



Newsletter

of the Society of Architectural Historians

April 2002 Vol. XLVI No. 2



LONG ISLAND: GREAT COUNTRY HOUSES AND THE APPEARANCE OF EUROPEAN MODERNISM

OCTOBER 10-15, 2002

The 2002 Domestic Tour will offer a unique opportunity to visit some of Long Island's most important landmarks under the sponsorship of both the SAH and the Society for the Preservation of Long Island Antiquities (SPLIA). Tour leader Robert B. MacKay has led SPLIA for over twenty years. He is the recognized authority on the architecture of this region, as demonstrated by his edited volume, *Long Island Country Houses and Their Architects* (Norton, 1997). During the six-day tour, participants will see many of the finest extant houses from the era of the country place, as well as a selection of outstanding Modernist houses. Many of the houses are in private hands and will be opened especially for this group. In addition, village tours of Cold Spring Har-



Caumsett, 1921-28, by John Russell Pope, from Monograph of the Work of John Russell Pope.

bor, Roslyn, Sag Harbor and Oyster Bay will augment and complement the house and garden visits. Local and national scholars will be on hand to offer expertise at individual sites.

Accommodations will be at the historic John T. Pratt estate in Dosoris Park, the Pratt family compound near the center of Glen Cove. The classical main house, now the Harrison Conference Center, was designed by Charles Adams Platt and constructed from 1909-15. It is now an elegant hotel set amidst historic gardens in one of the North Shore's Gold Coast enclaves. After dinner and introductory lectures by the tour leader and guest scholars on Thursday evening, the group will depart on Friday morning for Edward Durrell Stone's International Style masterpiece, the A. Conger Goodyear house (1938), recently acquired by SPLIA. The first day will include visits to Old Westbury Gardens (George Crawley & Grosvenor Atterbury for John S. Phipps, 1905-07), and "Oheka," the gigantic Otto H. Kahn estate in Huntington (Delano & Aldrich, 1919 and after). Our first dinner will be at Coe Hall (Walker & Gillette, 1919-26) at the center of Planting Fields Arboretum in Oyster Bay.

On Saturday the tour will move eastward on the north shore to the charming village of Cold Spring Harbor where we will see Grosvenor Atterbury's "Wawapek Farm" (1898-1900) and Marcel Breuer's Hanson House (1951). In the afternoon the group will tour "Caumsett," John Russell Pope's Georgian country house (1921-28) for Marshall Field III, located on the vast peninsula of Lloyd's Neck before finishing in St. James at Stanford White's rarely-seen "Box Hill" (1832, altered 1892 and after), still owned by the White family and virtually unaltered since

White's murder in 1906. This outstanding day of country house visits will be crowned with cocktails at a private home from the 1820s and dinner at the Seawanhaka Corinthian Yacht Club.

Cover: *Aluminaire House, 1931, by Kocher & Frey. One of the highlights of the 2002 Domestic Tour of Long Island.*



Oheka, Otto Kahn estate, Huntington, b. 1919, by Delano & Aldrich. From Portraits of Ten Country Houses by Delano & Aldrich.

The Sunday program will focus on the 19th century whaling town of Sag Harbor in Suffolk County. En route the group will visit A. Lawrence Kocher & Albert Frey's "Aluminaire" house (1931), the pioneering modular dwelling, as well as Wallace K. Harrison's own house (1930), another Modernist landmark. While in Sag Harbor participants will see Minard Lafever's First Presbyterian Church (1843-44) and his Benjamin Hunting House (c. 1845), now the Sag Harbor Whaling Museum, as well as other Victorian buildings in the village. Dinner will be at SPLIA headquarters, followed by a lecture by Cynthia Zaitovsky on Long Island landscapes and gardens.

On Monday the theme will shift to landscape design, with visits to two major works of Marion Cruger Coffin: "Clayton" the Bryce-Frick estate in Roslyn (1919) and "Hillwood" (1920-22) for

Marjorie Merriweather Post and Edward F. Hutton in Wheatley Hills, as well as a special tour of the complex estate landscapes at Planting Fields Arboretum, begun by Lowell & Sargent and completed by the Olmsted Brothers. In between, there will be a walking tour of the historic shore village of Roslyn, one of the best preserved of Long Island's small towns. In the evening we will have dinner at Jones Beach, Robert Moses's popular state park. The garden theme will continue on Tuesday, as the tour concludes with morning visits and a special final luncheon in Glen Cove.

Please join us for a fall sojourn among some of the country's most beautiful gardens and country houses along Long Island's fabled shores. With foliage at its zenith of color and insider tours of historic interiors from the eras of Lily Bart and Jay Gatsby, this SAH study tour promises to be memorable as well as informative. Make your plans early, as recent tours have filled quickly.

Editor



Old Westbury Gardens, Old Westbury, 1905-07, by George Crawley and Grosvenor Atterbury. Photo by Mark Hewitt.

SAH Members, Foundations and Donors Generously Support the Society's Scholarly Mission in 2001-02

The Board and members of the Society of Architectural Historians would like to thank the individuals, foundations, companies and organizations listed below who generously supported the Society's programs and scholarly activities in 2001-02. The generosity of those listed below has enabled the Society to continue and expand its educational mission this year. We are grateful to all who have made contributions to the Society's Annual Appeal, Fellowship funds, Charnley-Persky House, the SAH Endowment, and to the Buildings of the United States project (see additional listings under the BUS news, below). We thank you for your continued and generous support of the Society and its scholarly mission. Gifts made between March 1, 2001 and January 31, 2002 are listed below. Gifts made after January 31, 2002 will be acknowledged in future issues of the SAH *Newsletter*.

2001-02 SAH Annual Appeal

More than 70 members responded with gifts totaling more than \$12,000 to the SAH Annual Appeal that supports the general operations of the Society.

Gifts of \$1,000 and above

The Ford Foundation through Frances Fergusson
Julius Lewis

Gifts of \$500 to \$999

Hilary Ballon
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Elisabeth Blair MacDougall
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George and Alma Tatum
Marc Treib
James R. Turner
Amy Weisser
Crosby Willet
Astrid Bernz Witschi
Mary Woolever

2001-02 Gifts to Fellowship Funds

Members of the Society and two foundations—the Samuel H. Kress Foundation and the Keepers Preservation Education Fund—have provided much-needed support for the Society's annual meeting fellowships. Their generosity has helped the Society to provide 20 fellowships to graduate students and international scholars who will deliver papers at the Society's 55th Annual Meeting in Richmond. More than 32 members and foundation donors made gifts totaling more than \$16,875 to annual meeting fellowship funds. In addition, the National Park Service made a gift of \$10,000 to further fund the Sally Kress Tompkins Fellowship which the National Park Service and SAH jointly award annually.

Donors to the Rosann S. Berry Annual Meeting Fellowship Fund

Chicago Chapter, SAH
Thomas and Anne Earle
Clarke and Helen Garnsey
Deborah Howard
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Helen and Robert Lillibridge
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Donors to the George R. Collins Memorial Fund

Richard Brotherton
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Melvyn A. Skvarla
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The Keepers Preservation Education Fund

In 2002 the Keepers Preservation Education Fund provided a fellowship of \$500 for a graduate student in historic preservation to attend the Society's Annual Meeting in Richmond.

Donors to the Spiro Kostof Annual Meeting Fellowship Fund

Nancy J. Brcak
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Francis R. Kowsky
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R. Stephen Sennott
Melvyn A. Skvarla
Robert W. Winter

Samuel H. Kress Annual Meeting Fellowships

In 2002 the Samuel H. Kress Foundation granted the Society \$10,000 to support the travel of ten international scholars who participated in the 55th Annual Meeting in Richmond.

SAH Fellowship Fund

In 2002 the Society's membership dues provided \$5,000 to help underwrite the travel of four international scholars and two graduate students delivering papers at the 55th Annual Meeting in Richmond.

Research Fellowship Support

Gift of \$10,000

National Park Service for the Sally Kress Tompkins Fellowship Fund

Additional Annual Meeting Support

Five donors outside the SAH family generously provided underwriting for the programs of the Society's 55th Annual Meeting in Richmond:

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

Oxford University Press
SunTrust Mid-Atlantic Foundation

Gifts of \$500

Association for the Preservation of
Virginia Antiquities
Preservation Alliance of Virginia
Virginia Foundation for Architecture and
Virginia Society AIA

**Gifts and Pledges to the Charnley-Persky House
Museum Foundation**

In 2001 the Charnley-Persky House Museum Foundation received major funding from the Illinois FIRST program of the State of Illinois. The Illinois FIRST grants, totaling \$381,000, combined with another \$17,640 in grants from the Illinois Historic Preservation Agency and the National Park Service, will fund a vitally important restoration in the summer of 2002 that will include replacing Charnley-Persky House's vaulted sidewalk, pardging the foundation, spot tuckpointing the brick and stone exterior, installing landscaping and generally waterproofing the exterior of the historic house. Future issues of the *Newsletter* will detail the construction and restoration progress. In addition, more than 14 of the Society's members generously provided gifts of \$600 to support the ongoing educational programs of Charnley-Persky House.

Gifts and Pledges of \$350,000 and above

Illinois FIRST

Gifts of \$5,000 to \$14,999

Illinois Historic Preservation Agency
National Historic Landmark Program of the
National Park Service

Gifts of \$150 and under

James and Gail Addiss
Patricia Vaughn Angell
Steven Trent Cappel
Chicago Chapter, SAH
Tyson Dines
J. Steven Frear
Donald P. Holloway
Deborah Howard

J. William and Judith Locke
Mary Alice Molloy
Brian and Marianne Percival
Beverly Persky
R. Stephen Sennott
Melvyn A. Skvarla

**Gifts and Pledges to the SAH
Endowment and Major Gifts Fund**

Since the Society celebrated its 60th anniversary in 2000, the Society's Board has made building an endowment and securing major gifts a top priority. We are grateful to the 23 members who committed gifts and pledges totaling more than \$70,000 to the SAH Endowment and Major Gifts Funds. The SAH Endowment and Major Gifts Funds will provide enduring economic security for the Society's operations and existing programs, allowing them to flourish and expand. Endowment earnings also will support fresh initiatives that will meet the challenges of the 21st century and enable the Society to serve its scholarly and public constituencies in new and rewarding ways. Among the notable commitments that SAH has received within the past two years are a \$20,000 outright gift and a \$20,000 promised bequest from William H. Pierson, Jr.; a \$25,000 promised gift from an anonymous donor to fund SAH publications; a \$5,000 outright gift and a \$20,000 pledge from Keith and Elizabeth Morgan for the SAH Endowment; and a gift of \$10,000 from Brent and Beth Harris. In addition, Mr. and Mrs. Harris have issued a challenge to the SAH Board and will contribute an additional \$5,000 if 100% of the SAH Board contributes to the SAH Endowment or Major Gifts Funds. We thank them and all who contributed to the Society's Endowment and Major Gifts Funds thereby helping the Society address the compelling needs for ongoing funding for operations, publications, programs and fellowships.

**Gifts and Pledges of \$25,000
and above**

An Anonymous Donor
Keith and Elizabeth Morgan
Mr. and Mrs. William H. Pierson, Jr.

Gifts of \$5,000-\$19,999

Brent Harris and Elizabeth Edwards Harris

Gifts of \$1,000-\$4,999

The Estate of Marian B. Davis
Cynthia Field
The Ford Foundation through Frances Fergusson
Peter Reed
Mrs. Raymond E. Perkins

Gifts of \$250 and under

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Chicago Chapter, SAH
Jeffrey Cohen
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Diane Favro and Fikret Yegul
Sandy Isenstadt
Melvyn A. Skvarla
Frederick S. Webster

Gifts of \$250-\$999

Kevin Lippert
Southeast Chapter, SAH

SAH Legacy Circle

In 2001 the Board of the Society created the SAH Legacy Circle to acknowledge the individuals who have included the Society in their estate plans. Those individuals, whose names are listed below and will now be listed in the back of every issue of *JSAH*, have made an important financial pledge that will help the Society achieve financial stability and expand its programs in the future. The future security of the Society depends on the generosity of those most closely identified with and committed to the purposes and programs of the Society. By including the Society in their estate plans, members of the SAH Legacy Circle have made planned gifts that will have a lasting impact on the future of the Society and, at the same time, fulfill their own financial and charitable dreams. If you are interested in becoming a member of the SAH Legacy Circle, please feel free to contact the Society's Executive Director, Pauline Saliga, for further information.

SAH Legacy Circle in 2002

H. Allen Brooks
Elisabeth Blair MacDougall
William H. Pierson, Jr.
Pauline Saliga

W. Dean Eckert
Mrs. Raymond E. Perkins
Robert B. Rettig
Damie Stillman

Another Year of Significant Support for BUS

Between January 1, 2001 and January 31, 2002, nearly \$545,000 was secured for the Buildings of the United States project. It is with deep appreciation that the Society acknowledges the generous support received for the series.

The National Endowment for the Humanities (NEH) and the Graham Foundation for Advanced Studies in the Fine Arts continue to be the two single-most crucial supporters of the BUS series. As is being commemorated at the Annual Meeting in Richmond, where NEH Chairman Bruce Cole will accept an award from the Society for the Endowment's dedication to BUS, the NEH is the mainstay of the series and the most important factor in its success to date. Similarly, the Graham Foundation's unstinting commitment has made it the largest private-sector supporter of the BUS volumes, providing critical underwriting for the series' fundraising efforts.

BUS also continues to find increasing resources for the development of the series in partnerships with state governmental agencies. These agencies are not limited to the "official" historic preservation offices, as might be first imagined, but also include humanities and arts offices as well, attesting to the broad appeal of BUS volumes. State agencies underwriting volumes in their respective states this past year include: the Alabama Historical Commission; the Alabama Cultural Resources Preservation Trust Fund; Illinois Arts Council; the Maryland Historical Trust; the New Hampshire Division of Historical Resources; the New Jersey Historical Commission; and the Massachusetts Historical Commission.

In addition to the commitment of foundations such as the Americana Foundation, the H.A. and Mary K. Chapman Charitable Trust of Tulsa, and *Furthermore...*, the publication program of the J.M. Kaplan Fund, state agencies, and other institutional donors, the BUS series is advancing because of the long-term dedication of dozens of generous individual supporters, most, if not all, of whom are SAH members. As the Society's preeminent public educational outreach program, BUS relies on SAH members, not only for their leadership as authors, reviewers, editors and consultants, but also as fiscal supporters of the series, especially through the Founders Fund. Created in honor of William H. Pierson Jr. and the late Adolf K. Placzek, the found-

ing co-editors in chief of the series, the Founders Fund provides critical start-up funding for volumes, as well as bridge support for the series and state volumes already underway. Among the many SAH members who made substantial gifts to BUS in the last year, three stand out for special acknowledgement.

Donald I. Perry, a resident of Providence and long-time SAH member, has not only been a major supporter of *Buildings of Rhode Island*, but now also has provided important start-up funding for *Buildings of Hawaii*. **Brent Harris**, SAH board member, and **Elizabeth Edwards Harris**, BUS Leadership Development Committee member, made a generous personal gift to the Founders Fund and also hosted a benefit for the series (see below). To them and to all the SAH members who provide the well-spring from which the project draws strength and inspiration, BUS extends its warmest gratitude.

Gifts of \$50,000 and above

Americana Foundation
Graham Foundation for Advanced Studies in the
Fine Arts
National Endowment for the Humanities

Gifts of \$20,000–\$49,999

Alabama Cultural Resources Preservation Trust
Fund
Alabama Historical Commission
Illinois Arts Council
Maryland Historical Trust
Stephens Group

Gifts of \$5,000–\$19,999

H.A. and Mary K. Chapman Charitable Trust
Furthermore..., the publication program of the
J.M. Kaplan Fund
Brent Harris and Elizabeth Edwards Harris
Heinz Architectural Center
Roger Milliken
New Hampshire Division of Historical Resources
New Jersey Historical Commission
Donald I. Perry
University of Delaware

Gifts of \$1,000–\$4,999

Richard W. Kenyon
Massachusetts Historical Commission



SOCIETY OF ARCHITECTURAL HISTORIANS

56TH ANNUAL MEETING – 23-27 APRIL 2003 The Westin Tabor Center – Denver, Colorado

General Chair: Therese O'Malley

Local Chairs: Joan Draper and Robert Nauman

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 2002 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 20 September 2002. Authors of accepted proposals must submit the complete text of their papers to their session chair by 31 January 2003. Session chairs will return papers with comments to speakers by 28 February 2003. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 28 March 2003. 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.

The Body, Architecture, and Healthcare This session takes a specific architectural typology as its setting: healthcare and medical architecture (including their interiors, art works, and surrounding gardens and landscaping). The session focuses on the multiple and complex ways in which the body is literally or metaphorically embodied and/or represented in healthcare design. The session will include two kinds of papers. Some papers will be predominantly documentary, detailing case studies of ways in which body concepts operate (explicitly or implicitly) in healthcare set-

tings. The session considers a wide range of historical and geographical examples, from ancient to contemporary, including American insane asylums, Paul Nelson's surgical theatres, Modular Man on his Venice Hospital bed, innovative contemporary examples from America to Japan, etc. Because of the theme, the session would also consider papers on informative borderline case studies of bodies in unusual architectural settings or of unusual architectural settings involving the body. Other papers might be predominantly interpretative, focusing on representations of the body in architectural settings. Interpretative papers could focus on actual buildings and their contents and surroundings, or they could focus on architectural photographs (taking into account photographic composition, technique, and the positioning of the viewer in front of, or by, the image). In addition to its documentary task, this session would thus like to explore a specific interpretative approach, in which analysis distinguishes between the close visual observation and analysis of actual places and objects, and the close visual observation and analysis of photographic representations of places and objects. This session—aiming to document and clarify perspectives on the body in healthcare architecture (including its interior design, art objects, gardens and landscape settings)—implies a cultural aspect to body concepts in healthcare design, and to the practices that inhabit and shape them. The session is therefore also interested in cases and perspectives that reveal or confront cultural assumptions about the body in architecture. The session is open to the perspectives of architectural history and theory, art history, medical anthropology, and information technology, and the ways in which they conceptualize concepts of the body, of health, and of illness in healthcare settings. Send proposals to: Jan Kenneth Birksted, Director, Centre for Art & Design in Healthcare, Faculty of Art and Design, De Montfort University, The Gateway, Leicester LE1 9BH, England; tel. (direct): +44 (0) 116 257-7411; tel. (departmental) +44 (0) 116 257-7415; email: jbirksted@dmu.ac.uk

Retrofit, Rebuilding, and Reinscription: Pre-modern Conversions of Sacred Space The conversion of places of worship from one ritual use to another is a familiar phenomenon, although seldom the subject of detailed study. In the pre-modern period, the transformation of pagan temples into Christian churches is the obvious (and best studied) instance, but outside of Christendom and the Mediterranean world, other examples abound: churches and fire temples were, for example, converted into mosques, mosques into churches, and Buddhist cave shrines into Hindu temples. In some cases, re-consecration was reflected in a reorienta-

tion or restructuring of interior space, with few external indications of change. Conversely, existing monuments could be radically reconfigured, rearranged, and reassembled. Such changes can index gradual cultural and demographic shifts, but often reflect the sudden imposition of hegemonic narratives as a result of military conquest or the changing religious affiliation of a dominant elite. Consequently, they might either seek to exploit or valorize the previous associations of the monument, or to erase the representation of earlier practices. Although these transformations and the ways in which they are represented in medieval and modern discourses on architecture can have profound implications in the present, outside of pre-modern Europe the conversion of sacred space has rarely been analyzed in detail. Papers are therefore invited that seek to explore aesthetic, formal, historiographic, semiotic, or theoretical aspects of the phenomenon. Among the range of issues that submissions might address are the ways in which the appropriation and/or transformation of sacred space constructs ethnic, religious, and cultural identity, the legal determinants of conversion, the use of space as spolia, the relationship between architectural change and religious ritual, the role of patrons and artisans in the process of conversion, and the ways in which such transformations have been memorialized, remembered, or inscribed into scholarship. Send proposals to Prof. Finbarr Barry Flood, Department of Fine Arts, New York University, c/o Arthur M. Sackler Gallery, 1050 Independence Avenue SW, Washington, DC 20560; tel: 202-357 4880 ext. 419; e-mail: fbf1@nyu.edu

La Padrona e la Fattoressa: The Italian Renaissance Garden as Gendered Space Recent research in the history of the Italian Renaissance garden has revealed an evermore important role for women in their patronage. Great patrician women and noblewomen such as Isabella d'Este, Alfonsina Orsini, Margherita d'Austria, and Eleonora di Toledo, to name just a few, have emerged as significant patrons of garden complexes that are of fundamental importance to the development of the garden. Yet little attempt has been made to explain the motivations behind or provide a wider context for this phenomenon. What were the reasons that inspired renaissance women to commission garden complexes? What role did issues of health in the garden, especially child-bearing, women's health and children's health, play in their thinking? Which social issues, such as the organization of the family, children's education and entertainment, adult pastimes (such as riding, hunting, fishing or tennis) were especially significant? What economic issues, like investment in real estate or the surplus production of agriculture and livestock, were important? How did patrician women's and noblewomen's responsibilities in estate management relate to their patronage of important garden complexes? What activities were assigned to women on farms and large estates, and were similar roles assigned to women in the development and/or maintenance of gardens? This session seeks proposals that attempt to answer these or other questions related to the role of women in the creation or use of gardens (or specific garden features) in the Italian Renaissance. Preference will be given to papers that can demonstrate specific links between the forms, types and/or components of the Italian Renaissance garden and women's patronage and/or use of these, e.g.: the inclusion of fishponds or the cultivation of specific types of fruit trees in correspondence with recommendations for women's diet in contemporary medical treatises; the choice of iconography for garden and fountain sculpture as a reflection of or justification for a female patron's right to rule; the garden as a locus for sexual license and/or courtly love, and the establishment of hedge height or the inclusion of grottoes. Preference will also be given to methodological studies which provide insight into the sources available for reconstructing the presence of women in the Italian Renaissance garden. Send proposals to: Prof. Bruce L. Edelstein, via del Pignoncino 18, 50142 Firenze, Italy; tel: (+39) 055 705986; fax: (+39) 055 4360338; email: edelstei@dada.it.

Other Voices, Other Drafting Rooms How much do we really know about the practice of architecture in the United States? Its history is still far too much based on a select group of firms that historians have considered stylistically significant. This session seeks to broaden our understanding of architectural production by considering the history of firms that have fallen through the cracks in the canon, ignored or forgotten firms with a significant record of work. In particular, the session will consider the following questions: How do these firms compare in their organization with well-known entities like McKim, Mead & White or Holabird & Roche? What does this tell us about the business of architecture, as exemplified by the offices of Daniel Burnham? How does the relationship between these firms and their clients, especially their corporate clients, force us to reevaluate the received idea of the patron? How does the work of these firms encourage us to consider a broader range of building types and classes? How did these architects relate to other, emerging classes of professional designers—city planners, landscape architects, various kinds of engineers? What does this say about the development of interdisciplinary partnerships, a distinctive feature of 19th-century practice? In general, what does the history of these firms tell us about the work of design professionals outside the established centers of production? Implicitly, this session seeks to resuscitate the firm history as a type of scholarly inquiry. It will present more challenging models that can serve as alternatives to the descriptive catalog as a more or less chronological succession of buildings. Finally, this session seeks to problematize the idea of the architect, to show how the boundaries of the profession, its territory in a specific period, might have shifted from place to place. To that end, it aims to assemble a diverse collection of case studies, to show how the dominant models emanating from places like Chicago or New York might have diverged from the exigencies and particularities of local practice. Send proposals to: Prof. Bruno Giberti, Architecture Department, California Polytechnic State University, One Grand Avenue, San Luis Obispo CA 93407; tel. (805) 756 2036; fax: (805) 756 1500; email: bgiberti@calpoly.edu.

Landscape and Building: Mythologies of the American West and Urban Formation Wallace Stegner, a recognized chronicler of the American West, once remarked that "The west does not need to explore its myths much further; it has already relied on them too long." Despite Stegner's reticence about the value of a nostalgic reliance on mythologies of landscape and settlement, however, the built environment of the American West has been largely constructed around an intense and often idealized response to the unique geographical qualities of vast space, topographical variety and economic potential. Mythologies of the land have thus exerted a strong influence over the use of space in the West, in a complex relationship of imagination and appropriation, whether it was Brigham Young's idealized new Eden in Salt Lake City, Nathan Meeker's Greeley colony for agricultural exploitation, or the nearby Dearfield community founded as a social and economic refuge for blacks. More recently, mountain resorts such as Vail's mimicked Alpine village have used nature as a backdrop for the construction of an artificial tableau of leisure. Still another variation is the culturally complex city of Santa Fe, where the surrounding environment is a visual embodiment of local cultural identities, sympathetically embraced by such divergent regionalist architects as John Gaw Meem or Antoine Predock. Or the deserts of Arizona and Nevada have become a geography symbolic of escape—the waywardness of Las Vegas, Sun City's consummation of "the good life," Paolo Soleri's "arcology" at Arcosanti, or the unrestrained "Burning Man" festival. This session invites papers that explore the potent relationship between the myth of landscape in the American West and the variety of architectural responses it evokes. What discrepancies in expectation and practical possibility arise from this conjunction? How are these mythologies of meaning and place expressed, or suppressed, in archi-

texture and urban formation? The session does not necessarily intend environmental calamity and loss as its subject, or social and political dissonance, but rather encourages explorations of the structure of the relationship between architecture and landscape, public idealism and private individualism, urban development and geography, technoculture and sustainability. Not only are historical investigations welcome, but also contemporary approaches that illumine the challenges, opportunities, and typologies of urban development in the West. Send proposals to: Prof. Karla Britton, Columbia University, 4, rue de Chevreuse, 75006 Paris, France; tel./fax: +33 (0) 1.43.20.83.06; email: nyparis@reidhall.com.

Monuments to Be Reconsidered: The Raison d'Être of the Modern Heritage

This session will examine the dialectic between modernity and the idea of monument, including consideration of the reception of modern heritage, as well as current practice and education in the field of preservation policy. The awareness of the value of modern monuments emerges from Alois Riegl's essay on "The Modern Cult of Monuments" (1903). Riegl sought to discover the nature of monuments and to define their constantly changing role in culture. His theory profoundly changes our perception of the past and our understanding of monuments, and particularly of "modern" monuments. His interpretation leads to a new discourse on "monumentality." From the early 1980s, scholars (Kurt Forster, Françoise Choay, Regis Debray, among others, as well as participants in the debate within Do.Co.Mo.Mo. International) have engaged with these ideas and come up with some thoughtful responses. The discourse on the modern heritage and its theoretical conditions also implies how the monument works as a device to foster memory. It is actually through the emotion of the act of remembering that monuments create a living memory. In the case of "young" monuments, living memory becomes a significant motor in the process of protection, preservation, restoration, and finally new use. Another issue concerns the problem of the reception of modern heritage and the insurgence of a "second history," which ties values to the process of being recognized as monumental heritage. The session will consider papers with a strong methodological approach, which explore the use and abuse of this living heritage. It encourages speakers to present new interpretations of the concept of modern monumentality in its different architectural expressions, clearly manifested, masked, or even latent. Of equal interest are papers that will explore the link between modern monuments and national identities, both in Western and non-Western cultures. On this premise, a theoretical focus is critical for a reassessment of the topic. Send proposals to: Prof. Maristella Casciato, Dipartimento di Ingegneria Civile, Università degli Studi di Roma Tor Vergata, via del Politecnico 1, 00133 Roma (Italy); tel. +39.06 86800228; fax +39.06 72597005; e-mail: cascima@uniroma2.it.

Toward a New World Architecture

In recent years the architectural history survey course has received increasing critical attention within the field. The western canon of monuments and masters, the basis of the most widely offered courses and textbooks, is under attack. As colonial, post-colonial, gender and ethnic studies entered the mainstream of academic discourse, architectural scholars, mostly of the modern period, have critiqued both the content and the epistemological concept of the canon. So far, however, only tentative steps have been taken to provide a more comprehensive global scope to the foundation of our discipline. Emphasis has been placed on critique of the status quo rather than the production of a new model. This session will propose a radical revision of the prevalent "west and the rest" approach, one that rejects the traditional categories of style and nationality in favor of a new emphasis on cross-cultural exchange. Inspired by the new field of World History, this synthetic method analyzes change in the built environment as the product of constant interactions across and

within cultural borders, including trade, religion, migration, and conflict. This global model is by nature highly dependent on the interest and collaboration of scholars in different fields. Recent work that supports the teaching of such a cross-cultural world history of architecture includes Samuel Edgerton's study of the interaction between the Spanish Baroque and local Pre-Columbian religious traditions in Mexico (*Theatres of Conversion*, 2000) and Deborah Howard's exploration of the architectural connections between Venice and its eastern trading partners (*Venice and the East*, 2000). For this session we seek new scholarship that focuses upon the transmission of architectural skills, ideas, and materials across cultural borders. Proposals that deal with east-west exchange will be considered, but those that transcend this traditional dichotomy, particularly in the pre-modern period, are especially welcome. Papers presented in this session will be considered for inclusion in a forthcoming world architecture anthology. Send proposals to: Paula Lupkin, Assistant Professor, School of Architecture, Washington University in St. Louis, One Brookings Drive, Campus Box 1079, St. Louis, MO 63130-4899; tel: (314) 935-6213; fax: (314) 935-8520; email: lupkin@architecture.wustl.edu. Dr. H.P. James, Tufts University, 423 Marlborough Street, Apt. 3, Boston, MA 02115-1209; email: hjames@tufts.edu.

Until 1750: Public Buildings in Europe

This session concerns the typology of public buildings erected in Europe until the modern era. While an art historical tradition dating back to the nineteenth century has focused on ecclesiastic and palatial architecture, in the last few years we have witnessed increasing interest in a third category of buildings — public ones. This category includes factory buildings, hospitals and hospices, prisons, banks, mints, granaries, the buildings of various institutions of government and other more specific categories. Just two examples would be the Monti di Pietà, state-owned pawnshops that started being built in Italy in 1462, and the shelters for pilgrims built all over Europe starting in medieval times. These buildings often reached massive dimensions, and found monumental expression. Generally located in central urban locations, they have been largely ignored in the literature, probably due to their utilitarian function. Precisely because of their public nature, however, these buildings could, often more adequately than private churches or palaces, represent the values that their patrons wished to express. The focus of the papers presented would be on the appearance and evolution of the type of these buildings. When new functions emerged, new spaces had to be formed to adequately house them. The plans of prison-houses, for instance, evolved from those of hospitals—which had in turn comprised the long refectories and dormitories first implemented in monasteries. Ceremonial spaces, or architectural motifs, could also be borrowed and adapted from religious or palatial buildings. Another pertinent issue would be how the architecture of these buildings, or the art contained in them, was used to express the social, ideological or dynastic concerns of their patrons. The analysis of issues regarding the location of these buildings, and the possible impact they had on the shaping of the urban environment would be an equally appropriate topic of discussion. Institutions of government were obviously located in prominent positions. But other types of buildings crucial to the survival of a city—granaries, for instance—could also be erected in central and well guarded locations. Streets could be opened or bridges built to provide easier access to them. In the case of mints or banks, street facades could be aligned for reasons of decorum, or buildings around them demolished for reasons of security. Ideally, this session will provide a sense of the direction of current investigations that aim to broaden the scope of architectural history beyond that of churches and palaces. Send proposals to: Carla Keyvanian, CASVA, National Gallery of Art, Washington, D.C. 20565; email: keyvanian@hotmail.com.

Rethinking the Domestic Architecture of Classical Antiquity and the Early Middle Ages

There is a growing interest in the domestic architecture of classical antiquity. The subject has emerged as a productive field of research and has produced new trends especially in the last decade. New approaches that expand the archaeological testimony illustrate the possibilities and potentials of fresh interpretations which 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 for integrating knowledge in different and wider perspectives, since they present an increasingly detailed and comprehensive account of cities, dwellings, and daily life in the ancient world. 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, or 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 the domestic space; spatial organization (architecture, art, artifact) and spatial behavior (rituals, activities), as a means of discussing the cultural definitions and operations of gender, privacy, and time in the ancient domestic context. Both cultural and cross-cultural comparisons between the Greek and the Roman practices in regard to these issues are encouraged. Proposals which address the above issues in terms of domestic architecture and life in the early medieval period will also be considered. Submissions from different disciplines are particularly welcome. Send proposals to: Prof. Lale Özgenel, Architect, Instructor in the Program of History of Architecture, Middle East Technical University, Faculty of Architecture, Department of Architecture, 06531 Ankara, Turkey; tel: +90 (312) 210-2235; fax: +90 (312) 210-1249; email: lozgenel@yahoo.com.

Aviation Architecture and Design: A Century of Building for the Aerospace Industry

December 17, 2003 will mark the centennial of controlled flights. Since then, the airplane and the reusable space vehicle of the space shuttle have had a tremendous impact on our society in numerous positive and negative ways. Although we normally associate the development of aviation with aeronautical engineers and scientists, design arts professionals such as architects, urban planners, and industrial designers have all been actively engaged with creating structures and spaces for these dynamic machines throughout the twentieth century. This session seeks papers which explore the ways that architects have been essential to the development of aeronautics over the past century since the Wright Brothers' momentous flight of December 17, 1903. International examples and interdisciplinary studies are also encouraged as long as there is an architectural or design focus to the project. Some of the subjects that could be discussed include topics such as: the design of aerospace factories, maintenance buildings, and test facilities; the role that airports have played in their respective regional or national developments; the interior and industrial design of airplanes in relation to relative design trends, national or international; corporate identity and national image developed by architects for civil or military use; and the role of architects in planning structures related to military aviation and the airplane as weapons. Send proposals to Dr. John Zukowsky, The John H. Bryan Curator of Architecture, The Art Institute of Chicago, 111 South Michigan Avenue, Chicago, IL 60603, tel: (312) 443-3949; fax: (314) 578-0960; e-mail: jzukowsky@artic.edu.

Architecture and Nature The cultural historian Clarence Glacken once observed that the issue of humanity's place within nature has been a central concern of Western philosophy since antiquity. Glacken's conclusion can be easily reconfirmed through an examination of architectural history. Innumerable examples from many different societies and times have justified architecture through an appeal to the authority of nature. Although the environmental movement and "green architecture" have achieved prominence in architectural practice over the past thirty years, architectural historians during the same period have largely ignored issues connecting architectural design to nature. Others rely on glib characterizations that do little to illuminate the connections between nature and architecture. For example, the rhetoric of the "organic" as promoted by Louis Sullivan and Frank Lloyd Wright is still accepted by many academics with little consideration of its theoretical validity. Recently, some historians have sought to reposition nature as a central issue in architectural expression. In 2000 Paolo Portoghesi published *Nature and Architecture*, a lengthy examination of architectonic forms found in nature and their corollaries in the built environment. This session will seek to understand how and why nature has served as a model for architectural designers through history. Any era or culture can be considered. Of course, nature and the natural have been described in many different ways over time, and the papers in this session will need to establish how nature was conceived in its relevant context. A variety of questions might be brought to this session. How has the rhetoric of the "natural" served the aesthetic, theological, or political justifications of architecture? What role has architecture played in establishing the ownership of nature? How has nature served as a paradigm for human behavior as embodied in the built environment? How does architecture reveal changing attitudes to nature? Send proposals to: Prof. Mark L. Brack, Drexel University, 220 Locust Street, Apt. 7G, Philadelphia, PA 19106-3929; tel: (215) 895-6626; email: MarkLBrack@aol.com.

Criticizing the Modern Movement across National and Cultural Boundaries

Postwar architectural culture is currently generating considerable scholarly attention. In recent conferences and publications scholars have focused on post-W.W.II criticism of the Modern movement through a range of issues, such as place-making, regionalism, popular culture, and mobility. These studies have been confined, however, almost exclusively to Western culture. In order to critique the disturbing distinction between a dominant discourse traditionally located in the West, and area studies devoted to non-Western locales, we suggest adopting a global perspective for studying worldwide responses to the involvement of the Modern movement with nebulous concepts of progress. Particularly alarming during the postwar period was the deployment of nationalist architecture as a means of modernizing and industrializing countries such as Brazil (with the construction of Brasilia) or India (with Chandigarh). In response, architects and scholars pointed to the inability of Modern architecture to create the sense of place, facilitate communal identity, and respond to the vernacular and regional themes by which people locate themselves in their environments. This criticism created a rupture in the Modern movement, which opened a space for reflecting on its premises. This session will examine cross-national and cross-cultural responses to the predicament. Examples are the ways in which the building of cities such as Dhaka in Bangladesh, Dodoma in Tanzania, or post-1967 Jerusalem turned into testing grounds for postwar ideas, or the practice of renowned architects across national borders. Did projects such as Louis Kahn's in Dhaka, Jose Luis Sert's in Baghdad or S.O.M.'s in Istanbul bring metropolitan architectural knowledge to distant locales only, or did they also affect and expand both the architectural practice of their hosting cultures and the architectural dis-

course at home? Yet another example of this cross-cultural architectural practice is the generation of architects emerging in previously colonized countries, who matured professionally during the Modernist crisis. One can cite Jeffrey Bawa, Dimitris and Suzana Antonakakis, Charles Corea, or Olumuyi Olumiyiwa, who insisted on maintaining Modernist practice while developing their national identity. In exploring the transmission of architectural knowledge across national, cultural, and disciplinary boundaries, we seek the employment of methodologies that highlight the relationships between contemporary architectural styles, nationalism, and post-colonial ideals, effecting a reciprocal exchange of ideas around the world. Send proposals to: Alona Nitzan-Shifan [Massachusetts Institute of Technology], CASVA, National Gallery of Art, Washington, DC 20565; email: alona@mit.edu; Nnamdi Elleh [Northwestern University], CASVA, National Gallery of Art, Washington, DC 20565; email: nel966@casbah.it.northwestern.edu.

Domestic Architecture and Social Life in Early Modern Italy: New Directions for Research The publication of Patricia Waddy's magisterial book, *Seventeenth-Century Roman Palaces: Use and the Art of the Plan*, in 1990, forged new paths in the study of early modern Italian domestic architecture. This session seeks to explore the ways in which architectural scholarship of the past decade has reaped the benefits of Waddy's approach and, simultaneously, to suggest new directions for research. We invite papers that address a wide range of questions, which may include the following lines of inquiry. How have scholars of domestic architecture in other Italian centers at once made use of and expanded upon Waddy's Rome-based work? Have their methodologies diverged significantly from their prototype due to different social and political contexts? To what extent can her approach to urban domestic architecture be applied to the suburban or rural sphere? In considering different social strata, is her model, formulated for the particular requirements of the upper echelons of Roman society, applicable to the palaces of the lesser nobility? Have advances been made regarding the housing needs of a broader social spectrum? Although Waddy drew significant attention to the role of gender in palace design, has more been learned about the space of women and their role in shaping it? Regarding the particular uses of domestic spaces, what kind of evidence has been unearthed for the locations of banquets and theatrical and musical performances? How has the burgeoning study of the decorative arts illuminated our knowledge of early modern interiors and their uses and meanings? How were changing modes of life after 1700 reflected in architectural design? Were the great palaces of the seventeenth century readily adaptable to later periods? This session seeks papers that explore spatial and/or theoretical issues and that especially encourage discussion of innovative methodologies that will expand the discipline of architectural history. Additionally, papers that offer a cross-cultural approach are welcomed. Please send proposal to both chairs by mail or e-mail: Tracy L. Ehrlich, Assistant Professor, Department of Art and Art History, Colgate University, Hamilton, NY 13346; tel: (315) 228-7979; email: Tehrich@mail.colgate.edu; Stephanie C. Leone, Assistant Professor, Fine Arts Department, Boston College, 140 Commonwealth Avenue, Devlin Hall 421, Chestnut Hill, MA 02467; tel: (617) 552-6459; email: leonest@bc.edu.

"Building Perfection": Architecture, Culture, and Utopia Utopian studies have, in recent years, expanded to include a growing body of literature on the utopian community as a real-world phenomenon. Largely missing from this discussion, however, has been a concurrent examination of utopian built form. One of the goals of this session is to encourage research on and documentation of the built form of utopian communities. Beyond this concern, however, the larger purpose is to examine the nature of the relationship between architecture and culture. As a

self-conscious creation of deliberate Otherness, the culture of a utopian community is highly defined; as a society of volunteers, it is highly coherent. The defined, coherent nature of its culture creates a unique opportunity to study the culture/architecture intersection. Does the physical environment created by the community reflect its expressed beliefs on issues such as hierarchy, gender equity (or the lack thereof), or sexual relations? Does the process of design and construction of the environment reflect such beliefs? Does the built form encourage or reinforce behavior patterns congruent with the community's official practices? What does it tell us if the built environment does not reify professed beliefs or practices? A utopian community, for the purposes of this session, is defined by two factors: foundation and intention. It must have passed beyond plans and visions to the actual foundation of a community, and its members must intend for the community to offer an alternative to the surrounding culture. Papers could address communities of any time and place, historical or contemporary, which meet these criteria. While papers documenting or reconstructing the spaces of utopia would be welcome, preference would be given to papers which, in addition, offered a critical analysis of the intersection of cultural beliefs and patterns (social, political, economic, religious, etc.) with the built form of a utopian community. Send proposals to: Prof. Janet R. White, School of Architecture, University of Nevada - Las Vegas, 4505 Maryland Parkway, Las Vegas, NV 89154-4018; tel: (702) 895-4431; e-mail: Janet.White@cmail.nevada.edu.

Drawing Architectural Implications from Modernist Representation From napkin sketches to construction documents, architects have depended on the requirement to represent three-dimensional space on a two-dimensional surface. Modern conceptions of space have led to modern conceptions of the methods to represent that space. The rich dialogues between architectural ideas and the means to represent them have been just that—dialogical rather than causal. What are the ideological / spatial / architectural implications of various modes of modernist representation? How has modernist representation, specifically drawing, produced conceptions of architecture itself? Significant developments within modernist architecture have often been engendered by innovative techniques of drawing (axonometry, perspectival rendering, photomontage, sectional perspective). Rather than seeing them as results of architectural modernity, how can they be understood as instigators of the same? While continuing to acknowledge the architectural "rendering after-the-fact," what creative forms of architectural design as drawn ideas have projected various forms of modernist architecture? Currently, the prevalence of digital representation foregrounds three-dimensional conception over orthographic design in plan, section, and elevation. The "paperless" collapse of architectural production and presentation has changed forever the notion of architectural representation. In relation to this contemporary shift, this session proposes to examine analogous events from the early to mid-twentieth century. The works of Bruno Reichlin and Yves-Alain Bois on the modernist revival of axonometry serve as catalysts for this focus on the representational techniques that stand in for architectural modernity. Examples include the full-scale construction documents of Louis Sullivan; Mies van der Rohe's uses of photomontage and charcoal as urban and material imagery; Wright's high-contrast perspectives and the dysfunctional elevations they displace; the urbane human figures populating Otto Wagner's perspectival renderings; Sant'Elia's gestural and enigmatic sketches; Gropius's (and Choisy's) hovering axonometrics (*dal sotto in su*); Bruno Taut's utopian, color-valued, Alpine illustrations; Theo Van Doesburg's cut-paper plans and his both crude and elegant axonometric "counter-constructions;" Hannes Meyer's statistical graphics; Le Corbusier's scratchy and atomized drawings; Paul Rudolph's hyper-rendered, sectional perspective worlds; Eileen Gray's human pathfinding and solar specific plans; the florid and integral letter-

ing of Asplund, Aalto's overdetermined material indications, the exquisite trees found in Phillip Johnson's landscape plans; and Hugh Ferriss's zoning demonstration, dream world, fantasy renderings. Send proposals to: Prof. Mark R. Stankard, Assistant Professor, Iowa State University, College of Design—Architecture, Ames, IA 50011; tel: (515) 294-9840; fax: (515) 294-1440; email: mstankar@iastate.edu.

Competing Voices In seeking to reclaim the history of the built environment, architectural historians often discover surprisingly rich materials that yield conflicting voices concerning a monument. Archival documents, inscriptions, the decorations of buildings, the adjacent structures and urban environments are all the vehicles of contemporary commentary on architectural endeavors. The focus of the session will be on those various voices that are resonant in the competing agendas of patrons, users, and audiences. This session will offer scholars of all periods of western architecture the opportunity to explore the voices that they have heard in the course of their research. The motivation of the session is to provide a forum for the exchange of ideas about how to sharpen listening skills when it comes to identifying and hearing the voices of a particular monument. One goal of the session is to raise interpretive issues emerging from these clashing voices. Papers might explore a specific document that reveals a previously unheard voice; a building inscription or applied text; a decorative program; a contemporary commentary; a *graffito*; or another building that responds to the main monument and in so doing, comments on it. Both works in progress and completed studies are equally appropriate for presentation at this session. We welcome both archival and theoretical papers and encourage investigations that draw upon unconventional source materials. Send proposals to: Dorothy Metzger Habel, Professor, History of Art, School of Art, University of Tennessee, 1715 Volunteer Boulevard, Room 213, Knoxville, TN 37996-2410; tel: (865) 974-9389; fax: (865) 974-3198; email: dhabel@utk.edu; Gregor Kalas, Visiting Assistant Professor, History of Art, School of Art, University of Tennessee, 1715 Volunteer Boulevard, Room 213, Knoxville, TN 37996-2410; tel: (865) 974-8351; fax: (865) 974-3198; email: gkalas@utk.edu.

Building the Baroque City: 1580-1750 In recent years, important scholarship has been published on Baroque urbanism in relation to the new political structures that emerged in the seventeenth century. Like the history of urbanism in general, this work has tended to focus on the contributions of key architects and powerful patrons operating in major centers. As a result, many of the decision-makers and planners who actually gave shape to Baroque cities have remained little studied or anonymous. This session seeks to stimulate new research in the study of European Baroque urbanism by focusing on the process of urban design. Papers might explore the impact of government and bureaucracy on town planning matters, the role of building trades in the reform of a city, or the part private residents might have had in giving shape to a street or neighborhood. For instance, in Baroque Rome, the role played by architects and surveyors in the service of the *maestri delle strade* throughout the seventeenth and eighteenth centuries invites close attention. In London, the signal contributions of successive generations of "anonymous" artisans and builders to the rebuilding and expansion of the city have often been obscured by relatively few architects with resonant names, such as Sir Christopher Wren and Thomas Archer. Recent research on London has revealed the extent to which many design decisions were made by committee and how prominent architects routinely delegated much responsibility to experienced and competent builders. In Habsburg, Madrid and Vienna, the complex bureaucracy of the ruling elite inspired a web of planning officials and builders responding to both royal and civic authorities. This session seeks to expand prevailing

notions of urbanism to include all building types (including infrastructure) and their builders. Papers on public works, apartment houses, and the richly textured urban fabric that lay between monumental churches and palaces are especially welcome. Send proposals to: Jesús Escobar, Associate Professor, Department of Visual and Performing Arts, Fairfield University, Fairfield, CT 06430-5195; tel: (203) 254-4000, ext. 2215; fax: (203) 254-4076; email: jescobar@fair1.fairfield.edu; John Pinto, Professor, Department of Art and Archaeology, Princeton University, Princeton, NJ 08544; tel: (609) 258-3799; fax: (609) 258-0103; email: pinto@princeton.edu.

Bomb the Church – Rebuild the Castle? The disappearance of the World Trade Center on September 11, 2001 prompted almost instantly a drastic change of attitude toward a building complex that previously had not been seen in such a favorable light, architecturally, urbanistically, or symbolically. What was destroyed assumed an unquestioned new symbolic meaning. This is by no means an isolated case. The destruction of the U.S. Capitol by the British in the War of 1812 prompted its rebuilding rather than an otherwise welcome abandonment of the Federal City. The destruction of the Berlin Residence by the East German authorities and the most recent recommendation to rebuild, or reconstruct, the former royal palace will require the demolition of the Palace of the Republic that had been built to (partially) replace the hated symbol of Prussian monarchy. Even when buildings were not totally destroyed and could easily have been repaired, destroyed sections have become part of an otherwise restored structure (as in the cases of the cathedrals of Reims and Cologne, or the Alte Pinakothek in Munich). The latter approach will find its most visible (and possibly visually disturbing) expression in the rebuilt Frauenkirche in Dresden. For about half a century the destroyed church, a pile of rubble, had served as an anti-militaristic (etc.) monument, now its reconstruction is nearing completion with the opposite meaning attached to it. These randomly selected architectural examples can be supplemented by changing approaches toward architects, as in the case of Hermann Henselmann, the designer of the East Berlin TV tower and parts of the former Stalinallee. Just a few years ago critics were only too ready to dismiss him and his buildings. His structures are now under consideration as historic monuments. This session will explore a number of pre-eminent individual examples but above all focus on the rationale behind decisions to build, destroy, preserve, reconstruct and, last but not least, re-interpret. These changes surely are not prompted by the objects themselves but by our attitude toward them. This in turn might/should raise our consciousness and make us more aware of the intellectual dimensions of our decisions as architectural historians and architects. Send proposals to: Egon Verheyen, Professor, George Mason University, MS 1DS, Fairfax, VA 22030-4444; tel: (703) 993-2182; fax: (703) 993-2175; email: verheyen@gmu.edu.

Domesticity and Gender in Modern Architecture The home, as part of material culture, is the very place where the intricate relations between architecture, gender and domesticity become visible. This session will investigate the multilayered themes evoked by the interconnections between these three terms. The nineteenth-century discourse on the home confirmed that there existed an intricate relationship between domesticity and femininity, between the house and the housewife, between the idea of sheltering and the idea of mothering. These univocal relations between dwelling, domesticity, and femininity did not remain unchallenged in the twentieth century. Within the discipline of architecture existed a conscious tradition that sought to transform these relations. The Modern Movement intended to provoke a revolution in dwelling culture by the introduction of themes and concepts such as the open plan, transparency between inside

and outside, collective housing, rationalization, hygiene, efficiency, and ergonomics. The question to be addressed in this session is how far the transformation of the architectural aspects of the dwelling also implied a transformation of the gender roles associated with dwelling and the home. Recently much work has been done in this area. Beatriz Colomina showed how in the work of Loos and Le Corbusier issues of gender are intertwined with their ideas on the architecture of the house. Alice Friedman investigated the role of women as client and muse in the conception of some famous modern houses. Scholarly work on the interbellum years in Weimar Germany has stressed that the modern architecture of the *Siedlungen* was impregnated with ideas about the rationalization of the household. Christopher Reed's edited volume *Not at Home*, on the other hand, made the point that modern art and architecture were about the suppression of domesticity, rather than about its glorification. This session seeks to bring together papers that address the questions raised by this body of recent work. Interdisciplinary approaches, bearing upon sociological or anthropological investigations, will be welcomed as interesting contributions that widen the scope of architectural history. Special attention will be given to those proposals that focus on the interaction between issues of domesticity and nationalism, and how these are framed within a discourse on modern architecture. Proposals might also deal with the trickling down of narratives originating within the realm of high culture into the more popular discourses and practice of the building of (suburban) homes. Send proposals to: Prof. Hilde Heynen, Associate Professor, Katholieke Universiteit Leuven, Departement ASRO, Kasteel van Arenberg, 3001 Leuven, Belgium; tel: (+32) 16 321383; fax: (+32) 16 321984; email: hilde.heynen@asro.kuleuven.ac.be.

Destination Resorts and the Good Life Although many factors have contributed to Americans' notions of what constitutes the "good life," consumption, recreation, and leisure generally are important components. This session will focus on destination resorts to examine American attitudes and values as represented by leisure and tourism. Custom-designed ski resorts began in 1936 with Sun Valley and expanded dramatically in the postwar era when family ski vacations became a middle-class expectation rather than solely a privilege of the elite. Ski-related development of vacation homes, hotels, restaurants, and strip development, geared to the affluent skier rather than to the local resident, often comes at a steep price to the landscape and the communities where large resorts are located. The constructed landscapes of ski resorts evolved into a distinct type of planned community that foreshadows later approaches to American recreational communities with leisure and consumption as cultural goals. Resort communities dedicated to golf, tennis, and boating have proliferated in the last fifty years, and resorts featuring active recreation now vie with the Disney resorts and Las Vegas for vacationing Americans. This session will examine destination resorts from a national perspective, assess their impact on American culture and values, and critique the consequences of their constructed landscapes. Send proposals to: Prof. Margaret Supplee Smith, Department of Art, PO Box 7232, Wake Forest University, Winston-Salem, NC 27109; tel: (336) 758-5079; fax: (336) 758-6014; email: smith@wfu.edu.

State and National Capitols Reconsidered State and national capitols serve as significant civic and cultural symbols in the United States and abroad. Studies to date generally have focused upon such buildings' early history and development, patronage in relation to their general design, and architectural trends within this building type, all of which have provided useful foundations for further documentary work as well as more interpretive studies of public architecture in society. Recent scholarship has begun

to reconsider these buildings as whole art works, complex entities with particular and unique challenges from the standpoint of historical research, renovation, use, and preservation. What is the role of the capitol building and grounds and how are they utilized and perceived by the state, the nation, and the public? What is the relationship of the building to its grounds, other civic institutions in the urban environment, and the town or city at large in which it is located? How are the building's interior decorative treatments perceived by citizens and building users long after the initial conception of the decorative programs? How are the original intentions of the artists' programs balanced with how the building is used, preserved, and challenged in later generations? This session invites proposals that study mural programs, sculpture, landscape architecture, and decorative arts in state and national capitols in order to examine further this building type as a complex art work with many facets, and to reconsider a building's place in the public realm. It also welcomes proposals regarding the unique challenges of preservation, political motivations and needs, and the uses of public space in such buildings. Send proposals to: Barbara S. Christen, CASVA, National Gallery of Art, Washington, DC 20565; tel: (202) 842-6897; fax: (202) 842-6733; email: b-christen@nga.gov.

Anthropology for Architecture Anthropologists' interest in the vernacular built world can be readily traced back to the nineteenth century. For example, Lewis Henry Morgan's *House and House-life of the American Aborigines* (1965, orig. publ. 1881) attempted to relate the social structure of "primitive communism" to the physical size and form of the dwelling. English architect William Lethaby's *Architecture Mysticism and Myth* (1974, orig. publ. 1891) showed a great anthropological fascination with symbolic expressions in architectural form, although he used only second-hand material. Since the turn of the twentieth century, architects' interest in, and fascination for, vernacular architecture has become mostly visual. In other words, vernacular architecture that affords architects "original," and often organic, aesthetic values is seen as picturesque and even fairytale-like. Le Corbusier's *Le Voyage d'Orient* (1966) and Bernard Rudofsky's *Architecture without Architects* (1964) perhaps best represented this aesthetic interest from architects. As early as in the 1950s, Joseph Rykwert's *The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World* was already conceived and first published in Aldo Van Eyck's *Forum*. Since this book, Rykwert has constantly reminded us of the human aspects of the ancient built world, where the fabrications of buildings and societies were engaged with each other, and in particular the salutary power of myth in a meaningful negotiation between people and their built world. Amos Rapoport's influential *House Form and Culture* (1969) has attempted to interpret how cultures generate built forms, and how meanings are transmitted through architecture. In the last few decades, anthropologists, as well as architects and architectural historians, have produced an ample amount of scholarship on the living state of the vernacular built world, where the inhabitants still build for themselves. For example, Roxana Waterson's *Living House* (1990) and Ronald Knapp's *China's Living Houses* (1999) are tremendous records of the living symbolism in vernacular architecture. Twentieth-century architecture, which experienced, as fashion cycles, numerous variations of visual aesthetics, bears little evidence of the anthropological interest since the late nineteenth century. This session aims to examine an anthropology that is **for** architecture, as Rykwert puts it. Papers are invited to explore the significance of anthropological interest and approaches in architecture. Send proposals to: Professor Xing Ruan, Faculty of Design Architecture and Building, University of Technology Sydney, PO Box 123, Broadway NSW 2007, Australia. Tel: +61-2-95148707; Fax: +61-2-95148966; email: Xing.Ruan@uts.edu.au.

Architectural Education in the Early 20th Century (1900-1950) Schools of architecture have without doubt become part of the definition of modern architecture—what modern survey could leave out the École des Beaux Arts, the Bauhaus, or the GSD? In many cases, studies of architectural education provide a particularly fruitful means to assess what constituted “modern” in the modern period. It is in schools of architecture and among architectural faculty that critical issues of modernism—such as historicism, technology, and nationalism—were often most hotly debated. These debates produced books and new curricula intended specifically for students and intended specifically to address the need for a modern architecture. This session seeks to address the contribution of architectural education to modern architecture in the early twentieth century when it became the established route for a career in architecture. It is also in this period that new methods replaced, modified, or refined existing traditional methods in school curricula. What is intriguing is the variety and scope of the solutions: all too often attention to the Bauhaus and its faculty has overshadowed work done at other schools, thus obscuring the complexity of modernism. Notions of empathy, studies in psychology and sociology, interest in scientific method, and interest in art education methods, encouraged many architects to rethink the teaching of architecture. This session is not limited to studies of individual schools or departments. It will also seek papers, for example, that examine the texts intended for the education of architects, papers that examine the development of different pedagogies, or papers that address the teaching philosophies and design theories of individual faculty. How was modernism defined by architects interested in education? What methods and goals did they establish to achieve it? The session is open to international examples. Send proposals to: Marie Frank, Bryn Mawr College (Post-doc), 101 N. Merion Ave., Bryn Mawr, PA 19010, tel: 610-526-6560; fax: 610-526-7955; email: mafrank@brynmawr.edu.

Paris: Architecture and Urbanism in the 20th Century Paris, the capital of the nineteenth century, in Walter Benjamin’s memorable words, forfeited that title to New York in the twentieth, especially in the post-war era. Much has been written about nineteenth-century Paris—Hausmann’s transformations, the development of vast new modern transportation systems, new structural systems of iron, Second Empire architecture, and still more recently, the architectural and urbanistic interventions of Napoleon I earlier in the century. Much ink has been spilt on French architectural theory, and the educational system and its influence abroad in the nineteenth century. But aside from the pioneering work of Modernists such as Le Corbusier, Mallet-Stevens, and others in the 1910s and 1920s, relatively little attention has been devoted to Paris later on in the century. Norma Evenson’s *Paris: A Century of Change*, focusing mainly on urban issues, was an excellent start. But much remains to be explored, especially in the area of architecture and the work of more recent architects such as Jean Nouvel and Portzamparc. This session, while focused on twentieth-century Paris, is broadly conceived, inviting papers on such wide-ranging topics as the theory and design of Tschumi’s Parc de la Ville; suburban development and its impact on the city core; individual architects such as Nouvel or Portzamparc; the work of foreign architects such as SOM, Piano and Rogers, Richard Meier, and Frank Gehry in Paris (the Centre Pompidou 40 years later? the American Center and its generative role in Gehry’s oeuvre?); Mitterrand’s Grands Projets; the French educational system post-1968; and the Beaux-Arts and its diaspora globally in the twentieth century. Send proposals to: Meredith L. Clausen, Professor, Architectural History, Department of Architecture and Art History, University of Washington, Box 353440, Seattle, WA 98195; tel: (206) 543-0935; email: mlc@u.washington.edu.

The Meanings of Materials From Renaissance treatises to twentieth-century manuals, architectural literature is replete with statements on the role, nature, and use of building materials in architecture. Even for the ancient writer Vitruvius, materials defined the nature of architecture as its indivisible unit, “for there is no kind of material, no body, and no thing that can be produced or conceived of, which is not made up of elementary particles.” (*De Architectura*, Bk. II, ch. 1). This session will explore the meanings, beliefs, values, and significance associated with building materials from antiquity through to the present. The importance given to materials in architectural treatises as well as in architectural education attests to the importance of the topic. And while many scholars have examined the technology of construction or the specific use of materials by a particular architect, the study of the cultural, social, economic, and philosophical context of materials is only recently receiving the attention it deserves. The study of building materials has always been central to the practice of architects. They were expected to judge the quality of materials used in construction, and to know their properties and best use. The choice of materials required technical skill and knowledge of geology, biology, and natural history. Yet architects’ conceptions of materials were both informed and challenged by theories and practices in related disciplines, whether they were alchemical practices or scientific inquiries. Patrons, for their part, were keenly aware not only of the cost of materials, but also of their social and symbolic status. The judgments and choices by both architects and patrons were thus profoundly cultural, motivated as much by accepted belief and local customs as by current understanding of the properties of materials. Papers for this session will examine the meanings associated with building materials from a variety of periods and places. Important areas for consideration will include the relationship of natural versus artificial materials, including the place of industrial culture in modern building; economies of materials as objects of status, luxury, and value; and political identity through the use of local materials in contrast to imported and exotic materials. In addition we would encourage papers which seek to set such issues in wider historical and physical contexts: from the history of science and technology, to urban history, to the relationship of architecture to other arts. The topic is an important one as it raises a range of significant questions about the relationship of material culture to architectural production and more general theoretical concerns. It encourages a dialogue about the place of architecture as a part of scientific cultures and natural history. It seeks to bridge the technical study of architecture with historical and philosophical concerns through study of materials. And finally, it aims to recover many of the lost aspects of architectural practice that demanded knowledge of the essential stuff of building. Send proposals to: Christy Anderson, Associate Professor, History of Art, Yale University, P.O. Box 208272, New Haven, CT 06520-8272; tel: (203) 432-7210; fax: (203) 432-7461; email: christy.anderson@yale.edu; Réjean Legault, Professor, École de design, Université du Québec à Montréal, Case postale 8888, succ. Centre-Ville, Montréal (Québec), Canada H3C 3P8; email: legault.rejean@uqam.ca.

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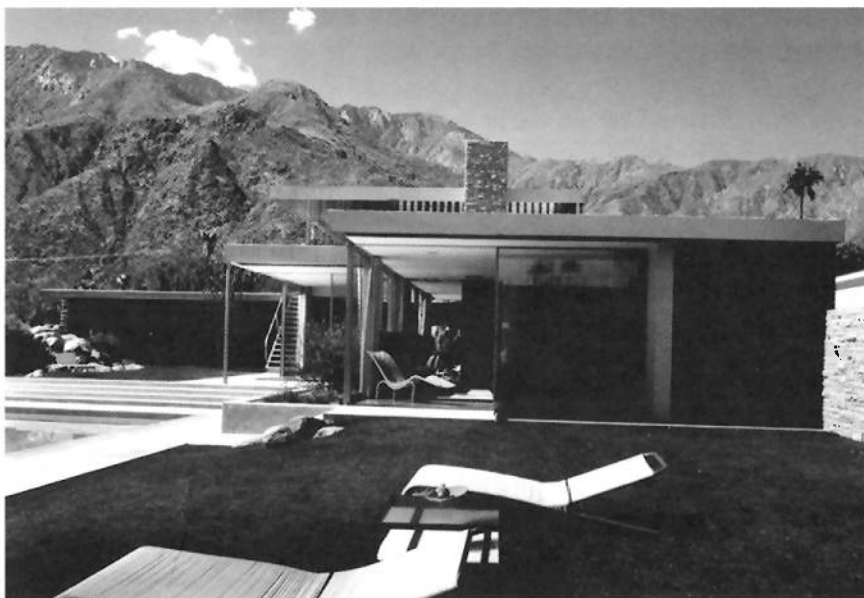
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Kaufmann House Coffee Salon Benefits BUS

On February 17, Brent and Beth Harris, SAH board member and BUS Leadership Development Committee member respectively, hosted an event at the Kaufmann House in Palm Springs to benefit BUS. The fortunate 100 people who were able to attend the salon (a waiting list had to be established just days after invitations went out) had the special opportunity to tour the house and gardens of the 1946 Richard Neutra classic owned and restored by the Harrises. Incoming SAH President Diane Favro was on hand to offer welcoming remarks to the guests, who also heard Peter and Shannon Laughrey, of LAMA, LA Modern Auctions (Los Angeles) talk about "Mid-Century Modern Connoisseurship." Attendees included SAH members from southern California, members of the Southern California Chapter of SAH, and representatives from the local Palm Springs preservation and museum community. The \$7,900 raised is being directed to the BUS Founders Fund. Additionally, eight people took out new memberships in SAH as a result of coming to the salon. Last year, the Harrises hosted a similar benefit for BUS and the Palm Springs Museum, and they hope to continue to do more events of this kind in the future. Their graciousness, generosity, and exemplary service to SAH and BUS are deeply appreciated.



Kaufmann House, Palm Springs, CA (Richard Neutra, 1946). Photo courtesy of Elizabeth Harris.

Newsworthy

Recently, BUS has enjoyed some very good exposure in the media. A feature article on *Buildings of Virginia: Tidewater and Piedmont* appeared in the Jan/Feb issue of *Humanities*, the magazine of the National Endowment for the Humanities. And a piece on *Buildings of Texas* appeared in late January on the front page of the Metropolitan section of the *Dallas Morning News*. BUS is delighted to be getting this play and looks forward to other opportunities to bring the series to the attention of the public. If you have suggestions about sources who might be interested in doing a story on BUS or on a specific volume, or if you would like to receive a copy of the NEH or *Dallas Morning News* articles, please contact BUS at 312.337.4294 or bus@sah.org.

MEMBER NEWS

The James Marston Fitch Charitable Trust has awarded one of its 2002 Historic Preservation grants to **Andrew Dolkart** of Columbia University. He will use the grant to research a book on the remodeling of 19th century New York row-houses during the early 20th century, when many of the city's residential neighborhoods were transformed by an early form of gentrification. In addition to critically evaluating the effect of this phenomenon, he will trace the subsequent preservation and transformation of these buildings during the late 20th century, as development pressures continued to threaten New York's landmark residential districts.

Donald Leslie Johnson is pleased to announce that his book, *Australian Architecture, 1901-51: sources of modernism* (Sydney: Sydney University Press, 1980) will be reissued in electronic form under the University of Sydney Library's new

Scholarly Electronic Text and Image Service project that "honors and renews past scholarship and achievement."

Canadian architect and teacher **Radoslav Zuk**, of McGill University in Montreal, exhibited his work at Cambridge University from April 26 to May 11, 2001 in a show entitled "Radoslav Zuk—Reinterpreting Tradition." On view were projects for Ukrainian churches in North America and museum projects in Ukraine. Zuk was also recently awarded the Faculty of Engineering's Ida and Samuel Fromson Award for Outstanding Teaching at McGill.

CHAPTER NEWS

The Southeast Chapter of the SAH (more commonly known by its acronym, SESA or "see-saw.") will hold its 2002 Annual Meeting in Mobile, Alabama from October 23-26, 2002. One of the highlights of the conference will be visits with **Paul Sprague** to two 1890 beach houses designed by Louis Sullivan, with assistance by Frank Lloyd Wright. The meeting will be a joint conference with the Southeast College Art Association, and will be at the historic Adams Mark Hotel in downtown Mobile. In addition to a stimulating program of lectures, the SESA will have its traditional bus tour of architecture in Mobile and along the North Gulf Coast. The tour will visit a wide range of historic structures, from three-room Creole cottages and an 18th century fort in Pascagoula, to modernist treasures such as the 1960 Gryder house of Bruce Goff, and Bertrand Goldberg's reinforced concrete Mobile Hospital. This highly-active and spirited chapter continues to be an inspiration for SAH chapters nationwide.

OBITUARIES

One of America's most honored contemporary regionalist architects, **Samuel "Sambo" Mockbee**, FAIA, died on December 30, 2001 at the

Auburn University Medical Center. He was 57. He was recently awarded a John D. and Catherine T. MacArthur Fellowship to continue his work with the Rural Studio serving low income residents of Hale County, Alabama. Mockbee was not only a practicing architect, but also taught at Auburn University, where he was Gresham Professor and 2000 J. Streeter Wiatt Distinguished Professor. As he said of his modest but powerful work, "The goal is not only to have a warm, dry house, but to have a warm, dry house with a spirit to it. What we build are shelters for the souls as well as shelters for the bodies." His homespun, Mississippi persona matched the honesty and directness of his buildings.

Mockbee was educated at Auburn University, where he received his B. Arch. degree in 1974. He founded the firm of Mockbee/Coker Architects (with Coleman Coker, FAIA) in 1977 and went on to win numerous design awards, including two AIA Honor Awards, a *Progressive Architecture* award, and two *Architectural Record* House awards. He was also honored with a "Use of Your Life Award" given by Oprah's Angel Network and the Oprah Winfrey show. In 1993 he founded the Rural Studio with fellow Auburn design professor D.K. Ruth to teach students the social value of architectural design, especially among the poor. Proving that creativity can often overcome the constraints of a tight budget, and that modest materials can be used to construct distinguished buildings, he and his students made a difference in one of America's poorest rural regions. Many of the houses were built with recycled or surplus materials, such as old tires and cardboard, for budgets under \$30,000.

In addition to his work and teaching in Alabama, Mockbee was a visiting professor at Yale University (Davenport Professor, 1997), Harvard's Graduate School of Design (1996), the University of Virginia (Shure Professor, 1997), and the University of California at Berkeley (Freidman Professor, 1998). Funeral services

were held on January 2, 2002 in his hometown of Meridian, Mississippi. He is survived by his wife, Jacqueline Johnson Mockbee, and three children, Margaret, Sarah, and Carol.

Editor

AWARDS, FELLOWSHIPS AND SUMMER PROGRAMS

Thomas Jefferson's Poplar Forest announces its **2002 Restoration Field School**. The intensive two week program will be held from June 2-15. The program provides an awareness and a knowledge regarding the rich complexity of details and issues found in the architectural restoration of historic properties. People from all types of experience and disciplines may qualify. The program is limited to 10-12 people each year. Application deadline: April 22. Components include: the history of Thomas Jefferson and his villa retreat, the theory and practice of museum quality restoration, documentation, investigation, construction techniques, historic materials, masonry conservation, historical interpretation. For information or a brochure: call or email Travis McDonald (804) 525-1806 or travis@poplarforest.org. For general information on Poplar Forest, see the brochure on-line: www.poplarforest.org.

EXHIBITIONS AND CONFERENCES

The Asia Society, China Institute and Columbia University are co-sponsors of the **First International Symposium on Chinese Classical Gardens**, to be held from April 26-28, 2002 at the New York Chinese Scholar's Garden on Staten Island. This new landscape, America's first authentic scholar's garden, was opened in June 1999 at the Staten Island Botanical Garden. Like other classical-style gardens built by the Landscape Architecture Corporation of China throughout the world and the restored tradition-

al gardens in China, it has a growing audience. This symposium will address both scholarly and practical issues relating to the history and contemporary practice of garden building. For registration information call 718-273-8200 or visit online at www.sibg.org.

Salve Regina University in Newport, Rhode Island will hold the **First International Quinque Symposium** on June 27-30 on its historic campus. The topic for this preservation conference will be the pressing conservation issues in Scotland's efforts to protect its architectural heritage. Co-sponsor Historic Scotland will bring together its tradespeople, artisans, architects and conservators to discuss their work and analyze the problems faced by cultural heritage stewards worldwide. The Salve Regina campus includes 18 architecturally significant buildings by Gilded Age architects such as R.M. Hunt, Dudley Newton and Peabody and Stearns. The Quinque Foundation's mission is to contribute to the advancement of best practices and skills needed to preserve our built and environmental heritage. For more information on the event, contact Theresa Bomba at 617-574-6417 or visit the website at www.philanthropicadvisors.com.

APTI—The Association of Preservation Technology International has, since its founding in 1968, been at the forefront of the heritage resource conservation movement. With members and chapters in 28 countries, the membership represents an international network of leading professionals including among others, contractors and tradespersons; architects, conservators and consultants; planners, developers, educators, and public administrators. APTI is dedicated to the use of accepted principles and techniques necessary to conserve historic structures and their settings, and is pleased to announce the theme of its annual conference: **Extreme Impacts: Measured Response**. The conference theme will be an exploration of measures that stretch our capabilities. The destruction of a significant piece of our heritage is always an extreme outcome. Such an outcome commonly results from incremental neglect as much as from a sudden impact. So how do we deal with loss in extreme situations?

Can effective responses be planned for and will they be affordable? How do we mix high tech solutions with simple traditional approaches? How can we evaluate, develop strategies, assemble teams, carry out plans, monitor and learn from results? Speakers will take a broad view including such things as neglect causing structural destabilization; aggressive interventions; isolated locations at distance from expertise and materials; extremes of altitude, water depth, weather; effects of war and insurrection as well as the effects of naturally occurring or human-made disaster. For information write to: Melissa Gordon, APTI 2002 Toronto Conference, 400 University Avenue, Toronto ON M7A 2R9 Canada; tel. 416-314-7130; e-mail: melissa_gordon@mczcr.gov.on.ca

SURVEYS AND CALLS FOR PAPERS

Sin and the American Roadside is the theme of the 2002 **Society for Commercial Archaeology** annual conference to be held at the National Automobile Museum in Reno, Nevada, September 25-28, 2002. The program committee invites proposals for papers and posters that address those aspects of the American roadside that are often overlooked in conventional histories. The maximum length for general session papers is 15 minutes. For session papers, submit abstracts of no more than 500 words and a one-page *c.v.* Graduate students and others are encouraged to submit poster abstracts of 250 words and a one-page *c.v.* Send abstracts to Mella Rothwell Harmon, State Historic Preservation Office, 100 N. Stewart St., Carson City, Nevada 89701, 775-684-3447, mrharmon@clan.lib.nv.us. Deadline: May 1, 2002.

The New York Council for the Humanities invites applications from humanities scholars who would like to be included in the 2003-2005 **Speakers in the Humanities** program catalogue. Since its launch in 1983, **Speakers in the Humanities** has linked distinguished scholars with a diverse adult audience through the presentation of lectures on a broad range of topics. Each year, hundreds of cultural and educational

organizations take advantage of this program, which brings the best in humanities scholarship to thousands of citizens in virtually every corner of New York State. **Please note, in order to participate, scholars must live or work in New York State. Application Deadline: April 1, 2002. For more information, or to download an application form, please visit <http://www.nyhumanities.org/CallforSpeakers.html>**

The Pioneer America Society will hold its 34th annual conference in Springfield, Illinois, on October 17-19, 2002. The meeting will be held in conjunction with the Conference on Historical Archaeology in Illinois, at the Hilton Hotel just east of the Old State Capitol in downtown Springfield. The hosts for this event will be Tracey and Keith Sculle of the Illinois Historic Preservation Agency, Robert Sherman of the Elijah Iles House Foundation, and Floyd Mansberger of Fever River Research. The theme for this year's conference is: "Cultural Crossroads." The Saturday field trip will focus on the Abraham Lincoln sites in and around Springfield. It will also include other important historic and architectural places within the city such as the Elijah Iles House, a mid-19th century dwelling that reflects central Illinois's cultural crossroads, and the Dana-Thomas House, an early Prairie School home designed by Frank Lloyd Wright.

The conference committee is currently soliciting proposals for papers, special sessions, and panel discussions relating to the conference theme. Papers on Illinois are especially welcome, but presentations on all material culture topics of interest to the Society will be considered. The abstract deadline is July 5, 2002. For guidelines and complete conference information, contact Tracey Sculle, Illinois Historic Preservation Agency, Old State Capitol, Springfield, Illinois 62701; tel: 217-785-4324; fax: 217-524-7525; email: Tracey_Sculle@IHPA.state.il.us.

RECOVERY: AN INTERDISCIPLINARY CONFERENCE ON PRE-MODERN RESPONSES TO CATASTROPHE AND CONVULSION The recent catastrophic events in New York have challenged the government and people of the city, the state,

and the nation to respond. The need to mourn the victims does not preclude thoughts of reconstruction and, in a more general sense, recovery. The experience of convulsion and, often enough, of cataclysmic destruction was frequent in pre-modern societies, as in those of the modern age, while the fear of convulsion and destruction — whether from military action or just a hard winter — was constant. Yet pre-modern people were often remarkably resilient, and the most terrible catastrophes were often followed by periods of impressive recovery, e.g., in the wake of the fourteenth-century Black Death. European medieval civilization itself can be seen as a long-term, multi-faceted process of recovery — especially of urban centers — from the convulsions and destruction of the migration period. Many other societies experienced ruptures as serious as that of the fall of the Roman Empire in Europe. Certain centers rebounded, for example, as sites of flourishing, often remarkably hybrid cultures following the incursions of nomadic forces — notably those of Central Asia into the settled civilizations of East Asia, the Middle East, and Eastern Europe. The organizers solicit papers or sessions on recovery and reconstruction in Eurasia from the fall of the great empires of antiquity (the Roman and the Han) to 1700. We also welcome submissions on the pre-colonial and colonial Americas and on Africa, as well as comparative discussions. There will inevitably be some emphasis on architectural and urban history, i.e., on physical rebuilding, but also on the reconstitution of social and cultural worlds and the (re-)activation of memory through literary and artistic production. Like the fall of Troy, some convulsions existed especially in the imaginary. We also hope to receive submissions on the social, cultural, and even psychological conditions — sometimes gender-specific — that made recovery possible, even in the most adverse circumstances. Finally, we hope to consider the role of our own studies in contemporary processes of cultural reconstitution. A volume of proceedings is projected. Possible session topics include: The recovery of Levantine societies following the Crusades; European urban centers after the Black Death; The remak-

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Book List

APRIL 2002

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

New Series

Avista. New Series from Ashgate. Studies in the History of Science, Technology and Art.

Architects

- Chantelou. *Journal de Voyage du Cavalier Bernin en France*. Paris: Macula, 2001. 457p. ISBN 782865890668 \$37.50
- Bonet I Armengol, Jordi. *The Essential Gaudi: The Geometric Modulation of the Church of the Sagrada Familia*. Barcelona: ECSA, 2001. 154p. ISBN 8473967290 \$23.50
- Le Corbusier: "Espanne" Carnets*. Intro. by Juan Jose Lahuerta. Milano: Electa, Foundation Le Corbusier, 2001. 3 vols. 22p. plus 2 facsimilie sketch-books. ISBN 8843596179 \$160.00
- Hibbard, Howard. *Carlo Maderno/ a cura di Auroro Scotti Tosini*. Milano: Electa, 2001. 359p. ISBN 8843574027 L.It. 200,000
- Lewis, Douglas. *The Drawings of Andrea Palladio*. New Orleans: Martin & St. Martin, 2000. 317p. ISBN 0932958214 \$60.00
- Prakash, Vikramditya. *Chandigarh's Le Corbusier: The Struggle for Modernity in Postcolonial India*. Seattle: University of Washington Press, 2002. 208p. ISBN 8185822999 \$56.75
- Pettna, Gianni. *Sottsass e Sottsass: itinerari di architettura*. Torino: Testo & immagine, 2001. 141p. ISBN 8883820355 L.It. 40,000
- Serlio, Sebastiano. *L'Architettura: I libri I-VII e Extraordinario nelle prime edizioni/ a cura di Francesco Paolo Fiore*. Milano: Il Polifilo, 2001. 88p. ISBN 8870504158 \$165.00
- Signisgalli, Rocca. *Borromini virtuale: un viaggio nella scena barocca: la galleria di Palazzo Spada, Roma*. Roma: Arcana, 2001. CD-ROM. ISBN 8879991531 L.It. 25,000

Architectural History—

Classical

- Barletta, Barbara A. *The Origins of the Greek Architectural Orders*. New York: Cambridge University Press, 2001. 220p. ISBN 0521792452 \$70.00
- Frischer, Bernard D. and Iain Gordon Brow, eds. *Allan Ramsay and the Search for Horace's Villa*. Aldershot: Ashgate, 2001. 183p. ISBN 0754600041 \$114.95

Architectural History—

Early Christian

- Pergola, Philippe. *Christian Rome: Early Christian Rome Catacombs and Basilicas*. Rome: Vision s.r.l., 2002. 98p. ISBN 8881621010 \$24.95

Architectural History—

Renaissance

- Pinelli, Antonio, curator. *Roma di Rinascimento*. Roma: GLF editori Laterza, 2001. 459p. ISBN 8842064238 L.It. 48,000

Architectural History—

Baroque

- Di Castro, Daniela and Patricia Waddy. *Il Palazzo Pallavicini Rospigliosi e la Galleria Pallavicini*. Turin and London: Umberto Allemandi & C. 398p. ISBN 8842207519 L.It. 250,000
- Habel, Dorothy Metzger. *The Urban Development of Rome in the Age of Alexander VII*. Cambridge: Cambridge University Press, 2002. 400p. ISBN 0521772648 \$79.00

Architecture, Modern

- Fuhrmeister, Christian. *Beton Klinker Granit: Material Macht Politik—Eine Materialikono-graphie*. Diss. Universitat Hamburg, 1998. Berlin: Bauwesen, 2001. 334p. ISBN 3345007150 DM 107,96

Contemporary Architecture

- Molinari, Luca. *North American Architecture Trends: 1990-2000*. Milano: Skira, 2001. 246p. ISBN 8881188651 L.It. 60,000
- Palterer, David and Luigi Zangheri. *MOPA: il nuovo Museo dell'opera di Santa Maria del Fiore, Firenze/ a cura di Noberto Medardi*. Firenze: Polistampa, 2001. 567p. Text in English and Italian. ISBN 8883043448 L.It. 35,000
- Powell, Kenneth. *New London Architecture*. London: Merrell Pubs./ St. Martin's Press, 2001. 240p. ISBN 1858941504 \$50.00

Arts & Crafts Movement

- Hewitt, Mark Alan. *Gustav Stickley's Craftsman Farms: The Quest for an Arts and Crafts Utopia*. Syracuse [New York]: Syracuse University Press, 2001. 248p. ISBN 0815606893 \$39.95

Architectural Drawing

- De Zegher, Catherine and Mark Wigley, eds. *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*. Cambridge, Massachusetts: Drawing Center/MIT Press, 2001. 152p. ISBN 026204191X \$29.95

Architecture and Film

- Salas, Charles G. and Michael S. Roth, eds. *Looking for Los Angeles: Architecture, Film, Photography, and the Urban Landscape*. Los Angeles: Getty Research Institute. 344p. ISBN 089236168 \$45.00

Resort Architecture

- Sterngrass, Jon. *First Resorts: Pursuing Pleasure at Saratoga Springs, Newport & Coney Island*. Baltimore: Johns Hopkins University Press, 2001. 374p. ISBN 0801865867 \$36.50

Vernacular Architecture

- Heath, Kingston Wm. *The Patina of Place: The Cultural Weathering of a New England Industrial Landscape*. Knoxville: Tennessee Press, 2001. 249p. ISBN 1572331380 \$55.00

Masterworks

- Atti del 7. centenario del Duomo di Firenze/ a cura di Timothy Verdon, Annalisa Innocenti*. Firenze: Edifir, 2001. 803p. English or Italian. 3 vols. ISBN 8879700626 L.It. 148,000
- Brown, Elisabeth A.R. *Saint-Denis: La basilique*. St. Leger Vauban: Zodiaque, 2001. 470p. ISBN 2736902777 \$53.50
- Haines, Margaret, ed. *Santa Maria del Fiore: The Cathedral and its Sculpture: Acts of the International Symposium for the 7th Centenary of the Cathedral of Florence, Villa I Tatti, 5-6 June 1997*. Fiesole: Cadmo, 2001. 318p. ISBN 8879232460 L.It. 60,000
- Kraemer, Thomas. *Die Grosse Kuppel von Florenz: Ein Fuehrer zu dem architektonischen, Meisterwerk des Filippo Brunelleschi*. 142p. ISBN 3772519636 \$19.50
- Schulze, Franz, et al. *Building a Masterpiece: Milwaukee Art Museum*. New York: Hudson Hills Press, 2001. 240p. ISBN 1555952011 \$75.00

Urban History

- Fagelson, Robert M. *Downtown: Its Rise and Fall, 1880-1950*. New Haven: Yale University Press, 2001. 492p. ISBN 0300090625 \$35.00
- Kamin, Blair. *Why Architecture Matters: Lessons From Chicago*. Chicago: University of Chicago Press, 2001. 386p. ISBN 0226423212 \$37.50

Waterfronts

- Marshall, Richard, ed. *Waterfronts in Post-Industrial Cities*. New York: Spon Press/Taylor & Francis Inc., 2001. 194p. ISBN 0415255163 \$55.00

SURVEYS AND CALLS FOR PAPERS

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ing of Constantinople as Istanbul; Diversity and hybridity in cultural reconstitution (early medieval Europe, post-Encounter Americas, etc.); Catastrophe and renewal in China; The recovery of Jewish communities from pogroms and expulsion; Memorials and monuments in the reconstitution of cultures; Recovery and gender. Send abstracts by June 30, 2002, to Recovery Conference Committee, Center for Medieval and Renaissance Studies, Binghamton University, Binghamton, NY 13902-6000 or e-mail to: cburrou@binghamton.edu. The conference will take place November 1 and 2, 2002.

NOTICE

Members of the Roundtable on Gay, Lesbian and Bi-Sexual Issues have renamed the group the "ROUNDTABLE ON SEXUALITY AND ARCHITECTURE." The group is in the process of composing a collaborative statement of its vision for itself. While still in process, that statement is expected to signal both (1) members' wish to avoid becoming a minority voice and to take part in the larger discourse on Sexuality and Space, yet (2) the roundtable's roots in non-normative sexual identities and interest in scholarly questions that bear on non-normative sexualities. Another new development is the inauguration of a formal listserv for exchange of views and information. To be subscribed, visit <http://forums.nyu.edu> on the Web and enter "sexualityinarch" in the box. Archived messages can be read there. Although no formal meeting of the Roundtable is planned, members' attention is drawn to the session "Beyond Queer Space," chaired by Gabrielle Esperdy and Jonathan Massey, being held on Friday afternoon, April 19 (Omni Richmond Hotel, Ballroom A). Members and others interested in the listserv and Roundtable are invited to meet informally in the same room at Friday lunchtime, between 12:30 and 1:30.

Christopher Thomas, Univ. of Victoria

ELECTRONIC NEWS

The Wolfsonian-Florida International University, a museum devoted to collecting, preserving, and interpreting modern material culture, has launched its online public access catalog. Over 5,000 records—(and several thousand linked electronic images from the Wolfsonian library) —are available on the Internet, providing a first glimpse into the museum's extensive holdings and resources. Links to images will be provided momentarily. The online catalog is a work in progress, and more of the 50,000 plus rare books, periodicals, and ephemeral materials will be regularly added to the online catalog as the library staff continues to document the collection. "We have launched this online catalog as part of our ongoing effort to make the collection accessible to the international community," said Cathy Leff, director of the Wolfsonian-FIU. For more information on the Wolfsonian's library, visit the museum's web site at www.wolfsonian.org or contact Frank Luca at frank@thewolf.fiu.edu or Nicholas Blaga at nick@thewolf.fiu.edu.

CLASSIFIED

Faculty Positions—The College of Architecture at Texas Tech University invites applications for six tenure-track faculty positions to offer undergraduate and graduate level instruction in history, design, planning and computing. For the history position, a PhD is preferred but a Master's Degree in Architectural History will be accepted if candidate can contribute to the curriculum in other ways. Applications will be considered until the positions are filled. For complete position descriptions and application procedures see www.arch.ttu.edu/architecture/. Texas Tech University is an Equal Opportunity/Affirmative Action Employer.

The Society of Architectural Historians is pleased to announce the following schedule of future annual meetings and tours.

Long-Range Calendar of Study Tours:

SAH 2002 City Tour

Best of Boston

May 16-20, 2002

Study Tour Leaders: Jacob Albert and Jim Righter

SAH 2002 Foreign Study Tour

From Istanbul to Ani: Central and Eastern Anatolia and the Black Sea Coast of Turkey

June 6-26, 2002

Study Tour Leader: Fikret Yegül

SAH 2002 Domestic Study Tour

Long Island: Great Country Houses and the Appearance of European Modernism

October 10-15, 2002

Study Tour Leader: Robert McKay and the Society for The Preservation of Long Island Antiquities

SAH 2003 Foreign Study Tour

Majesty and Mystery of Peru

Summer, 2003

Study Tour Leader: Humberto Rodríguez-Camilloni

Long-Range Calendar of Annual Meetings:

Fifth-Fifth Annual Meeting

Omni Richmond Hotel, Richmond, Virginia

April 17-22, 2002

Fifty-Sixth Annual Meeting

The Westin Tabor Center, Denver, Colorado

April 23-27, 2003

Fifty-Seventh Annual Meeting

The Westin, Providence, Rhode Island

April 14-18, 2004

Fifty-Eighth Annual Meeting

Fairmont Hotel Vancouver, Vancouver, B.C.

April 6-10, 2005

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1365 North Astor Street
Chicago, IL 60610-2144

Non-Profit Org.
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PAID
Kansas City, Mo.
Permit No. 4085

April 2002

Vol. XLVI 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 eight weeks prior to publication.

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