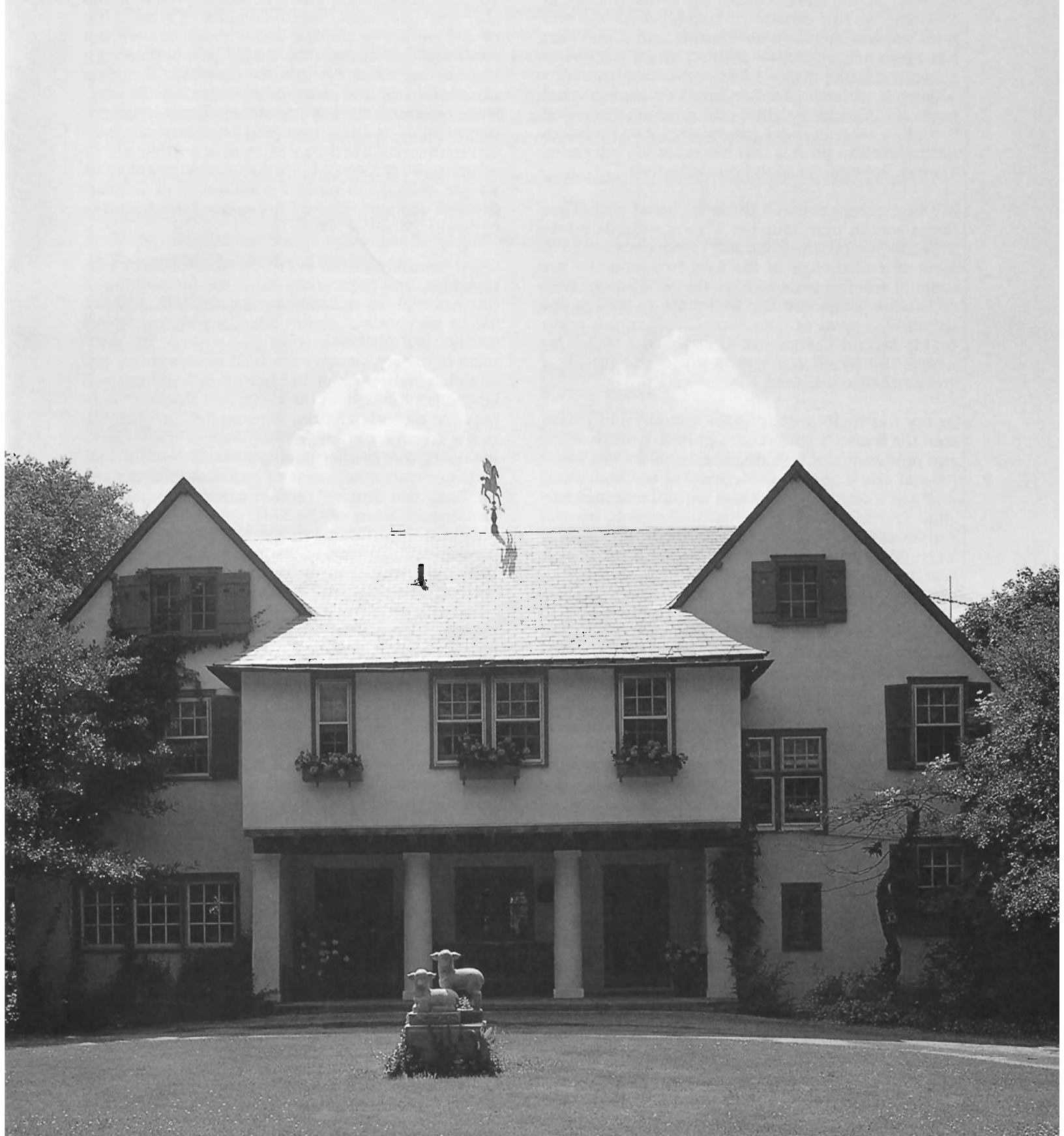




# Newsletter

of the Society of Architectural Historians

April 2001 Vol. XLV No. 2



# From the Editor: Building a Community of Scholars

As many of you have noticed, the editorship of this *Newsletter* passed quietly in December of last year from Roberta Moudry's able hands into mine. Hers has been a hard act to follow, and I hasten to acknowledge the debt we all owe her for three years of very hard work. Roberta initiated changes that made the *Newsletter* tighter and more readable, and brought a sense of order and coherence to the editorial/production process that has made my job easier. Thanks, Roberta, for a job brilliantly done.

My first charge from Christopher Mead and Diane Favro was to maintain the high standards established by my predecessors, and I have endeavored to meet this challenge in the first two issues of my watch. I was fortunate to have the professional help of Pauline Saliga and the SAH staff, as well as the technical support of Greystone Graphics, our printer. My second charge was to establish a vision for where the *Newsletter* would go in the future, a greater challenge indeed.

In my nearly 25 years of SAH membership I have seen the Society's publications grow in quality, scope and professionalism. During the 1970s we had a fine journal and a small newsletter that did the job of reaching a relatively small and enthusiastic membership. Our meetings were attended mainly by academics and a few architects from the U.S., with relatively little diversity in ethnic or national origins. Getting the news out was akin to telephoning an extended family every few months. Today, things are very different. The SAH now strives to reach a broad and diverse world of enthusiasts who see the historical built environment through many different lenses. In the globalized mass society our organization struggles to be heard amidst a cacophony of digital, print and other electronic media. The forces of technological change are pulling at all the bonds that give human society its coherence and wholeness. Academia and the design professions alike are facing a crisis of identity, as older centrist models of discourse give way to more radical schemas at the edges of accepted practice.

With this April issue appearing in the month of our always-stimulating annual conference, it seems timely to address the issue of the *Newsletter's* mission by noting two themes implicit in the listings in this issue and in the papers that will be presented in

Toronto: community and scholarship. While we all may not agree about methodologies of scholarship or the norms of human social relations, we can come together through the shared goal of creating a sense of community within the pluralistic discipline of architectural and environmental history. As effective communication between scholars, designers, preservationists and others who care about the built environment becomes ever more difficult to achieve, the mission of this publication ought to be simple enough: to build a community of scholars through dialogue, shared information, and tolerance of diverse points of view.

Good communication is critical in all human relationships, and particularly so in the functioning of international organizations such as the SAH. An open forum for communication benefits widely-scattered architectural historians seeking to advance the discipline of history, preserve the built environment, and stimulate awareness of the beauty of buildings and landscapes throughout the globe. The *Newsletter* is, or ought to be, such a forum. Whereas the *JSAH* publishes the creative and intellectual work of the Society's members, this smaller publication can reach a wide audience with other kinds of necessary information, opinions, and dissemination of news on the business and organization of the SAH. As such I invite all members to participate in the *Newsletter*—as writers, correspondents, readers, members, donors, friends. With our website and the technology of e-mail, I am connected to the SAH in Chicago and the digital world at large. If you have ideas, news, personal information, opportunities, and any other facts of general interest to SAH members, I am only seconds away through your computer and modem, minutes away via FAX, and only days away via the mail.

As you will see in the material that follows, our community of scholars is healthy and well-connected. The individual voices of graduate students, professors, design professionals and non-professional historians are evident in each issue of this publication. More importantly, the SAH represents a collective voice for the study and preservation of the global built environment that can be found nowhere else on earth.

Mark Alan Hewitt, AIA  
SAH Newsletter Editor

---

Cover: Howard Van Doren Shaw, architect. Ragdale (1898), the architect's own house in Lake Forest, Illinois.

# SAH Members Generously Support Programs, Fellowships and Endowment

The Board and members of the Society of Architectural Historians would like to thank the individuals listed below who generously supported the Society's programs and scholarly activities in 2000-2001. Our members are our greatest strength and your generosity enables us both to continue and to expand the educational mission that is the foundation of the Society. We are grateful to all of you who made contributions to the SAH Annual Appeal, the Fellowship funds, Charnley-Persky House, the SAH Endowment, and to the Buildings of the United States project (see additional listings that follow). We thank you for your continued and generous support of the Society and its scholarly mission.

Contributions received after March 1, 2001 will be acknowledged in future issues of the *Newsletter*.

## 2000-2001 SAH Annual Appeal

More than sixty members responded with gifts totalling \$15,000 to the Annual Appeal which supports the general operations of the Society.

### Gifts of \$1,000 to \$2,500

Phyllis B. Lambert  
An Anonymous Donor

### Gifts of \$500 to \$999

John C. Blew  
Elizabeth and Brent Harris  
Paul B. Henderson  
Mrs. John L. Hess  
Lisa Koenigsberg  
Jessie Poesch  
Robert B. Rettig  
Celia V. Scudder  
Robert A. M. Stern Architects

### Gifts of \$250 and under

Stanley Abercrombie  
D. Blake Alexander  
Peter Ambler and Lindsay Miller  
Three Anonymous Donors  
Louis Blumengarten  
H. Allen Brooks  
Paul Campagna  
Jane H. Clarke  
Mirza Dickel and Wallace K. Huntington  
Russell J. Donnelly  
Royce M. Earnest  
W. Dean Eckert  
Diane Favro and Fikret Yegul  
Frances D. Fergusson  
Jean R. France  
David H. Friedman  
Angela Giral  
Bradley Hale

Stephen Harby  
Judith Holliday  
Donald P. Holloway  
Andrew J. Hopkins  
Marion Husid  
Isabelle Hyman  
Carol Herselle Krinsky  
Henry H. Kuehn  
Sarah Bradford Landau  
Neil Levine  
Kevin Lippert  
Patricia Cummings Loud  
Dixie Sayre Miller  
Walter A. Netsch  
Joan Ockman  
Osmund and Barbara Overby  
Dean Owens  
Mr. and Mrs. Brian R. Percival  
Seymour H. Persky  
R. G. Peterson  
John and Meg Pinto  
James V. Righter  
Charles J. Robertson  
Charles C. Savage  
William F. Stern  
Damie and Diane Stillman  
David and Jean Swetland  
Mr. and Mrs. George B. Tatum  
Evelyn R. Tecosky  
John Vinci  
Lisa M. Westwater  
Mary Woolever  
Michio Yamaguchi

*Continued next page*

### **2000-2001 Gifts to Fellowship Funds and Charnley-Persky House**

Members of the Society also have provided much-needed support for the Society's annual meeting fellowships 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 Toronto, and will assist us in using Charnley-Persky House as an educational resource for the public. More than twenty-five members made gifts totalling more than \$1,300 to the fellowship funds and Charnley-Persky House. In addition, in 2001 the membership dues to the Society funded five new fellowships and the Samuel H. Kress Foundation funded seven fellowships of up to \$1,000 each that enabled non-North American scholars to deliver papers in Toronto.

#### **Donors to the Rosann Berry Fund**

Sewell C. Biggs  
Richard L. Hayes  
Marion Husid  
Helen and Robert Lillibridge  
Elisabeth Blair MacDougall  
John E. Moore  
Peter S. Reed  
Christopher A. Thomas  
Carla Gianni

#### **Donors to the George R. Collins Fund**

Richard Brotherton  
Christiane C. Collins  
Kyle Johnson and Carol Clark  
Henry Magaziner  
Christopher Mead and Michele Penhall  
John E. Moore  
Christine O'Malley  
Christian Otto and Robert Moudry  
Peter S. Reed  
Mary N. Woods

#### **Donors to the Spiro Kostof Fund**

Zeynep Celik  
John Gresham  
Richard Ingersoll  
Virginia Jansen  
Richard Longstreth  
Elisabeth Blair MacDougall  
John E. Moore

Peter S. Reed  
Helen Searing

#### **Donors to the Charnley-Persky House**

James and Gail Addiss  
Angela Giral  
Deborah Howard  
Kyle Johnson and Carol Clark  
William and Judith Locke  
Howard Romanek

#### **Gifts to the SAH Endowment**

In recent years the Society's Board has made building the SAH Endowment a top priority. We are grateful to the thirty members who contributed gifts totalling more than \$5,000 to the SAH Endowment. Their generosity will help us to build a solid financial future for the Society.

#### **Gifts of \$1,000 to \$2,000**

Elisabeth Blair MacDougall  
Peter S. Reed  
Susan W. Schwartz  
Robert W. Winter

#### **Gifts of \$999 and under**

Patricia Vaughn Angell  
Daniel Bluestone  
Richard and Inge Chafee  
Jeffrey A. Cohen  
Mirza Dickel  
Joan E. Draper  
Hortense F. Feldblum  
Peter Fergusson  
Angela Giral  
Raymond Girvigian  
Jeff E. Harris  
David M. Hart  
Deborah Howard  
Ada Louise Huxtable  
Virginia Jansen  
Helen Jessup  
Walker Johnson  
Richard and Karen Nicholson  
Christine O'Malley  
Virginia Raguin  
Jeanette M. Redensek  
Peter K. Shepherdson  
Gil R. Smith  
Yasunobu Tanigawa  
Astrid Bernz Wischi

# SAH Domestic Tour, 2000: Homesteads in Chicago

Is it Sullivan or is it Wright? The SAH Chicago city tour began with a provocative challenge from tour leaders to the 40 robust historians assembled at the Charnley-Persky House. After all of us had a chance to record our views for further consideration and debate, we set out on a walking tour of the Gold Coast. We paid our respects to the peaked dormer flush with the facade of the James L. Houghteling Row House (Burnham and Root, 1887-88) where Daniel Burnham "cursed the murderous fates" as John Wellborn Root was drawing his last breath in a third floor bedroom on December 15, 1891. The Gold Coast tour alternated between the grand (Patterson-McCormick Mansion, McKim, Mead and White, 1893) and smaller scale modern elegance (Frank Fischer Apartments, Lillian Florsheim Townhouse, Rebori, 1937-38) with the whimsy of the West Burton Place apartments (Rebori, Miller and Kogen, 1927) which continue to inspire creative tiling, joinery and defiance of gravity. At the Madlener House (Schmidt and Garden, 1902) which now houses the Graham Foundation, there was a reception for tour participants in the galleries featuring an exhibition of contemporary South Asian architecture (Kanvinde, Doshi, Correa and Islam). A lively lecture by the Chicago historian Perry Duis brought us all up to speed on the city's dynamic and colorful history. He pointed out the irony between the ethnically diverse turn of the century population working in cutting edge factories while residing in "hand-me-down housing stock."

The evening concluded with dinner in the Big Shoulders Cafe at the Chicago Historical Society. While dining we admired the terra-cotta arch celebrating livestock designed for Burnham and Root's 1888 bank at the Union Stock Yards. From that time on we were in the able hands of our driver who returned us to the elegant Crowne Plaza SilverSmith (Daniel Burnham, 1897).

There was nothing "hand-me-down" about the housing we visited for the rest of the week. Our sights included the majestic Kersey Coates Reed House (David Adler, 1929-32), the quaint Ragdale (Howard Van Doren Shaw, 1897-98) the International Style 860-880 Lake Shore Drive (Mies van der Rohe, 1948-51), Ben and Frances Rose House (James Speyer, 1954) and Ben Rose Auto Museum (David Haid, 1974), the oldest house in Chicago (Clarke House, 1836), post-modern residences (Manilow House, Max Gordon with John Vinci, 1989-91) and the Valerio/Searl home designed by the architects as their own residence (1989 with a 1999 addition).



*Howard Van Doren Shaw, architect. Market Square (1916), Lake Forest, Illinois.*

On the second day we traversed 8 miles of Lake Michigan's shore line, starting from the Mies Lake Shore Drive Towers to River City (Bertrand Goldberg, 1986) and ending with the John G. Glessner House (H.H. Richardson, 1885-87). If Mies intended the small Lake Shore Drive apartments to be affordable for teachers and lower middle class incomes, the current trend favors combining two or more of the original units into elegantly designed square footage more in keeping with contemporary space needs.

Thursday was divided between Hyde Park/Kenwood with interior tours of the Robie and Heller Houses (Frank Lloyd Wright, 1909 & 1896-97), a ride by the sites of the 1893 World's Columbian Exposition, a tour of Pullman, a visit to Walter Bury Griffin Place and a walk in the Longwood Drive Landmark District. Friday was devoted to the western suburbs of Oak Park, River Forest and Riverside with residences designed by Wright, George Washington Maher, William Drummond and Tallmadge & Watson. The Saturday ride was strung along the pearls of the North Shore line which offered Wright designs, a pilgrimage to the broken window from the movie "Ferris Buehler's Day Off," more rustic settings as well as the adaptive reuse of Fort Sheridan and the town centers of the shore communities.



*Frank Lloyd Wright, architect. William H. Winslow House (1893), River Forest, Illinois.*

The contrast between the houses visited on our last day, a venture to exurbia, provided a strong last impression. The white box in the woods of Mies' Farnsworth House (Plano, 1949-51) had little in common with the almost contemporary Ruth Ford House by Bruce Goff in Aurora (1947-50). The round coal house with Quonset hut ribs and rope soffits hugs the flat terrain while our third site for the day, Paul Schweikher's design for his house and studio (1937, 1947), exhibited a subtle response to a wooded site with careful modulation of light and redwood surfaces. Here, as for the rest of the week, our visit was enhanced by the cooperative weather and the luxurious seasonal foliage.

We ventured slightly outside of the domestic realm in two landmarks closely related to domesticity: the worship setting of Unity Temple (Wright, 1905) and (my personal favorite) the Crow Island School in Winnetka (Perkins and Will, with Eliel and Eero Saarinen, 1938-40 in collaboration with the school superintendent, Carleton Washburn).

At the end of each day we gathered at lively receptions in architecturally stimulating settings. Seymour Persky opened his centrally located facilities to the group (Robert Sidney Dickens Residence, Arthur C. Purdy, 1964-65). The reception was held among his extraordinary collection of architectural artifacts, which our host brought to life with colorful stories. The next evening gathered us at the Ridge Historical Society where the grand porch provided an expansive downhill view and a lovely setting for a late afternoon collation. On Friday, Michael FitzSimmons Decorative Arts opened his gallery for a lovely party which gave an introduction to the next day's visit to John Bryan's Crab Tree Farm, where Michael was also an enthusiastic and knowledgeable guide. The

fine distinction between Grueby and Teco Arts and Crafts pottery had successfully been mastered by most of us by the end of the visit.

Our farewell dinner was held in Lake Forest at the Deerpath Inn, a 1929 half-timbered structure modeled after a 15th century English manor house. An elegant dinner brought us together in the inn's Hearth Room, a most appropriately named setting after a week of pilgrimage to Wright designs (Robie House, Heller House, Stephen A. Foster House, 1916 System Built House on S. Hoyne, Wright House and Studio, Gale House, Davenport House, Avery Coonley Estate, Ravine Bluffs, Ward Willits House and a quick peek at the Winslow House). What does seem to emerge from a visit to Wright houses are a number of different approaches to their conservation/restoration/adaptive reuse. Some occupants or preservation trusts elect to return the houses to their original color schemes, which were frequently somewhat dark. Others adapt the spaces to more contemporary notions of color, light or understanding of domestic needs.

Our study guides were architectural historians who specialized in the area visited each day. They included Mary Alice Molloy for the Gold Coast and the City, Douglas Anderson for Hyde Park and Kenwood, Charles Gregerson for Pullman, Harold T. Wolff for Beverly and Morgan Park, G. Joseph Socki for West of the City, Jane H. Clarke with William Hinchliff for the North Shore and Sidney K. Robinson for Plano, Aurora and Schaumburg.

It was my privilege to participate in the SAH 2000 Domestic Tour as recipient of the Carroll L.V. Meeks Fellowship. I want to express my gratitude for the contributors and the committee who made



*Frank Lloyd Wright, architect. Arthur Heurtley House (1902), Oak Park, Illinois.*

this visit to Chicago's icons of world architecture possible for me. My dissertation work on the implantation of the railroad in urban contexts relies on understanding cities, their growth and their relation to the transportation systems. The study tour enabled me to understand Chicago, a major railroad hub, as it grew along its rail skeleton and to become familiar with the variety and richness of the urban and suburban residential architecture. It would have been impossible for me to gain this knowledge without our remarkable guides and the privileged access made possible by the generosity of the residents who opened their homes to us.

*Micheline Nilsen  
University of Delaware*

# Buildings of the United States 2000 Donors

In calendar year 2000, BUS received \$353,880 in gifts and pledges from private and public sources and completed, almost a year ahead of schedule, the 1:4 match for the \$400,000 NEH Challenge Grant. Of the fourteen BUS volumes in active preparation, nine are fully funded; one is virtually fully funded; and two are within \$25,000 of reaching their goal. As we bring new volumes into the production schedule, we look forward to being able to continue to attract the level of community and government support that the series has enjoyed over the past several years.

Please join us in recognizing the special generosity of the Graham Foundation for Advanced Studies in the Fine Arts and the National Endowment for the Humanities, and the many SAH members and friends of BUS who have supported the Founders Fund and individual volumes in the series.

## \$20,000 and above

Anonymous

Graham Foundation for Advanced Studies  
in the Fine Arts

National Endowment for the Humanities  
Donald W. Reynolds Foundation

## \$5,000-\$19,999

Anonymous (2)

Allen P. and Josephine B. Green Foundation  
Heinz Architectural Center

Louisiana Endowment for the Humanities  
Louisiana Division of Historic Preservation

Elisabeth Blair MacDougall

Middlebury College

Orchard Foundation

University of Delaware

Wyoming Council for the Humanities

## \$1,000-\$4,999

Madelyn Bell Ewing

Phyllis Lambert

Osmund Overby

Peter S. Reed

South East Chapter,

Society of Architectural Historians

Damie and Diane Stillman

Janaan Strand

University of Missouri – Columbia

Barbara Wriston

## \$250-\$999

Sally Berk

Leon Chatelain, III

Elizabeth Edwards Harris

Carol Herselle Krinsky

Katrina Maxtone-Graham

## Under \$250

James M. Addiss

Marvin J. Anderson

Ian Anstruther

Leslie L. Beller

R.O. Blechman

Kenneth A. Breisch

John A. Burns

Jill E. Caskey

Richard Cheek

D. Sherman Clarke

Richard S. and Inge Chafee

Christiane C. Collins

Dan Deibler

Lu Donnelly

Thomas L. Doremus

Kathryn Bishop Eckert

Jean A. Follett

Marjorie F. Gutheim

Gale Harris

Jeff E. Harris

Bill Hinchliff

Kim Hoagland

Gregory K. Hunt

Marion Husid

Kyle Johnson and Carol Clark

Richard W. Kenyon

Janet L. Kreger

Sarah Bradford Landau

Walter E. Langsam

Michael Lewis

Karin Murr Link





SOCIETY OF ARCHITECTURAL HISTORIANS

**55TH ANNUAL MEETING – 17-21 APRIL 2002**  
**Omni Richmond Hotel — Richmond, Virginia**

General Chair: Diane Favro

Local Chair: Richard Guy Wilson

**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 2001 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 short 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 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 24 September 2001; 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 2001. Authors of accepted proposals must submit the complete text of their papers to their session chair by 31 January 2002. Session chairs will return papers with comments to speakers by 28 February 2002. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 29 March 2002. 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** Two 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, 90095-1467; tel: 310/825-5374 or 805/643-8913; fax: 310/825-8959; e-mail: [dfavro@ucla.edu](mailto:dfavro@ucla.edu)

• **Rethinking the Domestic Architecture of Classical Antiquity** Especially in the last decade, the domestic architecture of classical antiquity has emerged as a productive field of research. New approaches that expand the archaeological testimony illustrate the possibilities and potentials of fresh interpretations that promote more conceptual studies that blend different kinds of evidence within interdisciplinary frameworks. Indeed, the ever-increasing archaeological evidence as well as the extensive scholarly work on this topic in different disciplines are now more conducive than ever to the integration of knowledge in different and wider perspectives. This accumulation can well be utilized for focusing on certain thematic issues and concepts. This session seeks to rethink and discuss the domestic architecture of classical antiquity particularly in relation to "gender," "privacy," and "time." Accordingly, papers may explore any one, two or all three thematic topics in the Greek and/or Roman houses of any type, period and locale. However, they are expected to address how and under which circumstances the private sphere may potentially reflect the culturally relevant interpretations and norms on these themes and also the role of the house, home and domestic space; spatial organization (architecture, art, artefact) and spatial behavior (rituals, activities), as a means to discuss the cultural definitions and operations of gender, privacy and time in the ancient domestic context. Both the cultural and the cross-cultural comparisons between Greek and Roman practices in regard to these issues are encouraged. Proposals which tend to examine domestic architecture and life in the early medieval period which address the above issues will also be considered. Submissions from different disciplines are particularly welcome. Send proposals to: Prof. Lale Özgenel, Middle East Technical University, Faculty of Architecture, Department of Architecture 06531, Ankara, Turkey; tel: +90 312/210-2235; fax: +90 312/210-1249; e-mail: [ozgenel@arch.metu.edu.tr](mailto:ozgenel@arch.metu.edu.tr)

• **"Everything old is new again..." Reuse of the Past in Mediterranean Buildings of Antiquity** How did ancients understand and define antiquity and how did they employ past architectural styles in contemporary monuments? What

role did architects and architectural patrons assign to the past in the structures they built? This session seeks papers that address how patrons and builders understood and interpreted, employed and transformed historic styles and/or techniques of building (e.g., in the form of archaism, quotation, or antiquarianism) in contemporary structures. In some cases, the past was evoked through stylistic archaisms: thus, the archaic terracotta decoration on the Temple of Apollo Palatinus and its associations with the religious values of Rome's revered Republic, or the bell-shaped palm capitals employed by Pergamene builders in both Pergamon and the Athens. Likewise the significance of the odd Archaic elements in the design of the Temple of Apollo at Bassai have provoked extensive scholarly investigation. In other cases, quotation of the past could be very specific, as in the case of the caryatid colonnade in Augustus' forum which echoed Athens' Erechtheion. Elsewhere the emperor Claudius employed a rusticated, Etruscan-style masonry in numerous commissions that may reflect a desire to emulate politically the buildings of Etruscan monarchs from Rome's earliest history. The emperor Constantine reused the imperial art of earlier centuries—and perhaps a whole monument—in his arch in Rome as a show of solidarity between himself and Rome's famed "good emperors." Papers may focus on individual monuments, groups of monuments, or broader issues that consider the theorization of antiquarianism in the built environment of the ancient Mediterranean from ancient Mesopotamian cultures to the early Christian world. Send proposals to Prof. Margaret L. Woodhull, Dept. of Art and Art History-MS 21, Rice University, P.O. Box 1892, Houston, TX 77251-1892; tel: 713/348-3796; fax: 713/348-4039; e-mail: mlw@rice.edu

• **Medieval Architecture: Physical Documentation and New Interpretations** Although in recent years the pendulum seems to have swung towards theoretical considerations and issues of patronage, architectural historians generally acknowledge that there is still much to be learned from close physical study of historic structures. These studies might include precise graphic documentation, such as photographs, measured plans and drawings, and photogrammetry, or direct visual and even tactile contact by the historian or archaeologist. They might also consist of structural analysis with the aid of such computer technology as Finite Element Analysis. Comprehensive physical documentation often results in important new evidence that can be used to reinterpret various basic aspects of a building's history, such as construction techniques, the sequence of building campaigns, subsequent alterations and restorations, and even the design process. On the other hand, the lack of precise architectural documentation can limit and skew understanding of a given structure. For example, imprecise measurement can reduce analyses of proportions to the level of pure speculation. This session will focus on those recent results of such documentation projects that have produced significant additions to or reinterpretations of our previous understanding of the building(s) in question. Co-chaired by Profs. Edson Armi and Elizabeth B. Smith. Send proposals to: Prof. Elizabeth B. Smith, Pennsylvania State University, Department of Art History, 229 Arts Building, University Park, PA 16802, tel: 814/865-6326, fax: 814/865-1242; e-mail: exs11@psu.edu

• **The Embellished Space: Gothic Architecture and Its Decoration, 1200-1500** The purpose of this session is to

investigate recent scholarship that approaches medieval architecture from the vantage of functional and decorative reintegration. By recreating a more holistic context - from archives, archaeological surveys and surviving artifacts - we come closer to appreciating these buildings as medieval audiences did. Although religious and civic structures served much the same functions from town to town, the architectural sculpture, stained glass, textiles, liturgical objects and liturgical actions charged and changed the ways in which individual buildings were experienced. The singularity of architectural styles and decorative programs in buildings of the same period and region demonstrates the ways in which each community emphasized the miracles, histories, and families that set them apart from their neighbors. These physical accretions, many wiped away by modernist-minded conservationists after the war, revealed a wealth of information about the ways in which the buildings were used and what particular architectural elements signified. Recent methods in visual and material culture have provided new ways to regard architecture not only in formal, structural, and chronological terms, but as embedded in and emblematic of the culture that produced it. Such strategies do not seek unifying metaphors for medieval architectural elements, seen in the work of Bandmann or Von Simpson, for example, but instead focus our attention on the specific rather than the general, emphasizing the ingenuity of particular builders and the concerns and values of individual communities. This session seeks papers that explore the interactions of architecture, architectural decoration and the liturgy in both "official" and quotidian contexts in European Gothic architecture from 1200-1500. Papers may utilize archaeological, archival, musicological or other approaches to demonstrate the ways in which elements worked together to create a unified (or divisive) environment. Although papers providing the primary reconstruction and uses of medieval spaces are welcomed, preference will be given to papers that offer, in addition, a critical evaluation of the development of architectural forms and structures in response to religious, economic or social motivations. Although the discussion above is framed in terms of religious architecture, proposals may address examples of secular architecture similarly conditioned by ritual use. Send proposals to: Prof. Abby McGehee, Oregon College of Art and Craft, 3954 SE Ash Street, Portland, OR 97214; tel: 503/238-0268; fax: 503/297-9651; e-mail: 100417.1671@compuserve.com

• **Building 'History' 1400-1650** Histories of Renaissance architecture have long been preoccupied with the revival of ideas and forms from Antiquity. This session seeks to challenge this privileging of discontinuity over continuity, and to explore the place of memory in buildings. It looks at the ways in which histories might be recalled in architectural design, whether ancient or more recent, or a combination of these. Since buildings normally outlived their occupants, they served as powerful repositories of communal, religious, or family memory. By allusion to distant or more recent pasts, lineages and dynastic claims as well as religious cults could be extended backwards in time to create an 'invented' or 'stretched' tradition. This session seeks to build on recent scholarship which, through consideration of a fuller range of allusions and references, challenges the conventional definition of the Renaissance as primarily a classical revival. Papers might address contemporary or

modern theoretical standpoints in approaches to architecture and building between the Middle Ages and the Renaissance, such as Vasarian prejudices and definitions, or varied reactions to Antiquity. They might consider restorations of medieval buildings in this period, despoliation and the making of new histories by the use of spolia, the creation of fakes and the continuity of craft tradition. Identification of and response to relatively recent historical periods - such as the re-calling of 'proto-Renaissances,' or Neo-chivalric allusion and the use of heraldry - are areas open for examination. Of equal interest are explorations of the sites of memory - whether the physical spaces of public or private collection and display, for example, libraries, archives, or museums, or those of memory systems and theaters of the mind. Similarly, papers might address books, drawings and prints as the locus of architectural memory. The crossing of geographical and interdisciplinary boundaries is encouraged. Send proposals (by e-mail if possible) to both Prof. Georgia Clarke, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, U.K.; tel: +44 20/7848-2636 (office); fax: +44 20/7848-2410; e-mail: georgia.clarke@courtauld.ac.uk; and Prof. Deborah Howard, St John's College, Cambridge CB2 1TP, U.K., tel: +44 1223/339360; fax: +44 1223/740399; e-mail: djh1000@cam.ac.uk

• **Books on Architecture, 1400-1800: What For? For Whom?** Architectural treatises and early-modern architectural literature in general have been the subject of much scholarly attention. However, most recent studies have focused on the books themselves, or their authors, and one field of inquiry has been relatively neglected: Who used those books? What were those books used for? How were they used? A social history of the usage of architectural treatises—an architectural equivalent of the social history of reading—has never been written. The intended use of an architectural book may sometimes be surmised based on its subject matter, or its format. Sometimes the authors state that they aim at a specific audience. But we have no consistent, historical feedback from the other end of the communication chain, the users themselves, except in a few and not statistically relevant cases when the readers were themselves writers and quoted their sources. The word "user" should replace here the word "reader," for reading was not the only format of apprehension of architectural books—some, for example, were not meant to be read at all. A vast wealth of evidence relative to the occasional use of architectural treatises already exists, but it is mostly dispersed in monographs on specific builders, buildings, or patrons. On this premise, this session invites papers presenting any documentary evidence—written or visual—of any use of any printed text on architecture, or of any professional, institutional, or social practice directly related to the use of any such book. Submissions may include evidence that an architect or patron used an architectural book, annotated it, or referred to it, and to what end—related or not to the design of a building; evidence that a given book was discussed or cited in public meetings, or used as a textbook or manual for professional training or academic education; evidence that architectural books were bought and sold, stolen, or presented as gifts, when the actual reason for the transaction may be inferred. Send proposals to: Prof. Mario Carpo, 15A, rue Robert de Flers, F-75015, Paris, France; tel/fax: +33 (0)1 45 787498; e-mail: 106305.3236@compuserve.com

• **The Architecture of Richmond** The last decade has seen the distinguished tradition of studying Richmond architecture gain dramatically in breadth and depth. While the founders of the discipline have fresh disciples, and the antiquarian and preservationist approaches continue to thrive, new interests and new methods have also produced rich results. Established scholars and graduate students have unfolded an array of scholarship at various universities and institutions. The familiar monuments of the canon have their reinterpreters, and newer subjects — such as the role of women and minorities in architecture, and the buildings of the later nineteenth and twentieth centuries — have their devoted researchers. Much of the best thinking, however, is not readily available to architectural historians outside the field. The proposed session has three goals: to cover the story of Richmond's buildings from the eighteenth century to the twentieth, however selectively; to illustrate the variety of productive approaches to this story; and to present topics that gain materially from being handled in a lecture hall rather than on the SAH tours offered at the meeting. The organizers invite proposals for presentations that will offer fresh insights based on the investigation of primary sources, both architectural and documentary. Graduate students are particularly encouraged to participate. Co-chaired by Prof. Charles Brownell and Mr. Edwin Slipek, Jr., Senior Editor, *Style Weekly Magazine*, Richmond. Send proposals to: Prof. Charles Brownell, Department of Art History, Virginia Commonwealth University, P. O. Box 843046, 922 West Franklin Street, Richmond, VA 23284-3046; tel: 804/628-7035; fax: 804/828-7468; e-mail: cbrownel@atlas.vcu.edu

• **Historicism and Revival in Virginia Architecture** From Powhatan's perhaps-apocryphal request for an "English house," to the Palladian revival sparked by Thomas Jefferson, to William Lawrence Bottomley's evocation of a grand colonial past, to Allan Greenberg's contemporary mining of the architecture of early Virginia, architects working in Virginia have long looked outward to the architectural traditions of other places, and inward to Virginia's own rich architectural heritage. Also, Virginia's distinctive architecture has exerted a powerful influence on buildings elsewhere in the United States. Influence has come from the Old World through direct experience with the architecture of other places and through architectural source books. The various revivals of Virginia's own architecture, such as those inspired by Mount Vernon, or later by the restoration of Colonial Williamsburg, are significant trends in American architecture. This session seeks to investigate the nature of the influences into and out of Virginia. Why does Virginia architecture look the way it does? To what sources were Virginia builders attracted and why? How was knowledge of these sources transmitted to practitioners? What styles were revived in Virginia and why? How was the architectural image of Virginia transmitted to other parts of America and why? This session seeks papers that address these questions. Accepted papers may investigate such issues as the following: they may elucidate the design sources of Virginia architecture, they may examine the influence of historicism on Virginia architecture, they may discuss the influence of both literature and travel on many of the revival styles that have dominated Virginia architecture, they may examine the influence of the Colonial Revival on Virginia architecture, past and present, or they may investigate the influence of

Virginia architecture outside of Virginia. Co-chaired by Bryan Clark Green of The Virginia Historical Society, Calder C. Loth of The Virginia Department of Historic Resources, and William M.S. Rasmussen of The Virginia Historical Society. Send proposals to: Bryan Clark Green, The Virginia Historical Society, P.O. Box 7311, 428 North Boulevard, Richmond, VA 23221; tel: 804/342-9683; fax: 804/342-9697; e-mail: bgreen@vahistorical.org

• **Monuments to the Lost Cause** In the period from 1870 to 1920, numerous monuments, city planning schemes and memorial buildings were erected to the "Lost Cause" as Southerners tried to cope with the devastation of the Civil War and its aftermath. In an effort to take control of the past, and re-establish their control of the present and the future, groups organized to create memorials that would confirm their view of history. Along with the creation of such important landmarks as Monument Boulevard in Richmond, statues and buildings dedicated to the memory of soldiers and political leaders were erected, Confederate cemeteries were founded, memorial chapels were built, and historic preservation associations were founded throughout the South in this period. This session addresses the issues of monuments to the Lost Cause. Who created them and why? Whose history was being preserved? What role did women play in the creation of these monuments to patriarchy? Where were the Black voices? Were there opposition and controversy, and if so, why? What multiple discourses were conducted to counter the dominant Lost Cause rhetoric? How have these memorials been viewed over time? What reinterpretations have been offered by contemporaries? Send paper proposals to: Prof. Pamela H. Simpson, Art Department, Washington and Lee University, Lexington, VA 24450; tel: 540/463-8857, fax: 540/463-8104; e-mail: psimpson@wlu.edu

• **Creating Spaces for Learning: Educational Architecture in America** Schools have played an extremely important role in the development of American society and self-image since the early nineteenth century. Education has always been intertwined with notions of democracy and an informed electorate, and has served as a source of inspiration and assimilation for native-born and immigrant Americans for centuries. Our nation's significant social and economic investment in education masks the fact that school design has never ranked very high in the architectural hierarchy. Why have the buildings that house such an important social institution been so neglected? The question is even more baffling when one considers that laws requiring compulsory education and eliminating child labor resulted in the near-universal schooling of children and adolescents in American society, creating a rare shared experience that ranges across the full spectrum of our population. In recent years, important cultural institutions such as public libraries and museums have been the focus of some very insightful historical analyses. This session aims to further extend such analyses to America's school buildings by soliciting the work of architectural, educational and social historians, architects, and cultural geographers who are attempting to expand our understanding of the complex relationship between American education and the spaces where education has taken place. The school's development from a one-room, multi-grade environment to the present high-tech, modular campus is a story that includes changing physical environments; these environments provide valuable informa-

tion about social, racial and gender attitudes of different eras. How have social movements, race relations, gender prejudices or educational philosophies been translated into physical space in our public and parochial schools? What design considerations have been most prominent over time? Have educators and architects agreed on proper school design? Possible topics include, but are not limited to, the influences and affects of public attitudes toward education, changing curricular goals and pedagogical techniques, the inclusion of societal "others" in the public schools, changes in the way society regards and raises children, and the manner in which students, teachers and administrators have experienced educational spaces. Papers from any historical period are welcome, as well as studies of individual components of the larger school. Send proposals to: Dale Allen Gyure [School of Architecture, University of Virginia], 7211 Osborn Ave., Hammond, IN 46323, tel: 219/844-7397; fax: 804/924-4034, e-mail: jangyure@yahoo.com

• **The Historiography of Canadian Architecture** Writing about Canadian architecture raises specific questions and difficulties. Perhaps because of Canada's dual colonial past (French and English), its relatively recent emancipation from the colonial system, or its numerous native and non-native cultures, architectural historians studying the buildings of that country face a particular set of choices when it comes to selecting the themes around which they organize their text. Although their main concern is the understanding of the built environment, historians of Canadian architecture are often compelled to bring their own definition of "Canadian identity," thereby giving a contemporary meaning to their vision of the past. This is also true for French Canada with, for example, Gérard Morisset's *L'Architecture en Nouvelle-France* (1949), a book whose subject is not limited to the historical New France, but also encompasses nineteenth- and twentieth-century Quebec. The historiography of Canadian architecture has thus contributed to define a variety of relations between the present and the local past. The types of questions that architectural historians have raised in the latter part of the century, or the different manners in which architects have interpreted the past in their own work, depend partly on that historiography. It is thus important to understand better how that was done. The aim of this session is to examine the most meaningful contributions of the twentieth century to the historiography of Canadian architecture, that is, to evaluate their originality and significance, and to measure the impact they have had on succeeding generations of architectural historians and architects. The types of papers that could be included in the session comprise the examination of particular authors who have written on architecture in Canada — not only pioneers such as Eric Arthur and Ramsay Traquair, but also more recent figures — the analysis of particular texts, the study of architectural projects using Canadian historical references in particular ways, and papers dealing with theoretical questions directly relevant to the theme. Send proposals to: Prof. Marc Grignon, Department of History, Pavillon De Koninck, Université Laval, Quebec City, Qc, CANADA G1K-7P4; tel: 418/656-2131 x-7357 (office); 418/525-4627 (home); fax: 418/656-3603; e-mail: marc.grignon@hst.ulaval.ca

• **An Audience for Architecture: Public Participation in European Architecture ca. 1750-1850** With the rise of the popular press, architecture became a subject that

was regularly dealt with in newspapers, magazines, encyclopedias, and educational books; and received special attention in popular literary genres of the era such as the novel and the letter-novel. Through these publications, a new and far wider audience was introduced to architecture than had been reached by 'traditional' architectural literature. This audience of educated laymen, scientists, 'amateurs' and men of letters, in learned societies and through writing, became involved in architectural matters. Yet, the emergence of this new public and its significance for the establishment of architecture in the public domain still remains unclear. This session welcomes papers that deal with the spreading of public participation in architecture between the middle of the eighteenth and nineteenth centuries. During this period of transition diverse media previously outside the scope of the architectural discourse started to be valued by architects and builders who recognized that these widely circulated publications raised topical issues that had an important impact on the wishes of patrons and clients. In some cases the public discussion of architecture was brought about by a search for identity, as a point of departure or reference in political, radical or nationalistic discussions. The public learned to appreciate the potential and the representational power of architecture. Moreover, by taking part in discussions on architecture, the opinion of the public became a factor the architect has had to come to terms with ever since. Papers can either focus on a specific group of non-professional participants in architectural thought, on the significance of a specific publication (newspaper or magazine) or a range of publications, on the discussion of a specific issue in the building world of a specific country or region that received special attention, caused critical debate or controversy in the press, in a series of publications or in a specific (learned) society. Send proposals to: Prof. Freek Schmidt, Vrije Universiteit Amsterdam, Department of Art History, De Boelelaan 1105, 1080 HV, Amsterdam, The Netherlands; tel: +31206438351; fax: +31204446500; e-mail: f.h.schmidt@planet.nl or f.schmidt@let.vu.nl

• **Pan-Iberia: The Other Classicism** The architecture of Jefferson, Latrobe, Bulfinch, and Mills has been accepted into the canon of the worldwide Neo-Classic movement and is taught together with the great achievements of Soufflot, Ledoux, and Boullée in France and Soane and Adam in England. However, comparable contemporary Neo-Classic achievements were made by Ventura Rodríguez and Villanueva in Spain, Tresguerras, Tolsá, Paz, Castera and Manso in Mexico, and Sanahuja and Bertres in Bolivia. They have yet to be considered in the standard surveys of Neo-Classic art and architecture. The purpose of this session is to protest the exclusion of such major achievements in classicizing architecture from the central discourse of architectural history. No place is more fitting for such a re-examination than Richmond. The backdrop provided by its Neo-Classic works and those of nearby Charlottesville, Baltimore, and Washington, D.C. will demonstrate that those of Pan-Iberia compare favorably. Papers are sought that emphasize the thorough commitment to classicizing ideals, to monumentality, and to careful craftsmanship by Neo-Classic architects or urban planners from Spain, Portugal, and their American dominions. Papers are welcome on either the rigorous brand of Neo-Classic architecture practiced by some Pan-Iberian builders, or the variant that allowed for restrained Baroque references that the late Dr. Bainbridge Bunting referred to as

"The Classical Reaction," or popular or folk manifestations and reinterpretations. How did those architects who opposed Latin American independence movements and those who supported them justify themselves as progressives through Neo-Classicism? To provide the greater historical context behind the Neo-Classic movement in Pan-Iberia, this panel also welcomes papers on earlier Pan-Iberian classicizing architecture of the sixteenth and early seventeenth centuries as long as the focus is on the restrained re-interpretation of the perceived Classical tradition in architecture. Send proposals to: Prof. Richard Phillips, Art Department, the University of Texas Pan American, 1201 W. University Dr., Edinburg, TX 78539-2999; tel: 956/381-3480; fax: 956/384-5072; e-mail: tequitqui@panam.edu

• **Fascism and Architecture Reconsidered** In the last two decades, much new work has developed and defined the historical relationship between fascist politics and architectural choices. This panel seeks to assess the field and also to call for new work on reconsidering the function of fascism in relation to architecture. Fascism can no longer be seen as merely an ideological category projected onto the built forms patronized by Hitler, Mussolini or Franco. Rather, the specific policies and institutional conflicts that characterized fascist regimes are also part of the institutional and aesthetic development of architecture. Recently, the historical literature on fascist politics has been much advanced, specifically as that literature expands into artistic categories. Jonathan Petropoulos, Pamela Potter and Glenn Cuomo, for example, have challenged historians to see art markets, musical organizations or cultural institutions as integral parts of state policy. However, this depth of work on other cultural spheres has not always been matched in architectural history. While analyzing the biographical histories of key architects, architectural historians have avoided much of the trenchant work of reassessing the political function of architecture in the fascist regimes. This panel seeks papers that address the complexity of fascist politics and its architectural function. Panelists may address such questions as: is there a specific bureaucratic organization of fascist architectural institutions? What role did architects play in implementing seemingly non-artistic state or party policies? How were mid-level architects organized? What function did the architectural theories of modernists serve in fascist architecture or urban planning? How did architects exiled from patrons and markets respond? Is there a coherent anti-fascist architectural agenda? Can we talk about a comparative fascist architectural history or is each country distinct? What of other fascist architectural alliances in countries outside of Italy, Germany and Spain? By addressing some of these questions, the panel thus seeks to reassess the political history of architecture in light of new historiography and research dealing with fascist states. Send proposals to: Prof. Paul Jaskot, Department of Art and Art History, DePaul University, 1150 W. Fullerton, Chicago, IL 60614; tel: 773/325-2567; fax: 773/935-6491; e-mail: pjaskot@wppost.depaul.edu

• **After Colonialism? Enduring Colonial-era Approaches to the Built Environment in the Middle East, North Africa, and the Islamic World** In settings ranging from Morocco to Malaysia, scholars and architects have scrutinized the oppressions, creations, and ambiguities of colonial-era architecture and urbanism in the Middle Eastern and Muslim worlds. They have examined permuta-

tions of monumental, commercial, and domestic architecture, and explored city plans that enforced the spatial separation of social groups and the destruction or preservation of pre-colonial cities. In most such studies, it is taken for granted that post-colonial architecture and urbanism stand in contrast to colonial practice. This panel focuses on instances in which the conceptual and design categories within which colonial-period architects worked have continued to inform planning and design, even though planners and designers of today are steeped in postcolonial thought, and more often than not, they are intent on redressing damages of the colonial era in light of national sensibilities, or at the very least, on promoting a clearly distinct, postcolonial design identity. All examples of such instances can be found in how Moroccan planners preserve Rabat and Salé today, and in Maréchal Lyautey and Prost's showcase cities, meant to perpetuate what were seen as essential traits of "indigenous" habitat and to promote a visible (although superficial) syncretism suggesting a brighter side to the protectorate. How can architects and planners preserve what is now part of Moroccan history and identity, and yet detach their work from legacies of the colonial era? How have the premises of French colonial planners' understanding of the Moroccan built environment continued to underlie architects' analysis and design? Is a complete detachment from colonial-era thinking possible? Papers are invited that address such issues with respect to any aspect of the politics of the built environment, from demolitions to archeological excavations, to restorations and master plans; and that seek to identify the terms of analysis that architects have used, and continue to use, 'to think with.' Our purpose is to critically decipher postcolonial historiographies of colonial design in the Middle East, North Africa, and the broader Islamic world; and to clarify some of the less visible aspects, and dilemmas, of postcolonial architecture and city planning. Send proposals to both: Prof. Mia Fuller, Department of Italian Studies, University of California, Berkeley, 6315 Dwinelle Hall, MC 2620, Berkeley, CA 94720-2620; tel: 510/642-6238; fax: 510/642-6220; e-mail: miafull@socrates.berkeley.edu; and 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@rice.edu

• **The Rebirth of Solids: Redefining Mid-Century Modern Architecture** In his 1963 lecture, "Matter and Intrinsic Form," Marcel Breuer detailed his observations on the state of contemporary architecture. Architects, he recognized, had broken away from the spare formalism of the International Style and embraced building shapes and materials which set "solid elements next to transparency, and a new plasticity next to lineal purity." Breuer heralded this return of "vivid contrasts" and sculptural "three-dimensional architecture" as a resounding "rebirth of solids." In their quest for diversity of expression, architects of the 1950s and 1960s challenged the underlying principles of early Modernism and developed their own distinctive idiom. Yet modern architecture of this period—overshadowed by the towering legacy of the International Style and the flamboyant gestures of Post Modernism—remains subject to public dislike and political disdain born of misinterpretation and misunderstanding. Today, prominent battles to save and re-use buildings from the mid-century, including Edward Durrell Stone's 1964 Gallery of Modern Art on Columbus Circle in New York City and

Richard Neutra's 1961 Gettysburg Cyclorama Building in Pennsylvania, have inspired academics to reexamine this distinct period of design, outlining the broad contours of what is often referred to as "Mid-Century Modern." As scholars—prepare to celebrate the centenary anniversary of Breuer's birth in 2002, we invite papers that use his idea, "the rebirth of solids," as a springboard for revisiting modern architecture of the mid-twentieth century. The goal of this session is to uncover not what went wrong in mid-century design but what went right. The session chairs encourage papers that present new interpretations of world architecture designed and built (or unbuilt) in the mid-century. Presentations may focus on exemplary buildings, such as late-period works by master architects, as well as the designs of architects not frequently addressed in academic scholarship. An analysis of technological advances and their effect on architectural expression would provide another useful component of this session. In revisiting the architecture and design philosophies of Mid-Century Modern, we seek to renew a scholarly discussion of the period with an eye toward educating the public, as well as shaping future preservation policy. Co-chaired by Victoria M. Young and Christine Nodrid. Send proposals to: Prof. Victoria M. Young, Department of Art History, University of St. Thomas, Mail # LOR302, 2115 Summit Avenue, St. Paul, MN 55105-1096; tel: 612/220-1191; fax: 603/907-0350; e-mail: vmyoung@stthomas.edu

• **Tradition and Innovation in Contemporary Latin American Architecture** This session will examine the dialectic between tradition and innovation that continues to shape the development of contemporary Latin American architecture. As early as 1960, the eminent architectural critic and historian Sigfried Giedion was able to recognize in Latin American architecture an emerging "new regionalism," where the contemporary conception of space attempted a new synthesis with pre-existing atmospheric and topographical conditions that he observed were "springboards for the creative imagination." Today an extraordinary diversity may be discerned in the different ways architects from the Latin American countries have responded to design challenges in their respective urban, suburban or tropical settings. Leading architect from Chile Miguel Angel Roca (1995) has characterized contemporary Latin American architecture thus: "The climate, topography, light, local cultures and regionalism are all pursued with a modernity that is projected towards a future but is also endowed with a continuity that is part of a mythic past and a difficult present. We have the advantage of being able to bring out those origins even in modernism. Different, superimposed, mixed identities all correspond to Bolivar's appeal 'to be original.' This form of regionalism appeals to modern technology so that it fits the culture in a natural way with some innovative and analogical typologies, based on the idea of making an authentic architecture." Analytical and theoretical papers documenting significant works by contemporary Latin American architects who have not received much visibility in the United States would be welcome. Send proposals to: Prof. Humberto Rodríguez-Camilloni, College of Architecture and Urban Studies, Virginia Tech, Blacksburg, VA 24061-0205; tel: 540/231-5324; fax: 540/231-9938; e-mail: hcami@vt.edu

• **Festival Architecture: Ephemeral Structures for an Urban Transformation** The question of ephemeral architecture has fascinated and frustrated architectural historians

for many years: fascinating, because of the many architects who have contributed to this genre, from Palladio's arches for royal entries to Le Corbusier's pavilion for the Brussels World's Fair. The study of temporary architecture can be frustrating because, unlike permanent architecture, once the event is over, there is nothing left to see. But questions surrounding the study of festival architecture remain. What forces — economic, artistic, political, or religious — contribute to a significant, ephemeral, architectural statement? To what extent can we say this genre of architecture contributes to technological and formal invention in the field? And in terms of methodology, would cross-pollination with the fields of art history, literature criticism and anthropology be helpful to the study of festival architecture? The writings of anthropologist Victor Turner remain a fundamental reference in festival studies. His concept of "liminality" (so clearly spatial) and "communitas" (so clearly social) have been important starting points for scholars who study festivals and festive spaces. Nold Ehgenter's work on agrarian festivals in Japan continues the cross-pollination between architecture and structural anthropology. Burton Benedict's use of the potlatch as a metaphor to analyze world's fairs was the beginning of what has grown to be a large literature on exhibitions (Zeynep Çelik, Paul Greenhalgh, and Timothy Mitchell, among others). In his overview of European festival architecture, *Art and Power*, Roy Strong brings an art historical approach, analyzing the representation of power but also the power of representation. Likewise, the architectural historians Werner Oechslin and Anja Bushchow see ephemeral architecture as a powerful *mise-en-scene* of the city itself. This session invites proposals for papers that examine festival architecture from antiquity to today. Interdisciplinary work is encouraged. A discussion of the method of analysis and how it is affected by the ephemeral nature of the architecture is encouraged. Send proposals to: Prof. Sarah Bonnemaïson, Dalhousie University, Faculty of Architecture, 5410 Spring Garden Road, Halifax, Nova Scotia B3J 1E7 Canada; tel/fax: 902/422-5892; e-mail: sarah.bonnemaïson@dal.ca

• **Opening the Door to New Histories: Perspectives on Public Buildings and Urban Spaces** What are the dimensions of the public realm? Can we physically define the political and cultural concept, "public," in cities? What is the impact of "multiple publics," the many peoples who constitute modern societies, on urban public building? With these questions, architectural historians have expanded the histories they write of urban buildings and places, offering fresh perspectives on a subject long of interest to the discipline. Opening doors to paths that lead beyond the scrutiny of the relationship of patron, designer, and artifact, new scholarship has widened our understanding of what constitutes a public urban building or place, often by incorporating interdisciplinary methods. We seek papers that add to this growing literature by recognizing that "the story of how places are planned, designed, inhabited, appropriated, celebrated, despoiled, and discarded" is a necessary part of historical analysis, as Dolores Hayden insists. We are particularly interested in papers that emphasize the importance of building process and recognize the virtues of new analytical methods in understanding the place public architecture takes in the social and physical lives of cities. Possible themes and topics include research that brings to light the intimate, inner life of a public urban site; that ties the construction of public

architecture and its experience to cultural landscapes, power, and urban space; that introduces new casts of players into the building process and thus examines the effect of social identity on construction; that brings new analytical perspectives to bear on recognized examples; and that connects the development (and destruction) of public buildings to larger city-building patterns. We welcome incisive, detailed analyses of the history of particular sites, investigations of continuities and changes at larger scales of urban organization, and comparative research. In the end, we hope to shed light on important, contemporary questions, such as: How can we perceive the effects of personal and political power in the making of public architecture? What consequences do those effects hold for design, experience, and use? How do people construct "the public" in urban architecture, in both the physical and social senses? The Respondent for the session will be: Professor Robert Gutman, School of Architecture, Princeton University. Send proposals to both: Dr. Marta Gutman, Center for Working Families, University of California at Berkeley, 2420 Bowditch Street MC5670, Berkeley, California 94720, tel: 510/524-7832; fax: 510/642-7902; e-mail: mgutman@uclink4.berkeley.edu; and to Elaine Jackson-Retondo [Department of Architecture], 370 Wurster Hall, University of California at Berkeley, Berkeley, California 94720, tel and fax: 510/528-3054; e-mail: ejackson@uclink4.berkeley.edu

• **Unbuilt** Visionary projects existing only in drawings have significantly influenced the history of architecture, from the sketches of Leonardo to the gymnastic exercises of Daniel Libeskind. By contrast, another class of paper architecture has often had the reverse tendency to disappear from view. In every architect's body of work a significant number of commissions remain unbuilt. With the notable exception of architectural competitions and a handful of famous unbuilt projects, the disciplinary limits of history writing have often meant that unbuilt work remains understudied, figuring only in detailed monographs or catalogues raisonnées. In addition, the omission of unbuilt projects from our consideration has influenced the perception of those that have been built, and even of the nature of architectural work itself. Thus, seemingly 'revolutionary' buildings like the German Pavilion at Barcelona (1929), for example, in fact represent one point on a larger continuum of interest that occupied Ludwig Mies van der Rohe for fully fifteen years, in a group of projects that remain largely understudied. To integrate unbuilt projects into architectural history is to examine the way architectural work gets done. It presupposes an emphasis on process instead of product, looking at how architectural ideas are developed. The purpose of this examination is both revisionary and activist, to recalibrate our understanding of the 'monuments' of architectural history, whose existence is often hinged to phantoms of unbuilt projects; and to explore a group of projects that currently figure very little in the discipline as a whole. The results of this exercise are still unknown, but it is hoped that a subtly reconfigured historical landscape would emerge, to affect our understanding of the nature and limits of the discipline. A series of questions underlie this thesis. Can we register unbuilt projects in the same way as those that are built or extensively published, and if not, then how might they be registered? Precisely how might the consideration of groups of work, rather than the study of master works, lead to the analysis of architectural process? What issues will come into focus when emphasis

on the notion of the 'master' work is surrendered? How do clusters of ideas develop in architects' practices, and how are certain ones 'selected' for construction? This session will thus consider how a self-conscious examination of unbuilt work might affect the writing of architectural history. While unbuilt projects often remain inadequately developed and notational, nevertheless this fact alone does not account for their frequent absence from histories of architecture. Unbuilt projects remain out of mind by virtue of being out of sight in fact and on the page, the withered blooms of their architects' creative ambitions. Two contradictory but reconcilable approaches illuminate the historiographical problem here: considering the unbuilt as a separate class of work with particular scholarly conditions pertaining to it; and re-infiltrating unbuilt projects into the body of architectural history to adjust the existing historical picture. In general, the topic challenges the idea that construction and publication represent the *sine qua non* of architecture. The session will air these and other issues, in an effort to explore the role that unbuilt architecture might play in a nuanced writing of history. Send proposals to both: Prof. Barry Bergdoll, Department of Art History and Archaeology, 826 Schermerhorn Hall, MC 5517, Columbia University, 1190 Amsterdam Ave., New York, NY 10027; tel: 212/854-8531; fax: 212/854-7329; e-mail bgb1@columbia.edu; and Claire Zimmerman [CUNY Graduate Center], 100 Bleecker St. 11D, New York, NY 10012; tel: 212/708-9542; fax: 212/708-9419; czimmerman1@gc.cuny.edu.

• **Beyond Queer Space** Queerness has for some time been recognized as a valid perspective for critical analysis of cultural production. In the past decade this category of transgressive sexual practices, preferences, and identities has infiltrated the discourse of architecture. This session seeks to examine the current state of research and advance our understanding of the implications of queer sexualities for architecture. Much recent work has been framed by the conception of "queer space," in which the modernist conception of architecture as an art of space meets the rise of space as a category of social and political analysis. While this line of inquiry has generated productive readings of such marginal everyday sites as bars, bathhouses, and parks, it has also highlighted a dearth of other approaches. Though the literature of "queer space" has brought into focus the way social practice invests and refashions the built environment, it has generally neglected to consider architecture as a cultural manifestation with formal, even artistic, concerns. Likewise, while it has insightfully anatomized male sexual and cultural practices, it has said little about primarily female and/or transgender experience. We seek papers which move beyond "queer space," testing and reviewing other ways of framing the relation between architecture and queerness. How might other conceptions of architecture (based on structure, surface, or ornament, for instance) be interrogated from a queer perspective? Conversely, how might conceptions of queerness be interrogated from these other architectural perspectives? Papers might examine an overtly queer subject or focus a queer lens on an apparently straight one. They might address contemporary or historical architecture, and examine a single designer, a building, or a typology. They might investigate a particular architectural topic, such as cladding or domestic architecture, or an urban issue, such as gentrification or political protest.

Papers might also be broadly theoretical, proposing queer strategies for architectural or historiographic practice. We will give preference to nineteenth and twentieth century topics, and we particularly encourage papers that reflect on the kinds of methodology appropriate to the pursuit of queer studies in architecture. Co-chaired by Prof. Gabrielle Esperdy, Pratt Institute, & Jonathan Massey [Barnard College]. Send proposals to: Prof. Gabrielle Esperdy, Pratt Institute School of Architecture, 200 Willoughby Avenue, Brooklyn, NY 12056; tel: 718/399-4335; fax: 718/399-4332; e-mail: gesperdy@pratt.edu and jmassey@princeton.edu

• **Misprisions of Place: Radical Change in Spatial Practice** Taking our cue from Pierre Nora, Michel Foucault and Michel de Certeau, we are interested in the ways in which places are perceived and appropriated across intervals of time or culture, whether as "lieux de mémoire," or as neglected sites of forgetting. Landscapes, buildings and urban environments are reconfigured in incommensurable ways by different groups, with their own particular identities, concepts and preoccupations. We propose a session in which the linking theme of the papers is the volatility of meaning. We are looking for papers that have theoretical awareness, but which address particular places in relation to how they have been understood by particular groups. Meaning is dependent on context, and when a cultural context changes then meanings shift, often in wholly unanticipated ways. For example, Grand Tourists appropriated antiquity in ways that would have surprised the Romans, and Thomas Jefferson's designs not only made free with antique sources, they also in turn became important as elements in establishing the idea of the U.S.A. as an independent civilized nation, and have an important role in our modern culture as "heritage." Elsewhere, in nineteenth-century Ireland the Greek Revival took on nationalistic overtones, because the Irish under English rule felt kinship with the Greeks who were still under Turkish rule at the time, and both were waging successful campaigns for independence. Papers should establish the continuity of the physical object under discussion—whether it be, say, the Parthenon or Washington Square—and show it in at least two different historical perspectives, in which recognizable features are shown in different lights. It is conceivable that one of the perspectives might be "standard" and could therefore be lightly sketched. Themes might tend to gravitate around such concepts as heritage, authorial intentions, ethnocentric or class viewpoints, literary and scientific analyses. There is clearly scope for the treatment of subjects where one culture has been overtaken by another, or where a minority with low status has re-established its own voice. The particular concern of the session is to bring together fresh empirical research and animate it by contact with theoretical sophistication, without letting that overwhelm the material. The theoretical standpoint here can be set up for the whole session and can then be taken as read, leaving us to explore its consequences. Co-chaired by Prof. Andrew Ballantyne and Prof. Dana Arnold. Send proposals to: Prof. Andrew Ballantyne, Director, Centre for Tectonic Cultures, School of Architecture, Planning and Landscape, Claremont Tower, University of Newcastle, Newcastle upon Tyne NE1 7RU; tel: +44 191/2226800 (work); +44 191/2399073 (home); fax: +44 191/222 8811; e-mail: a.n.ballantyne@ncl.ac.uk and d.r.arnold@soton.ac.uk



Richard Longstreth  
Guy K. Maxtone-Graham  
Thomas and Marge D. McCormick  
Henry A. and Judith Millon  
Gary W. Moyer  
Julie Nicoletta  
John K. Notz, Jr.  
Elaine T. Osborn  
Christian F. Otto and Roberta Moudry  
Francis Packer  
Jessie Poesch  
David A. Rash  
Eric Reichl  
Elwin Clark Robison

Betsy Rosasco  
Leland M. Roth  
Hans Schindler  
Susan W. Schwartz  
Eduard Sekler  
Peter K. Shepherdson  
Melvyn A. Skvarla  
Patricia J. Sullivan  
David F. M. Todd  
Annemarie van Roessel  
Areta Swartz Warren  
Amy S. Weisser  
Mary N. Woods

### **BUS at the Toronto Meeting**

Everyone attending the 2001 Annual Meeting in Toronto is invited to join in the BUS session on Friday from 11:45 am – 1:30 pm to hear first-hand about some of the fascinating work going on as our author teams surge ahead with their respective volumes.

First, Glenn Andres from Middlebury College will speak on "Telling the Tales of a Vulnerable Treasure," and his team's work on *Buildings of Vermont*. Next, the newly designated lead author for *Buildings of Pennsylvania: Philadelphia and the East*, George Thomas of the University of Pennsylvania will enlighten his audience on "From Holy Experiment to Wholly Experimental: Architecture in Pennsylvania from Penn to Venturi." Third, SAH board member and *Buildings of Washington* author Jeffrey Ochsner of the University of Washington will update all on the database he has developed for the gathering and processing of entries and information for this upcoming volume now getting underway.

As usual, the BUS Editorial Board will hold its spring meeting while in Toronto, to evaluate the series progress to date, receive progress reports from the 14 active volumes and map out future plans for the series. After the two busiest years in the history of BUS, the Editorial Board is eager to keep up the series' momentum and continue its marked success.

---

### **MEMBER NEWS**

**Henry Amick** has been a research fellow this past autumn at Sweden's Institute for Housing and Urban Research. The Institute, formerly the National Institute for Housing Research, is now part of Uppsala University. Amick examined the changing relationships of people and environment — both natural and cultural — within the realm of the vernacular Swedish cabin, now undergoing sudden and rapid change due to mass counter-urbanization. He hopes to include a summary of his work in an American journal. While in Sweden, he was a guest lecturer in the restoration program at Gotland University College. Eager to connect with others researching in Scandinavia, Amick, a freelance cura-

tor and preservation advisor (PreservEd Consulting Services), can be reached at [amick@ghi.net](mailto:amick@ghi.net).

**Adnan Morshed** (Doctoral Candidate History, Theory and Criticism Department of Architecture, MIT) has received a 2001-03 fellowship at the Center for Advanced Studies in Visual Arts (CASVA) at the National Gallery of Art, Washington DC.

The editor of this publication, **Mark Alan Hewitt**, AIA, is pleased to announce the publication of his book, *Gustav Stickley's Craftsman Farms: The Quest for an Arts and Crafts Utopia* by Syracuse University Press. It was largely written while on an NEH Winterthur Advanced Studies Fellowship during 1996-97.

## SAH Members and the Funding Community

If you are affiliated with a private or public foundation or funding agency, or have connections to those who are, you may be able to open up new areas of fundraising opportunities for SAH and its programs. By filling out the form below and mailing, faxing or e-mailing your information to the development office, you will make it possible for us to identify sources for grant support that, with your collaboration, have the potential to further the Society's mission in significant ways. SAH members make important contributions to their communities on many levels and we hope that you will take the time to share some of those activities with us by responding to the survey below. (Confidentiality will be respected.) Thank you for your cooperation. Please do not hesitate to call or e-mail Barbara Reed, SAH Development Director, at 312.337.4294 or [breed@sah.org](mailto:breed@sah.org) if you have any questions.

\_\_\_\_\_  
Name (Please Print)

I am (have been) affiliated with the following private or public foundations or funding agencies:  
(Please use additional paper if necessary.)

1. \_\_\_\_\_  
(Foundation/Agency) (Address)

2. \_\_\_\_\_  
(Foundation/Agency) (Address)

3. \_\_\_\_\_  
(Foundation/Agency) (Address)

I have contacts at the following foundations or funding agencies:

1. \_\_\_\_\_  
(Foundation/Agency) (Address)

2. \_\_\_\_\_  
(Foundation/Agency) (Address)

3. \_\_\_\_\_  
(Foundation/Agency) (Address)

I can be reached at: \_\_\_\_\_  
(Telephone) (Fax) (e-mail)

Mail to: Barbara Reed, SAH, 1365 North Astor Street, Chicago, IL 60610; telephone 312.337.4294; fax 312.573.1141; e-mail [breed@sah.org](mailto:breed@sah.org).

## CHAPTER NEWS

### St. Louis Chapter Events

*March 4, 2001*

Esley Hamilton presented a talk entitled: "Architecture in Henry Shaw's St. Louis" at Stupp Center, Tower Grove Park, celebrating the 200th anniversary of Shaw's birth.

*March 11, 2001*

The chapter sponsored a tour of "Synagogue Architecture: Then and Now" in and around St. Louis, in concert with the Landmarks Association. The tour concluded at the former B'nai Amoona on the last day of the Eric Mendelsohn exhibit at COCA.

*April 1, 2001*

Fred Fausz of the Department of History, University of Missouri-St. Louis, concluded the Tower Grove Park lecture series with "From Columbus to Columbia: St. Louis and the Persistent Quest for the Western Horizon." Professor Fausz discussed the role of St. Louis as a springboard for the exploration of the American West.

## OBITUARIES

Kentucky lost a native son and major figure in the architectural history and preservation fields with the death of **Clay Lancaster**. The prolific author of more than 24 books died near his estate in Harrodsburg, Kentucky on Christmas Day 2000. He was 83. Lancaster was a Phi Beta Kappa graduate of the University of Kentucky in 1938. He began his career as a pioneering Americanist in 1939 with a master's thesis on the 19th century Kentucky architect, John McMurtry. Like many of his later books, the work was illustrated with Lancaster's own distinctive pen and ink drawings. He went on to write nationally-recognized studies on the American bungalow, the New York brownstone, old Brooklyn Heights, Prospect Park, Japanese influences on American architecture, and numerous books and articles on Kentucky architecture. In addition to his writing, Lancaster was an award-winning teacher and scholar

who gave generously of his time and talents in the community at large. While living in New York he taught at Columbia University, New York University, the Metropolitan Museum of Art, and Vassar College, while also serving as curator of Olmsted's Prospect Park. After returning to the Bluegrass State in 1978, he lectured at the universities of Kentucky, Louisville, and Transylvania. Lancaster was the recipient of two Guggenheim Fellowships, preservation awards from the State of Kentucky, the city of New York and cities of Lexington and Louisville, and several scholarly awards from his alma mater, which named a chair in his honor at its school of architecture.

*Editor*

The prominent Spanish architect and SAH Life Member **Enric Miralles** died of a brain tumor on July 3, 2000. He was only 45, and was just completing his largest and most controversial work to date, the new Scottish Parliament Building at the foot of the Royal Mile in Edinburgh (opening in late 2001). The irreverent and self-consciously bohemian Catalanian was known for his daring, quasi-deconstructivist interventions in cities such as Utrecht, Takaoka (Japan), Barcelona and several Spanish towns. He was educated at the Escuela Técnica Superior de Barcelona in 1978, and worked subsequently with Viaplana & Pinon before establishing an independent practice in 1989. He attracted international attention with his archery range for the Barcelona Olympics (1991) and cemetery at Igualada, near Barcelona (1995). Projects completed or underway at his death included the Edinburgh parliament, the Carcova Museum in Buenos Aires, Argentina, and the renovation of the civic center in Utrecht, The Netherlands. Miralles taught at Harvard, Frankfurt, Columbia, Princeton, Glasgow, Rio de Janeiro, and Buenos Aires, and published several monographs of his work.

*Editor*

Swanke Hayden Connell Architects reported with regret the death of SAH member **Richard C. Clarke**, AIA on January 22, 2001, at age 73. Clarke's 54-year career was marked by leadership and achievement in the field of health care design. He had merged his firm, Taylor Clarke Architects, with Swanke Hayden Connell in 2000.

## EXHIBITIONS AND CONFERENCES

**Folds Blobs + Boxes – Architecture in the Digital Era** is the title of an exhibition at the Heinz Architectural Center in Pittsburgh that runs from February 3 to May 27, 2001. "Architects using software intended for animation and aeronautics design are creating an avant-garde digital architecture best described as smooth, supple and morphed," notes the press release. The exhibition features not only the work of contemporary architects such as Bernard Tschumi and Kolatan/MacDonald, but also pioneering experiments by Frederick J. Kiesler, Archigram, and John Lautner, among others.

The Canadian Centre for Architecture in Montréal will commence in May a series of major exhibitions under the title, **Modern Architecture in the Making**, running from 2001 through 2003. Focusing on five "key junctures" in architecture as seen through the eyes of five different curators, the exhibitions are scheduled to travel to major museums in Europe and North America, and will be accompanied by complementary publications. The series begins with **John Soane (1753-1837)**, curated by Margaret Richardson, director of the Soane Museum in London, and MaryAnne Stevens of the Royal Academy of Arts, on view from May 16 through September 3, 2001. Subsequent exhibitions on **Mies in America** (October 2001 through January 2002), **Herzog & de Meuron** (April through October 2002), **Asplund and Terragni** (November 2002 through March 2003) and **Frank Gehry** (2003) will round out the ambitious series. For additional information contact Patrick Poirier at 514.939.7010 or e-mail [patrick.poirier@cca.qc.ca](mailto:patrick.poirier@cca.qc.ca).

The Yale School of Architecture sponsored a winter exhibition and conference entitled **Saving Corporate Modernism** in the Art & Architecture Gallery from January 8 through March 2, 2001. A symposium on the same subject, featuring **Carole Herselle Krinsky**, **Dietrich Neumann** and **Anthony Vidler**, among other scholars, was held on February 9 and 10. The theme of the conference was an assessment of three landmark buildings designed by Gordon Bunshaft of SOM—Lever House, the Connecticut General Life Insurance building, and the Emhart Building. It was hoped that both scholarship and preservation would be

served by celebrating these pioneering modernist works.

The Getty Research Institute and Museum announced the opening of the second half of its exhibition: **Mexico: From Empire to Revolution** on February 24, 2001. The multi-media exhibit of photographs, postcards, cabinet cards and commemorative albums will be at the Getty Center in Los Angeles until May 20, 2001. For information, contact Karen Nelson at 310.440.6471 or e-mail at [Knelson@Getty.edu](mailto:Knelson@Getty.edu).

## SURVEYS AND CALLS FOR PAPERS

The **University of California, Berkeley** is conducting a national study, **Ph.D.s in Art History—Over a Decade Later**, to collect information on the career paths of art historians over a period of 10 to 15 years after degree completion. This study, which is funded by the Getty Grant Program and endorsed by the Society of Architectural Historians, the College Art Association and the American Council of Learned Societies, involves the approximately 800 graduates of art history doctoral programs in the U.S. during the academic years of 1986 to 1991. Maresi Nerad, Director of Graduate Research, and Joseph Cerny, Graduate Dean 1985–2000, are directing the study. Distinguished experts from various professions and fields in art history are serving on the advisory board.

The study seeks to answer such questions as:

- What were the career paths chosen by art history Ph.D.s of this cohort?
- What percentage actually entered the workforce?
- Did women, men, and people of color within this group follow different career paths?
- How do men and women in this field balance career and family?
- What role have postdoctoral fellowships played in career advancement for this group?
- Did art historians from abroad who earned doctorates in the U.S. programs remain in this country and pursue careers here or did they return to their home countries?
- How do these art historians assess the value of their Ph.D. after a decade of employment?

Using a time-frame of over ten years assures that most graduates have settled into more or less stable and permanent employment. The questionnaire will focus on the employment history of the art historians from degree completion to the present; find out about the intersection of family and career; inquire about their job search process and factors important in their decision to accept their first and current position; and ask for a retrospective evaluation of their doctoral programs and the usefulness of the doctoral degree. In addition to the survey, a number of in-depth interviews are being conducted in order to enhance understanding of the context in which individuals make career decisions. The research on doctorate career paths began with "Ph.D.'s – Ten Years Later," a national study of the career paths of 6,000 Ph.D.s in six disciplines from 61 universities. In that study, English was the sole humanities field included. (The principal investigators and their research team are currently completing this study.) The current project, "Ph.D.s in Art History – Over a Decade Later," continues the investigation into the careers of doctorates, shifting the focus to another humanities field.

Survey participants will have the choice to complete the questionnaire either over the web or on paper. The research team expects to administer the survey during March and April of 2001 and report results in the fall of 2002. Neither surveyed individuals nor their institutions will be identified in any results. The study's authors ask all doctoral recipients of the academic years of 1986 to 1991 (July 1, 1985 – June 30, 1991) to respond as soon as they get the questionnaire either by postal mail or e-mail.

**Contact:** "PhDs in Art History – Over a Decade Later" study; Graduate Division, Research Unit; 421 Sproul Hall, University of California, Berkeley, CA 94720-5900; e-mail: [PhDArtH@uclink.Berkeley.edu](mailto:PhDArtH@uclink.Berkeley.edu) Phone: 510.643.5437.

**The Third National Conference on Historic Preservation Practice: A Critical Look at Design in Historic Preservation** invites architects, historians and preservationists to submit abstracts for consideration by *April 9, 2001*. The conference (to be held at Goucher College on 14-16 March 2002) is sponsored by preservation programs at Boston

University, George Washington University, Goucher College, the University of Delaware, the University of Kentucky, the University of Minnesota, the University of Southern California, and the Historic Resources Committee of the AIA in partnership with the National Park Service. The theme will be the relationship between contemporary design and historic preservation. Subject areas will include Compatibility, Guidelines, Landscape, and the Recent Past. Papers should be analytical rather than descriptive in nature, and should be substantially original in content, introducing new material or giving new insights on known subjects. Abstracts, to be selected on the basis of their content and organization, should be between 300 and 500 words in length and should contain the author's name(s), postal and e-mail addresses, and telephone numbers at the top of the first page. Authors will be notified by 14 May 2001 whether their proposals have been accepted. Complete drafts of papers will be due by 5 September 2001, with final drafts submitted by 14 January 2002. Abstracts and inquiries may be sent to: David Ames, Director, Center for Historic Architecture and Design, University of Delaware, Newark, DE 19716; telephone: 302.831.1050; e-mail [dvames@udel.edu](mailto:dvames@udel.edu). Abstracts may be submitted in hard copy or in digital form via e-mail.

**The Southeastern College Art Conference (SECAC)** invites the submission of paper proposals for its Columbia, South Carolina annual meeting on October 24 – October 27, 2001. The 2001 conference will be an exciting one as the Southeastern College Art Conference (SECAC) and the Southeastern Association of Architectural Historians (SESAH) will be meeting jointly. The conference will be held at the Adam's Mark Hotel in Columbia, South Carolina and will be hosted by the Department of Art of the University of South Carolina. Columbia, the state capital, stands at the geographic center of South Carolina and is readily accessible by airplane and interstate. The Southeastern College Art Conference (SECAC) is a non-profit organization which seeks to promote art in higher education through facilitating cooperation among teachers and administrators in universities, colleges and junior colleges, professional art schools, and museums, who are concerned with the development of art in their respective institu-

*Continued on page 16*

# Book List

April 2001

Recently published architectural books and related works selected by Barbara Opar, Head, Fine Arts, Syracuse University Library, [baopar@library.syr.edu](mailto:baopar@library.syr.edu).

## Reference Works

International Building Code Council, *International Building Code 2000*. Leesburg, Pike, VA: International Code Council, 2000. Available in paperback, looseleaf, or CD-Rom version. These codes are replacing the BOCA, CABO, ICBO and SBCCI.

## New Periodicals

*Blacklines*, Brooklyn, N.Y.: Blacklines of Architecture Inc. Quarterly. ISSN 1530-6054 \$40.00/yr.

*Centropa* (A Journal of Central European Architecture and Related Arts), New York: Centropa, 2001-\$50.00/yr.

*Grey Room*, Cambridge, MA: MIT Press, 2000-Quarterly. ISSN 1526-3819

## Architects

Boschetto, Luca. *Leon Battista Alberti e Firenze; biografia, storia, letteratura*. Firenze: L. S. Olschki, 2000. 334p.

Grafton, Anthony. *Leon Battista Alberti, Master Builder of the Italian Renaissance*. New York: Hill and Wang, 2000. 304p. ISBN 0809097524 \$28.00.

*Borromini: Architekt im barocken Rom: Ausstellung zum vierhundertsten Geburtstag des Architekten*. Milano: Electa, 2000. 633p.

Sinisgalli, Rocco. *A History of the Perspective Scene from the Renaissance to the Baroque; Borromini in Four Dimensions*. Firenze: Cadmo, 2000. 174p.

Heilbrun, Margaret, ed., *Inventing the Skyline: The Architecture of Cass Gilbert*. New York: Columbia University Press, 2000. 306p. ISBN 0231118724 \$50.00.

Collins, Brad. *Gwathmey Siegel Houses*. New York: Monacelli Press, 2000.

Holl, Steven. *Parallax*, Princeton, N.J.: Princeton Architectural Press, 2000. 384p. ISBN 1568982615 \$40.00.

Jencks, Charles. *Le Corbusier and the Continual Revolution in Architecture*. New York: Monacelli, 2000. 381p. ISBN 1580930778 \$40.00.

Willhide, Elizabeth. *Sir Edwin Lutyens: Designing in the English Tradition*. New York: Harry N. Abrams, 2000. 192 p. ISBN 0810940809 \$39.95.

Lemprecht, Barbara. *Richard Neutra Complete Works*. New York: Taschen America, LLC, 2000. 360p. ISBN 3822866229 \$149.99.

Shulman, Julius. *Neutra Houses*. SCB Distributors, 2001. 128p ISBN 1893329054 \$35.00.

Beltramini, Guido, et al. *Andrea Palladio: Atlante delle Architetture*. Venezia: Marsilio; Istituto regionale pe le ville venete, 2000. \$79.95

Pei, I.M., *Conversations with I.M. Pei: Light is the Key*. Munich; New York: Prestel, 2000. 125p. ISBN 3791321765 \$29.95.

Culot, Maurice, et al. *Les Freres Perret: l'oeuvre complete: Les Archives d'Auguste Perret (1874-1954) et Gustave Perret (1876-1952) architectes-entrepreneurs*. Paris: Institut francais d'architecture: Editions Norma, 2000. 510p.

Portoghesi, Paolo. *Aldo Rossi: the Sketchbooks, 1990-1997*. London: Thames & Hudson, 2000. 192p. ISBN 0500510202 \$27.50.

Rossi, Aldo. *Aldo Rossi: I quaderni azzurri*. Milano: Electa, Los Angeles: Getty Research Institute, 1999. A 90p. booklet plus 47 volumes. fascimile edition. \$600.00

Frommel, Christoph. *The Architectural Drawings of Antonio da Sangallo the younger and his Circle, volume II (Churches, Villas, the Pantheon, Tombs, and Ancient Inscriptions)*. New York: Architectural History Foundation; Cambridge, M.A.: MIT Press, 1999. ISBN 0262062100 \$95.00.

Bussel, Abby. *SOM Evolutions: Recent Work of Skidmore, Owings & Merrill*. Boston: Birkhauser, 2000. 191p. ISBN 3764360720 \$70.00.

Philipp, Klaus. *Karl Friedrich Schinkel: Spaete Projekte/late projects*. Stuttgart: Editions Axel Menges, 2000. ISBN 3930698110 \$240.00.

Twombly, Robert, et al. *Louis Sullivan: The Poetry of Architecture*. New York: W.W. Norton & Company, 2000. 416p. ISBN 0393048233 \$75.00.

Van Zanten, David, et al. *Sullivan's City: The Meaning of Ornament for Louis Sullivan*. New York: W.W. Norton & Company, 2000. 176p. ISBN 0393730387 \$60.00.

Tschumi, Bernard. *Event-Cities 2*, Cambridge, Mass: MIT Press, 2000. 692p. ISBN 0262700743 \$35.00.

## Architecture, modern—20th Century

Abramson, Daniel M. *Skyscraper Rivals; the AIG Building and the Architecture of Wall Street*, Princeton, N.J.: Princeton Architectural Press, 2000. 176p. 15688982445 \$50.00.

Behrendt, Walter Curt. *The Victory of the New Building Style (English translation)*. Los Angeles: Getty Research Institute for the History of Art and the Humanities, 2000. 162p. ISBN 0892365633 \$75.00.

Fuksas, Massimiliano. *Less Aesthetics More Ethics: 7th International Architecture Exhibition-Venice Biennale*, 2001. 2 volumes. 650p. \$125.00.

Rosenfeld, Gavriel David. *Munich and Memory: Architecture, Monuments, and the Legacy of the Third Reich*. Berkeley: University of California Press, 2000. 433p. ISBN 0520219104 \$45.00.

### Architectural Design

Ackerman, James S., et al. *Conventions of Architectural Drawing: Representation and Misrepresentation*. Cambridge, M.A.: Harvard University. Graduate School of Design, 2000. 271p. ISBN 0935617507 \$10.00.

Gunsteren, Lex A. *Open Design: a Collaborative Approach to Architecture*. Delft: Eburon, 2000. 141p. ISBN 9051667639 NLG37.25

Susanka, Sarah. *Creating the Not So Big House: Insights and Ideas for the New American Home*. Newtown, CT.: Taunton Press, 2000. 258p. ISBN 1561583774 \$34.95.

### Architectural Education

Nicol, David, ed. *Changing Architectural Education: Towards a New Professionalism*. New York: E&F Spon, 2000. 300p. ISBN 0419259201

Pfammatter, Ulrich. *The Making of the Modern Architect and Engineer*. Basel: Birkhauser, 2000. ISBN 0817662170 Sfr 50.

### Architectural Theory

Capon, David Smith. *Architectural Theory*. New York: John Wiley, 1999. 2 volumes. ISBN 0471979465 \$230.00.

Younes, Samir, tr. *The True, the Fictive, and the Real: the Historical Dictionary of Architecture of Quatremere de Quincy*. London: Andreas Pappas, 1999. 738p. ISBN 0471979465 \$230.00.

Rajchman, John. *Deleuze Connections*. Cambridge, MA: MIT Press, 2000. 120p. ISBN 0262681204 \$14.95.

Vidler, Anthony. *Warped Space: Art, Architecture, and Anxiety in Modern Culture*. Cambridge, MA: MIT Press, 2000. 300p. ISBN 026222061X \$32.95.

### Building Types

Cunningham, Anne. *Crystal Palaces*, Princeton, N.J.: Princeton Architectural Press, 2000. 176p. ISBN 1568982429 \$45.00.

Lawson, Fred. *Congress, Convention and Exhibition Facilities: Planning, Design and Management*. London: Architectural Press, 2000. 235p. ISBN 0750627905 \$74.95.

Olds, Anita Rui. *Child Care Design Guide*. New York: McGraw-Hill, 2000. 483p. ISBN 0070474494 \$69.95.

Schoenauer, Norbert. *6,000 Years of Housing*, revised and expanded edition. New York: W. W. Norton, 2000. 352p. ISBN 0393730522.

### Masterworks

Bonfilio, Paul. *Fallingwater: the Model*. New York: Rizzoli, 2000. 80p. ISBN 0847823415 \$30.00.

De Gravelaine, Frederique, et al. *Le Grand Louvre: De la pyramide a l'Orangerie: Un parcours architectural exceptionnel*. Paris: Le Moniteur, 2000. 216p. \$45.00.

Pinelli, Antonio, *La Basilica di San Pietro in Vaticano: The Basilica of Saint Peter in the Vatican (English text edition)*. Modena: Panini, 2000. 4 volumes. 1018p. \$825.00.

### Landscape Architecture

Brown, Jane. *The Modern Garden*, Princeton, N.J.: Princeton Architectural Press, 2000. 224p. ISBN 168982380. \$45.00.

Ingram, John E., ed., *Elysium Britannicum, or the Royal gardens*. Philadelphia: University of Pennsylvania Press, 2001. 492p. ISBN 0812235363 \$75.00

### Urban Design

Bianca, Stefano. *Urban Form in the Arab World: Past and Present*. London; New York: Thames and Hudson, 2000. 347p. ISBN 0500282056 \$39.95.

Cuff, Dana. *The Provisional City; Los Angeles Stories of Architecture and Urbanism*. Cambridge, M.A.: MIT Press, 2000. 400p. ISBN 0262032767 \$40.00

Barley, Nick, ed., *City Levels*, Boston: Birkhauser, 2000. 128p. ISBN 3764363150 \$35.00.

Borden, Ian, et al. *The Unknown City; Contesting Architecture and Social Space*. Cambridge, M.A.: MIT Press, 2000. 600p. ISBN 0262024713. \$50.00

Low, Setha M. *On the Plaza; the Politics of Public Space and Culture*. Austin: University of Texas Press, 2000. 296p. ISBN 0292747136 \$40.00.

Sorio y Puig, Arturo, *Cerda- the Five Bases of the General Theory of Urbanization*. Corte Madera, CA: Ginko Press, 2000. 448p. ISBN 8481560650 \$79.95.

## SURVEYS AND CALLS FOR PAPERS

Continued from page 14

tions and communities served by their institutions. The organization represents a twelve-state area of the Southeast but membership and participation is not geographically restricted. The single requirement for membership is payment of dues. For more information on session topics and conference details visit [www.cla.sc.edu/art/secac/conf.html](http://www.cla.sc.edu/art/secac/conf.html). For more information about the Southeastern College Art Conference, visit [www.fur.man.edu/secac](http://www.fur.man.edu/secac).

### ELECTRONIC NEWS

The Wolfsonian Museum of Modern Art and Design at Florida International University (Miami Beach) announces the launch of its "virtual" museum web site at [www.wolfsonian.org](http://www.wolfsonian.org). The site, designed by award-winning New York-based Funny Garbage, is described as: "not quite the real thing, but enlightening nonetheless." Check it out.

## RARE ARCHITECTURAL BOOKS

*Catalogues Issued*

**Charles B. Wood III Inc.**

*Antiquarian Booksellers*

P.O. Box 2369

Cambridge, Mass 02238

Phone: 617-868-1711

Fax: 617-868-2960

email: [cbw@world.std.com](mailto:cbw@world.std.com)

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

Non-Profit Org.  
U. S. Postage  
**PAID**  
Kansas City, Mo.  
Permit No. 4085

April 2001

Vol. XLV No. 2



The *Newsletter* is published every even month by the Society of Architectural Historians (phone: 312-573-1365). Deadline for submission of material is six weeks prior to publication.

Send editorial correspondence and submissions for publication to Mark Alan Hewitt, AIA, 104 Mine Brook Road, P. O. Box 289, Bernardsville, NJ 07924; tel. 908.630.9416; fax: 908.630.9417; email: [mahewitt@bellatlantic.net](mailto:mahewitt@bellatlantic.net). Material on disk or email is preferable: all formats acceptable.

Editor: Mark Alan Hewitt, AIA

#### SAH Officers

President: Christopher Mead, 505-277-2767

1st V.P.: Diane Favro, 310-825-5374

2nd V.P.: Therese O'Malley, 202-842-6480

Secretary: Robert Craig, 404-894-3395

Treasurer: John C. Blew, 312-807-4317

Executive Director: Pauline Saliga, 312-573-1365

SAH email: [info@sah.org](mailto:info@sah.org) and

[membership@sah.org](mailto:membership@sah.org).

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

Copyright © 2001, The Society of Architectural Historians. All rights reserved.