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“…not a state, but an event. She is not one of the United States, but an aspect thereof. She is all-America in a new and fascinating phase.”

Forbes Magazine describing Florida in 1928

Since the 1890s, the symbiotic interests of real estate development and tourism have turned a subtropical wilderness of swamps, beaches, and sea into the sprawling urban landscape that makes up greater Miami, providing a vibrant panorama of urban architectural iconography for the new millennium. The University of Miami Libraries and School of Architecture are proud to host the 36th Annual Conference of the Association of Architecture School Librarians right here in The Magic City.

Dynamic in its identity, Miami’s large transnational population challenges the conventional categorizations of a North American city. From the early settlers who sought to establish a “Walden South” in emulation of Emerson and Thoreau’s New England, to the Cuban exiles who recreated their island after 1960 along Miami’s “Calle Ocho,” the metropolitan region has been shaped by the vivid aspirations of successive cultural groups.

Iconic South Florida landmarks present a history of architectural fantasies: the Mediterranean idylls of Villa Vizcaya (from 1916) and Addison Mizner’s Palm Beach mansions erected during the 1920s; Art Deco hotels that lined the shores of Miami Beach in the 1930s, followed in the 1950s by the tropical modernity of Morris Lapidus at the Fontainebleau and the Eden Roc Hotel. Arquitectonica’s condominium towers of the 1980s, at the time considered exuberantly excessive, seem mild-mannered in comparison to the evolving “starchitectural” legacy of the present and future Miami.

The continuously growing community is met with bold spatial solutions, such as Herzog & de Meuron’s conspicuously documented parking garage, 111 Lincoln Road, and their recently completed Pérez Art Museum Miami; Frank Ghery’s New World Center; Zaha Hadid’s forthcoming One Thousand Museum Tower; and Bjark Ingels Group’s Grand Bay in Coconut Grove.

The Miami skyline continues to evolve with rapid ambition, and millennial technologies entail that the task of archiving the city’s structural heritage is constantly evolving with it. It’s a globally-recognized challenge for libraries, reflected in this year’s program, and we hope Miami serves as an engaging backdrop for the discussion. As host of the 36th Annual Conference, we welcome you to The Magic City!

Please refer to “Sessions” and “Visits and Tours” in this program for more complete details about each program activity.

THURSDAY, APRIL 10

Breakfast on your own
9:00 a.m. Registration at the Eden Roc Hotel Lobby
11:20 a.m. Board bus to Fairchild Tropical Botanic Garden
12:15 p.m. Lunch at the Glasshouse Café
1:30 p.m. Visit the Butterfly Conservatory
2:45 p.m. Board bus to University of Miami
3:30 p.m. Tour of Otto G. Richter Library
4:45 p.m. Business Meeting at Korach Gallery, School of Architecture
5:45 p.m. Board bus to Eden Roc Hotel
7:00 p.m. ACSA reception at Eden Roc Hotel Dinner on your own

Please Note: Conference badges are required for admission to all conference activities. Transportation by bus is provided for program activities, with the exception of Saturday’s Architectural Walking Tour (a forty minute walk from the Eden Roc Hotel). Those who are not attending Friday morning’s Miami Riverboat Tour will also need to secure transportation for the group’s visit to Miami Center for Architecture and Design (MCAD) on Friday afternoon.
FRIDAY, APRIL 11

8:15 a.m.  Board bus to Bayside Marketplace
9:00 a.m.  Historic Miami Riverboat Tour
11:45 p.m. Walk to downtown Miami
          Lunch on your own
1:00 p.m.  Meet at Miami Center for Architecture and Design (MCAD)
2:30 p.m.  Walk to Bayside Marketplace
2:45 p.m.  Board bus to Eden Roc Hotel
3:45 p.m.  Lightning Round Session
5:15 p.m.  Products and Resources Update
          Dinner on your own

SATURDAY, APRIL 12

8:15 a.m.  Continental breakfast sponsored by Material ConneXion
9:15 a.m.  Material Collections Discussant Panel
11:15 a.m. Break
11:30 a.m. Special Focus Topic
1:00 p.m.  Lunch on your own
          Executive Board Lunch
4:30 p.m.  Architectural Walking Tour
          Dinner on your own
Library as Client

John Schlinke, Architecture and Art Librarian, Roger Williams University

In an elective course titled ARCH 588 – Digital Manufacturing, architecture students at Roger Williams University use advanced CAD-CAM, rapid prototyping, and other digital manufacturing techniques to design and fabricate a substantial built work in the course of a semester. The course instructor, Associate Professor Andrew Thurlow, and the Architecture/Art Librarian, John Schlinke, agreed that the Architecture Library should serve as the client for the course in spring 2013. The librarian wrote a program brief for an object/system that could be used to display student work in the library. Working in teams, the students produced four preliminary designs in the first half of the semester. The designs were reviewed by the course instructor, the students, guest critics, and library staff members. One of the four designs was selected for design development and fabrication and the class worked as a whole to complete the project during the second half of the semester. The proposed session will present the initial designs, the selected design, and discuss the successes and failures of the process and project.

Tumblr and Architectural Collections: Easy, Effective Outreach

Amy Auscherman, Archives Assistant, Miller House and Garden Collection, Indianapolis Museum of Art

Tumblr has emerged as a user-friendly and effective blogging platform for special collections libraries. Not only does it simplify the sharing of material and promotion of collections; Tumblr’s dashboard, tagging system, and follow capabilities serve to increase visibility of your content. Based on my experience using Tumblr to promote and share the National Endowment for the Humanities-funded project “Documenting Modern Living: Digitizing the Miller House and Garden Collection,” at the Indianapolis Museum of Art, I propose to explain Tumblr’s functionality and how it has given international visibility to the Miller House and Garden Collection. My presentation will consist of a quick tutorial on how easily other architectural collections can use blogging platforms like Tumblr to promote their collections, including: how to create a Tumblr page, how to select materials to share, how to upload materials, and how to gain visibility for your institution’s blog through proper tagging methods.

Piece of Cake? Think Again: Reflections on the Surprisingly Complex Acquisition of a 3D Map

Martha Walker, Architecture Librarian and Coordinator of Collections, Fine Arts Library, Cornell University

In spring 2013, a B.Arch student at Cornell University’s College of Architecture, Art, and Planning requested that the architecture selector purchase a 3D Map of a site in Hong Kong that was related to his proposed thesis project. The student had identified the source of the map and the cost of the item. Not making any promises as to timing, the selector agreed to look into the purchase of this electronic file for several reasons: 1) it was reasonably priced; 2) it was in a geographical region of interest to any number of patrons at Cornell; and, 3) the patron was persistent. What followed can only be described as an odyssey in collection development of near epic proportions, involving roughly fifteen staff members from eight departments throughout the library, college, university. Departments with an interest in this transaction included the e-resources licensing unit for the library, the metadata and cataloging department, the library’s copyright office, as well as the College’s thesis advisory group and IT division. In this brief PowerPoint presentation, I will summarize the unexpected challenges, both organizationally and pedagogically, of this adventure, which proved to be both unsettling and illuminating.

What Does Research Look Like? Visual Aids for Visual Thinkers

Jesse Vestermark, Architecture and Environmental Design Librarian, California Polytechnic State University-San Luis Obispo

What does research look like? Many of us work with visual students but get stuck trying to communicate concepts that originated in a field dominated by language. While library concepts don’t always lend themselves to easy linear or verbal explanation, it’s sometimes possible—even easier—to illustrate these concepts through the use of simple, non-professional drawing software and content from open sources such as Wikimedia Commons. The core of my lightning talk will feature my own self-designed diagrams as templates (direct or inspirational) for visual tools. I will demonstrate a handful of key images and break down the design evolution of one or two to show how basic circles, ellipses, arrows, and open-source maps can be manipulated to illuminate a range of library topics.
Utilizing GIS to Explore Historic Areas and Architecture

John Nommers, Architecture Archives, Department of Special and Area Studies Collections, University of Florida

Jamie Rogers, Assistant Director of Digital Collections Center, Technology and Support Services, Florida International University

Mark V. Sullivan, Digital Development and Web Coordinator, University of Florida

The union of Geographic Information Systems (GIS) and digital library technologies creates rich opportunities for increasing knowledge about the development of our built environment throughout time. University of Florida and Florida International University are currently engaged in two similar grant-funded projects leveraging GIS and digital technologies to document the histories of St. Augustine and Coral Gables. Both of these projects aim to tie historic digitized materials to points in space and time, with a strong emphasis on the architecture of the two areas, and both projects involve strong partnerships with smaller organizations within the cities. These partnerships help to ensure that materials held by smaller museums, archives, and the cities themselves will be made available for both the first time and in novel, geographic-centric ways. These geographic interfaces enable the architectural and other historical resources to be more accessible and to facilitate education in stunningly graphic ways, as well as allowing users to take virtual tours of the locations. These innovative projects share a common goal of reaching audiences through cross-discipline content, discoverable through a single interface that fosters new modes of discovery, education, and librarianship. In addition, the synergy between these two projects fosters additional collaboration around the technical infrastructure, implemented similarly although separately.

SATURDAY, APRIL 12, 9:15 A.M.

Chaired by Mark Pompelia
Visual and Material Resource Librarian, Rhode Island School of Design

Fiona Anastas, Material Specialist, Material Connexion


Barbara Ann Opar, Architecture Librarian, Syracuse University

Rebecca Price, Architecture and Urban Planning and Visual Resources Librarian, University of Michigan

Material collections are becoming increasingly relevant in supporting architecture and design programs, offering faculty and students learning opportunities in these and related disciplines. The importance of hands-on materials research is a recurring topic at many colleges and in the architectural education literature. It is a key component to students’ learning in design disciplines and the tactile and visual experience of handling physical samples allows students to investigate and discover materials in new ways. In June 2013, the IMLS-funded symposium Materials Education and Research in Art and Design: A New Role for Libraries was held at Rhode Island School of Design to address questions and propose solutions surrounding the creation, development, and support of materials collections by academic libraries. This unprecedented event gathered international researchers, authors, administrators, faculty, librarians, and students to benefit from each other’s approaches to such collections and went far to foster a new community. A white paper from that event will appear in early 2014 and will be used to partially frame the discussion. This 90-minute panel will comprise five speakers during the first hour and allow for audience participation in the remaining time.

SATURDAY, APRIL 12, 11:30 A.M.

Moderated by Hannah Bennett
Architecture Librarian, Princeton University

“Decoding the Future: Design Libraries in the Post Digital Age”

This year’s panel picks up where the ACSA’s conference theme, “Globalizing Architecture: Flows and Disruptions,” leaves off, and is aimed at addressing how traditional roles and services have changed to accommodate new developments in the design school or firm, be it through global practice, technological advances, curricular reshaping, or the ever-morphing interdisciplinarity of design. This panel is not intended to revisit the paradigm shift to the digital age; rather, we ask presenters to assess the design library in the post-digital age—the cloud age, the Internet of Things age, the born digital universe, the MOOC age, and so on. At the same time, we ask presenters to consider the recent spate of reports and papers issued by scholars and academic organizations which grapple with the dual challenges of declining humanities enrollments and transitions to digital technologies.
Radical Curriculum Shifts: Controversial Trends and Critical Challenges
Kim Soss, Illinois Institute of Technology

Design programs continue to confront both the opportunities and consequences of globalization, its socioeconomic realities, and the evolution of technology hastening toward instantaneity. When a program is in the throes of radically reshaping its curriculum, and its faculty, administration, and curriculum turn increasingly outward in search of answers, we can anticipate and support these changes through two rather pedestrian practices: engagement and instruction. In the studio environment, we may be called upon to soothe the nerves of faculty and students frayed by the mysteries of post-digital intellectual property, and increasingly, the answer may be an unsettling “I don’t know.” We may work with researchers hampered rather than supported by open access and new technologies, as recent studies make plain. We may struggle to convey the importance of cultural context to a group of students traveling to a small village in Ghana for a design/build project. In supporting research within our institutions, each day we practice, in essence, an act of translation. As we apply this skill in ways both old and new, it may serve us well to filter out the big ideas and seek opportunities in the moment. Perhaps looking for the next big thing prevents us from seeing it. We must close our eyes and bury our arms to the elbows in the material before us. This paper will consider the challenges facing the library as the school (in this case the Illinois Institute of Technology) confronts us with surprising and ever-changing curricula.

Off the Beaten Path: Altmetrics and Open Access in Architecture
Patrick Tomlin, Head, Art and Architecture Library, Virginia Tech

This presentation presents an overview of the challenges and opportunities in capturing alternative bibliometrics, or “altmetrics,” for OA journal articles and other emerging forms of scholarly communication in architecture. In addition to open citation databases and web-based research sharing services, altmetrics incorporate such usage indications as repository downloads, blog discussions and review forums, tweets, shares, and bookmarks to provide a broader image of the impact of architectural research online. Although introduced less than three years ago, altmetrics has rapidly gone from buzzword to serious supplement for measuring the quality and reach of scholarship on the social web.

Future Proofing the Library Using Expert Crowdsourcing
Daniel Gunnarsson, Librarian, Royal Academy Schools of Architecture, Design, and Conservation (Denmark)

Most crowdsourcing projects today feature common functions that make it possible for anyone with the time and interest to contribute. Such projects are in most cases based on a highly developed web-design, which enables users to easily create their own account and to contribute in an instant. These systems are usually very expensive to build, maintain, and develop. However, the crowdsourcing project of arkitekturbilleder.dk, a picture database of Danish architecture, showcases the potential to run a crowdsourcing project with almost no funding at all. During the last eighteen months, arkitekturbilleder.dk has managed to engage fourteen photographers with architectural training and professional experience to contribute voluntarily to the site with pictures of Danish architecture. The KADK library has on two occasions posted ads to attract photographers, and thereafter carried out interviews to secure that our guidelines and standards for documenting architecture are met. We have learned that this method creates a sense of exclusivity, where each individual’s contribution is appreciated and receives the expected attention.

Future Proofing your Library: Avoiding Obsolescence and Maintaining Relevancy
Rebecca Price, Architecture, Urban Planning, and Visual Resources Librarian, University of Michigan

The concept of future proofing—that is, recognizing and preparing for the inevitability of change—gives us a new way to approach the future. Future proofing requires one to be flexible, adaptable, and proactive. There are two key strategies to being flexible, adaptable, and proactive: being present, and being nimble. Being present, your finger is on the pulse of all that is around you and you are able to gauge shifts of focus, of demand, and of need. Being nimble, the ability to respond to those shifts, is a little trickier. Depending on your institutional environment you may or may not have the permission, support, and capacity to respond to change. At the University of Michigan Library we are trying to provide for the evolving spatial and environmental needs of the students (space for group work, space for making, space for quiet, space for technology) within the context of changing resources that depend less and less on physical space. I don’t think we are alone in this and therefore I would like the presentation to become a conversation about being present and nimble and ready for the ever-changing future.
VISITS AND TOURS
The conference includes several tours throughout the city. Please refer to pages 5 - 7 for additional details in the schedule for each tour.

THURSDAY, APRIL 10
Butterfly Conservatory at Fairchild Tropical Botanic Garden
Board bus from Eden Roc at 11:20 a.m.
The group will visit an exhibit with thousands of exotic butterflies and enjoy a scenic and dining experience at the Glasshouse Café. There will be time to tour the grounds of Fairchild Garden. A $20 excursion fee includes the exhibit and meal.

University of Miami
Board bus from Fairchild Garden at 2:45 p.m.
A tour of UM Libraries’ Otto G. Richter Library. Welcome by Dean of Libraries Charles Eckman, and special access to the Libraries’ Conservation Lab, Digital Production Lab, Cuban Heritage Collection, Special Collections, and University Archives.
The group will then proceed to UM’s School of Architecture, where we will be welcomed by Interim Dean Denis Hector, and attend a business meeting. Refreshments will be provided.

FRIDAY, APRIL 10
Miami Riverboat Tour
Board bus from Eden Roc Hotel at 8:15 a.m. Prior registration required for this tour.
A ride along the historic Miami River with Dr. Paul George, a leading historian of Miami and its environs. The boat departs from the Bayside Marketplace Marina at 9 a.m.

Miami Center for Architecture and Design (MCAD)
Reconvene from lunch at 1 p.m.
The address for MCAD is 100 NE 1st Street, Miami, FL 33132.
Following the boat tour, the group will have the opportunity to walk around downtown Miami, where there is a variety of multi-cultural food options.
The historic building (formerly a U.S. Post Office, built in 1912) was reopened as MCAD in December 2013, serving as a community center for design and the built environment, with community meeting spaces and educational programs to enhance public appreciation for architecture and design. It will soon be home to the American Institute of Architects Miami as well as the Visitors Center for Downtown Miami.

SATURDAY, APRIL 12
Architectural Walking Tour with Allan Shulman, FAIA
Prior registration required for this tour. It starts at the Sagamore Hotel (1671 Collins Avenue), a forty minute walk from the Eden Roc Hotel. You can also get there by cab, or rent a bicycle (a DecoBike rental station is located at 46th St. and Collins Ave.).
The tour is titled “Urban Resorts: A Public Space Crawl,” to view architectural treasures on Miami Beach. Our tour guide is leading Miami architect Allan Shulman, who also serves the community as a historian and preservationist of modern architecture and architecture in the hospitality industry.

AWARDS

AASL CONFERENCE STUDENT TRAVEL AWARD
The AASL Conference Student Award is intended to introduce a library school student interested in a career in architecture school librarianship to the membership and activities of AASL through attendance at the organization’s annual conference.

FRANCES CHEN AASL TRAVEL AWARD
The Frances Chen AASL Conference Travel Award is intended to encourage attendance and participation in the AASL annual conference in order to support the professional development goals of librarians employed in academic architecture libraries in the United States and Canada.

AASL DISTINGUISHED SERVICE AWARD
The AASL Distinguished Service Award is intended to recognize outstanding and sustained achievements in the service of the profession through:
- Active participation, advocacy, or leadership in AASL or related organizations.
- Service to a library or resource serving a school of architecture in a manner consistent with the highest standards of the field.
- Significant research and/or publication in any media or format that contributes to the further understanding and development of architecture librarianship.
- Outstanding and sustained performance as a teacher in the field of architecture librarianship or a closely related field.

Award Recipients will be announced at the Business Meeting at Korach Gallery, UM School of Architecture.
EXPLORING MIAMI

SIGHTSEEING

Bass Museum of Art
The Bass Museum was founded in 1963 through the donation of a private collection of Renaissance and Baroque works of art to the City of Miami Beach by John and Johanna Bass. The founding collection consisted of 500 works, primarily European Old Master paintings, important textiles and religious sculptures. Today, the museum houses over 3,000 works.

DecoBike Miami Beach
DecoBike is the official City of Miami Beach Bike Sharing & Rental Program. It is a new alternative mode of transportation that is green, healthy, and fun. At full operation, the program features a network of 100 solar-powered bike rental and sharing stations with a fleet of 1,000 custom DecoBikes accessible from dozens of locations 24 hours per day.

Miami Design Preservation League (MDPL) Official Art Deco District Walking Tour
This ninety-minute walking tour provides an introduction to the Art Deco, Mediterranean Revival, and Miami Modern (MiMo) styles found within the Miami Beach Architectural Historic District. Explore hotels, restaurants, and other commercial structures with a visit to a number of interiors. All tours are $20.00 or $15.00 for seniors, veterans and students.

New World Symphony
The NWS WALLCAST™ concerts allow you to experience select events throughout the season at Miami Beach Soundscape through a striking use of visual and audio technology on a soaring, 7,000-square-foot projection wall.
Bring a blanket, have a picnic dinner, and enjoy the sights and sounds of the New World Symphony.
Each WALLCAST™ concert is free to the public and does not require a ticket.
There is one scheduled for Saturday, April 12, 2014.

Pérez Art Museum Miami (PAMM)
Open to the public in December 2013, the new Pérez Art Museum Miami, designed by Pritzker Prize-winning architects Herzog & de Meuron, offers 200,000 square feet of art exhibitions, educational activities, relaxation, and dining (see the dining section in this program for information about Verde, the museum’s gourmet restaurant overlooking Biscayne Bay).

Vizcaya Museum and Gardens
Vizcaya was created as James Deering's subtropical winter home in the 1910s and today it is a National Historic Landmark and accredited museum.

The Wolfsonian
The Wolfsonian–Florida International University is a museum, library, and research center that uses objects to illustrate the persuasive power of art and design, to explore what it means to be modern, and to tell the story of social, historical, and technological changes that have transformed our world. The collections comprise approximately 120,000 objects from the period of 1885 to 1945—the height of the Industrial Revolution to the end of the Second World War—in a variety of media including furniture; industrial-design objects; works in glass, ceramics, and metal; rare books; periodicals; ephemera; works on paper; paintings; textiles; and medals.

Wynwood Gallery Walk
Occurs on the second Saturday of each month (April 12, 2014).

Wynwood Walls
The Wynwood Walls was conceived by the renowned community revitalizer and placemaker, the late Tony Goldman in 2009. He was looking for something big to transform the warehouse district of Wynwood, and he arrived at a simple idea: “Wynwood’s large stock of warehouse buildings, all with no windows, would be my giant canvases to bring to them the greatest street art ever seen in one place.” Starting with the 25th–26th Street complex of six separate buildings, his goal was to create a center where people could gravitate to and explore, and to develop the area’s pedestrian potential.
EXPLORING MIAMI (continued)

DINING

MIAMI BEACH

Barcloneta
1400 20th Street, Miami Beach, FL 33139
305.538.9299
Catalan tradition of ‘Mercat’ dining.

The Dutch
2201 Collins Ave, Miami Beach, FL
305.938.3111
It’s just an American restaurant that serves nice food, wine, and spirits.

Icebox Café
1855 Purdy Ave., Miami Beach, FL
305.538.8448
Freshly made, seasonal cuisine – where the locals go to eat.

OLA Miami at Sanctuary
1745 St. James Ave., Miami Beach, FL
305.695.9125
Creative combination of Pan Latin, Spanish, and Caribbean flavors.

Pubbelly
1418 20th Street, Miami Beach, FL
305.532.7555
Asian-inspired cuisine.

Puerto Sagua Restaurant
700 Collins Ave, Miami Beach, FL
305.673.1115
Cuban cuisine.

Yardbird Southern Table & Bar
1600 Lennox Avenue, Miami Beach, FL
305.538.522
Farm-fresh ingredients, classic Southern cooking, culture and hospitality.

DOWNTOWN/BRICKELL

Bonding
638 S Miami Ave, Miami 33131
786.409.4796
Asian fusion.

Ceviche 105
105 N.E. Third Avenue, Miami, FL 33132
305.577.3454
Traditional Peruvian dishes in a modern presentation.

OTC Over the Counter
1250 S. Miami Ave., Miami, FL 33130
305.374.4612
Modern American cuisine, rotating craft beer, and wine.

River Oyster Bar
650 South Miami Ave, Miami FL 33130
305.530.1915
Local, sustainable and organic cuisine; modern twist on classic seafood.

Tuyo (Miami Culinary Institute)
415 NE 2nd Ave, Miami, FL 33132
305.237.3200
Tuyo embraces farm-to-table and sustainability practices that safeguard the health of people and planet. Tuyo sources ingredients as close to home as its own edible organic garden, and pledges allegiance to locals – the growers, producers and food artisans of Florida and America’s Southeast.

Verde
A modern, casual restaurant at the Pérez Art Museum Miami, featuring a locally inspired menu and sweeping views of Biscayne Bay. Open Tuesday-Sunday for lunch and Thursday for dinner.

MIDTOWN/WYNWOOD/DESIGN DISTRICT

Mandolin Aegean Bistro
4312 N.E. 2nd Ave. Miami, FL 33137
305.749.9140
Where the Greek islands meet the Turkish Coast.

Michael’s Genuine
130 N.E. 40th Street, Miami, FL 33137
305.573.5550
Michael’s Genuine Food & Drink in the Miami Design District is Michael’s first born – a vibrant neighborhood bistro where people gather to enjoy simply-prepared dishes made fresh from local ingredients.
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