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In **Reconstructing the Sacred Experience at the Sanctuary of Hekate at Lagina**, **Amanda Herring** traces aspects of ancient worshippers' experience at this Hellenistic sanctuary. As the sanctuary was located 10 kilometers outside the closest city, Stratonikeia, most visitors would have traveled to Lagina only when they participated in state-sponsored festivals. Lagina represents the only monumental temple dedicated to Hekate and the only site at which the goddess had a central role in the local pantheon. The rites and rituals practiced there were thus unique to the site and required a specific type of architectural framework. Drawing on theories of cultural biography and experiential architecture, Herring argues that the complex's architectural design and sculpted decoration conveyed an intricate yet cohesive message of political and cultural alliances, a message made accessible via ritualized experience of the space.

Recurrent in architectural historiography is the notion that large-scale building projects in premodern societies were inherently elite undertakings. In **One and Many: Parish Church Planning in Late Medieval England**, **Zachary Stewart** examines a well-known but inadequately studied exception to this rule: the medieval parish church. He focuses on formally integrated parish churches built in England during the two centuries between the Black Death (1348–49) and the Henrician Reformation (1534–47), a paradigmatic example being the grand market church of St. Peter Mancroft in Norwich (ca. 1440–65). Analysis of the facture, form, and function of these buildings, whose flexible configuration can be compared to the modern "open plan," suggests that they empowered a broad spectrum of individuals to negotiate the complex relations that defined the parish as a one-and-many social entity.

In **Thought Patterns in the Space of an Eighteenth-Century French Curiosity Cabinet**, **Lauren R. Cannady** demonstrates how formal and conceptual affinities were forged between the various evocations of the natural world within Joseph Bonnier de la Mosson's curiosity collection and the embroidered parterre garden on his property. The discourse around the patterned garden, the display of shells and natural specimens, and the decorative paintings inside Bonnier's rooms reflect early modern modes of comparative and visual thinking about the natural world that brought aesthetic philosophy into dialogue with metaphysics and natural philosophy at the beginning of the eighteenth century. Reconsidered in the context of contemporary garden treatises and manuals, Bonnier's curiosity collection is revealed as an important site of naturalist and artistic thought in the emerging European Enlightenment.

In the 1970s and 1980s, Houston emerged as a center of postmodern architecture in the United States. Local patrons, made wealthy by the oil economy and facing few restrictions in real estate development, supported some of the era's leading architects, including Robert Venturi, Denise Scott Brown, and Michael Graves. At the same time, local architects and theorists such as Howard Barnstone and Peter Papademetriou used the principles of postmodernity to interpret their city and its buildings as pluralist and multicentered, while photographers portrayed the region's ordinariness and diversity. As **Kathryn E. O'Rourke** describes in **Houston Is Almost All Right: Postmodernism on the Texas Gulf Coast**, the image and idea of the city was further transformed by the rise of historic preservation and pronounced demographic changes. Read from the vantage points of several intersecting disciplines and taken as a single region with nearby Galveston, Houston emerges as a significant case study in the architecture of the late twentieth century.

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