ISBN 0300103301 \$85.00

LANDSCAPE ARCHITECTURE

Beck, Haig and Jackie Cooper. *Tract: Landscape Architects and Planners*. Mulgrave, Victoria, Australia: Images Publishing Group, 2004. 264p. ISBN 1876907363 \$60.00

Taylor, William. *The Vital Landscape: Nature and the Built Environment in Nineteenth-Century Britain*. Burlington, Vermont: Ashgate, 2004. 252p. ISBN 0754630692 \$79.95

MASTERWORKS

Arthur, Catherine Rogers and Cindy Kelly. *Homewood House*. Baltimore: Johns Hopkins University Press, 2004. 173p. ISBN 0801879876 \$35.00

Clausen, Meredith L. *The Pan Am Building and the Shattering of the Modernist Dream*. Cambridge, Mass.: MIT Press, 2005. 477p. ISBN 0262033240 \$45.00

Zaknic, Ivan. *Le Corbusier: Pavillon Suisse: The Biography of a Building*. Basel; Boston: Birkhauser, 2004. 416p. ISBN 3764300094 \$82.95

URBAN DESIGN

Cerasi, Maurice, Emiliano Bugatti and Sabrina d'Agostino. *The Istanbul Divanyolu: A Case Study In Ottoman Urbanity and Architecture*. Wurzburg: Ergon Verlag Wurzburg in Kommission, 2004. 154p. ISBN 3899133706 \$62.50

Walkowitz, Daniel J. and Lisa Maya Knauer. *Memory and the Impact of Political Transformation in Public Space*. Durham, N.C.: Duke University Press, 2004. 326p. ISBN 0822333775 \$84.95

Opportunities

John H. Bryan Curator Of Architecture

The Art Institute Of Chicago seeks a qualified candidate to be responsible for the exhibition, preservation, and research on the permanent collections of Architecture and for the acquisition of additional art objects for the collection. Also responsible for departmental and major loan exhibitions in Architecture. Will develop publications and educational material related to the permanent collection and the field in general. Lectures within the Institute and to other public and professional organizations.

Successful candidate will have strong leadership, interpersonal and planning skills. Must have

demonstrated experience in organizing major exhibitions and collection development. The candidate should have an established record of scholarly achievement, 5 to 7 years related experience, an advanced degree in art history, and a strong museum background. Ph.D. preferred. Excellent writing, editorial, and communication skills are required. Send cover letter with resume and three letters of recommendations to:

The Art Institute of Chicago
Human Resources, MC/576
111 S. Michigan Ave
Chicago, IL 60603
Fax: 312.857.0141
aic.jobs@artic.edu

SAH Study Tour Program for 2005

The Architecture of Victoria, *10-12 April*
 Arts and Crafts Architecture in Pasadena, *3-7 May*
 Summer Seminar on Chicago Architecture, *27 June - 3 July*
 Québec City 1650-1930, *10-13 August*
 Way Down East - The Architecture of Coastal Maine, *12-17 September*
 South India, *28 December 2005 through 18 January 2006*

Full itineraries with pricing and registration information are posted on the SAH website: <http://www.sah.org>.

Questions? Contact Gail Ettinger, SAH Manager of Meetings and Tours, at 312.573.1365 or e-mail gettinger@sah.org.

Annual Meetings

Vancouver, British Columbia, *6-10 April 2005*
 Savannah, Georgia, *26-29 April 2006*

International Symposium

Changing Boundaries: Architectural History in Transition,
 Paris, *1-4 September 2005*

Society of Architectural Historians
 1365 North Astor Street
 Chicago, IL 60610-2144

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 212.426.4817; e-mail: news@sah.org. All formats acceptable.

Editors: Jeannie Kim and David Rifkind

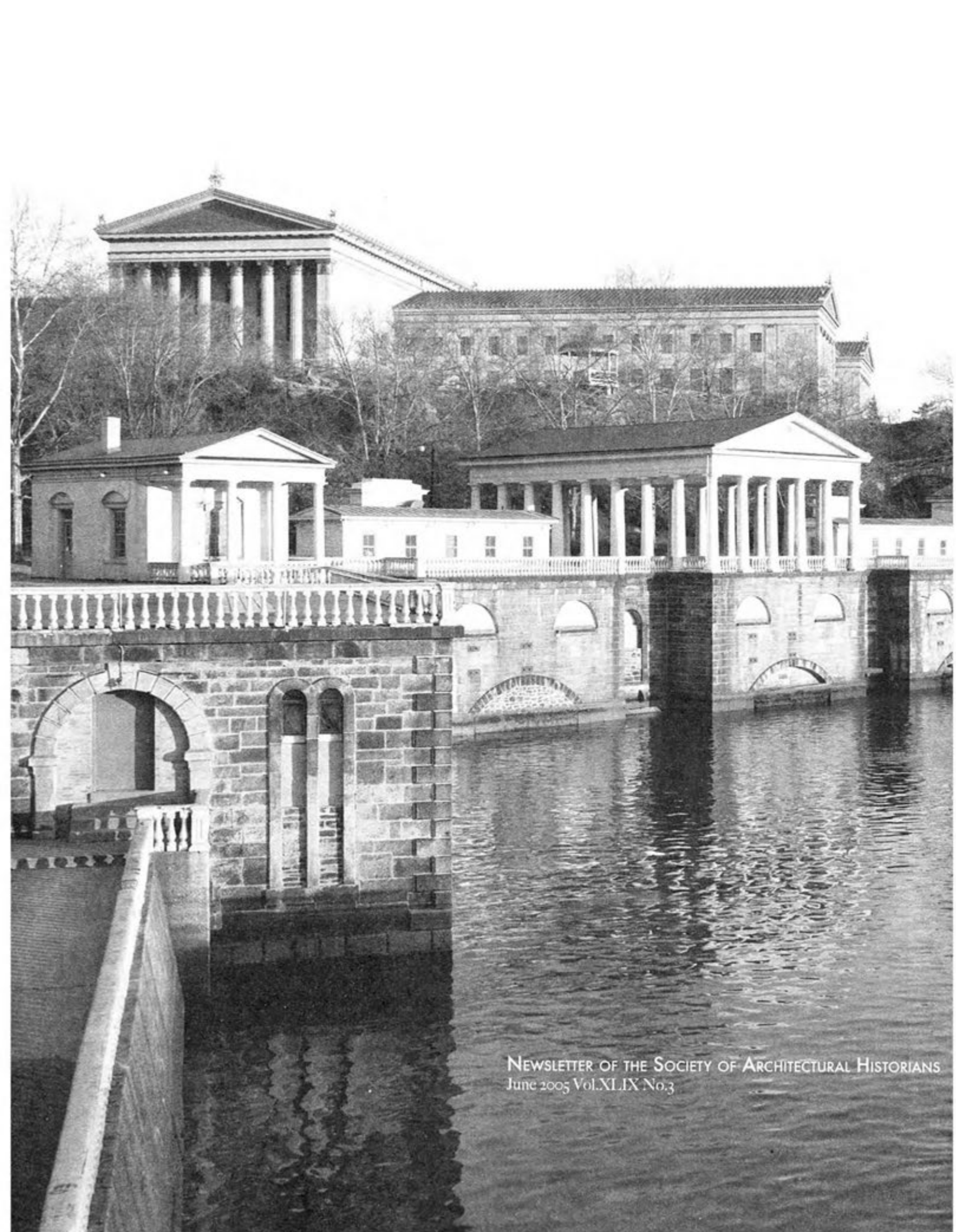
SAH Officers

President: Therese O'Malley
 1st Vice President: Barry Bergdoll
 2nd Vice President: Dietrich Neumann
 Secretary: Robert Craig
 Treasurer: John K. Notz, Jr.
 Executive Director: Pauline Saliga

SAH e-mail: info@sah.org / membership@sah.org

SAH website: <http://www.sah.org>

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NEWSLETTER OF THE SOCIETY OF ARCHITECTURAL HISTORIANS
June 2005 Vol.XLIX No.3

Forum

This report sets out an initiative of the Society of Architectural Historians 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.

Diversity cannot be dealt with piecemeal. The SAH's commitment to diversity will be reflected in all of the Society's activities. Greater diversity in programming will proceed in conjunction with complementary initiatives in education, supporting greater breadth of fields in graduate and undergraduate programs.

Increased diversity in the membership of the Society is vital for the health of the organization and the field of architectural history. The goal of the SAH is in large part to promote vigorous and lively intellectual debate at the highest scholarly level. The best way to do this is to have the most diverse group of 'minds' at our annual meetings, contributing to our publications and participating in our events.

The Society's promotion of diversity will reflect not only the diversity of its current membership but actively seek to expand the audience for architectural history. While diversity in its fullest sense must include all forms variety within the fields and audience of the discipline of architectural history, the Society's first focus will be race and ethnicity. The opportunities for change are greatest in this area, and the issues of inequality and under-representation most profound. Addressing these issues may well serve as a model for other issues of diversity in the future.

- The Society will develop alliances with groups such as NOMAS and NOMA (National Organization of Minority Architecture Students and National Organization of Minority Architects), as well as ACASA (Arts Council of the African Studies Association) and similar groups within MESA (Middle East Studies Association), SASA (South Asian Studies Association) and others in order to encourage the full participation in the activities of the SAH of their members who have an interest in the history of the built environment.
- The Society will continue to develop sources of funding to support attendance at SAH events by under-represented and target groups, including those already active within the membership of the above mentioned organizations.
- The Society will seek funding to support the attendance of scholars in architectural history who reside in and teach at locations (Africa, South America, South Asia, etc) whose architectural histories would qualify as underrepresented in the rostra of topics presented at our annual meetings.

– *SAH Diversity Committee*

Dianne Harris, University of Illinois at Champaign/Urbana; Ikem Okoye, University of Delaware; Katherine Solomonson, University of Minnesota; and Christy Anderson, University of Toronto

The Committee on Diversity welcomes the suggestions and participation of all SAH members. Please contact us via christy.anderson@utoronto.ca.

Society Honors Pauline Saliga

The following resolution, recognizing the 10th anniversary of Pauline Saliga as SAH Executive Director, was read by President Therese O'Malley to a gathering of SAH life members, benefactors, and other long-term supporters of the society.

Whereas, Pauline Saliga this year celebrates her 10th Anniversary as Executive Director of the Society of Architectural Historians, to which she has been dedicated and whom she has ably served; and

Whereas, Pauline Saliga has skillfully presided over the sundry affairs of the SAH effectively supervising a dedicated administrative staff, displaying competence in her management of societal records and activities (from fiscal to scholarly), and demonstrating creativity in problem solving; and

Whereas, Pauline Saliga oversees the daily operations of the Society, responding to public inquiry and to the varied needs of an international membership and providing calm and steady guidance at the center of a rotating team of officers and directors; and

Whereas, Pauline Saliga has coordinated the Society's receipt of the Charnley-Persky House and overseen its stewardship, has directed the vital restitution of

real estate tax-exempt status for the Charnley-Persky House Foundation in the Society's headquarters in Illinois, and has inherited additional fund raising roles and administrative duties "beyond the call of duty" associated with the Buildings of the United States project, during a period of reduced support personnel, and has maintained grace under fire during the trials and tribulations associated with each; and

Whereas, Pauline Saliga has brought to every task a professionalism and wholehearted commitment to the Society, a standard of excellence, and a personality and character marked by integrity, sincerity, genuine friendship, and collegiality;

Be it, therefore, RESOLVED, that the Society of Architectural Historians celebrates a ten-year milestone in the career of its Executive Director and conveys the heart-felt gratitude of the Board of Directors and of the global membership for the service and dedication of Pauline Saliga.

– Therese O'Malley, SAH President
April 2005

Farewell to Gail Ettinger

Fond farewell to our Gail; she's a groover.
There's no doubt she's a shaker and mover;
As a matter of fact,
As her final great act:
SAH "in the black" in Vancouver!

"We will miss you," alas, all proclaim;
To her glory the kudos we aim;
Thanks for all that you've done
And the hearts you have won
Could we ever re-hire the same?

"Piece of cake!" was her comment remark-ed;
Cool and calm to the day she departed;
But the secret's now out,
There's a price paid, no doubt:
Her red hair was dead straight when she started.

– SAH Poet Laureate



Therese O'Malley and Pauline Saliga in Vancouver, 2005

SAH Annual Meeting in Vancouver

SAH members who participated in the Society's 58th Annual Meeting in Vancouver won't soon forget the splendid natural setting of the Pacific Northwest or the hospitality that its historians, architects, landscape architects and others extended to us. Given its unique traditions of architecture, landscape design and urban planning, Vancouver was an ideal setting for the Society's major scholarly meeting. Home to University of British Columbia, Simon Fraser University and neighboring University of Victoria, Vancouver has numerous educational, cultural, and civic institutions that welcomed our 440 meeting participants during the five-day meeting from 6 to 10 April 2005. We extend our sincere thanks to the General Chair for the Vancouver meeting, Barry Bergdoll of Columbia University, who shaped the scholarly content of the meeting, and Local Chair, Rhodri Windsor-Liscombe of University of British Columbia, who raised funds to underwrite the meeting, planned the extensive program of tours, lectures and receptions, and recruited an outstanding local committee and volunteers. We are grateful to Bergdoll and Windsor-Liscombe for their considerable efforts to make the meeting the outstanding intellectual and collegial event that it was.

A short recap of the week's activities follows:

On the first day of the meeting, Wednesday, a day-long Preservation Colloquium organized by preservationist Helen Edwards focused on the recent creation of Canada's Historic Places Initiative. A series of morning lectures and an afternoon tour highlighted case studies of buildings that will receive federal funding for restoration. On Wednesday afternoon Jeffrey Cohen, Chair of the SAH Electronic Media Committee, hosted a workshop about digital images for teaching and research. Finally, afternoon walking tours on Wednesday helped meeting participants become familiarized with Vancouver's vital downtown core. In the evening a complimentary reception at the Fairmont Hotel Vancouver was held in the book exhibitors' area. Immediately following the reception, SAH held its Annual Business Meeting when SAH Secretary Robert Craig held the election of Officers and Board members for the coming year and took a vote on the reincorporation of SAH in Illinois (See Secretary's report, page 7). Also SAH Treasurer John K. Notz, Jr., gave a report about the financial state of the Society (See Treasurer's report, page 6). Following the business meeting an introductory talk, "Vancouver: Terminal City?" was delivered by Rhodri-Windsor Liscombe, Professor, University of British Columbia and Local Chair of the meeting.

On Thursday, Friday and Saturday, the 131 scholarly papers were delivered in 28 sessions that covered a wide range of periods and interests. Of the papers delivered, 33 were by international scholars, and 33 session chairs and speakers were advanced graduate students. The diversity of approaches and

methodologies to presenting the history of the built environment is but one indication of the vitality of the field of architectural history. For the first time on Thursday and Friday afternoons we extended the noon break and offered walking and bus tours as a way to distribute tours throughout the week, rather than simply offering them at the beginning and end of the meeting. In addition, we offered additional paper sessions and a wide variety of roundtable discussions, presentations, and meetings during the noon hour so that new and existing chapter representatives, BUS authors, graduate students, and many other special interest groups would have the opportunity to conduct business. On Thursday evening the Local Committee organized a very successful panel discussion, "Vancouverism: A Distinct Architectural Culture," that was open to both meeting participants and members of the general public. Also on Thursday evening, SAH President Therese O'Malley hosted a President's reception that honored long-term members and supporters of the Society, particularly its members who have been active for fifty or more years. On the following evening the SAH hosted the annual Award Ceremony and Plenary Talk, the occasion when annual meeting travel fellowships, research fellowships and publications awards were announced. (A full list of award winners can be found on page 9.) In addition to the many awards that were granted, SAH President Therese O'Malley announced that Damie Stillman was made a Fellow of the Society in recognition of his years of dedicated service to SAH and the Buildings of the United States project. Following the presentation of awards, Plenary Speaker Gulru Necipoglu of Harvard University lectured on "Cross-Cultural

Dialogues Across the Early Modern Mediterranean World: The Case of Islamic and Christian Central-Plan Domed Sanctuaries.”

After the last papers were delivered on Saturday morning, conference participants had the choice of taking several tours that examined a wide swath of Vancouver’s rich architectural history including Coastal Modernism, the architecture of Arthur Erickson and his contemporaries, and the astounding growth of residential architecture in the downtown area. Saturday evening members relaxed at a closing night dinner at Sage Bistro on the UBC campus where Local Chair Rhodri Windsor-Liscombe thanked everyone who made the meeting possible. The following day additional tours examined the great variety in Vancouver’s architectural history, including its Arts and Crafts Housing, and a two-day tour to the nearby city of Victoria provided a behind-the-scenes look at some of the Provincial Capital’s most intriguing architecture. Led by Christopher Thomas, Helen Edwards, Martin Segger and Dorothy Mindenhall, the two-day tour considered the complicated history of Victoria and surrounding Saanich Peninsula as an area shaped by First Nations settlements, British naval outposts, and rich farmland.

The Society’s Fifty-eighth Annual Meeting was underwritten in part by grants from a wide variety of educational and cultural institutions, architectural firms, and foundations. Among the meeting sponsors were Helen Edwards, the Architectural Institute of British Columbia, Bing Thom Architects, the Charles Scott Gallery at the Emily Carr Institute of Art and Design, Rob McCarthy, Ramsay Worden Associates, Rennie Associates, Rostich Hemphill and Associates, the Vancouver Art Gallery, University of Victoria President’s Fund, and the University of British Columbia President’s Fund, Department of Art History and Visual Art, School of Architecture and Properties Trust. In addition a total of 25 fellowships were granted to provide support for the travel of speakers to the Vancouver meeting, one of the largest number of fellowships the Society has ever offered. Sponsors of 2005 Annual Meeting Fellowships included the Samuel H. Kress Foundation, Keepers Preservation Education Trust, and the Scott Opler Endowment for New Scholars. This was the first year that the Beverly Willis Architectural Foundation

supported a new annual meeting fellowship to identify the most outstanding research that advances the history of women in architecture. In addition, we are extremely grateful to the many members of SAH who contributed to the Berry, Collins, and Kostof Fellowship Funds, thereby enabling the Society to help underwrite the travel of three additional scholars. Again, for the fifth consecutive year, the SAH Board also awarded six SAH Fellowships that are funded through members’ dues.

On behalf of the Society’s Board of Directors and membership, I sincerely thank General Chair of the Vancouver meeting, Barry Bergdoll, Local Chair Rhodri Windsor-Liscombe, the Local Committee particularly Barry Magrill, and Volunteer Coordinator Darlene Calynuik for generously sharing their time and expertise with us. Our thanks also go to the SAH staff members without whom the Vancouver meeting would not have been possible: Gail Ettinger who managed every aspect of the meeting; Nicholas Curotto who acted as registrar; Heather Plaza-Manning who assisted with countless aspects of meeting preparation and onsite registration; and William Tyre who handled all of the financial record keeping for the meeting and the Society in general. We extend our special thanks to the many tour leaders, colloquium and workshop participants, speakers, session chairs, evening lecturers and others who made this meeting the Society’s outstanding intellectual and professional program of the year.

– *Pauline Saliga*
SAH Executive Director

Annual Meeting: Treasurer's Report

The Financial State Of The Society

A Report is required of me at the Annual Meeting by the By-laws of the Society. My comments relate to the fiscal year of the Society ended 30 September 2004, plus the six months, since, plus a prognosis for the balance of the current fiscal year, which ends September 30, 2005.

The Damocles Sword of the recent past – the fiscal needs of the Buildings of the United States ("BUS") project – is back in its scabbard. A complete reorganization is in process. We estimate that funds in hand will cover obligations of BUS through the end of the current fiscal year of the Society and a bit more, of the Society's next fiscal year, including the contractually committed compensation of Center for American Places, an organization managed by George Thompson, which will have a central role in the immediate future of BUS, at least. There has been a complete editorial Board restructuring, and for the ongoing needs of BUS, a fund-raising assignment has been made.

With respect to the Study Tour Program, which covered its direct costs in FY 2004 (but did not cover its overhead costs), the Study Tours are, again, not filling in the manner projected by those involved in planning the SAH Study Tours, which means that SAH is facing another loss in its conduct of its Study Tour Program. With the imminent departure of Gail Ettinger (whom many of you know), the prognosis for the results of the SAH operation of its SAH Study Tour Program in the immediate future has worsened, required a reorganization of the SAH Study Tour Program; such a reorganization is, now, in process. SAH cannot tolerate its losses in its Study Tour Program, as only a small minority of the SAH membership takes advantage of its Study Tours. Those of the membership that do are notably faithful, and their post-Tour reviews are excellent.

With respect to The Charley-Persky House Foundation, which operates the premises on Astor Street in Chicago from which the Society conducts its affairs, there were no surprises during the past year.

With respect to the ARCHES Campaign for substantial contributions for the use of SAH in future years, contributions committed and received are giving

SAH a more secure base from which to operate, some of which will be reflected in its FY 2005 financial statements.

Membership figures for the year-to-date are better than FY 2004, to date, but the month of April will tell us whether the timing of the conduct of this Annual Meeting caused a more favorable "blip" in membership numbers and receipts than estimated.

The number of SAH staff is, I think, at an irreducible minimum. A replacement for Gail Ettinger is being sought; hers are difficult shoes to fill. SAH is, superficially, a simple organization, but its many offerings to its membership make it, in fact, quite complex.

There is an administrative matter to discuss – the migration of SAH from Connecticut to Illinois. The mechanics for that migration is a merger of the existing Connecticut charitable nonprofit corporation into a new Illinois charitable nonprofit corporation. This migration has been authorized by actions of the Executive Committee and of the Board of Directors that started in August, 2004. We of the management of SAH recommend this merger to you. This action requires a favorable vote from the membership – you. There were no objections received in the proxy cards that were sent out in a Newsletter and received by SAH. The Secretary will read the Resolution proposed by SAH management to you. The Agreement and Plan of Merger is quite standard in form, except it contains a flat statement that your rights, as members change in no way, at all. The effect on SAH will be to remove it from the jurisdiction of Connecticut (which is, as a practical matter, already an historical fact). Because SAH is properly qualified to do business in Illinois, it has, already, subjected itself to the jurisdiction of Illinois. Some cost, in lawyers' time and required fees, particularly to the IRS, will be incurred. There should be a minor reduction of ongoing payments to Connecticut. There is some prospect of exemption from Illinois Sales and Use Taxes for SAH and for the Charley-Persky House Foundation, but neither such exemption can be assured. There is a signal condition for proceeding to consummation of the contemplated merger: The merger will not be made effective unless and until the IRS has granted IL SAH the same tax-exempt status that CT SAH now has.

continued next page

Annual Meeting: Business Meeting Report

2005 SAH Business Meeting Held in Vancouver, British Columbia, Canada

A business meeting of the Society of Architectural Historians was held at the Fairmont Hotel Vancouver, Vancouver, British Columbia, Canada, on Wednesday, 6 April 2005. Following a welcome and introductory remarks by SAH President Therese O'Malley, the following officers and Directors, as proposed by the Nominating Committee, were elected:

President, Therese O'Malley, Center for Advanced Study in the Visual Arts

First Vice President, Barry Bergdoll, Columbia University

Second Vice President, Dietrich Neumann, Brown University

Secretary, Robert M. Craig, Georgia Institute of Technology

Treasurer, John K. Notz, Jr., Chicago, IL

Directors:

Anthony Alofsin, University of Texas, Austin

Vincent Buonanno, Chicago, Illinois

Hilde Heynen, Catholic University, Leuven Belgium

Jonathan Reynolds, University of Southern California, Los Angeles

Katherine Solomonson, University of Minnesota

The Directors will succeed those whose terms expire in 2005.

Treasurer's Report, continued

Lastly, I report to you that, today, the Board of Directors authorized a change of audit firms – the professional firm that audits the financial statements of SAH. This change was recommended by the Budget & Audit Committee (Notz, Chair, AlSayyad, Archer and Fixler, members) to the Executive Committee, which acted favorably and so recommended to the Board of Directors, whose action was, also, favorable by the Board of Directors. The Committee interviewed four firms other than the firm last used, with myself and the SAH staff most involved with its financial affairs. It happened that prior experience of mine with the firm selected, in connection with its audit of the financial statement of The Uniform Laws Foundation, an

Following the election, Treasurer John Notz reported on the financial status of the Society [see Treasurer's Report, page 6]. At the close of his Report, he announced the SAH Directors' approval of a change of audit firms to Ostrow, Reisin, Berk & Abrams, Ltd., CPA's, of Chicago.

The Secretary then read a resolution recommending the reincorporation and migration of SAH from Connecticut to Illinois, as recommended by the SAH Executive Board (CT), by the SAH Board of Directors (CT), and by the SAH Board of Directors (IL), the latter board comprised of the SAH officers (CT). No proxy votes received expressed disapproval of such a merger. A motion to approve the merger and reincorporation of the Society in Illinois was duly made, and seconded, and passed.

Secretary's Note: During the 58th Annual Meeting in Vancouver, an Executive Committee resolution also recognized the 10th anniversary of service of Pauline Saliga as Executive Director of SAH; President Therese O'Malley read the resolution which was received by acclamation and standing ovation by long-term SAH members gathered at a reception.

2nd Secretary's Note: During the Annual Awards Ceremony, President Therese O'Malley announced, to enthusiastic applause and standing ovation, that former BUS Editor-in-Chief Damie Stillman has been made a Fellow of the Society of Architectural Historians.

– Robert M. Craig
SAH Secretary

affiliate of the National Conference of Commissioners on Uniform State Laws led me to ask that that firm be considered. The SAH staff was, independent of me, unanimous in its recommendation to the Budget & Audit Committee of that firm - the Ostrow, Reisin firm of Chicago. I saw no reason to recommend that the Budget & Audit Committee modify that recommendation. That recommendation has been approved by the Directors of SAH.

– John K. Notz, Jr.,
SAH Treasurer

Call for Nominations

The Society of Architectural Historians invites nominations for Fellows of the Society of Architectural Historians. Fellows are those members of the Society who have distinguished themselves by their extensive, substantive, and significant record of service to the Society in direct support of its mission. Normally, this will have included service as an officer (elected or appointed) or director of the Society.

Nominations may be made by any three individual members of the Society in a letter addressed to the President that details a candidate's service in support of the Society's mission. Nominations will be reviewed by the Executive Committee and accepted nominations will then be submitted to the Board of Directors for final approval by a vote in its regular meeting in November.

New Fellows of the Society will be announced by the President at the Annual Meeting of the Society and a list of Fellows will be published in every issue of *JSAH*.

Send paper nominations to:
Therese O'Malley
President
Society of Architectural Historians
1365 N. Astor Street
Chicago, IL 60610

Or e-mail nominations to:
t-omalley@nga.gov

Middle East Studies Association

of North America, Inc.

Join us for MESA's 2005 annual conference. The conference will be held November 19-22 at the Wardman Park Marriott Hotel in Washington, DC. The meeting will feature panels and special sessions on the politics, built environment, history, culture, literature, and languages of the Middle East. It will be complemented by meetings of affiliated organizations, a book exhibit offering the latest in academic publishing on the Middle East, a three-day film festival, and other informal events.

MESA, founded in 1966, is a non-political association that fosters the study of the Middle East, promotes high standards of scholarship and teaching, and encourages public understanding of the region and its peoples through programs, publications and services that enhance education, further intellectual exchange, recognize professional distinction, and defend academic freedom.



Middle East Studies Association
1219 N Santa Rita Ave
The University of Arizona
Tucson AZ 85721
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mesana@u.arizona.edu

Publications

- *International Journal of Middle East Studies* (quarterly)
- *MESA Newsletter* (quarterly)
- *MESA Bulletin* (biannual)
- *Roster of Members* (biennial)
- Directory of Graduate and Undergraduate Programs & Courses (available on MESA's website only)



www.mesa.arizona.edu

Annual Publication Awards

*Annual Publication Awards of the Society of Architectural Historians
Presented at the Fifty-eighth Annual Meeting, Vancouver, British Columbia*

Alice Davis Hitchcock Award

Jordan Sand, *House and Home in Modern Japan: Architecture, Domestic Space, and Bourgeois Culture, 1880-1930*. Harvard University Asia Center Publications, 2003.

Philip Johnson Award

Susan Soros and Catherine Arbuthnott, *Thomas Jekyll: Architect and Designer, 1827-1881*. Yale University Press, 2003.

Spiro Kostof Award

Thomas J. Campanella, *Republic of Shade: New England and the American Elm*. Yale University Press, 2003.
and

Jon A. Peterson, *The Birth of City Planning in the United States, 1840 – 1917*, Johns Hopkins University Press, 2003.

Antoinette Forrester Downing Award

Robert E. Stipe, *A Richer Heritage: Historic Preservation in the Twenty-First Century*. North Carolina University Press, 2003.

Founders' Award

D. Medina Lasansky, "Urban Editing, Historic Preservation and Political Rhetoric: The Fascist Redesign of San Gimignano", *Journal of the Society of Architectural Historians*, Vol. 63, No. 3, September 2004.

2005 Fellowship Winners

Rosann S. Berry Annual Meeting Fellowship

Steven Doctors, [University of California, Berkeley]

George R. Collins Fellowship

Peter Scriver, University of Adelaide

Edilia and François-Auguste de Montéquin Junior Fellowship

Elizabeth A. Watson, [City University of New York]

Keepers Preservation Fellowship

Devon Akmon, [Eastern Michigan University]

Samuel H. Kress Fellowship

Ann Huppert, Worcester College
Susan Klaiber, Winterthur, Switzerland
Selen Morkoc, [University of Adelaide]
Frederik Schmidt, Vrije Universiteit, Amsterdam
Ellen van Impe, Katholieke Universiteit Leuven

Sally Kress Tompkins Endowment Fellowship

LaDale C. Winling, [University of Michigan]

SAH Student Annual Meeting Fellowship

Pierre Chabard, [Ecole d'Architecture, Marne-la-Vallée]
Stuart King, [The University of Queensland]

SAH Senior Annual Meeting Fellowship

Tanis Hinchcliffe, University of Westminster
Elizabeth Lebas, Middlesex University
Jan Molema, Technische Universiteit, Delft
Walter Peters, University of kwaZulu-Natal, Durban, South Africa

Scott Opler Endowment for New and Emerging Scholars Fellowship

C. Isabel Bauer, Universität Kassel
Steven James, [University of Virginia]
Alona Nitzan-Shifan, Technion, Haifa
Emina Petrovic, Victoria University of Wellington
Robert Proctor, Mackintosh School of Architecture, Glasgow School of Art
Vimalin Rujivacharakul, [University of California, Berkeley]
Lisa Trevor, [University of Maryland]
Kimberly Elman Zaracor, [Columbia University]

Spiro Kostof Fellowship

Juliana Maxim, University of San Diego

Beverly Willis Architectural Foundation Fellowship

Inés Zaluendo, [Graduate School of Design, Harvard University]

Buildings of the United States

The BUS Interim Editorial Committee is pleased to announce its own termination and, more importantly, the appointment of John Zukowsky and Karen Kingsley as Co-Editors-in-Chief of the *Buildings of the United States*.

John Zukowsky received his PhD from the State University of New York at Binghamton in 1977. Since then, he has had a full career as a public historian in the world of architecture and design, working primarily to create dynamic, award-winning architectural exhibitions and publications at the Art Institute of Chicago from 1978 to 2004, when he retired from that institution to become the founding Director of the Westcott House Foundation in Springfield, Ohio. More recently he accepted the position of Chief Curator at the Intrepid Sea, Air & Space Museum in New York. Says Zukowsky of BUS: "It is an exciting opportunity for me to work with SAH members to plan for the future of BUS, and I believe that future includes a variety of scholarly and commercial publications as well as the eventual creation of an electronic database on American architecture that will serve SAH members and everyone interested in finding out more about buildings in the United States."

Karen Kingsley teaches the history of architecture in the School of Architecture at Tulane University and, since 2002, has served as Acting Curator of the Southeastern Architectural Archive. She earned her Ph.D. at the University of California, Berkeley, after immigrating to the United States from England (where she was raised on Nicholas Pevsner's *Buildings of England*). She authored BUS's own *Buildings of Louisiana* (2003), has published numerous essays in both scholarly and public interest magazines, and curated several architectural exhibitions. She recently led the SAH Study Tour in New Orleans and is currently writing a book on the architectural firm of Curtis and Davis. "As a BUS author," says Kingsley, "I know the challenges, as well as the delights, in researching and writing one of these volumes. I am

looking forward to working with authors to produce first-rate manuscripts and to get the books to print in a timely manner. I will work to ensure that the books provide a scholarly yet exciting record of our diverse architectural landscape. I want to thank BUS's recently-retired editor Damie Stillman, who has set such a high standard for this series. I am honored to follow in his footsteps."

In other BUS news, at the SAH meeting in Vancouver our new publishing partner, George Thompson of the Center for American Places, unveiled mockups of BUS's new graphic design. These included a number of exciting features--including full-color covers, color inserts, discursive captions, enhanced page layouts, and side-bars or mini-essays--designed to make the books ever more attractive, engaging, and accessible. Keith Morgan's MA-Boston volume, now being copy edited, will be the first published with CAP and with this new format. Volumes to be produced immediately thereafter include Pennsylvania east and west, Wisconsin, and Delaware. With CAP's assistance, BUS is now aiming to produce one book every six months. In addition to the core volumes and the database mentioned by Zukowsky, we also are planning spin-off products, such as city or regional guides and thematic volumes. Discussions and negotiations with various publishers are ongoing.

Michael Lewis and Keith Eggener will continue as Associate Editors for the time being. A search for one or more new Assistant or Associate Editors will begin soon.

Although BUS didn't receive a great deal of new funding this year while it was under reorganization, we do have sufficient funds on hand to pay our operating expenses for FY2005. We are anticipating that a new round of fundraising will begin this year under the leadership of SAH Development Committee Chair Damie Stillman. As ever, your tax-deductible contributions to the project are much appreciated.

— Keith Eggener
BUS Associate Editor

Gifts and Donor Support

1 February – 31 March 2005

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, the Annual Meeting Fellowship funds, the Charnley-Persky House Museum Foundation, the ARCHES Endowment campaign, and 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

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Call for Session Proposals

As a result of a new cooperation between the Society of Architectural Historians and our affiliate, the College Art Association, the SAH has been invited to organize a paper session (1 1/2 hours, ca. 3-4 papers) at the CAA Annual Conference 2006 in Boston, 22 to 25 February. Session chairs and presenters do not have to join CAA in order to participate.

Session proposals covering any period in the history of architecture and all aspects of the built environment are encouraged. The session may be theoretical, methodological, thematic, interdisciplinary, pedagogical, or documentary in premise and have a broadly conceived or more narrowly focused subject. 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 should be no more than 600 words including a session title and 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. Please send session proposals before 15 June 2005 to Dietrich Neumann (SAH 2nd Vice President) via e-mail at: dn@brown.edu, or via mail at: Brown University, Department of the History of Art and Architecture, Box 1855, Providence, Rhode Island 02912, U.S.A. (Phone: 401.351.4156, Fax: 401.863.3254). The selected session title will be announced together with a call for papers in the next *SAH Newsletter*, and online around 15 July on the SAH and CAA websites.

Leave a Legacy

SAH Development Update: Beverly Willis Architecture Foundation

Beverly Willis responds to questions about her life and work posed by Nina Botting Herbst and Pauline Saliga.

In the last edition of the SAH Newsletter Beverly Willis talked about her earlier career and work in San Francisco. Now in the second part of her response to questions posed by Nina Botting Herbst and Pauline Saliga she covers her involvement in civic projects – such as The National Building Museum and the redevelopment of Lower Manhattan post 2001; the Beverly Willis Architecture Foundation (BWAf); and how she thinks SAH and other organizations can help to promote and support women in architecture.

My best-known building, the San Francisco Ballet Building (1982), designed as part of the city's Civic Center, was widely celebrated. It's hard to believe that this work occurred only 16 years after my first AIA award, in 1966, for the Union Street Stores, originally Victorian Buildings that we converted to commercial use.

I've been asked what building influenced my design work. Rather than refining one particular style, my designs have always been governed by the opportunities as well as the constraints of the type of building and its location. For example, prior to the national preservation movement, I wanted to preserve and restore three Victorian, two-and-three story buildings, known as the "Union Street Stores" with their intricate detailing and fish-scale shingles. But the buildings needed to be one-third larger; so I decided to jack up the building and build a floor below.

I've often been asked why I donate so much time to civic affairs. Architecture, I believe, involves more than just design. I've looked to the past for my role models. As a student, I was impressed by the active leadership roles that Michelangelo, Leonardo da Vinci, and Brunelleschi had within civic life, conferring on urban affairs, even combat defense. With this as a model, I have continually volunteered my time to assist in urban affairs, to providing professional expertise for a range of issues from restoring

community property in San Francisco after the civil rights riots, lobbying for Union Street amenities, working to save San Francisco's cable cars, preventing construction in Golden Gate Park. These activities earned me the Phoebe Hearst Gold Medal Award as one of San Francisco's ten most distinguished citizens. In the 1970s, I successfully worked to create the National Building Museum, I served as chair of the Federal Construction Council of the National Academy of Science, and I was one of two architects representing the US at Habitat 1. I believe that the experiences gained from such activities enrich the architectural knowledge needed for a successful career in planning and design.

Sometimes the call to civic duty is urgent and essential. Immediately after 9/11, Susan Szenasy, editor of *Metropolis*, and I formed what became a 500-participant organization, named Rebuild Downtown Our Town (R.Dot). Among the participants were well-known architects, industrial designers, economists, attorneys, residents, as well as representatives from local colleges and small businesses. R.Dot published a series of working papers that have influenced the redevelopment of New York's downtown. We pooled together our professional talents and knowledge to help the city after the horrific attack. My ability to move quickly, understand urban complexities, and to make the necessary recommendations were the result of my years of diverse experience in large-scale projects and development.

Back to why I wanted to establish the Beverly Willis Architecture Foundation (BWAf). I firmly believe that until full parity exists in the architecture professions, until the culture of architecture veers away from its male bias, there will always be a need to acknowledge the many contributions women have made and continue to make in the production of architecture, whether as practitioners of design and urbanism, or as historians and critics.

BWAf is committed to promoting research that focuses on the contributions of women to the fields of architectural design, the building arts and urban planning, as well as architectural history and criticism, with particular emphasis on the middle years of the

twentieth century. For example, around 1960 there were 184 women members of AIA*, in addition to an unknown number of licensed women architects. I know of perhaps ten of them. Who were all the others? What are their stories? How will the new histories of twentieth-century architecture read, when women's work is given equal attention?

For this reason, BWAF seeks grantees willing to unearth and revisit all this material that has been overlooked, or airbrushed from the records. To this end, the foundation supports innovative projects that expand the knowledge and advance the recognition of women's contributions in the production of architecture. These projects can include scholarly study, publication, exhibition, even film.

BWAF hopes that SAH members will encourage other

teachers, students as well as practitioners to continue to investigate women's place in architectural history, and evaluating it within a culture of equality.

* I got this figure from my 1992 notes, and have not been able to verify the statistic. If one of your readers has this information at their fingertips, please contact us at bwaf.org. Here is an example of the kind of research that's needed, and that BWAF seeks to support through its newly developed Fellowship Program - the next deadline for applications for BWAF Fellowships and Grants is 15 September 2005.

Learn more about the Beverly Willis Architecture Foundation at www.bwaf.org.



ASEH

AMERICAN SOCIETY FOR ENVIRONMENTAL HISTORY

2006 ASEH Annual Conference
Joint meeting with Forest History Society
 St. Paul, Minnesota, March 29-April 2, 2006
 "Rivers Run Through Them:
 Landscapes in Environmental History"

The American Society for Environmental History

Founded in 1977 to promote research, teaching, and publication in the field of environmental history, ASEH welcomes members from all disciplines, professions and walks of life who share an interest in past environments and the roles human beings have played in them.

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For more information on becoming a member, see our website or contact: American Society for Environmental History
 701 William Vickers Avenue, Durham, NC 27701 • Phone 919.682.9319

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Membership Options:

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- Students (with photocopy of current I.D.), \$20
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- Joint student membership (with photocopy of current I.D.), \$27.50
- Library Membership, \$100



www.aseh.net

In Memoriam

Jay C. Henry, 1938-2005

Jay C. Henry, Architecture Professor at the University of Texas at Arlington, died on 15 March at the age of 66. He had taught at the School of Architecture at UTA since 1972 and had a reputation of never having missed a class due to illness during his entire 33 years there. Provost Dana Dunn described Dr. Henry as “an accomplished scholar and kind-hearted colleague... a noted author and a popular and respected teacher.” Campus flags flew at half-staff following his death, a sign of the sense of loss and the impact Jay Henry had both inside and outside the architecture school.

Professor Henry was a member of the Society of Architectural Historians, where he presented papers and published in *JSAH*. Soon after the southeastern regional chapter [SESAH] was established in 1983, Dr. Henry became an active member, and served on its Board of Directors as an “at large” member representing all out-of-region members. At the time of his death, he was serving as Program Director planning SESAH’s 2005 fall conference in Fort Worth, Texas, the first to be hosted outside SESAH’s customary “territory.” Thanks to his colleagues, the conference will still take place in Texas as scheduled, with plans underway to honor Professor Henry at the meeting.

Dr. Henry’s expertise on Texas architecture prompted his selection as one of the authors of the soon-to-be-published Texas volume in the Buildings of the United States series. In 1993 Dr. Henry published *Architecture in Texas, 1895-1945*, an exhaustive and exemplary guide to regional and local architecture in his adopted state. He was particularly focused on the architecture of the Depression era. Author of more than a dozen scholarly articles and reviews, his writings have appeared in *Perspective*, *Cite*, *Texas Review of Books*, *Texas Architect*, and *JSAH*. Henry has also presented more than 50 conference papers during his career. Beyond regional studies, research interests included National Romanticism, Jugendstil, and Expressionism in North Europe.

His courses, both history surveys and seminars, addressed Modern architecture of the 20th century, the history of interior architecture, and the history of urban form. He taught frequently abroad for the

Texas Consortium Program in London and the School of Architecture in Rome. Colleagues have noted his ability “[to teach] freshman and graduate students with equal skill and passion, showing his love for architecture and history.” He played a vital role in the development of UTA’s School of Architecture, the university’s provost has noted.

Dr. Henry received his Bachelor of Architecture degree from Catholic University in 1962, a Master of Architecture degree from the University of Washington at Seattle, and his PhD from the University of California, Berkeley. His friends and colleagues at UTA, at SESAH, and at SAH will miss an associate who was always willing to share his latest discoveries and photographic images of noteworthy architecture. Jay Henry’s subjects were not always familiar buildings, but edifices made more intriguing by Dr. Henry’s enthusiasm and his encouragement that we look beyond the iconic landmarks.

– *Robert M. Craig*

A. Benedict Schneider, 1914-2004

A. Benedict Schneider, M.D., a forty-six-year member of the Society, a Benefactor Member, a former member of the Board of Directors, and a long-time tour participant, died 25 November 2004 at the age of 90. Joining the SAH in 1958, Ben served on the Board from 1971 to 1974 and was a familiar presence on many tours. A graduate of Harvard College and Harvard Medical School, he practiced medicine in Cleveland for many years and was also an Associate Clinical Professor at the Case Western Reserve School of Medicine. Many members of long standing will remember Ben at Annual Meetings and on tours, for he was in the best sense of the word an amateur of architectural history, participating fully in all that the Society has to offer to those like Ben who enjoy architecture and its history and learning about them in the company of students, scholars, and interested amateurs. He will be missed by family and friends and those of us who shared with him the enjoyment of SAH.

– *Damie Stillman*

Robert W. Jorgensen, 1907-2005

With the death of Robert W. Jorgensen on 4 January at age 97, the SAH lost not only a Life Member but a former Treasurer, one of the selfless volunteers who, over the years, have kept watch over the finances of the organization and ensured its fiscal stability. I can personally vouch for his important contributions to the Society, for I was an officer during the latter part of his tenure, and Bob’s insights and careful financial stewardship were of inestimable value to us. Serving as Treasurer from 1971 to 1981, he was also responsible for introducing to the Society Paulette Olson, who served as Executive Secretary from 1981 to 1985.

Born in Chicago on 3 August 1907, Robert Jorgensen graduated from Cornell in 1929 with a degree in Mechanical Engineering. For the next sixty years he had a distinguished business career centered in Chicago, working for Booz, Allen and Hamilton; Richardson Co.; Hallicrafters; and Peifer & Co. before founding his own management consulting firm, Jorgensen Associates. In the late ‘80s and early ‘90s, he also served as President of Techny Plastics in Northbrook, IL, from which he retired in 1992.

In 1985 he married Paulette Olson, and they later moved to northern Michigan, one of their favorite places. As one of the leaders of SAH in the 1970s and ‘80s, he maintains a warm place in our memories, and our hearts go out to his widow, Paulette Jorgensen.

– *Damie Stillman*

Tribute

Marian Scott Moffett (1949-2004) died in Knoxville, 26 September 2004. She was 55. For many she embodied the essence of collegiality, collaborating as co-author on major writing projects, serving the faculty at the University of Tennessee as a leader in faculty governance and administration, mentoring students, and spearheading major initiatives in her professional field of architectural history including the establishment of a prominent academic society and the initiation of a scholarly journal in architectural history. Jan Simek, interim dean of the College of Architecture and Design at Tennessee has noted of Marian Moffett, "She was committed to academic integrity and excellence [and was] a scholar and teacher, first and foremost."

A native of Johnson City, Tennessee, Marian Moffett received a B.Arch degree in 1971 from North Carolina State University. Her professional architecture studies continued at MIT where she received an M.Arch in 1973 and turned to architectural history, receiving a PhD in 1975. She joined the faculty of the University of Tennessee College of Architecture and Design in 1975. In 1985 and 1986 she served as president of the Faculty Senate, and began to move into administrative roles for the university. She served from 1993 to 1999 as associate to the vice chancellor for academic affairs, and associate provost in 2000 and 2001. Moffett had also recently led the revision of the university's faculty handbook. Professor Moffett received many awards at UT, including the Chancellor's Citation for Extraordinary Service to the University.

A member of the Society of Architectural Historians, Marian Moffett made significant contributions to the establishment and success of the southeastern chapter, SESA. She presented her first paper at SESA's 2nd annual conference in 1984, a study conducted with Lawrence Wodehouse on "The Cantilevered Barn in East Tennessee," eventually resulting in an exhibition and catalogue on the subject. Moffett served as President of SESA in 1987 and hosted the society's annual conference in Knoxville, attracting Reyner Banham as keynote speaker. The next year she and Wodehouse proposed the establishment of a scholarly journal, and the two became co-editors of the first three volumes of *ARRIS*, whose 16th volume will be

published this year. Moffett served on the SESA Board of Directors as the Tennessee representative for two three-year terms in the late 1990s and chaired SESA's annual Book Award Committee. She became the chapter's first Life Member in 1995. From 1996-98, Moffett was editor of the *SESA Newsletter*. At the 2004 SESA Annual meeting, Professor Moffett was to serve as Program Director. The meeting was hosted again by the University of Tennessee and featured dozens of scholarly papers, and a keynote address by John Reps; a Tennessee session was held in her honor. The SESA conference convened a month after Moffett's death. Her colleagues and students rallied to complete her work for the conference, including the conducting of SESA's annual tour, this year of Eastern Tennessee towns and TVA sites. It was Marian's tour, the locus of her major contribution to regional studies.

In 1989 Marian Moffett and Lawrence Wodehouse published a notable textbook, *A History of Western Architecture*. Following Wodehouse's retirement in the 1990s (he died in 2002), Moffett revised and significantly expanded the text, collaborating with Michael Fazio toward the publication (in 2003) of *Buildings Across Time: An Introduction to World Architecture*. Her work will thus continue to touch students in significant ways, and to inform and enrich our knowledge of architecture on a global scale. Her remarkable range extended from East Tennessee vernacular to the wooden medieval architecture of Eastern Europe, from traditional Western architecture, ancient to modern, to the built works of China and India, and from Islamic Architecture to the Indigenous Architecture in the Pre-Columbian Americas.

SESA's current President, Pamela Simpson, has said of Marian Moffett that she was "a gifted teacher, much beloved by her students... We were all shocked by the sudden death... of our good friend and long-time colleague... Marian was a leader in SESA from its inception [and] will be deeply missed by all who knew her."

— Robert M. Craig,
SESA Secretary

News

MEMBER NEWS

Barbara Miller Lane, Emeritus Professor in the Humanities and McBride Professor of History of Art and Cities at Bryn Mawr College, has been awarded a Mellon Foundation Emeritus Fellowship to work on "American tract houses of the 1950s and 1960s: a critical reinterpretation". Lane, a graduate of the University of Chicago and Barnard College, and a PhD in history from Harvard University, joined the Bryn Mawr faculty in 1962. In addition to her many awards and grants, Lane has been a visiting professor at the Columbia University School of Architecture, a fellow at the Center for Advanced Study in the Visual Arts in Washington DC, a fellow at the Institute for Advanced Study, Berlin, and a member of the "City Forum", an advisory group on planning Berlin after German unification. Lane is the author of a classic work on German architecture and planning in the early twentieth century. In 1971, she founded the Growth and Structure of Cities Program at Bryn Mawr. The Cities Program was the first undergraduate major in the country to combine city planning, art and architecture, history, political science, anthropology, economics, sociology and geology. Now in its 35th year, the program continues to be unique in its interdisciplinary, multicultural approach.

Opportunities

THE INSTITUTE FOR ADVANCED STUDY, Princeton, NJ, announces memberships in the School of Historical Studies for the academic year 2006-2007. Approximately forty Members are appointed for either one or two terms each year. Further information and application materials may be found on the School's web site, www.hs.ias.edu. Applications must be returned by 15 November 2005.

Other opportunities include Mellon Fellowships for Assistant Professorships (www.hs.ias.edu; due 15 November 2005) and ACLS/Frederick Burkhardt Fellowships for Recently Tenured Scholars (www.acls.org/burkguid.htm; due 28 September 2005).

CHAPTER NEWS

SESAH 2005 Annual Meeting in Fort Worth, TX 12 - 15 October 2005

The institutional sponsor of the Annual Meeting is the School of Architecture of the University of Texas at Arlington. The location will be the Fort Worth Plaza Hotel, on the edge of downtown adjacent to the Water Garden. Convention room rate is \$79 per night plus 15% tax, single or double occupancy. Downtown Fort Worth is a remarkable walking environment with numerous restaurants and entertainment venues. A self-guided walking tour will be provided in registration packets. Fort Worth is readily available from the Dallas/Fort Worth International Airport, a major transportation hub, with access by taxi or shared ride shuttle. Registration fee will be \$100 (\$50 for students), with an additional \$50 add on fee for the Saturday tours to Dallas. Please contact Professor Pamela Simpson, Art Department, Washington and Lee University, Lexington, VA, 24450 (or simpsonp@wlu.edu) for more information.

THE UNIVERSITY OF FLORIDA'S PRESERVATION INSTITUTE: NANTUCKET (PI:N) hosts an exhibition of photographs by architectural historian and preservationist Clay Lancaster (1917-2000) as part of the celebration of National Historic Preservation Week on Nantucket Island. Created by the Warwick Foundation, *Through the Lens of Clay Lancaster: Photographs of a Preservation Pioneer (1930-1970)*, will exhibit in Sherburne Hall, the PI:N academic facility at 11 Centre Street in Nantucket Town, through the Memorial Day weekend. Nantucket's Preservation Week activities, coordinated by the Nantucket Preservation Alliance, kick off Saturday, 7 May. For more information e-mail: peprugh@ufl.edu.

Booklist

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

New Series

Environmental Design Archives at the University of California, Berkeley. A series of monographs exploring the holdings of the Environmental Design Archives at the University of California, Berkeley.

Series No.1: *Maybeck's Landscapes: Drawing in Nature* by Dianne Harris ; Series No.2: *The Donnell and Alcoa Gardens: Two Modern California Landscapes* by Marc Treib ; No. 3 (coming Spring 2005): *The Suburban Park Landscapes of Robert Royston* by Reuben Rainey and No. 4: *Appropriate: The Houses of Joseph Esherick* by Marc Treib.

Architects

Gehry, Frank O. *Gehry Draws*. Cambridge, Mass.: MIT Press, 2004. 496p. ISBN 0262182416 \$50.00

Lavin, Sylvia. *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture*. Cambridge, Mass.: MIT Press, 2004. 182p. ISBN 0262122685 \$30.00

Riera Ojeda, Oscar, ed. *Arcadian Architecture: Bohlin Cywinski Jackson – 12 Houses*. New York: Rizzoli, 2005. 421p. ISBN 0847826961 \$65.00

Tzonis, Alexander. *Santiago Calatrava: The Complete Works*. N.Y.: Rizzoli, 2004. 432p. ISBN 0847826414 \$75.00

Architectural Criticism

Jordy, William H. and Mardges Bacon, ed. "Symbolic Essence" and Other Writings on Modern Architecture and American Culture. New Haven: Yale University Press, 2005. 344p. ISBN 0300094493 \$35.00

Linder, Mark. *Nothing Less Than Literal: Architecture After Minimalism*. Cambridge, Mass.: MIT Press, 2004. 282p. ISBN 0262122669 \$40.00

Architecture—Philosophy

Mallgrave, Harry. *Modern Architectural Theory: A Historical Survey, 1673-1968*. New York: Cambridge University Press, 2005. 512p. ISBN 0521793068 \$110.00

Architecture—Brazil

Forty, Adrian and Elisabetta Andreoli, eds. *Brazil's Modern Architecture*. London: Phaidon, 2005. 240p. ISBN 0714842923 \$75.00

Architecture—China

Hung, Wu. *Remaking Beijing: Tiananmen Square and the Creation of a Political Space*. Chicago: University of Chicago Press, 2005. 240p. ISBN 0226360784 \$80.00

Architecture—France

Avril, Francois and Jean-Rene Gaborit. *La France Romane au Temps des Premieres Capetiens (987-1152): L'album de l'Exposition*. Paris: Fernand Hazan, 2005. 63p. ISBN 2850259802. \$69.50

Grant, Lindy. *Architecture and Society in Normandy, 1120-1270*. New Haven: Yale University Press, 2005. 256p. ISBN 0300106866 \$75.00

Mingaud, Alain. *Eglises de la Haute-Vienne*. Limoges: Lucien Soumy, 2005. 299p. ISBN 2848860251 \$95.00

Architecture—India

Khare, Ajay. *Temple Architecture of Eastern India*. Gurgaon: Shubhi Publications, 2005. 212p. ISBN 8182900336 \$125.00

Architecture—Italy

Morrissey, Jake. *The Genius in the Design: Bernini, Borromini and the Rivalry that Transformed Rome*. New York: William Morrow, 2005. 336p. ISBN 0060525339 \$24.95

Architecture—Latin America

Universidad Politecnica de Catalunya and Institut Catala de Cooperacio Liberoamericana. *Documentos de Arquitectura Moderna en America Latina 1950-1965*. Barcelona: Institut Catala de Cooperacio Liberoamericana, 2004. 353p. ISBN 8485736176 \$65.00

Architecture—United States

Yuhl, Stephanie E. *A Golden Haze of Memory: The Making of Historic Charleston*. Chapel Hill: University of North Carolina Press, 2005. 285p. ISBN 0807855995 \$19.95

Architecture, Islamic

Degeorge, Gerard. *Damascus*. Paris; New York: Flammarion, 2005. 320p. ISBN 2080304560 \$95.00

Architecture, Modern

Architectural League of NY, ed. *Young Architects 6: If-Then Architectural Speculations*. New York: Princeton Architectural Press, 2005. 176p. ISBN 1568985126 \$24.95

Tschumi, Bernard. *Event-Cities 3: Concept vs. Context vs. Content*. Cambridge, Mass.: MIT Press, 2005. 640p. ISBN 0262701103 \$35.00

Architecture, Roman

Stamper, John W. *The Architecture of Roman Temples: The Republic to the Middle Empire*. New York: Cambridge University Press, 2005. 304 p. ISBN 052181068X \$85.00

Building Materials

Hugues, Theodor, Klaus Greilich and Christine Peter. *Building With Large Clay Blocks: Details, Products, Built Examples*. Basel: Birkhauser, 2004. 118p. ISBN 3764371110 \$48.95

Building Types

Gast, Klaus-Peter, Dieter Gromling and Hardo Braun, eds. *Research and Technology Buildings: A Design Manual*. Basel: Birkhauser, 2005. 240p. ISBN 3764321741 \$115.00

Decoration and Ornament

Smith, Lawrence D. and MaryBeth Mudrick. *Federal Style Patterns, 1780-1820: New England Region Interior Architectural Trim & Fences*. Hoboken, N.J.: J. Wiley & Sons, 2005. 272p. ISBN 0471694193 \$70.00

Housing

Brown, David J., ed., with texts by Steven Badanes. *The HOME House Project: the Future of Affordable Housing*. Winston Salem: Southeastern Center for Contemporary Art, 2004. ISBN 0262524325 \$24.95

Gast, Klaus-Peter. *Living Plans: New Concepts for Advanced Housing*. Basel: Birkhauser, 2005. 240p. ISBN 3764321849 \$125.00

Landscape Architecture

Weller, Richard. *Room 4.1.3.: Innovations in Landscape Architecture*. Philadelphia: University of Pennsylvania Press, 2005. 276p. ISBN 0812237846 \$49.95

Masterworks

Benoit, Jeremie. *Napoleon et Versailles*. Paris: Musees Nationaux, 2005. 142p. ISBN 27118488X \$41.50

Hagan, Bernardine. *Kentuck Knob: Frank Lloyd Wright's House for I.N. and Bernardine Hagan*. Pittsburgh, Penn.: The Local History Co., 2005. 220p. ISBN 0971183554 \$39.95

Jenkyns, Richard. *Westminster Abbey*. Cambridge, Mass.: Harvard University Press, 2005. 215p. ISBN 0674017161 \$19.95

Notable

RUTGERS ART REVIEW, a journal of graduate research in art history, invites current graduate students, as well as those who completed their doctoral degrees within the past year, to submit papers for its 23rd edition. See the website (arthistory.rutgers.edu/rar/rar.htm) for the full range of topics and submission requirements. Submissions must be sent by 15 August 2005.

THE CHURCH MONUMENTS SOCIETY'S (UK) next study day will be held at Tewkesbury Abbey in Gloucestershire on Saturday, 9 July 2005. Further information and booking form may be obtained may be obtained from: Mark Downing FSA (mark@military-church-monuments.co.uk).

Pomarici, Francesca. *La Prima Facciata di Santa Maria del Fiore: Storia e Interpretazione*. Rome: Viella, 2004. 128p. ISBN 888334152X \$39.95

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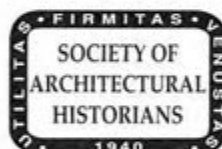
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