Across early seventeenth-century Europe, the physical boundaries that had structured reading practices in institutional libraries from monasteries to universities suddenly dissolved. Where readers had previously encountered shelving units that projected out perpendicular from the wall to create secluded study spaces, they now found open rooms outlined by shelving along the perimeter walls. Readers thus seemed to have been given a new freedom to pursue idiosyncratic activities; yet the open reading room coincided with sharpened anxiety about the hazards of undisciplined reading. In *The Malleable Early Modern Reader: Display and Discipline in the Open Reading Room*, a case study of Oxford’s Bodleian Library together with contemporaneous notions of human perception, Kimberley Skelton argues that, paradoxically, the open reading room was an effective response to seventeenth-century concerns about reading because it molded the reader into the ideally studious scholar.

Carved on the bottom molding of one of the columns of the Temple of Artemis in Sardis is an inscription that declares: “My torus and my foundation block are carved from a single block of stone. … Of all the columns I am the first to rise.” In addition, the base is fashioned as a victory wreath. The torus—decorated by horizontal laurel leaves gathered by a fluttering ribbon—and a bronze medallion glorify the column as the winner of a competition. In *A Victor’s Message: The Talking Column of the Temple of Artemis at Sardis*, Fikret K. Yegül analyzes this phenomenon of competitive and celebratory inscriptions and decorative carvings, in particular the message and metaphor voiced by the victorious column of Sardis, to illustrate a wide web of cultural relationships connecting the city to its proud past and auspicious future. The transformation of an architectural element into a victory wreath, which was probably influenced by the base of Trajan’s Column in Rome, is unique in Asia Minor. Equally rare, perhaps even unique, is a column speaking in the first-person singular, using an archaising mode and message, particularly appreciated in the memory-inspired urban culture of Asia Minor during the Second Sophistic.

In *An Architectural Theory of Relations: Sigfried Giedion and Team X*, Sarah Deyong uncovers an important aspect of the theoretical framework underpinning Team X’s work: Sigfried Giedion’s philosophical orientation and aesthetic theories in the late 1940s and early 1950s. Because Giedion is often seen as an old-guard CIAM (Congrès Internationaux d’Architecture Moderne) member that Team X opposed, his contribution to Team X’s design method has been grossly underestimated. Deyong rectifies the link between Giedion and Team X to accomplish two goals. She casts new light on Giedion’s unique contribution to the reinvention of modern architecture at midcentury, and she offers a new interpretation of Team X’s legacy, constructed around missing pieces of the group’s intellectual history. Deyong’s evidence for this argument derives from two archival sources in particular: Giedion’s papers in the Archives of the Institute for the History and Theory of Architecture (gta Archives) in Zurich, and the unpublished transcripts of Team X meetings, housed in the Collection Het Nieuwe Instituut in Rotterdam.

Singed out as a landmark in architectural history even before it was built, Michael Graves’s Portland Building, known only through drawings, was considered an icon of postmodernism and immediately became a fixture in architectural history texts. Since it exploded onto the scene in the early 1980s, it has been heralded as one of the most controversial, published buildings in architectural history. But little has been written about the building itself, how it came to be, how well it functions, and how it has stood the test of time over the past thirty years. In *Michael Graves’s Portland Building: Power, Politics, and Postmodernism*, Meredith L. Clausen argues that despite the voluminous critical literature of theorists and critics focusing on its meaning, symbolism, associations, and reinterpretation of classicism, a decidedly different picture of the building emerges when viewed through the lens of historical documents. The focus here is on the dynamics of the competition, the conflicting civic priorities, the powerful role of the media, and politics both local and in architecture.