



# ABSTRACTS

*Listed Alphabetically by Author's Name*

Ruben Acosta

## **Cathedral of the Risen Christ: 1960s Ecclesiastical Modernism on the Great Plains**

Constructed in 1964, the Roman Catholic Cathedral of the Risen Christ in Lincoln, Nebraska is a unique example of 1960s modern religious architecture. The seat of one of the most conservative dioceses in the United States, the church challenges the traditional image of a cathedral building. Up to the 1960s, the majority of Nebraska Catholic churches were constructed in revival styles that reflected the ethnic origins of their immigrant congregations. By the late 1950s, the increasing Catholic population in Lincoln outgrew the existing gothic-revival cathedral located downtown, and the diocese under the leadership of Bishop James V. Casey sought a more spacious location for the construction of a new Cathedral. The new site was adjacent to the international style Holy Family Church and School, which was built in 1954 in Lincoln's affluent Sheridan Boulevard neighborhood. The diocese selected the firm of Leo A. Daley to design a church initially in a classical style. However, by the groundbreaking in 1963, the design had morphed into a bold combination of modern and traditional.

The cathedral mixes traditional and modern elements to create an expressive ensemble that speaks to its time of change and experimentation in both architecture and in the Catholic Church. The cathedral's simple geometry, textured walls, and abstract decorative program is unique among American Catholic cathedrals and is one of the new churches that incorporated the progressive elements proclaimed by the then ongoing Second Vatican Council. The design and construction of the Cathedral of the Risen Christ was a product of changing perceptions towards religious architecture as a result of church reforms, the embracing of modern styles for monumental buildings in Nebraska, and the selection of the firm of Leo A. Daley, a regional leader in modern design.

Vandana Baweja

## **Florida Tropical Modernism and Tropical Architecture**

From the 1930s to the 1960s, three modernist strains of climate-responsive design developed as—Bio-climatic Architecture at Princeton University; Tropical Architecture in colonial cultures in South Asia, South-East Asia, Australia, and Africa; and Tropical Architecture in Florida. These strains of modernism developed as homologous discourses on regionalism and climate-responsive design. The Hungarian émigré twin brothers—Victor Olgay (1910–1970) and Aladar Olgay (1910–1963)—pioneered Bio-climatic Architecture with the publication of their manifesto *Design With Climate: Bioclimatic Approach to Architectural Regionalism* (1963). Otto Koenigsberger (1908–99), Jane Drew (1911–1996), Maxwell Fry (1899–1987), Fello Atkinson (1919–1982), and George Atkinson (1915–) in London spearheaded Tropical Architecture at the Architectural Association (AA) School of Architecture and were the key players in the dissemination and development of Tropical Architecture along the networks of the British Empire. Publications on Tropical Architecture and Bio-climatic Architecture such as—Jane Drew and Maxwell Fry's *Tropical architecture in the humid zone* (1956), Givoni Baruch's *Man, climate and architecture*

(1969), and Otto Koenigsberger's *Manual of Tropical Housing & Building* (1975)—established the AA group as the avant-garde players in the field of Tropical Architecture. While the idea and discourse of Tropical Architecture has been very well studied in colonial tropics, there is hardly any scholarship on Florida's Tropical Modernism. Further, the existing scholarship examines Florida Tropical Modernism in the context of Florida histories and American architectural cultures. This paper examines the work of three Florida Modernist architects—Igor Polevitzky (1911–1978), Alfred Browning Parker (1916–2011), and Rufus Nims (1913–2005)—to unearth how they appropriated and transformed the prevalent global colonial discourses of tropicality and tropical architecture as exercises in place-making in the context of Florida. Through this paper, I locate the Florida Modernist architecture of Polevitzky, Parker, and Nims within the larger global histories of Tropical Architecture.

Laura Ewen Blokker

### **Architect of Change: Education, Community and Design in the Life of Ferdinand L. Roussève**

Ferdinand Lucien Roussève was Louisiana's first licensed African American architect. If he had been a different type of man, this might be mere historical footnote. However, while Roussève achieved as an architect and an academic, he also remained constantly engaged in matters of community service and racial equality. Born in 1904 in New Orleans, Roussève was able to receive his early education in the city's Catholic schools. His family had roots in what has been termed Louisiana's "Afro-Creole protest tradition" and his great-grandfather was a well known civic worker and writer of the Civil War and Reconstruction era.<sup>1</sup> Ferdinand Roussève received further education from two of New Orleans higher level educational institutions for African Americans before going on to the Coyne Trade and Engineering school in Chicago. His rise through the ranks of education took a great leap in 1925 with a scholarship from the city of Cambridge that enabled him to choose between attending Harvard or MIT. In 1930, he received his BA from MIT in Architecture. From here, Roussève moved through several teaching and administrative positions at historically black universities in Washington D. C. and New Orleans while maintaining an architectural practice and serving as a civic leader. Eventually he returned to Boston and attained a PhD from Harvard in 1948. Subsequently, he was appointed to a position at Boston College. Before his untimely death in 1965, Roussève was made a delegate for UNESCO (United Nations Educational, Scientific, and Cultural Organization).

Roussève's architecture is not well known – even in his home city of New Orleans – where by 1946, he had twenty-some projects to his credit, plus others in Texas and Alabama. Perhaps it is the modesty of his designs – many unassuming, yet "top quality" homes and institutions – that has kept Roussève from being a better known architect.<sup>2</sup> Among his commissions were many churches as well as numerous residences, small apartment buildings, and commercial enterprises. Roussève is quoted as saying, "I have a strong conviction that it is our individual and collective duty to make our communities better places in which to live."<sup>3</sup> As a founder of the Urban League of New Orleans and a leader in multiple service organizations, Roussève consistently spoke out for human dignity and equality in all areas of life. In 1943, he presented a speech to the National Catholic Rural Life Conference entitled, "What Does the Negro Offer the South?" Using his professional records, correspondence, and photographs held by the Amistad Research Center of Tulane University, along with other primary documentation, and a study of the buildings themselves, this paper will examine how Ferdinand Roussève manifested his commitment to the betterment of communities through his architectural practice. It will explore the relationship between Roussève and his clients – black and white – as both negotiated life in the Jim Crow South and Massachusetts.

#### References:

1. Caryn Cossé Bell, *Revolution, Romanticism and the Afro-Creole Protest Tradition in Louisiana, 1718-1868* (Baton Rouge: Louisiana State University Press, 1997).
2. Ferdinand L. Rousseve Papers, 1914-1979, Amistad Research Center at Tulane University, New Orleans, Louisiana.
3. Dreck Spurlock Wilson, *African-American Architects: A Biographical Dictionary, 1865-1945* (New York: Routledge, 2004), 361-63.

Lydia Mattice Brandt

### **Beyond the Monuments: Researching and Preserving Modern American Architecture Outside of the Canon**

Advocating for the preservation of Mies van der Rohe's Seagram Building or Frank Lloyd Wright's Fallingwater is easy: historians and the general public have long recognized these buildings as premier examples of Modern architecture. But what about the Modern buildings that most of us interact with every day: our space-age dry cleaners, the non-descript poured concrete parking garages in every downtown, or the Brutalist behemoths on college campuses and state government grounds across the country? On the eve of the fiftieth birthday of so many unloved, under-maintained midcentury buildings, how do we make arguments for their significance and preservation? Using South Carolina's largest and most prolific midcentury architecture firm, Lyles, Bissett, Carlisle, and Wolff (LBC&W), as a case study, this paper will address problems faced and solutions rendered while researching, surveying, and preserving America's most recently "historic" buildings.

Although LBC&W participated in over 7,000 projects in their almost 30-year career, their records are scattered and incomplete. Compiling a comprehensive inventory, therefore, is seemingly impossible. Many of their former employees are still living and practicing, presenting both opportunities and potential conflicts not faced by historians researching older buildings. Evaluating the significance of the firm's work in a national or even international context, meanwhile, is even more difficult: most historians are content to define midcentury buildings outside of major metropolitan areas as inferior versions of Modern masterworks. While producing visually compelling arguments, this method for determining the importance of such buildings does not do justice to the impact they had on the general public's impressions of Modernism – good or bad. How do we insert such small-town buildings into the narrative of Modern architecture when it is so driven by the image of the Howard Roarkian, artist-architect operating in a glamorous big city?

The difficulties of researching and assessing Modern buildings directly hinder their preservation: communities lack not only inventories of their midcentury buildings, but also compelling arguments for why they are worth saving. Often built cheaply of materials that have not stood the test of time (asbestos and non-reflective plate glass, anyone?), Modern buildings also offer a set of inherent physical challenges for preservation. Emerging from research conducted in a joint graduate-undergraduate course at the University of South Carolina, this paper will suggest ways not only to research Modern architecture locally, but also to engage multiple publics in gathering sustained support for their preservation.

Wayde Brown

### **The Hand That Held the Pen: Georgia and the early Historic American Buildings Survey**

The Historic American Buildings Survey (HABS) was initiated in 1933 as a temporary program, to engage a 'thousand unemployed architects' in the recording of historic buildings throughout the United States, over a ten week period. In 1934, HABS became an ongoing part of the larger 'New Deal' effort. Since the 1950s, HABS has expanded to become a significant part of the federal government's historic preservation effort. While the National Park Service is the primary administrator of the program (with the Library of Congress as repository, and the American Institute of Architects as advisor), the initial period of activity, in the 1930s, incorporated a significant state / regional component in the program administration, including selection of buildings to be recorded, and often the selection of individuals to undertake the task. With some exceptions (South Carolina and New Mexico), this local aspect of the early HABS story has been little examined.

In Georgia, the initial 1933 project was split into two districts, administered by prominent architects P. Thornton Marye in Atlanta, and Cletus Bergen in Savannah. By the program's resumption in 1934, Marye had died, and on the recommendation of the American Institute of Architects, Harold Bush-Brown was named the unpaid district officer. (Samuel Inman Cooper and A. Ten Eyck Brown were the second and third place choices, respectively) Indeed, Bush-Brown, Head of the School of Architecture at the Georgia Institute of Technology, was given responsibility for the entire State, though Bergen did retain a minor administrative role, and was actively engaged in building recording. Bush-Brown was acutely aware of the limited – or non-existent – architectural work available to his recent students, and the fact that many had simply returned to their hometowns to reside with their parents. Subsequently, he engaged several of them to make measured drawings for the Georgia HABS program. A significant number of these former students served in the military during World War Two, and although not all

continued with an architectural career after the war, many returned to practice, such as James T. Chaffee in Augusta, Georgia. Indeed, one former student which Bush-Brown engaged - Albert Swanke – undertook significant preservation projects through his New York practice; upon his death in 1996, the *New York Times* described Swanke as ‘restorer of monuments’.

This paper is an introduction to the HABS program in Georgia, in the 1930s. Although the broader history is addressed, there is a focus on the individuals engaged in the program, both the contributions of the better-known administrators such as Bush-Brown, as well as the largely forgotten ‘delineators’ of those carefully-inked measured drawings of Georgia’s (mostly) antebellum architecture. This discussion draws upon HABS material consulted at the National Archives (College Park), and the Bush-Brown Collection in the Georgia Institute of Technology Archives.

Gabriela Campagnol

### **Architecture Dominated by Functional Considerations: The Char House, Texas**

This paper will investigate the Char House, one of the three historical structures in the former Imperial Sugar in Sugar Land, Texas, and Sugar Land's most iconic historic building. In the early 1920s, the owners of Imperial Sugar Company authorized ambitious plans to increase refined sugar production, which encompassed the expansion of existing structures and constructions of new buildings. The largest of these was the bone char filter house, an eight-story, brick, steel, and concrete building along Highway 90-A, which remained the tallest building in Fort Bend County until the 1970s. The Char House got its name from bone char that is used to decolorize liquid sugar by flowing it through massive filters filled with bone char to remove the brown color. The Char House contained thirty vertical cylindrical cast iron tanks, each larger than a railroad tank car. Operators filled these tanks with bone char and then added the amber-colored sugar syrup. As it percolated through the bone char, the impurities were filtered out and the amber-colored syrup became clear. The clear syrup was later sent to another building to be processed into refined products, such as white table sugar. The Imperial Sugar was the first sugar refinery in Texas and the state’s oldest extant business. The Char House has been an icon of Fort Bend County's landscape for decades. Before the development of the area, the Char House could be seen for miles around. At night, the blue and red neon "Imperial Pure Cane Sugar" sign atop the building advertised the sugar it produced. The building also holds fond memories for many people. In the old days, the Char House, located 21 miles from Houston, signaled the end of a long trip into the big city for many travelers. And beginning in the 1960s Christmas symbols radiated at night from the Char House windows during the holiday season. Since 2002, when the activities in the sugar refinery were ended, the campus remained abandoned. In 2010, industrial buildings attached to the Char House were partially imploded, and a redevelopment plan was announced. Since operation ceased, the Char House— considered “the last classic char house in the United States”— remains empty and plans for renovations and adaptive reuse into museum, restaurant, hotel, and lofts have been announced as part of the mixed-use redevelopment at the historic Imperial Sugar site.

Cristina Carbone

### **“Spanish Colonial Revival Architecture as the Language of Play in 1920s Kentucky”**

Kentucky is not the first, second or even the third place where one would expect to find Spanish Colonial Revival architecture. There is no historical basis, such as the state being a former colonial holding of Spain, which would give credence to employing the Spanish Colonial Revival in Kentucky. And yet the style was utilized throughout the state during the 1920s for movie theaters, fairgrounds, and even at one distillery.

The Spanish Colonial Revival has its roots in the World’s Columbian Exposition, where Christopher Columbus was celebrated as a Spanish explorer (rather than Italian as is common today). A full-scale replica of the convent of La Rabida in Huelva Spain where Columbus planned his 1492 voyage, was built alongside Lake Michigan and the exposition grounds were scattered with similarly evocative Spanish Renaissance architecture, such as Mechanical Arts and Fisheries Halls. The Florida and California state buildings are often credited with setting off the national craze for Spanish Colonial Revival architecture.

After the World’s Columbian Exposition, the style was famously exploited to create a sense of identity and place in the American Southwest, But when applied in the rest of the country, it was for a very different purpose. It is my

hypothesis that the Spanish Colonial Revival, when used outside of the Southwest, was a signifier of liminality: provocative, exciting and daring.

This paper will explore how the vocabulary of the Spanish Colonial Revival was used to promote an atmosphere of escapism, pleasure and play in a state in which Classical Revival was the norm. The Russell Theatre in Maysville, the Palace Theater and the Fairgrounds in Louisville and the Four Roses Distillery in Lawrenceburg will be among the Spanish Colonial Revival buildings discussed.

Robert M. Craig

### **Joseph Paxton, Charles Barry, Batman, and Downton Abbey: Popularizing the Elizabethan Revival**

Most discussions of Joseph Paxton's professional life and work have focused on his greenhouse designs, serving as precedent for his "pioneer modernist" Crystal Palace, and, of course, on his career as a gardener. Paxton's neo-Elizabethan country house, Mentmore Towers (1852-4), dating from approximately the same years as the Crystal Palace, is lesser known and serves to characterize the *architect* Paxton as a more typical Victorian interested in style and historicism. The design of Mentmore Towers is based on Elizabethan Wollaton Hall (1580-88), and is something of a sister house of Highclere Castle (1839-42), Charles Barry's contemporary neo-Elizabethan pile. Both Wollaton and Paxton's Mentmore provided adequately "gothic" flavor to serve as sets for the filming of two Batman movies. Highclere was remodeled for the 3<sup>rd</sup> Earl of Carnarvon and later was the home of the 5<sup>th</sup> Earl of Carnarvon who sponsored Howard Carter's 1923 discovery of the tomb of Tutankhamun. More recently, the house has served as the setting for the recent PBS television series, Downton Abbey.

The connections to popular culture of these three English country houses suggest a confluence of strange bedfellows: Paxton, Batman, King Tut, and Lord Grantham, each playing a role in an architectural history unanticipated at the time of the country houses' respective design and construction, but reflective of a romanticism that has colored the buildings' respective histories from the mid-19<sup>th</sup> century to the present. Their stories extend from a revived interest in the Age of Elizabeth I, to Egyptian archaeology, to transcendental meditation and Maharishi Mahesh Yogi, to Wayne Manor and Batman, to Downton Abbey, each episode prompting highly evocative excursions into the imagination and popular culture.

Jason Tippeconnic Fox and Mary Jo Tippeconnic Fox

### **John Collier's Indian New Deal: The Problem of Federal Indian School Architectural Reform**

Education has always been a central theme in federal American Indian policy; employed to Christianize, civilize, and assimilate American Indians into mainstream American society. Boarding schools were central to this process; facilitating the cultural assimilation of American Indian youth by immersing them in highly structured westernized teaching and social environments. The prototypical Indian boarding school of the assimilation era was comprised of Victorian institutional structures that reinforced students' complete break from the environments of their tribal communities. Beyond the design of individual buildings, the spatial relationships defined within boarding school campuses contributed to students' sense of alienation. It was not until the 1928 issuance of the Meriam Report, which condemned existing policies and conditions in the boarding schools, that efforts were made towards significant Indian educational reform. To implement the report's recommendations, 1930s Indian education reformers strove to reshape not only the curriculum employed in the boarding schools, but also their physical environments.

This paper analyzes the impact of New Deal reforms in federal Indian education policy on the built environment of Indian schools. John Collier, the newly appointed Commissioner of the Bureau of Indian Affairs, maintained that American Indian students would benefit from learning environments that reflected the traditional architecture of their respective tribes. Collier's self-described "revolutionary" reform policies resulted in renovations to existing boarding schools, notably John Gaw Meem's Spanish Pueblo Revival remodeling of the Santa Fe Indian School. However, the centerpiece of Collier's transformation of federal American Indian educational facilities was a series of Public Works Administration-funded on-reservation day schools to avoid removing students from their communities. He dictated that the new day schools reflect a given community's "Indian forms of architecture" and provide the maximum opportunity for American Indian labor during construction. This paper examines a select

number of these projects, focusing on how this policy manifested in different parts of the United States, and its effectiveness in creating more culturally sensitive learning environments for American Indian students.

Betsy Frederick-Rothwell

### **Transitions in Texas: Harwell Hamilton Harris and the “Before-Air-Conditioning House”**

This paper explores the attitudes of mid-twentieth century American architects towards the widespread integration of mechanical air conditioning into residential buildings. Through the 1950s work of well-known regional modernist Harwell Hamilton Harris, this essay investigates the technology’s influence on architectural thought, especially about the relationship between indoors and outdoors. Harris presents an interesting case in this respect. As a recent transplant to Texas from California, he confronted not only demands from clients for this new technology, but also a new climate and geography. A superficial reading of Harris’ prior work in California suggests that he would be actively resistant to such technological intervention and disruption to connections with landscape. However, closer study of Harris’ writings and architectural work at midcentury reveals an ambivalent attitude toward the changes wrought by air-conditioning technology. This research found not an outspoken protest against air conditioning, but rather a careful reflection on the implications of a fully air-conditioned interior and the dramatic shifts in the design and production of buildings in the United States at mid-century, from the “before-air-conditioning house” to the “after-air-conditioning house.” For Harris as well as many other architects practicing at this time, these new building systems offered some exciting design opportunities as well as freedom from some of the tedious elements of design. Yet in the wrong hands, namely those of suburban developers, the technology could—and often did—preclude thoughtful work. A deeper examination of three of Harris’ built projects in Texas between 1952 and 1959: the Thomas Cranfill house (1952), the House Beautiful Pace Setter house (1954), and the John Treanor house (1959), thus affords an opportunity to explore critical issues such as post-war professional identity, custom and mass-produced approaches to building technology integration, and architectural regionalism.

Peter Giscombe

### **Designing According to the Vernacular: The “Government House” of Jamaica**

Caribbean vernacular architecture invokes as many images as there are classifications. As a general motif one envisions colorful frame houses set on stone or concrete foundations with corrugated zinc roofs and porches in front. In a more urban context a one or two story, wooden or concrete building with a second-story balcony that overlooks the streets below and the first floor used as retail space may come to mind. Either description would be appropriate, just as it would not be unusual to find both beside each other in any [average] Caribbean town. Nevertheless, it is the concrete types that are being built today. This is a truism based on many factors. There is the socio-economical element. To many in the Caribbean a wooden house is a sign of an economical class they are working to escape. Concrete houses, designed without the obvious gable fronts have been the Caribbean models in architecture since the 1960-70s, when the introduction of “housing schemes” encouraged the working class away from their traditional vernacular structures. Weather is a major factor. Re-enforced concrete structures are more appropriate in hurricane zones. With these in mind this paper will consider the dichotomy presented by certain government sponsored housing in Jamaica. These houses, referred to as “Government House” by Jamaicans, are designed to resemble traditional Caribbean houses. The paper will use architectural history as a model to address flaws in their design: Flaws which render the structures substandard in light of the geographical location in which they are being constructed; even as they do provide needed housing for many.

David Gobel

### **The First City in the World: The Renaissance View**

Who built the first city in the world? Though it seems to be an unanswerable question, many Renaissance architectural theorists felt obliged to try to answer it. Leon Battista Alberti, for example, wrote that the first mention of city he finds is of the Phoenician city of Byblos, adding, however, that Pomponius “recounts that Iope was founded even before the flood.” Pietro Cataneo, following his mentor, Francesco di Giorgio, tells us that “Diodorus attributes [the first city] to Pallas and Pliny to Cecrops. . .but the Egyptians want rather to claim Diospolis, the city of Jove.” He then adds: “we prefer to believe Josephus, who says that Cain, Adam’s first son at the beginning of the

world, built a city and surrounded it with a wall and called it Enocchia after Enoch, his eldest son.” Based the view of St. Augustine and later medieval exegetes, Cataneo’s identification of Cain as the first founder of cities also reflects a view common among Renaissance humanists: that the city was born of fratricide. In his commentary on Augustine’s City of God, Juan Luis Vives, for example, wrote that “Cain being plagued with terror of conscience for the death of his brother built it, and walled it about. It was a type of the world and a society of devils.” Holding to such a bleak view of the city’s origins seems remarkable when contrasted with the ideal and utopian urban plans proposed by Cataneo and other Renaissance architects. This paper explores the views of a variety of fifteenth and sixteenth-century architectural theorists and humanist scholars concerning the origin of cities, focusing especially on those that identify Cain as the founder of urbanism and then offering thoughts about the meaning of this story in light of the utopian project.

Guo Xiao Wei

### **Tradition in Transition:**

#### **The Evolutionary Persistence of the Hakka Courtyard House in Contemporary Context**

A well-known conservation architect once remarked during a fieldwork interview that the traditional building typology is finally ‘dead’. The ‘death’ of the traditional building typology, as defined by the conservation architect, was his observation that no architect nor builder would build a house as it was built over hundred years ago- in the same style and form. To some extent, his statement may be true. Why build a house that no long matches today’s building performance and design intelligence? The world has been undergoing tremendous changes since the last century. It has created a new order and system which requires a new understanding of traditional settlements in the reconstruction of history and construction of the future. This paper challenges the understanding of tradition found in his statement that tradition is only legacy of the past, a traditional building should be built in the same style and form as it was in last century.

Expanding on the concepts of tradition that is defined by transmission and incorporated change as put forth by Paul Oliver and Nezar Alsayyad, this paper uses the Hakka courtyard house in the context of transmission and transformation, as the primary lens of investigation to analyze the tradition found in the evolution of type as the core system of type. It attempts to define what architectural traditions have remained in the transmission of the Hakka courtyard house, in time and space, and what these mean in relation to the past and the present. More importantly the paper addresses how the core system of the Hakka courtyard house survives as tradition while being transformed in order to fit in contemporary context, including conceptual framework, spatial programme and configuration. The key word for these investigations is “change”, in terms of physical, conceptual and ideological constructs. Four cases are selected: (1) the Cheong Fatt Tze Mansion (Penang, Malaysia, 1896)- the 19th century vernacular artifact is now standing as restaurant and hotel, (2) the Zhen Ding House (Meixian, Guangdong, China, 1980)- a reproduction of the traditional building model in modern times, (3) the Heng House (Meixian, Guangdong, China, 2010)- a contemporary vernacular house that is transformed from the traditional building model, and (4) the Meinong Hakka Cultural Museum (Gaoxiong, Taiwan, 1999)- a modern project incorporating the principles of Regional Modernism by the Hakka architect Xie Ying Jun.

By examining specific architectural examples, the evolution of tradition found in type in response to the contemporary context is made visible from comparing historical projects, contemporary vernacular and design work. This paper argues that the word “type” in relation to tradition has very different meanings with the past and in contemporary, both through the modes of reproduction and core transformation. The core system of traditional type has been segmented and dissolved in contemporary settlements. However such dissolution and fragmentation does not mean that traditional type is “dead”; rather it has found a new way to become “the eternal and the immutable” – the tradition in transition.

Kenneth Hafertepe

### **Germans in San Antonio and the Hill Country**

Germans constituted a considerable percentage of the population in San Antonio in the latter half of the nineteenth century, and a large number of Germans settled in the Hill Country, particularly in towns such as Fredericksburg and

Comfort. Though San Antonio adopted what might be called “mainstream” or “Anglo-American” ideas sooner than in the Hill Country, the path from German to Texan to American was by no means a linear one.

Beginning around 1855 many Germans in the Hill Country built rock houses with a salt-box profile. In front was a large square front room, which was a combination parlor and bedroom, known as a stube; behind this was a smaller, rectangular room which was either a kitchen or a second bedchamber. Carl Hilmar Guenther built an early example on Live Oak Creek. In the late 1850s Guenther moved to San Antonio, where he built a house with a raised basement, above which were two rooms and a central passage, later adding a large parlor.

Another Hill Country resident, Ernst Altgelt, moved to San Antonio and built two houses on King William Street. The latter, built in 1878, appears to have a side passage and double parlor, but actually had no passage and two large rooms back-to-back, with a large porch facing the side yard. This is an adaption of the Charleston single house; Altgelt could have seen an example in the house of South Carolinian Samuel Maverick on Alamo Plaza, built in 1850.

In 1875 an English émigré architect, Alfred Giles, moved to San Antonio, bringing a more sophisticated Victorian style. Working with the master builder J.H. Kampmann, Giles designed houses for Edward and Johanna Steves House and Carl Wilhelm August and Hulda Groos, which blended Victorian ornament with sturdy German stonemasonry. In the Hill Country Giles designed a store with a residence above for the merchant August Faltin in 1879. In Fredericksburg Giles designed the Gillespie County Courthouse, 1881-82, the William and Lena Bierschwale house, 1888-89, and the Bank of Fredericksburg, 1898.

In the 1880s and 1890s a new generation of San Antonio architects emerged, born in Texas but educated in Germany. James Wahrenberger and Albert Beckmann designed St. John’s Lutheran Church in San Antonio (1886); Wahrenberger later designed a church building for the Holy Ghost Evangelical Protestant Church in Fredericksburg (1888-93). Soon St. Mary’s Church in Fredericksburg hired the San Antonio native Leo M.J. Dielmann to design their new building. Albert Beckmann designed a final home for August and Clara Faltin in Comfort in 1894, which could have fit comfortably on King William Street in San Antonio.

A final step in this sequence came when a Hill Country native, Ed Stein, first studied architecture at the Armour Institute in Chicago, then worked for Dielmann in San Antonio, finally settling in Fredericksburg in 1917. His late versions of the Queen Anne, bungalows and foursquares prove that the Hill Country had essentially moved into the American mainstream.

Gregory Herman

### **FAY JONES IN THE CITY: Forays into Unfamiliar Territory**

Known chiefly for his innovative regionalist approach to the design of a series of structures both in the Arkansas Ozarks and beyond, Fay Jones’ body of work suggests to most a woodsy, rock-encrusted approach to the solution of architecture, each example of work a refinement of the last, often changing outward expression with subtlety of approach and execution. Fay Jones is typically identified in both professional and popular imaginations to be a designer of houses, and of chapels, with a fairly prodigious output of constructed projects still standing, the execution of even more halted only by Jones’ death in 2004. Some have become components of the American canon, most notably Thorncrown Chapel in Eureka Springs, Arkansas, opened in 1980. However, and despite his status as a ‘designer of houses and chapels,’ Jones, within his oeuvre, has a small number of commercial and civic structures, most of which have garnered little critical notice. This paper will focus on the works of Fay Jones that may be determined to be participants in an urban fabric by virtue of their siting and programmatic content. By Jones’ deployment of cladding materials and forms, these buildings suggest a conversion of several key aspects fundamental to nearly all of the architect’s work. An organic response to siting, so critical to the work deployed by Jones, and stemming from his allegiance to the work of Frank Lloyd Wright (as Jones himself stated, “So when I run dry, I stop awhile and think of Frank Lloyd Wright.”), is subsumed in these buildings by their position as participants in an urbanized street condition. The utilization of native stone, fundamental to so many of Jones’ buildings for its ability to provide connection to earthly conditions, in these examples can be absent altogether, or modified to the dictates of the particularities of their formal rhetoric. It is this condition of transposition that infuses these buildings and makes them of particular note: themes that were considered to have been the domain of the

domestic or the sacred become commercialized and, consequently, denatured. The area of consideration is thus broadened: in light of Jones' negotiations with the 'street', are the projects to be considered urban participants, in the truest sense? Perhaps anti-urban, in a quasi-Wrightian manner, they endeavor to signify a new, hybridized condition, if never fully realized. Utilizing period and current photos, as well as drawings and sketches from the Fay Jones Archive, the commercial buildings designed and executed by Fay Jones will be presented in order to develop a more complete critical understanding of the architect's position with regard to architecture's role in the city.

Philip M. Herrington

### **Murder in a Small Town: Why the City of Harlem, Georgia, Demolished Its Most Historic House**

In March 2015, the mayor and city council of the small town of Harlem, Columbia County, Georgia, voted 4-to-1 to demolish the Cook-Wilson-Hoyle house, a two-story vernacular Italianate dwelling built c. 1879 by city father Harvey A. Cook. Originally constructed as a family residence and boarding house for rail travelers by the New York native, the house epitomized the early history of Harlem, a town founded during Reconstruction in response to the huge investment in railroads made in order to repair and expand the southern economy. The mayor and most city council members sought to remove the house to create green space in front of a proposed local library. Although city governments across the United States routinely choose to demolish historic structures, what makes the Harlem case surprising is that as recently as 2008 Harlem's city government had established an ambitious preservation ordinance that included three historic districts and some 185 properties. While situated in the heart of Harlem's downtown, well within the limits of the central historic district, the Cook-Wilson-House was not protected because the city itself owned the property. Under Georgia state law, local governments do not have to abide by their own preservation ordinances. Further, weak state laws failed to require an environmental review on the demolition of the house, despite the fact that the city used state money to raze the structure. This paper explores the legal, political, and social context of the demolition of the Cook-Wilson-Hoyle house with special attention paid to the construction of preservation law in the State of Georgia. In doing so it seeks to answer the following questions. What caused the leaders of a small town—one that actively promotes its local history and legally protects its historic buildings—to vote to demolish their community's most historic and architecturally significant structure? And what could have saved the house: changes in state law, changes in the local ordinance, or more effective opposition by preservation advocates? Ultimately, given the dependence of historic preservation on local government, what methods can best protect historic buildings from death by politics?

Justin Heske

### **Mississippi State Hospital: A Model Plan for a Modern Institution**

My research on the Mississippi State Hospital at Whitfield, Mississippi details the construction of a model Cottage Plan institution that exemplifies the changing approach to mental health care in the early 20th century. The hospital campus was intended to remove the stigma associated with its predecessor, a 19th century structure constructed on the Kirkbride Plan of asylum architecture, by creating a modern facility that incorporated new treatments focused on the rehabilitation of the patient. The construction of the hospital, located approximately 10 miles southeast of Jackson, began in late 1926 as a response to the appalling conditions caused by overcrowding and the lack of maintenance at the existing asylum in Jackson. Construction was completed by March 1935. The project was jeopardized by the death of Governor Henry L. Whitfield, who aided in securing funding for the endeavor, as well as two funding delays and the threat of abandonment by two governors.

Modeled after the institution located at Whitby, Ontario, Canada, the 77-building campus was designed by one of Mississippi's most well-known architecture firms, N.W. Overstreet, and set within a serene landscape arranged by the St. Louis, Missouri landscape architecture firm of Muskopf & Irish. Together these firms created a self-sustaining City Beautiful campus in which tree-lined curvilinear boulevards, formal and informal gardens, and lakes complimented southern colonial architecture and completed the ambiance of the campus that was considered essential to the psychiatric treatment of the patients. When viewed together, these site elements evoke the sense of a neighborhood or rural village. Still in use as the state hospital, the campus also distinctly illustrates categorization by race, gender, and illness, which was a tenant of the cottage plan approach intended to effectively manage and rehabilitate patients.

Carter L. Hudgins and Amalia Leifeste

### **Race and Ruin: The Progressive Club and the Challenge of Preserving a Significant Place with a Tenuous Architecture**

The Progressive Club presents a difficult preservation case.

Now a roofless ruin, the Progressive Club on John's Island, South Carolina housed a vital community center from 1963 to 1972 that was fundamental to the advancement of the local African American community and important for the Civil Rights Movement nationally. The "Citizenship School" developed here in response to local needs for literacy training, political empowerment, and employment networking became a model spread throughout the South. The Progressive Club served basic community needs as a grocery store, childcare center and meeting space, and it and its members provided transportation and lodging opportunities for African Americans traveling during the era of segregated public accommodations. The founder of the Club, Esau Jenkins, is a notable national figure in the pursuit of civil rights justice. What Jenkins and his collaborators contributed to the social, cultural, and political transformation of the late twentieth-century South is wildly out of scale with this modest building. The Progressive Club is, in short, one of those ordinary places where extraordinary people made history in a building now little appreciated for its historical significance and the connection it provides to that history. How do preservationists and public historians deal with places whose significance resides in intangible contexts and in historic events that left few indelible architectural signatures? How should preservationists proceed when historically significant places are neither particularly evocative, nor architecturally compelling, nor, in the case of the Progressive Club, especially stable?

The memorialization of ruins in the South Carolina Lowcountry is determined by who cares for them, the sources of the ruin's significance, the scale, aesthetic qualities and specific conditions of deterioration of the ruin. Long-tended ruins in the South Carolina Lowcountry include the Bennett Rice Mill Façade, Old Fort Dorchester, Peachtree Plantation, Pon Pon Chapel, and Sheldon Church Ruins. Each represents a different manner of treatment and interpretation. Each ruin serves a different role in connecting Lowcountry communities to shared pasts. These antebellum ruins were raised with materials and by building methods more durable than those used in the construction of the Progressive Club, however. These architectural differences reflect historical inequities and present contemporary technical challenges. This aspect of the Progressive Club speaks to larger challenges of preserving late twentieth-century vernacular buildings.

Furthermore, the Progressive Club differs from many other ruins in that the community has declared its intention to preserve and interpret the legacy the ruin embodies. Should preservation take the form of an emphasis on a living legacy with a reconstruction or replacement building to support the social and programmatic functions under the next generation of the Club or should preservation take the form of stabilization and conservation of the ruins? The Progressive Club, at this current phase of preservation planning, raises more questions than answers. In challenging a traditional assumption that architectural value determines preservation treatment, the Progressive Club is a provocative case study of how important historical narratives may live on through remaining architectural fabric whether monumental and mundane.

George B. Johnston

### **Crafting a Profession through Discourse on Practice The AIA's *Handbook of Architectural Practice, 1917-1920***

The profession of architecture is a made thing, the manifestation of processes of both material and social production. The profession of architecture in the United States took its shape in the late-19<sup>th</sup> and early-20<sup>th</sup> centuries, between the Civil War and the Roaring Twenties, across a Gilded Age, the Progressive Era, a World War, and economic collapse. Early episodes in the codification of the modern profession of architecture in the United States are instructive at this time because so much of what has been taken for granted as basic premises of vocational and institutional order are now revealed to have been only secondary effects of the times – manifestations of social, political, and technological forces, and of an integrating national culture.

This paper outlines a project focused upon early editions of the AIA's *Handbook of Architectural Practice* from the 1920s. The narratives embedded in the office procedures and contractual templates gathered there can be construed as sub-texts of the profession in formation. Residues of common law and convention compete with emergent problems of practice to foreshadow and complicate our contemporary concerns. Besides those officially published texts, the archival notes chronicling the handbook's drafting history as well as parallel documents evincing the process of professional codification shed light upon embedded structures and ideological predispositions governing the divisions of architectural discourse and practice. Recurrent dialectics of art and science were reframed within new imperatives of business logic and economic optimization, of legal strictures and an evolving standard of care. The relationships between and among architects, owners, and contractors were congealing in this new climate in historically understandable yet nonetheless paradoxical terms.

While the profession is being remade today as a new digital formation, its representations may be more powerful and more conducive to collaboration than before; but they are also more ephemeral and subject to whole new conflicts between authority and agency masked as a new digital norm. What do the embedded logics of a century-old handbook tell us about the pitfalls that lie ahead in the emergent and yet unrecognizable form of a new architect's handbook, one that is being written even as we speak?

Robbie Jones

### **Down the Streets of Music Row: Documenting Nashville's Vanishing Historic Music Industry Landmarks**

Since the 1950s, Nashville's Music Row has served as a focal point of America's music industry, earning the city the international reputation as Music City, U.S.A. Country, rock, gospel, bluegrass, pop and rockabilly - Music Row is where stars are born. Located in a turn-of-the-century streetcar suburb, today Music Row is an eclectic neighborhood of residential dwellings, commercial stores, churches - even a fire hall - repurposed for use as recording studios, publishing houses, and offices for record labels, artist managers, songwriters unions, guitar repair shops, marketing. You name it. Alongside these Victorians and Bungalows are Modern purpose-built recording studios, corporate office complexes, radio broadcast stations, and office highrises. In between them all are illicit gathering places where guitars were pulled, beers were drunk, and songs were written.

In recent years, Music Row has undergone significant change due to Nashville's red-hot economy and white-hot real estate market. Developers have demolished many historic buildings on Music Row in order to build luxury hotels, condos, and apartment towers. In 2014, the world watched as the legendary RCA Studio A was saved at the eleventh hour from the wrecking ball. Other studios weren't so fortunate and are gone forever.

As a result, in January, the National Trust for Historic Preservation designated Nashville's Music Row a National Treasure due to its historical significance and the threat of ongoing demolition of historic properties. Working with local partners, the National Trust quickly assembled a project team with representatives from local and state government agencies, the music industry, neighborhood groups as well as preservation planners and historians. The team is creating a comprehensive history of Music Row as well as an inventory of its historic assets, which will be used to prepare a Multiple Property Documentation Form for listing individual Music Row properties on the National Register of Historic Places.

Simultaneously, Nashville's planning department will use this information as it creates a new Music Row Design Plan that takes preservation of historic assets into account. And, the information will be used to better tell the multi-faceted story of Music Row to local residents and tourists from around the world. As a result, oral histories are being collected. A new neighborhood association has been born. And, the music industry and preservationists are working together with city leaders on a project that will shape the future of Music Row for generations to come.

This paper addresses the challenges of documenting and preserving Music Row, a unique historic neighborhood which continues to evolve and transform, and the symphonic effort to save specific places such as RCA Studios A and B.

Julia King

### **'Honour's Temple': George Hadfield's Arlington House**

In 1802 George Hadfield designed Arlington House, his major surviving work apart from Old City Hall which is re-faced and unfinished. Arlington was intended to be a 'residential reliquary' containing the 'memorials' of George Washington, the first large monument to the President. The house is an early and remarkable example of associationist architecture.

Arlington was the first Greek temple-form house in America and was very influential on domestic architecture across the country, partly due to Town and Davis who particularly admired Hadfield's designs.

Hadfield and his patron G.W.P. Custis were determinedly setting an example to their countrymen of building in the new capital, thus demonstrating their faith in the survival of the new country.

The house is sited 'on one of the highest points of those rising hills which serve to adorn the city'. The 200-acre park was planted with trees and shrubs and roads and paths were established so as to create a Picturesque landscape including a wild garden. The landscape was much admired at the time for the planting, the views of and from the house, the winding paths and the 'pleasing prospect' of water in the distance.

The 'Chapel of Ease' built near the family cemetery is unusual in America where there are very few family country house chapels. It is possible to reconstruct the likely design of the chapel by considering similar buildings dating from the years that Hadfield was working in England.

Hadfield designed a number of farm and service buildings for Arlington. Revolutionary in design they are extraordinarily novel and can only be compared with the finest Georgian model farms. Hadfield's farm designs in Ireland early in his career presage these interesting plans. The buildings included the north and south service servants' quarters, the icehouse, stables, a garden building, a pavilion by the river, cabins, the privies and several other buildings. Arlington was more a villa than an income-producing plantation so there were no barns, mills or other agricultural buildings.

Arlington House is one of the most important buildings in American architecture for all these different reasons. It synthesises all the different factors that combine to make great architecture: 'Stability – Economy, Convenience – Beauty'.

Solmaz Mohammadzadeh Kive

### **Digital & Post--Colonial: A Pedagogical Proposal for De--Centralizing the History of Architecture**

*History of Architecture* survey courses are traditionally taught through a linear chronicle of monuments, which forges a sharply self--contained, progressive Western architecture. Contrasted to the mainstream, the other traditions become marginal, ahistorical, primitive, deviated or derivative. The past few decades have witnessed many criticisms to the way non--western architectural traditions have been classified as the "others". In response to the criticism, a new direction in the discipline's pedagogy has adopted an inclusive, global approach, which has enriched the subjects on non--Western architecture and reconsidered the traditional structure of survey books and courses – one that either divides architecture into Western and non-- Western or sandwiches different non--Western traditions in intervals of the chronologically ordered Western styles. Nevertheless, I would argue, a linear narrative imposed by the sequence of the classes in the lecture--based model can hardly avoid reproducing an evolutionary core and consequently turning the rest into marginal "others."

In this presentation, I would propose an alternative, digital--based approach to teaching *Histories of World Architectures* with various historical, geographical, thematic layers. Exploring a number of online resources and platforms, such as the Metropolitan Museum's Timeline of Art History, University of Virginia Library's Neatline and KHAN Academy, I would argue for a pedagogical model that uses the digital platform in order to replace the traditional grand--narrative of lecture--based classes with a diversity of narratives, which are formed by students using the material provided and suggested by the instructor. While using tools and methods that better resonate with digital natives, this model would also serve a critical, inclusive pedagogy in which students are empowered to be the composers of the narratives.

Alyssa Lozupone

### **Katherine Warren and the Preservation of her Adopted City**

Today Newport, Rhode Island is renowned as one of the most historically significant and architecturally intact cities in America. In the years following World War II, this heritage was under siege; the city's collection of colonial buildings and Gilded Age mansions were threatened by demolition and redevelopment. Spearheading the effort to protect Newport's architectural heritage was Katherine Urquhart Warren (1897-1976), founding member and first long-time president of The Preservation Society of Newport County.

Warren initiated a historic preservation movement that succeeded in safeguarding Newport's colonial heritage, buildings of later architectural styles, and the overarching atmosphere created by these resources and their urban context. Moreover, she was responsible for shifting the city's preservation paradigm from the established model of landmark protection and house museums to one that was more holistic in the resources it sought to safeguard and their role in a modern city. Warren also successfully used preservation as a means mobilizing city beautification, generating economic development through tourism, and enhancing residents' cultural life, becoming a leader in the city's post-war revitalization.

While Warren's work took place in New England, her story has particular relevance to the Southeast Chapter Society of Architectural Historians (SESAH). Warren was the descendant of two prominent southern families and spent much of her childhood in New Orleans, Louisiana. Her close connection to the south played an influential role in her devotion to historic preservation. Not only is New Orleans one of the nation's quintessential historic cities, but Warren was instilled with a preservation ethic at a young age; her great-aunt Ida Slocomb Richardson, with whom she stayed while in Louisiana, was celebrated for her involvement in the Mount Vernon Ladies Association. Beyond this personal connection, Warren looked to southern cities, such as Charleston, South Carolina and Williamsburg, Virginia, as examples when addressing Newport's preservation needs. Her approach, however, did not mimic any one contemporary preservation project. Instead, Warren applied the techniques and theories they represented in a new way, one that would meet the community's specific needs. She also introduced ideas that were ahead of their time; Warren's emphasis on community engagement, divergence from the museum model, incorporation of historic resources into city planning, and the use of preservation as a tool for economic growth, all anticipated twenty-first-century preservation practice.

In this way, Warren's story assumes national significance; she stood among the field's pioneers as more than an equal, but as a thought-leader in twentieth-century historic preservation. She was a fixture at the first meetings of the National Trust for Historic Preservation, served on Jackie Kennedy's Fine Arts Committee to restore the White House, and received numerous local and national honors including the Crowninshield Award. Today, however, Warren's contributions to preservation are often overlooked. SESAH's 2015 Annual Conference would provide an ideal venue to share her story, its southern roots, and its relationship to the history of the field and current practice.

S. Michael Mitchell

### **Modernism on Trial: Historic Preservation Debates over Chicago's Prentice Women's Hospital**

As architectural and public history research, this paper examines the new questions brought to the forefront by recent controversies over the preservation of modernist and "Brutalist" architecture by examining the debate over Prentice Women's Hospital in Chicago. Demolished in 2014, the hospital reflected architect Bertrand Goldberg's innovative approach to healthcare design. Property owner Northwestern University, however, aimed to raze the building to construct a new medical research facility.

The battle over Prentice Hospital drew national attention, since it reflected a larger discussion taking shape in cities across the United States and indeed around the world. As mid--twentieth--century structures became eligible for landmark status under both local and national laws, preservationists struggled to convince a skeptical public of their worthiness. As such buildings have grown older, they have become a part of debates within cities across the United States about preservation and the built environment, frequently becoming entangled with city politics and economic interests. What arguments could preservationists use to sway city dwellers and local governments to protect

buildings that for decades they had been inclined to dismiss as ugly, oppressive relics of a misguided approach to urban design?

A preservation movement emerged in Chicago to save Prentice, led by Landmarks Illinois and Preservation Chicago, but was forced to adopt new strategies to convince the public that a concrete modernist work of the 1970s was worth saving. Years of debate between Mayor Rahm Emanuel, Northwestern University, neighborhood group Streeterville Organization of Active Residents, and preservation organizations concluded in a controversial vote by the Chicago Commission on City Landmarks that denied the building landmark status.

Preservationists struggled to convince a skeptical public that modernist buildings were historic. After initial skepticism among preservationists in the 1990s, by the 2010s preservationist organizations' caseloads were increasingly filled with modernist buildings. Public attitude towards modernist buildings was also partly shaped by an aesthetic reaction. Despite a renewed interest in mid-century modernism, buildings associated with "Brutalism," a variant of modernism common in the late 1960s and early 1970s and characterized by raw, exposed concrete, continued to be met with public ambivalence. Use of the term led many to equate Brutalism, and its concrete aesthetic, with a conscious desire by designers to create harsh, or "brutal," environments. Never widely embraced in the first place, Brutalism's concrete façades seemed less and less to reflect aesthetic tastes as architects turned back toward historicist styles by the 1980s.

Confronting modernism's complex legacies in the United States became a necessity for this emerging preservation movement. In October 2013, St. Louis-based preservationist Michael Allen wrote an article for *Next City* predicting the loss of Prentice Hospital could prove to be a "Penn Station moment" for the larger movement to save modernist buildings. However, after the article's publication, more modernist buildings were scheduled for demolition and skepticism persisted despite preservationists' efforts.

Marietta Monaghan

### **Legislated Inequality: Black Presence in a Predominantly White Atlanta Suburb Prior to the Civil Rights Era**

Prior to 1922, Atlanta housing was diversified, spatially undivided as to race and class. After Sherman's bombardment, occupation, and incineration of the city during the Civil War, Atlanta had grown haphazardly during its rapid reconstruction. As the city grew in population and the manufacturing and transportation industries spawned a new middle class, Atlanta's city fathers began to re-organize the mixture of residential, commercial, and industrial areas into their idea of a more modern city. By the turn of the century, new park-like neighborhoods and broad avenues attracted business but also separated the wealthy elites from their less desirable neighbors.

In wealthy, suburban Buckhead, blacks became homeowners in a small service subdivision in 1921. Macedonia Park was unusual in that it was a *professionally planned suburban subdivision* for blacks built in the elite Atlanta suburb at a time when no other black suburban developments were being made. This paper seeks to add to the discussion of race and class in home ownership, by examination of the underlying strata of Atlanta's social and political climate, which drove changes in the cultural expectations of the civic elite, which eventually resulted in spatial and cultural changes in an outlying suburb.

This paper is interested in the period between the two World Wars and the events that took place in an upscale Atlanta suburb, where a new subdivision was planned for black homeowners. It is intended to add to research on early suburban black subdivisions, given that this is a relatively new area of study, perhaps related to the fact that home ownership by middle class blacks in the American South was still unusual prior to the Housing Act of 1968. The intention to add to the existing body of research is important because most scholars have been more interested in the period after the Civil Rights era. My paper asks these questions: What were the reasons for developing the land as a suburban subdivision for black homeowners? What were the reasons for the demise of the subdivision and how did the legal system support these changes? Finally, I will make some conclusions about white privilege and racism, summarize what we know and what there is yet to learn about black homeownership in suburbia, black development, black subdivisions, white privilege, race and class and home ownership.

Jacob Morris and Anat Geva

## **Identity and Assimilation as Expressed in Immigrants' Architecture: 19th Century Churches and Courthouses in South Central Texas**

The paper introduces a conceptual framework to analyze identity and assimilation processes in immigrants' architecture. Specifically, the study examines European immigrants who arrived directly to Galveston, Texas and settled in South Central Texas during mid-to-late nineteenth century. The architectural choices made by these immigrants express various aspects of their propensity to maintain identity and tradition while at the same time assimilate to the new land. Our framework theorizes that the manifestation of these two distinct directions in immigrants' architecture is conditioned by community context and building type.

We posit that churches serve as the symbol of cultural heritage and reflect the collective memory of immigrants' homeland. Thus, the churches were built similar to the churches left behind in the old country. Courthouses on the other hand have been considered as the predominant symbol of self-government and of community's civic pride. Thus, the county courthouse served as the icon of immigrants' negotiation of new and externally derived civic responsibilities, i.e., assimilation. Consequently our study focused on two building types, churches and courthouses, built during mid-to-late nineteenth century in South Central Texas county seats. Seven locations were chosen so that the sites will represent a variety of immigrants' ethnicities.

To test the expectations derived from this framework, we utilized a small sample comparative analysis. The comparisons of the targeted buildings (courts and churches) were conducted along specific criteria, which included site, each building's history, the people involved in building them, morphology, and building technology. Our findings show that across all criteria, churches exhibited a higher degree of European traditional architecture in correspondence to the cultural identity of each ethnic group. Courthouses generally reflected architectural patterns of that era across Texas. They demonstrated the assimilation process of immigrants to their new land.

These findings lead to a better comprehension of immigrants' architectural phenomena, and to the recognition of the significance of identity, pride, and place. Furthermore, the data collected in this project may serve as a basis to start the process of preserving these historic buildings.

Mikesch Muecke

## **Staging Architectural History: Scenography and Choreography at the *Freilichtmuseum* in Detmold, Germany**

In the provincial town of Detmold—a 1200-year-old city in the Principality of Lippe, located in the northeast part of Northrhine Westphalia—a group from the Cultural Department of the Landschaftsverband Westfalen-Lippe founded an open-air museum (*Freilichtmuseum*) on the outskirts of the town in 1960, and the complex opened its doors to the public in 1971. Since its opening the museum has expanded to now include a large number of buildings that comprise several villages documenting about 500 years of history in the northeast region of Westphalia. The earliest buildings date from the 1500s and the latest from 1960.

From the mission statement it is clear that the museum's directors were not only concerned with built history but also with the cultural dimensions of how humans inhabited and worked in these spaces, before they were reconstructed in the collection. This emphasis on staging history, rather than merely displaying artifacts in isolation from their context, is the main focus of this paper. Another aspect is the museum's expressed interest in displaying not the high art of official monuments but to focus on the everyday lives and environments of those who would otherwise not be part of the official history of a region.

Questions raised by the author include how this open-air museum differs from existing constructed environments, for example Williamsburg in the United States. Furthermore, if we think of scenography as a staging of things, and choreography as a staging of people, how does the *Freilichtmuseum* in Detmold address the tension between the goal of authenticity and the fabrication of a history within a new, if carefully staged context of the museum? What are the tools of the museum's workers in communicating their intentions and how does the public understand their own personal history in relation to the larger regional cultural history?

From a larger perspective the author will address how architectural history can be taught as cultural history, and the Freilichtmuseum in Detmold will serve as a case study.

Maria Watson Pfeiffer

### **The King William Neighborhood- From Antebellum to Mid-Century and Beyond**

The King William neighborhood, located immediately south of San Antonio's downtown, encompasses almost 1,000 residential structures representing a wide array of architectural periods and styles. The neighborhood includes the state's first National Register historic district as well as a second, larger National Register district. Together these areas feature designs ranging from vernacular cottages to Mid-Century Modern structures. The earliest houses date to the late 1850s when large tracts of land were subdivided into smaller lots and sold to newly arrived immigrants and prosperous businessmen who settled here in the years between Texas statehood and the Civil War. Using soft limestone dug from quarries north of the city, contractors initially erected unembellished houses featuring thick walls, deep porches, and raised cottage plans, all elements that protected residents from the region's hot climate.

In the post-Civil War years trained architects and engineers arrived and introduced new building techniques and styles that reflected national construction trends. High-style cottages and two-story houses soon lined neighborhood streets and development spread south along the San Antonio River beyond the initial building area. Prominent architects and builders found willing clients among the town's growing economic and social elite. Skilled craftsmen fabricated decorative features of stone, metal, and wood, and with the arrival of the railroad in 1877, designers and their clients were able to access heretofore unavailable building materials. Wealthy clients also traveled the world collecting furnishings to decorate their new homes. By 1900, the neighborhood was characterized by the work of prominent architects and builders including J.H. Kampmann, Alfred Beckmann, James Wahrenberger, Alfred Giles, Gustav Freisleben, and Francis Crider.

By the early 1900s the neighborhood's first generation families were aging and new suburbs offered diverse housing alternatives. As World War I approached, affordable housing became scarce and large homes, by then in need of repair, were subdivided into multiple units and rental properties were constructed on undeveloped lots. Though descendants of some of King William's pioneer families remained, by the early 1940s many once-grand homes had fallen into disrepair.

The neighborhood's revival began in the late 1940s when residents banded together to form the King William Area Conservation Society, modeled on the larger San Antonio Conservation Society. For the next thirty years residents laid the groundwork for historic district zoning and King William became the city's first local historic district in 1968 and the state's first National Register district in 1972. Notably, the neighborhood's rebirth was greatly advanced when Walter Nold Mathis purchased and renovated fourteen historic homes in the 1970s and 1980s. Others followed Mathis's lead and by the early 2000s King William was once again a vibrant neighborhood. Historic homes were restored, substandard or non-contributing structures removed, and new houses built with approval from the city's Design and Review Commission. As a result, the neighborhood today offers a rich diversity of structures representing the evolution of local architectural design from the mid-19<sup>th</sup> to early 21<sup>st</sup> century.

Erin Putalik

### **Material Exchange in the Americas: The Case and Context of the *Industrial Design Competition for the 21 American Republics, 1940-1941***

Throughout the late 1930s and early 1940s, as America entered the war and the American population experienced dramatic changes in lifestyle and media focus, MoMA exhibitions that interpreted various facets of this global conflict for the American public proliferated.<sup>1</sup> Concurrent with these exhibitions were another set, which focused on either the art or architecture of Latin America, or on Indian or native art and history within the United States. In many ways, these exhibitions explicitly sought to undermine the historical notion that cultural paradigms emanated from Europe and were adopted by the United States by recovering and constructing an artistic heritage that was distinctly American. The inclusion of Latin American artistic and architectural production within this set of exhibitions is historically significant and can be tied directly to the funding mechanisms of many of these

exhibitions, which in turn can be related to alliances forged between the MoMA and the US Department of State (via the Office of the Coordinator of Inter-American Affairs - OCIAA) during these years, and indeed the political and military necessities of inter-American cooperation.

It is within the context of these broader inter-American agendas that I would like to examine the MoMA exhibition #148, *Organic Design in Home Furnishings*. While many aspects of this exhibition have been well studied, the broader contexts of the competition that initiated it, the *Industrial Design Competition for the 21 American Republics*, have been less frequently discussed. Unlike entrants from the United States, entrants from the other 20 American Republics were asked explicitly to use “local materials such as woods, fibers, skins and so forth which are handsome and practical for use in furniture. [...] For example, bamboo, carob fiber, tucum, jute, carnauba, tin, copper, and both precious and other woods seem to have possibilities.”<sup>2</sup>

Drawing on the archival sources for this exhibition and the OCIAA, and published information on inter-American relations during the early 40s, this paper will examine the broader implications and aspirations of this important exhibition within the cultural and political context of the “Americas” in the 1940s. In addition to actively building a network of cultural ambassadors within Latin America, I will argue that this exhibition and related American/Inter-American initiatives funded by the OCIAA relied on architects and designers to demonstrate alternative forms of material exchange, through manual crafts and utilization of local materials, that would soften the perceptions within Latin America that the US was strategically and ruthlessly extracting key resources from Latin American countries for the war effort.

#### References:

1. An incomplete list of these exhibitions includes: *War Comes to the People: A Story Written With The Lens* (1941, #119), the *National Defense Poster Competition* (1941, #139), *Wartime Housing* (1942, #178), *The Road to Victory* (1942, #182), *The Americas Cooperate* (1942, #198), and of course, *The Museum and the War* (1943, #202). From MoMA exhibition history list: [http://www.moma.org/learn/resources/archives/archives\\_exhibition\\_history\\_list](http://www.moma.org/learn/resources/archives/archives_exhibition_history_list)
2. E. McKnight Kauffer and MoMA, *Industrial Design Competition for the 21 American Republics*, pamphlet, 1940.

Erin Que

#### **Once Upon a Time: Storybook Architecture in America**

In 1925, Hugh Comstock designed and built the Doll House, later named Hansel, in Carmel-by-the-Sea, California. Its sagging roof, rustic stone chimney, and rounded wood door are unique and a bit bizarre. In fact, Comstock designed the cottage to house his wife’s extensive doll collection. This is the first of numerous houses and buildings he built in Carmel. He was inspired by Arthur Rackham’s fanciful storybook illustrations. The decade of the 1920s coincides with the end of the first Golden Age of children’s literature, during which fairy tales rose immensely in popularity, and the rise of children’s literature divisions in publication companies. Carmel’s reputation as an artist community coupled with the children’s literature boom created the ideal environment in which Comstock could explore fantasy through architecture in the creation of his own home.

However, Comstock is not the only architect to design houses in this manner. Throughout the 1920s and 1930s, there is an abundance of housing featuring exaggerated gable roofs, shingles that create the illusion of thatch, decorated masonry chimney stacks, or turrets. Some versions incorporate elements of English Revival half-timbering while others align with French Normandy Revival. Though predominantly used in single-family homes, several multi-family dwellings also exhibit this style. The greatest concentration of these houses can be found around Los Angeles, particularly in Hollywoodland, and the San Francisco Bay Area, in Oakland, Piedmont, Berkeley, and the neighborhood of St. Francis Wood. The architects of this style achieved moderate notoriety but have only been superficially studied. The style subsequently spread across the country.

This paper focuses on the example of the Doll’s House to examine the influence of late nineteenth- and early twentieth-century children’s literature and illustrations on the development of this architecture. The style is briefly mentioned in regional architectural guides as well as studies of the Arts and Crafts Movement in California and its relationship to Hollywood, but there has not yet been a scholarly study of the connection to actual storybooks and

the implementation of this style. I aim to analyze the motivation behind this architecture and the influence of children's literature to understand the emergence of this style and its subsequent popularity. With the changing American context after World War I, it is plausible that people were looking to escape to the fantasy world of fairy tales through their private homes.

Gray Read

### **Morris Lapidus in the Age of the Showgirl**

The fantasy world of glamour and luxury that Morris Lapidus achieved in the design of resort hotels in Miami such as the Fontainebleau and Eden Roc has been well noted by architectural critics, historians, and hotel guests. What then are the design elements that contributed to this sense of luxurious abundance and why did they resonate so strongly in the mid-20<sup>th</sup> century? This paper argues that Lapidus' design vocabulary, specifically the long slow curves, repetitive detail, and vast interior prospects, gave the hotel spaces an impression of limitless riches akin to Broadway spectacles. For Lapidus' inspiration Buzby Berkeley, choreographer for Broadway and cinema, one beautiful woman in a flowing white gown playing a white piano is lovely, but a hundred such women playing a hundred such pianos, as in the "The Goldiggers" of 1933, is breathtaking. In Lapidus' hotels, curving spaces created panoramic views and let repetitive details such as a golden sconce slip out of sight around the bend, so they seem infinite. Copiousness and repetition as an aesthetic emerged out of the war years, first in military parades, then in theater. During World War I Berkeley had trained army drill teams for parades, then after the war went on to choreograph elaborate dance routines involving hundreds of showgirls moving in unison to create abstract patterns for an aerial camera. The wars also caused shortages of many commodities such as metal and meat, leaving middle class consumers uncertain and wary of running out. A parade of show girls and a seemingly endless supply of golden sconces would seem luxurious indeed.

In Lapidus hotels the focus moved in between the single figure, for example descending one of his famous staircases or diving from the high platform, and a sweeping scene of hundreds of guests, either in a vast dining room being served by hundreds of waiters, or sunning themselves in a curving line of hundreds of deck chairs. The hotels rarely offer an intermediate grouping of say 10 or 30 people in an appropriately scaled room. In Broadway spectacles likewise, the focus moved between singular stars, whom the audience knew, and a mass of identical, anonymous dancers moving in unison. These two scales, the individual and the innumerable, in relation to each other are a hallmark of modernism. High style modernists associated their vision of mass production with an broad, egalitarian society or, for the more radical, Marxism. Lapidus, however, interpreted modernism as limitless luxury, almost an oxymoron. A Jewish architect working for a largely Jewish clientele, he opened the vault of social exclusivity to mass consumption. He made the singular plural, even to the point of having masterpiece renaissance paintings copied to a standard size to be hung in a row to decorate a lobby. The bastion of class, guarded only by 'taste' was breached. This was Lapidus' crime and his contribution.

Mark Reinberger

### **The Merchants' Exchange in the Atlantic World**

In the late eighteenth and early nineteenth centuries one of the most important buildings in major port cities of the Atlantic world was the merchants' exchange, a building type generally neglected in the scholarly literature. Perhaps the earliest of the type rose in that greatest of trading towns, London, in 1564, though the vast majority were constructed in the decades around 1800. Outside of London, the term "on change" was used in the mid-eighteenth century in a way that suggested novelty, an indication of spreading merchant culture to the English provinces and colonies. Exchanges were generally built by consortia of merchants who had steadily gained power in cities from the late middle ages. Often they were called "royal exchanges" to celebrate the close ties between merchants and crown, both of which gained significantly by favorable trading policies.

The exchange served as a common meeting place, open at specific times and governed by specific rules, for merchants initially trading directly in goods but increasingly in paper substitutes (such as stocks, bonds, and vouchers of credit). In the nineteenth century the stock exchange would evolve out of the merchants' exchange, but in the period examined here the connection with actual goods and the ships they arrived on meant that exchanges were usually close to the wharves and deeply concerned with the coming and going of vessels. Exchanges also

contained collateral functions necessary for the functioning of a market economy, such as banks, insurance offices, a reading room or coffeehouse for the exchange of information and perusal of the latest newspapers, sometimes the government's custom house, and occasionally an early hotel.

This paper marks the beginning of a research project on the function and form of the merchants' exchange, or rather the revival of one begun long ago in my dissertation. It will include exchanges in Great Britain (London, Bristol, Liverpool, and Dublin), but focus especially on those in the American colonies and early republic. New York had the earliest building in the colonies, though the concept was present even if a structure was not. For example, in Williamsburg an area behind the Capitol was designated as the place of "change" where merchants would gather for conversation and trade. Charleston built an especially fine exchange in the late colonial period, but most major example rose in the federal period, examples being Baltimore, Philadelphia, and a new one in New York. The paper will examine these major examples, their design and how they worked, and suggest that a major driver of the evolution of the type was gentrification from direct trade in goods on the docks to the more polite exchange of financial instruments in an emerging capitalist economy.

Eric E. Garced Rios

### **Appropriation of the Modern Language in Single-Family Residences in Puerto Rico (1940-1960)**

The modernist vocation, being a homogenizing and universal phenomenon, was impulsed as a progressive socio-political propaganda of the 1940s in Puerto Rico by the formation of an autonomous constitution, (ELA Estado Libre Asociado). It marked the transition from poverty and low economy to an industrial, technological, and architectural advancement. While the North-American interpretation of the Modern Movement was taken into effect on public and institutional structures at the same time the American idiosyncrasy of the suburb was being assimilated, with mass production of dwelling units came in the form of multi-family housing buildings and single family structures.

The modernist ideology consolidated an affordable, cost-effective, productive, and revolutionary language in the abstraction of the architectonic object. Like so it came into fruition in multi-familiar buildings and the low, mid and high class of single-family suburban residences. Its dissemination in the household presented architectural particularities in Puerto Rico, different from its American origin, which incorporated modern components in an isolated sequence. In so doing it enables a tectonic multiplicity of interpretations of vernacularity within its homogenous settlement.

Vernacular in the sense of how the populace appropriates the modern language and interprets it into an affixed mercantalized vocabulary of unitary elements and produces a collective assimilation of a regional modern architecture. Which are user displacements of its specific and affordable constructive systems, (with the utilization of prime materials) in the Puerto Rican suburbs.

Visiting the metropolitan suburbs of San Juan and tabulating the subjects and its affixed elements brings forward an understanding, (even though it transitioned to a language without words by the populace), of how it still maintained its universality and was able to be mercantalized and merged in an eclectic fashion with itself and other architectural styles in a way that it produces particular singularities within the residences. While employing the components into the pre-designed residence, it also turns into a traditional pretext of empowered individuality that followed a manageable and affordable architectural language that displays the personal composition of the dweller in a functional and aesthetic architectural sequence. In doing so the modern language became a product of a diminutive architectural catalogue in single-family residences.

Irina Rivera

### **Modern Architecture in Paraguay: Development and Influences**

The main purpose of this paper is to uncover the history of modern architecture in Paraguay of which little information is available; this study intends to treat an undocumented part of the history of architecture in Paraguay as a tool for future architectural studies about that country. The current paper is also a product of the ongoing thesis

research at the Master in Architectural History at University of Texas at Austin School of Architecture under the guidance of Professor Fernando Lara.

This paper explores the socioeconomic conditions that influenced the development of modern architecture in Paraguay, relating an important event in Paraguayan history, the War of The Triple Alliance (1865-1870), as the force that truncated the incipient industrializing process that later influenced the development of modern architecture in the country. Furthermore it explores how the same nations involved in the War of the Triple Alliance shaped modern architecture in the country from the 1950s until present days.

By analyzing three particular examples of modern architecture in Paraguay between the 1950s and 1960s, this paper aims at determining which were the main forces that influenced the beginning of the development of modern architecture in the country. As important as the dissemination of ideas in the region was the political will to appropriate the image projected by the language of modern architecture. Therefore the three examples analyzed in this paper are related to the growing state and the construction of a new and modernized national identity. I give special attention to the ten-year period around the opening of the first architecture school in 1957 in order to determine those first moments of the arrival of modern architecture in which we can identify three specific influences from Uruguay, Argentina, and Brazil.

The study of modern architecture in Paraguay is still a work in progress. The most recent and important studies on modern architecture in Paraguay includes the work of architect and critic Javier Rodríguez Alcalá who has stressed the socioeconomic conditions surrounding modern architecture in several articles and with whom I have worked along with Rossana Delpino in the writing and editing of the book *Colegio Experimental Paraguay* obra de Affonso Eduardo Reidy. Architect and Professor Carlos Sosa have been researching the work by Brazilian Architect Fernando Saturnino de Britto. And finally architect Julio Diarte, PHD candidate at the Escuela Superior Técnica de Catalunya, focuses his study on the formal aspects of modern architecture in Paraguay. Other sources of information available on modern architecture in Paraguay are mostly based on particular case studies mostly of formal approach developed at the School of Architecture at the National University of Asunción. Therefore there is so far no identifiable body of work or bibliography that indicates a particular approach or school of thought regarding the study of modern architecture in Paraguay.

Finally this paper addresses the condition of modern architecture in the region and the exchange of ideas within this particular region in Latin America as well as the way in which modern architecture was the language chosen for the representation of a reorganized state. Paraguay, Argentina, Brazil, and Uruguay had different socioeconomic conditions in the 1950s this asymmetry, in particular in the case of Paraguay, produced an architecture highly influenced by the neighboring countries modern architecture as well as represented the socio-political conditions within the country.

Shelley E. Roff, Angela Lombardi, and Azza Kamal

### **Measurement and Proportion in the Design of Mission San José y San Miguel de Aguayo**

The study of measurement systems and their application to modular, proportional layouts of space, compositional schemes and perspective mechanisms are all 'intrinsic data' inferred from the architectural monument and are an essential component of the critical and analytical method used to conserve historical structures. Although scholars of the San Antonio missions have proposed hypotheses regarding the use of the proportion systems and geometry in the design of these Spanish colonial churches, these hypotheses have not been grounded in the actual tools of measurement nor the traditions of building construction in stone used at these sites. The research team at the University of Texas at San Antonio, engaged in the study of the development of the Camino Real de los Tejas and the Franciscan Missions in the San Antonio region, will present their current research on patterns of land development in the Spanish colonial period. In this paper, the authors will demonstrate how the tools and basic unit of measurement, the *vara*, including its divisors and multipliers, in combination with Spanish formulas, or "rules of thumb", informed the scale and proportions of the Mission San José y San Miguel de Aguayo and its agricultural lands. An analysis of the applications of the *vara* will be discussed in order to elucidate how Spanish administrators and their craftsmen used the *vara* in systems of proportion for the development of mission structures and the *suertes*, the land allotted for agriculture defined by the *acequia* system, the channels constructed to irrigate the agricultural fields. This analysis will also bring to the fore when planning formulas, borrowed from methods used for

Franciscan monasteries in Spain and in other parts of medieval and early modern Europe, were incorporated. The Texas vara, a slight variation of the Spanish vara from Burgos, was the common denominator linking the survey of land, acequia construction, and the development of Franciscan mission architecture in Texas.

Theodore Sawruk

### **Temples in the Wood: A Greek Revival Summer Camp in Rural Connecticut**

While the Greek revival style was a sign of rare elegance in the 1830s, it would soon become the fashion within the various towns along the Connecticut River. Greek revival pattern books authored by Asher Benjamin (1773-1845) and Minard Lafever (1798-1854) were “widely popular and could be found in libraries of builders, even lumber yards, anywhere they might be used to fashion something for a customer, be it an entire house or a door frame.” Additionally the firm of Town and Davis (Est. New York 1829-1835) completed a number of outstanding Greek revival residences in both New Haven and Middletown, promoting the style in various smaller towns along the Connecticut River.

During the 18<sup>th</sup>-century, the Connecticut River supported a thriving maritime and ship building trade and served to maintain commercial connections between Hartford, Boston, Providence and New York City. The addition of a rail system, only served to ease and encourage travel between these industrial centers. By the 1840's, numerous wealthy families, seeking refuge from urban crowds, pollution, and heat, built summer retreats in small towns along the river. The town of East Haddam was one such destination and soon supported numerous examples of the Greek revival style.

Among these seasonal inhabitants were a number of altruistic industrialists, who engaged utopian ideals of the time. They recognized the burdens under which many factory workers toiled and sought to provide some form of healthy respite to their mundane lives. To this end, a summer resort was conceived, to allow single working girls a reprieve from their labors. Realized as a collection of Greek revival cottages, built on a bluff above the river, this “summer retreat” served as a precedent for many of the recreational camps that followed throughout the century.

Of the original cottages constructed, only two remain standing. This paper seeks to trace the similarities and variations of the five houses, the many nuances associated with this interpretation of an archetype, and its influence on other regional neo-urban cottages.

Victoria Sanchez

### **Ciudad Kennedy, Instituto de Crédito Territorial, and U.S. Aid. Interactions, Modernization, and Modernism in Colombia**

The efforts by the Colombian state to the country's housing shortage, and simultaneously to the modernization of the country had its greatest impact in the mid--twentieth century, when the Instituto de Crédito Territorial (ICT – Institute of Territorial Credit) built approximately half a million units throughout the Colombian territory. During the nearly fifty years the Institute operated, it transformed its approach and strategies towards the housing question several times. This paper seeks to reveal how these transformations reflect significant occurrences related to the political, cultural social and economic realm. The close to 10.000 social housing units “Ciudad Kennedy”, a neighborhood located in Bogotá, and named after the U.S. President J. F. Kennedy, serves as a case study of one of the different phases of the Institute.

Ciudad Kennedy was an ambitious housing project, which makes explicit financial and political aspects linked to U.S. aid through the *Alliance for Progress*. This program was part of the U.S. foreign policy in Latin America, which sought to control the communist expansion in the continent after the Cuban revolution in 1959. The paper shows how the goals aimed in Ciudad Kennedy express almost literally the guidelines and requirements defined by the U.S. aid agencies as a result of the complementary U.S. technical assistance. Additionally, the paper sheds light on the strategies of this assistance to foster development through economic growth and industrialization as a result of previous experiences implemented in Puerto Rico.

A comprehensive insight in the role the ICT played in this process allows a deeper understanding of the complexity

of housing projects implemented in the context of external financial help coupled with political interests.

Kim Sexton

### **Architecture of the Early Modern University: The Dispersed “Campus” of Bologna’s Private Academies**

In the early modern period, the reputation of the University of Bologna had fallen precipitously from the heights it enjoyed in the medieval period when it was Europe’s foremost center for the study of law and the liberal arts. Harnessed to the yoke of the Counter-Reformation, the once august institution was vitiated by professorships which were little more than sinecures for unqualified nobles, instructor absenteeism, and plummeting student enrollment. In the same period, however, Bologna produced many citizens who were European experts in emerging modern disciplines, including literary pioneers in conceitism, creators of some 130 obstetrical models featured in Western anatomy manuals more than a century before modern obstetrics even had a name, and a mathematician called to Paris in 1669 by Jean-Baptiste Colbert to direct Louis XIV’s new astronomical Observatoire. What the city had offered these men and women was the opportunity to lead or participate in one or more of the sixty private academies that found a home in the Emilian capital from the sixteenth through eighteenth century.

While some 600 or so literary and science academies existed in Italy between 1525 and 1700 alone, their meeting places have yet to be seriously studied. One problem has been that early modern academies do not readily lend themselves to formal or spatial analysis. Most groups of cultural partnership met in residences that were unremarkable on the exterior. Some circles were short-lived, and others changed their meeting location frequently. Another obstacle lies in the fact that their places of assembly were not linked visually or physically in the city other than by the ephemeral contact zones members created by walking to and from meetings. But diverse interpretative tools and flexible criteria of evidentiality can bring the early modern spaces produced by early modern publics to light.

Starting with a concrete architectural locus, the sixteenth-century Palazzo Bocchi, this paper examines the “home” of humanist Achille Bocchi and his literary circle, the Accademia Ermatena, in relation to the meeting places of other academies as well as Bologna’s purpose-built university building, the Archiginnasio (1562-63). In the unique relationships that emerge between architecture and intellectual life, Bolognese palaces are shown to have facilitated informal gatherings in which academy members, broadly understood, could share awareness of common issues and perhaps bring their activities to bear on European society far beyond the city walls of Bologna.

Jeff Shannon

### **The Debate between Type and Site in Peruzzi’s Palazzo Massimo alle Colonne**

During the Sack of Rome in 1527, the Massimo family palazzi on Via Papalis were severely damaged by arson. In 1528, the Massimo patriarch, Domenico, died, and the contiguous family palazzi were left to his three sons. Pietro, the eldest son, inherited the primary property, the *domus antique*, and was the first son to rebuild. Baldassare Peruzzi was chosen to design the new palazzo on the ruins of the old. The first major Roman palazzo to be designed after the Sack of Rome, Peruzzi’s design, completed after his death in 1536, has been described as “entirely novel”<sup>1</sup> and as “...an important but enigmatic monument.”<sup>2</sup> Though the various design elements contributing to this novelty have been generally identified and discussed, to date no analysis has demonstrated and explained its enigmatic novelty from a design thinking perspective, and it is from this perspective that Peruzzi’s unique design may perhaps be best understood and appreciated.

While we cannot know exactly what went on in Peruzzi’s mind as he designed, we can look at the characteristics of his work and deduce, or at least speculate on, his design intentions and his design thinking. In analyzing Palazzo Massimo, it seems clear that the driving impulse and motivation for most of his design decisions was the normative typological agenda for the post-medieval palazzo. Using Palazzo Farnese (1517-1534) as a typological exemplar, the paper will speculate upon and illustrate Peruzzi’s possible design alternatives at each step in the design process and demonstrate how the primary typological norms and elements were paramount and were accommodated despite the severe constraints imposed by the ruins of the old palazzo and by the site and context. Through a series of sensitive adjustments and deformations of the theoretical ideals, Peruzzi was able to arrive at a solution that satisfied both the typological goals and the contextual constraints. Seen from this perspective, Peruzzi’s design does not seem

enigmatic at all. Rather, it seems perfectly rational, and that rationality led him to an “entirely novel” solution. Thus, it will be argued that Peruzzi’s novel masterpiece emerged directly from the ways in which he addressed these contradictory sets of requirements. Shown to result from the difficult design debate between theoretical ideals and site circumstances, the result was a “both/and solution” resulting in a new design that was “entirely novel,” as Peruzzi was able to brilliantly accommodate both the ideal and the circumstantial demands of the project.

References:

1. A. Lawrence Jenkins, review of *Palazzo Massimo alle Colonne di Baldassare Peruzzi, storia di una famiglia romana e del suo palazzo in rione Parione*, by Valeria Cafa, in *Journal of the Society of Architectural Historians*, 67:2 (June 2008): 282.

2. Ibid.

Leslie N. Sharp

### **FLW, Women, and His Work**

This paper will examine the residential work of architect Frank Lloyd Wright (1867-1959) in the context of women as both homemakers and clients. Wright’s sixty year career provides the opportunity to investigate how the changing roles of women in the twentieth century were interpreted over time by one architect through his designs. Although Wright accepted the principle of separate spheres for men and women, his designs acknowledged women’s power over a space he considered the foundation of a newly progressive and democratic society. His clients willingly accepted this power and remained committed to the ideals he espoused. For example, through Wright’s creation of the workspace open to the living area, these women literally broke out of the private kitchen into the public realm.

Wright’s stormy personal relationships with women often stand in contrast with his writings, speeches, and designs, and reflect contradictory views on the twentieth-century woman. At his best, he was a proponent of equal opportunity for women and a steadfast believer in women as essential to achieving a democratic social order. At his worst, Wright held sexist attitudes toward women that propped up traditional prescribed roles. Do these conflicting messages on women manifest themselves in his residential designs? The evidence suggests that while Wright subscribed to beliefs based on traditionally held assumptions about women, he still produced cutting-edge designs that reflected (and projected) the status of women as the centering force within the home and society.

An investigation of architectural journals, home economics literature, women’s magazines, and architect-designed homes published between 1900 and 1960 discloses the nature of contemporary domestic design in relation to Wright’s work. This paper begins by discussing how Wright’s words reflected his conflicted attitudes toward women and their domestic roles within the framework of ideas and changes related to domesticity over the first half of the twentieth century. Wright’s residential designs then will be used to provide insight on how the conflict dissolves when his perceptions of women were translated in building form. It is through examining Wright’s houses that one best perceives how his progressive and retrogressive beliefs merged in the context of the “modern” house.

Lydia Simpson

### **Evolution of a Mill Village in Southern Appalachia**

Riverside Village outside of Rome, Georgia was built by the American branch of an Italian rayon company on the eve of artificial silk’s heyday in the global economy. The occasion of its construction in the late 1920s marked a rare moment of convergence between traditional company housing construction and professional landscape architecture and city planning as popularized by the Olmsted Brothers, Earle Sumner Draper, and other design heavy-hitters of the early twentieth century. The layout of the village, with paved, winding, tree-lined streets, and the design of the houses, in a variety of styles all with brick exteriors and craftsman details, reflected a modern sensibility to match the hi-tech industry which it served and imbued residents with a sense of pride about their community. From the beginning, workers used the spaces in their own ways, living in extended family and kin groups, sleeping four or more to a room, and taking in lodgers from their extended Appalachian community groups to help offset living

expenses while often allowing mothers to stay home and children to delay factory work. As the company changed over the years, through expansion, transitions of war and peacetime, mergers, and buyouts, village continued to evolve along with the workers. In the mid-1950s, the company, which was Celanese by that time, sold the houses to the workers who immediately set to work expanding and altering the houses to better suit their needs. From the 1950s until the Celanese plant shut down in 1976, the expansions and alterations made to the houses were almost exclusively the work of artisans and craftsmen who worked at the mill and lived in the village themselves. Because of the origin and consistency of the operation-period changes, as well as those made shortly thereafter, when many retired workers remained in the village, the houses maintain a sense of their historical integrity and sense of place despite, in some cases, extensive changes to their façades.

This paper is a continuation of a blog post available at <http://chpblog.org/2014/01/27/riverside-village-evolution-of-a-mill-town-in-southern-appalachia/>.

Laura Smith Taylor

### **MOCKBEE'S MODERNISM: Regionalism, Popular Culture, and the Cult of Personality**

Architects have long been interested appropriating artifacts, symbols, and motifs from popular culture into architecture: LeCorbusier was fascinated with grain silos, Robert Venturi and Denise Scott Brown “learned from Las Vegas,” and Rem Koolhaas had Harvard students research shopping. To this end, Mississippi architect Samuel Mockbee, whether working with partner Coleman Coker or a group of students from Auburn University, was no exception. Mockbee looked to the rural Southeastern United States landscape and found inspiration in the vernacular building forms surrounding him. However, unlike LeCorbusier or Scott Brown, Mockbee was not simply borrowing from another culture that he himself felt distanced from, either physically or psychologically; he was simultaneously part of this Southern culture even as he criticized aspects of its social constructs, and abstracted its vernacular forms in pursuit of national renown.

*Mockbee's Modernism*, then, is a paper of two parts. The first section will examine and evaluate how Mockbee, both through the Mockbee Coker partnership and the Rural Studio, used regional vernacular – or popular – building forms from the 19th century to produce a 20th century Modern architecture that is both “critical” and “Southern.” This portion will also, in part, build on the work begun by Lori Ryker in the 1998 publication *Mockbee Coker: Thought and Process*, and will include analysis on the reading of the work in light of the different socioeconomic positions of the clients. The second section of the paper will study Mockbee himself - how he capitalized on his cultural knowledge, as well as his charismatic personality, to create a unique persona that cannot be distinguished from his home region or architecture – and the consequences for architects who undertake such an endeavor. Can they be objective and critical, or, conversely, is this simply the only way anyone can practice? The paper ultimately seeks to glean lessons from both Mockbee's architecture and life, and to explore the possibilities for architects who seek a serious, regional architecture.

J. Mason Toms

### **The Death of Dogtown A Case Study in Urban Renewal and Mid-Century Modern Civic Development**

Urban Renewal is generally a vile, loathsome phrase in many preservation and architectural history conversations. Despite the Modernist architectural masterpieces created through the federal urban renewal programs, such as Lafayette Park in Detroit and the IIT Campus in Chicago, the vacant blocks of lost buildings that resulted from incomplete projects tend to overshadow the areas that were improved or the stunning structures that were created. Projects such as these must be viewed within the larger context of the city for a true assessment. However, these assessments are most efficiently done in the setting of smaller cities where the effects of various attempted “revitalization” efforts are more apparent due to there being a smaller area for the effects to defuse through. North Little Rock, Arkansas is a city ripe for such an analysis. As with other cities, some of the projects were successful in their attempts in improving the city, while others did not quite live up to their expectations. The two primary urban renewal projects were not the only undertakings by the city, there were also numerous buildings which were not within the urban renewal areas but were meant to enhance the effects of them. In this way, urban renewal for North Little Rock was a piece of a larger, city-wide Mid-Century improvement and development initiative meant to change the image of the city.

It was under the leadership of Mayor William “Casey” Laman (1958-1972), that the city undertook these massive civic building and development campaigns. The tenure of Mayor Laman was one of near constant controversy, which is why most of the previous scholarship on the topic of Mayor Laman has overlooked his architectural contributions and instead focused on the conflicts with other city officials and federal agencies. However, it was Mayor Laman's unrelenting vision for North Little Rock that was the source of many of these disputes. He attempted to shed North Little Rock of her long-held nickname, “Dogtown.” This moniker was given by her sister city, Little Rock, and was likely a reference to the immigrant and former slave population that originally composed the majority of the city. The name persisted because for much of the first half of the twentieth century North Little Rock was barely more than a railroad hub surrounded by working class neighborhoods and bedroom communities. However, Laman saw North Little Rock as a city poised for development. A city that was ready to “Modernize” in more ways than one. Given the fundamental change in image that his civic building campaigns gave to the city of North Little Rock, it seems that an analysis of the products of Laman’s architectural endeavors is overdue.

It would be the purpose of this paper to examine the two major urban renewal projects taken on by the Laman Administration and the various other civic constructions that were completed as an extension of these to ascertain the lasting effects to the city. In this way we would see if Laman was accurate when he proclaimed that July 30th, 1965, was the death of “Dogtown.”

Andrew Tripp

### **Modern Architecture, Sculpture, and Contrapposto in London, 1908-1958**

*It seems to me that a Henry Moore or a Ben Nicholson could give infinitely more to the potential architect in terms of their specialist knowledge and activity than perhaps an architect could give. - Serge Chermayeff.*

Modern architecture in Britain in the first half of the twentieth century was a fractured and errant tradition; in contrast, the tradition of modern British sculpture was vital and continuous. Whereas modern architecture was viewed as an émigré and international project, sculpture was typically seen as native and national. The allowances and license given to the sculptor, especially the semi-figurative sculptor, sharply contrasted and complimented the 'rules' of modern architecture, which eventually entered into Anglo-American discourse through a pale and rigid interpretation of the modern movement as an apolitical and technocratic international building movement. This complimentary relationship between modern architecture and modern sculpture in Britain is both formal and social, and most clearly evident within collaborative projects in public space. It is the changing nature of this relationship that registers meaningful changes to the idea of public space and culture in general. Jacob Epstein's early work with Charles Holden on the British Medical Association Building (1908) ended an era of Edwardian monumentality in favor of a Rodinesque expression in public space; in contrast, Henry Moore's projects thirty years later with Berthold Lubetkin and Serge Chermayeff ended in retreat from the public eye (1938). After WWII, new relations emerged again between architects and sculptors, exemplified by Bernard Meadows's work with David du Rieu Aberdeen at the Trades Union Congress building (1958). Epstein, Moore, and Meadows are all linked as teachers and pupils, and all defer to the spatialized contrapposto of Michelangelo and Rodin, but the changing relationship of their work to architecture hints at a richer way of registering the changes undergone in public space and spatiality in modern Britain.

Maggie Valentine

### **John H. Kampmann, Master Builder**

Although relatively unknown today, John H. Kampmann was an imposing force during his lifetime (1819-1885). Born in Germany, he arrived in San Antonio in 1848, and stayed there until his death. The local newspaper described him as “the busiest man in town” in the 1880s, and credited him with building one-third of the city. He left a legacy as a craftsman, builder, contractor, stonemason, construction supervisor, building designer, materials supplier, and business and civic leader. And he helped change the face of the city from an adobe Spanish village to a city of stone and mortar.

His 35-year career is also a case study of what it meant to be an architect, and how that label was evolving in the late nineteenth century. Developing a signature German-Texas vernacular Greek Revival style, he left his mark in San Antonio in buildings, including the Menger Hotel, St. Joseph's Catholic Church, St. Mark's Episcopal Church, and the German-English School, as well as the Steves, Eagar, Halff, Groos, and Oppenheimer Houses, all of which are still landmarks. He was also the largest employer in town, a city alderman, and fire captain. He also left his mark as part of the emerging German culture in the city. He ran businesses from a bank to a brewery, and he and his wife Caroline Bonnet were both major benefactors of the city, including establishing the first library in town. Their descendants contributed much to the history of the area for generations.

This paper brings to light an important chapter in the formation of the urban fabric of San Antonio and its evolution into a multi-cultural community, and explores the built environment of San Antonio as it exemplified the social, political, and economic history of the nineteenth century.

Carroll Van West

### **The RCA Victor Studios Building: A New Era for Nashville's Music Row, 1965-1970**

The RCA Victor Studios Building has exceptional significance in Nashville's history of recorded music, music industry administration and popular culture. Built 1964-1965 by the W. B. Cambron firm in Nashville with studio engineering by Alan Stevens and John E. Volkmann of RCA Victor, New York City, it was the first "Music Row" building constructed to be both a major international recording studio and to provide offices for a major corporation and associated businesses and organizations for the Nashville music industry. As such, it was the first recording company landmark on Music Row, soon to be followed by many other key studio buildings such as those for Columbia and Monument records built immediately afterward. Since its opening in 1965, it has since hosted music recording sessions as well as served as offices for recording artists, music publishing firms, and record companies in Nashville.

Its planning, construction and first three decades of recording and music industry administration coincided with and helped to shape three significant eras in the country music history. First is the focus on this paper: the flowering of the "Nashville Sound" from 1965 to 1970. The second is the "Outlaw" movement, including the release of the influential album *Wanted! The Outlaws* (1976) and the rise of the independent producers from 1970 to 1982. Third is the studio's association with the emergence of the modern Nashville country music industry, marked by the "neo-traditional" movement with George Strait's recordings in 1981-1982 to the recording of the landmark country-pop album, *The Woman in Me* by Shania Twain in 1995.

Daniel Vivian

### **Modernism and the Suburbanizing City: Building A New Lincoln Life Company Headquarters in Louisville, Kentucky, 1962-65**

In the mid-1960s, construction of a new Lincoln Life Insurance Company headquarters building on the southeastern edge of Louisville, Kentucky, sparked fierce debate about the aesthetics of architectural modernism and the shifting fortunes of city that had long styled itself as "the Gateway to the South." Amid rapid growth and surging revenues, Lincoln Life decided to abandon its downtown location and move to the suburb of St. Matthews. Corporate president John Acree, Jr., commissioned Wesley Peters, the longstanding associate and son-in-law of the recently-deceased Frank Lloyd Wright, to design an office tower suited to match the company's bold ambitions. Peters recycled a Wright design from two decades earlier to produce a fifteen-story office tower with an innovative structural system, concrete screenwall cladding, and "suspended" floorplates. Critics derided the structure for its unusual appearance and immediately began referring to it as the "giant white doily." Proponents praised its design and embrace of cutting-edge technologies. Although the building conveyed the aspirations of its namesake, it also evoked unease about the changing face of the city and its future.

Behind the aesthetics of the new tower lay unsettling patterns of social, spatial, and economic change. Like cities across America, Louisville experienced rapid suburbanization after World War II. Construction of a beltline highway, strong population growth, and outmigration to peripheral areas led the city to grow, to paraphrase one observer, horizontally rather than vertically. Retail and office activity in downtown declined, and close-in

neighborhoods showed sign of blight and decline. Officials responded with a massive urban renewal campaign. Construction of the Lincoln Life Building began with slum clearance underway in portions of downtown and several older neighborhoods. Ultimately, the renewal campaign affected more than 800 acres in the oldest parts of the city.

The history of the Lincoln Life Building underscores the complex currents that underlay major public and private building projects at midcentury. As scholars such as Greg Hise, Kenneth Frampton, and Alan Colquhoun have shown, modernist designs elicited attention not only for their provocative aesthetics but for their role in shifting configurations of social, political, and economic power. Buildings such as the Lincoln Life tower symbolized growth, progress, and new possibilities while revealing the decline of older neighborhoods and collapsing patterns of commerce. In Louisville, those problems included social and economic upheavals that profoundly reshaped the face of the city while channeling growth to fast-growing areas. The resulting debates celebrated potential while lamenting the pace and direction of change. Unearthing these debates reveals the differing perspectives that entered into commentary on landmark buildings and their role in broader patterns of change.

Ralph Wilcox

### **“When you want to see a good show come to the AIRDOME”: A History of the Airdome Theatre in Arkansas**

From c.1905 until the mid-1920s, several of Arkansas’s small towns and smaller cities had Airdome theaters. Airdome theaters were open-air movie theaters, somewhat like a pedestrian version of the drive-in that came later. The general layout of an Airdome included the open theater space surrounded by some kind of fence. (Some examples had full building façades facing the street where the main entrance was located.) The Airdome usually had two structures, the projection booth, often labelled the “picture machine” on Sanborn maps, and the stage/screen area. Sanborn maps for a couple of examples also illustrate the layout of the seats, but that was the exception rather than the rule.

Although, Airdome theaters were scattered all over Arkansas – in the Ozarks as well as in the Delta region – and not just limited to one section of the state, there is a lack of previous research and scholarship on the theaters. The known locations of Airdomes in Arkansas are spread pretty evenly throughout the state, with only a slight bias towards the western part of Arkansas. In fact, the Airdome theater was not limited to Arkansas, but was a national phenomenon spanning from coast to coast.

The Airdome theater would have been almost a necessary facility in Arkansas during the era prior to air-conditioning. An open theater allowed a more pleasant experience during the hot and muggy Arkansas summer. It also allowed for better ventilation for the movie projector. The fact that Airdome theaters were likely easier and cheaper to erect also explains their popularity in small towns and smaller cities. Since the Airdome only needed a small projection booth, a stage/screen area, and a fence, they would have been much cheaper to build and operate than a full-fledged theater building.

Once the Airdome appeared on the scene in Arkansas c.1905, it grew in popularity relatively quickly. By the mid-1910s at least sixteen communities in Arkansas had Airdomes. However, they closed just as quickly as they opened, and had virtually all disappeared by the mid-1920s. It is probable that the growth of full-fledged movie theaters was one factor that had some effect on the decline of the Airdome in Arkansas. At least one example, in Stuttgart, Arkansas, was replaced by a full-fledged movie theater, the Wigwam’s Moving Picture Theatre; however, it too had closed by 1917.

Lizabeth Wardzinski

### **Democracy, the Forgotten World of Tomorrow**

The New York World’s Fair of 1939 carried the slogan “Dawn of a New Day” and allowed visitors to experience a “world of tomorrow.” Amongst the exhibits of time saving and life altering technology, one civic diorama, funded by the taxpayers themselves, embodied the vision the fair board wanted to promote: What would the world of tomorrow look like? The answer was realized in the diorama “Democracy.”

This paper examines how the designers of Democracy came to build the diorama: their goals; the goals of the patron; and how the idea of Democracy was rooted in town planning history. Enveloping the United States in 1939 was a culture of change and displeasure with the current events of the time. The Depression and the looming threat of war from Europe influenced the goals of the fair board and it is apparent in many of the fair's exhibits. Democracy represented a response to these influences. It is crucial to look at the way in which the designers of Democracy felt they could control the country's future through design and the creation of a culture of consumerism. The intended result of this control, and therefore the ideas represented in Democracy, aided in the health, economy, and social structure of America in the future.

The vision of the planners was not conveyed subtly to the visitor. They were spelled out in a supportive aspect to the diorama through narration and scenes projected onto the dome of the Perisphere. In this way, the diorama cannot be explained as an individual piece with its own agency. The entire presentation must be examined. The vision, extending beyond the walls of the Perisphere, was larger than could be explained through this one exhibit and therefore Democracy must be considered as part of the greater that was the 1939 New York World's Fair.

Finally, it is important to point out that this idealized city plan was never realized. In 1940, the fair shut down and eventually the Perisphere was demolished and shipped away to be used as materials to aid in wartime weapons manufacturing. Shortly after the close of the fair, the United States entered the war and the culture of displeasure due to the economy quickly shifted to economic boon. When the war ended the goals of town planning had shifted as well, making the ideas of Democracy antiquated and obsolete. The world of Democracy would never be how the designers intended, as they did not foresee a major pivotal global event like World War II changing the projection of every aspect of American life.

Robin B. Williams

### **The Surprisingly Complex History of Savannah's Enigmatic and Mutable Squares**

The most celebrated element of Savannah's famous city plan is its 24 downtown squares. Since at least the early 19<sup>th</sup> century, visitors have lauded them as islands of green that give Savannah a unique urban identity. More recently, urban historians, architects and city planners have used the city as a role model of pedestrian-scaled urban design, in which the squares play an integral part. Yet, for all of their fame, surprisingly little is known about the use and evolution of the squares through time and of their redesign during the 20<sup>th</sup> century.

A prevailing misconception about the squares concerns their original purpose. Popularly believed to have served strictly utilitarian functions, such as quartering soldiers or livestock during a siege, the squares were actually intended by the town's founder, James Oglethorpe, to serve recreational purposes as well. The interplay of utilitarian and aesthetic roles has defined Savannah's squares throughout their history. Depending on the priorities of a given time period, as well as a square's location within downtown Savannah, one or the other role has prevailed. In 1877, for example, the Georgia Supreme Court authorized private railway companies to run streetcar tracks through the city's squares against the opposition of the city, based on the precedent of utilitarian functions having been the presumed original purpose for the squares; the tracks remained in twelve squares until 1946. The streetcar tracks set a precedent for Highway 17 cutting through three squares on Montgomery Street in 1935-37. Yet, non-utilitarian uses emerged early on. In 1739, Oglethorpe had selected the center of Percival (now Wright) Square as the burial place of local Indian chief Tomochichi and erected on it a pyramid of stone, arguably the first public monument in America. Efforts to beautify the squares have surfaced at frequent intervals since the early 19<sup>th</sup> century. It was only in the 1960s that the present acceptance of the squares as aesthetic amenities has definitively prevailed, precipitating a variety of relandscaping projects.

The evolving social use of the squares also reflects changing values. Conforming to his utopian vision of social equality for inhabitants of the Georgia colony, Oglethorpe made the squares open to all – in contrast to the London practice of private urban squares. By the early 19<sup>th</sup> century, however, African Americans had been banned from most squares, a practice that persisted well into the 20<sup>th</sup> century. Restrictions on use and movement in the squares prevailed during the second half of the 19<sup>th</sup> century, when fences lined the paths and perimeter of the squares, enforcing strict prohibitions on traversing the grass. The importance of firefighting allowed emergency vehicles to pass through the squares during the early 20<sup>th</sup> century. The various battles over the squares – over issues of

function, access and appearance – have shaped a complex history that is hidden beneath their celebrated present beauty.

Danielle S. Willkens

### **A Woven River: Studies in Regeneration at Textile Mill Towns of the Chattahoochee Valley**

Nested along the falls of the Chattahoochee River, the City of Valley, Alabama was officially incorporated in 1980; however, the site has a rich and largely unexplored heritage inextricably tied to several other mill towns in the Chattahoochee River Valley: West Point, Georgia and Lanett, Alabama. Together, these towns formed a unique and sinuous river city that blossomed from the 1860s through the 1980s as the center of textile manufacturing in America. The entrepreneurialism and productivity of four mills (Langdale, Riverview, Shawmut, and Fairfax) once shaped a way of life: through commercial investment in community endeavors, the towns were constructed around innovative mixed use plans with vibrant main street economies and architecturally distinctive private and public structures, ranging from schools to gymnasiums to theaters. The closure of the mills (c.1990) and deportation of production overseas, however, rapidly changed the demographics and architectural landscape of the collective river city: two mills were entirely demolished, one is currently being dismantled, there was mass exodus due to high unemployment rates, and, now, these mill towns now are entirely bypassed by travelers on Interstate 85.

This paper will examine the only extant mill in the region, the Langdale Mill, and the promising new developments in Valley that may revive this identified brownfield by using the mill and river as catalysts for mending the frayed community. As a collaborative design project, undergraduate students from the Auburn University's School of Architecture worked with architects, developers, and city officials to re-envision the river city in the 21<sup>st</sup> century. Following the presentation of their master plans, a new project of architectural record was launched to digitize the mill's extant archive and document the site with 3D scanning, capturing the site's complex arrangement and the precarious conditions of some of the oldest parts of the mill. As a project spanning the academy, practice, and local government, studies of the mill and adjacent, decommissioned hydro plant are revealing untold stories in the American South's textile heritage through previously inaccessible archives, testing new means of hybrid (digital and manual) historic structure documentation, speculating on the development of a new hub for a technological corridor in the region, and investigating the feasibility of eco-recreation in a river city that is full of biodiversity and straddles both time zones and state lines.