



Newsletter

of the Society of Architectural Historians

April 2000 Vol. XLIV No. 2



SAH Foreign Tour Report: In India, December 27, 1999–January 13, 2000

At a season of comfortable climate, about 30 of us went to India with Michael Meister and Adele Naude Santos. We celebrated December 31 with a grand buffet and entertainment outdoors in the courtyard of a palace meant for parties on a private island in Lake Pichola in the city of Udaipur. We won't soon forget the fireworks at midnight, which lit up the Lake Palace Hotel on another island, where most of us stayed, and the City Palace, which looks like a lofty cliff on the shore. When the millennium really starts next year, we won't be doing anything nearly as spectacular.



Lets Go To India: The SAH Foreign Study Tour group poses in front of the Mill Owners' Association Building (Le Corbusier, 1951-54). Photograph by John C. Blew.

Although these festivities were memorable, there were even more memorable sights in the outstanding itinerary that Michael and Adele prepared. The Taj Mahal is the most beautiful building exterior I've ever seen, edging out Reims Cathedral! But for me, the single most stunning sight among many was the step well at Abaneri, a huge pyramid excavated down to a water source (see photo pg. 3). On the sides of this immense hole, steps lead down on all four sides of the inverted pyramid, although one side has what looks to the novice like a multi-story palace façade in the center. On each step is a small flattened step pyramid of uncertain use. Nearby, ruins of an eighth-century temple contain contemporary and later sculpture of outstanding quality. And—typical of our varied experiences—into this obscure village came a peddler of woolen shawls. Our intrepid shoppers paused briefly to dislodge his handsomest products.

Every traveler to India remarks on contrasts and surprises. Beside a modern hotel, women in brilliant saris set out cow dung patties in artistic patterns, to dry for later use as fuel. In front of a sumptuous palace, camels pull carts and bony water buffalo browse. In Ahmedabad, men applied fuchsia-colored ground glass to kite strings, preparing for the January kite festival, while we drove to Gandhi's house. Ahmedabad is most memorable for its

postwar architecture—several strong works by Balkrishna Doshi, with whom we spent considerable time, by Louis Kahn, by Charles Correa who designed the second Gandhi ashram on the model of Kahn's Trenton bath house, and by Le Corbusier. Everyone seemed captivated by the form and light in the Mill Owners' Association Building, a kind of poem in concrete—dynamic, rhythmic, punctuated, illuminated and measured. We were received most graciously at the Sarabhai house, and escorted around Le Corbusier's disappointing museum, soon to reopen.

Elsewhere, too, the student of modern architecture had much to see. Lutyen's plan for New Delhi seemed uncomfortably grandiose, and while Herbert Baker's government office buildings are huge to match the scale of ex-Kingsway, they're lifeless. Earby, Ralph Lerner's design for the first parts of the Indira Gandhi Centre, continues the overwhelming scale of the British legacy in an administration building for an arts center that exists primarily on paper. Raj Rewal's library extension, under construction, provides a more human sense of scale while deferring to Lutyen's parliamentary library beside it. We were entertained at Mr. Rewal's ingeniously-designed house, and several tour members spent a morning touring his buildings. Further hospitality was offered by the Belgian Ambassador M. Guy Trouveroy,

Correction

In the February 2000 issue of the *SAH Newsletter* (p. 3), incorrect contact information was published for a foreign speaker at the Annual Meeting. The following is the correct email address:

Prof. Andrew Ballantyne, University of Newcastle
a.n.ballantyne@ncl.ac.uk

SAH Calendar

53rd Annual Meeting

Miami, Florida
June 14–18, 2000

Foreign Study Tour: The Architecture and Urbanism of Brazil, from Colonial Transpositions to Modernist Visions

August 7–20, 2000

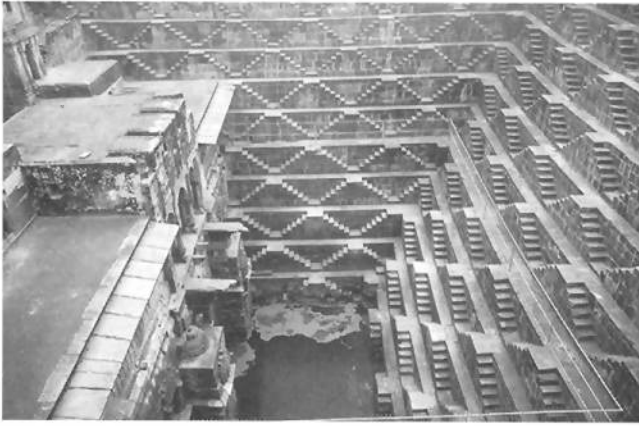
Domestic Study Tour: Chicago Architecture: The New and the Old Made New Again

October 10-15, 2000

54th Annual Meeting

Toronto, Canada
April 18–22, 2001

Cover: The lavish gardens of the Villa Viscaya (Diego Suarez, 1921) are part of the extensive South Florida estate of James Deering, a site that will be visited by two tours offered as part of this year's Annual Meeting. Photograph by Jorge Loynaz Garcia.



The Stepped Well at Abaneri, India is a magnificent construction dating from the 8th century. Photograph by John C. Blew.

who occupies a romantic complex designed by an artist. We also visited buildings by Charles Correa, some of them admirable (the first stage of the Crafts Museum in New Delhi), and others less so (the museum's second stage and his Arts Centre in Jaipur where the concept seems better than the realization). We appreciated greatly the guidance of the Crafts Museum director and important Indian artists and intellectuals on other occasions. While we did not see Correa's church in Mumbai, we did pass his apartment house there, and drove several times along the Queen's Necklace Boulevard bounded by water on one side and a Miami Beach's worth of art moderne houses on the other. We saw less of Victorian India than some travelers wished, although we stayed in the elaborate Edwardian Taj Mahal Hotel in Mumbai, and visited briefly several museums built by the British.

Michael's interests focus on historic architecture and sculpture, so we were treated to a rich array of temples for Hindus, Buddhists, and Jains as well as to mosques of impressive dimensions and refined design. One can drive to what seems to be the middle of nowhere and find a gigantic reservoir ringed by pleasure palaces, or see other types of step wells, or visit millennium-old temples with well-preserved figurative and ornamental carvings held on richly-adorned architectural members. We became aware of the special character of some Jain temples—white, with rich decoration in many materials from mosaic and inlay and mirrors to aluminum cresting. Among the most moving of the religious structures were the cave temples at Elephanta and Ellora, carved into the rock, or sometimes carved down into the rock (as at the Kailasa Temple at Ellora), looking like porticoes or palaces, immense or exquisite. Thanks to Michael's introduction, the powerful sculptures seen early in the tour at Elephanta gave us a foundation for thinking about later examples, and there was a rich array of those.

In the west, we think of forts as mighty but compact. In India, a fort may be a complete royal town, with multiple palaces, military installations and gardens. One at Amber was my favorite, and we had the silly experience of riding up to it while seated on the backs of elephants.

And then there were tombs—of Akbar, Humayun, Itimad-ud-Daulat. There was the Jantar Mantar at Jaipur, inspira-

tion for many modern architects. We reached Fatehpur Sikri after a delay caused by someone else's road accident and the absence of alternative routes in a country with underdeveloped road and rail systems. Our hotels were luxurious, the food abundant and delicious, the buses comfortable, the tour manager expert, and the crafts shopping rewarding. Once more, we thank Michael and Adele warmly for their preparation, introduction to sites and to people, their collegiality, and advice.

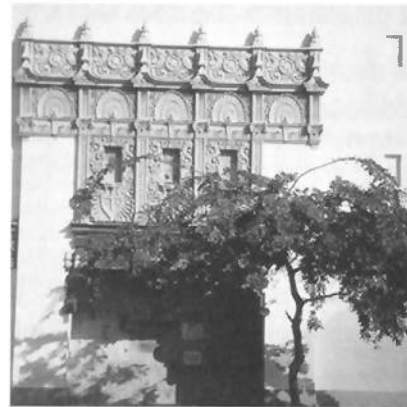
*Carol Krinsky
New York University*

New Saturday Evening Event for the Miami Annual Meeting

Construction delays with the addition designed by Arata Isozaki for the Bass Museum of Art mean that the museum will not be completed and open in time for the planned SAH 60th Anniversary Celebration on Saturday June 17. But Pauline Saliga and Angela FitzSimmons, our intrepid executive and assistant directors, have turned disappointment into triumph by organizing an even more memorable way to celebrate on the final evening of the Annual Meeting: a delightfully cool (in every sense) buffet supper on the ocean terrace of the Eden Roc Resort and Spa in Miami Beach. Designed by Morris Lapidus, the master of tropical modernism, the Eden Roc and the adjacent Fontainebleu are the quintessence of 1950s Miami. Morris Lapidus will be invited as our guest of honor. The cost of this evening will remain the same: \$55; this includes buffet supper and drinks.

*Christopher Mead General Chairman
53rd Annual Meeting*

If you've packed your bags for Miami...



Wolfsonian Foundation Museum, Miami Beach (Robertson & Patterson, 1927). Photograph by Jorge Loynaz Garcia.

...don't forget to register.

Advance registration deadline is April 30.
Questions? Call the SAH office at 312-573-1365.

1999-2000 SAH Annual Appeal

The Society of Architectural Historians would like to thank the individuals listed below who generously contributed to the Society's 1999-2000 Annual Appeal to raise funds for general operations for the current year. As a result of their generosity, SAH will be able to continue all of the programs and activities for which it is known including publishing our quarterly *Journal* and bimonthly *Newsletter*, organizing annual meetings and study tours, and providing resources to the architectural history profession through our website, listserv and other avenues of communication. The generosity of our members in the Society's 60th anniversary year has made a significant difference in the number of programs and services that we're able to offer the architectural history profession, and we thank them for their continued support. This year the Annual Appeal raised \$15,544 in contributions from sixty-five Society members. We are extremely grateful for their continued support.

Contributions received after February 15, 2000 will be acknowledged in future issues of the *Newsletter*.

Gifts of \$1,000-\$2,500

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Marc Treib

1999-2000 Gifts to Fellowship Funds, SAH Endowment, and Charnley-Persky House

Members of the Society also have provided much-needed support for the Society's annual meeting fellowships, endowment and programs at Charnley-Persky House. Their generosity will help the Society to provide fellowships to graduate students and international scholars who will deliver papers at the Society's annual meeting in Miami. Their support will build the Society's endowment, thereby establishing a stable financial future for the organization. Their support will allow us to continue to offer free docent-led tours of the Charnley-Persky House every Wednesday at noon. Our members are our greatest strength and their generosity enables us both to continue and to expand the educational mission that is the foundation of the Society. We are grateful to all for their support.

Contributions received after February 15, 2000 will be acknowledged in future issues of the *Newsletter*.

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BUILDINGS OF THE UNITED STATES 1999 DONORS

Calendar year 1999 was a banner period for Buildings of the United States with over \$731,000 raised in gifts and pledges from the private and government sectors. The successful completion of the financial matches for the NEH III Grant and the second year of the NEH Challenge Grant provided critical government funding for the project as well.

This support is crucial to the continued vitality of the series and it our privilege to recognize on these pages the 1999 donors to Buildings of the United States.

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A Special Challenge for the Founders Fund

The establishment of the Founders Fund honoring BUS's visionary leaders, Adolf Plazcek and William H. Pierson, Jr., was announced at the SAH Annual Meeting in Houston last April to warm applause. The generosity of several SAH members launched the fund with over \$30,000 in private contributions, earmarked to help new BUS volumes get underway and move current projects closer to publication.

To encourage new and increased support for BUS from SAH members, Bill Pierson has personally pledged \$10,000 to the Founders Fund if it is matched by gifts from the SAH family.

Bill's special challenge is in tribute to Dolf Plazcek and the late Bill Jordy, esteemed friends and colleagues with whom he worked for so many years.

Your gift to BUS now will enable the \$10,000 challenge to be met and will recognize two legendary figures in the field of architectural history.

With 30,000 award-winning BUS volumes sold, *Buildings of Nevada* debuting this summer, and 14 new books being readied for publication in the next four years, BUS is fulfilling SAH's mission to advance the understanding and appreciation of our architectural heritage among the wider community.

Leadership Development Committee Update

Members of the Buildings of the United States Leadership Development Committee (LOC) serve as important ambassadors for the project, raising public awareness and appreciation of the series and assisting in securing financial support from public and private sources. As champions of BUS, J. Carter Brown, Madelyn Bell Ewing, Ada Louise Huxtable, Philip Johnson, Keith Morgan, Victoria Newhouse and Robert Venturi are indispensable to the life of the project.

BUS is pleased to announce that Elizabeth Edwards Harris is now the newest member of the LDC. An architectural historian currently finishing her doctoral dissertation at UCLA, Beth is no stranger to SAH and she, along with her husband Brent, have been members for several years. Her training and dedication have given special energy to a number of endeavors, most notably the phenomenal renovation of their own residence in Palm Springs, Richard Neutra's legendary Kaufman House.

Dorothy Wartenberg, BUS Champion

The recent death of Dorothy Wartenberg marks the passing of one of the Society's most enthusiastic and influential supporters. During her tenure at the National Endowment for the Humanities, she was instrumental in securing the first of what are now four NEH grants that have launched and continue to sustain the series. Dorothy considered her championship of BUS to be one of her proudest achievements at the Endowment and we remain profoundly grateful for her enthusiasm and support.

A graduate of St. Hilda's College, Oxford, Dorothy came to the U.S. in 1947, following her work in the Ministry of Economic Warfare and the Foreign Office. Having read for a B.A. and an M.A. in French at Oxford, Dorothy went on to earn an M.A. and a Ph.D. in German at the University of Cincinnati, where she taught for eleven years. While in Cincinnati, she also served as the commercial officer and acting consul for the British consulate.

In 1976, Dorothy began her 12 years of service at the NEH. In her work in the fellowship, summer seminars, reference and interpretive research divisions, she had a lasting impact on scholars and projects from a wide variety of disciplines. After leaving the NEH and retiring to Cincinnati, this true renaissance woman (who had even served as a consulting editor for *The Joy of Cooking*) continued her interest in diverse intellectual pursuits. In recognition of her dedication, Dorothy received the 1999 Bjornson Award from the Ohio Humanities Council. This award is given annually to honor individuals who have made "outstanding contributions to public knowledge and appreciation of the humanities."

Along with her challenging but disciplined mind and protean talents, Dorothy was also a very special human being. Reserved and gentle by nature, and gifted with extraordinary human insights, she was at the same time a woman of high principle, and in her dealings with others was unshakeable in her search for truth and excellence. Her integrity and fairness were an inspiration to all who were privileged to work with her. She brought a radiance to her personal relationships that has richly enhanced the life of the Society, and a sense of purpose

to our joint endeavor that has been a major force in shaping our future. We are deeply saddened by her death but rejoice in the memory of her remarkable life and her priceless gifts to the Society.

William H. Pierson, Jr.
Founding Co-Editor in Chief, BUS

MEMBER NEWS

Elaine Hirschl Ellis is directing "Uniting the Useful with the Beautiful," an annual arts & crafts conference scheduled for October 19-22, 2000 in Perry, Iowa. The theme of this year's conference is "The Architecture of the Arts and Crafts Movement." Among other SAH members who will be participating are **Richard Guy Wilson** and **Robert Winter**. Scheduled speakers **Margaret Richardson** and **Dr. James Macaulay** are affiliated with the Society of Architectural Historians of Great Britain.

Kingston Heath, Associate Professor in the College of Architecture, University of North Carolina-Charlotte, was awarded the 1999 Catherine Bauer Wurster Prize by the Society for American City and Regional Planning History for the best article in American planning history for "The Howland Mill Village: A Missing Chapter in Model Workers' Housing," *Old-Time New England*, vol. 75 (1997). The award was presented by the Society for American City and Regional Planning History at their biennial meeting held in Washington, DC in November 1999.

Michael Holleran, University of Colorado, was awarded the 1999 Lewis Mumford Prize for the best book in American planning history by the Society for American City and Regional Planning History for *Boston's "Changeful Times": Origins of Planning and Preservation* (Johns Hopkins University Press, 1998).

Delos Hughes, Washington and Lee University, received a 1999 publication award from the Southeast Chapter of the Society of Architectural Historians (SESAH) for "Building a Courthouse in Fincastle: A Footnote to Jefferson Studies," published in *Arris*.

Thomas Mical, University of Oklahoma, has received a \$16,500 Interdisciplinary Research Incentive Grant from the University of Oklahoma for his project "Critical-Digital Catalogue of the Russian Avant-Garde" to produce an interactive CD-ROM on Russian modernism in architecture, cinema and stage design. The prototype CD will be pressed in December 2000.

Pamela Simpson, Washington and Lee University, received the Southeast Chapter of the Society of Architectural Historians' (SESAH) 1999 book award for her book *Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930* (University of Tennessee Press, 1999).

Thomas W. Hanchett received an honorable mention for his book, *Sorting Out the New South City: Race, Class, and Urban Development in Charlotte, 1875-1975* (University of North Carolina Press, 1998).

Robert A.M. Stern received an award from the Art Commission of the City of New York for Excellence in Design for his project "The Harlem River Boathouse near Sherman Creek, Swindler Cove, Adjacent to Harlem River Drive between Dyckman St. and 202nd St., Manhattan."

A HISTORICAL BIBLIOGRAPHY OF THE BUILT ENVIRONMENT IN
MIAMI AND SOUTHEASTERN FLORIDA

Compiled by Malinda Cleary, Richard Longstreth, and Aristides J. Millas

Edited by Richard Longstreth

This bibliography focuses on historical accounts written during the past three decades. Owing to the extent of the material, and the nature of much of its contents, I have made no attempt to separate popular from scholarly accounts or general histories from those that are devoted to the built environment. The basic divisions are geographical, followed by one on architects and landscape architects in the region. My gratitude goes to Malinda Cleary and Aristides Millas for compiling the core of these listings. Donald Curl kindly reviewed a draft and made valuable contributions as well.

— Editor

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SOCIETY OF ARCHITECTURAL HISTORIANS

54TH ANNUAL MEETING – 18-22 APRIL 2001
ROYAL YORK HOTEL — Toronto, Canada

General Chair: Diane Favro

Local Co-Chairs: Alina Payne and Guy Metraux

CALL FOR PAPERS

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

Members and friends of the Society of Architectural Historians are invited to submit paper abstracts by 1 September 2000 for the sessions listed below. Abstracts of no more than 300 words must 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 résumé, along with 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.

The paper 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. With the author's approval, a session chair may 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 18 September 2000; open session chairs and the general chair will notify all persons submitting abstracts to open sessions of the acceptance or rejection of their proposals by 10 October 2000. Authors of accepted proposals must submit the complete text of their papers to their session chair by 31 January 2001. Session chairs will return papers with comments to speakers by 28 February 2001. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 29 March 2000. 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.

Chairs reserve the right to withhold a paper from the program if the author has refused to comply with those guidelines.

- **Open Sessions** One or more open sessions will provide a forum for subjects not otherwise covered in the program. Send proposals to the meeting's general chair: Prof. Diane Favro, Department of Architecture and Urban Design, 1317 Perloff Hall, UCLA, Los Angeles, CA 90095-1467; tel.: 310/825-5374 or 805/643-8913; fax: 310/825-8959; e-mail: dfavro@ucla.edu

- **Digital Teaching** "Ceci tuera cela," warns Victor Hugo in *Notre-Dame de Paris* (1482), fearing the technology of the printed book threatens the technology of the cathedral as the mechanism for the formation of collective consciousness. The buildings we project in the classroom are absent, fragmented objects of our desire. Rarely do we have the opportunity to examine the objects themselves with our students. Drawings, prints, photographs, transparencies, and films have been among the media of choice for presenting architecture, most often in a "this and that" sequence of paired images. Does digital technology subvert the old order and provide us with the means to present new methodologies and narratives both in and out of the classroom, or does it most often mimic the accepted paradigms? This session will examine digital imaging and networked strategies for teaching history of architecture to undergraduate audiences, particularly in core survey courses. Papers may address representations, philosophies and assumptions, techniques, and methods both old and new. Graduate students particularly are invited to participate. An original media piece of up to 20 minutes in length may be presented in lieu of a paper. Information, abstracts, and links for the session will be posted at <http://www.mcah.columbia.edu/sah2001/>. Send two copies of proposals to: Prof. Stephen Murray and Mr. Maurice S. Luker III, Department of Art History and Archaeology, Columbia University, 826 Schermerhorn Hall, New York, NY 10027, tel: 212.854.4606; fax: 212/854-4676; e-mail: SM42@columbia.edu and MSL5@columbia.edu.

• **Travel, Space, Architecture** This panel intends to explore the relationship between architecture, space and travel in a variety of manifestations, scales and cultural contexts. It aims to bring together theoretical explorations of traveling as a condition of creativity, and studies of historic and contemporary material that demonstrate how traveling has influenced the representation and production of space. Representations of traveling may be found in the analysis of pictorial (cartographies, landscape paintings), verbal (travelogues), or three-dimensional media (gardens, World-Fairs, theme-parks). The influence of traveling upon the production of space may be traced in architectural practices resulting from architects' encounters with distant cultures. The basic premise of the panel is that spatial representation is not a reflective/mimetic procedure of what exists in 'reality,' but rather a constitutive part of 'reality.' Traveling is understood as a liminal condition that exists between the perceptual and the cognitive, the corporeality of presence and the illusionary dimension of what has been preconceived. Thus, an inquiry on the process of travelling can expose the fusion between material production and representation(s) of space. For instance, numerous architectural works have been mythologized as products of the architect's exposure to foreign cultures, such as Le Corbusier's travel to the East, or Frank Lloyd Wright's travels to Japan. However, the architects' perceptions of the visited places were largely determined by preconceptions that led them to 'discover' artifacts and conditions being anticipated prior to their travel. Topics to be considered are: traveling as a condition of creativity (from architect's travels and the influence on their practice to broader discourses of displacement as the generating power of critical endeavors); representation of the space of traveling (architect's sketches, self-photographs, cartographic representations, travelogues); representation of traveling through spatial simulations (theme-parks, World-Fairs, gardens, museum exhibits); non-Western models of traveling practices (such as 'famous places'-meisho in Japan, or 'line-songs' in Aboriginal Australian culture); alternative traveling practices that contrast contemporary mass-tourism models. Send proposals to: Profs. Miodrag Mitrasinovic and Jilly Traganou, Design Division, College of Fine Arts, University of Texas at Austin, 23rd Street and San Jacinto Blvd., Austin, TX 78712-1104; tel.: 512/471-0126; fax: 512/454-6341; email: miodragm@mail.utexas.edu

• **Aesthetic Legislation** Throughout history, architectural form has been defined and, or affected, by legislation designed to control its appearance. It is not uncommon for laws to define the physical form, material, and even color of public spaces, neighborhoods, single buildings, individual architectural features, ephemeral decoration and ephemeral activities as a means of visually clarifying social relationships. Such laws include building codes, zoning ordinances, the definition of historic districts, explicit bylaws of neighborhood association and luxury developments, court rulings, the decisions of architectural review boards, as well as the more covert and equally effective enforcement of unwritten community standards for what constitutes "appropriate" appearance. In many cases one segment of the population

exercises the mandate and expertise to define another, imposing a shared visual culture upon the built environment in order to suppress aesthetic dissension or difference. When this happens, how are aspects of class, race, and gender reinforced? To what extent does the construction of visual coherence seek to reinforce an idealized vision of a nostalgic and often manipulated past (as in the case of the influence of Colonial Williamsburg or Disney's Main Street on the definition of historic districts)? What can be said about the interface of public and private space in such cases? These questions can be asked of environments dating back centuries. Since the Renaissance, the "proper" form of the city, piazza and house façade has been debated by theoreticians, and closely regulated by building codes and communal interests. Eminent domain was implemented for private building projects if the design of their final form would contribute to the glory of the city. Alberti noted that architecture served as the locus for demonstrating social status, community standing, and contemporary civic pride. Case studies representing various methodologies, temporal and geographic perspectives, as well as disciplines are welcome. All papers should address the relationship between architecture and law – specifically how the built environment (including buildings, public spaces, and the use of those spaces) has been controlled through various forms of legislation. Send proposals to: Prof. Medina Lasansky, Architecture Department, 143 E. Sibley Hall, Cornell University, Ithaca, NY 14853; tel.: 607/254-8771; fax: 607/255-0291; e-mail: dml34@cornell.edu

• **UTOPIA: Theory and Practice** The utopian impulse is an integral part of human nature and the discourse of culture. Utopias present alternatives to social conflicts involving economics, religion, or politics. Utopias have been imagined and/or realized in endless variation over time. Plato's *Republic* explored what the perfect state would be but it too develops apparently unavoidable internal contradictions. Well known texts describing imaginary utopias include Moore's *Utopia*, Bacon's *New Atlantis*, and Campanella's *City of the Sun*. The twentieth century has seen numerous design proposals including Howard's Garden City, Garnier's Industrial City, Wright's Broadacre City, and Le Corbusier's Radiant City, among others, representing physical manifestations of individual ideologies. Utopias are highly varied in terms of ideology and geography. There is, for example, Arcosanti in Arizona, Auroville in Pondicherry, India, or the New Utopia in the Caribbean, planned colonies on the moon and Mars, and the cities, planets, and even universes of cyberspace. In addition, utopia is offered through genetic and social engineering, mass media, and advertising. Many of these options have become possible through advanced technology. In addition, utopia has now become a subject of scrutiny from a wide variety of contemporary perspectives in cultural criticism. Dystopia, the other side of the utopian coin, is equally as central a topic in literature and criticism. It seems an opportune moment to reflect on the tradition in order to better evaluate and appreciate contemporary tendencies. This session seeks papers that present new perspectives on the broad tradition of utopia. Special consideration will be given to proposals comparing ideology with

built form: Do alternative social models require distinct built form? To what extent might built form reflect the ideology that it was intended to serve? To what extent is built form critical for establishing and maintaining a utopian community? How does an initial design evolve in response to changes within a community over time? Send proposals to: Prof. Taisto H. Mäkelä, College of Architecture and Planning, University of Colorado at Denver, P.O. Box 173364, Denver, CO 80217-3364; tel.: 303/556-2565; fax: 303/556-3687; e-mail: tmakela@carbon.cudenver.edu

• **The Visual and Functional Role of the Orders in Ancient Urban Environments** Originally the exclusive property of Greek sacred architecture, the orders underwent fundamental changes in use and meaning as Hellenistic and Roman architects spread columns and entablatures to streets, gateways, and an assortment of civic buildings. The appearance and character of Roman Imperial and Byzantine urban environments would be inconceivable without the orders, yet with the exception of William L. MacDonald's *Architecture of the Roman Empire II: An Urban Appraisal* (1986) we lack studies that sufficiently treat the visual and functional role of the orders in ancient cities. This session seeks papers from a broad range of methodologies that illuminate how the orders worked within their larger Classical, Hellenistic, Roman, or late antique urban contexts. Papers might focus on a single monument, complex, or urban setting, or look at a number of examples that illustrate a particular theme related to the topic. Studies may include general observations on the orders' inherent design-potential qualities, or more specific commentaries on particular usages, either normative or non-traditional. Regional and chronological variations might also be considered, as long as the aim of the comparison remains urban contextual rather than taxonomic. Although the origins of the orders would not be a primary theme for the session, papers that provide insight about earlier sources for the urban display of columns in later periods would be welcome. Papers might also explore the ways in which the orders engaged inhabitants or visitors experientially in their participation in daily urban life. Send proposals to: John Senseney [Department of the History of Art and Architecture, UCSB], Santa Barbara, CA 93106; tel: 805/685-3669; fax: 805/893-7117; e-mail: jrs0@umail.ucsb.edu

• **Modernism and the Western Greeks: Interpreting the Doric Temples of Sicily and Southern Italy** The Greek temples of Sicily and southern Italy have been the object of serious study by archaeologists, architects and historians since the eighteenth century. They have been documented, interpreted, used as precedents by Neoclassical architects, and romanticized by countless writers, poets and artists. Though there remain many mysteries about their origins, their use, and the reasons for the character of their architectural forms, there has been no shortage of interpretations or theories. One thing on which most writers have agreed is that the temples' architecture represents progress in design refinement, beginning with the earliest structures of the Archaic period and culminating with those of the Classical. Any modernist architect taking inspiration from Greek forms has

always looked to the Parthenon, not the temples of Sicily and southern Italy. Another view, quite opposite in character, is that the temples are worthy of adulation because they represent the origin of the western world, its culture, its politics and aesthetic tradition. Such a view has been used politically by liberal democracies and authoritarian movements alike. Yet another interpretation involves the relationship between the temples and their surrounding landscape, a belief informed by Freudian psychology and gestalt perception theory. At issue is how the temples of Sicily and southern Italy have been seen and judged by architects, historians, and even philosophers in the twentieth century, views and judgments that have not always put them in the best light, nor given them due credit for what they represent historically and culturally. This session invites proposals for papers that examine how the temples have been interpreted in the twentieth century. The writings or design work of such figures as William Bell Dinsmoor, Le Corbusier, Martin Heidegger, Albert Speer or Vincent Scully may be considered, or new theories may be proposed. Studies that examine the interaction between the ancient and modern world are especially welcome. Send proposals to: Prof. John W. Stamper, School of Architecture, 110 Bond Hall, University of Notre Dame, Notre Dame, IN 46556; tel.: 219/631-4666; fax: 219/631-8486; e-mail: john.w.stamper.1@nd.edu

• **Signs of Time: Historical Reference in Medieval Architecture** The question of historical reference is a central concern of much scholarship on medieval architecture. It is implicit in any use of the word "Romanesque," it dominates the study of spolia, and recently Marvin Trachtenberg has argued that medieval Italian architecture was essentially "historicist" (*JSAH* 50 [1991] 22-37). This session seeks papers that interrogate prevailing assumptions about how history was encoded in medieval buildings. What constituted "history" for medieval builders and their patrons? What were the signifiers of history, and how were viewers able to decode them? Did groin vaults thematize antiquity? What about columns and colonnades? Could the iconic reproduction of one building by another, for example, the many copies of the Holy Sepulchre, usefully be called historicizing? How do we distinguish between an "historicist" repetition of forms from the past and one that is simply traditional? What are the differences between our use of the term "historicism" and the medieval idea of *renovatio*? Both methodological essays and case studies of particular buildings are welcome. Send proposals to: Prof. Dale Kinney, Department of History of Art, Bryn Mawr College, 101 North Merion Ave., Bryn Mawr, PA 19010-2899; tel. *until June 30*: 610/526-5168; *after June 30*: 610/526-5342; fax: 610/526-7479; e-mail: dkinney@brynawr.edu

• **Neighborhoods in Late Medieval and Early Modern Italy (1300-1700)** The concept of neighborhood has fascinated and frustrated social historians of Italian Renaissance and Baroque cities. How do we define the sense of shared values embodied in our word "neighborhood?" What forces — economic, familial, political, or religious — create an atmosphere of community or destroy it? How does the study of architecture

and urban space help define issues of social cohesion and exclusion in early modern cities? This session aims to stimulate an exchange between architectural and social historians concerned with issues of urban community. The Italian city in the Early Modern period can be defined as a series of overlapping, permeable, and sometimes transitory areas of social interaction. Defined by class, gender, religion, economic interest or political allegiance, neighborhoods are both public and private arenas. The space of neighborhood can create enclaves of privilege or unite groups across social and economic boundaries. Neighborhood rarely means mere physical proximity. Yet in some cases, imposed proximity creates a "neighborhood." Would prostitutes in Rome have chosen to live in a ghetto? What was the result of forcing Jews to live in restricted areas of the city? What results when clusters of artisans or foreigners create specialized enclaves within a city. Thus, social groups, both transgressive and mainstream, define the neighborhood. Even transitory events can have an impact: if only for a day, the public space in front of patrician palaces can be transformed into working-class "Kingdoms". Ephemeral architecture associated with religious *feste* or political entries create temporary spatial foci within the city. Religious and secular processions, such as the *possesso*, unify neighborhoods across class boundaries while restrictions on women create gendered pathways between patrician palaces and parish churches. This session welcomes papers that explore the concept of neighborhood in its broadest terms. Topics might address: neighborhoods that change over time; urban planning for transients and tradesmen; the role of institutions (religious, political, etc.) in shaping social space; neighborhoods as seen in maps or catastral records; the effect of ritual space on the image of the city; the social containment of women. Send proposals to: Prof. Linda Pellecchia, Department of Art History, University of Delaware, 318 Old College, Newark, DE 19716; tel: 302/831-8415; fax: 302/831-8243; e-mail: lpell@udel.edu

• **Imperialism and the Countryside in the Pre-modern Period** In recent years, architectural and urban history has made great strides in researching and understanding the dynamic relationship between city spaces and colonialism, nationalism and postcoloniality. Nonetheless, this cluster of issues in the pre-modern period and, in contexts other than the West, has received relatively little attention. Also poorly explored is the vast corpus of imperial architectural gestures outside the city. The shaping of cities has clearly not always been the only means to articulate imperial power. The control of the countryside is also at stake in any imperialist enterprise — as the numerous roads, bridges, caravanserais, forts, shrines, stelae and inscriptions scattered on the most inaccessible of sites indicate. For example, protected trade routes can be discovered through their architectural traces, which include many building types, more or less elaborated aesthetically. What are, then, the modalities through which pre-modern imperial powers have staged their presence in extra-urban sites? In addition to specific projects, were there broader patterns for marking spaces? How did non-permanent architecture and spatial configurations (tents, markets) participate in this

endeavor? In addition to architectural events, was the countryside shaped through other spatial means? What erasures were necessary for the deployment of new buildings and spaces? How was hegemony made legible on the landscape in various times and places? This session seeks papers that explore these issues across time and space, and especially in pre-modern, non-Western settings. Send proposals to: Prof. Heghnar Watenpaugh, Department of Art and Art History - MS 21, Rice University, 6100 Main Street, Houston, TX 77005; tel.: 713/348-3460; fax: 713/348-4039; e-mail: heghnar@ruf.rice.edu

• **New Research in the Social History of Baroque Architecture, 1550-1750** This session seeks papers that examine the architecture of Europe (1550-1750) from a sociological perspective. It will be concerned with how architecture is designed with distinctive social functions in mind that reflect the hierarchical structures and practices of the period. Submissions may propose to analyze buildings and spaces produced in response to the full range of human needs and activities (governance, worship, work, education, entertainment, commerce, justice, punishment, welfare, warfare, etc.). All building types and urban environments are welcomed, as are architectural issues that relate to all classes and conditions of society. Topics may address a wide range of questions connected to elite patrons and/or subaltern users: How did buildings sort people by class, gender, ethnicity, age, health, etc.? How did the dominant class architecturally justify its wealth and power? How were social responsibilities and class interest manifested in buildings? What is the architectural evidence for the living and working conditions of the urban underclass? Papers that consider theoretical or methodological approaches to the study of the built environment in all its social ramifications or demonstrate new analytical methodologies are also sought for inclusion. Send proposals to: Prof. John Beldon Scott, School of Art & Art History, University of Iowa, Iowa City, Iowa 52242; tel.: 319/335-1783; fax: 319/335-1766; e-mail: jb-scott@uiowa.edu

• **East meets West: Influences in American Landscape Architecture** There exists a long tradition in landscape architecture of exchanged influences between Asia and Western Europe. Numerous examples serve to demonstrate the mutual infusion of design ideals and elements. In the sixteenth century, Guiseppe Castiglione's Jesuit missionary visit to China resulted in gardens for the Emperor that reflected Italian Renaissance planning and design. William Chamber's eighteenth century pattern books and designs filled English and European gardens with pagodas, half moon bridges and Chinoiserie railing details. Eighteenth- and nineteenth-centuries explorations in Japan, China, and the Asian sub-continent enriched countless European gardens with plant palettes of imported exotica. Nineteenth-century British interests in India changed the landscape and urban design of New Delhi through the works of Edwin Lutyens as surely as the French changed the capital city of Vietnam. Little scholarly attention has focused on how eastern influences came to meet the landscape of America, with the exception of Jefferson's Chinoiserie at Monticello and the cross cultural works of

Frank Lloyd Wright. This session seeks papers that consider the multifaceted exchanges and manifestations of design influences between Asia and America, especially in the nineteenth and twentieth centuries. Papers addressing this design infusion in the twentieth century as it applied to modernism are particularly of interest. Topics could include, among others: works by James Rose or Isamu Noguchi, the internment camps for Japanese during World War II, or the influences of abstraction and transparency as derived from Japanese design. Investigations may range from documentation of imported materials and borrowed imagery to papers which consider more fully issues of nationalism and ideology or the transformation of design concepts through time and place. Send proposals to: Prof. Ann E. Komara, Landscape Architecture, College of Architecture and Planning, University of Colorado at Denver, P.O. Box 173364, Denver, CO 80217-3364; tel.: 303/556-4494; fax: 303/556-3687; e-mail: akomara@carbon.cudenver.edu

• **Medieval "Revival" Architecture in North America: "Modernism" Thwarted? Spirituality Congealed?** The beginning of a new millennium, a new century, and a new decade is an appropriate occasion to review the contribution of the "Christian" revival styles to our contemporary world. Did the eclectic attitudes of the nineteenth century, as embodied in the Medieval Revival, make any contribution towards the definition of a new "modern" architecture in that century or the next? In contrast to the parallel so-called Classical Revival, was it less or more "successful" in that respect? Papers are invited which stress not only the well known phenomenon of the Gothic Revival, but especially the role of other Medieval styles such as the Early Christian, Byzantine, or Romanesque, and the reasons for their selection. The contrast or the similarity between Canada and the USA regarding the selection or manipulation of a style, the impact of such choices, or the rate of the development of new architectural forms are especially appropriate matters for consideration. Since ecclesiastical structures have figured prominently in previous discussions about the Medieval Revival styles, papers examining other types of public buildings, including campuses and public spaces would be of particular interest. In addition, it may be asked if Medieval Revival eclecticism created any buildings of major importance or if the movement made a significant contribution to the enrichment of the vernacular. Also relevant are other indications of contemporary values in Medieval Revival projects, or the tension between them and "Medieval" values that may in part have helped to create a new architecture. Was the spirituality associated with the Medieval models contradicted by the "modern" functions to which they were adapted, or was there a meaningful alliance? In all cases, the question of inspiration, inventiveness and creativity should be considered as an alternative to the usual simple recognition and classification of a particular style. Send proposals to: Prof. J. Philip McAleer, *until 30 June 2000*: Faculty of Architecture, Dalhousie University, P.O. Box 1000, Halifax, Nova Scotia, Canada B3J 2X4; tel: 902/494-3257; fax: 902/423-6672; *after 30 June 2000*: 98 Bedford Hills Road, Bedford, Nova Scotia, Canada B4A 1J9; tel/fax: 902/835-9673.

• **The Vernacular as an Aesthetic Category for Architecture** Discussions of "vernacular architecture" have been a prominent feature of architectural education and practice since the beginning of the post-war period when architects and critics, from Hassan Fathy to Sibyl Moholy-Nagy, from Bernard Rudofsky to Robert Venturi, looked for alternatives to the formal aridity of International Style modernism. The post-modern discourse of "the vernacular" betrays an undercurrent that always played a role in architectural modernism as well; the English Arts and Crafts and the Art Nouveau movements, Le Corbusier's interest in Swiss and Mediterranean traditions, and Walter Gropius' Sommerfeld House all demonstrate the importance of indigenous forms in informing the theories and designs of high-art professional architects. While architects mined "vernacular" sources, "the vernacular" as an aesthetic category emerged seemingly as an "other" to modernism and to the architectural profession in general. As such its definition and its boundaries have been shaped by various aspects of architectural culture, various modes of architectural education, and national traditions of architectural historiography. At what point (or points) did this category emerge? To what intellectual influences or sociological needs was it responding? Whose purposes has it served? This panel will explore the construction of "the vernacular" as an aesthetic category for architecture through case studies that discuss any of the following: pivotal moments in the relationship between professional and vernacular architecture; architects who grappled with issues of "vernacular" architecture in their own work; or examples either of architectural education traditions or of architectural history which helped to construct particular approaches to "the vernacular." The Respondent for the session will be Prof. Deil Upton, Department of Architecture, University of California at Berkeley. Send two copies of proposals to: Elizabeth Hornbeck [Department of the History of Art and Architecture, UCSB], Santa Barbara, CA 93106; tel.: 310/396-9778; fax: 805/893-7117; e-mail: hornbeck@umail.ucsb.edu

• **Selling Spaces: The Architecture of Commerce** The spaces of commercial exchange, where producers, retailers and consumers come together under one roof, have been among the most significant forums of public life since ancient times. But sites such as the market, the shop, the arcade, the department store, the retail warehouse, the shopping mall and now the computer screen, have received less than their due attention from historians of visual culture. Even when consumption was identified as a key characteristic of modernity, and commercial retail buildings came to be included in the accepted pantheon of building types, the focus of study has been on the aesthetic and technological properties of the physical shell. However, the question of the inner life that defines selling spaces, a frequent subject for modern scholars in the social sciences, has recently begun to emerge from its confinement by academic discipline. This session seeks to continue these efforts by considering the complex nature of retail buildings as product and producer of economic activity, social relationships and material practices. The intent is to consider selling spaces as both physical objects and lived sites, and to forge links between the two. Papers may address the analysis of cultural prac-

tices like marketing and shopping, the exchange between commodities, communities and capitalism, and the definition of place and identity within the boundaries of the site and in surrounding infrastructures whether city, suburb or cyberspace. Topics are not limited by time period or locale. Send proposals to: Louisa Iarocci, [Department of Art History, Boston University], 725 Commonwealth Ave, #301, Boston, MA 02215; tel: 617/353-2520; fax: 617/353-3243; e-mail: liarocci@bu.edu

• **Toronto: Dynamics of Architectural and Urban Change**

Like many North American cities, Toronto experienced massive changes in its form and structure during the twentieth century. Some of these emerged from local conditions, others reflected international shifts in politics, philosophy, economics and culture. All reveal a complex interaction of ideas and personalities operating in a context simultaneously both global and metropolitan. This session invites proposals which aim to illuminate the processes of modern urban transformation. Papers should isolate and explore historical moments or mechanisms that had significant long-term impact on the architecture, infrastructure or planning of Toronto and its surrounding region. These might examine the work of architects, planners, artists, philosophers, historians or theoreticians (Canadian or foreign, within Canada or without) whose presence, work or example introduced new ideas or concepts into the city's architectural community and culture. Submissions are also welcome which investigate the imaginative landscape in which architects and planners worked, or which analyze the complex connections between planning, politics, architecture and commerce generating so much of what we see around us. Send proposals to: Prof. Kelly Crossman, Carleton University, 1125 Colonel By Drive, Ottawa, Canada K1S 5B6; tel: 613/520-2600 x2349; fax: 613/520-3575; e-mail: kcross@ccs.carleton.ca

• **From Colonialism to Post Colonialism: Middle Eastern Urbanism in a Transnational Perspective**

During the last century, the study of Middle Eastern architecture and urbanism has gone through many phases. In its early days and after critical examination, scholarship produced under the colonial frame of reference has been shown to be tainted, often leading to its discredit. The last two decades of the century witnessed scholarship that has drawn heavily on "Orientalism" as a paradigmatic framework. While this has resulted in many advances in the discipline, this shift has occasionally ghettoized Middle Eastern urban history, and in some cases rightfully politicized its content. It should not be forgotten, after all, that scholarship in Middle Eastern Architectural History is mostly a product of developments in both disciplinary fields (like architectural history and cultural geography) as well as in area studies (like Middle Eastern studies). More recent work on the concepts of hybridity and "third space" is now necessitating a reformulation of paradigms. Like Orientalism, the idea of the hybrid shows how the Middle East has never been a natural, static, bounded entity but rather that it has always been shaped - discursively and materially - by elsewhere, or in relation to elsewhere. This session invites new scholarship on Middle Eastern cities, particularly papers which rethink Middle Eastern

urbanism as a category which is inherently hybrid, or those that place it in a transnational contexts. What is at stake here is not whether such urbanisms are comparatively different, but instead how this "difference" has been defined and reworked in particular historical periods and contexts. Particularly relevant are papers which focus or compare case studies in various historical periods, including colonialism, nation-building, and post-colonialism, and in ways that allow a serious reconsideration of the identity and power relations shaping the geographies that have come to be known as the Middle East. Send proposals to: Prof. Nezar AlSayyad, 232 Wurster Hall, Department of Architecture, University of California, Berkeley, CA 94720-1800, tel: 510/642-4852, fax: 510/643-5571, e-mail: nezar@uclink4.berkeley.edu

• **Modernism and the neo-Baroque in Central Europe, 1890-1930**

One of the salient features of the early modernist experiments in the Habsburg empire and its successor states was a marked tendency to draw on historical forms and ideas, which were often combined with new materials and styles. The resulting *mélange* became a characteristic aspect of the architecture of the region both before and after the First World War. Among the most arresting of these fusions of new and old was based on the form canon of the Baroque. Scholars have repeatedly noted the prevalence and importance of Baroque or neo-Baroque influences on the works of such diverse figures as Otto Wagner, Jože Plečnik, Friedrich Ohmann, Joseph Maria Olbrich, and Leopold Bauer, but the specific process of how architects selected and amalgamated the varied forms and ideas remains to be explored. The session seeks papers that will investigate the phenomenon of the modernized neo-Baroque in the works of architects throughout Central Europe. Especially encouraged are papers that provide cross-national or regional comparisons, or those that examine not only the formal strategies of this stylistic blending, but also its cultural and intellectual foundations. Contributors may also want to probe how and why the use of Baroque forms changed over time. Papers that explore concurrent developments in Europe or elsewhere, or those that examine the works of Central European architects who had commissions outside the region or who published widely-circulated texts are also encouraged. In all cases, however, papers should consider the wider question of the development of modernism in the region. Send proposals to: Prof. Christopher Long, School of Architecture, Goldsmith Hall, University of Texas at Austin, Austin, TX 78712; tel.: 512/ 232-4084; fax: 512/471-0716; e-mail: chrlong@mail.utexas.edu

• **Reappraising North American Religious Architecture**

Today, religious architecture in the United States and Canada is at a significant crossroads. As many congregations and denominations question how they plan, use, adapt, conserve, and even define their structures there is great renewed interest in religious design. Certain congregations are building anonymous mega-structures and dropping the term "church" in favor of "worship center," while others are exerting more traditional "churchly" preferences. Amidst *laissez-faire* and neo-orthodox practices religious organizations seek to reinvent themselves through

architecture. Scholars, too, are reexamining the form, function, and purpose of religious architecture in light of new methodologies. Breaking from denominational biases, they are reassessing earlier scholarship and rethinking canonical buildings and architects. Study of North American religious architecture is now highly interdisciplinary, combining architecture, religious history, theology and liturgy, sociology, economics, social and cultural history, urban and rural studies, missionary and immigrant studies, and geography. New frameworks are evolving for the analysis of forms, processes, systems, and theological considerations integral to religious architecture. This session is intended to provide a forum for new and innovative research in this field. Papers are sought that explore religious architecture within North America from all time periods and faiths. Topics that might be examined include: local and national building programs; the mass building market; institutional controls; the role of the designer and the designer/client relationship; strategies used to increase or enhance religious participation; new or neglected forms of religious architectural ministry (e.g., mall-, railway-, auto-, and truck-chapels; pre-fabricated structures); denominationalism; implications of church union and ecumenism; reciprocity of architecture to theology, liturgy and religious identity; the relationship to place; the impact of new media and technology upon design and ministry; and challenges in writing a comprehensive survey of religious architecture. Papers must be analytical in content and critically examine issues related to the production and use of religious architecture. Monographs of structures or architects are not encouraged, except those which take advantage of interdisciplinary methods. Send proposals to: Brian C. R. Zugay, [Department of History of Art and Architecture, Brown University], Providence, RI 02912-1855; tel.: 401/521-6514; fax: 401/863-7790; e-mail: zugay@brown.edu

• **Cataclysm or Catalyst? Architecture and War in the Twentieth Century** Architecture from twentieth century war has received, to date, cursory and sometimes fleeting attention. Mallory and Ottar's *Architecture of Aggression* (1973) is the most detailed account, but concerns principally the architecture of the battlefield, rather than its wider implications. The edited collection *War II and the American Dream* (1995) is a broader examination of the home front in the United States. Paul Virilio's *Bunker Archeology* (1994) romanticizes the monumental concrete bunkers of the Atlantic Line, while Beatriz Colomina's "The Lawn at War: 1941-1961" in George Teyssot (ed.), *The American Lawn* (1999) provides a tantalizing glimpse of the effect of war on the ordinary American household. However a distinct body of established scholarship on architecture from war is yet to emerge. Architectural histories often indicate that times of war are times of minimal architectural production, yet construction is undertaken and architects continue to work in professional capacities, with a few notable exceptions. The prevailing historical canon of twentieth-century architecture has been to ignore or gloss over the effects of war on individual practitioners, the nature of corporate practices, and the structure of the profession, as well as the notion of war as historiographic determi-

nant. This session explores the role of war in the development of architecture in the twentieth century. Scholars are encouraged to submit papers that examine: the role of architects in military and non-military operations; the architecture of the battle and the home-front; the shifts in professional profiles during war; the effects of war on building materials and labor supply; the production needs of war; technological advances through wartime necessity; the interconnection of war, health and design; the various built and projected architectures of war (excluding postwar constructions such as war memorials); the related accouterments of war such as camouflage, prefabrication, and dispersal planning; the spaces of warfare and occupation; designing or planning for war; and the historiographic treatment of war in architectural discourse. Send proposals to: Prof. Philip Goad, Faculty of Architecture, Building & Planning, University of Melbourne, Victoria 3010, Australia; tel.: 011/613/9344-6426; fax: 011/613/9344-5532; e-mail: p.goad@architecture.unimelb.edu.au

• **Surrealist Thought and Practice in Modern Architecture** This session will explore the under-examined relationship between surrealism proper and architectural thought and practice in the modern period (1921 and beyond). This investigation is intended to be two-fold: both examining historical evidence of the influence of surrealism upon modern architecture, and utilizing surrealist concepts critically to re-read specific instances of irrational modernism in architecture. As thought and practice, surrealism privileged the irrational, oneiric, and subjective forces over rationalized (building) processes. Careful consideration of such concepts as "objective chance," the "uncanny," the "exquisite corpse," the "paranoid-critical method," or the influence of "pataphysics," and "formlessness" (or other surrealist processes and procedures yielding irrational spacings of objects and events) should underline the critical re-assessment of the incomplete project of modernism. Proposals for presentations that investigate specific historical influences and relations between surrealism and modern architecture (in collaborations, documents and images) are especially welcome. Submissions may draw upon recent critical methods of scholarship in surrealism (including Rosalind Krauss, Hal Foster, Mary Ann Caws, Maurice Blanchot, or others) or may draw on sources closer to the field of architecture. By expanding the rationalist discourse of modernist architecture to include the identifiable but suppressed elements of the irrational, it is intended that a deeper understanding of the intentions or affects of modern architecture and urbanism will be generated. Send proposals to: Prof. Thomas Mical, College of Architecture, 214A Gould Hall, University of Oklahoma, Norman, OK 73019; tel: 405/325-0142; fax: 405/325-7558; e-mail: tmical@ou.edu

• **Postmodernism Reconsidered** Postmodernism had a massive impact on architectural culture, decisively breaking the continuity of the modern tradition, questioning the taboo on the use of past forms in architecture, advocating a pluralistic regime of signs more accessible to the general populace, and undermining

the boundaries of high and low. Today, however, postmodernism appears to be all but forgotten by the architectural avant-garde. How could a movement with such influence have disappeared from architecture culture so quickly and so thoroughly? Has postmodernism really vanished or does it continue surreptitiously to inform architectural thinking through its historical closeness to today? Does its continuing influence motivate repression? Even though the academy and the journal feign blindness, postmodernism nevertheless continues to inform contemporary production in the built domain. As Michael Graves sells teapots and framed prints to an eager audience at Target, postmodernism assists multinational capital by making a gesture toward local accommodation, thriving in vernacular and commercial architecture worldwide, particularly in the rapidly growing cities of Asia. As the contemporary avant-garde advocates "supermodernism," this use of modernism often seems to be less a matter of continuity than of quotation. This session seeks papers that advance the study of the history of postmodernism in architecture by addressing topics such as the role of postmodernism in globalization and postcolonialism; the relationship of postmodernism and capital; postmodern vernaculars; the historiography of postmodernism; the relationship of postmodernism to deconstructivism; the relationship of architecture to the postmodern as defined by Jameson, Lyotard, and others; postmodernism, preservation, and gentrification; and the reconsideration of the classical tradition in postmodernism. Send proposals to Prof. Kazys Varnelis, History and Theory Faculty, Southern California Institute of Architecture, 5454 Beethoven Street, Los Angeles, CA 90048, tel.: 323/935-0602; fax: 209/396-9531; e-mail: kazys@lightlink.com

• **Frank Lloyd Wright in the Twenty-First Century** Frank Lloyd Wright once asserted that, were it to have any prospect for an enduring viability, architecture must contain within itself a "living spirit" that would serve as the bridge by which its present integrity would reach the future. Fully conscious of the paradox inherent in only just recently having crossed over that proverbial bridge into the new millennium, we nevertheless will ask how this architect, above all others, bred by nineteenth-century sensibilities and yet arguably a great looming presence throughout the twentieth century, continued to wield his influence over architectural developments in the twenty-first century. In short, this session will investigate the degree to which Wright and his works still live within our collective consciousness. We will gauge the extent to which Wright remains the archetypal modern architect and, thus, will stake peremptory claim, on his behalf, to a dominant role in the development of a twenty-first-century architecture. Papers are sought which investigate those prophetic aspects of Wright's designs and writings which are as tenable now as when first formulated. Papers are also sought which articulate Wright's legacy as revealed in recent works by those of his admirers who acknowledge a debt to him. Other topics may include: past pro-

gressive movements which, having exerted an influence upon Wright, helped him to formulate his own visionary attitudes and futuristic design innovations; explications of the vacillating attention given to Wright in architectural discourse as revealed through analyses of various histories of modern design, including critical assessments of the historiography of Wrightian studies; parallels between Wright's efforts to clarify modern architecture at the turn of the last century and similar efforts to delineate the state of architectural affairs at the start of this new century; and the impact that the changing role of contemporary architects, challenged and inspired by new technologies, may have on our evaluation of past designers. Send proposals to: Prof. Wayne Michael Charney, Department of Architecture, 211 Seaton Hall, Kansas State University, Manhattan, KS 66506-2901; tel.: 785/532-1103, fax: 785/532-6722, e-mail: wnick@ksu.edu

• **Computer Technology and the Globalization of Architecture** In the past decade or so, there has been an explosive change both in intellectual debate and in popular thought. Much of this has revolved around globalization, which emerged as the dominant theme of the 1990s. The impact of this on architecture has been profound, if not always obvious. Increasingly throughout the 1970s and 1980s as the global economy picked up momentum, architects (most notably signature architects such as Graves, Eisenman, Botta, Gehry, Fumihiko Maki, Jean Nouvel) have received commissions from abroad. In the 1990s, with the advent of the Internet making intercontinental communication all but instantaneous, major architectural firms increasingly opened offices abroad, in places such as Tokyo, Berlin, Hong Kong, and Shanghai. Typically this has been feared to be resulting in a McDonaldization or Disneyfication of towns and cities throughout the world, a homogenization of architecture with a concomitant loss of postmodernist ideals of place, region, context, and tradition. But one can also see this phenomenon more positively as resulting in an heightened awareness of cultural differences, as architects confront wholly different expectations, building conditions, and architectural traditions. The aim of this session is to explore some of these recent developments, most particularly the impact of new computer technology on both architectural design and practice in an era of globalization. Papers might address, for example, the architectural practice of a particular firm (SOM, HOK, NBBJ), the work of a particular individual (Gehry's buildings, for example, in Santa Monica, Paris, Prague, Tokyo, Bilbao), or more conceptual issues such as regionalism, internationalism, cultural identity, postmodernism and place, hybridization (e.g., Thai Buddhist temples in Los Angeles, Philadelphia, and Seattle, and the architectural expression of cultural identity) in a global economy. Send proposals to: Prof. Meredith L. Clausen, Departments of Architecture & Art History, Box 353440, University of Washington, Seattle, WA 98195; tel: 206/543-0935; fax: 206/616-3515; e-mail: mlc@u.washington.edu.

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OBITUARIES

Ernest Allen Connally, 1921-1999 Inspired by seeing a classical county courthouse being built as a child, Ernest Allen Connally began his study of architecture at Rice University and completed his bachelor of architecture degree at the University of Texas, Austin, in 1950. He went to completed a doctorate in architectural history at Harvard, and began his teaching career in 1952 in the Department of Architecture at Miami University, Oxford, Ohio. Subsequently he taught architectural and urban history at Washington University, St. Louis, and the University of Illinois, Urbana-Champaign, while leading summer teams for the Historic American Buildings Survey.

In 1967, Dr. Connally left teaching to assume the position of the first director of the Office of Archaeology and Historic Preservation, part of the National Park Service in the U.S. Department of the Interior. His chief role was getting launched the then new State Historic Preservation Offices, entering the first state nominations to the National Register, and developing the Section 106 review process. In 1969 he and others advised the President's Advisory Panel on Environmental Quality on incorporating historic preservation concerns in what became known as the environmental impact review process.

He was a former Secretary-General of the International Council of Monuments and Sites and a United States delegate to the United Nations Educational, Scientific and Cultural Organization. He played a very important role in the implementation of the World Heritage Convention, especially in the development of the criteria for evaluating sites nominated to the World Heritage List.

His honors include the Interior Department's Distinguished Service Award, 1978; the Louise duPont Crowninshield Award from the National Trust for Historic Preservation, 1980; election to the Cosmos Club in Washington, D.C., 1986; decoration by the French government with the Officier de l'Ordre des Arts et des Lettres, 1987; the ICOMOS Gazzola Prize, 1996; and he was an honorary member of the American Institute of Architects. He served in the Army Air Forces during World War II and retired from the Air Force Reserve as a lieutenant colonel in 1958.

*Russell V. Keune, FAIA,
and Michael A. Tomlan, Cornell University*

CHAPTER NEWS

The Latrobe Chapter, Washington, D.C., is sponsoring a lecture by Eve Blau entitled "Red Vienna 1919-1934: Architecture, Politics, and Urban Form" on April 18, 2000. The lecture will be held at the American Institute of Architects, 1735 New York Avenue NW, in Washington, and will be followed by a reception and book signing. The last event in the Latrobe Chapter's spring schedule will be a tour of the National Park Seminary Historic District on May 13, 2000, led by Linda Lyons, of Save Our Seminary. The district is located on the side of a steep wooded ravine in Forest Glen, Maryland. The tour will include the two dozen picturesque buildings, the oldest of which was constructed in 1887. For more information and reservations, tel: 202-343-9546.

GRANTS AND FELLOWSHIPS

The National Endowment for the Humanities (NEH) announces the competition for Fellowships for 2001-2002. These Fellowships provide opportunities for individuals to pursue advanced work in the humanities. Projects may contribute to scholarly knowledge, to the advancement of teaching, or to the general public understanding of the humanities. Award recipients might eventually produce scholarly articles, a book-length treatment of a broad topic, an archaeological site report, a translation, an edition, a database, or some other scholarly tool. Applicants should be U.S. citizens, native residents of U.S. jurisdictions, or foreign nationals who have been legal residents in the U.S. or its jurisdictions for at least three years immediately preceding the application deadline. The NEH Fellowships program has two categories: University Teachers and College Teachers/Independent Scholars. Persons seeking support for work leading to a degree are not eligible to apply, nor are active candidates for degrees. The 2001-2002 guidelines include two important Fellowships program changes: awardees are free to hold other major fellowships or grants concurrently with the NEH Fellowship; and recent fellowship holders will receive the same consideration as other applicants. For information and application materials, write to Fellowships, Division of Research Programs, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Room 318, Washington, D.C. 20506; tel: 202-606-8200; email: fellowships@neh.gov; or visit the website at <http://www.neh.gov>. *Deadline: May 1, 2000.*

The Fulbright Scholar Program offers opportunities in all disciplines and professional fields for faculty and administrators to lecture and research in 130 countries. The competition has a May 1, 2000 deadline for the Fulbright Distinguished Chairs Program, an August 1, 2000 deadline for lecturing and research grants worldwide and a November 1, 2000 deadline for the German studies seminar and special seminars for administrators in Germany, Japan and Korea. For information, contact the Council for International Exchange of Scholars (CIES), 3007 Tilden St., NW, Suite 5L, Washington, DC 20008-3009; tel: 202-686-7877; email: apprequest@cies.iie.org. Information and applications are also available at the CIES website, <http://www.cies.org>.

CALLS FOR PAPERS

Historicisms in Modernity: History as a Vehicle and Sign of Identity and Ideology in the Architecture of the Twentieth Century (Historismen in der Moderne. Vergangenheit als Traeger von Identitaet und Ideologie in der Architecture des 20. Jahrhunderts) is an international symposium scheduled for November 24-26, 2000 at the Free University Berlin, co-organized by the Departments of Art History of the Christian-Albrechts-University Kiel and the Free University Berlin. Papers are sought which focus in general on the complexities of historical architecture in the 20th century in its stylistic and political-territorial context, particularly as parallel phenomena to modern and avant-garde movements. Proposals are invited on topics such as history, the construction of social and historical memory, national and cultural identity, and traditions in relation to built environment and architectural style. For further information, visit the website at: <http://www.uni-kiel.de/kunstgeschichte/historismen>. Submit proposals of no more than 500 words and brief cv (German or English) to: Anna Minta, Kunsthistorisches

Institut der Universitaet Kiel, D-24098 Kiel, Germany; fax: ++49-431-880 4628; email: aminta@kunstgeschichte.uni-kiel.de. *Deadline: April 30, 2000.*

Art and the City is the theme of the 9th Annual Graduate Student Symposium, scheduled for November 4, 2000, by the Art History Graduate Association (AHGA) at the University of Virginia. Papers are sought that explore the complex relationships between art and the city. Possible themes may include, but are not limited to, the city as a work of art, urbanism, picturing the city, the idea of the city in intellectual history and public art. Pompeii, the Forbidden City, Trecento Florence, Colonial Boston, Haussmann's Paris and post-1945 New York, for example, have invited consideration of these and similar issues. Papers from all disciplines and historical periods are welcome. Send a one-page abstract and a separate cover page with your name, paper title, university departmental address, email address and phone number. For more information, contact Mary Leclere at mkl4k@virginia.edu or Ellen Daugherty at ekd3q@virginia.edu. Mail submissions to: McIntire Department of Art, University of Virginia, Fayerweather Hall, P.O. Box 400130, Charlottesville, VA 22904-4130, Attn: Mary Leclere. *Deadline: May 1, 2000.*

The Southeast Chapter, Society of Architectural Historians (SESAH), invites paper proposals for its annual meeting, to be held Oct. 12-14, 2000 at Washington and Lee University, Lexington, Virginia. Abstracts of 250 words, identified with the author's name, address (mail, phone and email) and institutional affiliation should be submitted to Pamela H. Simpson and Delos Hughes, Art Dept., Washington and Lee University, Lexington, VA 24450; email: psimpson@wlu.edu or hughesd@wlu.edu. Graduate students should make note of their status, as accepted papers may be eligible for a competitive travel grant award. *Deadline: May 1, 2000.*

Technology and The Home is the theme of the Mid-Atlantic Popular Culture Conference, scheduled for November 3-5, 2000 in Albany, New York. The topic explores the various interactions between living environments and technology. The technology and homes under discussion may be real or speculative. Papers/panels from all disciplines are invited. Appropriate topics include: appliances, automobiles, communications, computers, construction, decorating, entertaining, hvac systems, kitchens, laundries, lighting, pets, preservation, recreation, sanitation, security, and television. Send a one-page proposal and cv to: Loretta Lorange, CUNY Graduate Center, P.O. Box 461, Inwood Station, New York, NY 10036-0461; email: lorettalorange@netzero.net. *Deadline: June 1, 2000.*

Nineteenth-Century Industrial Development is the theme of the Pioneer America Society's 32nd annual conference, scheduled for October 12-14, 2000 in Richmond, Virginia. The conference committee invites proposals for papers, special sessions, and panel discussions relating to the conference theme. However, papers on all material culture topics of interest to the Society are welcome. For guidelines and complete conference information, contact Marshall E. Bowen, Geography Department, Mary Washington College, Fredericksburg, Virginia 22401; tel. 540-654-1493; fax: 540-654-1074; email: mbowen@mwc.edu. *Deadline: September 1, 2000.*

CONFERENCES

Visual Culture and Tourism is a one-day multi-disciplinary conference scheduled for May 13, 2000 at Anglia Polytechnic University, Cambridge. Sessions will explore the interactions of touristic practices and ideologies with

the production of visual art and artifacts. For further information and registration, contact: Dr. Nina Lübbren, Department of Art and Design, Anglia Polytechnic University, East Road, Cambridge CB1 1PT; tel: +44-(0)1223-363271 ext. 2471; email: N.Lubben@anglia.ac.uk; or visit the website at: <http://members.aol.com/nlubben/visualcultureand-tourism.html>. *Registration deadline: April 24, 2000.*

The 2000 Annual Meeting of the Vernacular Architecture Forum will convene in Duluth, Minnesota from June 7-10, 2000. The meeting integrates tours and paper sessions. For more information, contact Michael Koop, State Historic Preservation Office, Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906; 651-296-5451; email: michael.koop@mnhs.org.

Schinkel 2000, the Friends of Schinkel Triennial I, is scheduled for June 22-24, 2000, at Schloss Lindstedt, Potsdam, Germany. The conference is a collaborative effort between the Friends of Schinkel and the Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg. It features lectures on a wide range of subjects relevant to Karl Friedrich Schinkel's vast contribution to the decorative arts, architecture and urban planning. The proceedings will be published. In conjunction with the conference, a tour is planned of the architect's works in the Mark Brandenburg region. For information and to pre-register, contact Friends of Schinkel, 1633 East River Parkway, Minneapolis, Minnesota 55414; tel: 612-104-0712; fax: 612-204-0712 or 612-624-8868; email: peikx001@tc.umn.edu; or visit the website at: <http://www.tc.umn.edu/~peikx001>.

Uniting the Useful with the Beautiful: The Architecture of the Arts and Crafts Movement is the topic of the second annual Arts & Crafts Conference to be held from October 19-22, 2000 in Perry, Iowa. It is co-sponsored by the Hotel Pattee and Hometown Perry, Iowa. In addition to paper sessions, an optional tour to Grinnell will include visits to Prairie School and Arts and Crafts homes and buildings, among them Louis Sullivan's Merchants National Bank and homes designed by architects Walter Burley Griffin and Morton B. Cleveland. For more information, contact Elaine Hirschl Ellis, Conference Director, tel. 212-362-0761 (toll free: 877-797-6886); fax: 212-787-2823; email: artconf@aol.com; or visit the website at <http://www.hotelpattee.com/conferences>.

The Fourth International Preservation Trades Workshop, sponsored by the Pennsylvania Historical and Museum Commission, together with Preservation Trades Network (PTN), is scheduled for November 13-15, 2000 at the Pennsylvania Farm Show Complex in Harrisburg, Pennsylvania. For additional information, contact PTN at P.O. Box 257, Mastic, NY; email: info@ptn.org; or visit the website at <http://www.ptn.org>.

SUMMER PROGRAMS

Summer Program in Classical Architecture, scheduled for June 9-July 23, 2000, is an intensive six-week training program in the building arts for students in the architectural and design disciplines, practicing architects, interior designers, preservationists, educators, builders, and craftspersons. This program provides detailed instruction in a wide variety of subjects pertaining to classical architecture and urbanism. For further information, contact The Institute of Classical Architecture, 225 Lafayette Street, Suite 1009, New York, NY 10012; tel: 917-237-1208; fax: 917-237-1230; email: isca@erols.com; or visit the website at <http://www.classicist.org>.



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QUERY

Architectural historian seeks primary sources and other information on the British architect Adrian Berrington (1887-1923). AB studied in Liverpool, worked with R. Frank Atkinson, Reginald Blomfield, Patrick Geddes, corresponded with D.H. Lawrence, was acquainted with Siegfried Sassoon and Wilfred Owen, won a prize in a Paris masterplan competition and became Assistant Professor for town planning at Toronto University (both 1920). Berrington was a talented draughtsman, etcher and water-colourist, and information about drawings, paintings and etchings in collections and archives is particularly welcomed. Please contact: Dr. Volker M. Welter, Dept. of Architecture, Edinburgh University, 20 Chambers Street, Edinburgh EH1 1JZ, UK; fax: +44/(0)131/6508019; email: V.Welter@ed.ac.uk

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Send editorial correspondence and submissions for publication to: Roberta M. Moudry, 140 Sibley Hall, Department of Architecture, College of Architecture, Art and Planning, Cornell University, Ithaca, NY 14853-6701, tel. 607-255-3917; fax: 607-255-0291; email: rmm5@cornell.edu. Material on disk or email is preferable: all formats acceptable.

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