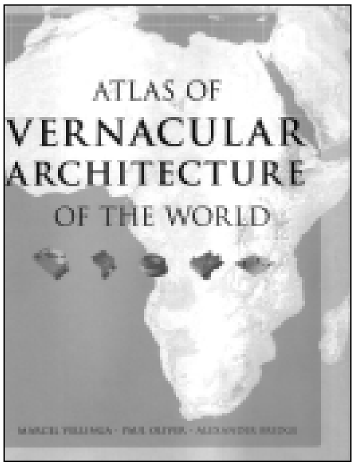
Book Reviews



Atlas of Vernacular Architecture of the World. By Marcel Vellinga, Paul Oliver, and Alexander Bridge. Abingdon, Oxon: Routledge, 2007. Hardcover: xxvi, 150 pp.; illus., maps.

Those who appreciated Paul Oliver's edited *Encyclopedia of Vernacular Architecture of the World (EVAW)* will undoubtedly welcome its complement, the *Atlas of Vernacular Architecture of the World (AVAW)*. Paradoxically, they will be both thrilled and disappointed with this venture, jointly authored by Oliver, vernacular architecture scholar Marcel Vellinga, and cartographer Alexander Bridge.

The *Atlas* has two clearly defined parts. The first comprises descriptive and explanatory texts (Introduction and Afterword) discussing the aims, scope and potential of the project. The second contains the maps. These are further divided into general reference maps, a section called "Contexts," and thematic maps describing the "Cultural and Material Aspects" of the world's vernacular architectures. This last section represents the core of the project. Several maps each are provided for the following themes: materials and resources; structural systems and technologies; forms, plans and types; services and functions; symbolism and decoration; and development and sustainability.

Within the cartographic section, most maps are two-page spreads that provide information for the entire world. Some, however, focus on a sizeable region, and a few target particular countries. Most (and all in the thematic section) include texts that expand the cartographic information, define particular features, ponder specific problems, and single out areas where more research is needed. Some are also accompanied by photographs and drawings. References for each map, including cross-references to *EVAW*, are listed at the end of the book, before its bibliography and index.

In its broadest sense, *AVAW* presents a forceful appeal to anthropologists, architects, art historians, geographers, conservationists, and others interested in the design and provision of sustainable housing to include maps in their work. *AVAW* is also a convincing remedy to the relative ignorance about the effectiveness of maps in vernacular architecture research, and will undoubtedly stimulate new studies. All 69 maps are informative, and in some cases they are argumentative too — particularly those that deal with diffusion (of the bungalow, for instance, pp.78–79), or symbolism (botanical metaphor, pp.106–7). A few offer original research, or present plausible (or implausible) new hypotheses, as is the case with some of the maps that include a historical dimension. As a result, while *AVAW* fits the *Oxford Dictionary* definition of an atlas, as "a collection of maps or charts bound in a volume," it is — and was meant to be — more than that.

But this is also where the paradox of this volume is most apparent. The *Atlas* was conceived as a complement to *EVAW*, and it mirrors *EVAW*'s effort to present a comprehensive reference work for vernacular architecture. Specifically, it was expected that the exercise of mapping would reveal patterns and relationships; discover interrelations between vernacular architecture and cultural, environmental and geological factors; and permit comparisons at a larger geographic scale than the culturally or regionally specific ones dealt with in *EVAW*. New hypotheses and research problems would thus be brought to the fore; and, indeed, some of these are listed in the Afterword. Yet *AVAW* is disappointing because, unlike *EVAW*, its final form falls short of these expectations.

I will mention three reasons why I think this is the case. First is a tendency to overgeneralization. The maps do not give adequate specificity to the data represented. The written sections, too, including some texts accompanying the maps, include vague, sweeping statements. There is even a certain circularity to the conception of vernacular architecture, since key terms (culture, tradition, needs, values) are never defined, despite the fact that these have been contested in recent scholarship.[1]

The problem of overgeneralization is particularly evident in the maps of the "Context" section. These were meant for cross-reference with the thematic maps, but they do not improve, either by scale or information (say, on topography), on maps in other atlases. Nor are they specifically related to issues of vernacular architecture. The "Culture" map (pp.16–17), adopted from *EVAW* (where it made sense), is particularly ineffective in this regard, since the thematic maps that follow do not reflect the broad cultural divisions it portrays.

Conversely, one misses a map of disaster-prone areas in the "Context" section. There is only a map of "Natural disasters: earthquakes" (with only scant references to architecture) in the thematic section. Even here, it is located in the subsection on "Development and Sustainability" — its weakest, I think. A map of research on vernacular architecture would also be much appreciated.

The second weakness of *AVAW* concerns scope. Readers are told it does not claim to be comprehensive. But why not at least register some of the interesting themes that were not included, "either because data were not available or because it proved difficult to present information in cartographic form" (p.xxiv)? Going through the information in each section, one can make some guesses about what these might be. But it would have been valuable to learn about the particular difficulties encountered in this project — and thus what problems remain for future research. This would also have revealed a lot about the convenience of mapping as a research tool in vernacular architecture studies.

The third, and most serious, handicap is the ineffective design of the maps. This problem is not necessarily related to the book size (28 x 22 cm.; 11 x 9 in.), as attested by many small-scale, but visually clear and distinct maps published elsewhere. The choice of pastel colors, in most cases against a very pale green (or pink), does not provide adequate definition, nor clear contrast (i.e., "Multi-storey buildings," pp.72–73). Consequently, a magnifying glass and much effort are needed to make the most of them, and appreciate the work involved.

Some symbols used to represent particular subjects in their location and density were probably considered intensively, and were exquisitely drafted. But in the current presentation, they become mere aesthetic objects, not analytic tools, either because of their size or color (i.e., "Africa," p.69; courtyard plans in China, p.71). The two-page format, with the central binding always at meridian 0° (instead of say 30° W) is also unfair to the lands that go from the east of Britain to Ghana, and it is particularly unfair to France.

Despite these weaknesses, *AVAW* is most welcome as a pioneering enterprise. Since the authors are well aware of the research gaps, as stated in their Afterword, one can hope a new edition will redress these flaws (as well as correct some minor spelling mistakes). This project deserves such a follow-up — which might also add to the content. There are many ideas initiated here that deserve further resolution.

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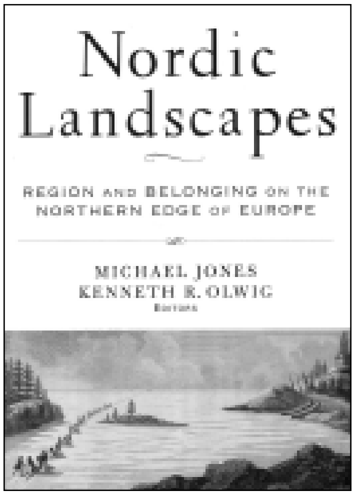
NOTE

1. "Vernacular architecture comprises the dwellings and all other buildings of the people. Related to their environmental contexts and available resources, they are customarily owner- or community-built, utilising traditional technologies. All forms of vernacular architecture are built to meet specific needs, accommodating the values, economies and ways of living of the cultures that produce them" (p.xiii).

Nordic Landscapes: Region and Belonging on the Northern Edge of Europe. Edited by Michael Jones and Kenneth R. Olwig. Minneapolis and London: University of Minnesota Press, 2008. xxix + 628 pp., b&w illus.



Nordic Landscapes deals with the five northern European countries of Denmark, Finland, Iceland, Norway and Sweden, in addition to the island territories of Greenland and the Faeroe Islands (belonging to Denmark) and Åland in Finland. This area — collectively known as Norden — is connected by cultural heritage as well as geography. Politically, its five countries also share a common past, dating to the Kalmar Union in the fourteenth century. Today the region still possesses many common features in terms of cultural, social, political and economic life.

The book brings together the perspectives of a variety of Nordic scholars from such disciplines as geography, landscape architecture, and the social sciences to analyze how landscape informs a sense of place in the region. In this regard, it owes a debt to Michael Conzen's anthology *The Making of the American Landscape* (1990). In its approach to representations of the landscape, it also builds off the studies in *The Iconography of Landscape* (1988), edited by geographers Denis Cosgrove and Stephen Daniels.

In an effort to examine the ever-evolving meaning of landscape and region, the book's editors Michael Jones and Kenneth R. Olwig write, the goal "is not to create a holistic vision of landscape, but to show how different discourses meet and can speak to one another in the understanding of particular places." Jones is a professor of geography at the University of Trondheim. Olwig is a professor of landscape theory at the Department of Landscape Architecture of Swedish University of Agricultural Sciences at Alnarp. They and the other contributors attempt to show how Norden's landscape and people have been defined by and against the dominant culture of Europe — while at the same time shaping and inspiring European ways of life.

The main themes of the book — landscape, region, and place — are introduced in the first chapter, coauthored by Jones and Olwig. Historically, rural settlements in Norden were isolated by lakes and forests, as well as fjords and mountains. The oldest towns were also generally small and distant from each other. Thus, landscape has played a greater role in the definition of place than in more densely settled areas Europe.

From here the book moves into a series of more local case studies, divided into sections by country. This begins with a chapter by Olwig describing Jutland, a province of Denmark which possessed independence and its own administration before joining the larger state. He explains that Jutland's distinct laws and customs, together with its natural qualities, created the basic elements of a separate regional identity, which can be still identified. The image of this identity, its "scenery," have long been described in literature — e.g., in a poem telling about ancient gods and myths of Jutland. Rune stones graven with ancient writing, cipher, also tell about the history and myths of the region. The chapter also examines characteristic stages of local agricultural improvement.

Ulf Sporrong describes a similar pattern of development in Swedish provinces (in Swedish called *landskaps*), which also had their own forms of governance in Middle Ages. He claims that these politically formed landscapes still preserve their identity in people's minds today. He also introduces prominent connections between Swedish literature and landscape.

Another interesting approach can be found in the chapter by Gabriel Bladh, also in the section on Sweden. She compares the physical landscape of the Värmland region with that created by a famous Swedish writer, Selma Lagerlöf. Bladh claims that the tourist industry and other image-producers are today promoting this type of regional identity.

In Saami cultural regions in the very northern arctic areas (e.g., in Norway and in Finland), the idea of landscape cannot be interpreted based on patterns of agriculture. In his chapter on Norway, Michael Jones states that northern landscape identity is based on the physical traces of the cultural activity and natural features with cultural meaning, together with immaterial cultural heritage such as place names and local traditions. In coastal areas a sense of the regional cultural landscape is further based on the traditions of fishermen and their local knowledge concerning the routes and places for fishing.

A collective theme in many articles is the role of the landscape in nation-building, as well as the revival of the landscape connected with the national romanticism of the nineteenth century. In the section on Finland, Maunu Häyrynen summarizes his research on national landscapes, their imagery, and the process of acquiring their exceptional value.

Several chapters also discuss differing disciplinary definitions of landscape, which an be used to enlighten aspects of the different local traditions. For example, in his discussion of "Finnish Landscape as Social Practice," Anssi Paasi refers to several authors who propose more dynamic definitions of landscape. The implied critique is that instead of explaining what landscape is, we should ask how it works.

The book is accompanied by black-and-white illustrations that include maps and historical and modern views. These provide glimpses to the regional environments dealt with by the authors, but otherwise do not play a dominant role in this collection.

Readers with an interest in vernacular architecture might be disappointed that this book does not include more specific remarks concerning traditional settlements. In large part, the discussion remains at a general cultural level. Still, this extensive collection provides interesting combinations of viewpoints and discourses concerning landscape, region and place. It deepens knowledge of Nordic countries and their historical development, and also verifies the many similarities between these nations.

For a researcher interested in these themes, *Nordic Landscapes* offers new ideas for study. Many of the theoretical views in the book are also quite close to recent work regarding the challenges of studying vernacular architecture.

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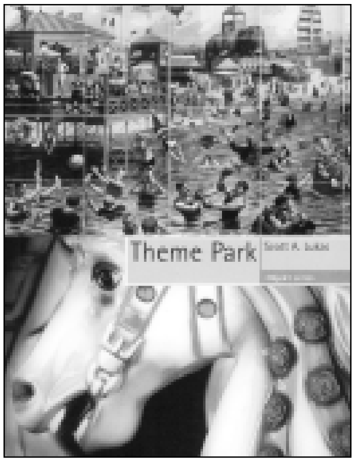
Theme Park. By Scott A. Lukas. London: Reaktion Books, 2008. 256 pp., b&w illus.



"Theming" has received a lot of bad press lately. Indeed, it has become a sort of all-purpose pejorative for unauthenticity, simulation and privatization. In this regard, semioticians and urbanists regularly do battle with the evil source of "Disneyfication": the theme park. Urban critics use the term particularly derisively. The subtitle of Michael Sorkin's *Variations on a Theme Park* sums it all up: *The New American City and the End of Public Space.* Similarly, Mark Gottdiener, in *The Theming of America*, argued that public space is being replaced by unauthentic and privatized environments.

Bucking this trend, it is interesting to find a book that highlights the influence of the theme park and the meaningful role it plays in people's lives, and that attempts to counter perceptions of theme parks as a superficial form of culture.

Theme Park is part of the Objekt series from the U.K. publisher Reaktion Books. Reaktion's titles, distributed in the U.S. by the University of Chicago Press, deal with various issues in the fields of art, architecture, cultural history, and even food studies. In particular, the Objekt series explores a range of modern iconic objects for a readership consisting mainly of enthusiasts. The series isolates specific building types or artifacts, and then attempts to reinstate them into their modern historical and cultural contexts. Other titles in the series include "Motorcycle," "Factory," and "School." Scott Lukas, a professor of anthropology and sociology at Lake Tahoe College, whose previous work includes *The Themed Space: Locating Culture Nation and Self,* was chosen to write about the theme park.

The book is divided into six chapters, each exploring a specific aspect of the theme park. The first looks into its genealogy, delineating the transformation of pleasure gardens, world's fairs, and amusement parks. Lukas claims the theme park arises from the human need for escape. The second chapter looks at ways theme parks represent different places, both imaginary and real. The third investigates the technologies and animatronics involved in the operation of the parks, while the fourth looks at performances staged by employees. The final chapter investigates how theme parks are represented in other media such as films, video games, and websites.

Ironically, Lukas's most persuasive chapter, "Theme Park as Brand," is also his most critical. He uses it to analyze the theme park as a form of commodification, part of the increasing capitalist colonization of everyday life. Lukas gives the example of the sinister Kidzania in Japan, in which all simulations are connected to brands. Here, children are "edutained" about adult life, learning how to use ATMs and bank accounts, and being instructed on which brands to buy into. He also tells the story of how, as employee trainer in Six Flags Astroworld, he often heard park management discuss how to "tame" workers, and even patrons, into scripted forms of behavior.

Theme Park is very well illustrated. Its 125 images capture some of the highly enigmatic architectural aspects of theme parks. It is also a good source of references and quotes for those interested in the object of the theme park and discourse about it. Lukas is clearly an expert on the topic, having visited and studied theme parks internationally, and this book discusses parks from all over the world. Perhaps he is covering too much ground, however. The book's main problem is that at times the writing barely seems to scratch the surface of seemingly important issues. And although a good — on occasion, a little unnatural — effort has been made to integrate theory, this aspect of the discussion could use greater development.

Overall, *Theme Park* is an interesting and accessible book, not in the slightest because of its eccentric subject matter. It will appeal to many readers, even though the author struggled to reconcile academic critiques with his own appreciation of theme parks as a rich cultural form.

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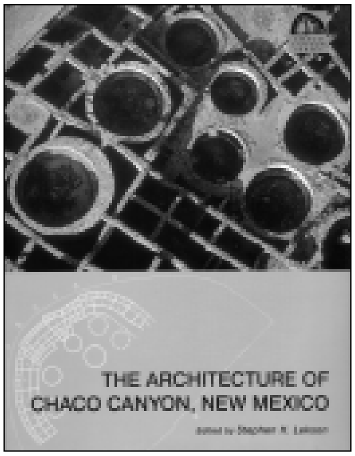
The Architecture of Chaco Canyon, New Mexico. Edited by Stephen H. Lekson. Salt Lake City: University of Utah Press, 2007. 80 pp., 105 ill.



In Chaco Canyon, New Mexico, Native Americans constructed more than a dozen monumental stone buildings, known as great houses, during a period from approximately AD 850 to 1150. The geometrical form of these buildings (indicating planning or design prior to construction), their monumentality (some as many as five stories high and including more than 650 rooms), and their skilled masonry (involving various patterns of sandstone veneer) continue to captivate visitors, especially architects. The significance of Chaco Canyon resulted in the establishment of a National Monument in 1907, expansion into a National Historic Park in 1980, and designation as a UNESCO World Heritage Site in 1987. More importantly, many Native Americans recognize Chaco Canyon as a meaningful ancestral place.

Various institutions have performed major archaeological investigations in Chaco Canyon. These began with the American Museum of Natural History in the 1890s and ended with the National Park Service, whose "Chaco Project" included fieldwork from 1971 to 1986. In 1997, the National Park Service and the University of Colorado, aiming to synthesize results from the Chaco Project and other recent scholarship, initiated the "Chaco Synthesis," a series of five small thematic conferences followed by the publication of papers from each. This volume resulted from the architecture conference of the Chaco Synthesis. It consists of an introduction and eight chapters focusing on Chaco architecture — its form, relation to the landscape and cosmos, and social significance.

Although Native Americans built hundreds of smaller structures in Chaco Canyon, *The Architecture of Chaco Canyon* focuses on the canyon's two most significant building types, great houses and great *kivas* — large, round, semi-subterranean rooms. Most of the authors are Southwest archaeologists. The editor, Stephen Lekson, is Curator of Anthropology and an associate professor at the University of Colorado. His contribution, "Great House Form," is an updated version of a chapter from his 1984 book, *Great Pueblo Architecture of Chaco Canyon, New Mexico.* It introduces readers to the formal attributes of Chacoan great houses, great *kivas*, rectangular and round rooms, room suites, walls, and plazas.

Ruth Van Dyke's chapter on great *kivas* synthesizes recently published sources and unpublished archaeological data from the Chaco Archives. She argues that "development of the formal great kiva in Chaco Canyon is linked to ideas about cyclical time, social memory, directionality and balanced dualism . . . legitimating Chaco Canyon as a center place" (p.94).

One of the most informative and interesting chapters, built on substantial field research, is Thomas Windes's examination of the earliest Chaco Canyon great houses (and others throughout the San Juan Basin). Windes notes that the first great houses contrasted with previous Native American structures not only in terms of size and formality, but also through the manipulation of surrounding ground areas, including the construction of massive mounds that appear to have been earthen architecture rather than piles of accumulated trash. They also differed in terms of their siting, offering commanding views of prominent landscape features and other great houses. Windes argues that these compounds were deliberately sited so as to integrate with landscape features that would have been spiritually significant to their builders. He also argues that they were built as displays of power, especially when seen from other great houses and smaller pueblos.

Anna Sofaer's chapter, first published in 1997 in Baker Morrow and V.B. Price's *Anasazi Architecture and American Design*, investigates great houses and their relation to the greater cosmos. Sofaer found that five of the great houses in Chaco Canyon are oriented to the solar cycle, and that seven are oriented to lunar standstills.

Three chapters focus on the two largest great houses in Chaco Canyon, Pueblo Bonito and Chetro Ketl. Jill Neitzel provides an overview of architectural research at Pueblo Bonito, including scholarship published in her noteworthy edited volume *Pueblo Bonito: Center of the Chacoan World* (2003). She examines Pueblo Bonito's location, function, population, and social structure. She concludes with extensive suggestions for new avenues of research.

Wendy Ashmore analyzes previous scholarship on various aspects of Pueblo Bonito's architecture. Her aim is to elucidate Pueblo Bonito's social history and argue that perspective reconstructions enhance understanding of how people moved through it and inhabited it. She also examines its founding, siting, cardinal alignment and symmetry, construction, and public and devotional spaces.

Lekson, Windes, and Patricia Fournier then consider how architectural elements and attributes of Chetro Ketl are viewed from different locations. They examine one controversial element — the "colonnade" (which is actually a row of piers supported by a low wall) — and conclude that it is hybrid architecture that emulates Mexican colonnades using local materials and construction methods. The authors suggest that Chetro Ketl's grand, formal architecture was built to express power, especially to those who viewed it from above as they arrived via the North Road.

The final chapter, by John Stein, Richard Friedman, Taft Blackhorse, and Richard Loose includes a digital reconstruction of the central portion of Chaco Canyon as it may have appeared in 1130. The authors argue, and demonstrate through color renderings, that digital modeling may be more effective than excavation in understanding the architecture and landscapes of the past. The different knowledges that the authors apply — Stein's architectural training, Friedman's GIS skills, Blackhorse's knowledge of Navajo language and culture, and Loose's acoustical studies — all add up to an engaging reconstruction of how Native American inhabitants shaped and built within this landscape.

The Architecture of Chaco Canyon, New Mexico, with its foundational chapters on great houses and great *kivas* and numerous photographs and drawings, is a valuable resource for architects and landscape architects interested in Native American built environments. At the same time, it provides significant new information for Chaco scholars and for Native Americans who claim Chaco Canyon as an ancestral place.

Methods used in this book — digital modeling, perspective reconstructions, and analyses of the appearance of buildings and landscapes from various locations — also demonstrate the expanded range of qualitative approaches that archaeologists now employ. Not only will these allow richer interpretations of the past, but they suggest that historians of architecture and landscape architecture have much future scholarship to offer on historic Native American sites.

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Conferences and Events

UPCOMING CONFERENCES AND SYMPOSIA

"All Quiet on the Wrong Side of the Tracks? Inquiries into the Interrelation of the Other and the City Today," **Berlin, Germany:** June 2–3, 2009. This workshop will explore the relation between contemporary representations of the city and its "other" (e.g., migrants). Organized by the Center for Metropolitan Studies, Berlin, its target audience is young scholars concerned with the urban dimension of marginalization and exclusion. For more information, visit: http://www.metropolitanstudies.de.

"City Futures in a Globalising World," **Madrid, Spain:** June 4–6, 2009. This is the second Joint Conference on City Futures of the European Urban Research Association (EURA) and the Urban Affairs Association (UAA). Papers will explore climate change, resource use, and urban adaptation; knowledge and technology in urban development; community development, migration, and integration in urban areas; urban governance and city planning in an international era; sound governance and planning as elements of urban success; and architecture and the design of the public realm. For more information, visit: http://www.cityfutures2009.com/.

"The Vernacular Architecture Forum Annual Meeting," **Butte, MT:** June 10–13, 2009. The VAF's annual meeting will explore different forms everyday architecture and cultural landscapes from across the world. For more information, visit: http://www.vafweb.org/conferences/2009.html.

"ICURPT 2009 — International Conference on Urban, Regional Planning and Transportation," **Paris, France:** June 24, 2009. The conference will bring together researchers, scientists, engineers, and scholars to exchange experiences, ideas, and research findings in the areas of urban design, regional planning, and transportation, and to discuss the practical challenges and solutions. The conference is organized by the World Academy of Science, Engineering, and Technology. For more information, visit: http://www.waset.org/wcset09/paris/icurpt/.

"Cities — The 78th Anglo-American Conference of Historians," **London, U.K.:** July 2–3, 2009. The 78th conference of the Institute of Historical Research will deal with cities throughout the world. Papers will examine networks of cities and their role in cultural formation; relations between cities, territories, and larger political units; and the ideologies and cosmologies of the city and what distinguishes cities and towns from other forms of settlement. For more information, visit: http://www.history.ac.uk/aac2009/.

"Tenth Asian Urbanization Conference," **Hong Kong, China:** August 16–19, 2009. Sponsored by the Asian Urban Research Association, the conference will explore such themes as population change, urban systems, sustainable development, transportation, governance, and comparative urbanization. For more information, visit: http://www.hku.hk/asia2009/.

"Glocal Imaginaries: Writing/Migration/Place," **Lancaster and Manchester, U.K.:** September 9–12, 2009. This is the closing conference of the AHRC-funded research project "Moving Manchester: How the Experience of Migration Has Informed the Work of Writers in Greater Manchester from 1960 to the Present." The increasingly complex relationship between the local and the global is a defining characteristic of contemporary writing about Manchester. It may also appeal to researchers and writers from around the world and across disciplines. For more information, contact: Mrs. Jo McVicker, Room B190, County College, Lancaster University, Lancaster LA1 4YD, U.K.; j.mcvicker@lancaster.ac.uk.

"The Politics of Space and Place," **Brighton, U.K.:** September 16–18, 2009. This conference will address the operation of power, through space and place, on the structuring of inequality. It is organized by the Centre for Applied Philosophy, Politics and Ethics, University of Brighton. For more information, visit: http://www.brighton.ac.uk/CAPPE.

"Sustainable Architecture and Urban Development," **Tripoli, Libya:** November 3–5, 2009. The conference will explore how neighborhood design can further a sustainable region, and how local culture and history can interact with new concepts of urbanism to create a mix of development options. Of particular interest will be issues of sustainability in Arab cities, whose rapid, often erratic growth has brought unwanted environmental consequences. The conference is organized by the Center for the Study of Architecture in the Arab Region (CSAAR). For more information, visit: http://www.csaarcenter.org/conference/SD2009/

"Conference on Planning History," **Oakland, CA:** October 15–18, 2009. This conference will pay particular attention to architecture, planning, and landscape design in the Bay Area and the western U.S.; environmental sustainability, nature and the metropolis; historic preservation; real estate; regions; public art; and studies of race, ethnicity, class, gender and sexuality. The conference is organized by the Society for American City and Regional Planning History. For more information, visit: http://www.dcp.ufl.edu/sacrph/.

"International Conference on Technology & Sustainability in the Built Environment," **Riyadh, Saudi Arabia:** January 3–6, 2010. Scientific and technology should improve the sustainability of urban development rather than contribute to the devastation of the environment. The conference hopes to expand the role of technology in the service of urban sustainability. The conference is organized by the College of Architecture and Planning, King Saud University. For more information, visit: http://www.capksu-conf.org.

"International Conference on Sustainable Architecture and Urban Design 2010," **Penang, Malaysia:** March 4–5, 2010. The energy crisis has had a massive impact on the global economy. Price increases have caused increasing concern for principles of sustainability in architecture and urban design. The conference is organized by the Universiti Sains Malaysia and NURI. For more information, visit: http://www.hbp.usm.my/icsaud2010/.

RECENT CONFERENCES AND SYMPOSIA

"The Fourth Built Environment Conference," **Livingston, Zambia:** May 17–19, 2009. The fourth annual conference of the Council for the Built Environment and the Association of Schools of Construction of Southern Africa focused on sustainable construction education, professional development, service delivery, customer-service information, technology legislation, and regulatory frameworks for safety, health, and environmental quality. For more information, visit: https://www.asocsa.org/conference2009/index.html.

"Living in the Past: Histories, Heritage and the Interior," **London, U.K.:** May 14–15, 2009. Organized by the Faculty of Art, Design and Architecture at Kingston University, conference participants debated how changing social, cultural, political and economic factors shape understanding and assessment of architectural interiors. It brought together architecture and design historians, practitioners, curators, and policy-makers. For more information, visit: http://www.kingston.ac.uk/~kx23813/MIRC/conference09.html.

"True Urbanism: Cities for Health and Well-Being," **Portland, OR:** May 10–14, 2009. The 47th Making Cities Livable Conference explored True Urbanism — the time-tested principles of human-scale architecture, mixed-use shop/houses, and a compact urban fabric of blocks, streets and squares. It also explored the role of outdoor cafes and restaurants, farmers' markets, and community festivals in enlivening the public realm. For more information, visit: http://www.livablecities.org/.

"Diversity in Place: Making Documentaries on the Multicultural City," **Manoa, HI:** April 24, 2009. The conference explored video and photo documentaries of daily practices in multicultural cities. As an alternative to conventional data analysis and academic writing, such documentaries can make key contributions to research, teaching and practice about placemaking. The conference was organized by the University of Hawaii's Globalization Research Center, Dept. of Urban and Regional Planning. For more information, visit: http://diversityinplace.wordpress.com/.

"Peripheries: Decentering Urban Theory," **Berkeley, CA:** February 5–7, 2009. Bringing together scholars from anthropology, architecture, city planning, and geography, the conference sought to analyze the notion of the "periphery" as a way to begin new dialogues among the cities of the so-called global South and to generate new paradigms of urban theory. For more information, visit: http://www.ced.berkeley.edu/events/.

The International Association for the Study of Traditional Environments

Bylaws and Organizational Structure

The *International Association for the Study of Traditional Environments* (IASTE) was established at the First International Symposium on Traditional Dwellings and Settlements held at Berkeley in April 1988. Principally founded by Nezar AlSayyad and co-founded by Jean-Paul Bourdier at the University of California, Berkeley, IASTE is an interdisciplinary forum where scholars from various disciplines and countries can exchange ideas, discuss methods and approaches, and share findings. As opposed to disciplinary associations, IASTE is a nonprofit organization concerned with the comparative and cross-cultural understanding of traditional habitat as an expression of informal cultural conventions. IASTE 's purpose is to serve as an umbrella association for all scholars studying vernacular, indigenous, popular and traditional environments. Current activities of IASTE include the organization of biennial conferences on selected themes in traditional environments research, a public outreach program which includes supporting films and documentaries, and the publication of the Traditional Dwellings and Settlements Working Paper Series, which includes all papers presented at IASTE conferences and accepted for publication.

Traditional Dwellings and Settlements Review (*TDSR*) is the official publication of IASTE. As a semi-annual refereed journal, *TDSR* acts as a forum for the exchange of ideas and a means to disseminate information and report on research activities. All articles submitted to *TDSR* are evaluated through a blind peer-review process.

IASTE membership is open to all who are interested in traditional environments and their related studies. In addition to receiving the Association's semi-annual journal, members are eligible to attend the biennial conference at reduced rates.

The following bylaws outline the governance structure of IASTE and shall remain valid until amended or changed by the appropriate body/bodies outlined below.

1. The Principal Founder of IASTE (serving also as President of the Association for a renewable five-year term) appoints an Advisory Council of 15–25 scholars from among the IASTE membership as representatives of the diverse IASTE-related disciplines. This Council serves at the pleasure of the President, mainly in an advisory capacity, but will be asked to exercise the right to vote on the main issues pertaining to the Association.

2. The President of IASTE nominates a Director and an Executive Board of five to six individuals with extensive IASTE experience to also serve a renewable term of five years. The IASTE Advisory Council members vote in a closed ballot on the nominated slate.

3. The duties of the IASTE President include presenting the public relations face of IASTE; advising on conference themes, locations, and keynote speakers; coordinating with the IASTE Advisory Council, helping to assign some of the daily or weekly work load of IASTE student and administrative staff at Berkeley; managing IASTE finances at Berkeley, and any other duties agreed to by the IASTE Director and/or Executive Board, including international representation and fundraising.

4. The duties of the IASTE Director include managing IASTE's overall agenda; directing IASTE conferences; serving as Series Editor for the Traditional Dwellings and Settlements Working Paper Series; coordinating all activities with the President, the Executive Board, and the IASTE staff; coordinating IASTE finances with the President and the IASTE staff; and grant writing and fundraising for the different IASTE activities, including conferences, *TDSR*, other publications, and ad-hoc outreach projects or events.

5. The IASTE Executive Board is an elected body that helps articulate the general direction of IASTE and its conferences. Members of this group are expected to attend all IASTE conferences during their term of service, help articulate conference themes, chair particular tracks or sessions at conferences, and provide general advice and assistance to the Director.

6. All decisions of the IASTE Advisory Council and the IASTE Executive Board are initiated by the President and the Director respectively and confirmed by the bodies through a simple majority vote.

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 original 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 generous 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.

7. DIAGRAMS, DRAWINGS AND PHOTOGRAPHS
Illustrations will be essential for most papers in the journal, however, each paper can only be accompanied by a maximum of 20 illustrations. For purposes of reproduction, please provide images as line drawings (velox, actual size), b&w photos (5" x 7" or 8"x 10" glossies), or digitized computer files. Color prints and drawings, slides, and photocopies are not acceptable.

Digitized (scanned) artwork should be between 4.5 and 6.75 inches wide (let the length fall), and may be in any of the following file formats. Photos (in order of preference): 1) b&w grayscale (not rgb) TIFF files, 300 DPI; 2) b&w grayscale Photoshop files, 300 DPI; 3) b&w EPS files, 300 DPi. Line art, including charts and graphs (in order of preference): 1) b&w bitmap TIFF files, 1200 DPI; 2) b&w grayscale TIFF files, 600 DPI; 3) b&w bitmap EPS, 1200 DPI. CDs are the preferred media for digitized artwork.

8. CAPTIONS AND FIGURE PREFERENCES

Please include all graphic material on separate 8.5" x 11" pages at the end of the text. Caption text and credits should not exceed 50 words per image and should appear on each image page. The first time a point is made in the main body of text that directly relates to a piece of graphic material, please indicate so at the end of the appropriate sentence with a simple reference in the form of "**(FIG.1)**." Use the designation "**(FIG.)**" and a single numeric progression for all graphic material. Clearly indicate the appropriate **FIG** number on each illustration page.

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10. OTHER ISSUES OF STYLE

In special circumstances, or in circumstancesnot described above, follow conventions outlined in *A Manual for Writers* by Kate Turabian. In particular, note conventions for complex or unusual reference notes. For spelling, refer to *Webster's Dictionary*.

11. WORKS FOR HIRE

If you have done your work as the result of direct employment or as the result of a grant, it is essential that you acknowledge this support at the end of your paper.
Sample acknowledgement: The initial research for this paper was made possible by a grant from the National Endowment for the Arts [NEA]. The author acknowledges NEA support and the support of the sabbatical reasearch program of the University of Waterloo.

12. SIMULTANEOUS SUBMISSION AND PREVIOUS PUBLICATION

Submission of a manuscript implies a commitment to publish in this journal. Simultaneous submission to other journals is unacceptable. Previously published work, or work which is substantially similar to previously published work, is ordinarily not acceptable. If in doubt about these requirements, contact the editors.

13. ELECTRONIC SUBMISSION

Please include an electronic file of your entire paper on a CD or other commonly used media at the time of submission. Please indicate the software used. We prefer *Microsoft Word* for PC or Macintosh. PDF files are also acceptable. Initial submission by email is not allowed.

14 NOTIFICATION

Contributors are usually notified within 15 weeks whether their manuscripts have been accepted. If changes are required, authors are furnished with comments from the editors and the peer-review board. The editors are responsible for all final decisions on editorial changes. The publisher reserves the right to copy-edit and proof all articles accepted for publication without prior consultation with contributing authors.

15. SUBMISSION AND CORRESPONDENCE

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