San Francisco from three perspectives requires a complex triangulation of sources, including newspapers, photographs, maps, guidebooks, etiquette manuals, and diaries. Her success in this three-part unfolding of the historical landscape lies in her ability to unravel the evidence, interpret it beyond its face value, and frame its contradictions. Particularly exciting is Sewell's use of diaries from three San Francisco women who wrote about even the most mundane daily rituals. They paint a picture of themselves within a particular American city that helps Sewell fill in gaps when the user frame of reference is otherwise absent. It seems, although not overtly expressed, that the author sympathizes best with the ''experienced'' version of the city, and the book's most interesting moments are when the women's sentiments are positioned against what was culturally imagined and the reality of the built environment.

In *Manhood Factories*, Lupkin proves that the fronts of postcard offer more than just visual documentation of buildings. Although the scope of the YMCA's success is understood by mapping building distribution over time, Lupkin offers a more exciting and informative method, which charts the fascination with and widespread circulation of YMCA postcards. But she also *displays* postcards for the reader with great originality. For example, Lupkin arranges a striking mosaic of postcards depicting YMCA buildings around the country to visualize her point that the standardization of the prototype created a recognizable image that defined modern Main Street, via what she calls the ''typically typical.''

The most memorable part of Lupkin's book is her room-by-room description of the organization, décor, and meaning of YMCA spaces, richly illustrated by a sequence of perfectly coordinated archival photographs. Lupkin constructs (with Marisa Miller) beautifully rendered digital cutaway sections and program/circulation/line-of-sight diagrams pieced together from photographs, plans, maps, and written descriptions. These imaginative yet factually based models are not only useful as companions to her already convincing narrative, but also have great potential as a means of spatialization for historians interpreting buildings and landscapes that no longer exist.

Though Lupkin and Sewell clearly study specifically gendered landscapes, neither book is gender-isolated and both authors make effective use of the lens of the opposing gender. According to Lupkin, *Manhood Factories* provides ''a badly-needed history of masculine space.'' This book investigates constructed spaces for the formation of the identity of manhood in an attempt to reveal the broader role gender played in the construction of the modern built environment. At the same time, however, Lupkin credits women for some of the Y's success: women helped fundraise and market the buildings on a local and national scale and women assigned meaning to YMCA architecture by sending and collecting a majority of all YMCA postcards. After all, these women were mothers and wives who apparently appreciated a public social space for men with the same moral associations as home. In this way, Lupkin reminds us that although moral spaces were not always located in the home, they were often indirectly linked to female domesticity.

Sewell's discussion of the Market Street streetcar and sidewalks in the first chapter forces the reader to consider the network of infrastructure that connected all public spaces in which the company of men and women was mixed. Thus, the reader understands from the beginning that women's increasing presence changed the dynamic of previously male spaces and that we must dispel strict notions of male/female polarity to visualize how women really shared and negotiated public spaces. Taken together, these books by Sewell and Lupkin convincingly demonstrate the dynamism and complexity of the gendered landscapes of urban America.

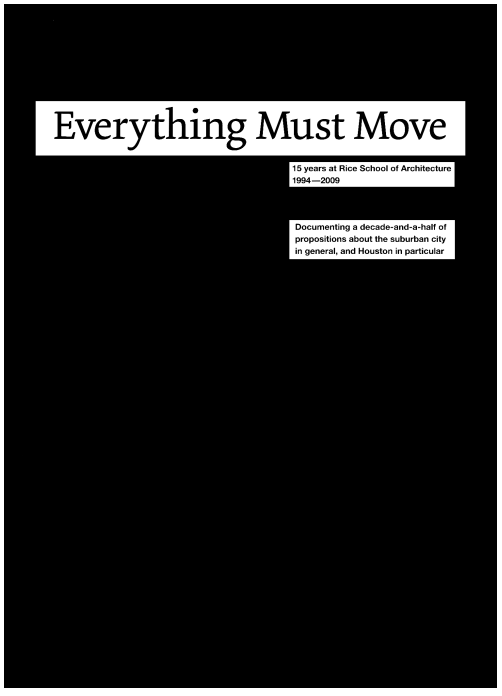
Aris Damadian Lindemans

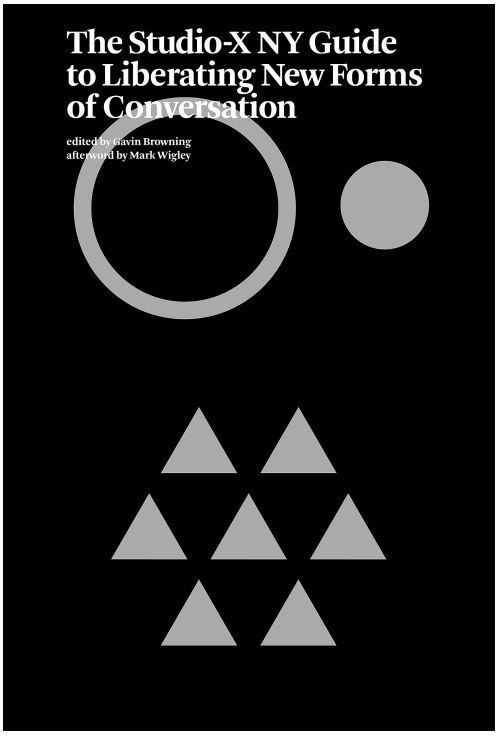
Everything Must Move: 15 Years at Rice School of Architecture
LUKE BULMAN and JESSICA YOUNG, Editors
Rice University School of Architecture, 2009
488 pages, illustrated
$30.00 (paper)

The Studio-X NY Guide to Liberating New Forms of Conversation
GAVIN BROWNING, Editor
Columbia University Graduate School of Architecture, Planning, and Preservation, 2010
192 pages, illustrated
$15.00 (cloth)

The landscape of publications produced by schools of architecture in the United States has grown considerably more varied in recent years. Taking advantage of an expanding array of options for producing and distributing content, from new print-on-demand services and online publishing platforms like issuu.com to portable formats like the PDF and the revival of older media such as newsprint, the school publication today appears via increasingly diverse modes of production and distribution. This differentiation corresponds to a broadening of pedagogy in which a number of major architecture schools have broadened their range of degree programs—with some explicitly devoted to the study of publishing, journalism, exhibitions, and other forms of media—and established institutional collaborations with the professional world of graphic designers, curators, editors, and authors. All these changes have prompted a deeper immersion of publishing practices within architectural education.

In this expanded field, we might reasonably ask how to define what counts as a school ''publication'' in the current framework. The term clearly no longer applies solely to traditional categories like the annual review of student work, the scholarly journal, or the transcript of lectures or conferences. Should we include collaborations with





external producers that combine scholarly and commercial interests, such as *Volume,* a quarterly magazine produced jointly by Archis, AMO, or the Laboratory for Architectural Broadcasting (C-Lab) at the Columbia Graduate School of Architecture, Planning, and Preservation? Does it extend to journals that began as institutionally supported platforms for student discourse but which have remained editorially independent or migrated beyond the boundaries of the school, like *306*, *090* and *Pidgin* at the Princeton University School of Architecture or *New Geographies* at the Harvard Graduate School of Design? How do digital platforms, like the GSD student forum *Trays* or the school blogs on sites like Archinect, figure into this ecology? Add to these the array of ephemera like newspapers, broadsheets, and pamphlets that have emerged to record more transitory academic events, like the *Little t* series at MIT (an offshoot of the school's scholarly journal *Thresholds*) or the annual *Florilegium* produced by graduates of the D-Crit program at the School of Visual Arts, and one has a sense of the spectrum that constitutes school publications today.

This breadth of output has been accompanied by a revision of older categories to maintain their relevance in an expanded context. A primary example is the reshaping of the annual review of studio work, long the most reliable staple of a school's publishing program, into a broader attempt to capture the full range of events that take place within a school of architecture. What in the past might have been a straightforward compilation of projects presented according to the structure of a school's curriculum (for example into core courses, advanced studios, and thesis projects) is now typically immersed within a context of lecture excerpts, dialogues, essays, questionnaires, constructions, exhibitions, and other manifestations, often remixing them according to themes and agendas that promote new relationships across these diverse forms of discourse. The combination of faculty and student work has led in some cases to a tension in authorship and message between the project review as a space for students to promote their work and as a marketing instrument for schools to brand their pedagogical agendas.

A comparison with more traditional models of academic publishing gives a sense of just how much has changed. Among the major schools, the Yale School of Architecture has remained closest to the conventional categories of the annual review (*Retrospecta*), the student-run journal (*Perspecta*), and the newsletter (*Constructs*), along with scholarly titles and thinner publications on sponsored design studios. The stability of this separation has been enabled by the enviable success of *Perspecta*, now in its fifty-fifth year and a model for the continued engagement of practice with broader historical and theoretical concerns. Its robust production model, in which a team of architecture students (often from the research-based Master of Environmental Design program) edits the journal in collaboration with graphic design students from the School of Art, allows the relationship between form and content to be rethought anew every year, yielding a remarkable ability to respond to changing currents in the field.

Today, a publishing structure like Yale's is more the exception than the rule. An early example of the more promiscuous mixing of content is the annual *Abstract* published by the Columbia Graduate School of Architecture, Planning, and Preservation. Following a collaboration with the designer Stefan Sagmeister that began in 2003, the regular format of the review (established in 1984 by the graphic designer Willi Kunz) was abandoned in favor of inventing a different (and often deliberately

spectacular) form and graphic language every year, its amorphous character intended to reflect the agility of the ''expanded architect'' promoted by the school under Mark Wigley's tenure as dean. Schools subsequently invested in this shift include the Harvard Graduate School of Design, where the annual *Studio Works* has been transformed into *GSD Platform*, and MIT, which is following a reformatting of its biannual publication in 2009 (titled *Uncertain Futures*) with a new edition this year. Both programs have expanded their publishing apparatus significantly in the past few years, placing these catalogues at the center of a broader rebranding strategy.

The new sensibility of these books as spaces in which to curate academic discourse suggests that the current wave of school publications be classified in terms of the intended duration of their contents, from the ephemeral to the archival, rather than according to traditional marketing categories such as content type or intended audience. At one end of this temporal range is *Everything Must Move*, published to commemorate the tenure of Lars Lerup as Dean of the Rice University School of Architecture from 1993 to 2009. Edited by Luke Bulman and Jessica Young, the directors of publications and exhibitions at Rice from 1998 to 2007, the book's subtitles indicate its double project as both an archive of academic production and a dialogue across ''a decade-and-a-half of propositions about the suburban city in general, and Houston in particular.'' Its contents are organized geographically, in sections described by the editors as ''clusters that are roughly analogous to the typological geography of the contemporary city.'' The itinerant logic of these groupings is compelling but largely inscrutable. The difficulty in discerning the boundaries between them is reinforced by a table of contents that reverts to categorizing the work into projects, texts, and conversations, although these are distributed freely through the book's eight sections; the numbering of these sections within the book does not match their listing in the front matter, further exacerbating the reader's confusion.

While a more conventional structure might have been easier to follow, the book's allegiance is to the messy organization of the city rather than the clarity of an academic curriculum, an approach that the editors acknowledge is intended to produce contradictions as well as new connections. The temporal and thematic remixing of content is heightened by juxtaposing the work (which includes thesis projects, textual and photo essays, studio briefs, final review debates) with commentary from current and former faculty, students, and visitors, creating a dialogue across distinct attitudes toward both pedagogy and the city. Photographs by visual chroniclers of Houston like George O. Jackson and Bas Princen lend the book a changing urban texture that is sometimes rough, other times shimmering and spectacular.

At the opposite end of the temporal spectrum is *The Studio-X NY Guide to Liberating New Forms of Conversation*, edited by Gavin Browning. The book records over two years of events held at Studio-X in New York, an external work and event space run by the Columbia School of Architecture, Planning, and Preservation to house the activities of research ''laboratories'' involving faculty and students. Groups housed there include C-Lab, part of the *Volume* network, and the Network Architecture Lab, recently responsible for producing the *New City Reader*, a temporary newspaper, in collaboration with the Italian magazine *Domus*. The existence of the Studio-X model as a staging ground for producing and promoting content—since expanded into a global network with similar spaces in Beijing, Mumbai, and Rio de Janeiro—already testifies to the deep infusion of curatorial and publishing practices into the school's design pedagogy.

Presented as ''a method and a manual for fostering conversation,'' the book is as much a manifesto for how schools of architecture can use publishing and event-based formats to promote themselves as it is an archive of activities that have taken place at Studio-X. These events are classified into typologies that range from the expected (book launches, exhibitions, and artists' talks) to the unconventional (including group therapy, free speech zones, rapid responses, and pile-ons). An icon system by graphic designers MTWTF to denote different event types is overlaid onto text and images throughout the book, adding a visual language of dots, circles, and triangles that heightens the sense of these event structures as a form of play. The editorial tone is energetic about the potentials of the Studio-X model while openly acknowledging its physical limitations (a photograph sequence directs potential visitors to the unmarked door of the space, located on the sixteenth floor of a nondescript office building). Descriptions and photographs, plans of event layouts, and an instruction manual for setting up event spaces (complete with buying lists for cleaning products, furniture, audio equipment, and drinks) stretch two years of activities into 192 pages that feel both modest and generous.

Both of these books suggest that, pushed to their extremes, the use of publications to capture the dynamics of a school can become a means to activate and restage the design practices that take place there. In each, there is the sense of both a one-off product, the reflection of a singular discursive context, and a broader indication of trends in evidence across the spectrum of school publications at large.

Michael Kubo

Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning
ALLAN T. SHULMAN, Editor
Bass Museum of Art, 2009
413 pages, 150 b&w and color illustrations
$85 (cloth)