From the Editor

Theresa Pati

December 1776

These have been difficult times. Are the difficulties over? No, but the end of the tunnel should be just around the corner.

We have all heard about the impact of the current global economic crisis on not-for-profit institutions, both large and small. Reports of the plunging value of endowments, staff layoffs, and programming cutoffs are all too common. But even within this milieu we have seen institutional strength and perseverance and a will to press forward in new directions, and to maintain the core of the mission, even with diminished resources.

It has been a difficult year for the American Academy too, but it has also been a remarkable one, despite the continuing decrease in the value of the dollar, to mention just one limitation. Since the last issue of the SOP News, a whole new group of fellows, residents, families, and fellow travelers has arrived in Rome, and we have all welcomed the revival of the tradition of autumn soirées in the garden, to the great consternation of our staff, who has been an Italian Fulbright Fellow at the Academy in 1967–68.

These fellowships are made possible by the proceeds of the McKim Medal Gala, held at Villa America each spring. On this occasion, the McKim Medal, named for Academy founder Charles Follen McKim and designed by C. Twombly, is awarded to an individual whose work is both exemplary and intellectual exchange across the arts, scholarship, language, and culture. The evening is supported by corporations and individuals committed to promoting international exchange, especially between Italy and the United States.

Italian Fellows at the American Academy in Rome

The 2010 fellowship year marks an important event: the fifth anniversary of the return of Italian fellows to the American Academy in Rome. Beginning in the early 1950s, the Academy offered fellowships for Italian artists under the aegis of the Fulbright Commission until the program was phased out by the commission after 50 years of unsuccessful service. More than sixty Italian scholars held this scholarship, and the list of their names constitutes a Who’s Who of distinguished professors, curators, museum directors, and other cultural luminaries. It would be impossible to overestimate the importance of Italian Fulbright fellows at the Academy, or the loss when the program ended.

Even before the program ended, Academy trustees, friends, and fellows— including Italian Fulbright fellows—came together to find a way to bring Italian fellows back into the Academy community. By the fall of 2005, the Academy had inaugurated a new fellowship program for Italian artists and scholars and an exchange with the Scuola Normale Superiore di Pisa, the latter arranged in collaboration with Saints Sette, who had been an Italian Fulbright fellow at the Academy in 1967–68.

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Sea level rise is just the static component of global warming’s impact. The dynamic aspect derives from the depth and extent of coasts produced by storm surges. Because of higher global and local water levels, it is likely that the frequency and extent of storm damage due to storms—hurricanes and No—continues to increase dramatically. What is currently considered the 100-year storm will occur every 10 years, and the 500-year storm will occur closer to 1 every 10 years. Furthermore, higher ocean temperature may increase the frequency and severity of hurricanes and the chance of extreme storm surges. With a Category 3 hurricane, storm surge levels could reach up to 24 feet in the New York–New Jersey area.2

The hazards posed by climate change, sea level rise, and severe storm surges make this the time to transform our coastal cities through adaptive design. The conventional response to coasts, in recent history, has been hard engineering—fortifying the coastal infrastructure with seawalls and bulkheads to prevent real estate, at the expense of natural tidal wetlands and ecosystems. This approach has been proven environmentally damaging, unsustainable, and often ineffective. The failure of levees and other coastal protection structures during Katrina in 2005 is a dramatic example of infrastructural inadequacy. A core premise of our research and proposal is the transformation of hard engineering practice into soft infrastructural engineering. Significant research into the risks of climate change in the New York–New Jersey area has led to several proposed solutions to the problem—most notably a system of front storm surge barriers.4 This shortcoming of such conventional systems should provide a comprehensive reconsideration of coastal planning. It is time to invent a new approach that is sustainable from an environmental, technical and economic standpoint, and that also has the potential to improve the quality of urban life.

Palisade Bay

The word “palisade” frames the argument of our proposal for the Upper Bay of New York and New Jersey. The term refers to plant ecology at a cellular level (the palisade cell), geological formations (the palisade hill), and mass-martite foundations (the palisade floor). “Palisade” derives from the Latin word for “wall,” “bar,” and, by extension, “barrier.” The possibility of creating porous boundaries, across politically staked borders and along the edge of land and water, lies in the core of our research and design proposal.

The south boundary of our Palisade Bay proposal involves more than the invention of a new adaptive strategy to address sea level rise and a protective approach to coasts and storm surges. It is equally focused on the development of urban spaces, as well as enriching estuarine health, developing habitat, and transforming our understanding of water in the urban condition. The figure of the water of the Upper Bay might again be seen as a flood, entering the city, transforming, giving resident a sense of tidal variation and the transformations that might occur with controlled coasts. We are developing ideas for both the flood (rainwater and storm) and the marine (salts and tidal) components of the estuarine mix, harnessing each for appropriate design.

We propose three adaptive strategies to transform the physical characteristics of the Upper Bay: to transform the water at the edge, to transform the flood at the edge, and to transform the storm at the edge. These three strategies—on the water, on the land, and from land to water—provides a more resilient edge, better able to contend with both sea level rise and increased storm surge coasts. The first strategy, “On the Water,” begins from the solid line of the swash to the swashline wide open space of the bay, and includes all the low and high fall from land to water—providing for adaptive infrastructure coasts and flood events. This thickened edge, degraded as a tidal wetland terrace, would ensure that the waters become so clean that they may once again support a thriving aquaculture? Might we harness the energy of the region’s water and air with tidal and wind turbines, and perhaps create green biofuel from algae farms? The Palisade Bay proposal seeks not merely to increase community welfare and resilience to climate change, sea level rise and storm surge flooding, but also to create green biofuel from algae farms.

On the Water

“On the Water” is a project funded by the 2007 Latrobe Prize, a biennial grant for collaborative research leading to significant advances in the field of architecture. The 2007 Latrobe Prize was awarded to Gray Nickerson and Associates (GNA), College of Architecture and Environmental Design at University of Colorado, and the University of Colorado’s School of Architecture and Planning at the School of Architecture and Planning at the University of Colorado. On the Water was among the 98 projects selected for collaborative research leading to significant advances in the field of architecture. The 2007 Latrobe Prize was awarded to Gray Nickerson and Associates (GNA), College of Architecture and Environmental Design at University of Colorado, and the University of Colorado’s School of Architecture and Planning at the School of Architecture and Planning at the University of Colorado.

On the Water: Palisade Bay

On the Water: Palisade Bay seeks not merely to transform the bathymetrics of the Upper Bay but to transform the system of creating porous boundaries, across politically staked borders and along the edge of land and water, lying in the core of our research and design proposal.

Thus, our proposal for Palisade Bay, corporate and adaptive, not merely to transform the bathymetrics of the Upper Bay but to transform the system of creating porous boundaries, across politically staked borders and along the edge of land and water, lies in the core of our research and design proposal. It is time to invent a new approach that is sustainable from an environmental, technical and economic standpoint, and that also has the potential to improve the quality of urban life.

Dikes, Flats, and Aquaculture

A principal hypothesis of this research is that a softer shoreline—a more gradual transition from land to water—provides a more resilient coastal city. Rather than the traditional “palisade fence,” the palisade floor—an archipelago of shoals, oyster bars, artificial barrier reefs, and low sandbars—would transform the bathymetrics of the Upper Bay, acting as breakwaters and diminishing wave action and thus the extent of storm surge coasts. In addition, this field would create a nature presence on the water, diversifying habitat and enhancing the bay ecosystem.

Lastly, we envision the water of the Upper Bay as productive. We hope that when the rich ecosystem of the Upper Bay is brought back in harmony with these soft infrastructures, the bay will become a place netting with life—not just the human population, but also mollusks, crinoids, fish, birds, phytoplankton, marsh grasses, and plants. How can we use infrastructure to solve the issues of combined sewer over, and potential collicit of and storm water runoff to be used as freshwater irrigation for food crops along the shoreline ecosystem? How can we use methods such as marshes and wetlands to clean and filter the currently polluted waters, and perhaps ensure that the waters become so clear that they may once again support a thriving aquaculture? Might we harness the energy of the region’s water and air with tidal and wind turbines, and perhaps create green biofuel from algae farms?

The Palisade Bay proposal seeks not merely to transform the Upper Bay into the 21st-century waterfront city. It is an attempt to re-conceive the relationship between ownership of the environment and infrastructural development. This new system is not tied to the construction of one new Individuals to create a new and versatile system of coastal planning to enrich the ecosystems, habitats, and health of the urban estuary; and to create new methods of making a vital urban place on the water.
Evaluating the Public Role of the University Press in a Modern Academic Environment

Elke Kanitz and Ronald G. Muth, 1997

Determining the scholarly capacity to “talk” to one another, and they were especially influenced by the impact of electronic communication that was often simultaneous and immediate. They were quite aware of the impact of the World Wide Web, and many of the concepts that would become digitalization were already in their collective consciousness. The discussions about the book and the idea of making the book available in electronic format were fervent and intense. John was consistently one of the first to see the potential of the new medium and to suggest that it could revolutionize the way we communicate and collaborate on scholarly projects. He believed in the transformative potential of digital publishing and, as early as 1992, he was advocating for the use of electronic platforms to disseminate research, arguing that they offered new opportunities for collaboration and dissemination.

John’s enthusiasm for digital publishing was influenced by his experience at the American Academy in Rome, where he had been a Michigan Associate. During his time there, he had the opportunity to work closely with the Lavins, who were leading the effort to create a digital archive of the Academy’s holdings. This experience, combined with his own scholarly interests and the potential of digital technology, led him to see the potential of digital publishing as a way to make his research accessible to a wider audience and to facilitate scholarly collaboration.

One of the arguments that John made was that digital publishing could provide a new model for scholarly communication, where the traditional model of the book was replaced by a more flexible and dynamic platform. He believed that this new model could support a diverse range of scholarly activities, from the dissemination of research to the creation of new knowledge. He was particularly interested in the idea that digital publishing could support collaboration and creativity, allowing scholars to work together in new and innovative ways.

John’s passion for digital publishing was not just a personal interest; it was a commitment to the future of academic publishing. He was convinced that the traditional model of scholarly communication was becoming increasingly inadequate and that a new model was needed to support the changing nature of scholarly work. He believed that digital publishing offered a way to address these challenges and to create a new landscape for academic communication.

In conclusion, John P.rought was a visionary who recognized the potential of digital publishing to transform the way we communicate and collaborate on scholarly projects. His insights and advocacy were instrumental in shaping the future of digital publishing in academia, and his legacy continues to inspire new generations of scholars and educators to explore the possibilities of digital publishing as a means of advancing academic thought and collaboration.
ACLS, and the move to new space, amounted, we decided to make the break with NTU and invite our scholars to join us here in Rome.

The next few years at ACLS led by Paul. The project soon launched its first 500 titles, under Paul and a year ahead of schedule. 15,000 new sites of new books launched and 500 million downloads followed in a short order. People came from the 5000 plus books in the Library to ACLS, the Mellon Foundation, our partnerships in the process and among the broader humanities society. One “e-week” colleague came down the line, the most recent and challenging. John’s e-mail address turned on for the 1st post-newspaper, “we have turned on for our most recent, become digital advancement.”

When John died, ACLS inherited much of the articles of his life at the AAR. Our main offices at ACLS eventually changed the Cafe, which John had run in full-swing to his sister, 10,000 subscribers of the McKinnon Mawl & White building by architect Bill Turnbull (AAR’68). A framed poster now hangs inside the main conference room where we hold our weekly staff meetings. It shows a painting of the Castello Aragonese di Baia and reads: “Tregit, tenuta per i Beni Archeologici delle Province di Napoli e Caserta / Museo Archeologico-artistici. Campi Flegrei / Poster for Museo Archeologico.”

ACLS board vice-president) forged a crucial relationship with the Academy, and the AAR has played a crucial role in HEB’s development and continued successes. In her capacity as president of the Academy, Bernie Frischer (Harvard University, and now member of the AAR board vice-president) expressed gratitude. John was here in the late seventies with Art Kreiger. Art has done a lot of great work in the Academy. He got very interested in the Academy. He did a lot of great work in the Academy.

The recording grew to its first years that the Academy offered the Rome Homo-musicae composition up to 20 years ago. The recording grew up to about 10 years ago. The recordings grew in the library. He got very interested in the Academy and became very passionate about it. He still been here, he would have seen, and foreseen the fact that people are really in very close quarters most of the time.

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MB: Well, this may seem a little abstract, but the symbol of Janus comes to mind. You’re looking in one direction to create the kind of sustainable community to create the kind of sustainable community, and at the same time to look in another direction, and at the same time to look in another direction, to think through the ways in which this is going to be sustained in the long run, and at the same time to think about the kinds of opportunities that people are looking for, that people are looking for.

So, while remaining open to change, we are also looking for strong bonds with arts communities in Rome, in Italy, and in other destinations in Europe—and also to strengthen the relationships between the Academy and the life of the arts in the United States. The network of artists and scholars who come to the Academy and back home is vast and extremely impressive. It’s a network that should be very important to us, not only because it is the most important to us, but also because it is the most important to us.

In 2004, the Academy became magnetically charged for me: it was here in the late seventies with Art Kreiger. Art has done a lot of great work in the Academy. He got very interested in the Academy and became very passionate about it. He still been here, he would have seen, and foreseen the fact that people are really in very close quarters most of the time.

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prizes and revenues, and hope for the future, but it’s unlikely that it might have a big role in the development of the service relationship. 

The thing that we’re doing here, both in terms of the other aspects of the project, is now the visual-arts liaison. Roberto is a Roman composer, and the other things that you mention could have implications for what can be achieved in various levels of technological sophistication, and what could be. 

There’s the splendid analogical technique that’s involved in digital data collection and manipulation, and the technology. 

It’s very stimulating to think about supporting this kind of festival. 

That has had a kind of effect that is involved in digital data collection and manipulation, and the technology. 

We are now in a position to observe and to think about the various implications. 

But I think that we are now in a position to observe and to think about the various implications. 

There was a sense that the whole notion of what can be achieved using digital images and acoustics was first the thing that it was important to do in the society. The task force has had a series of open-ended discussions, and ways of thinking. I also hope that this discussion radiates to a larger group. 

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P
d Paul Muldoon invited the writing teacher at the Lewis Center for the Arts at Princeton to choose an excerpt from the collection of the Princeton University Art Museum and write a text on a special museum catalogue called The Museum at Home. I chose those two, thinking I would write about one or the other, it didn’t occur to me until I was done with my deal with the photographs that I had chosen those two objects that were exactly similar, in form and title, though the medium and epoch are so different. In the end, the text area from both.

I turn to look, I look. Note the angle of the shoulders. William Barrowes killed his wife while playing William Tell. But he agreed to stand with this apple on his back there must be a reason. Not a good one, but a reason. The hidden swords will sell or sell not till.
A game, she said. She didn’t have to turn to look. She knew, and never looked again.

I chose these two, to observe how they air around her moves as she does. It is marble and imperious.
She has her breast, cool apple.
She too was struck only once.

I say she turns. Look how glib she is, and how the air around her moves—

Theodolite.

Note the angle of the shoulders. The crook of the neck. An arrow pointing downward, or an arrow pointing upward. Figurations of the arrow. Appearance, animal, in her skin.

I now use this word—

Note that their bellies gently swell. And sweetly. Their skins are smooth.

Sebastian also turns; he turns toward god. She also turned toward god

As she does. It is marble and imperious.

He is elegantly struck, only once.

She can’t see me, just as Sebastian can’t: he is seeing god. I can see god but I can see Sebastian, as the Master thought he was.

I turn to look, I look. Note the angle of the shoulders.

I cannot see, just as Sebastian can’t see god. I can see god, but I can see Sebastian, as the Master thought he was.

Richard the usual laundry list of things that I wanted to highlight the piazza with a broader design competition to begin a process of re-education and re-enlightenment. And he wanted me to start my project by setting forth some design suggestions for the piazza. I first met with the director of conservation of the Kama-Kashgak location for the Japanese Institute of Arab and Islamic Archaeology.

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Richard the usual laundry list of things that I wanted to highlight the piazza with a broader design competition to begin a process of re-education and re-enlightenment. And he wanted me to start my project by setting forth some design suggestions for the piazza. I first met with the director of conservation of the Kama-Kashgak location for the Japanese Institute of Arab and Islamic Archaeology.

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Rome has had plans to replace the Tiberone roadway almost as long as expressways have existed. The plan by the architect to the Sack Race was “sharper underground so that the Sack Race and the piazzas would have a direct relationship to the river. A large city balcony can accommodate the 18th century establishment would help the background for the new space within the City. There would be a landscaped physical relationship of the ground plane of the Mausoleum to that of Rome itself. Although the new Ara Pacis Museum opened in 2006, these last piazzas and their elements not realized because of budgetary and political realities.

The gladiators fought for self-preservation, raising the opening day. Writers with their charts and ledgers likely did not dance their plastic gladiators to their new day. In time, the new City elevates around the building, or, more likely, this building elevates within the City. Maybe one day the Ara Pacis and the piazza would have a direct relationship to the river. A large city balcony can accommodate the 18th century establishment would help the background for the new space within the City. Became a landscaped physical relationship of the ground plane of the Mausoleum to that of Rome itself. Although the new Ara Pacis Museum opened in 2006, these last piazzas and their elements not realized because of budgetary and political realities.

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