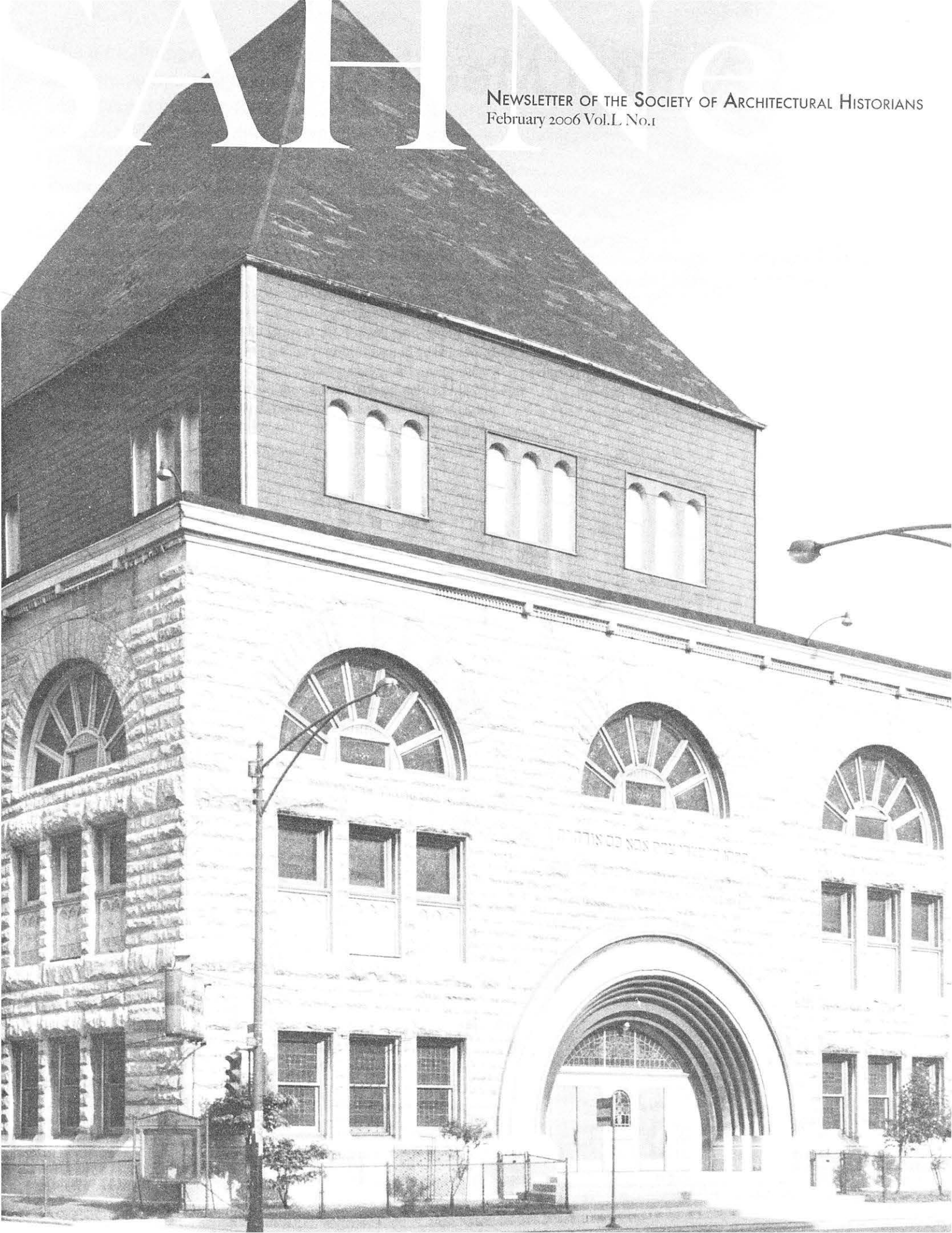


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NEWSLETTER OF THE SOCIETY OF ARCHITECTURAL HISTORIANS
February 2006 Vol.L No.1



2006 Annual Meeting

Here in Savannah, in a city and region that occupied a vital place in the Atlantic

slave trade, our attention this year is focused on issues of race in the non-western colonial world. In 2006, SAH returns to Savannah for its 59th Annual Meeting. Much has changed in this port city, founded for debtors and dissenters from Great Britain, in the more than quarter century since we last gathered here in 1979. There is a synergy between the tour program and the presentation of new scholarship this year, reflected in themes that echo through the Preservation Colloquium, study tours, and paper sessions; these include a notable panel on campus design as bricolage and others on new research in the architecture and architectural pedagogical traditions of the American South. All signs indicate that both architectural history, as a discipline, and the Society are experiencing renewal. The trend of the last few years towards a dominance of twentieth century topics in the sessions has swung towards a much more balanced program with a full range of historical periods in both canonical western architecture and the ever growing interest in a more globalizing perspective, in earlier periods, as well as in new horizons for understanding modernity. Urban spatial negotiation, studied last year in Vancouver, as a case study in the late twentieth century Pacific Rim, is this year studied in the Medieval and Renaissance city. In one of the most wide ranging and stimulating panels, "Architecture of (Un)being," issues of identity are explored in the most diverse sites: from colonial Virginia to Palestinian Refugee camps to African urban marketplaces. We are especially excited by Michel Laguerre's agreement to act as respondent in this session where the papers draw so much inspiration from the intellectual avenues opened by his work.

A number of years ago the Society received a major endowment in honor of the late art historian Scott Opler. This endowment has been directed towards numerous initiatives to support the work of young scholars, encouraging participation in all levels of the Society, from the Journal to the Annual Meeting. The effects are clear; nearly one-quarter of the papers presented at this meeting are offered by graduate students. No less are we able to see the encouragement given by the generosity of Beverly Willis in support of work on the study of women in architecture, notably in the session on the "Old Girl Network" that frames an interesting new approach to a topic launched over a quarter century ago by the first documentation of women in American architecture as figures on the margin. Likewise, the Dr. William Zuk Fellowship, created this year in his memory, supports an intriguing session on the history of kinetic architecture. And although the Society has collaborated on two international conferences in the last two years—at the Paul Mellon Centre in London in June 2004 and at the Institut National d'Histoire de l'Art in Paris in September 2005—this activity abroad has not diminished the appeal of the annual meeting for international participation. With speakers from twenty-two countries and five continents, this is arguably the most international meeting to date. Another feature of the Savannah meeting will be the celebration of the 50th anniversary of our younger cousin, the Society of Architectural Historians of Great Britain (SAH-GB). Christine Stevenson of the Courtauld Institute and SAH-GB President Maurice Howard have put together an anniversary session "Paradigms and People: The British Tradition of Architectural Historiography" and this year's plenary speaker is Frank Salmon, Chairman of SAH-GB and winner of the Society's 2002 Spiro Kostoff Book Award.

– Barry Bergdoll, General Chair
SAH Fifty-ninth Annual Meeting, Savannah

The 2006 Annual Meeting of the Society of Architectural Historians in Savannah promises to offer a wide array of fascinating tours and

events. The conference hotel overlooks the Savannah River and is a short walk from the northeastern corner of the downtown historic district, the largest National Historic Landmark District in the country. Throughout the conference, attendees will have numerous opportunities to explore the many squares, monuments, tree-lined streets and myriad historic buildings that make up downtown Savannah – the place where French philosopher Bernard-Henri Lévy recently commented in the October 2005 issue of the *Atlantic Monthly* he would most want to live in America.

The conference will kick off with a series of events on Wednesday, April 26, that examine the city and its architectural heritage. The focus of the Preservation Colloquium, “Gentrification and Racial Issues in Neighborhood Preservation,” addresses the social issues presented by the ongoing restoration of the city. The colloquium will take place at the Beach Institute, the first public elementary school in Savannah for African Americans, erected just after the Civil War. Now a cultural center, the Beach Institute anchors a neighborhood by the same name that serves as a case study in gentrification. The morning program will include a pair of presentations by people closely tied to these delicate preservation issues. After lunch, a walking tour will explore this area, followed by a bus tour to other neighborhoods in Savannah where gentrification and racial issues are tied to the preservation process.

Tours on both Thursday and Friday will give further opportunity for exploration of downtown. For the early birds among you, sunrise tours on both days will visit Savannah’s fascinating and unique riverfront, just upriver from the conference hotel. Nowhere does topography play a more decisive role in shaping the urban landscape, where historic warehouses, shadowy terraced lanes and narrow iron bridges evoke a sense of Piranesi’s Carceri. The midday study tour on Thursday will follow Savannah’s monumental corridor along Bull Street, where the city’s grandest squares, monuments, and public buildings define the central spine of downtown.

The greatest offering of tours takes place on Saturday afternoon: Frank Lloyd Wright’s Auldbrass Plantation in nearby Yemassee, South Carolina (kindly opened to us by owner Joel Silver); the remarkable series of forts along the Savannah River, ranging from the 18th through 20th centuries, and the historic Tybee Island Lighthouse; a tour of Savannah neighborhoods and landscapes from a preservationist perspective; the often-overlooked modern face of 20th-century Savannah; and the historic city of Beaufort, South Carolina, and the recent New Urbanist developments nearby.

A taste of Southern hospitality will embrace conference attendees who participate in the closing “Progressive Reception” Saturday evening. The owners of seven grand 19th-century houses clustered around lovely Monterey and Calhoun Squares will greet us for wine and hors d’oeuvres. In addition to the opportunity to see a slice of private grandeur of Savannah, you will be able to visit the Massie Heritage Interpretation Center, the city’s first public school (1850s) that is now dedicated to presenting the city’s urban and architectural history through a series of displays.

The conference will conclude with a series of tours on Sunday. For those with just the morning to spare, a pair of tours are available: one will explore Savannah’s monumental corridor along Bull Street, where the city’s grandest squares, monuments, and public buildings define the central spine of downtown (a longer version of the Thursday midday tour); and the other exploring two of Savannah’s historic cemeteries – the Old Colonial Cemetery in the heart of downtown and 19th-century segregated rural Laurel Grove Cemetery southwest of downtown. More ambitious tour goers can participate in a daylong exploration of the surrounding Lowcountry area to take in the vestiges of colonial, plantation and summer-home culture, or in the two-day journey down Georgia’s Atlantic coast for visits to historic colonial towns and plantations, late 19th-century tourist sites for the wealthy, and ending at St. Augustine, Florida, to view remnants of New Spain in the oldest city in America.

Come to Savannah and be seduced by its Lowcountry charm and warm hospitality. Whether it be to discover a model of humane urbanism, its gloriously landscaped streets and squares, or its innumerable examples of stunning historic preservation and adaptive reuse, Savannah offers a living laboratory of architectural history.

– Robin Williams, Local Chair
SAH Fifty-ninth Annual Meeting, Savannah

Savannah, Georgia

Tours

Way Down East from Castine to Corea, Maine 12-17 September 2005

Taking advantage of the relative serenity and cool temperatures characteristic of coastal Maine in the weeks following Labor Day, this study tour provided participants with a unique glimpse into the development and impact of the Shingle Style architecture that has become a dominant image of summer for generations of the state's fairweather inhabitants. Thanks to their detailed personal knowledge of Maine architecture, tour leaders Christopher Monkhouse (James Ford Bell Curator of Architecture at The Minneapolis Institute of Arts) and Earle Shettleworth (State Historian and Director of the Maine Historic Preservation Commission) ensured that the week's rigorous itinerary was far from a mere checklist sweep of the Queen Anne and Colonial Revival summer residences that inspired Vincent Scully, in 1955, to coin the term "Shingle Style". By gaining access to private homes and having the rare opportunity to meet with members of Downeast Maine's seasonal communities, participants gained firsthand experience of both the historical development of "Vacationland" and the rich formal inventiveness of the area's Shingle Style residences and churches.

Before setting off for the small coastal towns and summer communities that would comprise the main focus of the tour, participants were greeted in Bangor with a motorcoach drive-by introduction to the city's rich architectural heritage. It was, after all, Bangor's status in the 1820's and 1830's as a lumber capital that brought the designs of nationally-known architects to this part of the state. Visits to buildings like Isaiah Rogers' Bangor House (1833) and Richard Upjohn's Isaac Farrar House (designed 1833) and Thomas A. Hill House (1836, now home of the Bangor Historical Society) provided a glimpse into the influential revival architecture that took hold in Bangor under the financial support of successful lumber barons. In addition to Peabody and Stearns' Bangor Public Library (1911-1914), expanded and modernized by Robert A.M. Stern in 1997, the tour bus made a requisite pass by the appropriately creepy bat-inspired iron fence of writer Stephen King's own Italianate residence.



The group's base for the next two days was Castine, a community inhabited continuously since the early 1600s and, until it became an American town once and for all in 1815, occupied variously by the French, Dutch, and British. With Castine's more recent historical background established in Earle Shettleworth's illuminating lecture concerning the development of the town from

a fishing and farming community to its discovery by "rusticators" and subsequent transformation into a fashionable seasonal destination, participants explored the buildings anchored around Castine's elegant village green and the array of Federal houses that line the town's main streets. All within walking distance to the shoreline of Penobscot Bay, these buildings included the flag-draped Italianate Abbott Schoolhouse (1859), a structure that now houses the Castine Historical Society. The Historical Society Museum featured a wall-sized quilt depicting events in Castine's rich history including the quick retreat in 1789 by Loyalists from Castine to New Brunswick during which, in addition to all of their belongings, townspeople transported their own houses with them on rollers.

Thankfully, the tour continued on to architecture that, in the face of the vicissitudes of the "cottage" lifestyle over the years and the considerable challenges of maintenance during the state's long winter seasons, has stood the test of time with comparative success. In nearby buildings like the Thomas D. Blake Cottage (1891-1892), participants were given the opportunity to acquaint themselves with the Maine designs of William Ralph Emerson, a Boston-based architect who emerged by the 1880's as a pioneering figure in the development of the Shingle Style (and, as a result, a major protagonist in this tour). With its gambrel roof, generous veranda, creative implementation of historical details like Palladian windows, dynamic massing, fluid interior planning, intimate relation to its dramatic coastal setting, and, of course, use of shingles across its entire surface area, the Blake Cottage provided a point of comparison for the group's investigation of the Shingle Style during the rest of the tour. As with so many of the houses on this tour, participants had the distinct privilege of experiencing the interior of the Blake Cottage and conversing with its present owner. In the same way, the group benefited from an especially intimate visit to Moss Acre (William Deering Porter Cottage, 1895), designed by the firm Handy and Cady. With its rich collection of furnishings and, on the outside, distinctive hip roof and peaceful setting, the cottage provided the perfect spot for lunch with its owner and an opportunity to imagine oneself in the midst of the day-to-day rhythms of a summer in Maine.



The tour then shifted its attention to the area around Blue Hill, another seaside community transformed by summer people. With the invaluable help, once again, of local expertise, the group visited the Parson Jonathan Fisher House (1814), an idiosyncratic building designed and built by a Calvinist pastor and polymath for his family, the exuberant forms of George Clough's Ideal Lodge, and Scrivelsby (F. B. Richard House, 1911), designed by the architect Frank Chocteau Brown. Set high atop a scenic slope and featuring a U-shaped plan that, through its open living area

and use of glass, affords a view towards Blue Hill Mountain on one side and the glistening contours of Blue Hill Harbor on the other, Scrivelsby embodies the interplay between landscape and architecture that was so important to the most talented architects working along the Maine coast at the time. This relationship was made even more compelling through the influential landscape elements and gardens that were added to the house in 1919. Mediating between the house and its unique setting, these features provided the group with its first encounter on this tour with the designs of the much-celebrated landscape gardener Beatrix Farrand, whose work, like the architecture of Emerson, constituted an important thread in the tour's itinerary.

The group was introduced to another important theme in their visit to the impressive grounds and important collections of Woodlawn (Colonel John Black Mansion, 1827). Open to the public since 1928, the stately Federal house was conceived from a plate in Asher Benjamin's highly influential 1806 book entitled *American Builder's Companion*. Like the smaller Holt House in Blue Hill (c1815), occupied today by the Blue Hill Historical Society, and many other homes in the area, Woodlawn survives as a testament to the importance of such design books in the development of early nineteenth-century Maine coastal homes.

As the tour shifted towards the dramatic landscape of Mt. Desert Island, home to Acadia National Park and important summer communities like Bar Harbor, Seal Harbor (developed by the Rockefeller family and their close friends), and Northeast Harbor, the Claremont Hotel, built by W. H. Glover in 1883, became the group's base. Surrounded by generous grounds, immaculate views of Cadillac Mountain (at least during rare lifts in the fog), and summertime attractions like tennis courts, boathouse, pier, and especially well-groomed croquet lawns, the hotel provided not only the perfect place for cocktails on the veranda, but also a reminder of Maine's seasonal development in the 1870's and 1880's. Indeed, the Claremont Hotel, located at the end of improved train lines, is a surviving example of the kind of establishment that served as a summer-long home to wealthy families escaping from the uncomfortable environment of the city.



Before exploring the rich architectural terrain of the area, participants first ascended to the top of Cadillac Mountain. Although a thick Maine fog and spitting rain concealed what is normally a superb panoramic view, the group was nonetheless able to focus their attention on the geological forms that give the region its special character. At the bottom of the mountain in Bar Harbor, the group uncovered some of the buildings that

survived the 1947 fire that ravaged the popular summer town. In addition to the Bar Harbor Historical Society headquarters (1917) and Delano and Aldrich's elegant Georgian Revival Jesup Memorial Library (1910), participants were given time to inspect the rambling forms and prized decorative scheme (the building features several Tiffany stained glass windows) of St. Saviour's Episcopal Church (designed initially by C. C. Haight in 1877). Participants were also given a tour of the sprawling ocean-side campus of the nearby College of the Atlantic. With gardens by Farrand and the lively castellated forms of Bruce Price's *The Turrets* (John J. Emery House, 1895), the college provided a case-study in the challenges of preservation within the context of an ever-changing institution. During a cafeteria lunch, participants were also exposed to the college's sometimes-successful efforts to build new structures, like Daniel Scully's dormitory, that relate to the campus' rich array of historical architecture. Participants were also given a brief glance at William Ralph Emerson's nearby Redwood (Charles Morill Cottage, 1879), the architect's first Bar Harbor commission and often considered the earliest fully-formed example of the Single Style.

In the spirit of the area's continuing allure to high-profile families like the Rockefellers, the group was also granted a celebrity moment in their visit to Skylands, formerly home to Edsel Ford and now the Maine estate of Martha Stewart. Apart from the impressive massing and close relation to site made possible by the structure's robust stone walls, the house staff's extreme efforts to make the immediate landscape look "natural", together with the pleasing artificiality of the building's interior décor, gave the building the unmistakable air of Stewart living, Downeast-style.

On the following day, after a trip on a State Ferry through a quintessentially misty Maine morning, participants were given a taste of life on Swan's Island. In addition to the island's striking natural beauty, the primary attraction was Kraggsyde, an exact replica, but reversed in plan to fit its new site, of Peabody and Stearns' famous house in Massachusetts of 1884. The original Kraggsyde was demolished in 1929, and the present owner's untiring effort to reconstruct the house mostly by hand is at once highly inspirational and, admittedly, somewhat mad. Despite its reincarnation as a year-round Maine house, this Kraggsyde's complicated roofline, creative use of shingles, and distinct Richardsonian influences make it just as appropriate to Swan's Island as to Massachusetts. Once again, participants were treated to a memorable lunch and personal tours of the house by their generous host.



Tours, continued

After a return trip filled with sunnier weather and numerous wildlife sightings, the group made shore at Bass Harbor. In the area of Northeast Harbor, participants explored the ambitious landscape garden designed by Farrand from 1925-1945 at Ye Haven (Gerrish H. Milliken Residence, 1883). With her use of native plant material and success in constructing directed picturesque views to the water and surrounding countryside, Farrand created the sort of deep connection between residence and nature that has become central to summer architecture in Maine.

The group also visited Union Church in Northeast Harbor (1887), designed by Peabody and Stearns after a recommendation by local summer resident Charles W. Eliot. With its sculptural stone walls and wood shingled roof, the church provides a good example of the personal scale and extraordinary creativity typical of churches built at the end of the nineteenth century and attended in large part by seasonal residents. Indeed, in addition to cottage architecture, this tour traced the development and variety of these summer community churches. Other churches visited include George Clough's South Penobscot Baptist Church (c.1890), William Ralph Emerson's distinctive St. Jude's Episcopal Church in Seal Harbor (1889), Lindley Johnson's St. Christopher's by the Sea Episcopal Church (1893), Rotch and Tilden's Church of the Redeemer (1890), and John Calvin Steven's chapel in Hancock Point (1898).

The last two churches were built in the context of communities that developed, at least initially, in contrast to the pomp of Seal Harbor and Northeast Harbor. With the generous guidance of local residents, participants spent the final day of the tour exploring the communities of Hancock Point, Grindstone Neck, Winter Harbor, and Sorrento. Hancock Point originally served as a connection point for travelers to Bar Harbor and its surroundings, and it has since grown into a charming seaside community that, centered socially around the local library housed in an idiosyncratic octagonal cottage, continues to attract a

wide range of intellectuals and creative types. Laid out in 1890 by the landscape architect Nathan Franklin Barrett, the community and architecture of Grindstone Neck still plays testament to its original

popularity amongst families from Philadelphia and New York. In its original conception, the town of Sorrento was perhaps the most ambitious of the three. With direct steamer service from Boston and public services like a wharf, tennis courts, library (designed by the architects Ball and Dabney in 1893), and even a water works, Sorrento was planned as a rival to Bar Harbor itself.

One of the most fascinating aspects of the tour was its emphasis

on the wide-ranging influence of the Shingle Style on twentieth century architecture in the region. Over the course of the tour, participants were exposed to a series of buildings that engaged with local precedents in order to introduce a kind of modernism sensitive to its unique coastal context. These projects included Wallace Hinckley's Prairie School style Otis Hinckley House (1916) near Blue Hill, George Howe's ingeniously-sited Tide Race (1942), and the much more recent Emerson-inspired Watermark (Robinson House, 1997) by the architects Albert, Righter, and Tittmann. Perhaps the most compelling examples, however, were two projects by Edward Larrabee Barnes. In his Haystack Mountain School of Crafts (1961), a group of spare and functional volumes are distributed, village-like, across a breathtaking granite and moss-covered site that slopes down to the sea. Each of the campus' dormitory rooms, studios, and public spaces are set on top of an extensive deck system, indicating Barnes' care to establish a balance between architecture and nature. Similarly, Barnes' August Heckscher House (1974) consists of four modest shingle-cornered buildings anchored on a meandering wooden deck. In its recollection of a Maine fishing village and deep connection to the colors and forms of the surrounding landscape, the house embodies, in an elementary way, many of the ideals and joys of the Shingle Style. In a fitting conclusion to their week Downeast, participants indulged on the last day of the tour in fresh lobster rolls at Tidal Falls and dinner at the wonderful LeDomaine restaurant, a combination of the local and cosmopolitan that is equally characteristic of the region's fascinating architectural development.

—Albert Narath [Columbia University]
Carroll L. V. Meeks Study Tour Fellow



Photographs by Albert Narath:
William Ralph Emerson, Thomas D. Blake Cottage, 1891-92
Frank Chocteau Brown, Scrivensby
Edward Larrabee Barnes, Haystack Mountain School of Crafts, 1961
C.C. Haight, St. Saviour's Episcopal Church, 1877
Beatrix Farrand, gardens at Ye Haven (Gerrish H. Milliken Residence), 1925-45
Peabody and Stearns, Union Church, Northeast Harbor, 1887

In Memoriam

Edmund N. Bacon, 1910-2005

On 14 October, America lost one of its most significant, colorful, and controversial 20th-century figures: Ed Bacon. From 1949 to 1970, as Executive Director of the Philadelphia City Planning Commission, Bacon dramatically transformed the shape of his hometown, becoming one of the most influential big city administrators of the Post-World-War-II era. Famous for his visionary ideas and combative demeanor, Bacon's face graced the cover of *Time* magazine in 1964, and he became a household name in Philadelphia and a recognized national figure.

Bacon successfully brought the eyes of the nation to Philadelphia, as his design concepts became some of America's largest redevelopment projects, including Penn Center, Market East, Society Hill, Penn's Landing, and Philadelphia's Far Northeast. An architect by training, and eventually Emeritus Fellow of the American Institute of Architects, Bacon was renowned as a powerful administrator and also as a visionary designer. Much of Bacon's success came through his skill as a communicator and salesman of his ideas. He emphatically broke down professional barriers, transforming himself into a singular civic leader and urban advocate.

Edmund N. Bacon was born in Philadelphia on 2 May 1910. He was educated in architecture at Cornell University and subsequently studied at the Cranbrook Academy of Art with Eliel Saarinen. Bacon worked as an architect in China and Philadelphia, and as a planner in Flint, Michigan. After a failed attempt to bring public housing to Flint, Bacon returned to Philadelphia and became Director of the Philadelphia Housing Association. Bacon was instrumental in drafting and gaining support for the 1942 ordinance that created Philadelphia's modern planning commission — an agency that, under Bacon's leadership, would attract some of the nation's finest talent. He also became deeply involved in Philadelphia's political and charter reform movement.

Bacon enlisted in the Navy during World War II. During his service, he was invited to co-design the 1947 Better Philadelphia Exhibition — a massive display of planning ideas. Bacon worked on this exhibition with Louis Kahn, Oskar Stonorov, and the Planning Commission's first Executive Director, Robert Mitchell. It took up two full floors of Gimbel's department store, and was visited by hundreds of thousands in its two-month stint. The main attraction was a 30-foot by 12-foot, full-scale model of downtown. Following the exhibition, Mitchell hired Bacon to the Planning Commission staff, and in 1949 Bacon became Executive Director. During his 21-year career, Bacon was involved in a multitude of projects, sat on the White House's Panel on Recreation and Natural Beauty, and wrote *Design of Cities*, considered one of America's most important books on urban design.

Bacon frustrated some of his colleagues and delighted others. In the early 1950s, he had a famous falling out with Louis Kahn over the design of Penn Center. Conversely, Bacon had a very positive relationship with I.M. Pei. In the planning of Society Hill, Bacon helped prescribe a program for an architectural competition to design apartment buildings, mandating that

they should be slab structures. Pei, not well known at the time, competed, but defied the program, creating towers rather than slabs. Nonetheless, Bacon recommended that the judges select Pei, because he felt that Pei's solution was superior. Pei has since acknowledged that he positioned his Society Hill Towers to coordinate with the "Greenway System" that Bacon designed.

Bacon is often compared to Robert Moses, as a big-project planner. While many of Bacon's projects were large, he did not clear communities and displace hundreds of thousands of residents, as Moses famously did. Bacon was much more community focused. For example, Society Hill, largely considered Bacon's most successful project, was the first major effort in which Urban Renewal dollars were used to rehabilitate historic houses and preserve a neighborhood.

Also unlike Moses, Bacon never had the power or access to financial resources that allowed Moses to oversee projects from beginning to end. Instead, Bacon relied on the power of his design concepts to inspire others, and his salesmanship to communicate his ideas. As a result, Bacon's projects often turned out differently than he hoped.

Bacon was not by any means perfect. His personality at times created enemies and impeded progress. In Society Hill, existing residents were displaced for the area's revitalization, and Bacon supported the demolition of 19th-century buildings — then considered less significant than the Colonial structures. Some of Bacon's projects, like the ill-fated Crosstown Expressway, elicited public outcry and were never built.

After his retirement from the Planning Commission in 1970, Bacon served as vice president of a private planning firm, was a professor at the University of Illinois and the University of Pennsylvania, and narrated a series of planning films. While most retired public figures fade into the background, Bacon remained in the spotlight and continued to be at the center of controversy. In the 1980s, he battled Willard Rouse whose Liberty Place ultimately broke the "gentleman's agreement" that Bacon had maintained, that no structure could be built taller than City Hall. In the 1990s, Bacon proposed concepts to improve Independence Mall, Penn's Landing, and the Benjamin Franklin Parkway.

In 2002, a 92-year old Bacon illegally rode a skateboard in LOVE Park — the urban plaza that he first designed at Cornell then implemented in the 1960s — in protest of the City's ban on the sport. The plaza had become a world-famous venue for "street skateboarding," a form of the sport that adapts to existing features in the urban environment. Bacon believed that the city is an organism that people adapt over time. He loved the nature of street skateboarding; young people had invented a new use that reinvigorated the urban plaza and made it a famous attraction.

This final major act of his life is emblematic of Bacon's colorful, compelling character and enduring spirit. Bacon was remarkably able to stay relevant throughout his lifetime. Now that he is gone, his legacy gives us much to consider as we reflect on an extraordinary life that has left its mark on American urban design.

— Gregory Heller, President, *The Ed Bacon Foundation* (www.edbacon.org)

Society News

Report of the SAH Nominating Committee

On behalf of the 2005 SAH Nominating Committee, I would like to thank SAH members and the Executive Committee for recommending candidates for the SAH Board. The committee received a total of 67 recommendations for five openings on the Board.

The list of candidates reflected the wide-ranging diversity of architectural history today: the diversity of specialization within the field, of professional representation, institutional affiliation, geographical representation, and diversity of age, gender, race, and ethnicity. The Nominating Committee gave careful consideration to all candidates in light of the current needs of the Board, in developing a short list, voting, and confirming the final slate of SAH Board nominees. The slate was approved by the Board at its November meeting.

With the final vote of the SAH membership in April, Robert Duemling, Caroline Bruzelius, Belmont Freeman, Adnan Morshed, and Abigail Van Slyck will begin a three-year term of service.

I am grateful for the dedication and hard work by members of the 2005 SAH Nominating Committee: Barry Bergdoll, Andrew Dolkart, Jonathan Reynolds, and Patricia Waddy.

– Gail Fenske

Chair, SAH Nominating Committee

Member News

Papers from a session on late medieval pilgrimage architecture at last year's SAH Annual Meeting in Providence, organized by **Gerhard Lutz**, were published in the online journal "Peregrinations" (<http://peregrinations.kenyon.edu/current.html>), edited by Sarah Blick and Rita Tekippe for the International Society for the Study of Pilgrimage Arts.

Rochelle Berger Elstein, bibliographer at Northwestern University Library, has been awarded the Harry E. Pratt Memorial Prize for her article "Adler & Sullivan: The End of the Partnership and Its Aftermath," that appeared in *The Journal of the Illinois State Historical Society*, 98 (Spring-Summer, 2005): 51-81. It is given to one author each year in recognition of the exceptional value of his or her article as a contribution to Illinois history and as an acknowledgment of the general excellence, style, and accuracy of the original manuscript. She will receive the prize and an honorarium at the Historical Society's Annual Symposium in Springfield in early December at the banquet which will be held in the Governor's Mansion.

Chapter News

Chicago Chapter

On 17 November 2005, Ward Miller, Director of the Richard Nickel Committee and Archive presented a slide lecture to the Chicago Chapter at the Graham Foundation. He showed seldom viewed color images of early projects of the Adler & Sullivan firm, many no longer standing, as well as buildings that Nickel photo-documented of the Modern Movement in Chicago.

The Annual Show and Tell Program was held on 6 December 2005 at the Cliff Dwellers. After cocktails and dinner, the following six presentations were given: Bill Tyre on Chicagoans who built mansions in Washington D. C.; Joe DuciBella on Chicago ballrooms built by motion picture theatre owners; Don Kalac on London: Time Compression in the City; Martin Tangora on Lisbon; Shirley Haas on the 2005 Art Deco Congress in New York City; and John Notz, Jr. on Geneva Lake Images - a preview of the Chapter 2006 summer tour.

– Bill Locke

Treasurer, Chicago Chapter SAH

Society Announcement

2006 Sally Kress Tompkins Fellowship

Sponsored by the Historic American Building Survey (HABS) and the Society of Architectural Historians (SAH) for a 12-Week HABS Summer Research Project

Purpose: The Sally Kress Tompkins Fellowship, a joint program of the Society of Architectural Historians (SAH) and the Historic American Buildings Survey (HABS), permits an architectural historian to work on a 12-week HABS project during the summer of 2006. The Fellow will either conduct research on a nationally significant building or site and prepare a written history to become part of the permanent HABS collection, or conduct research on a particular topic relating to architectural history in support of future HABS projects. The Fellow will be stationed in the field working in conjunction with a HABS measured drawings team, or in the HABS Washington, D.C. office. The Fellow will be selected by a jury of two SAH members and one HABS representative.

The Award: The 2006 Tompkins award includes a \$10,000 stipend and will be presented during the Society's 59th Annual Meeting held in April in Savannah, GA. The award will be announced in the *Journal of the Society of Architectural Historians* and the *Newsletter* of the Society after the presentation.

Application Procedure: For detailed information and to download application forms, visit: <http://www.cr.nps.gov/habshaer/joco/sktf.htm> or contact James A. Jacobs at james_jacobs@nps.gov or 202.354.2184.

Applications must be postmarked by 1 February 2006.

Buildings of the United States News

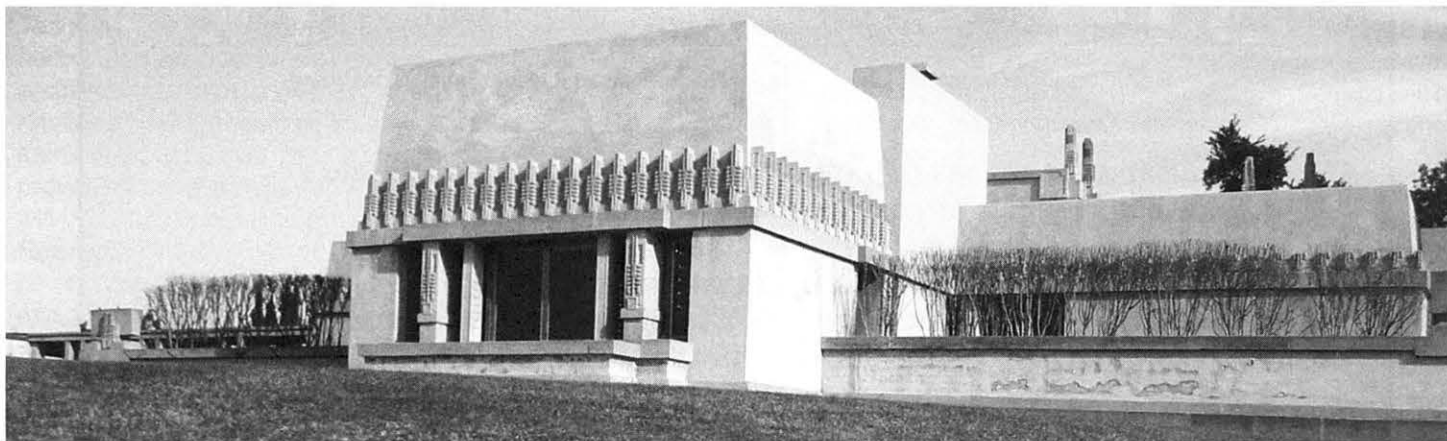
The Buildings of the United States session at the SAH Annual Meeting in Savannah in 2006 will be held from 12 noon to 1.30 p.m. on Thursday, 27 April. This year we have a varied and, as always, stimulating program.

Lu Donnelly, lead author of *Buildings of Pennsylvania-West*, will talk about some of the buildings featured in this forthcoming book. Her presentation also will serve as a preview of some of the architecture we will see at next year's SAH annual meeting in Pittsburgh.

Gabrielle Esperdy, assistant editor for BUS, will talk about revisions to the Glossary that appears in the Buildings of the United States volumes. For every architectural historian who has ever struggled with a stylistic term or an architectural definition, this is a must-attend event. Gabrielle will explain why some words are included and why some are not. She will welcome questions and comments.

In addition, George Thompson of the Center for American Places, our BUS publishing partner, will bring us up-to-date on our publishing plans and initiatives. The BUS session also will provide the opportunity for meeting and discussion with editors and authors.

– Karen Kingsley, Co-Editor-in-Chief



Miami University Tenure-Track
Russian/Eurasian Architectural History
Architecture and Interior Design:

Assistant Professor to teach undergraduate and graduate courses in the area of Russian Architecture; contribute to the general educational mission of the department, one course each year to be cross-listed in Russian Studies; maintain active scholarship/creative endeavors, resulting in published scholarship; advise students; provide service to the university, including service which represents the Havighurst Center for Russian and Post-Soviet Studies; rotate through either the introductory course in Russian and Eurasian Studies or the upper-level Havighurst Seminar once every other year in team or alone, lead field trips, and undertake other activities in conjunction with the Havighurst Center.

Require: Ph.D. in Architectural History or Russian Studies earned by date of appointment; creative energy and a broad range of repertoire and teaching interests.

Desire: professional degree in Architecture or Interior Design; professional design experience; background in technology; interest in new critical approaches.

Send cover letter, cv, examples of scholarly and/or creative work to: Professor Craig S. Hinrichs, Department of Architecture and Interior Design, 101 Alumni Hall, Oxford, Ohio, 45056. Three letters of reference should also be sent directly to this address. Contact phone number is 513-529-7210.

Visit www.muohio.edu/architecture/ and www.muohio.edu/havighurstcenter/ for more information.

Screening of applications begins January 15, 2006 and will continue until the position is filled.

Position: Executive Director
Organization: Nantucket Preservation Trust (NPT)
Location: Nantucket, Massachusetts
Salary: commensurate with experience
Deadline: none

NPT seeks highly motivated Executive Director with strong experience in non-profit management, fundraising and historic preservation to lead organizational expansion, refine advocacy strategies and oversee educational programs related to the historic architecture of Nantucket. This position reports directly to the Board of Directors and supervises a staff of two. Essential qualifications include:

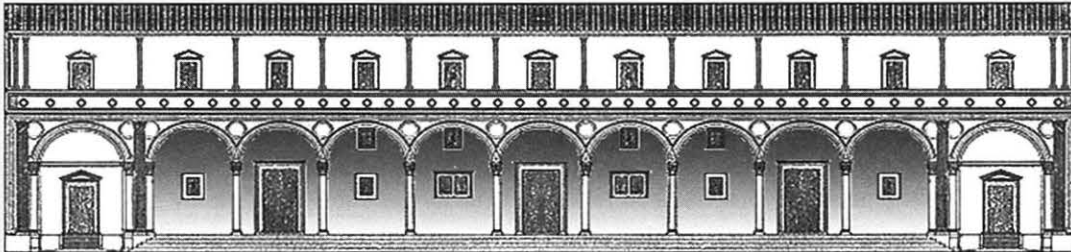
- a Bachelor's degree and minimum 5 years' experience in non-profit management
- demonstrable understanding of historic architecture and preservation
- good verbal and written communication skills
- good supervisory skills and ability to work closely with volunteer committees

Send letter of interest with salary expectations and resume to:

NPT Search Committee
c/o Brian Pfeiffer
147 Brattle Street
Cambridge, MA 02138-2234

Students' Guide to Italian-Renaissance Architecture

Announcing the pre-release version of
an interactive, user-friendly ebook designed for students



Brunelleschi's Orphans' Hospital Loggia in Florence as it was originally designed

- Thousands of images (photographs, plans, sections, maps, etc.)
- Explanatory labels or color-coding on many images
- Easy-to-read text format
- Self-referenced by picture-and-text popups
- Discussions of buildings in terms of both their architects and types
- Background information about influential earlier styles
- Contextual material on history, culture, cities, popes, and patron families
- Cross-referenced by links between related topics
- Pictorial "Help" screen

Available to specialists. The pre-release version of this ebook is being offered to specialists in Italian architecture of the Renaissance or earlier in exchange for feedback on an hour of time evaluating the program's content and noting its errors.

Authors. The *Students' Guide to Italian Renaissance Architecture* was developed through a collaboration between an art historian and a computer programmer who are (still) married to each other.

Origin of the project. The project originated with efforts to improve student understanding by designing supplementary teaching materials that maximized learning through clear organization and the use of pictures that have been enhanced by color-coding or explanatory labeling.

Non-profit orientation. The authors have produced this ebook at their own expense over the past decade and plan to make it available on the Internet as a free download after it has been corrected.

Hardware compatibility. Currently, the program is only compatible with Windows, but conversion to HTML, which will run on all computers, has begun.

Delivery format. The ebook can be run directly from a single DVD or installed on the hard drive from two CDs. The program, which now contains roughly 5000 images and over 300,000 words, will take up 1.2 GB. of space. A full "uninstall" is provided.

Contact information. If you would like to help in this endeavor and receive a pre-release version, please write to mherke@lexcominc.net.

PORTLAND STATE UNIVERSITY
Department of Architecture, School of Fine & Performing Arts

Assistant Professor

The Department of Architecture at Portland State University invites applications for a full-time tenure-track faculty position at Assistant Professor level. Portland State University currently offers a four-year baccalaureate degree with a major in architecture emphasizing cultural engagement, design, and visual language in the vibrant urban context of the city of Portland.

Responsibilities: The successful candidate will be expected to play a strong collaborative role in the continuing development of the character of the degree program.

Teaching - Undergraduate lecture/seminar courses addressing relationships of culture, architectural history and architectural works, as well as design studios exploring these relationships. The normal teaching load will be one lecture/seminar course plus one studio per term. Evidence of a proven record of pedagogic innovation and teaching success will be carefully considered in the selection process.

Research/Creative Work - The successful candidate will be expected to pursue, productively, scholarly research and publication, and/or professional practice in the area of teaching emphasis. Evidence of aptitude and achievement in creative work and/or research will be given close attention by the search committee.

General - Participation in the continuing pedagogic development of the program, student advising, and service on administrative committees each year. The pursuit of a

close working relationship with the Portland architectural profession and other metropolitan institutions/organizations is expected.

Qualifications: Candidates will be expected to hold at least a Master's degree in Architecture, have a minimum of three years teaching experience and a proven record in architectural design and/or research.

Salary: Commensurate with qualifications and experience.

Application Process: Completed applications must include a current curriculum vitae plus a focused folio of no more than ten pages representing: a) statement of interest describing teaching philosophy; b) examples of research and/or creative activities; and c) examples of student work completed under the direction of the applicant. The application must also include names, with mailing addresses, phone numbers and e-mail addresses, of at least three references to be contacted by the search committee. None of the above material will be returned. The applicant should be ready to provide, on short notice, a complete portfolio of work upon request, including course syllabi and additional examples of student work. Review of applications will begin **20th February 2006** and continue until the position is filled. Inquires and completed applications should be directed to: Professor Clive Knights, Search Committee Chair, Department of Architecture, Portland State University, PO Box 751, Portland, OR 97207 e-mail: knightsc@pdx.edu tel: 503 725 3349

Portland State University is an Affirmative Action, Equal Opportunity institution and, in keeping with the President's diversity initiative, welcomes applications from diverse candidates and candidates who support diversity.

THE UNIVERSITY OF TENNESSEE:
Assistant or Associate Professor
Tenure Track Faculty Position in Architectural History/Theory

THE UNIVERSITY OF TENNESSEE, KNOXVILLE –
The School of Architecture is seeking a candidate for a tenure-track appointment, at the Assistant or Associate Professor level, to teach History and Theory of Architecture at the beginning and advanced levels, with the term of appointment to start Fall 2006. This Candidate will participate in the overall educational mission of the School. Prior to the appointment, a Ph.D. in architectural history and theory or a related discipline is required. Candidates must be qualified to teach the required architectural history survey courses, including non-western topic areas, in both the undergraduate and graduate programs. Preference will be given to candidates with a background in architectural education and/or practice, teaching experience, and an ability to participate in the various areas of the College of Architecture and Design curriculum. The following areas of interest are preferred, but not required: post-Enlightenment and 20th century architectural history and theory, architecture of the American south, and the capability to participate in the design studio culture. The candidate should have a strong commitment to teaching, as well as an agenda of scholarship, research, and/or creative work that establishes a direction for personal intellectual accomplishment that complements the academic program.

The University welcomes and honors people of all races, genders, creeds, cultures, and sexual orientations, and values intellectual curiosity, pursuit of knowledge, and academic freedom and integrity.

The University of Tennessee School of Architecture offers a five-year B. Arch program (350 students) and a first professional M. Arch program (30 students). In addition, a professionally accredited program in Interior Design is located within the College. The appointment and salary will be commensurate with qualifications. Screening will begin on February 1, 2006, and continue until the position is filled. Applicants should submit a curriculum vitae, a letter of interest and intent, a list of three references, and examples of scholarship and other related work to: Chair, History/Theory Faculty Search Committee, College of Architecture and Design, University of Tennessee, 1715 Volunteer Boulevard, Knoxville, TN 37996-2400. Questions can be directed to the Chair, at 865-974-5265 or email archinfo@utk.edu, using the subject line "History/Theory Search".

The University of Tennessee is an EEO/AA/Title VI/Title IX/Section 504/ADA/ADEA institution in the provision of its education and employment programs and services.

Opportunities

Volunteers Needed

Heritage Conservation Network is looking for students willing to travel to Mississippi and Louisiana during their school breaks and spend a week or more repairing structures in historic hurricane-affected neighborhoods. Groups and individuals are welcome to join this effort. Beginning 2 January and continuing weekly through at least March, workshop participants will get involved first hand in preserving and repairing houses in historic districts of Bay St. Louis and New Orleans, working with a technical expert and alongside local residents.

HCN is working in association with the Neighborhood Story Project, the Preservation Resource Center of New Orleans, the Preservation Trades Network and Architecture for Humanity to coordinate this relief effort. They hope to bring in crews of 10-12 volunteers each week to help rebuild people's homes and businesses - and their lives.

No preservation or construction experience is necessary. Participants must pay their own travel expenses and a minimal fee to cover housing, food, and insurance expenses. There is no cost to local residents attending to learn skills needed in preserving and repairing their own homes.

The first task in Bay St. Louis will be to assist with the salvage of architectural details that can be re-used by local residents in the rebuilding process. In New Orleans, volunteers will initially assist homeowners with mold abatement, working through the building permit and inspection process, and removing damaged materials in preparation for rebuilding.

Complete details and registration information are available from the HCN website - www.heritageconservation.net

The Canadian Centre for Architecture announces a call for submissions for the **2006-2007 James Stirling Memorial Lectures on the City** competition. A collaboration between the CCA and the London School of Economics and Political Science (LSE) Cities Programme, the intent of this bi-annual competition is to promote innovative approaches to urban phenomena, and to reposition architecture at the centre of debates on the city of the 21st century.

Proposals are being sought for research projects that provoke critical as well as theoretical debate and simultaneously advance practical knowledge. An international jury of architects and urban planners will select the 2006-2007 Stirling Lecturer, to be announced in May 2006. The winner will present a public lecture in autumn 2006 at the CCA in Montréal, and a second version of the lecture in autumn 2007 at the LSE in London. The Stirling Lecturer will receive an award of \$5,000 CAD, plus travel expenses in connection with the Montréal and London presentations. The deadline for applications is 1 March 2006.

For additional information and submission guidelines visit www.cca.qc.ca/stirling or contact stirlinglectures@cca.qc.ca

Call for Papers: "Art, Craft and Industry: Frank Lloyd Wright in Southeast Michigan," 13-17 September 2006, Southfield, Michigan

"In the Machine lies the only future of art and craft." With this declaration of faith in the artistic potential of machine production in his 1901 lecture "The Art and Craft of the Machine,"

Wright sought to redirect the Arts and Crafts movement from medievalism toward modern industry. While holding fast to this view, Wright's buildings often defied industrial standards and required almost artisanal methods of fabrication while his designs for furnishings, leaded glass and other interior elements were rooted in the Arts and Crafts tradition.

The 2006 annual conference considers the complex relationship of craft and industry in Wright's art. Set in Southeast Michigan, it positions Wright between Cranbrook Academy, the artistic community devoted to modern crafts, and Henry Ford's factories, birthplace of automobility and the assembly line.

Proposals should be in the form of abstracts (no more than one or two pages) that outline the theme and development of the presentation. They must be accompanied by a resume (or curriculum vitae) and by all contact information (full name, affiliation, mailing address, e-mail address, telephone and fax numbers). Please specify what type of audiovisual equipment would be needed. Consent for videotaping of the conference presentation (for accepted proposals) should also be granted. Proposals must be received by 1 March 2006. Notification will be sent out by 1 April 2006. Send proposals (preferably by e-mail) to: Ron Scherubel, Executive Director, Frank Lloyd Wright Building Conservancy, 53 W Jackson Blvd, Suite 1334, Chicago IL 60604. Phone: 312.663.5500, Fax: 312.663.5505 . preservation@savewright.org

The **Department of Art History at the University of Chicago** seeks a two-year post-doctoral fellow specializing in the history of any area of modern architecture and urbanism in the Americas between c. 1750 and the present, to be funded by the Andrew W. Mellon Foundation. Research resources include a Departmental faculty seminar on work-in-progress, in which the Fellow will participate; the University's interdisciplinary habits and institutions; city-wide research collections and programs complementing those of the University, including the affiliated Newberry Library, the Art Institute's Burnham Library and Architecture Department, the Graham Foundation's lecture and conference program, and the Chicago Historical Society (in the case of research on Chicago-area topics). The Fellow will teach half-time in her or his area of research, offering two quarter-length courses per year to advanced undergraduates and graduate students. Please submit a letter of application, dissertation abstract and writing sample, and vita to: Director, Search Committee, Department of Art History, University of Chicago, 5540 South Greenwood Avenue, Chicago, IL 60637, and arrange for three letters of recommendation addressing research and teaching promise to be sent under separate cover. Deadline: receipt of all materials including recommendations by 10 February 2006. The University of Chicago is an Affirmative Action/Equal Opportunity Employer.

Gifts and Donor Support

1 October – 30 November 2005

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, tour program, annual meeting fellowship funds, ARCHES Endowment Fund, Buildings of the United States, and the Charnley-Persky House Museum. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

SAH Annual Appeal

Gifts under \$250

Peter Ambler and Lindsay Miller
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Southeast Chapter, SAH

Gifts under \$250

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Steven Dotterrer
Clarke and Helen Garnsey
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Bayly Janson-LaPalme
Karen Kingsley
Sarah Bradford Landau
Henry Magaziner
Myra Malkin
Tod Marder
Gary Moye
Julie Nicoletta
Elwin Clark Robison
Ramin Saadat
Melvyn Skvarla
Daniella Smith
Mary Woods

Commerce and Culture: Architecture and Society on New London's State Street. Through 10 April 2006. The exhibition traces over a century of architectural and urban change on one particular, but in many respects typical, downtown thoroughfare: New London's State Street. A rich collection of artifacts – including historic maps, architectural drawings, period photographs, and postcards – documents the physical evolution and human use of this fascinating urban environment. Guided walking tours of State Street on Saturday, 4 March 2006 and

Sunday, 5 March 2006 at 3:00pm. Meet at Union Station on Bank and State Streets. Free Family Day on Sunday, 5 February 2006 with a 1:00pm showing of "The Rescue of Mr. Richardson's Last Station" and an opportunity for New London natives to share their memories of State Street. Lyman Allyn Art Museum, 625 Williams Street, New London, CT 06320. Tuesday – Saturday, 10:00-5:00; Sunday, 1:00-5:00. Admission free to New London residents. For more information visit www.lymanallyn.org.

Booklist

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

Reference Works:

Bellori, Giovanni Pietro. *The Lives of the Modern Painters, Sculptors and Architects*. New translation and critical ed. New York: Cambridge University Press, 2005. 504p. ISBN 0521781876 \$130.00

Beylerian, George, Andrew Dent and Anita Moryadas, eds. *Material ConneXion: The Global Resource of New and Innovative Materials for Architects, Artists, and Designers*. Hoboken, New Jersey: J. Wiley, 2005. 280p. ISBN 047175403X \$80.00

Holland, Robert. *Chicago in Maps: 1612 to 2002*. New York: Rizzoli, 208p. ISBN 0847827437 \$31.50

Architects:

Davies, Paul and Torsten Schmiedeknecht. *An Architect's Guide to Fame*. Oxford ; Burlington, Mass.: Elsevier/Architectural Press, 2005. 380p. ISBN 075065967X ca. \$40.00

Ambroziak, Brian M. *Michael Graves: Images of a Grand Tour*. New York: Princeton Architectural Press, 2005. 257p. ISBN 1568985290 \$29.95

Barriault, Anne B. *Reading Vasari*. London: Philip Wilson in association with the Georgia Museum of Art, 2005. 296p. ISBN 0856675822 \$65.00

Cardini, Robert. *Leon Battista Alberti: la Biblioteca di un Umanista*. Firenze: Mandragora, 2005. 549p. ISBN 887461084X \$110.00.

Deswarte-Rosa, Sylvie. *Sebastiano Serlio a Lyon: Architecture et Imprimerie. Volume 1. Le Traite d'architecture de Sebastiano Serlio: Une Grance Enterprise Editoriale au XVIe Siecle*. Lyon: Memoire Active, 2004 583p. ISBN 2908185563 \$98.50

Foster, Norman. *Reflections*. Munich ; London: Prestel, 2005. 192p. ISBN 3791334255 \$70.00

Gebhard, Patricia. *George Washington Smith: Architect of the Spanish-Colonial Revival*. Layton, Utah: Gibbs Smith, 2005. 192p. ISBN 1586855107 \$30.95

Kanner, Diane. *Wallace Neff and the Grand Houses of the Golden State*. New York: Monacelli, 2005. 248p. ISBN 1580931634 \$50.00

Lehmborg, Stanford E. and John Gaw Meem. *Churches for the Southwest: The Ecclesiastical Architecture of John Gaw Meem*. New York: W. W. Norton, 2005. 128p. ISBN 0393731820 \$50.00

Lowe, David and Simon Sharp. *Goethe & Palladio: Goethe's Study of the Relationships Between Art and Nature, Leading Through Architecture to the Discovery of the Metamorphosis of Plants*. Great Barrington, Mass.: Lindisfarne Books, 2005. 93p. ISBN 1584200367 \$15.00

Kleefisch-Jobst, Ursula and Ingeborg Flagge, eds. *Rob Krier: ein romantischer Rationalist: Architekt und Stadtplaner=Rob Krier: A Romantic Rationalist – Architect and Urban Planner*. German, English. Wien: Springer, 2005. 230p. ISBN \$52.16

Lombard, Joanna and Beth Dunlop. *The Architecture of Duany Plater-Zyberk and Company*. New York: Rizzoli, 2005. 176p. ISBN 0847826007 \$49.95

Puppi, Lionello. *Andrea Palladio: Introduzione Alle Architetture e al Pensiero Teorico*. Venezia: Arsenale, 2005. 463p. ISBN 8877433035 \$185.00

Ray, Nicholas. *Alvar Aalto*. New Haven: Yale University Press, 2005. 212p. ISBN 0300107498 \$35.00

Stern, Robert A.M. *Robert A.M. Stern: Houses and Gardens*. New York: Monacelli, 2005. 624p. ISBN 1580931669 \$85.00

Architectural Design:

Bergmann, Sigurd, ed. *Architecture, Aesth/ethics & Religion*. Frankfurt am Main: IKO Verlag fur Interkulturelle Kommunikation, 2005. 230p. ISBN 3889397492 \$44.95

Lavin, Sylvia, Helene Furjan and Penelope Dean, eds. *Crib Sheets: Notes on Contemporary Architectural Conversation*. New York: Monacelli Press, 2005. 208p. ISBN 158091588 \$35.00

Architecture—China:

Chan, Bernard. *New Architecture in China*. New York: Merrell, 2005. 240p. ISBN 1858942993 \$44.96

Architecture—France:

Neveux, Francois and Claire Ruelle. *La Normandie Royale: des Capetiens aux Valois, XIIIe-XIVe Siecle*. Ennes: Ouest-France, 2005. 555p. ISBN 2737336937 \$69.50

Architecture—India:

Sahai, Surendra. *Indian Architecture: Islamic Period 1192-1857*. New Delhi: Prakash Books India, Ltd., 2004. 164p. ISBN 8172340575 \$25.00

Architecture—Italy:

Pecchioli, Eleonora. *The Painted Facades of Florence: From the Fifteenth to the Twentieth Century*. Florence: Centro di, 2005. 253p. ISBN 8870384241 \$53.55

Arts—Italy:

Seidel, Max. *Italian Art of the Middle Ages and the Renaissance. Vol. 1: Painting ; Vol. 2: Architecture and Sculpture*. 707p. (v.1) & 862p. (v.2). ISBN 3422065334 (v.1) ; ISBN 3422065778 (v.2) \$150.00 each

Architecture—United States:

Albrecht, Donald. *The Mythic City: Photographs of New York by Samuel H. Gottscho, 1925-1940*. New York: Museum of the City of New York ; Princeton Architectural Press, 2005. 224p. ISBN 156898622 \$40.00

Marshall, Bruce and Christopher Gray. *Building New York: The Rise and Rise of the Greatest City on Earth*. New York: Universe Books, 2005. 304p. ISBN 0789313626 \$49.95

Yarnall, James L. *Newport Through its Architecture: A History of Styles from Postmedieval to Postmodern*. Newport, RI: Salve Regina University Press, 2005. 297p. ISBN 1584654910 \$39.95

Architecture and the Environment:

Kellert, Stephen R. *Building for Life: Designing and Understanding the Human-Nature Connection*. Washington, D.C.: Island Press, 2005. 250p. ISBN 1559636734 \$34.95

Pearson, David. *In Search of Natural Architecture*. New York: Abbeville Press Publishers, 2005. 160p. ISBN 0789208555 \$35.00

Building Types:

Brown, Christopher. *Still Standing: A Century of Urban Train Station Design*. Bloomington: Indiana University Press, 2005. 133p. ISBN 0253346347 \$49.95

Decker, Julie and Chris Chieffo, eds. *Quonset Hut: Metal Living for the Modern Age*. New York: Princeton Architectural Press, 2005. 165p. ISBN 1568985193

\$22.95

Lamonaca, Marianne and Jonathan Mogul. *Grand Hotels of the Jazz Age: The Architecture of Schultz & Weaver*. Miami Beach: Wolfsonian-Florida International University ; New York, NY: Princeton Architectural Press, 2005. 248p. ISBN 156898555X \$60.00

Liddard, Robert. *Castles in Context: Power, Symbolism and Landscape 1066-1500*. Macclesfield: Windgather Press, 2005. 178p. ISBN 0954557522 \$35.00

Reshaping Museum Space: Architecture, Design, Exhibitions. London; New York: Routledge, 2005. 241p. ISBN 0415343445 \$26.37

Housing:

Garb, Margaret. *City of American Dreams: A History of Home Ownership and Housing Reform in Chicago, 1871-1919*. Chicago: University of Chicago Press, 2005. 256p. ISBN 0226282090 \$40.00

Herman, Bernard L. *Town House: Architecture and Material Life in the Early American City, 1780-1830*. Chapel Hill: University of North Carolina Press, 2005. 295p. ISBN 0807829919 \$45.00

Hughes, Helen, ed. *John Fowler: The Invention of the Country-House Style*. Shaftesbury: Donhead, 2005. 79p. ISBN 1873394594 \$56.00

Robinson, John Martin. *The Regency Country House: From the Archives of Country Life*. London: Aurum Press, 2005. ISBN: 1845130537 \$65.00

Masterworks:

Alofsin, Anthony, ed., etc.. *Prairie Skyscraper: Frank Lloyd Wright's Price Tower*. New York: Rizzoli, 2005. 176p. ISBN 0847827542 \$49.95

Hopkins, Keith and Mary Beard. *The Colosseum*. Cambridge, Mass.: Harvard University Press, 2005. 214p. ISBN 0674018958 \$19.95

Lowry, Glenn D. and Terrence Riley. *The New Museum of Modern Art*. New York: Museum of Modern Art, 2005. 55p. ISBN 0870701592 \$42.95

Le Palais de l'institut: Du college des quatre-nations a l'institut de France. 1805-2005. Sous la direction de Jean-Pierre Babelon. Paris: Chaudun, 2005. 186, [50] p. ISBN 2350390098 50 EUR

Schmidt, Leo, Christian Keller, and Polly Feversham, eds. *Holkham*. Munich; New York: Prestel, 2005. 239p. ISBN 379133414X \$54.00

Religious Buildings:

Spicer, Andrew and Will Coster, eds. *Sacred Space in Early Modern Europe*. New York: Cambridge University Press, 2005. 350p. ISBN 0521824877 \$90.00

Tracy, Charles and Hugh Harrison. *The Choir-Stalls of Amiens Cathedral*. [Reading]: Spire, 2005. 208p. ISBN 0954361563 \$100.00

Urban Design:

Ben-Joseph, Eran. *The Code of the City: Standards and the Hidden Language of Place Making*. Cambridge, Mass., MIT Press, 2005. 256p. ISBN 0262524457 \$24.00

Innes, C.D. *Designing Modern America: Broadway to Main Street*. New Haven: Yale University Press, 2005. 320p. ISBN 0300108044 \$40.00

McGregor, James H.S. *Rome From the Ground Up*. Cambridge, Mass.: Belknap Press of Harvard University Press, 2005. 344p. ISBN 0674019113 \$29.95

forthcoming

Annual Meetings

Savannah, Georgia, 26-29 April 2006
Pittsburgh, Pennsylvania, 9-15 April 2007

Study Tours

Sarasota Modernism and Its Origins, 19-23 February 2006
Louis H. Sullivan and His Prairie School Legacy, 18-25 June 2006
Journey to Japan: Modernist Visions, 1-12 September 2006
Architecture of the Hudson Valley, 4-9 October 2006

February 2006 Vol.L No.1

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Cover image: Dankmar Adler and Louis Sullivan, Kehilath Anshe Ma'ariv Synagogue, 1890-1891, Southeast Corner of 33rd and Indiana Avenue, Chicago. Since the 1920s the building has been the Pilgrim Baptist Church, the birthplace of Gospel Music in America. A massive fire, resulting from repair work being done on the roof, gutted the entire building on 6 January 2006, leaving only the outer walls standing. At the time of publication, the fate of the burned out shell has not yet been decided. [photograph: Harold Allen, Historic American Buildings Survey, 1964; HABS ILL,16-CHIG,56-1]

Editors' note: The April issue of the *SAH Newsletter* will include a remembrance of Charles McLaughlin by Joachim Wolschke-Bulmahn.

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

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material is six weeks prior to publication. Send editorial correspondence and submissions for publication to Jeannie Kim, 720 Fort Washington Avenue, Apt. L, New York, NY 10040; tel & fax: 212.927.0474; e-mail: news@sah.org. All formats acceptable.

Editors: Jeannie Kim and David Rifkind

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SAH News



NEWSLETTER OF THE SOCIETY OF ARCHITECTURAL HISTORIANS
April 2006 Vol. L No. 2

SAH Annual Meeting in Savannah Offers Food for Thought and Discussion

In addition to offering a full array of scholarly papers, lectures and local tours, the upcoming SAH annual meeting in Savannah will include a number of opportunities to meet with colleagues who share an interest in topics of a specialized nature. This year SAH will host workshops, roundtable discussions and presentations on a wide variety of topics including a Post-Hurricane Katrina update and the demonstration of a relational database that links architecture to film and other art forms. Below is a partial list of discussions in which you might like to participate. Please consult the SAH Annual Meeting brochure for a complete list of additional issue-related and informational events.

Wednesday, 26 April, offsite programs

“Gentrification and Racial Issues in Neighborhood Preservation,” Historic Preservation Colloquium and Tour, 8:30 am-4:30 pm at the Beach Institute African American Cultural Center (Registration required; See conference brochure for cost and details.)

“Tools for Architectural Historians,” Jeffrey Cohen of Bryn Mawr College will lead a discussion of web-based interactive architecture and urban projects, Jen Library, Savannah College of Art and Design (Free with registration for meeting; See conference brochure.)

Thursday 27 April, All will take place Noon to 1:30 pm in the conference hotel

BUS Co-Editors in Chief Karen Kingsley and John Zukowsky will detail recent initiatives and directions for the Buildings of the United States series.

Members of DOCOMOMO-US (Documenting the Modern Movement in the United States) discuss priorities for saving Modern buildings from alteration and demolition.

Robert Craig, Professor in the College of Architecture at Georgia Institute of Technology, will give a slide presentation on the aftermath of Hurricane Katrina along the Gulf Coast.

Associate Professor Rumiko Handa at University of Nebraska, Lincoln, will present a prototype for a website that links architecture, literature, art, film and theater. Prof. Handa is seeking people to test the site in a classroom setting.

“Surveying the Landscape,” is the topic of a roundtable discussion focusing on pedagogical issues in landscape history led by Thaisa Way, Cornell University.

Graduate students are invited to discuss issues related to teaching architectural history in art history departments and schools of architecture. The discussion will be led by Albert Narath, a graduate student at Columbia University.

Friday, 28 April, All will take place between 11:30 and 1:30 pm in the conference hotel

Chapter delegates are invited for a brown bag lunch to discuss their programs and local issues that have national importance, including preservation issues.

Leaders of the Society’s upcoming study tours will give presentations about upcoming offerings in 2006 including “The Architecture of Louis H. Sullivan in the Midwest” (18-25 June), “Journey to Japan: Modern Visions” (1-12 September), and “The Architecture of the Hudson River Valley” (5-9 October).

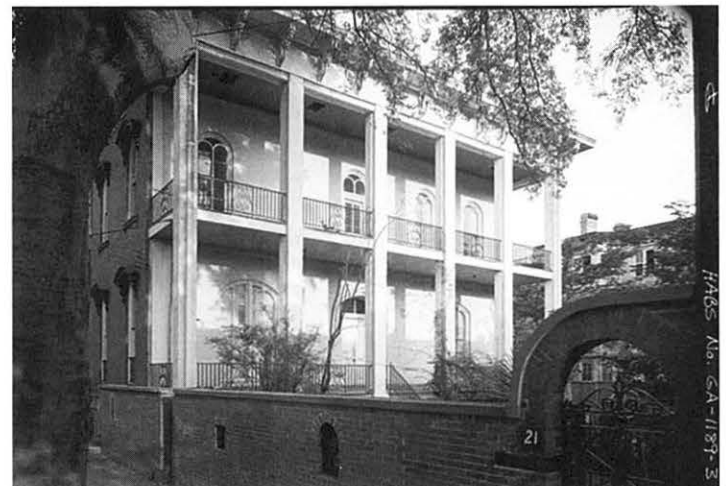
Architectural historians will discuss forming a professional network for European historians and its relationship to SAH.

The Landscape History Chapter of SAH will discuss plans for future programs, website and tours for this, the newest Chapter.

Professors Zeynep Kezer of University of Nebraska and Paula Lupkin of University of Washington in St. Louis, will moderate a roundtable discussion on pedagogy and architectural history.

Friday Evening, 28 April

Past SAH Study Tour participants are invited to a reunion to meet with old friends, and to share tour memories and anecdotes. 5:00-7:00 pm on the Riverfront Patio of the conference hotel.



Two Louis Sullivan Architecture Tours this Summer

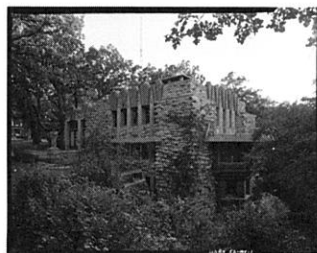
The Architecture of Louis H. Sullivan in Chicago,
18-19 June 2006

The Midwestern Banks and Other Prairie
School Masterpieces in Iowa, Minnesota and
Wisconsin, 19-25 June 2006



The SAH study tour of Prairie School architecture that was announced in the October 2005 *SAH Newsletter* has shifted focus a bit. To commemorate the 150th birthday of architect Louis H. Sullivan in 2006, the study tour now will concentrate primarily on Sullivan's small Midwestern "jewel box" banks as well as his work, designed alone and with his business partner Dankmar Adler, in Chicago. In addition the tour, "Louis H. Sullivan and His Prairie School Legacy: The Midwestern Banks and Other Prairie School Masterpieces," has been divided into two separate sections.

Part 1 of the tour, "The Architecture of Louis H. Sullivan in Chicago," will take place on 18 and 19 June, and will focus solely on Sullivan's extant work downtown and in neighborhoods on the near north side. It will feature in depth studies of Sullivan's most important buildings including the Auditorium Building (Adler and Sullivan, 1887-1889), the building that launched the architects' careers; Charnley-Persky House (Adler and Sullivan, 1890-1891), often referred to as the "first modern house in America"; and Krause Music Store (Louis H. Sullivan, 1922), Sullivan's last commission. Additional features of the tour will include a lecture about the restoration of Sullivan's Midwestern banks, a behind-the-scenes tour of the Sullivan Archive at the Art Institute of Chicago, tours of the monuments designed by Sullivan in Graceland Cemetery and site visits to his beautifully-ornamented skyscrapers in downtown Chicago.



Part 2 of the tour, "The Midwestern Banks and Other Prairie School Masterpieces in Iowa, Minnesota and Wisconsin," will be a six-day trip that starts in Chicago and loops through the three aforementioned states. The longer tour, running 19-25 June, will begin on the afternoon of 19 June with a reception and

talk about the Prairie School drawings and fragments in the collection of Seymour H. Persky, the benefactor who is perhaps best known for having donated Charnley-Persky House to SAH in 1995 for use as its headquarters. Later that day, noted Prairie School historian H. Allen Brooks, who will be the leader for this study tour, will deliver a lecture about the importance of Sullivan as both the foundation for the Prairie School and as an innovator in late-nineteenth century American architecture. For the next five days, we will tour all of Sullivan's buildings in Iowa, Minnesota and Wisconsin, including his renowned "jewel box" banks in Cedar Rapids and Grinnell, Iowa (left); Owatonna, Minnesota; and Columbus, Wisconsin. Along the way, we will tour other remarkable Sullivan buildings such as the Bradley House in Madison, and

architectural masterworks by other Prairie School architects including the Rock Crest Rock Glen housing development by Walter Burley Griffin and Taliesin East by Frank Lloyd Wright.

Tour participants may register for either or both parts of the study tour. The cost for each part of the tour is as follows:

Part 1: Two-day tour: The Architecture of Louis H. Sullivan in Chicago, 18-19 June 2006: \$195 per person.

Part 2: Six-day tour: The Midwestern Banks and Other Prairie School Masterpieces in Iowa, Minnesota and Wisconsin, 19-25 June 2006: \$1,495 per person, double occupancy; \$1,795 per person, single occupancy.

A detailed brochure for the Sullivan study tour is now available on the SAH website at www.sah.org. In addition, brochures will be mailed to SAH members.

In Memoriam

Walter C. Kidney, 1932-2005

SAH member Walter C. Kidney, the author and editor of more than twenty publications on architectural history, died on 1 December 2005 after a short illness. A native of Pennsylvania, Kidney was graduated with a Bachelor's degree in Philosophy from Haverford College in 1954. In the 1960s he held editorial positions in New York, first as a dictionary editor at Random House and later as a writer for *Progressive Architecture*. In 1968 he became an editor at the Press of Case Western Reserve University. Later he moved to Pittsburgh and became a freelance writer editor for the Connecticut publisher Laurence Urdang, Inc. From 1988 to 2005 Kidney was the architectural historian for the Pittsburgh History & Landmarks Foundation, an organization that uses historic preservation as a tool to renew the Pittsburgh region.

Among Kidney's best-known publications are: *The Architecture of Choice: Eclecticism in America 1880-1930*; *Pittsburgh's Landmark Architecture: The Historic Buildings of Pittsburgh and Allegheny County*; and *Henry Hornbostel: An Architect's Master Touch*. To honor the memory of Walter Kidney, on 20 December 2005 the Pittsburgh History & Landmarks Foundation created the Walter C. Kidney Library and Publications Fund, established through a bequest of the deceased, and designed to support the James D. Van Trump Library, the publication of *Beyond the Surface: Architecture and Being Alive*, and the publications program of the Pittsburgh History & Landmarks Foundation. The Foundation held a memorial service at the Soldiers and Sailors National Military Museum and Memorial in Pittsburgh in January that featured selected readings from Kidney's many books. We at the Society are particularly sorry to have lost Walter Kidney when we are in the planning stages to hold our 2007 annual meeting in Pittsburgh, the city Kidney knew and loved so well.

– Pauline Saliga
Executive Director, SAH

Charles Capen McLaughlin, 1929-2005

Charles Capen McLaughlin died on 2 September 2005 at the age of 76. McLaughlin, an American University professor emeritus in the History Department, graduated in 1951 with degrees in music and European history from Yale University. In 1959, he was awarded a doctorate degree in American studies. He had taught history of landscape architecture, intellectual history, urban studies and other subjects at American University since 1963.

Charles McLaughlin was an expert scholar of the history of 19th-century American landscape architecture in general and on the life and work of Frederick Law Olmsted in particular. One of his outstanding contributions to the study of garden history is his work as Editor-in-Chief of *The Papers of Frederick Law Olmsted*. Volume I, "The Formative Years, was published in 1977 by Johns Hopkins University Press. Volume II, "Slavery and the South" (1981), was jointly edited with Charles E. Beveridge. Other volumes followed, with McLaughlin as Editor-in-Chief. A longer quotation from his introductory remarks for Volume I on the life and work of Olmsted may elucidate his objectives as well as his enthusiasm:

IN THE CENTER OF NEW YORK CITY lies Central Park, the eye of an urban hurricane, green, sunny, and tranquil. So it has remained for over one hundred years, the gray storm around it spiraling out many miles into the once-quiet farming country surrounding Manhattan Island. Twenty other cities in the United States and Canada have set aside similar parks, all of them monuments to the tenacity, vision, and artistic skill of Frederick Law Olmsted. . . . Olmsted left another monument: his personal and professional papers comprise some 60,000 separate items which cover the span of years from 1838 to 1903. His well-known books on the South in the 1850s gained him a lasting reputation as an acute and perceptive observer, but these represent the writings of a few years. The major part of his writing was for a private, or at least a limited public, audience. Olmsted's best and most representative letters and papers are printed here for the first time and contain accurate and shrewd observations of nineteenth-century American life from one who witnessed and participated in the major events of his day. In his various roles as a park planner, gentleman farmer, or newspaper correspondent, he was always looking to the future, even to anticipate the needs of the freed slave in adjusting to independent citizenship.¹

I met Charles McLaughlin – or Charly, as he liked to be called – for the first time in 1992 during my time as Director of Studies in Landscape Architecture at Dumbarton Oaks in Washington D. C. He had very strong ties to Dumbarton Oaks, both scholarly and emotional. He probably was – with regard to Studies in Landscape Architecture at Dumbarton Oaks – the scholar who spent the longest time as Fellow at this unique research institution

in the field of garden history. In 1967-68 he held a Junior Fellowship, working on the first volume of the "Selected Letters of Frederick Law Olmsted."² In the years 1980-81, 1981-82, and 1982-83 he was an Associate Fellow, continuing his work on "The Papers of Frederick Law Olmsted." In 1993-94 he received another fellowship to continue work on the "Biography of Frederick Law Olmsted (1822-1903)."

One of my fondest memories of Charly is recalling his delight when I acquired an 1852 edition of Olmsted's *Walks and Talks of an American Farmer in England* for the Dumbarton Oaks Rare Book Collection. I am certain that Charles McLaughlin, a scholar uniquely dedicated to the work and life of Olmsted, did not need my encouragement "to turn to this project"³ and provide this reprint with a rich introduction. Nevertheless, his acknowledgments are a treasure in my own life as a scholar. I feel obligated to continue the rich scholarly heritage of Charles McLaughlin's work on American garden history to my own students at the University of Hannover.

It was enormously inspiring and enriching for me to collaborate with Charly during my own time as Department Head at Dumbarton Oaks, during his 1993-94 Fellowship. Our overlap at Dumbarton Oaks provided me with the opportunity to discuss and collaborate with an outstanding scholar of American garden history, but I also got to know Charly as an outstanding human being. His strength stemmed from his ability to deal with his own fate as a wheelchair-bound individual. His energy and persistence characterized his deep interest in the life and work of others, and his sympathy and willingness to help whenever it was required.

- Dr. Joachim Wolschke-Bulmahn
Institut für Landschaftsarchitektur, Fakultät für Architektur und Landschaft
Universität Hannover

- 1 Charles Capen McLaughlin, "Frederick Law Olmsted. His Life and Work," in Charles Capen McLaughlin (ed.), Charles E. Beveridge (assoc. ed.), *The Formative Years 1822-1852, The Papers of Frederick Law Olmsted*, vol. 1, Johns Hopkins University Press, Baltimore and London, 1977, second edition, 1983, p. 3
- 2 Regarding the history of Studies in Landscape Architecture, Dumbarton Oaks, and the fellowship program see in more detail Joachim Wolschke-Bulmahn, *Twenty-Five Years of Studies in Landscape Architecture at Dumbarton Oaks. From Italian Gardens to Theme Parks*, Dumbarton Oaks Research Library and Collection, Washington D. C., 1996
- 3 Charles Capen McLaughlin, "Acknowledgements," in Frederick Law Olmsted, *Walks and Talks of an American Farmer in England*, reprint of the 1852 edition, with an Introduction by Charles C. McLaughlin, Library of American Landscape History, Amherst, and University of Massachusetts, Boston, 2002, p. XVII

Gifts and Donor Support

1 December 2005 – 31 January 2006

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, JSAH, tour program, annual meeting fellowship funds, ARCHES Endowment Fund, Buildings of the United States, and the Charnley-Persky House Museum. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

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SOCIETY OF ARCHITECTURAL HISTORIANS 60TH ANNUAL MEETING

9-15 April 2007

Pittsburgh, Pennsylvania

General Chair: Dietrich Neumann,
Brown University

Local Chair: John A. Martine, AIA/Strada

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 18 August 2006 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,

the General Chair is organizing an open session and a "work in progress" session, consisting of 10 min presentations about research currently under way. Those interested in submitting papers to those sessions should contact Dietrich Neumann [dn@brown.edu, 401-863-3254]. In addition, with the author's approval, a session chair may choose to recommend for inclusion in an open session an abstract that was submitted to, but does not fit into, a thematic session.

Thematic session chairs will notify all persons submitting abstracts to thematic sessions of the acceptance or rejection of their proposals by 15 September 2006. 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 12 January 2007. Session chairs will return papers with comments to speakers by 9 February 2007. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 2 March 2007. Chairs reserve the right to withhold a paper from the program if the author has refused to comply with those guidelines.

Session Topics: SAH 60th Annual Meeting

1. Vitruvius and the State of Princes, 1450-1700

NB: This session was proposed for the 2006 meeting in Savannah, and is being relaunched for the Pittsburgh meeting because last year Dr. McEwen's email address was misprinted on the SAH website.

Vitruvius has been, and still is a staple referent in work 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 to read Vitruvian theory purely as theory, relative to architecture and philosophy but rarely relevant to politics. Yet Vitruvian theory appears to have been bound to politics 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. 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 shifted from the persons of popes and kings to impersonal modern states. Are these connections an accident of chronology? Or, allied as the theory deliberately was to natural and cosmic hierarchies, was legitimation of monarchical institutions through building integral to Vitruvianism as such? The session invites submissions that 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 questioning the premises outlined here are particularly welcome. Send proposals to: Dr. Indra McEwen (Concordia University, Montreal) 3908 Parc Lafontaine, Montreal, Quebec, H2L 3M6, Canada; tel: 514/522-9380; email: indra.mcewen@sympatico.ca

2. Civic Identity, Benefaction and Urban Development in the Cities of the Roman Empire

The problematic nature of the relationship between Rome and the provinces continues to concern scholars and is at present a theoretically and methodologically vibrant field. Recent post-colonial approaches to the study of art and architecture in the Roman provinces have emphasized the complexity of relationships between the center and periphery, advocating a case-study approach that seeks to understand the local cultural, social and political factors that informed the production of art and architecture outside Rome. These recent! studies have provided a welcome corrective not only to the traditional Rome-centric imperial model but also to the opposing but equally monolithic anti-imperialistic model based on the concept of “resistance.” While resistance is a useful concept, it is becoming increasingly clear that civic euergetism and artistic production in the cities of the Roman Empire was more complex, forming part of a dynamic and multi-directional process of acculturation that was widely diffused.

One of the most interesting developments in the study of provincial art and architecture is the increasing realization of the role of local benefactors, the social elite of the provinces, in the production of buildings and works of art that contributed to the so-called “Romanization” of their native cities. This session provides a forum for new work on provincial art and architecture as it affected the overall urban development of the city. Papers investigating the social dynamics of topographical relationships are particularly welcome as are those that address issues of patronage, benefaction, civic identity and the role of the imperial cult in the transformation of a city into one that scholars recognize as “Roman.” Please send paper proposals to: Nayla Kabazi Muntasser, Institute of Classical Archaeology, Campus Code R1500, The University of Texas at Austin, 3925 West Braker Lane, Austin, Texas 78759; phone: 512.232.9317; nkmuntasser@sbcglobal.net

3. The Architecture of Mercantilism: Staging and Displaying Exchange, 1100 - 1800

This session invites an investigation of the role of mercantilism as a process and dynamic which shaped architecture and urban design in the medieval and early modern era. Henri Pirenne marks the launching of the Holy Crusades in the late 11th century as the decisive event which re-opened the Mediterranean to Western navigation after an era of Muslim domination, initiating a revival of commerce in continental Europe. This commercial revolution, as configured by Robert Lopez in his work on the medieval economy, represents the first capitalist re-organization of the continent which would remain Europe’s economic paradigm until the Industrial Revolution. The challenge of this session lies in exploring how architecture shaped and responded to the emerging social and economic systems. Does the siting or design of mercantile structures suggest an architectural or spatial logic to capitalism?

To date, there is no history of the architecture constructed to support this revival of commerce. Studies of the European economy – including Fernand Braudel’s work on the early modern Mediterranean – describe the mechanisms of trade, its processes and innovations, yet they only briefly describe the physical setting in which it occurs. Architectural historians are

just beginning to address the repertoire of mercantile structures, such as covered markets, guild halls, custom houses, exchange halls, banks, shipyards, and other related structures, that materialized in the markets and ports of Europe’s pre-industrial cities. As has been shown by scholars building upon the work of Braudel and the German tradition of *Kunstgeographie*, the forms and materials of architecture, as well as the transformation of urban spaces, are in themselves evidence of a rich trade in both goods and ideas between Europe and its Muslim and Asian contacts. This panel will provide a venue for new scholarship with the intent to build a literature of the field. Please send paper proposals to: Shelley E. Roff, College of Architecture, The University of Texas at San Antonio, 501 W. Durango Blvd. San Antonio, TX 78207, tel: (210) 458-3022 / fax: (210) 458-3016; email: sroff@utsa.edu and/or J. Nicholas Napoli, Department of History of Art, University of York, Heslington, York YO10 5DD (UK), tel: 44 (0)1904 433 265, email: nn501@york.ac.uk

4. “Architecture in Pieces”: the representation of architecture by means of spolia.

From late antiquity throughout the Middle Ages and beyond, architectural ideas and details were *quoted* in new buildings in order to recreate and thereby represent the source of the quotation – the original building. This practice had various motivations; for example, a patron might establish a comparison with a famous building in order to claim the same level in the social and political hierarchy for his own work. The quoted elements could be emphasized by their place in the new building, or by differences in material.

The use of *spolia* is generally believed to have served a similar purpose, but there is a significant distinction in that the use of *spolia* inevitably entails the destruction of the original. How could *spolia* function like quotations, when using them consumed the original and made comparison with the source impossible? Yet it is widely believed that imported pieces of Rome did somehow stand for Rome, for example, the columns from the Baths of Diocletian mentioned by Abbot Suger as potential ornament for St-Denis. One might ask whether indeed those columns were perceived by Suger and his audience as representative fragments of Rome, or (as William Heckscher argued) as independent ornaments that could be excised from one setting to add purely aesthetic value to another.

This session invites papers on cases in which an original building or complex of buildings, or even a city, is evoked by means of its fragments. The central theme will be the power of imported or translated fragments to represent their original whole. We welcome papers that approach this theme from multiple angles, from the role of discrete material elements to the contextual evidence that might support our modern interpretations. In order to stimulate a broad exchange of ideas, papers can be proposed on topics ranging from 300 to as late as 1800 CE. Please send proposals to: Prof. Dale Kinney, Bryn Mawr College, PA, USA, dkinney@brynmawr.edu and/or Dr. Lex Bosman, Utrecht University, The Netherlands, lex.bosman@let.uu.nl;

5. Architecture and Music

Vitruvius declared knowledge of music as essential for the architect, citing musical principles of proportion and euphony.

Since this time, architecture has been aligned with music in myriad ways; architects such as Alberti, Schinkel, Le Corbusier, and Libeskind have received inspiration from varied musical concepts, including theories of harmony, ideal mathematical ratios, and formal compositional techniques.

Such associations have spawned provocative scholarship. In *Architectural Principles in the Age of Humanism* (1949), Rudolph Wittkower identified correlations between music and the architecture of the Italian Renaissance. More recent publications such as Elizabeth Martin's *Architecture as a Translation of Music* (1997) continue to examine connections between the two media, which historically have been differentiated: music was known as transitory and aural and architecture as permanent and tangible. However, projects such as Diller and Scofidio's Blur Building fundamentally question architecture's tactility and materiality and thus bring architecture into the transitory realm of music. As architecture's ontology continues to expand, architecture's shared concerns with music--temporality, communication, and spatial differentiation--could furnish fertile breeding grounds for development in both media.

The session invites studies of the relationships between architecture and music in their formal, theoretical, or referential manifestations during any era. Papers may examine single architects, projects, or musically inspired techniques; they may explore mathematical intersections or contextual intellectual milieu conducive to musical architectural interaction. Proposals may provide novel interpretations of canonical works or highlight lesser known compositions. Overall, this session aims to foster discussion about historical and contemporary cross-fertilization between the architectural and musical realms.

Please send proposals to Krista Sykes (aksykes@gmail.com) and Jeannie Guerrero (jguerrero@esm.rochester.edu), or by mail to Krista Sykes at 276 Harvard Street, #1, Cambridge, MA 02139.

6. "Homes and Haunts": North America's Dwellings and Dwellers

"Homes and Haunts" recalls how domestic structures both provide shelter and frame human experience. Drawn from the Library of Congress's list of standard subject headings, the phrase also calls attention to the relationship between the production of dwellings in the realm of design, and the recording of clients' experiences of them (and their architects) in the realm of text. For this session organized by the Arts Library Society of North America, papers are sought that explore how clients' needs and experiences have shaped North America's domestic architecture and found expression in its literature.

In the nineteenth century, considerations of real or imaginary clients, their requirements, and their expectations occupied a prominent place in the proliferating American literature on dwelling design. In the twentieth century, an even broader array of housing questions preoccupied domestic architects and commentators alike, while house designs appeared in an ever more diverse range of publications, including stock-plan books, magazines, newspapers, CD-ROMs, and websites. Architectural history and other disciplines meanwhile produced a secondary literature examining the practical and symbolic uses of domestic spaces as the homes or haunts of various individuals and social groups (including architects and their families).

Papers in this session might examine particular writings (such as autobiographies or post-occupancy evaluations); studies of the domestic clientele of specific architects; the portrayal or conceptualization of house clients in certain publications; or records of their "ghostly" traces in specific designs. Whatever their focus, the papers should shed new light on the concept of "home" in the architectural discourse of Canada, Mexico, the Caribbean, or the United States.

Send proposals to: Alfred Willis (Harvey Library, Hampton University), 527-C Waters Edge Drive, Newport News, VA 23606 USA; home tel.: (757) 595-3296; work tel.: (757) 728-6767; work fax: (757) 727-5952; e-mail alfredwillis@yahoo.com

7. East Asian Influence on Modern Architecture in Europe, 1918-1939

Cultural exchange between East and West provoked fashions in Europe such as *Chinoiserie* and *Japonisme* before it influenced modern architecture. Frank Lloyd Wright is usually considered to have shown this influence most clearly -- the spatial concept of Lao-Tse, organic features of Japanese architecture, and Korean underfloor heating -- but there have been no synthetic studies of parallel influence in Europe. Evidence is accruing, however, that for leading modern architects in Europe, East Asian aesthetics was an inspiration. The 'Japanese line' was a 'salvation' to Van de Velde (1910); the geometric urban plan of Beijing was considered an alternative example to maze-like European cities by Corbusier (1929); the Japanese house was cited as a model for Europeans by Asplund (1931); Josef Frank's later work in Sweden was indebted to East Asian models; Japanese elements influenced Aalto's houses (1934-36; 1937-39); Chinese influence was acknowledged by Mies (1937); and Lao-Tse's philosophy was cited by Häring (1948). We would like to find out whether East Asian sources were essential or used only in passing, and whether they point to universal principles.

We want our session to open insights at several levels: to show a balanced view of the East Asian contribution to modern architecture in the West by exploring the European side as counterpart to the American; to illuminate further the multi-faceted nature of modern architecture; to provide an example of 'positive Orientalism' (Versluis, 1993) in contrast with Said's negative 'Orientalism' (1978). We focus on the inter-war period (1918-39), when the 'modern movement' was formed, CIAM founded, and the 'International Style' proclaimed and propagated. We encourage papers from scholars worldwide. Proposals should be sent to Professor Peter Blundell Jones (p.blundelljones@sheffield.ac.uk) or Dr. Hyon-Sob Kim (chu_lian@yahoo.co.kr) at the School of Architecture, University of Sheffield, UK.

8. Uncle Sam's Traces: American Models and their Cultural Transformation

From an increased engagement with the North American scene in the context of the International Exhibitions at the end of the nineteenth century, to an intensified exchange on the level of academic education and architectural training in the early twentieth century, to the diasporic crossings at the eve of World War II, the cultural relations between the United States and other nations in Europe, Latin America and Asia have always

been reciprocal. While there is no doubt that the United States has exercised a worldwide influence on politics, economy and popular culture, this panel aims to shed light to one specific aspect of cultural transformation: The conversion of ideas, models and cultural attitudes after their (re)importation from the United States to the native countries of architects, engineers and artists, who have taught and worked or were trained in America within a time period from the beginning of the twentieth century to the early postwar years.

With a focus on cultural exchange, this panel is tied to an approach that differs from the typical notion of reception, which is often considered a perception that understands transgressive cultural relationships as an influence originating in an exemplary source in order to balance deficits in the receiving cultural context.

This session encourages papers that critically investigate individual work complexes and activities, documenting both the influence and reception of American models, as well as their multi-faceted mutations in a differing cultural context.

Potential topics might include architects such as Liang Sicheng (1901–1972), who was trained in Philadelphia and reached considerable reputation in China, or the case of Werner M. Moser (1896–1970), who worked at Frank Lloyd Wright’s office in the early 1920s before establishing his practice in Switzerland. In addition to European examples, this panel explicitly welcomes papers that focus on the less widely documented cases of Latin America, Japan and China. Please send paper proposals to: Reto Geiser, Institute for the History and Theory of Architecture, ETH Zürich, ETH Hönggerberg, Postfach 118, CH-8093 Zürich, phone: +41.76.366.7010 fax: +41.1.633.1085; geiser@gt.a.arch.ethz.ch

9. Architecture and Mass Culture: International Responses, 1955-1975

The ambivalent relationship between architecture and mass culture is one of the crucibles of modernism. Less understood, however, is how this relationship changed after the Second World War when the technological promise of new industries and technologies gave way to the reality of mass media, global economies, and the deployment of the trappings of consumerism by artistic avant-gardes. How did the post-war generation absorb, appropriate, mimic, or even reject the means and ends of the consumer society, and in particular the imagery of mass culture? There is evidence to suggest that even though architecture traditionally has intimate ties with industry and the economy, it had greater difficulty than the visual arts in questioning the boundaries between high and low culture, of grasping the base conditions of a “post-industrial society,” and of recognizing the often capricious and always ideologically-charged nature of technological innovation.

There are, of course, seminal examples of “Pop architecture,” especially in Great Britain, Italy, and the United States, just as there are famous vehement critiques of it, but even these are only beginning to be properly documented. This panel seeks to compile an international survey of the ways in which the identification of the consumer society, the advent of Pop Art, and the emergence of mass culture were dealt with by architects, theorists, and critics in these crucial post-war decades. Ideally,

different countries and regions will be represented: North America, South America, Europe, Eastern Europe, Asia, etc. Papers are encouraged that treat urbanism and design issues as well as strictly architectural topics.

Please send abstracts to: Larry Busbea, Architectural History Foundation, C.O Condé Nast Publications, 4 Times Square, 11th floor, New York, NY 10036, email: Larry.busbea@gmail.com

10. Reassessing Urban Renewal, 1940-1970

The reconstruction of the Golden Triangle in Pittsburgh was a national model for slum clearance and urban renewal in the post-war period. Although Pittsburgh relied on private initiative, the U.S. Housing Act of 1949 ushered in an era of federally subsidized urban renewal that radically reshaped large parts of America’s urban fabric. In New York City Robert Moses led the nation’s largest urban renewal program, but hundreds of cities across the country took advantage of deep federal subsidies and the powers of eminent domain to aggregate and clear large parcels of land and rebuild urban areas deemed blighted. The literature on urban renewal has exposed the racial and class bias of slum clearance and the social upheaval it caused, but the architectural history of urban renewal remains neglected, in part because of the destructive consequences of superblock urbanism and the triumph of Jane Jacobs’s model of street-centered urbanism. The purpose of this session is to shed light on the differentiated forms and strategies of the vast effort to rebuild America’s cities in the post-war period. Wholesale clearance was not the only approach. Some renewal efforts relied on preservation and selective clearance, incorporated mixed and public uses, pursued racial integration and economic diversity, involved citizen groups in the planning process, and paired first-rate architects with developers committed to an urban future. Signature urban renewal projects involving SOM, I.M. Pei, and Mies van der Rohe include the redevelopment of Southwest Washington; Lake Meadows, Chicago; Society Hill, Philadelphia; and the Gratiot area in Detroit. Papers are welcome on these and lesser known renewal projects; on the role of developers such as William Zeckendorf, Herbert Greenwald, James Scheuer and Roger Stevens; the impact of redevelopment czars, most famously Moses, Edward Logue, and Edmund Bacon; and the rise of citizen planning. The aim is to understand urban renewal as a laboratory of urban design and social planning. Please send proposals to Hilary Ballon at hmb3@columbia.edu.

11. Playing With Architecture: Games, Leisure Space, and the Construction of Identity

How do architectural practices and discourses circulate through the spaces of games, toys, and amusements? May we situate these popular cultural products in the context of prevailing attitudes toward identity, which may include gender, class, and sexuality? Although fictional architecture has been explored in cinema, literature, and art, there has been no sustained effort to consider the manner in which play both describes and prescribes architectural ideologies. How did designers (e.g. Charles and Ray Eames, the Situationists) insert their views on architecture into gaming processes? How are players constructed and, in turn, how do they mediate imaginary architecture? Panelists might consider the advent of early twentieth century games involving

instrumental building, such as A.C. Gilbert's Erector Sets, J. L. Wright's Lincoln Logs, and Pajeau and Petit's Tinkertoys in terms of the construction of gender. Or, they might explore games such as Parker Brothers' Skyscraper (1937), Balley's Sky-Scraper (1934), and Monopoly (1935) in light of the hiatus in building during the great Depression. Does Ole Christiansen's Lego (1949) mirror the colorful modular architecture and furniture of the postwar era and its optimistic construction of middle class suburbanites through modernization? What about the current Prestel game New York Architecture which promises players the "triumph of building a masterpiece?" Do any of these games reinforce contemporary notions of a seminal male genius or progressive modernist discourses? Recently, there has been an explosion in the fabrication of computer games, which involve architectural design and practice. What do they reveal about contemporary culture and its turn to virtual space? In addition, architects also fabricate spaces of leisure in an effort to instill class values. Las Vegas's postmodern gambling casinos, Palm Springs' golf courses, and Disneyland's amusements inculcate architectural ideologies through the spatial organization of play. Please send paper proposals to: Merrill Schleier Ph.D., University of the Pacific, Department of Visual Arts, 3601 Pacific Avenue, Stockton, CA 95211. 209.946.3103, mschleier@pacific.edu;

12. Factory-Made: Historic Intersections of Architecture and Industry

Architectural historians frequently refer to the methodological and material importance of industrialization to the history of architecture. Yet the mechanisms – technical, conceptual and formal – through which architects have interacted with industry and industrial modes of production have been less fully examined. Books such as Margaret Crawford's *Building the Workingman's Paradise* (1995) and Reinhold Martin's *The Organizational Complex* (2003) show the potential for such studies to expand the boundaries of architectural research, both empirically and theoretically. This panel seeks papers that consider the intersection of architecture and industry from diverse points of view including industrialization as an architectural process and method of making; industry as a generator of architectural forms, components and new materials; architects as the designers of industrial sites; and the long-standing tension between handicraft and manufacturing within the profession. Research in this area is by definition interdisciplinary, since it requires investment in the history of industry and its organizational structures, as well as a desire to explore how architecture is made. We welcome proposals that contribute to and build on work in fields such as anthropology, business history, the history of science and technology, media studies and urban planning. Topics could include the architect as engineer, company town or factory design, corporate architecture, the environmental impact of industrial sites, the history of prefabrication, industrialists as patrons, the use of industrial materials in design, and theoretical and professional debates on architecture and industry.

Send proposals to: Thomas Leslie, Dept. of Architecture, Iowa State University, 156 College of Design, Ames, IA 50011, tel: 515-294-8460, fax: 515-294-1440, email: tleslie@iastate.edu and Kimberly Elman Zarecor, Dept. of Architecture, Iowa State University, 156 College of Design, Ames, IA 50011, tel: 515-294-5026, fax: 515-294-1440, email: zarecor@iastate.edu.

13. Gendering the Great City: Gender and Urbanism in Central and Eastern Europe, 1850 - 1918

One interpretation of the modern metropolis proposes that the chaos of the 19th century city enabled women to develop new, independent lifestyles, while planners strove to eradicate this disorder, always gendered feminine, in their urban designs. Concerning masculinity, the modern city has provided sites for sexual deviance and moral propriety, allowed for spatial freedoms, while institutions have evolved to accommodate changing attitudes towards sexuality and the body. Furthermore, gendered activities, such as consumption, or spatial divisions (the separation of home and work) have been essential to defining the relation of gender (cultural, and not biological, constructions of masculinity and femininity) to the design of the modern city.

However, these interpretations have been drawn from Western European and American cities. In regards to post-1989 Europe, we must consider if this reading is also applicable to the "Great Cities" of Central and Eastern Europe: Were they gendered in a similar manner to cities in the west? If not, how did gender intersect with local conditions to create these modern cities?

This session will explore how gender impacted urban development and metropolitan architecture in this region, during the period 1850 to 1918. (The former Soviet Block is being referred to; cities such as Vienna and Berlin will only be included, when their example illuminates conditions in this part of Europe.) Issues, such as the gendered use(s) of urban space and urban architecture or those which explore how gender intersected with the particular circumstances shaping these cities, including the demise of the multi-ethnic metropolis, the rise of nationalism, the impact of emigration and late industrialization, will be considered.

Papers could examine the physical city (planning, typology), gendered discourses on urbanism or consider the identity of the architect and planner. They can focus on one city or can be comparative in nature.

Please send paper proposals to: Prof. Mary Pepchinski, University of Applied Sciences Dresden, FB 7100 – Z 827, Friedrich List Pl. 1, 01069 Dresden Germany, email: mary-pepchinski@t-online.de, pepchinski@htw-dresden.de

14. Marketing Modern Architecture

So much in contemporary society is defined using the lexicon of marketing: it is nothing if not a "consumer" culture. By contrast, modern architecture has conventionally been located within the anti-commercial citadel of the artistic avant-garde. Thus, even when marketing or advertising language is invoked or examined in architectural discourse or practice, it is highly controversial and its legitimacy is immediately challenged and marginalized. However, given the fact that one of the major distinctions between pre- and post-WWII culture, society, and architecture is the shift in emphasis from the management of production to the engineering of consumption and consent, architecture's relatively minor interest in this pivotal and dynamic force is surprising. For, as no less an anti-capitalist than Manfredo Tafuri noted, from its inception, modern architecture was inherently interested in and intimately evolved with the manipulation of the production and consumption of its design efforts.

Given the apparent gap in architectural theory and scholarship on this subject, the session will investigate the relationship between modern architecture and modern marketing techniques, and solicits proposals which investigate and analyze the numerous connections – both literal and conceptual – that link the parallel rise of marketing, advertising, promotion and public relations with modern architecture from the mid-19th century through today. Papers which examine specific instances in which these practices overlapped, intertwined, or converged are particularly coveted, as are those that expand architecture's theoretical and historical "toolbox" via the inclusion of specific theories and/or practices of economics, marketing, promotion, or advertising.

Hypothetical topics include, but are far from limited to: Walter Gropius' and the Bauhaus' various market driven endeavors; the importance of publications and exhibitions for a successful architectural career; the prominent presence of modern architecture in advertising or marketing campaigns. Please send paper proposals to: David L. Salomon, PhD, Department of Architecture, Cornell University, College of Architecture, Art, and Planning, 143 East Sibley Hall, Ithaca, New York 14853-6701, T.: 908-303-5132, email: dls87@cornell.edu

15. Architecture and Dirt

This session will explore relationships between the built environment and hygiene and its ever-present counter: the dirty. In 1898, Adolf Loos called the plumber the 'beletting officer of culture', without whom 'there would have been no nineteenth century.' For Loos, architecture would now be clean, pure and upright, echoing the moral impetus behind the improvements in urban sanitation and water supply that had come before. Indeed, if it failed to do so, according to Loos, 'something very unpleasant, something very shameful, could take place.' How has our understanding and perception of dirt shifted in the intervening period? Have the clean and orderly edges of European modernism been replaced by a fetishization of 'dirt', or at least an ambivalence towards it? Consider, for example, British architect David Adjaye's recent "Dirty House", the residential conversion of a small factory in London's east end, which enhances rather than eliminates a sense of industrial dirt and grime. In what ways do contemporary buildings reflect, or even produce, notions of hygiene through representations of exaggerated cleanliness or, conversely, of 'dirtiness'?

This session welcomes papers that explore ideas about dirt and hygiene in relation to architectural history in different cultural, geographic and historical contexts, from the nineteenth-century to the present day. Topics covered may include: the history of water sewerage systems; the architectural aesthetics of hygiene; the pollution, decay and infestation of architecture; building and spatial typologies of hygiene; relationships between architecture and rituals and beliefs about purity; architectural recycling; and contaminated spaces.

Please send proposals to: Ben Campkin, Bartlett School of Architecture, University College London, Wates House, 22 Gordon Street, London, WC1H 0QB; tel: ++44 (0)20 7679 8848; fax: ++44 (0)20 7679 4831; b.campkin@ucl.ac.uk; and to Paul Dobraszczyk, Department of History of Art and Architecture, University of Reading, G27 HumSS Building, Whiteknights, Reading, PO Box 217, RG6 6AH; tel: ++44 (0)118 3788890; fax: ++44 (0)118 3788918; p.a.dobraszczyk@reading.ac.uk

16. The Twentieth-Century Church: New Interpretations

Recent work on twentieth-century churches tends to be either descriptive, or to focus on the Liturgical Movement, accepting its terms and analysing architecture according to its values: churches are therefore better, or canonical, if they appear informed by the new theological principles, regardless of their specific historical situations, which in many cases would suggest a more complex analysis. Meanwhile, the Liturgical Movement itself and its deeper connections with Modernism in architecture have only begun to be explored: connections between the two movements in thought have yet to be isolated and fully defined, and the dissemination of their ideas as a shared discourse requires further investigation. The session will invite papers that lead to a greater understanding of the convergence of architecture and liturgy in twentieth-century churches, and which, by taking a more critical approach to the values inherited from the period, suggest new perspectives.

Besides advancing our understanding of the liturgical aspects of church design, the session is intended to elicit papers that make new theoretical interpretations of the building type. Such interpretations may draw connections across different fields of thought in the period, to suggest wider cultural factors behind the architecture. Papers may also focus on current theoretical concerns: issues such as the gendered use of space, reception theories, or perhaps the role of the church as an instrument of colonial power or as a site for the construction of identity, have obvious potential to add new dimensions to the history of the building type. Such papers will be reflective about their theoretical basis, while dealing in detail with the particular contexts of the church project, rather than more general themes in the Modern Movement. The session will therefore aim to provide a broad spread of new methodological principles for the study of the architecture and institutions of twentieth-century Christianity.

Send proposals to: Dr Robert Proctor, Mackintosh School of Architecture, Glasgow School of Art, 167 Renfrew Street, Glasgow, G3 6RQ, UK, tel +44 141 353 4667, fax +44 141 353 4703; e-mail r.proctor@gsa.ac.uk.

17. "Primitivism" and Modern Architecture

This session explores the multifaceted and often contradictory ways in which primitive forms of art and architecture have affected the practice and theory of modern architecture from the mid-19th to the mid-20 century. The session asks the question of why modern architects from Adolf Loos and Le Corbusier to Frank Lloyd Wright and Aldo van Eyck sought a new beginning for modern dwelling culture, simultaneously revisiting both classical and vernacular as well as non-Western traditions? And despite differences of national and regional identity, on what grounds did the common pursuit of the "primitive" unite the disparate protagonists of modernist architecture? While art historians have sought to understand the dynamics underlying what E. H. Gombrich framed in his final book as the *Preference for the Primitive*, the history of architecture has remained focused on a meta-narrative that traces architecture's history from its origins in the "primitive hut" to 20th-century modernism.

The aim of the session is to explore the theme of primitivism in the realm of domestic architecture and design in Europe and North America at a time when mass communication and travel,

new materials and building technologies were transforming the practice of a “new” and “international” architecture. Unlike industrial or civic buildings, domestic architecture and its interiors offered modern architects and their patrons opportunities to engage with and also challenge the machine-age aesthetic and its corollary abstract art by exploring the psychology and phenomenology of national and regional dwelling cultures as they emerged within the context of broader macro-climatic and geographic regions. Please submit paper proposals on individual architects, schools, or milieus that address the theme of primitivism and the modern home. Please send paper proposals to: Prof. Michelangelo Sabatino, Assistant Professor, Gerald D. Hines College of Architecture, 122 College of Architecture Building, Houston (TX), 77204-4000; 713 702 8438; msabatino@uh.edu

18. Reconsidering the “Brown Decades” [and after]: New Discoveries and Revised Historiography in American Architecture, 1870-1914

The central narrative of late nineteenth-century American architecture was largely constructed by Lewis Mumford and Henry-Russell Hitchcock, Jr., who sought to find American roots for Modern architecture. In *The Brown Decades* (1931), Mumford presented H.H. Richardson as “the first architect of distinction in America who was ready to face the totality of modern life.” Hitchcock subsequently argued that Richardson’s influence on Louis Sullivan was his only significant legacy. Thus developed the familiar linear narrative Richardson-to-Sullivan-to-Wright that has remained powerful to the present day. Since the 1970s, a revised assessment of the years from 1870 to 1914 has emerged as scholarship has emphasized the varied directions in Richardson’s works and a wider range of achievement in Chicago and elsewhere. Other recent scholarship has emphasized the importance of the American landscape and the emergence of landscape architecture, as well as the significance of movements such as the Arts & Crafts, and the presence of other linkages and other patterns of influence. In her 1994 book on the architects Longfellow, Alden & Harlow in Boston and Pittsburgh, the late Margaret Henderson Floyd argued that the familiar linear narrative of late nineteenth-century American architecture should be replaced by a fan-shaped radial topology centered on Richardson. Others have argued for an overlapping network of influences and linkages. This session welcomes papers that contribute to the on-going debate regarding understandings of American architecture from 1870s to 1914. Papers may offer new interpretations of familiar figures and or familiar works, may suggest the importance of less well-recognized developments, or may focus on architectural achievements in places omitted from the standard narrative. Papers might also offer new historiographic readings of the period. Send proposals to: Jeffrey Karl Ochsner, Department of Architecture, University of Washington, Box 355720, Seattle WA 98195-5720; p: 206.685.8454; f: 206.616.4992; jochsner@u.washington.edu.

19. New Arrivals: Cultural Encounters and Negotiations in Urban Space

In time and space spanning the arc of human civilization, each society informs the creation of landscapes, buildings, and physical environments in distinctive ways to suit its specific

needs, categories, and priorities. These so-called ‘constructions’ are intrinsically connected to the socio-cultural psyche of the populations that inhabit and employ them, in time also serving as devices to preserve the status quo. But radical disruptions happen when this particular way of ordering and experiencing the world gets interrupted with the arrival of new groups of people, ideas and or ideologies.

Employing the time frame between the 18th and 20th centuries, this session focuses on how urban space and its elements have served to mediate cultural encounters through time, resulting initially from discoveries, conquests, colonialism and wars, and more recently from the phenomenon of trans-national migrations and tourism. It explores the ways in which spatial forms and practices are effectively transmitted, resisted, negotiated and transformed as different cultures come in contact with and closely share the same space, creating room for frequent exchange, negotiation and occasionally friction. Inspired by research in postcolonial studies and urban geography, it employs the term encounter to acknowledge a multiplicity of urban experiences and the agency of multiple actors even in the face of unequal power relations, often members of different ethnic and social groups. Furthermore, encounter is elaborated as a process that gives rise to specific buildings or urban spaces, and social practices such as the creation of the ghetto, neighborhood and house type. Papers within the session shall examine the dynamics of cultural exchange in urban space from the scale of entire cities down to the level of individual buildings and the spaces that reside between them, focusing on the exchanges that have occurred at these particular sites. Please send proposals to: Manu P. Solti, Ph.D., Assistant Professor, School of Architecture, Southern Polytechnic State University, 1100 South Marietta Parkway, Marietta, GA 30060; email: mpsolti@alum.mit.edu

20. Creative misreading and fruitful analogies - Interdisciplinary studies

Harold Bloom has suggested that creativity in literature comes from an imaginative misreading of one’s sources and antecedents. For architects and landscape architects, sources include the works of their own fields, along with other intellectual trends and ideas, and these sources may be creatively or naïvely interpreted. While some sciences are used overtly by designers for generating designs, other fields of knowledge are used metaphorically. Whether it is Olmsted’s claims for the public health benefits of public parks, or Peter Eisenman’s references to Boolean and topological mathematics, analogies are invoked, either overtly or metaphorically, to explain and rationalize designs, though some analogies have proven to be unsatisfactory or incomplete. Recent research has fruitfully investigated other lenses, or fields of study that can bear on understanding projects and the methods of production. These lenses, including cultural studies, critical theory, the history and the philosophy of science, help to situate the works in a more thorough context. Dianne Harris’ *The Nature of Authority* or Ross King’s popular *Brunelleschi’s Dome* have incorporated material studies, cultural studies, and biographical information to provide a more nuanced view than traditional art-historical approaches.

This session invites presentations that explore the sources, lenses, and metaphors, particularly those outside the fields of architecture landscape architecture that influence and explicate

works. Papers might address issues of biography, cultural studies, or other intellectual trends that can enrich understanding of works that are either familiar or little-known. Papers might be examples of, or challenges to, this interdisciplinary approach, or examinations of the naïve misunderstanding of designers who employ these creative analogies. This session aims to examine useful examples of an interdisciplinary approach to architectural history. Send proposals to: Royce Earnest, Department of Architecture, Judson College, 1151 N. State Street, Elgin, IL 60123-1021; and by e-mail to rearnest@judsoncollege.edu; tel: (847) 628-1021; fax: (847)695-3353.

21. “One World or Many? The Conundrum of Singularity or Multiplicity in the History (Histories) of Architecture, Landscape Architecture, and Urbanism”

This panel seeks to explore the issue of the construction of the history of architecture, landscape architecture and of urban and rural entities beyond the European and North American sphere, paying attention to both history and architecture as critical terms that may be open to interrogation. How universal, especially in relation to building, and the landscapes contextualizing them, are the concepts (e.g. linearity, succession, progress, autonomy, boundedness) out from which architectural history has been constructed for most of its disciplinary existence in the West? Does stylistic change always imply a visually recognizable code change? What even of “architecture”: have accounts of buildings, their imagination and construction by specialists, as well as their auto-critiques by something like an intelligentsia, implied the parameters around which the idea architecture (or the city or the landscape) has been formed in European originated traditions of history writing? While addressing this question in any period (including of course the early modern era of global encounter in which it might be most fruitful) the panel hopes to attract papers that respond to, or think through, such matters by engaging in very specific, place connected explorations from American culture not enough on our radar screens (for example those engaged with race and or gender and or ethnicity) to those more obviously separated, perhaps by extreme mixture, from things “European” (as might perhaps be more likely say in Brazil, Papua New Guinea, China, New Zealand, Congo, and India being only a few possibilities). Please send proposals to: Ikem Stanley Okoye, Department of Art History, University of Delaware, Old College room 317, Newark, DE 19716, 302 .831.4038, isokoye@udel.edu

22. Modern Landscape Architecture in Islamic Societies

Islamic history provides numerous examples of extraordinary landscape design. Formal plans such as the chahar bagh and garden responses to landscape setting such as the terraced pleasure gardens of Kashmir are but two examples of powerful design that have inspired and excited landscape architects, both Muslim and non-Muslim, from the late nineteenth century to the present. Just as references to the Islamic past in modern Islamic architecture can create specific links to national or cultural identity, modern landscape design often reveals a similar desire for historic resonance in order to give a specific place-based and culturally inflected meaning to the garden or designed landscape. Thus, modern landscape design may refer to the chahar bagh

or terracing of the land, with water channels, geometrically configured fountains, and ornamental elements such as water chutes and chini khana. Papers are invited that explore issues such as the development of a modern iconography of landscape, and the global national local patrons and audiences of modern Islamic landscape architecture. Papers are also encouraged that present newly designed (or restored) landscapes such as Azhar Park and the Baghe Babur to an audience that is not yet familiar with these recent works. Please send paper proposals to: Dede Fairchild Ruggles, Associate Professor, Department of Landscape Architecture, Co-Director, Collaborative for Cultural Heritage and Museum Practices, University of Illinois at Urbana-Champaign, 101 Temple Hoyne Buell Hall, 611 Taft Drive, Champaign, IL 61820, dfr1@uiuc.edu, tel. 217-333-9279, fax 217-244-4568

23. Memorials No More: Desecration, Destruction, Iconoclasm, neglect

At least since the ancient Rome, memorials have fallen to urban exigency, political expediency, and social neglect. Emperors periodically cleared the Forum of the memorials of their predecessors, like confetti after a political victory. More recently, we have witnessed statues of Lenin or Saddam Hussein lassoed to the ground, offering images of arguably greater iconic power than the icons they replaced. This session calls for papers that examine the ephemeral nature of memorials, those artifacts we create to perpetuate memory. Case studies may come from any time or place, with the hope of creating fertile diachronic and cross-cultural comparisons. In addition to work on outright iconoclasm, papers might examine more subtle forms of neglect: memorials left to molder, those that become stranded in traffic circles, or those whose context or form is so radically altered as to change their meaning. Other topics might examine how changing conventions in memorialization or commemorative practice might endanger memorials that not only represent a particular event or person, but also recall contested styles or movements in art and architecture, landscape architecture, and urbanism. The chair especially welcomes papers that wrestle thoughtfully with the larger literature on cultural memory, including Pierre Nora on the sites of memory, James Young on the Holocaust, Albert Bome on national icons, David Lowenthal on historiography, Francoise Choay on monuments, and David Freedberg’s work on iconoclasm, to name but a few. It is hoped that scholars will use the session to challenge the boundaries of this literature, to theorize the relationship of the obsolescence of memorials to what some scholars call memorial work, and to ask whether destruction serves a useful cultural purpose?

Please send proposals to: Andrew M. Shanken, U.C. Berkeley, Dept. of Architecture, 232 Wurster Hall, Berkeley, CA 94720; cell: 510-717-1636; fax: 510-643-5607; ashanken@berkeley.edu

Opportunities

Harvard Aga Khan Symposium: Historiography and Ideology: Architectural Heritage of the “Lands of Rum”

Harvard University, 11–13 May 2006

To be held at the American Academy of Arts and Sciences in Cambridge, Massachusetts. Organized by Professor Gülru Necipoğlu of Harvard University and Dr. Sibel Bozdoğan of the Boston Architectural Center. Sponsored and presented by the Aga Khan Program for Islamic Art and Architecture at Harvard University.

Please check our website for updated information at <http://www.fas.harvard.edu/~agakhan/index2.html>

Speakers and discussants will include:

Nur Altınyıldız, Yıldız University, “Contextualizing the Byzantine and Ottoman Architectural Legacy: Istanbul in the 1920s and 1950s”

Can Bilisel, University of San Diego, “‘Our Anatolia’: the Making of the ‘Humanist Culture’ in Turkey”

Sibel Bozdoğan, Boston Architectural Center, “Reading History through Modernist Lenses: Ottoman Art Architecture in Early Republican Nationalist Texts”

Zeynep Celik, New Jersey Institute of Technology, discussant

Ahmet Ersoy, Boğaziçi University, “Architecture and the Search for Ottoman Origins in the Late Tanzimat Period”

Barry Flood, New York University, “Lost in Translation? Architectural Historiographies of the Eastern ‘Turks’”

Shirine Hamadeh, Rice University, “Westernization, Decadence, and the Ottoman Baroque: Modern Constructions of the Eighteenth Century”

Renata Holod, University of Pennsylvania, discussant

Cemal Kafadar, Harvard University, “State Building, Globalization, and History in the Lands of Rum”

Wendy Meryem Shaw, Kadir Has University, “Preservation Projection: Museums and National Identity in the Republic of Turkey”

Gülru Necipoğlu, Harvard University, “The Creation of a National Genius: Sinan and the Historiography of ‘Classical’ Ottoman Architecture”

Oya Pancaroğlu, Oriental Institute, Oxford University, “Gateways to Medieval Anatolia: Crossing the Impasses of Architectural Historiography”

Scott Redford, Georgetown University and Koç University, “Islamic Archaeology in Turkey”

Kishwar Rizvi, Barnard College, “Arthur Upham Pope and the Survey of Persian Art: Exploring the Discourses on Iranian Art and Architecture in the Early Twentieth Century”

David Roxburgh, Harvard University, discussant

Heghnar Watenpaugh, MIT, “The Legacy of Ottoman Architecture in the Former Arab Provinces”

Restoration Field School 2006

Thomas Jefferson’s Poplar Forest announces its 2006 Restoration Field School. The intensive two week program will be held from May 28-June 10. The program provides an awareness and a knowledge regarding the rich complexity of details and issues found in the architectural restoration of historic properties. People from all types of experience and disciplines may qualify. The program is limited to 10-12 participants each year. Tuition \$350. Application deadline: April 24. Components include: the history of Thomas Jefferson and his villa retreat, the theory and practice of museum quality restoration, documentation, investigation, construction techniques, historic materials, masonry conservation, historical interpretation. A scholarship is available in 2006. See further information: www.poplarforest.org or call email Travis McDonald (434) 534-8123, travis@poplarforest.org.

Architecture as Image? Preliminary Studies from Leon Battista Alberti to Contemporary “Architectural Icons”

3-9 September 2006

Led by Matteo Burioni and Johannes Grave

The discussion of the ubiquity of the image (the oft evoked “flood of images”) had entered the world of architecture by the time of the shift to Postmodernism. But what specific qualities of architecture and what concepts of iconicity are being referred to with such phrases as “architectural icons” and “constructed signs”? In order to prevent overhasty euphoria about images in architectural discourse, the Summer School “Architecture as Image?” will examine the historical roots of an iconic understanding of buildings. Prominent buildings from the Renaissance to the present will be the basis of a critical examination of the iconicity of architecture. A central issue will be how architecture can help make definitions of the image more precise. The application deadline is 8 April 2006. A complete description of the Summer School, along with application instructions and the full program of the course, is available at www.eikones.ch.

Exhibitions

Gordon Matta-Clark and Anarchitecture: A Detective Story

Exhibition organized by The Graduate School of Architecture Planning and Preservation of Columbia University and The Canadian Centre for Architecture, Montreal, as part of the Living Archive Project. Special thanks to the Arthur Ross Foundation for their continued support. Arthur Ross Architecture Gallery, Buell Hall, Columbia University. Gallery hours 12-6pm, Monday - Friday.

Andy Warhol: Electric Chair

Princeton University Art Museum. Museum hours 10am - 5pm, Tuesday - Saturday; 1pm - 5pm, Sunday. Through 25 June 2006.

At once boldly colorful and highly disturbing, the works in Electric Chairs comprise a complete set of ten screen prints by Andy Warhol. The set, made in 1971, is part of a controversial series of prints and paintings that Warhol based on a single photograph of an empty electric chair. Although it was no longer in use, the notorious electric chair at Sing Sing Prison became a central image in the debates on capital punishment in the 1970s.

Sense of the City

Canadian Centre for Architecture. Gallery hours 10am - 5pm, Wednesday - Sunday; 10am - 9pm, Thursday. Through 10 September 2006.

Sense of the City is a major exhibition dedicated to the theme of urban phenomena and perceptions which have traditionally been ignored, repressed, or maligned. Challenging the dominance of the visual in the urban environment, the exhibition proposes a re-thinking of latent qualities of the city, offering complex analyses of the comforts, communication systems, and sensory dimensions of urban life—thus advancing a new spectrum of experience and engagement.

The most banal and ubiquitous phenomena - asphalt, the second crust of the earth, cacophonies of everyday sounds and smells, competing light effects, manipulations of temperature and climate, heat and cold, the junk and graffiti that disfigure buildings and streets, as well as the subtle, mostly hidden signs of regeneration in the urban environment - will be presented through artefacts and images that collectively suggest the rich array of urban experiences and behaviours lying just beyond traditional interpretations of the city.

Sense of the City explores overlooked modes of perception, offering a complex analysis of urban phenomena and proposing a new 'sensorial' approach to urbanism.

Cathedral of the Sacred Heart: A Centennial Celebration

Virginia Historical Society
Richmond, Virginia
through 6 August 2006

One hundred years ago, Richmond celebrated the dedication of a grand new cathedral that owes its existence to a convert to Catholicism. A new exhibition at the Virginia Historical Society (VHS) celebrates the 2006 centennial anniversary of the Cathedral of the Sacred Heart of Jesus by interpreting the cathedral's construction and the changes that have shaped it over the past 100 years. The exhibition will also look at the architect, Joseph McGuire, his other works, and the patronage of Thomas Fortune and Ida Barry Ryan, whose generous philanthropy made the cathedral possible. Cathedral of the Sacred Heart: A Centennial Celebration is on display through 6 August 2006.

The exhibition features objects, photographs, a Rodin sculpture, and material from the Valentine Richmond History Center, the cathedral's own archives, the Virginia Historical Society, and various Catholic churches. Educational programming for Cathedral of the Sacred Heart: A Centennial Celebration includes a gallery walk through the exhibition by Stephanie A. T. Jacobs, guest curator, at noon on 5 April 2006. This exhibition was made possible with generous support from the Cathedral Centennial Committee at the Cathedral of the Sacred Heart of Jesus.



Call for Papers: SAH Session at the CAA

Session sponsored by the Society of Architectural Historians:

The politics of modernism: architecture and power in the postwar decades

College Art Association

94th Annual Conference in New York

14-17 February 2007

Alona Nitzan-Shiftan, Technion, Israel, and Juliana Maxim, M.I.T.;

email to alona@technion.ac.il and maxim@mit.edu

This session will examine the relationship between the world-wide dissemination of modern architecture after W.W.II and the political regimes, discourses and formations that prompted its widespread impact. It aims to embrace a variety of geopolitical contexts, and evaluate the range of political affiliations, from authoritarian socialism to corporate capitalism to post-colonial regimes. What were the reasons that made various modernisms so central to particular political discourses? How could formally related practices (of which we would like to emphasize the cross-cultural similarities) implicate diverse, often contradictory political legitimizations, and sustain deep ideological differences? Of particular interest are papers that address the methodological or ethical process of writing histories in conflict, such as those of American interventions in the Middle East, the conflict between Israel and Palestine, or Cold War legacies in Europe. These questions wish to grant political writing its due place in the historiography of postwar architecture culture.

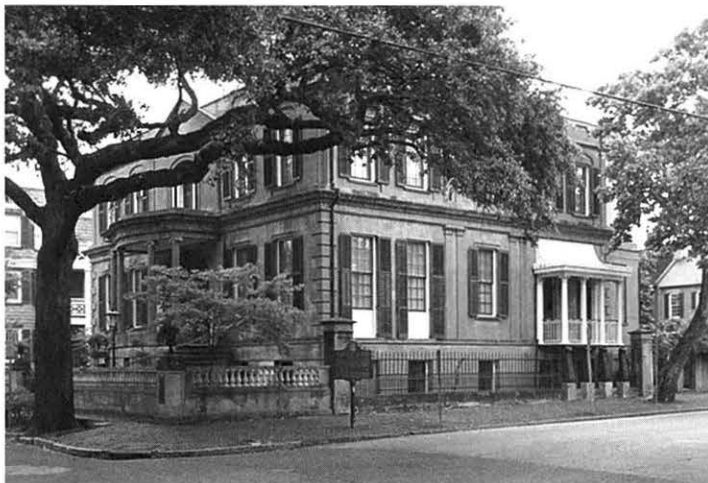
Call for Nominations

The Southeast Chapter of the Society of Architectural Historians seeks nominations for the Best of the South: Preserving Southern Architecture Award. This new award will honor a project that preserves or restores an historic building, or complex of buildings, in an outstanding manner and that demonstrates excellence in research, technique, and documentation. Projects in the eleven-state region of SESAHA and that were completed in 2004 or 2005 are eligible. Participating states are: Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia. Nominations should consist of no more than two typed pages of description, and be accompanied by hard copy illustrations and any supporting material. A cover letter should identify the owner of the project, the use of the building(s), and the names of all the major participants of the project. Send four copies to Travis McDonald, Jefferson's Poplar Forest, P.O. Box 419, Forest, VA, 24551 [UPS FedEx mailing address: 1008 Poplar Forest Drive, Forest, VA 24551. Questions: 434-534-8123 or travis@poplarforest.org. Deadline 19 June 2006.

Call for Papers

The 5th Savannah Symposium: Building in the Public Realm

The Department of Architectural History at the Savannah College of Art and Design invites proposals for papers on contemporary and historical building projects created for the public realm for its 5th biennial symposium, to be held 8-10 February 2007. Possible themes include the imposition of private interests on public building, the transformation of public spaces in response to changes in government and the state of public architecture today. The complete Call for Papers may be found at <http://www.scad.edu/dept/arh>. The deadline for the submission of abstracts is 15 June 2006. For more information, contact Dr. Celeste Guichard at 912.525.6060 or cguichar@scad.edu.



Booklist

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

Architects

- Amidon, Jane, ed. **Ken Smith: Landscape Architect—Urban Projects**. New York: Princeton Architectural Press, Inc., 2006. 144p. ISBN 156898510X \$29.95
- Bishop, Carol. **Frank Lloyd Wright: The Romantic Spirit**. Los Angeles: Balcony Press, 2005. 144p. ISBN 189044930X \$35.00
- Bulegato, Fiorella and Sergio Polano. Michele De Lucchi: *From Here to There and Beyond—Architecture*. Milan: Electa Architecture, 2005. 328p. ISBN 1904313396 \$69.95
- Cheek, Lawrence W. **Frank Lloyd Wright in Arizona**. Tuscon: Rio Nuevo Publishers, 2006. 72p. ISBN 1887896821 \$16.95
- Harrod, William Owen. **Bruno Paul: The Life and Work of a Pragmatic Modernist**. Stuttgart: Edition Axel Menges, 2005. 160p. ISBN 3932565479 \$69.00
- Ibbeken, Hillert, ed. **Ludwig Persius: The Architectural Work Today**. Stuttgart: Edition Axel Menges, 2005. 204p. ISBN 3932565460 \$71.10
- Jenkins, David, ed. **Norman Foster: Reflections**. Munich: Prestel, 2006. 192p. ISBN 3791334255 \$63.00
- Pardo, Jose Luis. **Josep Lluís Mateo: Projects, Works, Writings**. Barcelona: Ediciones Poligrafia, S.A., 2005. 418p. ISBN 8434309858 \$100.00
- Prix, Wolf D., Helmut Swiczinky, and Martina Kandeler-Fritsch. **Wolf D. Prix & Coop Himmelblau: Get Off My Cloud: Texts 1968-2005**. Ostfildern-Ruit, Germany: Hatje Cantz Publishers, 2006. 448p. ISBN 3775716718 \$50.00
- Fiore, Francesco Paolo and Arnold Nesselrath, ed. **Roma di Leon Battista Alberti: umanisti, architetti e artisti alla scoperta dell'antico nella città del Quattrocento**. Milano: Skira, 2005. 382p. ISBN 8876243941 \$107.00
- Serraino, Pierluigi and Peter Gossel, ed. **Saarinén: 1910-1961, A Structural Expressionist**. [Köln]: Taschen, 2006. 96p. ISBN 3822836451 \$9.99
- Tzonis, Alexander. **Santiago Calatrava: The Athens Olympics**. New York: Rizzoli, 2005. 176p. ISBN 0847827895 \$45.00
- Wogenscky, Andre. Martina Milla Bernad (translator). **Le Corbusier's Hands**. Cambridge, Massachusetts: MIT Press, 2006. 96p. ISBN 0262232448 \$14.95

Architectural Design

- Ibelings, Hans and Dick Van Gameren. **Revisions of Space: An Architectural Manual**. Rotterdam: NAI Publishers, 2006. 168p. ISBN 9056624210 \$45.00

Architectural Drawing

- Peatross, C. Ford and Evelyn Sinclair. **Capital Drawings: Architectural Designs for Washington, D.C., from the Library of Congress**. Baltimore; Washington, D.C.: The Johns Hopkins University Press, in association with the Library of Congress, 2005. 253p. ISBN 0801872324 \$55.00

Architecture—Czechoslovakia

- Andel, Jaroslav. **The New Vision for the New Architecture: Czechoslovakia 1918-1938**. [Bratislava]: Slovart, 2005. 278p. ISBN 8072096907 \$90.00

Architecture—India

- Hosagrahar, Jyoti. **Indigenous Modernities: Negotiating Architecture, Urbanism and Colonialism in Delhi**. Milton Park, Abingdon, Oxon [England]; New York: Routledge, 2005. 234p. ISBN 0415323754 \$43.95

- Pramar, V.S. **A Social History of Indian Architecture**. Delhi; Oxford: Oxford University Press, 2005. 352p. ISBN 0195670396 \$55.00

Architecture—Latin America

- Lejeune, Jean-Francois, ed. **Cruelty and Utopia: Cities and Landscapes of Latin America**. New York: Princeton Architectural Press, 2005. 263p. ISBN 1568984898 \$45.00

Architecture—Study and Teaching

- Kim, Grace. **The Survival Guide to Architectural Internship and Career Development**. Hoboken, N.J.: J. Wiley & Sons, 2006. 320p. ISBN 0471692638 \$45.00
- Waldrep, Lee. **Becoming an Architect: A Guide to Careers in Design**. Hoboken, New Jersey: J. Wiley & Sons, 2006. 288p. ISBN 0471709549 \$35.00

Architecture—United States

- Allen, Stan (Foreword), and Anne Rieselbach (Introduction). **If... Then: Architectural Speculations (Young Architects)**. New York: Princeton Architectural Press; Architectural League of New York, 2005. 175p. ISBN 1568985126 \$24.95
- McNamara, Denis R. and James Morris. **Heavenly City: The Architectural Tradition of Catholic Chicago**. Chicago: Liturgy Training Publications, 2005. 160p. ISBN 1568545037 \$59.95
- Pridmore, Jay. **University of Chicago: an Architectural Tour**. New York: Princeton Architectural Press, 2006. 194p. ISBN 1568984472 \$24.95
- Starr, S. Frederick, Robert S. Brantley (photographer) and Jan White Brantley (photographer). **Southern Comfort: The Garden District of New Orleans**. New York: Princeton Architectural Press, 2006. 265p. ISBN 1568985460 \$24.95

Architecture, Medieval

Boker, Johann Josef. *Die Architektur der Gotik: Bestandskatalog der weltgrosssten Sammlung an gotischen Baurissen im Kupferstichkabinett der bildenden Künste Wien = Catalogue of the World-Largest Collection of Gothic Architectural Drawings (Bequest Franz Jager) in the Collection of Prints and Drawings of the Academy of Fine Arts Vienna; With an Appendix of the Medieval Construction Drawings in the Wien Museum Karlsplatz*. Regensburg: Pustet, 2005. 464p. ISBN 3702505105 \$250.00

Architecture and Anthropology

Atkin, Tony and Joseph Rykwert. *Structure and Meaning in Human Settlements*. Philadelphia: University of Pennsylvania Press, 2005. 384p. ISBN 1931707839 \$59.95

Architecture and Literature

Klimasmith, Elizabeth. *At Home in the City: Urban Domesticity in American Literature and Culture, 1850-1930*. Andover: University Press of New England, 2005. 293p. ISBN 158465497X \$26.00

Architecture and Philosophy

Coleman, Nathaniel. *Utopias and Architecture*. London: Routledge, 2005. 334 p. ISBN 041570085X \$56.00

Shamiyeh, Michael, ed. *What People Want: Populism in Architecture and Design*. Basel: Birkhauser, 2005. 398p. ISBN 3764372761 \$44.96

Architecture and the Environment

Habraken, N.J. *Palladio's Children: Essays on Everyday Environment and the Architect*. London: Taylor & Francis, 2005. 208p. ISBN 0415357918 \$34.95

Ingraham, Catherine. *Architecture, Animal, Human*. New York: Routledge, 2006. 368p. ISBN 0415701074 \$43.95

Architectural Orders

Freart de Chambray, Roland. *Parallele de l'architecture antique avec la moderne. suivi de: Idee de la perfection de la peinture. Edition etablie par Frederique Lemerle-Pauwels et Milovan Stanic*. Paris: Ecole Nationale Supérieure des Beaux-Arts, 2005. 279p. ISBN 2840561557 \$35.00

Building Materials

Deplazes, Andrea, ed. *Constructing Architecture: Materials, Processes, Structures—A Handbook*. Basel: Birkhauser, 2005. 508p. ISBN 3764371900 \$105.00

Building Types

Hufbauer, Benjamin. *Presidential Temples: How Memorials and*

Libraries Shape Public Memory. Lawrence, Kansas: University Press of Kansas, 2006. 270p. ISBN 0700614222 \$35.00

Verdeber, Stephen F. and Ben J. Refuerzo. *Innovations in Hospice Architecture*. New York: Taylor & Francis, 2006. 224p. ISBN 041532713X \$115.74

Interior Design

Heathcote, David and Sue Barr. *The 70s House: Interior Angles*. Hoboken, New Jersey: J. Wiley & Sons, 2005. 240p. ISBN 0470024194 \$72.00

Masterworks

Alofsin, Anthony, ed. *Prairie Skyscraper: Frank Lloyd Wright's Price Tower*. New York: Rizzoli, 2005. 176p. ISBN 0847827542 \$49.95

Dodds, George. *Building Desire: On the Barcelona Pavilion*. New York: Routledge, 2005. 198p. ISBN 0415325234 \$132.00

Isozaki, Arata, et al. *Katsura: Imperial Villa*. Milan: Electa Architecture, 2005. 398p. ISBN 190431337X \$79.95

Rauterberg, Hanno. *Holocaust Memorial Berlin: Eisenman Architects*. Baden: Verlag Lars Muller, 2005. 120p. ISBN 3037780568 \$45.00

Schulze, Franz, Lew Collens (Foreword) and Richard Barnes (photographer). *Illinois Institute of Technology: An Architectural Tour by Franz Schulze*. New York: Princeton Architectural Press, 2006. 265p. ISBN 1568985460 \$24.95

Sustainable Architecture

Buchanan, Peter. *Ten Shades of Green: Architecture and the Natural World*. New York: Architectural League of New York, 2005. 128p. ISBN 0393731898 \$24.95

Mitchell Giurgola Architects, Michael J. Crosbie, PhD, ed. *Boomer Buildings: Mid Century Architecture Reborn*. Mulgrave, Victoria, Australia: Images Publishing Group, 2005. 162p. ISBN 1920744967 \$70.00

Urban History

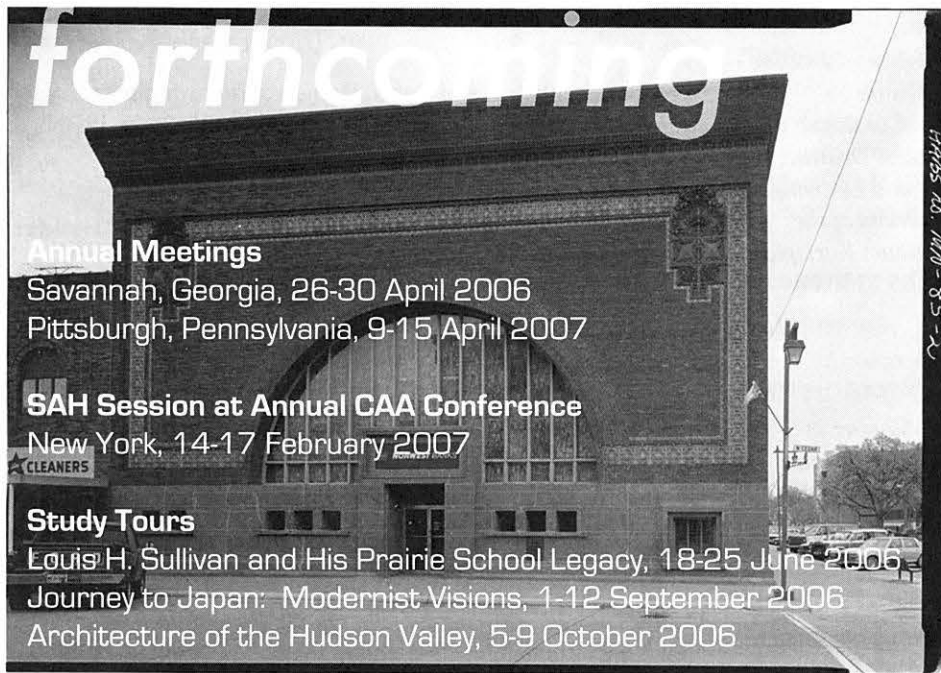
Mitchell, George and Rana P.B. Singh, eds. *Banaras: The City Revealed*. Mumbai: Marg Publications, 2005. 152p. ISBN 8185026726 \$125.00

Urban Planning

McGregor, James H.S. *Rome from the Ground Up*. Cambridge: Harvard University Press, 2005. 344p. ISBN 0674019113 \$29.95

Vernacular Architecture

Asquith, Lindsay and Marcel Vellinga. *Vernacular Architecture in the 21st Century: Theory, Education and Practice*. New York: Taylor & Francis, 2006. ISBN 0415357810 \$47.95



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Cover image: Simon Rodia, Watts Towers, Los Angeles, CA, 1921-1954 [photograph: David Rifkind].

Think warm thoughts! The 59th Annual Meeting of the Society of Architectural Historians will be held in the beautiful port city of Savannah, Georgia, 26-30 April 2006.

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

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NEWSLETTER OF THE SOCIETY OF ARCHITECTURAL HISTORIANS
June 2006 Vol.L No.3

SAH South India Study Tour

“Transitions of Space: The Hindu Temple and the Tamil House”

Bangalore – Arrival

India had always been a poetic idea shaped by images I had seen and books I had read. It became a reality for me, as the SAH/ David Maxfield traveling fellow, on the Society of Architectural Historians’ South India tour which covered the South Indian states of Karnataka and Tamil Nadu. My first experience of India was Bangalore, a major city in the south Indian state of Karnataka. Regarded as the Silicon Valley of India, Bangalore is a fast growing city and major center of technology in India. This thriving city was everything I had imagined it would be – bustling and full of activity. The crowds of people moving hurriedly on dusty streets and vehicular traffic moving with no apparent rules reminded me of the city in which I was born and raised, Kampala, Uganda.

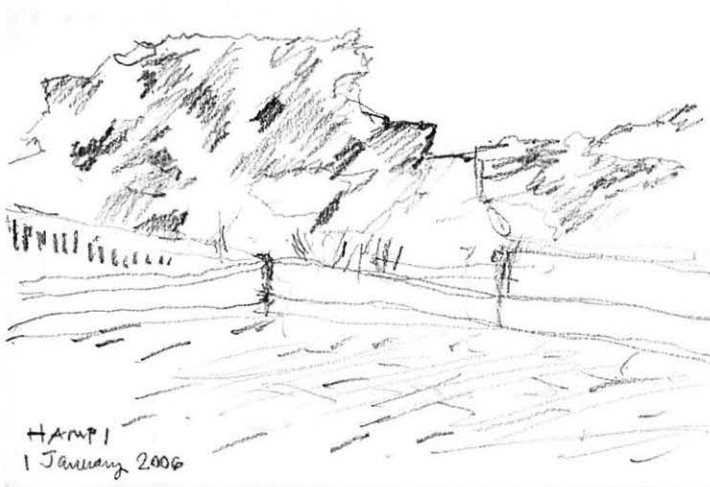
The SAH South India study tour was led by lecturer A. Srivathsan, a leading expert on Hindu Temples and professor at Anna University Chennai.

The temple in a city

Our first major excursion was to the Ruins of Hampi in Hospet, a small town in central Karnataka. This is the site of the imperial city of Vijayanagara, the capital of south India’s largest, wealthiest and most powerful fourteenth-century kingdom. In Hospet we witnessed a dramatic change in the landscape – the irrigated lush fields of banana plantations and rice paddy fields slowly gave way to dry barren land with sudden outcroppings or rock protrusions that increased in density as we approached the ruins.

The remains of the great city lay along the valley of the Tungabhadra River, characterized by spectacular granite boulders that hover at precarious angles, as if pushed from the earth by a major earthquake. British archaeologist George Mitchell has explained that this sea of rocks was actually the result of millions of years of erosion by sun, wind and rain. The two days spent navigating this rocky landscape were a true test of our physical mettle. Professor Srivathsan lectured on the history of the city of Vijayanagara as we traversed its rocky terrain. The built structures, now ruins, included several building types. Among them we visited a queen’s bath, elephant stables, ceremonial platforms and noblemen’s homes. The architecture was suggestive of a very diverse culture and included Islamic details on buildings and Portuguese soldiers and horses in relief.

Provision of water was a main concern to the city and necessitated a maze of stone aqueducts and canals (some still in use) that fed water to ceremonial baths, pleasure pools and fountains. Water tanks were located at points in the city associated with major temple complexes. The temple was the purest Hindu form of architecture in the city. Its location and orientation within the urban fabric was based on the notion of a cosmic order, a common theme in Indian architecture. This was an excellent place to start the tour because we were able to understand how the temple functioned within the city.



above: Ruins at Hampi, Karnataka, 14th c.
[drawing: Bill Ryall]

opposite: Temple Cars, Arunachala temple complex,
Tiruvannamalai, 16th c.

Entrance, Arunachala temple complex, Tiruvannamalai, 16th c.
Courtyard, Arunachala temple complex, Tiruvannamalai, 16th c.
[photographs: Doreen Adengo]

The temple as a monument

Professor Srivathsan explained in detail Hindu mythology and symbolism and their significance and formal influence upon temple architecture. A typical temple has four main components: the *garbhagriha* is the sanctum sanctorum housing the principal deity; the *vimana* is the tower above the sanctum; the *prakara* is the circumambulatory passage; and the *gopura* is the tall entrance tower. Professor Srivathsan explained that in some cases the names were indicative of their formal properties and physical location within the structure. For example, *garbhagriha* means womb, and this chamber-like space is typically a cube darkly lit by oil lamps.

During the design of a temple, ritualistic steps are taken to ensure that the temple will be fit for worship. Typically, the dimensions of the sanctum are auspicious and depend on the deity or icon. Once decided, it is subsequently divided into a grid and the wall thickness of the sanctum becomes the module for the rest of the elements in the complex. For the placement and size of the other spaces,

a *vastupursha mandala* is used. This is a ritual diagram occupied by a figure or cosmic man that reasserts the grid. The result is a strictly proportioned, thick-walled structure surrounded by concentric walls.



The first temple complex that we visited on our tour of Hampi was the Virupaksha temple. We approached the temple along a walkway with small shops on either side forming a linear bazaar. Although these stores were recent structures, we were told that a commercial street existed in the ancient times as well. Towering ahead of us and on axis with the main walkway of the bazaar was the *gopura* or tall tower. This marked the entrance to the temple complex and is on axis with the entrance to the sanctum and the *vimana*, the tower above the sanctum. Once past the *gopura*, we found the outside world visually cut off by the tall thick stone walls covered with elaborately detailed sculpture. The minute detail formed highly textured surfaces were initially difficult to sketch.

A temple in use

Each morning we asked our guides: "Are we visiting a monument temple or a temple in use?" While this was initially a practical concern that dictated whether or not



we could keep our shoes on or off (required for temples in use), I soon discovered that the way that one experienced a temple in use also differed greatly. This understanding was enlightened by our experience at the sixteenth-century Arunachala temple in the pilgrimage town of Tiruvannamalai. The Arunachala temple is a large pilgrimage destination, attracting the devout throughout India. We often encountered pilgrims at the temples we visited – groups of men dressed in black cloth with gold trim, unshaven and a bit haggard from their days of travel. At this point I began

to understand the Hindu religion as a series of beliefs and practices that govern a way of life. Hinduism views the world as illusionary and aims at moving past this illusion to a higher truth. The temple symbolizes this idea by presenting a sequence of spaces that move from the profane to the sacred.

The entrance of the Arunachala temple complex was announced by 30-foot-high brightly colored temple cars that lined the street. They are used to carry deities around the city during special ceremonies. On approaching the temple, one is first aware of the thriving commercial activity. Stalls selling everything from silver vessels and pottery to food for offerings lined both sides of the temple gate. The commercial activity and the temple are interdependent. As we got

closer to the temple, commerce gave way to people seated on either side of the walkway who receive alms from the pious. On arriving at the more sacred precincts, we are asked to take off our shoes. The crossing of each threshold was also marked by a shift in the ground plane as we moved from one courtyard to the next.

Once inside the temple enclosure, we encountered an environment we had never experienced before. The sound of a slow repetitive chanting of sacred mantras gave one the sense of being in a religious place. There were several groups of both





+ above: Kailasanatha Temple,
Kanchipuram, 8th c.
[drawing: Stephen Harby]

right: Tamil Houses, Pondicherry
[photograph: Doreen
Ardengo]

opposite: Chettiar courtyard house,
Karaikudi, early 20th c.
Tamil House, Swamimalai
Stone Carver, Mahabalipuram
[photographs and watercolor:
Doreen Ardengo]



male and female pilgrims dressed in bright colors. Some groups wore bright red and yellow; others wore green. As these groups walked past us towards the temple, simultaneously out of the temple came the procession of the gods – men carrying the respective gods on pole-bearings placed on their shoulders. They marched the deities down the main axis and exited through the main gate. We followed the pilgrims though another gateway, a threshold between the chaotic outer courtyard and a serene inner courtyard. At this point no cameras were allowed. Here we saw devotees performing rituals with a basket of offerings for the gods – bananas or coconuts that could be bought right outside the temple.

We then proceeded into the *prakara*, the circumambulatory passage of the temple, a kind of shell around the sanctum. We moved in a single file in a clockwise direction, behind people carrying gifts of food that were taken by the priests. The coconuts were split in half to allow the milk to flow through a trough that formed a maze on the temple floor, subsequently filling the temple with the sweet smell of coconut milk. The innermost sanctuary is at the highest level – a very small, enclosed space that housed the deity. This womb-like, candle-lit space has only one entrance and no other form of opening to the outside. The priest said a prayer and marked each of our foreheads with sandalwood paste before we left the room to continue our clockwise walk out of the temple.

We stood outside of the temple and contemplated our experience – a procession through thresholds that made us increasingly aware of our bodies in relation to our immediate surroundings, successively enclosing us while producing a separation from the earthly world and a point of spiritual contemplation.

The Tamil house

Another architectural typology of great significance on this trip is the Tamil house. The houses, like the Hindu temples, are organized as a series of spaces separated by a series of thresholds. One town with a good example of this was Pondicherry, part of the former French colony.

The front of the house is a terrace with a built-in bench, a very public space used by owners as a resting place, or a seat for street watching. Conversations may occur across the street between two neighbors. The space is also used by others. Professor Srivathsan told us an interesting story about his father who, upon leaving a movie theater late at night, would find it more

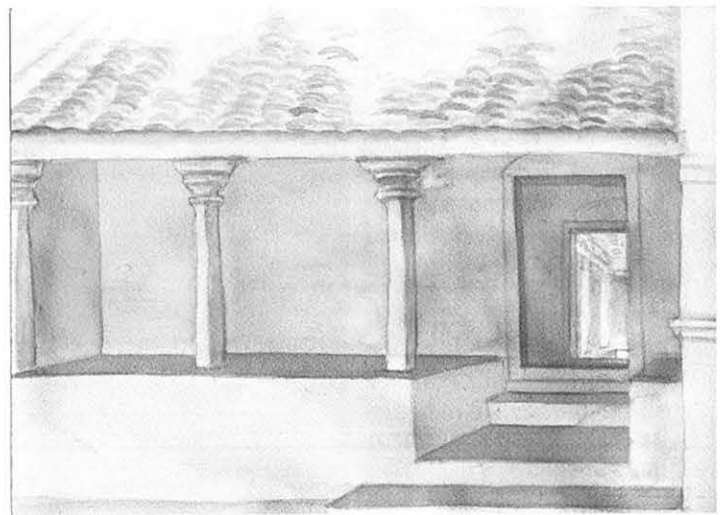
convenient to rest on the bench of any house along the way, preferring to continue his journey in the morning when it was safer to walk.

In Karaikudi, a prosperous banking community, we visited some of the more extravagant Tamil mansions known as the Chettiar courtyard houses. These mansions are owned by entire families and are about 150 years old. Here again we saw the front terrace/bench area, although the entire mansion was walled in and therefore not as open to the street as the houses in Pondicherry. We entered through the front doorway and protruding threshold (similar to that of the temple) into the living room or greeting room. Another doorway led to an inner courtyard with rooms lining the perimeter. This is the central space of activity in the house, closed off from the outside with a view of the sky. We then passed through another door into yet another room, smaller in size than the first room, and flanked by stairs leading to rooms on the upper floors. The back door then leads to the last and most private courtyard where the kitchen is located. As in the temple, the ground plane shifts from room to room and a separate environment is created within.

*Madurai –
Departure*

As the trip drew to an end, I was saddened by the idea of leaving India. We had traveled through twenty towns in three weeks, seen several temple complexes, stayed in the best hotels and had by now formed bonds with each other. Many of us took home the products of the various craftsmen we had seen during our travels – wood carvers, tile makers, silk weavers, bronze casters and stone carvers. We dispersed in Madurai. As I left for the airport, I couldn't help but feel that my heightened sense of reality would gradually fade as I boarded my plane. The airport and its several security checkpoints served as thresholds that would eventually bring me back to the all-too familiar life of New York City, secular but ritualized in its own distinct way.

– Doreen Adengo is a recent graduate of the Yale School of Architecture and the 2005 recipient of the SAH/David Maxfield Travel Fellowship.



SAH Sarasota Study Tour

“Sarasota Modernism and Its Origins”

In his introduction to John Howey’s book *The Sarasota School of Architecture: 1941-1988*, Richard Guy Wilson writes: “In its native haunt the Sarasota school now appears as an archaeological artifact overwhelmed by suburban boxes.” Under these circumstances, perhaps no structures are more endangered than the architectural legacies of the postwar modernist movement. Among our study tour group of architects, historians, preservationists, and lifelong architecture aficionados, the answer to the question posed by the *New York Times Magazine* a year ago – “Is it time for the preservation of Modernism?” – was unsurprising. As we made our way through private and public buildings that embody the spirit of Sarasota modernism, some restored to their former magnificence and others mere ghosts of past design perfection, the collective sense of urgency to preserve was palpable.

And so, throughout our three-day study tour, three themes informed our visits to residences, beach pavilions, schools, churches, and businesses: (1) preservation of architectural legacies, (2) restoration of neglected structures, and (3) recognition of the innovative design principles of architects with modernist sensibilities. Leader Joe King, a local architect, historian, preservationist, real-estate developer, and co-author with Christopher Domin of *Paul Rudolph: The Florida Houses*, organized the study tour to trace the origins and development of a distinctive episode in the narrative of mid-century modernism, one whose heritage endures in buildings by contemporary Sarasota architects and in some of the restored period masterworks.

Joe King’s tour included examples of extant works by Paul Rudolph and Ralph Twitchell, and by several of their architectural progeny—living architects whose works embody many of their same principles. Late in his life, Rudolph articulated his and

Twitchell’s early design philosophy. It included a short list of tenets that infused their works and became the foundation for Sarasota modernism: clarity of construction; maximum economy of means; simple overall volumes penetrating vertically and horizontally; clear geometry “floating” above the Florida landscape; and honesty in details and structural connections.



6 right: Frank Lloyd Wright, Annie Pfeiffer Chapel (also called Major Chapel), Lakeland, 1941

opposite: Paul Rudolph, Cohen House, Sarasota (Siesta Key), 1955

Toshiko Mori, Cohen Guest House, Sarasota (Casey Key), 1999

Ralph Twitchell and Paul Rudolph, Revere Quality House, Sarasota (Siesta Key), 1947

[photographs: Steve Clicque]

The tour began with an introduction to Sarasota that focused not only on the present but also the timeless features of the landscape—“the special magic of its water-lined environment with tropical skies, unique light, beaches, surf, and islands imbued with exotic plants, trees, and creatures,” as John Howey described it—that informed the work of the Sarasota modernists. Our first stop, which might strike some as an unlikely place to launch a study of modernist architecture, was Ca D’Zan, the sumptuous mansion of John and Mabel Ringling.

Ca D’Zan survives as an artifact of the boom years between the two World Wars of the 20th century. Along with estates of similarly imposing magnitude, it affirmed Sarasota’s emergent profile as a southern outpost for the country’s wealthiest businessmen and high society’s most elite members. Designed by Dwight James Baum, the magnificent ersatz Venetian palazzo is also a lesson in the elastic nature of the word “modern.” In 1926, construction of Ca D’Zan neared completion, and Ralph Twitchell, acting as Baum’s local representative during the final stages, became a key player in Sarasota’s rise as a tourist Mecca for the wealthy.

Our next stop was about 60 miles inland, at Lakeland, where Twitchell and his contemporaries, including Paul Rudolph, watched as the campus for Florida Southern College grew out of a design by Frank Lloyd Wright. Wright’s lifelong site-specific design aesthetic was apparent in the way that the master plan acknowledged, deferred to, and enhanced the most prominent components of the landscape: an expansive sloping hill covered in citrus groves leading down to a wide lake.

Wright’s design includes a number of core buildings connected by esplanades and unified in their program by the use of local Ocala textile blocks. The focal point of the campus is Major Chapel, with an open central plan reminiscent of Wright’s

Unity Church in Oak Park, Illinois. Wright’s last building for the campus was Minor Chapel, a more modest place of worship that invites reflection and contemplation. Seminar buildings, a monumental library, industrial arts classrooms, an administration building, and the recently restored Science and Cosmography building contribute to a vision of structures dancing across the landscape.

Our first day ended back in Sarasota with a tour of River Forest, a new neighborhood development built within an existing forest and spearheaded by our very own tour guide, Joe King. In the spirit of earlier modernist achievements that preceded him, King rejected the contemporary status quo of cookie-cutter houses and suburban sprawl in favor of home designs that defer to the idiosyncrasies and other characteristics of the landscape.

River Forest was also inspired by the successful development efforts of Mary Rockwell Hook, a Kansas City architect who retired to Sarasota. In the early 1950s, she created Sandy Hook, a residential development on Siesta Key where architects could explore their design concepts. Sandy Hook reflects the environmental sensitivities of the era, a time when architects respected the local topography and built on a scale that never dominated the landscape. King’s work at River Forest revives this philosophy and is a model for other residential developers.

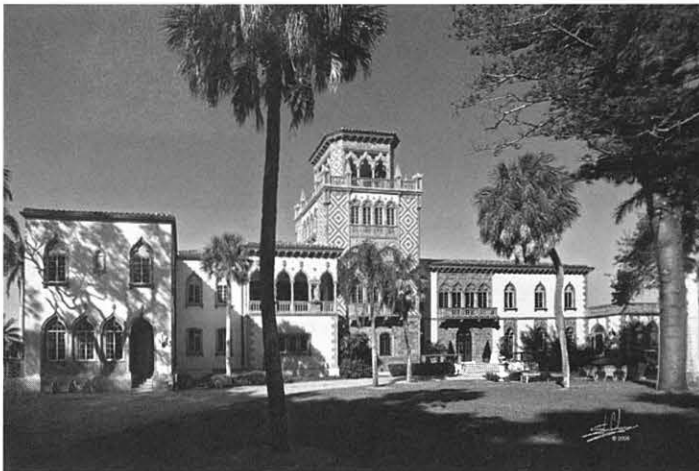
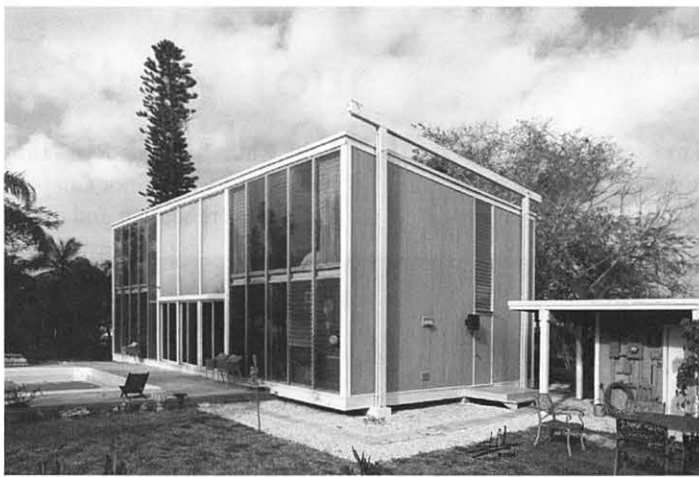
The second day of our tour began with a visit to Ralph Twitchell and Paul Rudolph’s 1950 Cocoon House on Siesta Key, where we were reminded of the most important, if not

the most immediate, skill required for understanding Sarasota’s regional modernism: the ability to imagine places out of time. When Cocoon House was built more than fifty years ago, it occupied a deserted stretch of beach interrupted only by scrub, palms, and pine trees. In this context the modest guest cottage,



originally a curved tensile roof draped on four posts intended as a retreat for Twitchell's in-laws, didn't so much dominate as dwell within the environment. Today, contemporary mansions of dubious architectural heritage surround the house, which, after nearly irreparable decay, was restored in the early 1990s. On the other side of the bayou, we also visited the remnants of Twitchell's Revere Quality House, an innovative essay on the possible use of copper in postwar housing that is currently being restored.

Paul Rudolph's impeccably preserved Cohen House, a rectangular box from 1955, combines wood construction with steel and glass, evoking the stylish and fashionable mid-century modernist aesthetic. A conversation pit dominates the vast central living space; floor-to-ceiling glazing punctuates the south and east exterior walls. Gleaming terrazzo floors unify the interior rooms, and an expanse of glazed sliders opens onto a sunporch facing the bayou. As with many middle-class homes, the introduction of air-conditioning dramatically changed the relationship between the indoors and nature in the Cohen House, an integral part of the design program in its earlier iterations. The Cohen House was followed by a visit to Twitchell's 1941 home on Siesta Key, the first collaboration between Rudolph



and Twitchell that was partially destroyed by fire and is currently being restored by the owner (and our tour guide) Joe King. After visiting the 1959 Dickerson residence of Tim Seibert, a protégé of Rudolph and Philip Hiss, the group repaired to Rudolph's Sanderling Beach Club for a much-needed lunch. Following lunch, the group visited the richly textured Beebe residence, by Ralph and William Zimmerman, and two more recent examples of the legacy of Rudolph and Twitchell – the Darling residence (2002) and St. Thomas More Church (1984) of Carl Abbott.

The last stop on our second day, Sarasota High School, served as a bookend of sorts to the previous day's visit to Florida Southern College at Lakeland. Paul Rudolph's 1958 design for the high school pays homage to many of Wright's stylistic motifs at Lakeland. In the cascading esplanades – perhaps the school's most graceful and expressive features – and economical utilitarian spaces, Rudolph acknowledges Wright as one of his primary sources of inspiration.

On Wednesday morning, after our last orientation meeting with Joe, we made our way across the bay to Lido Shores, an exclusive subdivision developed by Philip Hiss in the 1950s. Fifty years later, few of the homes designed, built, and furnished by

*left: Paul Rudolph, Umbrella House, Sarasota (Lido Shores), 1953
Carl Abbott, Darling Residence, Sarasota, 2002
Philip Hiss, Studio, Sarasota (Lido Shores), 1952
Dwight James Baum, Ca d'Zan, Sarasota, 1926
[photographs: Steve Clicque]*

Hiss remain. Two extant residences, one known as the Umbrella House, designed by Paul Rudolph in 1953, and the other Hiss's studio and home on the adjacent lot, stand serenely among the construction chaos accompanying the rise of enormous stucco mansions.

Our in-depth examination of Sarasota's modernist architecture revealed the influence of both Frank Lloyd Wright and Mies van der Rohe on its practitioners. These qualities express themselves in a wide range of building types, from the 1950s heyday of modernist enterprise to the present. In each case, the overriding principle is recognition of the environment as a guide for the expression of architectural form. Perhaps this idea was articulated best at the home Ralph and Tollyn Twitchell designed in 1962 for Ralph's daughter Sylva and her family. The Hutchins residence, as it is popularly known, sits at the end of a narrow and meandering dirt road, far from its nearest neighbors. Its modest scale underscores elegance and simplicity of form despite a sophisticated use of materials.

Of all the houses we visited, the Hutchins residence is nearest to its original condition. Emerging from a lush landscape on the water's edge, the house defers to its surroundings. With an impeccable provenance, the Hutchinses have never instituted radical changes to Ralph and Tollyn's design. The Hutchinses, too, are stewards of this

right: Paul Rudolph, Burkhardt Residence, Sarasota (Casey Key), 1957
Ralph and Tollyn Twitchell, Hutchins Residence, Sarasota (Casey Key), 1962

Paul Rudolph, Sarasota High School, Sarasota, 1958
[photographs: Steve Clicque]

modernist masterwork. They have allowed the house to evolve naturally and acquire a rich patina. Occupied continuously by Twitchell's daughter and her family, the house retains an aura

of authenticity. After three days of observing modernist experiments in various stages of deterioration, we appreciated the Hutchins residence as an enduring legacy of an increasingly rare architectural form.

Across a wide swath of Sarasota and its environs, a transcendent quality typified the modernist forms we examined over three days. In general, mid-century modernist architecture is embattled. From an urban crossroads at Columbus Circle in Manhattan to a rural Civil War battlefield in Pennsylvania, modernist buildings are vulnerable to indifference, ridicule, and demolition. At least one member of our tour felt something akin to a spiritual transformation while contemplating Toshiko Mori's innovative additions at Paul Rudolph's Burkhardt residence. That kind of reawakening and renewal advocates survival and underscores the need for a diversity of architectural forms in all the places we inhabit.

– Michael Owens
Goucher College
Carroll L. V. Meeks Travel Fellow



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1 February – 31 March 2006

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, tour program, annual meeting fellowship funds, Buildings of the United States, and the Charnley-Persky House Museum. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

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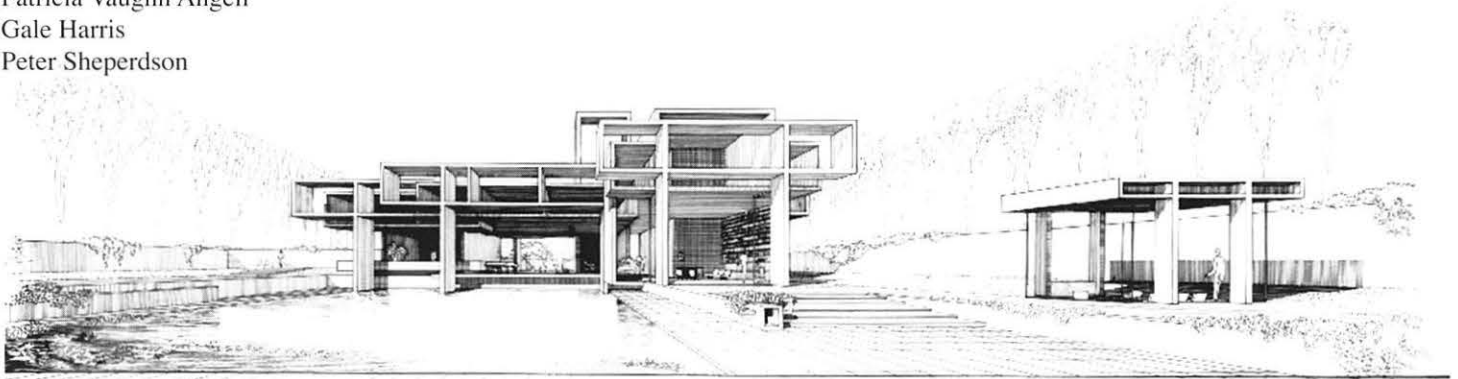
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Call for Papers: SAH Session at the CAA

Session sponsored by the Society of Architectural Historians:

The politics of modernism: architecture and power in the postwar decades

College Art Association

94th Annual Conference in New York

14-17 February 2007

Alona Nitzan-Shifan, Technion, Israel, and Juliana Maxim, M.I.T.;

email to alona@technion.ac.il and maxim@mit.edu

This session will examine the relationship between the world-wide dissemination of modern architecture after W.W.II and the political regimes, discourses and formations that prompted its widespread impact. It aims to embrace a variety of geopolitical contexts, and evaluate the range of political affiliations, from authoritarian socialism to corporate capitalism to post-colonial regimes. What were the reasons that made various modernisms so central to particular political discourses? How could formally related practices (of which we would like to emphasize the cross-cultural similarities) implicate diverse, often contradictory political legitimizations, and sustain deep ideological differences? Of particular interest are papers that address the methodological or ethical process of writing histories in conflict, such as those of American interventions in the Middle East, the conflict between Israel and Palestine, or Cold War legacies in Europe. These questions wish to grant political writing its due place in the historiography of postwar architecture culture.

News

The Minnesota Chapter of the Society of Architectural Historians (MNSAH) announced the winners of the sixth biennial David Stanley Gebhard Award at its Annual Meeting on 22 March 2006.

The book award was presented to Eileen Manning Michels, Professor Emerita of the University of St. Thomas for *Reconfiguring Harvey Ellis*, published by Beaver's Pond Press in 2004.

The article award went to Rolf Anderson, Susan Granger, Liz Walton and the Minnesota Department of Transportation for "New Deal Roadside Landscape Features," published in *Currents*, an Internet-based publication of the National Park Service.

The award recognizes the authors of articles and books that focus on some historical aspect of Minnesota's built environment and which best balance scholarship and accessibility. The Gebhard Award honors the late Minnesota-born SAH president and nationally renowned writer.

Don Kalec and John Thorpe, whose work on the groundbreaking restoration of Frank Lloyd Wright's home and studio in Oak Park, Illinois has had a lasting impact on architectural preservation, have received the **2006 College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation**. This annual award recognizes an outstanding contribution by one or more persons who have enhanced the understanding of art through the application of knowledge and experience in conservation, art history, and art. Kalec and Thorpe have been selected as the recipients of this award for their sensitive approach to architectural preservation and specifically for their roles in the Oak Park restoration.

Kalec and Thorpe joined forces in the early 1970s to oversee the restoration of Frank Lloyd Wright's earliest home and studio, one of the most important architectural landmarks in the United States. Using historic photographs, drawings, written records, physical evidence, and interviews, the two architects, along with a team of other volunteers, painstakingly documented the numerous changes that had been made to the property. Wright, who used the structure as an architectural laboratory, carried out many of these alterations himself.

Kalec and Thorpe's innovative work led to the publication of several books, most notably *The Plan for Restoration and Adaptive Use of the Frank Lloyd Wright Home and Studio* (1978), which served as the master plan for the thirteen-year restoration of the property. As architectural historian Kevin Harrington has pointed out, Kalec and Thorpe's "publication documenting the restoration of the Home and Studio remains the standard of excellence for such work around the world." Their meticulous approach to the restoration has been so thoroughly integrated into the curriculum of historic preservation programs that most people have forgotten where it originated.

Don Kalec is the co-founder and first director of the Historic Preservation Program at the School of the Art Institute of

Chicago. He teaches the School of the Art Institute's Restoration Design Studio and has published on Charles Rennie Mackintosh and his contemporaries and on Frank Lloyd Wright's work in Madison, Wisconsin.

John Thorpe is a widely respected restoration architect and a principal in the award-winning firm of John Thorpe and Associates. Thorpe has been a prominent practitioner in the field of historic preservation in Chicago since the 1970s. He is the architect of record for the restoration of many important buildings in the Midwest, including houses by Frank Lloyd Wright in Illinois, Indiana, Ohio, and Nebraska. He served as an advisor for restorations of H. H. Richardson's Glessner House in Chicago and Ernest Hemingway's boyhood home in Oak Park. Thorpe also was a consultant on the recent restoration of Wright's Fallingwater, located in Bear Run, Pennsylvania, and is involved with restoration of the Frederick C. Robie House in Chicago.

Kalec and Thorpe were extensively involved in the creation in 1989 of the Frank Lloyd Wright Building Conservancy, a national non-profit organization that facilitates, through education, advocacy, easements, and technical services, the preservation of the remaining structures designed by Wright. Critical to generating broad support for the preservation of America's architectural landmarks, Kalec and Thorpe generously share their knowledge and expertise beyond the academic environment by presenting public talks and by serving as lecturers for docent-training programs.

Nominations are invited for the 2007 Awards; they must be received by 31 August 2006 at the College Art Association. For further information please call 212-691-1051, ext. 248 or visit www.collegeart.org/awards/. The College Art Association supports all practitioners and interpreters of visual art and culture, including artists and scholars, who join together to cultivate the ongoing understanding of art as a fundamental form of human expression. Representing its members' professional needs, CAA is committed to the highest professional and ethical standards of scholarship, creativity, connoisseurship, criticism, and teaching. www.collegeart.org

Heritage Preservation is a nonprofit organization based in Washington, D.C., dedicated to preserving the nation's heritage. Since its founding in 1973, its members have included libraries, museums, archives, historic preservation organizations, historical societies, conservation organizations, and other professional groups concerned with saving the past for the future. Heritage Preservation assists collecting institutions on conservation issues and helps the general public care for personal treasures by setting priorities and issues guidelines for the field; publishing books; awarding grants; offering workshops; and holding forums on any number of issues, including emergency response. Since its founding 32 years ago, the organization has issued a number of influential reports. www.heritagepreservation.org

Events and Opportunities

The International Center of Medieval Art Celebrates its Fiftieth Anniversary. Nearly half a century ago, in 1956, a group of American art historians, collectors, and amateurs of medieval art founded a New York branch of the French Centre Internationale d'Etudes Romanes, or the International Center of Romanesque Studies. This early transplant grew into the American organization, the International Center of Medieval Art (ICMA). At first headquartered at the Institute of Fine Arts of New York University, the ICMA moved in 1969 to its present home at The Cloisters, the branch museum of The Metropolitan Museum of Art dedicated to the art and architecture of medieval Europe. The membership of the ICMA now stands at around 1000 members, both individual and institutional.

The ICMA promotes the study, appreciation, and preservation of art from Western and Eastern Europe, North Africa, and the Near East from ca. 300 to ca. 1500 C.E. These include monuments, objects, and sites, both sacred and secular, from the Christian, Jewish, and Islamic traditions. The ICMA publishes the scholarly journal, *GESTA*, the leading periodical dedicated to medieval art. Other important publication projects include the *Census of Romanesque and Gothic Sculpture in American Public Collections*, which currently numbers four volumes, with a fifth under way, and a monograph series dedicated to significant studies by individual scholars. The ICMA also sponsors sessions at the annual Medieval Congresses in Kalamazoo, Michigan and in Leeds, England, as well as underwriting an annual lecture at the Courtauld Institute in London. Among its more recent projects, the ICMA has begun a series of visiting lectureships, and has sponsored symposia on a wide range of topics in the field of medieval art and civilization.

A series of anniversary events will commemorate the organization's fifty-year history. The celebration will culminate in 2006 with the special exhibition, "Witness to History: The Face in Medieval Sculpture," at The Metropolitan Museum of Art (26 September 2006 - 18 February 2007), an accompanying symposium, and a gala reception at New York University's Institute of Fine Arts. In honor of its anniversary, the ICMA has also mounted a major fund-raising campaign to increase its endowment and expand its projects to a wider audience. To date, the campaign has received a Challenge Grant from the National Endowment for the Humanities (with a 3-1 match), as well as a grant from the Samuel H. Kress Foundation and has made great progress toward the campaign goal.

For further information please contact: the International Center of Medieval Art, The Cloisters, Fort Tryon Park, New York, NY 10040; tel.: 212-928-1146; or by e-mail to ICMA@medievalart.org; www.medievalart.org.

Call for Papers for two sessions of Mid-Atlantic Popular Culture Annual Conference: "Technology and the Home" and "A Storied Life: The Apocryphal Biography and Autobiography". For area descriptions please go to www.wcenter.ncc.edu/gazette. The 2006 conference is in Baltimore, MD from 27-29 October. Sliding scale registration applies. Deadline for proposals: 15 June 2006. To submit: send 1-page proposal, CV & AV needs by mail to: Rett Lorance, PhD, SVA, P.O. Box 461, Inwood Station, New York, NY 10034-0461

Contested Terrains: 23rd Annual Conference of the Society of Architectural Historians Australia and New Zealand
Fremantle, Western Australia, 30 September – 2 October 2006

'Contested Terrains' describe the diverse and competing array of perspectives that converge around any given historical subject of architecture. The theme builds on the complex interplay and tensions that derive from the varied range of histories, theories, meanings and values surrounding our sense and understanding of architectural and urban form. It accommodates the controversial, problematic, volatile, contradictory and ambiguous and asks what this implies for the history of architecture and related fields. In what ways, furthermore, can we begin to think, see and frame architecture and urban space as particular sites of contestation, as terrains inhabited and overlaid by the conflicting imperatives of history and theory or demands of academy, profession and community? To what degree should we celebrate or limit the conflict of such narratives and counter-realities? And does the idea of 'Contested Terrains' represent an opportunity or threat to our comprehension of architecture's identity, purpose and significance? 'Contested Terrains' pronounce on the profound and multiple collisions of narratives that impact on the way we historically experience, interpret and critically engage with architecture and the urban realm.

Keynote Speakers

Andrew Ballantyne, School of Architecture, Planning & Landscape, Newcastle University, UK

Zeynep Celik, School of Architecture, New Jersey Institute of Technology, USA

Helen Mallinson, Department of Architecture & Spatial Design, London Metropolitan University, UK

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EDITORS: Dr Martin Cherry and Peter Beacham

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Vernacular Architecture is the annual journal of the Vernacular Architecture Group, which was founded in 1952 to further the study of traditional buildings. Originally focused on buildings in the British Isles, membership and publications have increasingly reflected an interest in buildings from other parts of the world, and the Group actively encourages international contributions to the journal.

Papers are welcomed from both professionals and amateurs on all aspects of vernacular architecture, including theoretical or discursive treatment of the subject, the practical, technical and scientific aspects of the study of buildings and materials, the historical development of buildings, comparative studies of regional or wider interest, and accounts of individually significant buildings, often those which have been tree-ring dated. All papers are peer reviewed. The journal also contains an annual list of tree-ring dated buildings in the British Isles, with dating details as well as descriptions of the buildings, and has a sizeable section of reviews of recent publications.



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Individuals who wish to join the Vernacular Architecture Group (and receive the journal as part of their membership) should contact the membership secretary: Mrs B A Watkin, Ashley, Willows Green, Great Leighs, Chelmsford CM3 1QD, UK or visit www.vag.org.uk

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Booklist

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

Reference

McMorrough, Julia. *Materials, Structures and Standards: All the Details Architects Need to Know But Can Never Find*. Gloucester: Rockport Publishers, Inc., 2006. 272p. ISBN 1592531938 \$18.90

Architects

Aubry, Françoise. *Horta: The Ultimate Art Nouveau Architect*. Ghent: Ludion Press, 2005. 223p. ISBN 905544572X \$69.50

Ballou, Hilary. *Frank Lloyd Wright's Towers*. New York: W.W. Norton & Company, 2006. 272p. ISBN 0393731014 \$50.00

Barkhofen, Eva-Maria, ed. *GMP: Buildings and Projects in Berlin 1965-2005*. Berlin: Jovis, 2006. 160p. ISBN 3936314462 \$35.00

Cooper, Tracy E. *Palladio's Venice: Architecture and Society in a Renaissance Republic*. New Haven: Yale University Press, 2006. 352p. ISBN 0300105827 \$65.00

Crippa, Maria Antoinetta and Carlo Capponi, curators. *Gio Ponti e l'architettura sacra: Finestre aperte sulla natura, sul mistero, su Dio*. Milano: Silvana, 2005. 245p. ISBN 8836606008 \$56.95

El-Khoury, Rodolphe. *Claude Nicolas Ledoux: See Through Ledoux: Architecture, Theater and the Pursuit of Transparency*. San Rafael, California: Oro Editions, 2006. 120p. ISBN 0974680087 \$16.95

Fazio, Michael W. and Patrick A. Snadon. *The Domestic Architecture of Benjamin Henry Latrobe*. Baltimore: Johns Hopkins University Press, 2006. 824p. ISBN 0801881048 \$75.00

Flores, Carol A. Hrvol. *Owen Jones: Design, Ornament, Architecture & Theory in an Age of Transition*. New York: Rizzoli, 2006. 224p. ISBN 0847828042 \$75.00

Giovannini, Joseph. *Materializing the Immaterial: The Architecture of Wallace Cunningham*. New Haven: Yale University Press, 2006. 160p. ISBN 097495652X \$50.00

Hart, Vaughan and Peter Hicks, eds. and trans. *Palladio's Rome*. New Haven: Yale University Press, 2006. 320p. ISBN 0300109091 \$45.00

Kantor-Kazovsky, Lola. *Piranesi as Interpreter of Roman Architecture and the Origins of His Intellectual World*. Firenze: Olschki, 2005. 310p. ISBN 8822254767 \$64.50

Wall, Alex. *Victor Gruen: From Urban Shop to New City*. Barcelona: Actar, 2006. 270p. ISBN 8495951878 \$49.95

Watkin, David. *Radical Classicism: The Architecture of Quinlan Terry*. New York: Rizzoli, 2006. 240p. ISBN 0847828069 \$60.00

Wood, Debora, ed. *Marion Mahony Griffin: Drawing the Form of Nature*. Evanston: Northwestern University Press, 2006. 132p. ISBN 0810123576 \$34.95

Architectural Design

Aranda, Benjamin and Chris Lasch. *Pamphlet Architecture 27: Tooling*. New York: Princeton Architectural Press, Inc., 2006. 96p. ISBN 1568985479 \$14.95

Caplan, Ralph. *Cracking the Whip: Essays on Design and Its Side Effects*. New York: Fairchild, 2006. 296p. ISBN 1563673908 \$54.00

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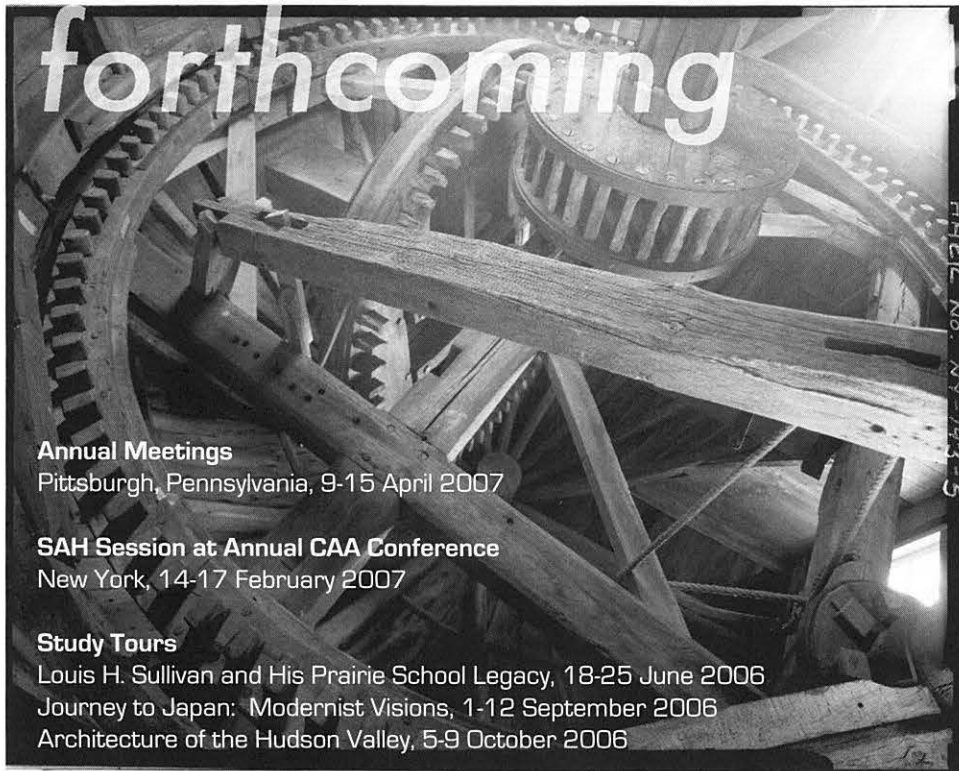
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Pittsburgh, Pennsylvania, 9-15 April 2007

SAH Session at Annual CAA Conference

New York, 14-17 February 2007

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Louis H. Sullivan and His Prairie School Legacy, 18-25 June 2006

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