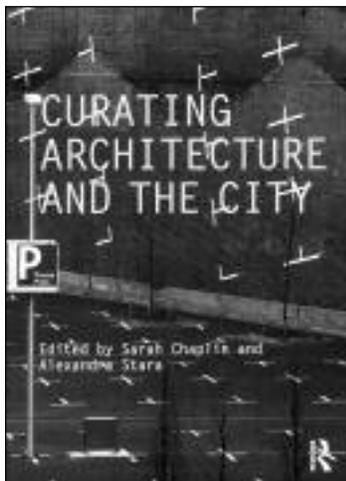# Book Reviews

Curating Architecture and the City. Edited by Sarah Chaplin and Alexandra Stara. New York: Routledge, 2009. Xii + 258 pp., ill., maps.

Curating Architecture and the City expands the idea of curating architecture from the archival collection and display of architectural drawings and models into new realms of analysis and scholarship. Resulting from an international conference on the subject, the book brings together 21 contributors who relate their research to this recondite term. This collection provides a rich variety of case studies set within theoretical frameworks. Perspectives include those of art and architectural historians, design instructors, architectural and art practitioners, museum professionals, critics, and administrators, and their methodologies vary accordingly. Many of the essays are well written and enjoyable to read. Rare for academic writing, one chapter is even humorous. Its author, Alexandra Stara, presents anti-establishment urban projects carried out by the "office for subversive architecture" (osa). Although some of the studies present oft-repeated arguments, such as Matthias Albrecht Amann's call for the reuse of abandoned buildings, fascinating research informs a number of the chapters, which could easily stand alone in peer-reviewed journals.

The essays are arranged in three sections, though their dramatic range of voices, interests, and writing styles works against any sense of cohesion within the groups. The lack of introduction to each section by the editors, explaining why the essays were grouped and what the editors glean from the combined work, aggravates the sense of dispersion.

The first section is entitled "City Tours and Urban Reveries." Most of essays here address issues of urban representation or interpretation. An engaging study is Michael Chapman and Michael Ostwald's comparison of the omniscient, masculine, Corbusian, Modernist representation of the city to the Surrealists' feminizing, emotive representation of it. Both schools present disturbingly and exclusively male perspectives, but in the Surrealists' work, the female does at least exist, if fragmented and framed as the focus of male artists' passions. Methodologically polar to this essay is that by Jonathan Hale and Holger Schnädelbach, whose students take architectural exhibitions out of galleries and into the urban fabric through the development of audio and PDA (personal digital assistant) walking tours. This results in a high-tech version of the centuries-old guidebook, an uninspired concept except for one student project which goes beyond the gadget. Entitled "Andorak," it interprets the urban landscape (the city of Nottingham, England) through an exhibit about Tadao Ando's architecture (not physically present in Nottingham). Defining themes in Ando's work (e.g., a ramped approach to a museum), the students find parallel experiences in Nottingham (e.g., a long walk up a cobbled hill). Visitors experience the city in a new way while learning basic components of Ando's design.

The second grouping is entitled "Rethinking Curatorship, Rethinking Architecture." Three of its five articles concern the architecture of museums or galleries. Corinna Dean, for example, studies the new role of the art museum as public event space. Her primary

case study is the immense space enclosed at the Tate Modern's Turbine Hall and its impact on art, which has grown to fit these dimensions. Throughout the essay, she implies that ever larger works of art displayed in ever larger spaces lose some of their previous role (the questioning and critiquing of art) and take on new roles (bigness, a relationship with architecture, public space, and the public). Strikingly divergent is Florian Kossak's article on stage design by architects: namely, Italian Renaissance and Russian Constructivist stage sets and their relationships to built or envisioned urban design. The author concludes with an admonition, demonstrating how these experiments can later in the hands of others become commodified and commercialized.

Again broad in range is the final section, entitled "Reinterpreting Public Space and Cultural Heritage." Gerald Alder presents his research on Heinrich Tessenow's "Jewish" projects and their place in social and architectural history. He relates this to the conference theme by asking how we value historic structures (referencing the writings of Francoise Choay and Alois Riegl), and how this plays into decisions about whether or not to preserve them. Demonstrating preservation in action, Carol Mancke's vibrant essay on the Echigo Tsumari Art Triennial in Japan is a case study about international teams of artists and architects who revalidate abandoned, traditional, rural Japanese houses. By occupying houses, turning them into art projects, and participating in surrounding village life, they try to attract new owners — not only to save the houses but also to preserve communities and the rural lifestyle that is the backbone of Japanese culture.

Most influential to my own curatorial and creative work is Catharina Gabrielsson's essay on the necessity of an artist's or architect's distance from his/her subject. In opposition to the current preference for an author's "personal experience" of his/her subject, she argues that distance authorizes and legitimizes an author's work. She presents this concept in a case study of a Swedish public art project in which designers outside the community effectively interpret the town's culture and history through nuanced conceptual design.

Despite their considerable variety (in topic, method, and style), the essays share one surprising and troubling feature: the lack of agreement on the definition of the book's focus, "curating architecture." While the exploration of this term along many avenues of research is appreciated, the book does not prepare the reader for such a jarring and sometimes contradictory ride. Indeed, the lack of consensus as to what the term means is a constant frustration. Ranging from literal to metaphoric uses, definitions include (beyond those mentioned above) abroad study tours, urban representations in art, tours of individual buildings, the installation of gallery art, designing world exposition pavilions, branding neighborhoods, and encouraging interactivity in architectural exhibitions. One author in the last section, Gerald Alder, even asks the obvious question, "What do we mean by 'curating' buildings?" Even more distressing is his answer, which diverges

from other authors' definitions of the term. He conclusively writes: "Clearly, this has something to do with building conservation, unless we are referring to that rarity, the collection of model buildings commissioned and built as an exemplar of a particular style or building type. . . . Its other main meaning is the self-conscious publication of an architect's oeuvre, or of individual buildings. . . ."

Another contributor, Ari Seligmann, opens curation of architecture to everyone. Not only does he claim that any tourist taking snapshots — intentionally or not — with architecture in the background is a curator of architecture, but he writes that ". . . broad access to technology also enables anyone to become a curator."

Only one author, Gabrielsson, acknowledges an architectural discourse (outside the book) on curating the city. In this regard, she notes a shift of focus in the discipline "from forming to curating the city." Describing curatorship as involving "a different conception of space, not as primarily designed or controlled by the architect/planner," she questions the impact on architecture if the form-givers have become instead cultural interpreters.

This is the kind of inquiry we would expect from the editors, Sarah Chaplin and Alexandra Stara, and it elucidates the book's real deficit, which is not a definition of terms but a lack of grounding discussions that analyze the ideas presented and situate the work within current scholarship. In developing the book, the editors themselves adopt the role of curators presenting a collection of essays. However, they do not act on their own introductory observation that curators today have shifted away from "collection-specificity" toward "a process of display and interpretation." Lacking interpretation to cohere this collection of thoughts, the essays come across as a collision of minds. The work reads like an unedited conference proceeding. And, like many conferences, no discussant or panel discussion synthesizes a cacophony of ideas to find a common melody.

It appears that the purpose of the conference and book was to survey the potential meaning of the term, curating architecture/the city, now in vogue among architects and planners. Current planning and architecture discourse banters these words, usually metaphorically and without definite meaning. Why do the editors *not* address the currency of this idea and ask why it relevant? What discoveries or conclusions do they draw from this exercise? What further questions develop from this work? For example, can a city really be a museum?

To be fair, the brief introduction (two pages, before it launches into a summary of each essay) does define the topic and establish the field of discussion. The editors effectively summarize the book in one line: "The main aim of this book is to explore the current practices, historical precedents, theoretical issues and future possibilities arising from the meeting of a curatorial 'subject' and an architectural or urbanistic 'object', dissolving into a creative encounter." However, as

presented, the extraordinarily varied essays that follow do not reinforce each other and build on a larger idea. They clamor for an overlay of thoughtful analysis. Like the visitor to an exhibition, the reader of this book seeks an overriding message or theme. This is the work of an interpreter, the new role of the curator and the old role of an editor. ∎

Anne Parmly Toxey
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Resilient Cities: Responding to Peak Oil and Climate Change.
By Peter Newman, Timothy Beatley, and Heather Boyer. Washington, D.C.: Island Press, 2009. Xiii + 166 pp., illus.
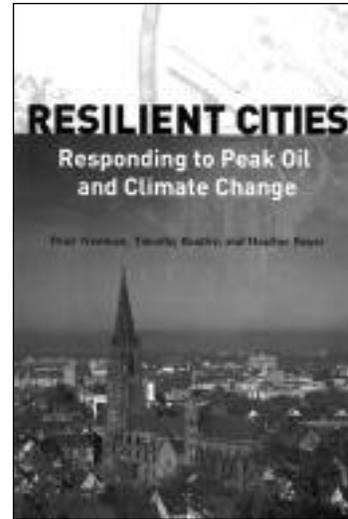
The authors of *Resilient Cities* deserve credit for projecting a positive and practical vision of future cites. In a time when apocalyptical tirades like Mike Davis's *Planet of Slums* and Jared Diamond's *Collapse* dominate popular writing about cities and the environment, this book takes a refreshingly hopeful stance. The authors propose that cities, rather than being a destructive blight, are in fact the very thing that can save the human race from the effects of resource depletion and environmental degradation. After a century of anti-urban policies, this book is radically pro-city. The authors propose that cities seize control of populations and resources in a manner more traditionally within the purview of national governments. They make this argument against the backdrop of two formidable threats: peak oil (the reality of a world running out of oil while growing increasingly dependent upon it) and climate change as a result of greenhouse gas emissions.

In order to address these global concerns, the authors propose a combination of land use and transportation strategies that they claim will simultaneously improve health, create equality, foster community, prevent wars, fix the environment, and make people rich. After criticizing environmental movements for "their inability to set forth a positive and compelling alternative vision" (p.13), the authors call for solutions to the above threats that are simple (simplistic?), easy to visualize, and "socially and economically acceptable and feasible" (p.6). However, it is foundational to their argument that radical social, political and environmental change can be achieved without altering existing economic and political systems.

The book begins with a critique of current trends in urban theory. The authors, in turn, refute urban-collapse theories, romanticized views of a return to a "ruralized" pre-urban condition, and the inevitability of present trends toward segregated cities where elite citizens control the majority of resources while the poor are left in squalor. These are well-reasoned critiques that set up the authors' alternative: the Resilient City. Unfortunately, what follows is a seemingly endless catalogue of "resilient" options at every possible urban scale, presented with inadequate practical context or insight.

Solar panels, community gardens, public art, and regional light rail are illustrated using examples from European cities. The crux of the diluted argument is that governments should work with private enterprise and NGOs to subsidize transportation infrastructure and other technology to support density and decentralize services. But the reader is left with several obvious questions. How will this all be accomplished? Who will coordinate it? And who will pay?

The main problem with *Resilient Cities* is that it unquestioningly assumes a model of technological progress. A chart labeled "Waves of Innovation" (p.53) shows humans moving in successive stages towards the "6th Wave" of industrialization. This will bring such panacea as sustainability, biomimicry, and green nanotechnology (whatever that is), and supposedly deliver us from all the hazards and destruction caused by the first five waves. Much like other development schemes, "resilient" solutions are also based on projects involving enormous capital spending and organizational effort on the part of city, regional and national governments — not to mention the commitment and cooperation of individual households. You might call this visionary, but it is also depressingly familiar. Its conception is rooted in a top-down model akin to the failed structural-adjustment programs of the 1990s, which no rhetoric about "community building" can change.

"What does the resilient city look like?" the authors ask (p.55). Well, it looks a lot like a Western middle-class fantasy involving picking kids up from school on bikes, shopping at a local farmer's market, and other staples of a privileged, professional life. This painfully limited picture (Who do we not see here? Perhaps the millions of people living in abject poverty in the undeveloped world?) is held up as our "vision of hope."

In the end, the authors put forth a document that validates the very forces that are causing the problems they set out to address — namely, unfettered capitalist development and government bias toward the preferences of elites. I suspect that a more regionally specific look at the same questions might reveal that mitigating the challenges of peak oil and climate change will require radically different approaches. Instead, the authors present a depoliticized fix-all strategy based largely on technology that makes no substantive contribution to resolving the global resource crisis. Unless planners seriously address the structural issues causing both inequality and environmental degradation in cities, such optimism is just wishful thinking. ∎

Anna Goodman
University of California, Berkeley

American Vernacular Buildings and Interiors, 1870–1960. By Herbert Gottfried and Jan Jennings. New York: W. W. Norton & Co., 2009. 471 pp., b&w illus., glossary of building terms, bibliography.

This book is a fusion of two earlier works by Gottfried and Jennings: *American Vernacular Design, 1870–1940* (New York: Reinhold, 1985), and *American Vernacular Interior Architecture, 1870–1940* (New York: Reinhold, 1988), in which Jennings's name as author had pride of place. It is significant that the first volume was subtitled *An Illustrated Glossary*, for in fact that is what both those earlier volumes were intended to be. They were divided into numerous sections (but not chapters), and liberally illustrated with detailed hand-drawn images (curiously, nowhere was the artist of the copious drawings identified, though it may have been the authors). The present book draws these two earlier works together, but in a way that is far more than simply the interleaving of separate sections. The new work is more of a discursive and critical study, even more liberally illustrated, not only with many of the original hand-drawn diagrams but also with many half-tone illustrations of historic photographs, images from house-design books, design magazines, manufacturers' trade catalogues, and period advertising brochures.

Aside from the thirty-year expansion of the time covered — now a full century from 1870 to 1970 — the true difference between the earlier volumes and the present book is indicated in a thorough restructuring of the contents. At the outset of the new volume the authors lay out their governing premises: that vernacular buildings constructed of manufactured materials are modern buildings (even if ordinary, everyday, and not designed by professionals); that vernacular buildings are designed from the inside outward; that modern vernacular building, nonetheless, "has a pictorial bias derived from the picturesque aesthetic"; that "the cottage form and sensibility are dominant in the production of American house types"; and that "the colonial revival aesthetic plays a central role in vernacular buildings" (p.2). (It might seem curious to some readers that a book addressing vernacular design issues frequently uses the term "aesthetic.")

Following this Introduction are three individual chapters that define modern vernacular buildings, discuss the parallel in the historic identification of building exteriors and interiors as a unified realm, and, perhaps most important, examine the

impact in the decades following the Civil War of industrial production of a whole range of building and interior components. Twelve chapters follow that deal with specific vernacular building types, house types recognizable by interior plan and roof types, bungalows, post-World War II ranch and split-level residences, as well as small commercial buildings, concluding with small village and country churches.

For the authors, vernacular building and design, in the early industrial period covered and in the decades immediately following Word War II, can be described as largely a rural and suburban phenomenon, as the discussion and illustrations make clear. High-style, or architect/professional-designed structures are almost totally confined to cities and upscale suburbs, especially after 1920 when the ratio of rural to urban population began its decided shift toward urban settlement and the growth of their surrounding suburbs. The authors' focus is on what they perceive as a nationwide movement away from regional vernaculars (*plural*) in the pre-Civil War period, toward a more national vernacular domestic aesthetic that favored picturesque cottage form and the colonial style, and away from regional hand-made forms to a national system of technology-driven design.

The dozen chapters focused on individual building types are followed by two long chapters dealing with building-support systems and fixtures, such as heating, plumbing and lighting, augmented by a lengthy visual "glossary" illustrating hundreds of mechanical innovations. These last two (and largest) chapters, at 140 pages, are visual glossaries with drawings of building materials, roof forms, plan forms, and details of wall-finishing materials, doors, windows, window treatments, hardware, interior trim, ceiling and floor treatments, stair configurations, and ornamental details.

Overall, this large volume offers aspects of a critical history of small-town American house design for its covered time period, plus drawing collections for facade, plan and interior design details, and even conventions of depicting building materials and textures in architectural drawings. This mélange is explained in part by the authors' comments in their first volume of 1985 (unfortunately not repeated in the recent volume) as to their intended audience, which they saw as made up of untrained people conducting visual surveys of ordinary buildings for historic context statements, planners or design professionals preparing statements for historic preservation districts, and also real estate brokers seeking to use more precise language in the building descriptions. Hence this volume usefully occupies an important niche between histories of high-style architecture and studies of earlier vernacular architecture. ■

Lee Roth
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House, Home, Family: Living and Being Chinese. Edited by Ronald G. Knapp and Kai-Yin Lo. Honolulu: University of Hawai'i Press, 2005. 453 pp.

This is a carefully conceived, beautifully illustrated, and accessible volume on China's domestic architecture. The two editors, Ronald Knapp, a cultural geographer who has published widely on traditional Chinese dwellings, and Kai-Yin Lo, a Hong Kong-based designer and independent scholar, have put together a marvelous collection that should inspire readers not only to rethink Chinese vernacular architecture but also to reckon with the transformation of domestic space in the last century. The book is the outcome of two events: the 2001 exhibition "Living Heritage: Vernacular Environment in China," curated by Lo, which brought to New York City's China Institute a excellent collection of photographs and objects; and the "House Home Family: Living and Being" symposium held after the exhibition, with contributors from various disciplines including art, architecture, history, anthropology and cultural geography. As a result, the book's approach is multidisciplinary and the topics it covers are diverse. The sixteen chapters not only deal with the physical, aesthetic and symbolic aspects of Chinese vernacular architecture but also explore the complicated relationship between built environments and the families who create and live in them.

Brief samples give some flavor of the book. In the foreword, "Looking Back on Chinese Art, Architecture, and History," art historian Wen Fong suggests that while for Pierre Bourdieu, artworks are viewed as "beautiful" only after they are dead, Chinese vernacular architecture should be considered "a living heritage" and should be integrated into modern Chinese life and culture. He raises the concern that China's quest for modernity has threatened the continuity of traditional Chinese culture. Many contemporary Chinese artists, for example, have difficulty in finding inspiration in traditional art forms. Questions remain, however, regarding how to incorporate the traditional representational system to modern Chinese discourse.

In the introductory chapter, "China's Houses, Homes, and Families," Knapp argues that there is an "archiCulture" manifested in the full range of relations between house, home and family: "Through conscious as well as subconscious decisions relating to these elements, patterns are situated and life is animated in ways that then transcend" the immediate temporal world (p.2). What brings the many

realms together is an "architecture of Chineseness." Having said that, Knapp admits that China is not a homogeneous cultural entity but a capacious umbrella of multiple regional patterns as distinctive and diverse as those among nations in Europe. He advocates a dynamic conceptualization of tradition which stresses people's practical experiences and the process of know-how accumulation.

The main body of the book is divided into two parts. The first seven articles focus on the traditional Chinese house and its relation to culture. The final eight pieces examine issues related to family life and domestic culture. Nancy Shatzman Steinhardt, a prominent historian of ancient Chinese architecture, introduces Part I with a discussion on the place of the house in Chinese architectural systems. Chapters that follow investigate what constitutes a Chinese house (Knapp), house and garden (Joseph Wang), *fengshui* and house-building rituals (Knapp), Chinese architectural aesthetics (Cary Liu), traditional furniture (Lo), and the preservation of traditional dwellings (Nancy Berliner). Part II begins with an introduction to the meaning of *jia* (family/home) by anthropologist Nancy Jervis, followed by chapters on family composition in a Hakka village (Myron Cohen), the structure of patriarchy embodied in the courtyard house (Francesca Bray), co-residence and family budget sharing in southern China (David Faure), the roles and forms of ancestral halls (Puay-Peng Ho), *nianhua* (New Year pictures) as domestic ritual configuration (James Flath), auspicious images associated with the winter solstice (Maggie Bickford), and conjugal space in rural northern China (Yunxiang Yan).

Written in jargon-free language by eminent scholars, the book is the best introduction to China's domestic architecture in English that I have encountered in many years. It should find a receptive audience in courses on vernacular architecture and domestic culture in China. Yet specialist readers may feel that by opting for a cultural rather than a historical approach, the book does not do a better job of illustrating how a particular built form or domestic element transformed over time. Of course, no book can cover everything, but it is to unfortunate effect that the evolution of China's traditional dwellings remains a blind spot in existing scholarship. My hope is that the richness of the material in *House, Home, Family* will inspire others to conduct more historically focused research on the development and diffusion of Chinese vernacular architecture in the years to come. ∎

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University of Sydney, Australia

Conferences and Events

UPCOMING CONFERENCES

"Public Life in the In-Between Cities," **Haifa, Israel:** June 6–10, 2010. Technion University is hosting this conference, which will critically examine the changing nature of public space. For more information, contact plic2010@gmail.com.

"Towards a Just Metropolis: From Crises to Possibilities," **Berkeley, CA:** June 16–20, 2010. Sponsored by Planners Network (PN), Young Planners Network (YPN), Architects/Designers/Planners for Social Responsibility (ADPSR), New Village Press, Association for Community Design (ACD), the Center for the Living City, and the UC Berkeley College of Environmental Design. The conference seeks to examine concepts of justice and the city. Events include paper sessions as well as urban games, film and music events, and a classroom series. For more information, visit www.justmetropolis.org.

"Cities and Nationalisms," **London, U.K.:** June 17–18, 2010. Sponsored by the Centre for Metropolitan History, the conference seeks to explore understudied geographies related to colonial cities and cities of the global South. For more information, contact Vivian Bickford-Smith, Vivian.bickford@sas.ac.uk; or Olwyn Myhill, Olwyn.Myhill@sas.ac.uk.

"Emerging Landscapes: Between Production and Representation," **London, U.K.:** June 25–27, 2010. Cosponsored by the University of Westminster's School of Architecture and the Built Environment and the School of Media, Arts, and Design. The conference will focus on the intersections between architecture and media. For more information, please visit www.emerginglandscapes.org.uk/.

"International Conference on Urban, Regional Planning and Transportation," **Paris, France:** June 28–30, 2010. ICURPT 2010 is the premier forum for the presentation of new advances and research results in the fields of Urban, Regional Planning and Transportation. The conference will bring together leading researchers, engineers and scientists from around the world. For more information, visit http://www.waset.org/conferences/2010/paris/icurpt/.

International Seminar on Vernacular Settlements, **Colombo, Sri Lanka:** July 30–31, 2010. Sponsored by the Department of Architecture, University of Moratuwa, Sri Lanka. The conference will examine reproductions and reconstructions of traditions that have been at the core of vernacular settlements and discuss how they will shape the future of their built environments. Paul Oliver will serve as keynote speaker. For more information, visit http://www.mrt.ac.lk/archi/isvs/index.html.

"Home, Migration, and the City: New Narratives, New Methodologies," **Linkoping, Sweden:** August 6–10, 2010. Sponsored by the European Science Foundation. This conference aims to question and compare narratives of migration in different contexts, through interdisciplinary methodologies from the humanities and social sciences. For more information, visit http://www.esf.org/activities/esf-conferences/details/2010/confdetail317.html.

"Frontiers of 'Legality' under Neoliberalism: Ethnographic Explorations across Shifting Temporal and Spatial Scales," **Maynooth, Ireland:** August 24–27, 2010. The Eleventh Biennial Conference of the Association of European Social Anthropologists. This conference will examine shifting notions of legality as well as legality's spatial dimensions. For more information, visit http://www.easaonline.org/conferences/easa2010/. Or contact Berardino Palumbo (University of Messina), berardino.palumbo@unime.it; or Filippo M. Zerilli (University of Cagliari), zerilli@unica.it.

"Transdisciplinary Creativity: TransMedia in Art, Science, and Heritage in the Twenty-First Century," Seoul, Korea: Oct. 20–23, 2010. VSMM 2010, sponsored by the Virtual Systems and Multimedia Society, will cover not only technical but also artistic, empirical and theoretical issues regarding TransMedia practices. For more information, visit www.vsmm2010.or.kr.

"Civil Rights, Social Justice, and the Midwest," **Milwaukee, WI:** October 28–31, 2010. The Society for Utopian Studies will hold its thirty-fifth annual meeting. Prospective participants are encouraged to propose papers, panels and performances on literary, political, social and architectural aspects of the civil rights struggle, intentional communities, and practical socialism with a Midwestern focus — or utopianism in general. The deadline for abstracts/proposals is June 1, 2010. For more information, contact brian_greenspan@carleton.ca; or visit http://www.utoronto.ca/utopia/meetings.html,

"The Constructed Environment," **Venice, Italy:** November 17–19, 2010. Cosponsored by the College of Education, University of Illinois, Urbana-Champaign. In conjunction with the Twelfth International Architecture Exhibition of the Venice Biennale, this conference will explore the built environment at this contemporary moment of crisis and flux. For more information, visit http://constructedenvironment.com.

"Spaces and Flows: An International Conference on Urban and ExtraUrban Studies," **Los Angeles, CA:** December 4–5, 2010. Cosponsored by the University of California, Los Angeles, and the College of Education, University of Illinois, Urbana-Champaign. This conference aims to critically engage the contemporary and ongoing spatial, social, ideological and political transformations in a transnational, global and neoliberal world. For more information, visit http://spacesandflows.com

"Sustaining Commons: Sustaining Our Future," **Hyderabad, India:** January 11–14, 2011. The Thirteenth Biennial Conference of the International Association for the Study of the Commons (IASC) will examine changing notions of the commons. For more information, visit http://iasc2011.fes.org.in/index.php.

"The Spirituality of Place," **Savannah, GA:** February 17–19, 2011. Sponsored by the Department of Architectural History at Savannah College of Art and Design. The seventh annual Savannah symposium will attract an interdisciplinary group of scholars to address the role of spirituality in the development and shaping of architectural and urban forms. For more information, visit http://www.scad.edu/savannahsymposium; or contact architecturalhistory@scad.edu.

RECENT CONFERENCES

"Urban Encounters: Routes and Transitions," London, U.K.: May 29, 2010. The third year of Urban Encounters, the annual interdisciplinary conference on visual urbanism brought together researchers, academics, photographers and artists concerned with the transitional nature of contemporary urban space. Organized with the Tate Britain and the Centre for Urban and Community Research at Goldsmiths, University of London. Keynote speaker: Camilo Vergara. For more information, visit http://www.facebook.com/pages/Urban-Encounters/348976390879.

"Spaces of History/Histories of Space: Emerging Approaches to the Study of the Built Environment," **Berkeley, CA:** April 30–May 1, 2010. Sponsored by College of Environmental Design, University of California, Berkeley. Looking to survey and assess new approaches and analytical tools to study the history of built spaces across a variety of scales and geographies, this conference explored a range of questions pertaining to theory, methodology and pedagogy. For more information, visit http://arch.ced.berkeley.edu/events/spacesofhistory2010#intro; or contact Tiago Castela, tcastela@berkeley.edu; or Cecilia Chu, ceciliachu@berkeley.edu.

CALLS FOR PAPERS

"Suburbs and the 2010 Census," Arlington, VA: July 14–16, 2011. Co-sponsored by George Mason University and Hofstra University. The U.S. Bureau of the Census will soon begin releasing data that will enable up-to-date analyses of population and housing trends. Possible presentation themes/topics include suburban inequality, poverty, diversity, segregation, immigrant settlement, the subprime/foreclosure crisis, housing vacancies, senior citizens, homelessness, transportation, health, sustainability, and methodological issues. Abstracts of 250 words or less should be sent to kanacker@gmu.edu by March 15, 2011. Or contact Katrin Anacker at 703.993.2262. Conference website at policy.gmu.edu.

***"Roma Migrants in the City: Practices and Policies," Geocarrefour,* Issue 86:** deadline September 15, 2011. Scholars are invited to submit papers that deal with the "Roma Issue" and its spatial and urban implications. Papers can address many themes related to migration, mobility, and spatial practices among the Roma/Gypsy population of Europe. Papers can be in English or French. For more information, visit http://urbarom.crevilles.org/index.php/en/scientific-news/78-roms-migrants-en-ville-roma-migrants-in-the-city-appel-a-articles-call-for-papers-geocarrefour; or contact olivier.legros@univ-tours.fr, tommaso.vitale@unimib.it.

"Preservation and Globalization," *Future Anterior:* deadline September 15, 2010. *Future Anterior* seeks papers, up to 4,000 words in length, from scholars in preservation and allied fields (architecture, history, anthropology, geography, political science, juridical studies, urban studies) that explore the histories of globalization in a variety of geopolitical contexts and timeframes, and that highlight the role of various preservationist enterprises. Papers should present rigorous historical research and critical analysis of the politics of preservation. Mail submissions to *Future Anterior*, 400 Avery Hall, Graduate Program in Historic Preservation, Columbia University, New York, NY, 10027. Questions can be mailed to the above address, or emailed to Jorge Otero-Pailos, Founder and Editor, Jo2050@columbia.edu; or Ijlal Muzaffar, Guest co-Editor, ijlalm@gmail.com.

"Conservation of Architecture, Urban Areas, Nature and Landscape: Towards a Sustainable Survival of Cultural Landscape," Amman, Jordan: 14–16 March, 2011. Conference Organized by the Center for the Study of Architecture in the Arab Region, Jordan, and the Al-Turath Foundation, Saudi Arabia, in collaboration with Queen Rania Institute of Tourism and Heritage, Hashemite University, Jordan. Deadline for abstracts: June 15, 2010. Abstracts should be emailed to the scientific committee co-chairs (Andrew Dolkart, Zaher Othman, and Samia Rab) at csaar11@csaar-center.org. Full paper submission for review: August 15, 2010. For more information visit the conference website: http://www.csaar-center.org/conference/2011/.

Guide for Preparation of Manuscripts

1. GENERAL
The editors invite readers to submit manuscripts. Please send three copies of each manuscript, with one copy to include all orig-
inal illustrations. Place the title of the manuscript, the author's name and a 50-word biographical sketch on a separate cover
page. The title only should appear again on the first page of text. Manuscripts are circulated for review without identifying the
author. Manuscripts are evaluated by a blind peer-review process.

2. LENGTH AND FORMAT
Manuscripts should not exceed 25 standard 8.5" x 11" [A4] double-spaced typewritten pages (about 7500 words). Leave gen-
erous margins.

3. APPROACH TO READER
Because of the interdisciplinary nature of the journal, papers should be written for an academic audience that may have either a
general or a specific interest in your topic. Papers should present a clear narrative structure. They should not be compendiums of
field notes. Please define specialized or technical terminology where appropriate.

4. ABSTRACT AND INTRODUCTION
Provide a one-paragraph abstract of no more than 100 words. This abstract should explain the content and structure of the paper
and summarize its major findings. The abstract should be followed by a short introduction. The introduction will appear without
a subheading at the beginning of the paper.

5. SUBHEADINGS
Please divide the main body of the paper with a single progression of subheadings. There need be no more than four or
five of these, but they should describe the paper's main sections and reinforce the reader's sense of progress through the
text.
Sample Progression: The Role of the Longhouse in Iban Culture. The Longhouse as a Building Form. Transformation of
the Longhouse at the New Year. The Impact of Modern Technology. Conclusion: Endangered Form or Form in Transition?
Do not use any numbering system in subheadings. Use secondary subheadings only when absolutely essential for format
or clarity.

6. REFERENCES
Do not use a general bibliography format. Use a system of numbered reference notes as indicated below.

A condensed section of text might read as follows:
    In his study of vernacular dwellings in Egypt, Edgar Regis asserted that climate was a major factor in the shaping of roof
forms. Henri Lacompte, on the other hand, has argued that in the case of Upper Egypt this deterministic view is irrelevant.[1]
    An eminent architectural historian once wrote, "The roof form in general is the most indicative feature of the housing
styles of North Africa."[2] Clearly, however, the matter of how these forms have evolved is a complex subject. A thorough
analysis is beyond the scope of this paper.[3]
    In my research I discovered that local people have differing notions about the origins of the roof forms on the dwellings
they inhabit.[4]

The reference notes, collected at the end of the text (not at the bottom of each page), would read as follows:
    1. E. Regis, *Egyptian Dwellings* (Cairo: University Press, 1979), p.179; and H. Lacompte, "New
    Study Stirs Old Debate," *Smithsonian*, Vol.11 No.2 (December 1983), pp.24–34.
    2. B. Smithson, "Characteristic Roof Forms," in H. Jones, ed., *Architecture of North Africa* (New York: Harper and Row,
       1980), p.123.
    3. For a detailed discussion of this issue, see J. Idris, *Roofs and Man* (Cambridge, MA: MIT Press, 1984).
    4. In my interviews I found that the local people understood the full meaning of my question only when I used a more
       formal Egyptian word for "roof" than that in common usage.

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