Let there be Light: Electricity and Modernization in Savannah, Georgia

Jessica Archer

In 1882, electricity came to Savannah, Georgia. A prominent modernizing force, electricity made other forms of illumination obsolete, allowing Savannah’s residents to better light their houses at night, or more safely walk through the streets after sunset. By the 1930’s, 17,600 customers were already served by multiple companies. Electricity also affected the social and physical fabric of the city. It stimulated growth outward from the downtown area via electric streetcars that made longer, daily travel more practical, well before the popularization of the automobile. This increased mobility allowed different levels of society to reestablish themselves in specific neighborhoods outside the historic downtown. Electricity produced larger houses in new urban developments that came equipped with technological upgrades. Quality of life now included a lavish simplicity with inventions like the electric clothes washer, irons, and more. Thus began the suburbanization of Savannah, a process that altered the way citizens identified with their city.

Electric entertainment inside and outside the city limits such as amusement parks and motion picture theatres also sparked a social shift by changing what certain classes of citizens could do with their leisure time. Electricity became a grand fascination for citizens. Electrical power was celebrated and visible from the waterfront, to Broughton Street, and beyond. However, in the mid-20th century, a gradual decline in interest and excitement led to the decentralization of electricity. Once a novel convenience, it was now taken for granted. Other technologies like the personal automobile and bus made the electric streetcar obsolete. The production of power was pushed further away from the city center, hidden from the people it served. It was no longer the driving force of urban expansion and social activity.

This paper will explore the installation, growth, and eventual decentralization of power in Savannah, Georgia. This rise of popularity will highlight its importance regarding transportation, urban growth, and social exchange. Utilizing original city documents, archival records and articles, the paper will track the progression of electricity and how it served as a modernizing commodity. What started as an exciting new enterprise affecting every aspect of the city gradually became ignored for the important role it played in citizen’s everyday lives. While this story is common in American cities, this presentation will reveal a unique perspective of one city’s romance and fallout with the utility of electricity.
Construction History Research: A Methodology using the 1926 Atlanta Sears, Roebuck & Co. Facility as a Model

John Beach

Following on the moderator’s introduction of construction history in general, this presentation will be in two parts. The first will lay out research requirements needed to develop a construction history of various components of the built environment. A simple taxonomy will be used as a framework to gather and analyze relevant data, and a timeline approach will be presented to visualize this sometimes disparate information. A checklist for locating and gathering this information will be presented as a starting point for research projects in the field.

The second part of the paper uses an ongoing construction history research project into the 1926 Atlanta Sears, Roebuck & Co. facility as an example of this methodology. This record-setting project on a famous natural spring site named for Ferdinand de Soto’s possible visit in 1540 was built in less than 6 months using the latest construction materials and methodologies. When opened the facility employed the latest systems to simultaneously unload 16 rail cars on its 3\textsuperscript{rd} floor, and may have tripled the terminal rail and postal volumes in Atlanta during its first year of operation. Becoming one of the largest buildings in the nation at over 2.1M SF, it is currently being redeveloped into a mixed use project, joining the ranks of other rehabilitated Sears facilities around the country.

Environmental and cultural links associated with why and how this building was conceived, operated and is now being redeveloped will be briefly highlighted. Data sources and challenges with construction-focused built environment research will be discussed, and contrasted with issues facing other similar disciplines. Finally, insights into what may be learned from such projects along with a few modern corollaries will be briefly mentioned.
City to Suburbia: Charlottesville, Virginia’s twentieth century public schools

Camille Behnke

Throughout the twentieth century, the ideal school site shifted as the school’s position within American culture was reshaped. Early twentieth century schools, such as Charlottesville, Virginia’s McGuffey Elementary and Lane High School, were designed as embodiments of civic identity, citizenship, and traditional values. By the post-war period, however, school architecture, like that of Greenbrier Elementary and Charlottesville High School, represented modernity, mass suburbia and new trends in child psychology and care. Throughout the transition, racial tensions, inequality, and desegregation policies had a continuous presence in the siting and design of these schools. This essay investigates the social and cultural factors behind Charlottesville’s schools. How did the perception of the school change in the course of the twentieth century? How did schools relate to their student’s neighborhoods—either by architectural design, community function, or representations of childhood? What broader twentieth century education and planning theories existed that are reflected in these local public schools?

Constructed in the 1930s with funding from the Works Progress Administration, Charlottesville’s Lane High School, in its grand position on a hill at the edge of downtown was surely intended to make a spiritual and moral mark on the neighborhood; however, just thirty years after the city of Charlottesville spent over half a million dollars constructing the prestigious building, they completely abandoned it for a new one on the outskirts of town. Beginning in the 1950s, Charlottesville’s public schools moved to radial positions on the far edges of town, enveloped by landscape and surrounded by small, planned suburban communities. This movement followed the changing notion of childhood. The child was no longer seen as a miniature adult, a citizen in training, but was instead thought of as a unique, fragile, and emotionally-charged entity deserving of certain rights such as free play, access to nature, and security. With federal aid, post-World War II suburban developments flourished as baby boomers moved their new families to the large plots on the edges of town. The school was experiencing parallels to residential architecture: less people, more space. By the mid-century, the notion of school and education had moved completely away from its position as a civic entity and was expressing a new domestic ideology that saw schools as primarily connected to home. The glass and steel Modernist schools merged with the topography and mimicked the low, rambling ranch homes.

The suburban landscape was ideal for the cultivation of the family bond; a neighborhood school provided an added depth to the community as a whole by offering a site where parents could play with their children and families could engage with each other. However, a great deal was also lost in this rush to suburbanize. The complexity of society was lost, its racial diversity, its commercial life, the proximity to work and to the center of government,
all of this was left behind when school suburbanized and abandoned the center of the city. We retreated from the idea of promoting citizenship and critical engagement with the world.
Appearance and Experience: An Exploration of the Side Hall Houses of Mobile Alabama

Cartledge Weeden Blackwell

In and of themselves, numbers allow for little in the way of insight. When coupled with physical presence and personal experience numbers can convey far more than just another statistic. Such was once the case with the residential thoroughfares that once characterized Mobile, Alabama. Whether encountered on foot or in a vehicle, house after house, on lot after lot, in block after block, one building in particular provided a predictable rhythm—the Mobile side hall with wing. The name requires little explanation, the typical side hall house enlivened by a recessed wing. Though an urban typology favored by a city’s affluent Antebellum and Postbellum mercantile elite, this residential form affected the lives of not only the people who lived within their walls, but also those who waited upon their tables, walked past their gates, and entered through their gracious doors. Numbers do not lie. Over two hundred examples in a space of forty blocks constitute an impressive figure. Nevertheless numbers leave many questions unanswered. What was the Mobile side hall wing a response to, how did it compare to other options, and how did it shape lives? This paper focuses on the appearance and the experience of a residential housing alternative that dominated one Southern city both before and after the Civil War. Drawing on primary sources in the form of the probate records, period maps, journal accounts, and the buildings themselves, this exploration aims to recapture the feel and functions underlying a numerical reality.
The American Construction Industry of the 1950s & 1960s: an Industry Poised for Change

Brian Bowen

We sometimes forget that the construction industry is in reality a service industry responding to the needs of its clients as these are imposed on designers and builders. It is the clients who determine what is built and where it will be located and it is they who pay for the work and approve its design and composition. The industry constantly, if slowly, adapts itself to satisfying its clients demands as these change in volume, type, style, location, pricing limitation and delivery target over time and as the inputs available for construction vary in quantity and quality.

An important feature of construction history is the study of how the industry’s practices have evolved and changed over time in meeting society’s demands.

The two decades following the end of WW II were a critical period of transformation for the US construction industry from the directed economy of the war years through the economic boom which followed. This paper will track the changes that occurred in the design and construction industry over this time as a means of providing a backdrop to the conference theme. Particular focus will be given to:

- the significant expansion and increasing sophistication of the construction market
- the rise and abuse of construction union power
- how construction price inflation got out of hand & how clients/owners rebelled
- the first experimentations with alternative project delivery methods
- how full service large AE/EA firms appeared and flourished
- the litigation explosion gets underway and how the industry reacted
- experimentations during the period with industrialized system building

As much focus as possible will be given to how the design and construction industry in the South-East was affected by these factors during this period.
Industrial architecture and post-industrial urban settings for sugar production in Texas: Sugar Land.

Gabriela Campagnol

The sugar agro-industry has established across the American continent a wide range of architectural and urban expressions: company towns, agricultural colonies, large-span refineries, assortment of houses and buildings targeted for collective uses. Since the 1960s, however, sugar production landscapes were changing profoundly: refineries were relocated; houses were sold; cities were emancipated, and many buildings were abandoned, demolished or aimed for adaptive reuse. This paper will investigate the origins and development of Sugar Land, Texas, focusing on the architectural/spatial aspects, urban typology and urban transformations. In the early 20th century, Sugar Land flourished as a model company town for the Imperial Sugar Company. As a result of the expansion of Houston, this status changed dramatically in the 1950s: company houses and lots were sold. The town was incorporated in 1959, when it gained a civic center and new building types. Since 2002, when the activities in the sugar factory and refinery were ended, the campus remained abandoned. In 2010, industrial buildings were partially imploded (with no documentation of the original buildings), and a redevelopment plan was announced. The City of Sugar Land has been conducting public hearing and amendments to the original plan have been proposed, such as a drastic reduction in the number of proposed luxury apartments. I have been working extensively on the documentation and analysis of significant experiences for sugar production, mostly in Brazil. The documentation of the sugar company towns and industrial heritage of sugarcane production drew my attention to US in light of the current transformations and redevelopment proposals for a historical industrial site in an important metropolitan area of Houston that lacks of documentation and identity.
Modern Independent Hospital or Backward Dependent Asylum?: The History of Modernity, Electricity, and Independence at the South Carolina State Hospital for the Insane

Kim Campbell

Many scholars situate the departure from the institutional care of the insane in large mental hospitals to community care in the 1940s and 50s around the same time exposés of their inner workings became prevalent. This declensionist narrative not only fails to explain why so much work on infrastructure continued into the 1970s at these institutions, but also assumes that most Americans accepted mental hospitals until the twentieth century. In reality, many were questioning the treatment of the mentally ill by the late nineteenth century. The South Carolina Lunatic Asylum, later known as the South Carolina State Hospital for the Insane, does not fit the narrative that institutions were accepted until the 1940s. Superintendent James W. Babcock and the Board of Regents saw the Asylum in danger as early as the 1890s, as the nation became more and more skeptical of the congregate system of care and moral treatment generally.

These men responded to perceived threats to their asylum in two ways: first, the Regents made a number of improvements to the asylum’s infrastructure in order to provide not only the most modern care to patients, but also all the conveniences of modern life. Secondly, they and then Superintendent Babcock sought to isolate the asylum from outside threats by making it a fully functioning independent community. The history of electrical facilities and lighting at the asylum demonstrate both of these defensive methods, as does that of the ice factory and the support structures behind the main patient building more generally. The order in which the Regents chose to electrify buildings also shows a clear concern for patients whom they perceived to need the most modern setting the asylum could offer. The ice factory, on-site electrical plant, and numerous other support buildings on the Asylum campus, meanwhile, all sought to establish the institution’s complete independence from the surrounding community.
Cerro Grande: Life in Venezuelan Superbloques (1952-1958) and the Evolution of Modernist Architecture

Roberto Castillo

After World War II, masses of people moved to the capital from the countryside in Caracas, Venezuela, and because of a housing shortage, built their own housing in informal settlements locally known as 'barrios'. Architects and planners became caught up in the modernization process in the 1950s and fueled by the political and economic agenda of the dictatorial regime of Marcos Perez Jimenez, they adapted the modern high-rise, high-density superbloque as the standard public-housing typology. These superbloques use the principles of functionalism promoted by CIAM as a way to liberate barrios residents from their precarious living conditions. By the end of the dictatorship in January 1958, a total of 97 superbloques containing 19,580 housing units had been built.

Praised at the beginning for their outstanding architecture, the superbloques were later criticized because of the difficulty that the mostly rural inhabitants had in adapting to the unfamiliar high-rise living and the inadequate maintenance of the infrastructure. Despite the criticism and the accumulated physical decay, all the superbloques built in the 1950’s still stand and are now embedded in the urban structure of the city. Originally built in the peripheral areas of Caracas, many of them are now surrounded by informal settlements that infill the interstitial spaces. Their preservation and the improvement of the living conditions of their inhabitants are present-day objectives.

The main purpose of this paper is to highlight the process of preservation and renovation of the Venezuelan superbloques. The challenges in this process are related to three main issues: 1) The evolution of the social structure within the building; 2) The adaptability of the modern architectural solution to changing user needs; and 3) The relationship between the building and its context. I address these issues by examining the evolution of “Cerro Grande,” a 144-unit high rise completed in 1953, the first Venezuelan superbloque built. Designed by Guido Bermudez, under his advisor Carlos Raul Villanueva, Cerro Grande represents the ideal of a single, large, mixed-use, multi-family building, following the ideological framework originally developed by Charles Fourier (the phalanstère), re-evaluated by the Russian constructivists (dom kommuna 1926-27) and implemented by Le Corbusier in his Unité d’habitation (1947-52). Among the many superbloques built, Cerro Grande emblematically embodies the original social and aesthetic principles espoused by adherents of this modern housing typology. Later developments maintained the spaciousness and construction quality of the original but eliminated the non-residential "social" uses from the building. The historical study of the evolution of Cerro Grande covers its transition from government-administered public housing to owner-regulated condominiums and the transformation of its surroundings from a suburban to an urban
context as informal settlements took over the surrounding public green areas. This paper also examines this case as an example of the ideal of modern architecture as a "flexible device" by inquiring how the original layout has been able to accommodate changes subsequently proposed by new residents.
The middle decades of the twentieth century (the 1940’s, 1950, and 1960’s) marked an interesting time for architectural education in the United States and the Southeast. It was during this era that many schools of architecture decided to discard the education process created by the Ecole des Beaux Arts and promoted by the Beaux-Arts Institute of Design in New York City. It was also during this period that several new architecture schools or colleges were created or formed. One of these new programs was the School of Design at North Carolina State College (now University). In May 1946, the Dean of the School of Engineering and the Dean of the School of Agriculture proposed the establishment of a new School from the Department of Architectural Engineering and the Department of Landscape Architecture. By 1948, a new Dean was in place, a curriculum was designed, and classes began. Originally the proposal was to call the new school the School of Architecture and Landscape Architecture. The new Dean changed it to the School of Design. The curriculum, like many of the design programs in the United States at that time, was based upon a version of the curriculum instituted by Walter Gropius and others at the Bauhaus. It also seems during this era that the Deans or Department Heads of these programs were especially strong and had great authority. Many of them had long tenures in these positions at their schools.

World War II played an important role in the development of architectural education particularly in the United States. Prior to the beginning of the War the modern movement in Europe was in disarray, the Bauhaus was closed, the Italian Rationalists Tendenza Group (excepting Terragni who died in 1943) was absorbed by the Fascists, Le Corbusier was estranged in his own country, and others like Gropius and Mendelsohn were exiled. Both Walter Gropius and Ludwig Mies van der Rohe were to immigrate to the United States in the late 1930’s. At the end of the War there was a marked sense of enthusiasm for the senses of the modern movement, not as a moment of revolution or a break with the past, but as a renewal that for a decade had been quiet. The architecture after World War II has been described by some as less severe, more human, but still mostly individualistic. Indeed the new faculty at the School of

Design at North Carolina State University made a commitment to design as a social art while also making a commitment to design and structure to be fully integrated into the design process. The search for an architectural expression more compatible with modern times than that offered by the eclecticism of the Beaux-Arts resulted in an architecture that displayed three principal characteristics. First the new architecture was to be abstract thus its appearance owed nothing to traditional architectural vocabularies. Secondly was the exploration of and the interest in continuous space versus contained space. And lastly was the separation of the enclosure from the structure. Architectural education centered on these characteristics.
Spelman College & Its Mid-Century Modernist Architecture: 1953-1986

Arthur John Clement

Founded in 1881, Spelman College in Atlanta, GA is a small, private, liberal arts college for women of African descent. The four previous presidents of the college had been white, female educators from New England. When Albert Manley arrived as the first African American male to head the college in July of 1953, the Spelman campus was a beautiful, but secluded oasis in a hostile stream of Southern segregation and bigotry. Through the generous support of the Woman’s American Baptist Home Mission Society and the John D. Rockefeller family, the central core of the campus was constructed around a historic oval and was comprised of nineteen brick buildings on twenty-five acres near Atlanta’s central business district. Spelman’s central core, which included three, nineteenth century red brick buildings, was later included in the Atlanta University Center Historic District when it was listed on the National Register of Historic Places in 1976.

For twenty-three years, the Manley administration worked to strengthen the faculty, increase the student enrollment, and broaden the academic offerings, including study abroad programs. Spelman College was also transformed by the major trends that re-shaped American life and culture during the 1960s & 1970s. Spelman students were engaged in the student sit-in demonstrations that became a hallmark of the Civil Rights movement, and they protested for a liberalization of the restrictive culture that sought to protect yet inspire female students at a single sex school.

This paper will examine five buildings built during the Manley years on seven acres of new land acquired by the college through the Urban Renewal program in 1963. The five buildings - a student center, a fine arts facility, and three dormitories - are still actively used today. Collectively, these buildings were the start of a new student housing precinct for the college that has re-defined the western boundary of the campus. The modernist architecture of the five buildings contrasts with the earlier buildings which encircle the historic oval of the campus. These newer buildings exhibited the evolving palette of mid-century modernist buildings, including flat roofs, the horizontal banding of window openings, large expanses of glass, and red brick veneer walls with matching mortar color. Two of the buildings and a subsequent dormitory built in 1986 were designed by Joseph Amisano, FAIA, a prominent Atlanta Architect during this era. Furthermore, the mid-century buildings symbolized the expanding horizons of a college in transition, that of an institution seeking to re-validate its relevance as a historically black woman’s college during the second half of the twentieth century.
Winchton L. Risley published several residential projects, all traditionalist in style, in *California Arts and Architecture* during the late 1930s, about the time fellow California architect Bernard Maybeck stepped down as architect for Principia. However, when Risley was hired in 1947 by the same client to design a new campus for Principia’s K-12 units, modernism was emerging as the new aesthetic for progressive schools. In this climate, Principia selected a St. Louis modernist, Kenneth Wischmeyer (rather than Maybeck’s named successor Henry Gutterson) to build the college library and classroom buildings at Elsah (on the college campus that Maybeck never finished), and turned to the firm of Risley and Gould, to design their new pre-college country campus in St. Louis. Today, Risley and Gould’s kindergarten through high school buildings, including student dormitories and two gymnasiums, comprise one of the best extant ensembles of Mid-Century Modern design in the St. Louis area.

This paper addresses the dramatic shift in school design at Principia, resulting in part from a November 1945 visit and lecture at Principia by Walter Gropius, promoting the virtues of modern architecture. The focus is Risley’s work, revealing a different palette than Gropius’s (who built the Harvard Graduate Center about the same time). Nonetheless, the character of Principia architecture built during the ten years from 1954-1964 evidences a wholesale embrace of Mid-century Modern, an aesthetic, by the way, that the college is now considering replacing at Elsah with new Maybeck-inspired work, while the kindergarten through high school students in St. Louis continue today to occupy and utilize an unrecognized masterwork of modernism.
Two Sides of Chicago Modernism: Bookending the Chicago Schools of Architecture and Sociology, 1880-1930

Charles L Davis II

Very few historians have analyzed the conceptual or intellectual relationships that existed between the Chicago Schools of Architecture and Sociology, despite the temporal and geographic proximity of these two movements. One reason for this might be each group's analysis of different aspects of Chicago’s urban development.

The Chicago School of Architecture is primarily associated with an architectural style that reflected the growth and promise of Chicago in the Gilded Age. Its protagonists rebuilt the city after the great fire of 1871 by creating structures that concretized the cultural aspirations of the political and industrial elite. The Chicago School of Sociology, on the other hand, analyzed the dynamics of city growth from the perspective of the everyman. Their research outlined the social dynamics that propelled city growth in the wake of industrial expansion, including the racial and ethnic tensions that divided Chicago’s neighborhoods during the interwar years.

Yet, it is precisely because each school focused on complimentary aspects of the city that we must examine them together. The architecture of the late nineteenth century provided the physical contexts sociologists examined to interpret the character of urban life. In turn, the critical models of Chicago School sociologists exposed the social imbalance that was festering behind the proud modernist emblems of industrial power. Only a turn-of-the-century framework enables a clear outlining of the debts and continuities that existed between the Chicago Schools of Architecture and Sociology.

This paper uses the physical contexts of Chicago’s South Side to explore the historical intersections that existed between the work of Chicago's architects and sociologists. This neighborhood is an ideal case study because it underwent a series of ethnic migrations that preoccupied both architects and sociologists. In the late nineteenth century, the South Side was an enclave for wealthy German-Jewish immigrants who commissioned architectural projects to reflect their place in American society. By the twentieth century, the segregation of working class blacks created a ‘Black Belt’ in Chicago that became emblematic of the racial tensions plaguing industrialized cities across the United States.

Focusing on the physical contexts of Chicago’s South Side diversifies the historiography of Adler & Sullivan’s architecture by demonstrating their role in the assimilation of racial and ethnic minorities in the Gilded Age. This paper will also explore Louis Sullivan and Robert Ezra Park's parallel investigations of the organic character of buildings and cities affected by industrialization.
Dennis and Dennis Architects: Architecture Expressing Growth in Macon, Georgia

Maggie Discher

This paper looks at the roles that major public buildings designed by the firm Dennis and Dennis have served in Macon, Georgia’s evolution. It argues that these buildings reflect the developments of both the community and the firm. The paper establishes these parallels by examining significant public Dennis and Dennis buildings by period, patterns in design, function, and geographical placement.

Dennis and Dennis was a family architectural firm based in Macon Georgia. The firm began in the start of the twentieth century when P.E. Dennis designed his first building in a small commission for a friend. As P. E. established a reputation in Macon, his sons followed their father into the field, expanding the firm both in manpower and geographically. The family line continued the work into the late 1990s, cementing their presence in the area throughout many evolutions in popular taste.

In this paper, their buildings trace a linear history from the firm’s beginnings to its height. Similarly, the buildings discussed indicate the guiding ideologies that shaped the development of downtown Macon. Over the century that the firm was active in Macon, they went on to produce a variety of buildings throughout state and the rest of the Southeast. Accordingly, Dennis and Dennis and the city of Macon reciprocally influenced each other. This evaluation provides an introduction to the firm’s guiding design motivations that can be seen in the rest of their varied work.

Even though the firm produced many recognizable public and private buildings during their long career, no one has thoroughly examined the extent of their influence in Macon. My research comes from the firm’s private archives, the records of The Macon Telegraph, and material found at the Historical Room at the Washington Memorial Library. Relying on this variety of primary sources, my project assesses the impact of the firm’s work over the course of the city’s commercial establishment.
America’s postwar consumer culture motivated design professionals to reexamine, challenge, and defend their professional standards. As architects struggled to justify their social value within an expanding building industry, the American Institute of Architects (AIA) instructed them to engage popular culture and its mechanisms of media and publicity. In 1952, the AIA established its first public relations committee and charged the group with organizing a national campaign to educate the general public on the architect: how he was trained, what he did, and why he should be hired. The committee issued the Public Relations Handbook for the Architect in 1953. The book provided architects with up-to-date publicity methods, including a large section on using the new medium of television. In the early 1950s, before networks and their advertisers held a monopolistic reign over the television industry, the medium offered architects a new way to engage the public, bolstering both their design authority and voice within consumer culture. Some practitioners believed television would surpass publications, exhibitions, and photographs as the best outlet for architectural communication.

I will discuss one example of how architects used early television to promote their profession. In 1952, the Dallas chapter of the AIA produced a thirteen-part series called So You Want to Build?. The program ran from April to July, airing on Sunday afternoons after Meet the Press and before Super Circus and Roy Rogers. It depicted the fictionalized experiences of one married couple working with an architect to design and build their home. Patricia Swank, executive secretary of the chapter and wife of Texas architect Arch Swank, organized the project and played the part of the wife. Dallas architect Ralph Bryan played the part of the architect, and professional guests, including a landscape architect and a mortgage banker, appeared to promote their roles in the Dallas building community. Each episode focused on a new design issue, including the selection of a site, floorplan, home style, materials, and amenities. So You Want to Build? presented the architect as an integral member of the postwar building industry and as the primary collaborator in the American process of homebuilding and ownership. The series, which combined educational, cultural, and commercial ambitions, shows us how architects navigated the postwar media landscape.
Reconsidering Lineaments and Levels: An Analysis of the One-Third Column Rule during the Renaissance

Brian C. Duffy

The prevailing interpretation is that the imaginary line traditionally struck across classical columns 1/3 from their bases is limited to the organization of the orders, and does not form a horizontal relationship which is contrary to the objective of Renaissance lineaments. In this paper I offer an alternative view where this level can be observed to form a horizontal relationship between walls and columns of architectural works. However, this notion does not propose all buildings with columns abide by this rule.

The common view suggests that the 1/3 column height is a feature whose justification lies as a refinement for a visually pleasing aesthetic. And this is true. Entasis, or the tapering of a column starting at the 1/3 height toward the capital, corrects the impression of bulging columns. But, such a view lacks an introspective lens into the ordered relationships of columns and the architectural works of which they were part.

This interpretation adheres to a rigorous analytical approach that reveals the 1/3 column height developed into a refined level during the Renaissance, where it was used for the organization of the architectural compositions as a lineament. In his Ten Books on Architecture, Alberti describes the goal of lineaments as, “to prescribe an appropriate place, exact numbers, a proper scale, and a graceful order for whole buildings and for each of their constituent parts” (Rykwert et al., 216). Although this concept of lineaments disappeared as the orders became more purely decorative, works by Michelangelo, for example, adhere to the consistency and significance of the 1/3 datum.

Exchanges in Housing and Planning Education and International Development

Burak Erdim

During the early 1950s, Harold Stassen, the perennial moderate Republican presidential hopeful and the President of the University of Pennsylvania (Penn) recruited Holmes Perkins from the Graduate School of Design at Harvard to reform the prevailing Beaux Arts system of education in the School of Fine Arts at Penn. In 1954, as Stassen became the Head of the International Cooperation Administration (ICA), the primary international technical assistance organization of the US under the Eisenhower Administration, Perkins began to build the recently established Planning Institute at Penn to provide housing and planning expertise abroad. Turkey and Pakistan became the first two countries Perkins engaged utilizing his continuing connections to ICA through Stassen.

This paper examines the exchanges in housing and planning education between the United States and Turkey focusing on the establishment of a new program in architecture and community planning as the founding department of the Middle East Technical University (METU). It analyzes how emerging ideas in the United States in housing and planning were transported, mediated, and realized in Turkey within the political context of the Cold War in Turkey and the Middle East.

The paper shows how the diverging perceptions of the aims of the project by Turkish and US collaborators led to the transformation of the initial ideas. For example, while the ICA wanted the aid programs to focus on the establishment of a research institute on housing and housing finance that would channel US investments, Turkish officials were interested in the establishment of a technical university. Out of the debates emerged an unprecedented opportunity for Perkins to establish a program in architecture as the central unit of a university and as the beginning of a national planning agency in Turkey. The result satisfied the aims of the Turkish side while also creating a program that positioned the discipline of architecture in relation to the departments of planning, administrative sciences and engineering. The idea to position architecture at the head of an interdisciplinary setting in higher education was in line with the emerging ideas in architecture and planning education in the US even though an opportunity to fully realize that idea had not yet presented itself within the US. To organize development and international cooperation activities around an educational institution was also a new direction that grew out of the collaboration among Turkish, US, and UN officials. Exchange programs were set up between METU and Penn and Perkins continued to be involved in giving shape to the organization of METU’s administrative and physical organization until the early 1960s.
Race and Mental Illness: The Parker Annex and African-American Patients at the South Carolina State Hospital

Elizabeth Fagen

Built in 1910, the Parker Annex is the only remaining structure built solely for African-American patients at the South Carolina State Hospital’s Bull Street Campus in downtown Columbia. A two story, brick building used as a dormitory for mentally ill black males, the Parker Annex was previously part of a larger complex that also included the adjacent Parker Building (built in 1897 and demolished in 1980). The Annex allows for insight and research into the history of black patients at the hospital in the nineteenth and early twentieth centuries.

Originally admitted in 1848, African Americans were treated at the site from before the Civil War as enslaved patients to after the war as freedmen. Segregated facilities and inferior treatment existed throughout these years. In 1937, the state transferred all black patients from Bull Street to a new, separate hospital campus outside of downtown Columbia, a reflection of the hospital’s growing Jim Crow-era segregationist mentality.

The Parker Annex holds an important place in the history of the South Carolina State Hospital as the only standing legacy of African Americans on the site. For this reason, it is in the interest of future developers to preserve the Annex and the history it represents. Today, the Parker Annex has seen neglect and is in poor condition. Despite this, the building has adaptive reuse potential as retail or office space. Many surrounding buildings in the area are used for this purpose; this would help make the building useful and integrate the walled campus with the surrounding community.
Mid-Century Enigma: the Unité d’Habitation and the Fulcrum of Modernism

*Thomas Forget*

This paper confronts a unique perspective on the complex significance of Le Corbusier’s Unité d’Habitation in Marseille, which is simultaneously a monument to the ideals of early Modernism and a harbinger of the failures of late modernism. Its seminal and climatic role in the career of the twentieth century’s most influential architectural thinker renders it a perfect vehicle through which to interrogate the trajectory of Modern architecture through the mid-century period, as the copious histories on and analyses of the building demonstrate. One area of investigation that remains largely untrodden, however, is the archive of preliminary schemes that led to the constructed version.

Considering Le Corbusier’s belief in a strict correspondence between the formal and the social dimensions of the built environment, which the Unité epitomizes, the preliminary schemes of the project reveal not simply different formal organizations, but also different notions of the social form of the city. The design process that led to the Unité offers an alternative to two significant narratives of mid-century Modernism: the aestheticization and commodification of the formal ideals of Modernism in the work of European immigrants in America, and the political corruption of the social ideals of Modernism in urban renewal projects in both America and Europe. The Unité straddles these paradigms and resides in a world unto itself. The archives of the project, in a sense, are the bible of that world—evidence of guiding principles and conflicts that arose as Le Corbusier sought to mediate the social and the formal.

The author’s objective is to construct an analysis of the genealogy of the Unité in terms of the correspondence between architectural and social hierarchies: from La Ville Contemporaine (1922), through the Immeuble Clarté (1932) and La Ville Radieuse/Athens Charter/Plan Obus (1933), to the extensive set of preliminary schemes for the project, as well as to alternate realizations of the project in Berlin, Briey, Firminy, and Nantes-Rezé and realizations of renewal project alleged based on Corbusian ideals. Original archival research on the preliminary schemes of the Unité in Marseille is the paper’s most significant contribution to the scholarship on Le Corbusier, but the author also hopes to synthesize the known evidence of the other projects in a unique manner that illuminates a new perspective on this important (and often misunderstood) monument.
Places of the Jackson Movement

William M Gatlin

During much of the modern Civil Rights Movement, Mississippi was a major center of activity. Whether the issue was voter registration, school desegregation, access to public accommodations or the violent responses to these efforts, events in Mississippi were on the forefront of international attention. As historic preservationists, we have a spotty record on identifying, documenting, and preserving the places associated with the Civil Rights movement. I propose to concentrate on the locales associated with the Jackson Movement in the spring of 1963 as a case study on private and public responses to the preservation of Civil Rights sites. My study will specifically address places where African Americans engaged in direct action to achieve equal access to public lunch counters, the sites of mass meetings to organize marches and sites used by the local authorities to incarcerate African Americans involved in these efforts. I will review actions of both private organizations and public agencies efforts to preserve these places as artifacts of a significant social movement of the recent past.

Nicholas Dominick Genau

Throughout his outstanding career, James Renwick, Jr. (1818-1895) endowed architectural image to a number of fledgling American institutions. While working within the rapidly evolving architectural landscape of his time, Renwick established lasting models of design for various institutions, including Catholic churches and medical facilities, thereby directing how contemporaries viewed certain institutional spaces and affording status to America as an architectural, cultural, and religious capital equal to its Old World counterparts.

My presentation focuses on Renwick’s museum designs—the Smithsonian Institute (1846-52) and the Corcoran Gallery of Art (1858), both in Washington, D.C.—which exemplify the architect’s contribution suggested above. These institutions, while different function and patronage, reflect nineteenth-century trends concerning the collection and exhibition of universally significant artifacts and artwork. Stylistically, furthermore, both buildings embody their primary mission—the Smithsonian as the first American museum of natural history and the Corcoran as the first public art museum in America. As each institution presented the first architectural example and established the popular image of its respective type, one should consider Renwick’s design choices and execution as paramount to the history of museums in America.

The Smithsonian Institute (colloquially known as ‘The Castle’) famously displays Renwick’s interpretation of Norman Romanesque; despite its neatly defined label, the Smithsonian’s amalgamation of medieval vocabulary and sources, indeed, mirrors the eccentricity of its scientific and anthropological collection and symbolizes the centuries-long tradition of exhibition as exemplified in Old World Wunderkammer, or Cabinet of Curiosity. The Corcoran Gallery, on the other hand, was the first monumental building in America to feature the Second Empire style, developed in imperial Paris in the mid-nineteenth century and popularized in America by Renwick himself. The imperial style raises the art gallery to a status equal to both the artworks displayed within its halls and galleries and the great palaces of the Old World itself. Most importantly, I argue that the apparent appropriateness of the architecture of these institutions, in fact, contradicts their seemingly public nature and represents, rather, a fledgling American imperialism in terms of architectural and cultural supremacy.

My discussion of Renwick’s role in the founding of the Smithsonian Institute and the Corcoran Gallery of Art presents a new chapter in the limited scholarship of late-nineteenth century American architecture. Although presenting a major contribution to architectural history, I hope that my discussion can provide insight for related professionals, such as museologists, curators, and practicing architects. At the end of my presentation, Renwick’s role in the foundations of the Smithsonian Institute and the Corcoran Gallery Art will emerge as fundamental to the architectural and institutional identity of the American museum.
Before the Gates: Exploring a Lost Urban Topos

David Gobel

The pre-industrial city formed a clearly delimited figure in the landscape. Inside its walls and gates was an ordered world of buildings and civic spaces. Outside its walls—and more particularly, outside its gates—resided a space of intentional ambiguity. Often designated as common land, the space outside the city gate was kept vacant, undersigned and unscripted. As foreground and forecourt of the city, it was a space of coming and going, of expectation and exile. But it was not merely transitional; it could also be a destination, a venue for structured activities: civic ceremonies, markets, games and planned assaults or a locus for unintended happenings: spontaneous play, unlawful solicitation, temporary storage and waste disposal. It attracted the contingent, the transient and the derelict.

Not surprisingly, the space outside the gate was a common setting for dramatic scenes such as in Shakespeare’s Henry V, in which the king threatens and taunts the citizens of Harfleur “before the gates.” Painters often depicted the space before gates in religious scenes such as the meeting of Joachim and Anna, the entry of Heraclitus in the Golden Legend, the Road to Emmaus, the Flight into Egypt and various scenes of the Passion.

Ironically, as cities expanded and their gates were dismantled during the Early Modern era, the space once outside the edge often became the new center. An example of this can be seen today in Madrid’s Puerta del Sol, which is now a public square in the heart of modern city, but was once a gate at the eastern edge. Further testimony of this kind urban re-centering can be found in the earliest dictionary of the Spanish language, the Tesoro de la Lengua Castellana, of 1611, in which the famed lexicographer, Sebastián de Covarrubias, defines the word plaça, as “a wide and spacious place in a town. A public place where goods are sold and which allows for the common gathering of townspeople and country folk.” He then explains that “in times past at the entries of cities there were plaças, where country folk congregated to conduct their business dealings without having to enter [the city]. Thus it was that in those plazas there were inns and taverns where they could stay.” Outside became inside; edge became center.

Although the space outside the city gate played a vital role in the history of urban form, it has remained largely neglected as a subject of historical inquiry. This paper ventures into this uncharted territory by broadly exploring the historical and literary uses of spaces outside of city gates from antiquity to the early modern era. Special attention will be given to the once-open field (the Vega) outside of the Puerta de Visagra in the Castilian city of Toledo as a case study.
Modern Meets Vernacular: The Mid-Century Design Philosophy of Charles Goodman in Virginia

Margaret M. Grubiak

Architect Charles M. Goodman (1906-92) is known for popularizing the Modernist aesthetic in American domestic architecture. Goodman’s principal career achievement was to make Modern homes—homes that privileged openness in plan, natural textures and materials, and a strong visual connection to nature through extensive use of glass—available to the middle class. Goodman brought Modernism to the wider marketplace in the 1940s through the 1960s with his designs for more than 450 houses in Hollin Hills (1946-61) and other Washington, D.C. suburban developments; architectural plans for National Home Corporation that informed 100,000 homes; and his 1957 Aluminum Company of America (ALCOA) Care-Free Home.

Goodman’s strong identification with the Modernist movement makes the architecture of his own home in Alexandria, Virginia all the more surprising. In 1947, Goodman purchased a 1870s farmhouse. Rather than tearing down the farmhouse, he renovated the Victorian structure, preserving original features like two-over-two cylinder glass windows, wood floors, and Victorian trim while cladding the exterior with Textured 1-11 plywood panels painted in a dramatic black. He then added a Modernist glass pavilion in 1954 with Miesian I-beams, though rendered in wood, made from prefabricated panels. The opaque Victorian house served as a stark contrast to the open, transparent, and ethereal Modernist addition.

While the striking juxtaposition of old and new in the Goodman house appears jarring at first, Goodman’s renovation of the farmhouse and addition in prefabricated parts were rooted in his belief in the value of vernacular landscape and materials and his philosophy of architectural economy. The original 1870s farmhouse was itself vernacular architecture—modest in size and detail, of a common plan, constructed with common methods and materials, with no known architect or builder. By preserving the farmhouse’s structure even while altering aspects of the house, Goodman honored the history of the property in an atypical act of historic preservation in the mid-twentieth century. More importantly for Goodman, this preservation conformed to his strong ideal of not wasting good materials. Goodman’s new addition to the house promoted a forward looking twentieth-century vernacular in its prefabricated parts and common materials used in new ways. Goodman advocated an economical approach to design, reusing historic fabric and saving time and money in prefabrication. The Charles Goodman house is an unusual melding of old and new and an expression of a new Modernist vernacular.
Preserving America's Midcentury Multipurpose Indoor Arenas: Case Studies of the American South

Matthew Hayes

In cities and towns across the American South, mid-century multipurpose indoor arenas (MIAs) represent significant elements of the twentieth-century built environment. In the postwar era, indoor arenas became veritable laboratories of experimental and cutting-edge design. Unfortunately, these unique architectural, engineering, and cultural landmarks suffer from a dearth of scholarly attention. As a consequence, historic MIAs remain vulnerable to unnecessary demolition. Historically, the American South has proven fertile ground for modern architectural expressions of indoor spectacle and sport. Beginning with Raleigh, North Carolina's Livestock Judging Pavilion (completed in 1952, and renamed J.S. Dorton Arena in 1961) circular and ovoid forms became the standard measure of modernity in sports architecture. Owing to its revolutionary use of steel cables—which pulled against a pair of crossed concrete parabolic arches to create a unique saddle-shaped roof spanning a column-free space—the American Institute of Architects declared the Livestock Judging Pavilion one of the top ten 20th-century buildings expected to influence the future of American architecture. Indeed, Dorton Arena's use of tension and compression would inspire a new era of roofed arena design, resulting in massive 'super-stadia' such as the Houston Astrodome (1965) and Louisiana Superdome (1975). This paper will provide an overview of the evolution of the building topology of MIAs in the United States, focusing specifically on the mid-century marvels of the South. In addition to highlighting the technological innovations involved in the conception and construction of these highly-visible urban, suburban, and quasi-agricultural landscape fixtures, this paper will also examine nationwide efforts to document, evaluate and repurpose America's rapidly disappearing inventory of historic mid-century arenas. In addition to Dorton Arena, North Carolina produced several notable and durable mid-century MIA designs. Case in point: two decades after the "old" Charlotte Coliseum (1955) was replaced in 1988 by a $52 million, 25,000-seat "new" Charlotte Coliseum, its successor arena was demolished while its predecessor endured. Nearly sixty years old, the newly-named Bojangles Coliseum not only survives, but continues to thrive as a community resource. Greensboro's Coliseum, opened in 1959, also dodged demolition through a series of expansions that not only saw the seating capacity of the structure swell from 9,000 to 23,000, but placed the arena at the center of one of the South's largest and most versatile sporting and entertainment complexes. The American South also contains a rich assemblage of fairground and exposition arenas. Montgomery, Alabama's Garrett Coliseum—built in 1951, and composed of 22 steel-reinforced A-frames holding up an immense concrete slab roof—and Little Rock Arkansas' oval dome Barton Coliseum (1952) offer unique case-studies of often-overlooked building types. While Jackson's Mississippi Coliseum (1962) and San Antonio's HemisFair Arena (1968) face imminent preservation challenges, the case of Memphis, Tennessee's Mid-South Coliseum (1964) offers strategic insight into ongoing efforts to save America's dwindling supply of MIAs. In 2000, Mid-South Coliseum was listed in the National Register of Historic Places as a locally important entertainment/recreation
venue with important ties to the city’s music history and significance as Memphis’ first integrated public facility. Challenges and opportunities abound for preservationists.
The Guastavino Vaults at the University of Virginia: Failure, Forensics, Tradition, and Technology

*Benjamin Hays*

This presentation explores the role that Guastavino vaulting played in the reconstruction of the University of Virginia, following the 1895 Rotunda fire. The architect for the project, Stanford White, hired the Guastavinos to reconstruct the dome of the Rotunda as well as provide fireproof construction throughout four other buildings. Their building technology enabled White to modernize the Rotunda while adhering to a traditional Jeffersonian architectural aesthetic.

The Guastavinos’ terra-cotta tile construction technique was based on a centuries-old practice that had only recently been brought to the United States. By the mid-1890s, the Guastavinos had built dozens of vaults and domes, though nearly all were located in New England. Thus while the buildings at UVa were not the Guastavinos’ most geographically remote projects in 1896, they were arguably the most complex, given the distance from their headquarters and nature of the vaulting employed. Owing to these circumstances, the work at UVa was not free from complications. Shortly after the construction commenced, a newly built roof over one of the Rotunda’s wings collapsed. It killed two workers and injured several others. Six months later, a steel girder truss of the Academical Building’s roof collapsed, destroying several vaults below. Subsequent but poorly documented histories implicated the Guastavinos in both accidents.

The presentation adopts a forensics approach in order to understand these accidents. It uses construction photographs, documentary evidence, original building drawings, and historic accounts in an attempt to make sense of the construction failures. In doing so, it demonstrates several overlapping and interrelated methodologies that are employed by construction historians. Methodological points-of-connection for architectural history will also be noted.
In 1967, the University of Virginia School of Law announced plans to relocate from the c. 1932 red brick, Corinthian-columned Clark Hall at the heart of the University’s historic grounds to a newly acquired tract one-and-a-half miles north of the Thomas Jefferson-designed Rotunda. At the new “North Grounds” complex, previously “Sunnyside Farm,” the Law School and Graduate School of Business joined together to build a cluster of structures that attempted to embrace modern design and educational principles without altogether severing visual links to the University’s historic core. Using previously unexplored materials at Special Collections at the University of Virginia School of Law, this paper uses the development of the law-business school complex at the University of Virginia from 1963 to 1997 to consider the problems onlookers associated with “modern” campus buildings and attempts by architects and administrators to reconcile old and new ideals in large expanses of brick, steel, glass, and concrete.

The University of Virginia, home to Jefferson’s beloved Academical Village, provides an especially vivid example of an academic institution at odds with itself about architecture and rapid growth following World War II. In the 1960s, many observers feared the transformation of the University, with its famous and celebrated historic buildings, into a “State U,” which the editor of the campus newspaper identified with “large ugly buildings” and “bevies of coeds in slacks and curlers.” In this estimation, growth brought a disconcerting movement away from the local and familiar, “a ‘bigness’ which reflects all that is ugly in modern American life and all that smothers the individual caught in a vast, faceless institution.” Large, suburban buildings like the new Law School, designed by Hugh Stubbins and Associates of Boston and opened in 1974, did make higher education accessible to more people, but they likewise challenged institutional identity. At the University of Virginia, architecture was and remains a hot-button issue, as builders continue to try to preserve the legacy of Thomas Jefferson while constructing buildings that convey newness, technological innovation, and functionality.
The Countryside Within – Work-Places and Representation of Zionist Agricultural Peripheries in Tel-Aviv, 1950 to 1970

Martin Hershenzon

My paper focuses on two administrative buildings designed for the agricultural settlements outside of Tel-Aviv as part of the Kyria, the city’s new civic center developed beginning in the 1950’s. These two buildings, the Yachin-Hakal Citrus Industries’ Headquarters tower (Y.H.C.I.H, 1962-73) and the Central Kibbutzim Headquarters (1968), were designed by major modernist architects of the pre- and post-statehood period, Aryeh Sharon and Shmuel Mestechkin, respectively. Through an analysis of these under-studied architectural works, I will examine three interconnected phenomena: first, the influence of agricultural settlement on the development of major civic spaces in Jewish cities during the first two decades of statehood; second, the iconographic and programmatic modes of architectural mediation between agricultural periphery and urban center that the political regime of Labor Zionism articulated through these buildings; and finally, the contribution made by these buildings to Zionist discourse on the relations between the city, the countryside, and labor.

Israeli architectural historiography stresses the functionalism, material simplicity and non-urban character of Labor Zionism’s institutional buildings from the 1950s through the 70s. It interprets state monumentality as relying on technocratic and mechanistic imagery that contrasts with post-war Western writings on architectural monumentality. My paper will use these buildings to argue for a larger spectrum of civic expression and state monumentality—ranging between material and ornamental restraint and abundance—and a richer interpretation of Israeli state architecture’s role in mediating social and territorial realities. While the Y.H.C.I.H twelve-story tower is characterized by a metropolitan sachlich expression of repetitive horizontal strips of non-plastered concrete slabs checkered with integrated windowsills and a rational plan organization, the Kibbutz Ha’artzi Headquarters, conceived as the Kibbutzim urban showroom, is marked by a duality between administrative functionalism and the suggestive presentation of kibbutz co-operative life. This duality is based both on the building’s configurations of social spaces and on its abundant integration of art works evoking life on the kibbutz.

I will argue that this diversity in architectural expression and the experimental use of ornamentation is characteristic of a larger corpus of agricultural settlement administrative buildings that emerged in the urban center during the first decades of statehood and contributed to the consolidation of the major civic district in Israel. I will also analyze the ways in which the architects and the institutional commission sought to negotiate between the anti-urban bias of Zionist colonization and the State’s need for civic administration centers.

By bringing together municipal, institutional and architectural archive
materials and perspectives, my paper will clarify the factors that shaped the design and usage of a prominent civic site and the architectures of the early decades of Israeli statehood as these were related to central issues within mid-century architectural discourse. I will also address under-studied yet major aspects of Zionist architecture, its work spaces, and the ways in which Zionist institutions formed nodal points of territorial mediation between differentiated communities of work in various regions of Israel and affected the construction of Israeli identity.

1 The Yachin Hakal Citrus Industry was formed during the late 1920’s as a sub-co-operative of the major Jewish Trade Union, Hahistadrut.


3 The site I examine contains in addition the major urban military base in Israel (Hakryria) as well as other civic institutions such as the courthouse and trade-union institutions. Other agricultural administrations that are located on the site are: The Agricultural Bank, the Agricultural Union Headquarters, The Farmers’ House, United Kibbutzim Administrations and the Labor Party Headquarters.
Surface and Depth: Civil War History beneath Our Feet

Laura H. Hollengreen

The recent proliferation of environmental histories of war makes it possible to approach landscapes of war not just in terms of military engagements, technological advances, design of fortifications and other structures, or cultural memory, but also in terms of fundamental patterns of resource acquisition, vernacular and elite construction knowledge, spatial practice, and habits of dwelling. This paper will present the work of Georgia Tech students in a seminar entitled “Landscapes of War” and on an exhibition to honor the sesquicentennial of the Battle of Atlanta.

Framed by the rhetoric of surface and depth in such famous contemporary texts as Lincoln’s Gettysburg Address, the work has focused on the Civil War history “beneath our feet”: i.e., the history of the land now occupied by the Georgia Tech campus but earlier marked by suburban houses, a major rail line from Chattanooga, and considerable Confederate (and Federal) fortifications. The hilly topography trod daily by students and faculty once served for strategic advantage, the major modern streets follow urban arteries that once supplied the armies and their hospitals, and the growth of Atlanta overall, as well as the prosecution of the war, can be seen in terms of the river crossings and ridges that dictated the placement of major roads and buildings.

New work on the Battle of Atlanta allows us to approach again the question of how much of the city was destroyed and the issue of “total” or “hard” war on the part of Sherman, while also showcasing the contribution to be made to this history by architecture students with their skills of environmental perception, visualization, and interpretation. Whether picturing topography and embedding information via GIS tools or creating a psychogeographical map of memorial sites or investigating the extant domestic structures dating back to the war era, the investigation has opened our eyes to fundamental continuities in landscape and perception where they exist as well as the ambiguous legacy of reconstruction and appropriation that salvaged ravaged areas but have made history hard to read on the land. The work has also certainly revealed the ways in which fragmented spatial perception redounds to the fragmentation of memory.
Mid Century African American Neighborhoods in Charlotte, NC: McCrorey Heights and Hyde Park Estates

John Howard

Intro

Charlotte’s history of African American neighborhood expansion is most prominent in the West Trade Street and Beatties Ford Road area, a 7 mile stretch of two and four lane roadway in northwest Charlotte that originates at the edge of the central business district. The first five miles of the corridor lies within the Historic West End District. Three neighborhoods within the District share personal stories and architectural artifacts serving as reminders of recent, impactful events in the city’s development.

Washington Heights (1910), McCrorey Heights (1940), and Hyde Park Estates (1962) were advertised as up and coming communities for African Americans, particularly middle income families. Other neighborhoods emerged along the way; however, this triumvirate is particularly relevant through their close-knit social and ancestral connections. The neighborhoods with the most compelling relationship are McCrorey Heights and Hyde Park Estates.

Planning

McCrorey Heights and Hyde Park were not developed by real estate ‘people’. McCrorey Heights (est. 1940) was a vision of Rev. H.L. McCrorey, President of Johnson C. Smith University from 1907 to 1947. Redlining and deed restrictions prevented his black professors from buying property in established, ‘close in’ neighborhoods such as Myers Park, Dilworth or Elizabeth.

Hyde Park Estates (est. 1962) is three miles north of McCrorey Heights along Beatties Ford Road. The developers of Hyde Park were Charlotte doctors – Dr. Charles W. Williams and Dr. Walter Washington. Dr. Williams was the primary investor and developer who envisioned a sprawling, yet intimate suburban neighborhood with modern homes for African Americans. The yards would be larger and the homes more spacious and refined. The idea was influenced by well to do African American neighborhoods in Atlanta and Los Angeles. Several homes are distinctively mid-century modern or 1970’s contemporary that fit comfortably within the split level and ranch house landscape. The neighborhood covenants, filed in 1962 with the original plats, describe architectural and landscape regulations.

Connections

Hyde Park Estates and McCrorey Heights are examples of mid-century suburban single family neighborhoods that were built exclusively by and for African Americans without restrictions on race or income. Many residents were well known civic leaders, physicians, professors and attorneys living alongside school teachers, ministers, hairdressers and barbers. These important communal connections
weaved their way into their everyday lives. This connection began to unravel after urban renewal and, ironically, after the Fair Housing Act of 1968 was passed.

Unbroken, however, is the original architecture and landscape. These neighborhoods are amazingly intact and defy negative misconceptions about the condition and quality of neighborhoods in the western section of Charlotte. There is reasonable concern by residents the neighborhoods will continue to lose their appeal to younger African American home buyers. Some residents are considering architectural protection through historic designation. A study of these neighborhoods reflects residential market realities, attitudes toward mid-century homes and the impact of negative perceptions, despite the rich social history.
From Nature to Nurture: Farming and Landscaping as Part of Patient Treatment at the South Carolina State Hospital

Hilary Hudson

Today, farmers markets and the desire for organic and self-sustaining food production have become trendy topics around kitchen tables and academic circles alike. This heightened interest in where food comes from has also led hobby farmers as well as scholars to begin looking back to historical farming practices. The few scholars that have examined sustainable farming practices of the early twentieth century have looked very specifically at community gardens that came about as a result of the industrial revolution. Though scholars have examined the trendy topic of community gardens, little has been said of the vast and fully functional farms, dairies and slaughterhouses that made mental hospitals around the country nearly self-sufficient in their food production.

This study of the farming practices of the South Carolina State Hospital examines the significance of the farm and its contribution to the daily running of the hospital. Though much of the farm’s expansion was due to its economic benefits, this fact does not lessen the impact the farm had on the patients’ well-being. While the board loved the financial benefits, the doctors and superintendents where fighting for its existence and later its expansion so that more patients could partake in the new and progressive forms of occupational therapy it offered. For years the Board of Reagents refused expansion of the small garden. But with a new angle, focused on saving the hospital money and made possible by a few fortuitous land acquisitions, the farm expanded to nearly three hundred acres during the first half of the twentieth century; this included acres of crops, a fully functional dairy, and a slaughterhouse. Though nothing is left of this farm today, it remains a significant component to the story of the hospital’s sustainability and the better health of the patients at the South Carolina State Hospital.
In the late antebellum period, wealthy planters in cities like Natchez and Charleston left dense city centers in favor of newly constructed residences, set back from the streets on generous tracts of land. Citing concerns of health and comfort, wealthy families took refuge in fashionably appointed great houses with extensive ornamental gardens, away from the hustle and bustle of town. Removing themselves to lush estates also took planter families away from the agricultural fields and enslaved people who generated their wealth, leaving overseers and plantation managers responsible for daily operations on dispersed farming units.

The escapist fantasy that drove wealthy mid-nineteenth century planters out of town to plush, personal estates remained alive and well into the twentieth century. In this paper, I would like to explore plantation mansions as examples of suburban villas, particularly the group of houses constructed on the outskirts of Natchez, Mississippi during the late 1840s and 1850s. The shift to suburban developments with large lots and gracious buildings in the early twentieth-century, of which Myers Park, here in Charlotte, is a grand example, merely represents a continuation of persistent behaviors by wealthy patrons. Modern technologies like automobiles and streetcars made the possibility of building, buying, or living in a villa in the suburbs attainable to a growing professional class. In a surprising twist, twentieth century patrons had ambivalent relationships with antebellum plantation mansions that remained on the new suburban villa landscape, preferring new houses to old.

The villa ideal, the fantasy of relaxed living, surrounded by neighbors just like you, deepens and contemporizes our understanding of why wealthy planters built plantation mansions – they were just looking for a little peace and quiet, away from the cares of a world founded on the increasingly unstable foundation of enslaved labor.
J. A. Jones Construction 1890 – 2003

Darrell S. Jones

Construction history is discovering that one of the forgotten corners in the field has been the memorialisation of our industry’s famous builders. One of these giants grew and flourished in Charlotte, NC and was especially active during the 1950s & 60s.

Like many of the general contractors that established themselves during the last quarter of the nineteenth century, J. A. Jones began in the crafts, in his case as a successful masonry contractor. His first contract was with the Southern Railway and, once his business was stable, he went on to build many of Charlotte’s landmark projects. By this time he had brought three of his sons into the company – another feature of many of the American general contractors at the time.

The 1920s were a good time for construction and J. A. Jones expanded into industrial work, especially textile mills, and power plants, but all came to a halt with the 1929 depression. By happenstance the company won a contract for a new air base in the Panama Canal zone, thus gaining valuable experience in handling overseas projects.

During World War II not only did Jones build military facilities, but was also asked to operate a shipyard in Brunswick, GA where they built over 200 cargo ships and tankers. Thereafter Jones expanded rapidly taking on such challenging projects as many of the Department of Energy’s Oak Ridge facilities and encouraging growth overseas.

In 1979 the company was merged into Philip Holtzmann A.G., a major German contractor engaged in building a world-wide engineering and construction entity. This ultimately led to Jones’s demise.

The paper will cover more of the company history, in particular its activities during the 50s and 60s, analyze the basis of its success and focus on the reasons for the failure of the Holtzmann enterprise.
This paper explores the form, function, and details of several brick masonry buildings designed by Ernst Vern Johnson (1911-1973) on the University of Kentucky campus in Lexington, Kentucky. It further locates these buildings within the context of other nationally and internationally known buildings of the same time period that potentially influenced their design sensibilities.

Johnson was born in Ashtabula, Ohio to a brick mason father of Swedish descent. He grew up in the world of masonry and worked his way through college as a union brick mason, eventually earning both a BFA (1932) and MFA (1935) in Architecture from Yale University.

Johnson was awarded the Matcham Travel Fellowship at the end of his undergraduate degree. This fellowship allowed him to travel throughout Europe during the 1932-33 academic year. This travel included time in Holland where he was exposed to the innovative brick work employed by architects such as Michel de Klerk and others of the Amsterdam School. Johnson’s further exposure to the non-traditional use of brick came through his Yale classmate, Eero Saarinen, and Saarinen’s father Eliel. The elder Saarinen had utilized innovative masonry in his work at the Cranbrook Schools beginning in the late 1920s. Johnson would continue to observe and be inspired by the work of both Saarinens as it developed over the next few decades.

In 1935, Johnson took a position as professor of architectural engineering and university architect at the University of Kentucky. Johnson was immediately tasked with completing a student union building and an engineering building as the university emerged from the Great Depression. The economic effects of the depression still caused the buildings to be of modest budget, but Johnson was none the less able to imbue the structures with dignity and exquisitely detailed masonry. Johnson would go on to design over a dozen buildings on the campus as university architect until 1942, and then as an architect in private practice in the years beyond.

The modest construction budgets of the post depression / WWII era, the influence of European travel, the Modern Movement consciousness, the brick-mason sensibilities, and the intimate knowledge of the Saarinens’ work; all came together to produce an outstanding collection of modern buildings rendered in brick, with imaginative and exquisite detailing.

The subtleties of brickwork and other fine detailing are often overlooked by the casual observer who might deem the structures to be just ‘old brick buildings.’ Those in charge of the university’s physical facilities typically view the structures as outmoded labs and classrooms; and thus find the buildings to be more economical to demolish and replace than to renovate. Thus several of these excellent examples of finely wrought modern buildings face immanent destruction.
Black Mountain College: Cradle of Modernism

Margaret Kentgens-Craig

Black Mountain College was founded by Andrew Rice in the North Carolina Mountains, in 1933. The year coincided with the closing of the Bauhaus in Germany – arguably the most influential design school of the 20th century. Under the pressure of the National Socialists Josef Albers and his wife Anni were the first of the school’s protagonists to leave for the United States, supported by affiliates of the MoMA New York.

Josef Albers had been at the Bauhaus as a student, teacher, and deputy director. While his experience incorporated almost the entire history of the Bauhaus he became most influential as instructor of the so-called “Vorkurs”. This was a mandatory class designed to introduce students of art, architecture, and design to the basic design laws, methods, and skills in an experimental setting. Albers and other artists believed that art cannot be taught but that students could be trained to function in highly professional environments. At Black Mountain College he taught and further developed this course until his departure to Yale University. Under different titles such as “elementary course”, “preliminary course,” and “fundamental design” this course became arguably the most enduring influence of the Bauhaus in the United States; it was introduced into the curriculum of design schools around the country. Walter Gropius was aware of this when trying to hire Albers for the architecture program at the Harvard Graduate School of Design.

In 1948 the founding dean of the NCSU School of Design - one of the first modern architecture schools in the nation - acknowledged Josef Albers’ presence in North Carolina as an inspiration in his decision to accept the position in this state. He modeled basic instruction in his curriculum after the “Vorkurs.”

Black Mountain College became an inspiration for avant-garde thought and practice in the second half of the 20th century far beyond Josef Albers.1 It is highly questionable however if the college’s development into a cradle of modernism would have occurred without his presence. Through his experiments in abstraction, near scientific color studies, theory of vision and most substantially, his pedagogical methodology he significantly inspired the emergence of midcentury modernism in the state.2

The pedagogical dynamics and impact of the “Vorkurs” on design education are still underresearched despite thorough investigations into the general history of Black Mountain College.3 This paper will further contribute to the analysis of the “Vorkurs” and the evaluation of its methodology in the context of modern design education.

1 Robert Rauschenberg and other significant visual artists studied with Josef Albers. Among numerous others who contributed to BMC’s reputation were painters Franz Kline, Willem de Kooning, and Kenneth Noland; composer John Cage; dancer and choreographer Merce Cunningham; and inventor, philosopher, visionary, and engineer Buckminster Fuller.
2 In the larger context of the emergence of mid-century modernism in North Carolina it is remarkable that in the 1940s not only the NCSU School of Design was established but also the North Carolina Symphony and the North Carolina Museum of Art, both being the first state institutions of their kind in the US.

3 See Mary Emma Harris, The Arts at Black Mountain College; Frederick A. Horowitz and Brenda Danilowitz, Josef Albers: To Open Eyes – The Bauhaus, Black Mountain College and Yale; Vincent Katz (ed.), Black Mountain College: Experiment in Art.
A Crux of Commerce: The World Trade Center in New Orleans

Karen Kingsley

In 1958 a group of civic leaders and trade organizations in New Orleans commissioned Edward Durell Stone to design a "temple to world trade," to promote and bolster international commerce through the city’s port. The building was intended to serve as headquarters for foreign consulates, maritime law firms, shipping companies, and diplomatic and trade activities, replacing their rented building, which had become too small for their expanding role and intentions. The choice of Stone would boldly proclaim their objectives; the building, initially called the International Trade Mart (ITM) and dedicated in April 1968, was renamed the World Trade Center (WTC) in 1985.

New Orleans was founded in 1718, both for its location near the mouth of the Mississippi River and its potential as a port for international trade. And international trade built New Orleans. By the mid-nineteenth century, the city was the second most important port in the nation. Today it is the center of the world’s busiest waterway and it handles more trade with Latin America than any other gateway in the United States.

The WTC is located at the foot of Canal Street, the city’s principal commercial thoroughfare, where the street meets the Mississippi River. The site was chosen for its historic importance and its accessibility, as well as its visibility. Straddling the border between the historic Vieux Carré and the modern business and civic district, the building thus makes reference to the city’s origins and its future. Rising thirty-three-stories at a sharp bend of the Mississippi, the WTC is a prominent part of the city's skyline and an unmistakable landmark for arriving and departing ships.

While Stone’s design is in keeping with his mid-twentieth-century focus on classical symmetry, order, and the rhythm of vertical elements, the cruciform-shaped building is distinct from his other work. Moreover, not one of the subsequent World Trade Centers built in the United States was as site specific or as singular in its design. This paper examines how Stone’s design realized the vision and aspirations of its sponsors, and stands as a symbolic milestone in the history of twentieth-century New Orleans.
Aldo Rossi’s World was a Stage

Charles Michael Kleeman

The invention of the Little Scientific Theater, like any theatrical project, is imitative; and like all good projects, its sole reason is to be a tool, an instrument, a useful space where definitive action can occur. Inside it, nothing can be accidental, yet nothing can be permanently resolved either.


From current re-examinations of Postmodern doctrine, this paper seeks to explore the connection between architecture, event and memory, through the design of the stage set. For Rossi, this process modeled the potential for architecture to be inhabited and engaged. Emblematic of this era, Rossi’s designs intertwined architecture to theater design in recurrent Italian [and architectural] history.

My paper seeks to link design on paper to urban spectacle, utilizing as a starting point, the Piazza San Marco in Venice to the stage sets outlined in Serlio’s treatises on architecture. Similarly, Palladio’s design for the Teatro Olympico became the model for a way of structuring spatial depth. This blending of architecture to performance disposes the city to becoming both backdrop and active participant in the narrative. Set within the framework of perspective in structuring the set, Rossi’s buildings were made relevant in the city structure by means of a layering of volumetric depth. The illusion of space is advanced both classically and in modern fashion through forced perspective and the relativism of his simple platonic solids. The collage of the real and ideal comes to the forefront in material terms, relating the temporal action of the stage with the spatial realities at hand.
Identifying the 1950s Ranch House Interior as a Cultural Resource: Evaluation and Preservation

Laura Anne Kviklys

The Ranch House is among the most prolific residential housing types in the United States; it was the home of the American twentieth century nuclear family. As millions of Ranch Houses are meeting and surpassing the National Register for Historic Places’ fifty year threshold for listing, this house type is deservedly receiving recognition from the preservation community as a resource worthy of preservation. Collections of Ranch Houses have been listed as districts in the National Register. They are recognized as significant examples of community planning and development and social history. Like residential house types and styles that preceded it, the Ranch House is experiencing a period of adjustment while the public at large learns to appreciate its features, details and design attributes.

The Ranch House as a residential type rather than an academic style, evaluated by architectural historians and historic preservationists, but few studies fully address interior spaces and materials. The evaluation of a building’s interior as a primary source for information about the post-World War II era can provide a research framework for more detailed documentation of American suburbanization and neighborhood growth in the mid-twentieth century.

The Ranch House is undergoing a resurgence in popularity as many first time homebuyers and retiring baby boomers seek affordable, manageable and flexible housing. The major selling points of the mid-century Ranch House were its emphasis on informality, flexibility in spatial use, and the opportunity for personal expression and individuality through interior plans and materials. Professional preservationists often hear this question from persons who have built or lived in Ranch Houses, “How is it historic if it’s from my lifetime?” Since many of these properties are now being listed in the National Register and will be considered as ‘contributing’ in National Register districts (formerly considered ‘non-contributing’ intrusions in many districts), a new generation of decision makers and home owners will need assistance in Ranch House rehabilitation. This is problematic from an exterior perspective due to functional changes that result in visual character defining changes. When Ranch House interiors are rehabilitated, additional dilemmas arise. Many finishes, materials, and prefabricated elements are simply unavailable today, making their replacement and repair difficult.

This paper will identify the key defining elements of the Ranch house interior: the context and significance of the interior as a component of a newly Register eligible resource; its role in the change of desirable living standards in the 1950s and 1960s; and the challenges associated with its preservation.
Racializing the (White) Wall

Ayala Levin

From the late 1950s to the early 1970s, Israeli architects designed governmental and public buildings in various sub-Saharan African decolonizing states as part of technical aid programs tailored by the Israeli foreign ministry. Engaging in the Cold War competition over exerting influence in the continent, the Israeli foreign ministry attempted to advance an image of Israel as a postcolonial developing country. Structuring its assistance in terms of solidarity with the African states, it relegated difference and the hierarchical relations it subsumed to other international players. One of the strategies employed was to capitalize on a shared narrative of ethno-racial cultural and political rejuvenation. Zionist terminology of racial oppression and Diaspora, which was shared by African Liberation philosophers earlier in the twentieth century, gained a new momentum after the holocaust and the establishment of the state of Israel. Focusing on the design of the Ife University campus in Nigeria (1960-mid 1970s) by the Israeli prominent architect and Bauhaus graduate Arieh Sharon, this paper explores how the category of race has surfaced, literally, onto the modernist building’s skin.

In a search for a new expressive form that would distinguish Ife University from British educational buildings, and give it a distinct post-colonial image, Sharon and his team rejected the brise soleil as the exclusive climatically responsive design feature. While this rejection was motivated primarily by formal considerations, I would like to argue that by developing a new approach to the building’s surface in the context of African postcolonial independence, Sharon unwittingly articulated a critique of the brise soleil as a signifier of racial difference. By the 1950s the brise soleil became the marker of the “South” in modernist architecture, and dominated the design practice of British late and post-colonial architects in West Africa. Divested from its vernacular precedents, it turned into a climatically justified structural ornament, the southern double of the northern curtain wall. Contextualizing Sharon’s rejection of the brise soleil within the late modernist discourse on the architectural skin opens up new avenues of research on the racial thinking embedded in the discourse on modern architecture.

In this paper, I use the design of Ife University campus as a platform to discuss the building’s “skin” in relation to the phenomenology of the skin in the discourse on race. An important link between the two discourses is Adolf Loos’ influential essay “Ornament and Crime,” that was based on the theory of degeneration as promoted by the prominent Zionist thinker Max Nordau. This racial aspect of architectural modernism’s most common feature is suppressed in architectural discourse on modernism in general, and it is completely absent from the historiography of architectural modernism in Israel, or the scarce historiography of postcolonial architecture in Africa. The reading of Israeli architectural practices in Africa in the 1960s through this particular lens will shed critical light on the Zionist celebrated
White City modernism of the 1930s-1940s, and will pave the way for a broader genealogy of racial thinking in the history of modern architecture.
The Cordell Hull Building

*Tara Mitchell Mielnik*

The Cordell Hull Building was designed by Hart and McBryde (Joseph Hart and James Bolton McBryde) in 1952 and opened in 1954 to house the offices of Tennessee’s post-war growing state government. The building is eligible for listing on the National Register of Historic Places, and is one of best examples of a major mid-century modern civic building in the state. Sitting at the foot of Capitol Hill, below the Tennessee State Capitol, and next to the New Deal-Era John Sevier State Office Building, the Cordell Hull Building completes one side of the Tennessee State Capitol Complex. Vertical architectural elements and masonry construction combine in the Stripped Classical style evocative of the period; the exterior is clad in limestone, while the interior corridors feature wall panels of pink Tennessee marble. With over 350,000 square feet of office space, the Cordell Hull Building was among the largest of Tennessee’s state office buildings at the time of its construction. Nashville architectural historian Charles Waterfield has commented that the Cordell Hull Building “is an attempt to retain classical dignity in an essentially modern building” (*Notable Nashville Architecture*, 72).

The structure was named for Cordell Hull, born in Byrdstown, and Secretary of State under President Franklin D. Roosevelt from 1933 to 1944. Hull holds the distinction of being the longest-serving U.S. Secretary of State, helping guide the country through World War Two. He won the Nobel Peace Prize in 1945 for helping to establish the United Nations.

Architect McBryde commissioned Tennessee sculptor Puryear Mims to create sculptures as an integral part of the architectural design of the new state office building. Four groups of bronze statues at the west and north elevations depict Tennesseans at Home, on the Farm, in Industry, and at War. Mims, a Nashville sculptor, studied at the Academie Julian in Paris and the Art Students League in New York. In 1934 he worked on the Mount Rushmore project as an assistant to Gutzon Borglum. He went on to teach art at Vanderbilt, his alma mater, and eventually became sculptor-in-residence at the university.

In 2013, the administration of Tennessee Governor Bill Haslam announced plans to demolish the Cordell Hull Building, claiming both water damage in the basement and inefficiency in office space dated the building and made it unworkable for future government workers. Following an outcry by state officials, historic preservationists, and citizens across Tennessee, the administration backed off demolition plans in July, promising to revisit the issue. However, the future of Cordell Hull is uncertain, at best.
Possibly the best example of local civic mid-century modern architecture in downtown Nashville, the Ben West Library at the corner of Polk and Union opened in 1966. Designed by architect Bruce Crabtree, the Library represents a stunning example of Crabtree’s work, combining Nashville’s affinity for classically-derived architecture with the spirit of modern architecture of the mid-century period.

Built on the site of Nashville’s Carnegie Library, the “new” library was part of an expanded library building effort. In 1961, the City of Nashville approved the building of a new, modernized main library and five branch libraries in the city. Following the consolidation of the City and County governments, the new library building program would become one of the first major building programs of the newly established Metropolitan Government. Chief Librarian Marshal Stewart stated that the plan for the design was “a building keeping with Nashville architecture, something that would wear well and have a timeless, undated look.”

Architect Bruce Crabtree explained that the expanse of windows was meant to open up the building from the inside while allowing passersby to look in from the outside, see the books and the people reading, and want to come inside.

Although not completed as part of the Capitol Hill Redevelopment Project, the nation’s first postwar urban renewal program, the library’s close proximity to James Robertson Parkway, which circles the base of Capitol Hill and also features some of Nashville’s more notable mid-century architecture, helped to draw Modern architecture farther into the core of Nashville’s central business district. Just a few years later, the National Life Center, a 31-story office tower designed by Skidmore, Owings & Merrill, would open across the street and act “as a powerful catalyst for the Downtown Urban Renewal Project” that would transform downtown Nashville in the 1970s.

Nashville built a new main library and vacated the 1966 Ben West Library in 2001. For a decade, the building served as temporary quarters for various departments as needed, including the Mayor’s Office and Metropolitan Council Chambers during Courthouse renovations. Today, the former library sits vacant, endangered by recent proposals to demolish it for a surface parking lot and under-appreciated by many for its architectural merit.

1  Nashville Tennessean, Jan. 16, 1966.

2  Don H. Doyle, Nashville Since the 1920s (Knoxville: University of Tennessee Press, 1985), 132.
Mosaic Concrete and the Modern Church Interior

Elizabeth Ann Milnarik

The unprecedented plasticity of reinforced concrete opened architecture up to a new sculptural freedom. The mid-century work of Candela, Saarinen and others joyfully express the capabilities of this new medium. Working a few decades earlier, architectural sculptor John Joseph Earley proposed and perfected a concrete mosaic system that brought a more decorative and didactic character to reinforced concrete. Best known for the Parthenon in Nashville and the Baha’i Temple in suburban Chicago, Earley was a Washington DC native who made a significant national contribution to church architecture, particularly in partnership with the firm of Murphy and Olmsted.

Following World War I, American cities expanded and urban populations called for new, larger churches. In 1921, in Washington DC, architect Frederick Murphy, of the firm Murphy and Olmsted, designed the Shrine of the Sacred Heart, a large Catholic church along 16th Street. Located on an interested diagonal lot, and building in a simplified, massive Byzantine style, Murphy created a lasting landmark along the city’s most prominent church avenue. Steel and concrete made this large church commission affordable, but also created large quantities of interior surfaces in need of finishing. To solve this problem, they turned to architectural sculptor and fellow Catholic John Earley, who, in response, developed an innovative formula, a practical, modern and affordable means to replicate the richness and symbolic content of the Byzantine mosaic.

In 1919, Earley, a stone sculptor by training, developed a technique for creating highly textured concrete for Meridian Hill Park in Washington DC. Using an aggregate-rich concrete mix, Earley and his studio of highly-skilled artisans, cast forms, then brushed away the outer coating of cement to reveal warm brown Potomac River gravel. They created an attractive textured surface for flat expanses of walls and terraces, and cast complex balusters and other small, sculpted elements with a fineness of detail. At the Shrine of the Sacred Heart, Earley applied these same techniques, but added polychromy, creating fine-grained decorative elements; repetitive border patterns, but also images with the iconographic content critical to church architecture. Pendentive depictions of the Gospel writers and other familiar Catholic symbols adorn the rich, colorful interior of the Shrine of the Sacred Heart.

Praised in the architectural and trade press, Sacred Heart became nationally-recognized. Murphy and Earley are well-known to architectural historians regionally, but between 1925 and 1929, they teamed to design at least five other church communities, from Newark, New Jersey to Mobile, Alabama, to Houston, Texas, establishing an effective and powerful approach to the design of a church and its iconographic decoration. In this paper, we will explore the development of these church designs, and examine the influence of these widely-dispersed structures.
Building A Modern City in the Wilderness: How the Alabama Power Company Devised a Plan for Housing in Worker Villages

Marietta Monaghan

In 1905 in central Alabama a new phase of development began with the damming of the major rivers for the production of hydroelectric power by the Alabama Power Company (APC). The workers were moved from one jobsite to the next as APC completed construction or expanded their operations. Because the jobsites were remote from any existing towns or villages, the worker housing camps eventually grew into villages complete with wives and children, churches and stores. This presentation describes a variety of architectural provisions for a particular program, worker housing, at four Alabama Power Company worker villages constructed during the 1920s in Central Alabama. Typically the first housing was only tents, but a more suitable set of structures was provided as the camp population grew. Over time, and as new camps were constructed, there were several different residential iterations to meet the needs of the changing camp populations; technological advancements in disease prevention and equipment upgrades meant corresponding improvements in housing as the APC learned from experience in the older camps.

When the dam construction projects were completed and the majority of workers and their families moved on to the next job site, some of the houses were repurposed into guest houses for recreational use by employees of the company headquarters in Birmingham and Montgomery. The APC was certainly a patriarchal employer, but they seem to have found the key to keeping their employees happy with the work. By the 1950s most of the camps had outlived their usefulness to the APC, so the houses were either sold to employees or torn down. By taking a broad view of the paperwork on file in the APC archives, it is possible to document the architectural changes at these dynamic sites and to understand them as evidence of patterns of life and work in a remote area, all supporting rapid, efficient industrial development in city centers.

The houses themselves are compared as to configuration, site placement and materials of construction, in an effort to illustrate the evolution of the APC’s goals for the most efficient and productive designs. The bulk of the input for design changes seems to have come from the director of medical services, Dr. S. R. Benedict, who oversaw a stable of company physicians and also directed the sanitary provisions at all the APC construction sites and employee villages. His ceaseless endeavors to provide a sanitary and safe environment for the workers and their families represented research and planning far in advance of most worker camps in the southern United States.

Of course, the APC was in the business of selling electrical power, so the homes were furnished with all-electric stoves, refrigerators, water heaters and later, electric washers and dryers. Though these homes were still remotely located, they were seen as advertisements for the sale of electrical
appliances across the area served by the APC, proving once again to be at the forefront of living standards in their local areas.
Architecture and Light in the Work of Vermeer

*Mikesch Muecke*

Much is uncertain about the work and life of Johan Vermeer (1632-1675), including where he learned his craft. He tended to work slowly, only completing about three of his superbly detailed paintings per year, a frequency that approaches the outputs of some architects. What is most intriguing in Vermeer’s paintings, however, is the intersection of architectural space and daylight.

On first appearance both seem to be accurately rendered, an artful compression of three-dimensional space, projected through a precise one-point perspective into a two-dimensional representation, and yet, on closer examination it becomes clear that Vermeer carefully manipulated the light in his paintings. The fabrication of reality, the creation of a more perfect world than the one Vermeer inhabited in Delft in the 17th century, appears to be an understandable response, and yet there may be more than a contextual motive in this work.

In this paper I propose that Vermeer, perhaps unwittingly, developed the prototypical modern space in his paintings, a space where the sensibility to light and form begins to shape a new perception of how we might frame and inhabit architecture. After initially situating Vermeer in his 17th century context, his hometown of Delft in the Netherlands, I will project his work forward into the 1700s when modern space came into its own, and continue into modern Dutch architecture of the 1800s and 1900s, culminating in the modernist work of such architects as Rietveld, van Doesburg, and Oud.
From Colonial to Colonial Revival: Harvey P. Smith and the Restoration of the San Antonio Missions in the 1930s

Anna Christine Nau

Beginning in the 1930s, a series of major restorations were carried out at the San Antonio Spanish Colonial Missions under the direction of the architect Harvey P. Smith, FAIA (1899-1964). The five mission complexes - Valero (the Alamo), Concepción, San José, San Juan, and Espada - have stood as both the physical and symbolic heart of the community since their foundation in the early 18th century by Franciscan missionaries as a northern outpost of New Spain. Encouraged by a growing awareness of their historical and architectural significance, and fearful of the rapid urban expansion of the city around the missions, state officials, the Catholic Archdiocese, and the San Antonio Conservation Society began enacting protective measures for the structures and their remaining lands in the early decades of the 20th century. These efforts culminated in a series of archeological excavations and large-scale restorations led by Smith and carried out by Federal relief workers under the Civil Works Administration, and later the Works Progress Administration.

Smith’s work at the missions is largely responsible for how we understand these important colonial sites as architectural monuments, yet the extent of his influence remains underappreciated by scholars. His work as a designer and early historic preservationist is little known outside of San Antonio. Born in Minneapolis, educated in Chicago and Paris, and trained in Oakland, California, Smith settled in San Antonio in 1915 and quickly began studying the city’s built history while working in the office of architect Ralph H. Cameron. After setting up his own architectural practice in 1924, Smith designed several important San Antonio landmarks, and was selected as the restoration architect for the Spanish Governor’s Palace in 1928. His work at the missions soon followed, keeping his firm busy well into the 1950s. While there are several notable studies on the history of the San Antonio missions that briefly present Smith’s work, none have analyzed his restorations within the larger context of both the Spanish Revival movement and the burgeoning historic preservation movement of the early twentieth century. In order to understand the importance of his legacy, this paper will specifically examine Smith’s restoration of Mission San José in the 1930s and will show how his awareness of the Spanish Revival movement and restorations of other colonial sites throughout the country influenced his own restoration approach.
Postcards and the Preservation Movement in Newport, Rhode Island

Nicole Nietzel

Postcards, in their golden age (1893 – c.1950), were a way for printers to promote and profit from the blossoming tourism industry. Tourists used them as mementos for themselves or for sharing with friends. Due to their popularity during the first decades of the twentieth century, surviving postcards can provide a wealth of information about a region, particularly as a means of understanding preservation priorities in a particular area. Based on a close examination of the collection of postcards of Newport, Rhode Island held in the Salve Regina University Archives, this paper argues that postcards both actively and passively helped to shape preservation activities in Newport from the 1900s through the 1960s.

A popular tourist destination, Newport, RI also has a rich heritage of early preservation efforts. Based on close analysis of surviving postcards, it is possible to trace the popularity of specific historic buildings as subjects, the historical descriptions featured on the cards, and where available, whether the sender’s inscriptions discuss the building depicted. Before cameras became portable and inexpensive, tourists would create postcard albums to remember their trip, so postcards were not always sent by mail, which means many survived, especially those documenting popular tourist destinations like Newport.

Based on my research, the most common subject of Newport postcards was The Breakers, followed closely by postcards of several pre-Revolutionary buildings. The Breakers is now the crown-jewel of the historic house museums run by the Preservation Society of Newport County. Preservation efforts focused on colonial buildings also began early in Newport, with several restoration projects by Norman Isham in the 1920s and later in the 1960s, thanks to Doris Duke’s efforts. The relationship between postcard subjects and the structures that were object of restoration projects reveal a significant correlation between tourism and preservation in Newport. The postcard, as unique form of representation and communication, had a significant effect on the built environment of Newport, Rhode Island.
From Machine Aesthetics to Aesthetic Machines: Cybernetics and 'Architecture without Architects'

Carrie Pavel

While the phrase "architecture without architects" is generally associated with Bernard Rudofsky's (1964) reaction to modernist elitism that would influence critical regionalism and green design movements, Nicholas Negroponte's conception of the phrase was comparatively literal. His hope in introducing the "Architecture Machine" to architectural practice in 1969 was that by removing the architect from much of the design process, the "physical environment would have the ability to design itself" and thus would reflect immediate environmental needs. Applying Warren McCulloch's (1956) concept of the "ethical robot" to architecture, the Architecture Machine was initially envisioned as an "intelligent species" that had the ability to collaborate with its human counterpart to augment otherwise limited design reasoning capabilities and perceptual sensitivities. Negroponte's work at the Architecture Machine Group is often eclipsed by his later work in developing highly profitable design technologies at MIT's Media Lab. In focusing on the work of the lab's predecessor, this paper will argue that the initial impetus behind Negroponte's fantasy of architecture without architects differed little from the humanitarian aim behind his later "One Laptop per Child" program; design automation was less a means to increase profit through efficiency than it was a continuation of a modernist dream of humane, democratic living. If modern architecture had failed to improve the living conditions of the working class by alienating workers from their environment and depriving them of a voice in its design, then the Architecture Machine could provide that voice, enabling each citizen to "intimately involve himself with the design of his own physical environment by conversing with his own needs."
Re-Servicing the Community: Bringing New Development to Closed Military Installations

Rebecca Kathleen Powers

United States military history and culture are significant factors in the development of American society, and the physical resources associated with military installations are a visible record of this portion of American history. The preservation of these architectural resources could offer a link for future America to the military aspect of the United States’ past. Simultaneously, decommissioned military installations and their respective architectural resources should be re-used, because doing so makes sense economically and environmentally.

This paper examines the relationships between the National Historic Preservation Act (NHPA) and the Base Realignment and Closure Act (BRACA). As increasing numbers of military installations are closed and realigned throughout the United States, an examination of the success/impacts of the closure process, regarding the historic resources, is timely.

Although the Base Realignment and Closure (BRAC) process is complicated and incorporates many outside factors including political influences, this paper does not directly examine the results of these factors. The question this paper answers is, “how does the BRAC process affect the long-term re-use of historically significant, military installations?” Additionally, how does preservation planning affect the long-term re-use of military installations?

Methodologies employed for the completion of this paper included a literature review, site visits, and interviews with cultural resource professionals related to each case study site. This paper analyzes three case studies: the Presidio in San Francisco, CA, the Philadelphia Shipyard in Philadelphia, PA, and Fort Monroe in Hampton, VA. The three installations were chosen from a long list of closed military installations recommended for analysis by United States Military cultural resource professionals. The case studies were specifically selected because of the similarities and differences between the three.

The literature review includes an analysis of BRACA and NHPA related documents, including Programmatic Agreements (PA), Memorandums of Understanding (MOU), preservation planning documents such as design guidelines, and current and future land and architecture re-use plans. Site visits consisted of a visual analysis, considering the successful re-use of the three installations. Factors for the visual analysis included general maintenance of the grounds and structures, current population statistics as related to capacity potential numbers, creative re-use ideas, and general productivity of the space. Interviews were conducted with cultural resource professionals associated with the BRAC process and the current development authorities. Professionals associated with the three sites provided insight into the BRAC process otherwise not available to the public.
Beyond Vignola: Subtle Tools in Le Corbusier’s Poème de l’angle droit

Olaf Recktenwald

At the close of Le Corbusier’s mid-century Poème de l’angle droit (1947-1953) stands the line “Et Vignole – enfin – est foutu! Merci! Victoire!” Moving beyond his own conception of tracés regulateurs as expounded in The Modulor (1948), the Swiss-born architect motioned toward a new understanding of the temporality of architecture. In this latter poem, a house, described as the daughter of the Sun, rejoices in the dance of the Sun’s entrance into human time. Desired was the choreography of a new mode of representation, one that went beyond classical notation, beyond Vignola’s artificial perspectival devices, and even beyond Le Corbusier’s previous thinking. In a treatise posthumously published in 1583, Giacomo Barozzi da Vignola outlined two different modes for the construction of perspective drawings. Le due regole della prospettiva pratica di M. Iacomo Barozzi da Vignola con i comentarij del R. P. M. Egnatio Danti introduced the first regola as a well-known and easy to learn method and the second one as difficult to understand yet simple to execute system. This latter rule differed from the first in that it called for a second distance point and with it a second viewing person with a “counter-eye.” Thus the “punto principale” of the first method got combined with the “punto della distanza” in the second. Important to Vignola’s method was an understanding of the inadequacy of the monocular notion of vision. It was from this unnatural and rational understanding of perspectival depth that Le Corbusier was to distance himself. Desiring to account for the temporality of architectural experience, he heralded Pythagoras’ search for a relation between human hearing and numbers, between sounds and notes. The architect sought a “subtler tool,” one “capable of setting down arrangements of sound hitherto neglected or unheard, not sensed or not liked.”[1] Artificial measures, such as the eye and counter-eye of Vignola, had distanced us from our promenade-prone nature of engaging with architecture. This paper aims to defend a new understanding of Le Corbusier’s poem as representative of an alternate modernism, one not merely perceived as a continuation of his explicating the événement plastique, but one which looked beyond the perceived violence in Vignola’s mode of aesthetic mediation.[1] Le Corbusier, The Modulor 1 and 2, trans. Peter de Francia and Anna Bostock (Cambridge: Harvard University Press, 1980) 1:74, 15-16.
Modern Mid-Century Student Union Buildings for Middle-Class College Culture

Clare Robinson

Members of the Association of College Unions established Student Union buildings on North American college campuses during the first half of the twentieth century. The building type, however, came of age during the postwar period when G.I.’s (and later baby boomers) populated college campuses in unprecedented numbers. For Student Union professionals – a group of administrators and student advisors – the buildings and the activities in them served as instruments for social education. In particular, many proponents of Student Unions believed that the architecture and social programs would insure that young college students learned the meaning of democracy and citizenship, which was especially important during the Cold War.

Immediately following World War II, the G.I. posed a special problem. The Student Union architect Michael Hare and Union director Porter Butts, for example, characterized G.I.’s as uncivilized, not knowing how to think or act, and therefore in need of social instruction and the appropriate social environments to successfully rejoin civilian life. The thinking was that if administrators wanted G.I.’s on campus to appreciate the pleasures of life, then those students must be taught what the pleasures of life were. Thus, free from the disciplinary constraints of departments and research units, carefully designed modern Student Union buildings offered administrators a viable solution to the problem of unruly student behavior.

This paper closely examines the writings and work of key Union proponents as well as several early mid-century Student Union buildings, Ohio and Kansas State among them, to illustrate how and what exactly the buildings taught students during the 1950s. Underlying the hope of reintroducing G.I.’s to civilian life were implicit efforts to establish a broad, consumer-based middle-class culture on college campuses. The impetus to establish such a culture originated from several sources, and the physical solution to attain such a goal varied. Hare proposed Union buildings anticipate community activities of the suburbs by mirroring the suburban home. Thus, craft rooms and “living rooms” were essential. But social education during the postwar period more often took the form of large flexible spaces that equalized differences among students and made them daily economic participants in the life of Student Union buildings. Large and efficient cafeterias therefore anchored a myriad of amenities, from automated bowling alleys, television rooms, to well-supplied bookstores. The significance of this research is that it considers the social underpinnings of mid-century modernism and how the important but often over-looked postwar community centers on college campuses supported the rise of middle-class culture and ideology.
Power to the People: The Morro Bay Power Plant as an Icon of Mid-Century California

E.G. Daves Rossell

The Morro Bay Power Plant of 1953-6 and 1961-3 was the 16th steam plant in the Pacific Gas and Electric (PG&E) system and the 6th built since World War II and the 4th largest in terms of generation of electricity. The plant developed as a response to increased demand for power brought on by postwar expansion, at the same time that it demonstrated increased efficiency, provided service to the community in terms of tax benefits and employment, and, not least, struck a heroic stance as an icon of modern improvement.

Sited along the coastal Highway 1 at nearly the exact midpoint of California, the plant was seen from its very inception as a manmade monument rivaling Morro Rock itself. A bold neon PG&E sign stood on the power plant’s roof and the initial 450’ stack was floodlit at night. The plant as a whole took on special prominence due to sophisticated technology, its bold massing and dramatic aluminum sheathing.

The Morro Bay Power Plant was designed practically and aesthetically to be on the cutting edge in the early 1950s. Aluminum was a signature material reflecting the modern age and being particularly appropriate for an industrial building due to its being an industrial material and its clear lines reflecting machine precision. But, the use of aluminum was really where industrial style and practicality met and Morro Bay followed in a dramatic line of recent precursors, including the prominently published 1950 Johnsonville, Tennessee TVA steam-electric plant, Pietro Belluschi’s Equitable Savings and Loan, Mies van der Rohe’s Illinois Institute of Technology (1940), Eero Saarinen’ General Motors Technical Center (1951-5), and Harrison and Abramovitz’s Alcoa Building (1953). But Phillip Johnson got to the mixed nature of the material, when he said “nothing [that] can equal aluminum for extrusion” and that “there is a sharpness and a definition which, added to the lightness of the natural material, makes it perfectly natural for the outside of buildings.” Aluminum was practical because its lightness lessened transportation and construction expenses. It resisted corrosion and reflected radiant energy. It did not produce sparks when struck—an important consideration in an industrial setting. And symbolically, aluminum represented electrical conductivity being as commonly used as copper for overhead transmission lines. For those who experienced World War II, aluminum was essential in aircraft production and very important to navy and army efforts as well.

Power plants and particularly steam generated electric plants became heroic symbols in the World War II and post war period. They were seen as a necessity for success, indicating fast-growing and prosperous communities, representing a strong source of tax dollars and jobs, and standing for technological advance, bringing with it what the leading California power historian James C. Williams has called “America’s victory in war, dominance in the world, and rising standard of living.” Power plants of this era were also, quite literally, at the apparent peak of their performance, having “hit the wall” and reached a “technological plateau.”
The Abend Singleton Story: The Legacy

*David H. Sachs*

This paper is part of a larger study of Abend Singleton, a celebrated 20th Century Kansas City architectural firm. It will review and assess the lingering impact the firm has had on the region in which it practiced. The impact has taken two primary forms, through buildings and through people. The first way in which the firm continues to inform the architectural heritage of the area is by way of its extensive and distinguished body of work. The paper will provide a brief overview of Abend Singleton’s most influential buildings, most of which continue to serve public agencies and governmental entities in Kansas and Missouri. The quiet dignity and uncompromising quality of the schools, offices, courthouses, museums and criminal justice facilities the firm contributed to Kansas City and surrounding towns have made them landmarks and sources of pride in the communities they serve. The second way that Abend Singleton exerts a continuing influence is through the many people who worked in the firm, and who have carried the things they learned in the firm to other endeavors. Many alumni of the firm have gone on to start their own firms, or to assume positions of leadership in other offices. The paper will describe the lessons people carried forward from their time with Abend Singleton, and will illustrate some of the ways they have informed their subsequent efforts.

Theodore Randall Sawruk

In the years following the Civil War, Richard Morris Hunt’s professional career floundered. Turning forty, “He had done much and yet, in away, very little in his profession.”(Baker p.161) In the fall of 1886, after the failed Central Park proposals, Hunt took his family to France for the Paris Exposition and remained in Europe touring throughout Scandinavia and Russia for much of 1867.

Upon his return Hunt’s career gathered momentum and he began a highly productive and experimental period. These explorations infused new life into Hunt’s oeuvre. The historian Paul Baker contends that with these eclectic projects, “Hunt seems to have been testing himself by trying out different styles to see what he could do in different modes. The variety of his work is remarkable, yet, one senses, he had not found himself fully.” (Baker p. 203)

In 1871, Hunt accepted a commission from his brother-in-law to design the Howland Circulating Library in Beacon, New York. With complete freedom, the project granted him the opportunity to explore hybrid stylistic approaches without being scrutinized by New York critics. Typical of architects of his day, Hunt worked with styles much as an artist works with paints, using them as a medium to create his own designs. “Bloor placed Hunt at the head of a movement in which old forms and modern sentiment have ... produced combinations . . . suggestive of vernacular shades of expression in architectural art.” (Stein 52)

A valuable architectural landmark, often overlooked, the Howland Library remains one of the only surviving European inspired vernacular public buildings from Hunt’s “chalets Normands” period. A unique design, it precedes his Chateau Revival period and documents Hunt’s shift from picturesque wood-frame houses to European Vernacular revival-styles, and helped stimulate an interest in the emerging Colonial Revival style.
After the [af]fair: A study of Seattle’s 1962 World Fair site’s Legacy in an Evolving Civic World

Anne Schneider

Unlike the majority of World Fair sites in the United States, the Seattle World’s fair in 1962 attempted to project into the future not only in its architecture but also in its physical development. Fifty years ago, during the planning stages of the 1962 Seattle World’s Fair, considerations for the post-fair legacy of the site development took the form of a civic center, which had long been an aspiration of city leaders. The fair planners devised a solution to conceal the creation of a civic center behind the guise of the Century 21 Fair. Today, called the Seattle Center, it is home to world premier art and cultural facilities and thus continues to serve as a cultural center in the heart of Seattle. In this study Seattle, and the site of the 1962 World’s Fair, will be used to understand the adaptations of the mid-century fair design to meet the changing needs and trends of the city and its citizens. The ongoing interest and dedication to the site is evident by the several plans the city has prepared to remap the trajectory of the site since 1962. This study will focus on first of these different and distinct civic planning approaches for the Seattle Center which was designed by the World’s Fair Architect, Paul Thiry. Bolstered by historical archival data and editorials, this study will argue that Thiry’s design reflected typical characteristics of urban design and urban planning discourse of the mid century era, and that it highlights the beginning of a series of changes in planning methods. This study will provide an understanding of the evolution of the site and Seattle’s civic planning theory. Exposing the lack of contemporary bodies of work in both academic and popular literature this study shows the disregard of the public’s role in the planning process. The study of the Seattle’s public involvement will then demonstrate that the degree to which Thiry’s plan was implemented was in large part shaped by public debate, which reveals shifting public ideas about what a civic center should be. Though a microhistory the 74-acre World’s Fair site, northwest of Seattle’s downtown, this study reveals the inextricable connections between the local and the national / global in planning history.
Dan Kiley, Geometer of Nature

Nicholas Serrano

Daniel Urban Kiley (1912-2004) has been referred to as the dean of American landscape architecture, one of the few figures whose oeuvre liberated the profession of the Beaux Arts tradition and found a footing in modernism. This much is accepted, however in comparison to colleagues of a more mainstream midcentury modernism, Kiley’s work is revered for its classical vocabulary and subtlety, begging the question “what makes Kiley modern?” The prevalent argument posits a particular conception and organization of space bringing richness to his work while firmly situating it within the modern, supported by his declarations of as much. Such an account maintains the irresoluteness of the very gardens it seeks to explain and inhibits a deep understanding, and subsequent application, of Kiley’s design philosophy.

This paper reviews two arguments of prominent historians and proposes an alternate theoretical perspective for Kiley’s designs. One argues how elements in Kiley’s gardens are organized relative to one another and encountered as a comprehensive narrative results in experiences of slippage, manipulations of space that modernized the use of a classical vocabulary. Another concentrates, from a positivist perspective, on spatial qualities in relation to universal sensory experience, significantly highlighting the importance of materiality and the physical features that influence ephemeral qualities of space as inspired by Kiley’s “walk in the woods.” Both are lauded for evaluations of a designer who granted few interviews, downplayed theoretical interpretation, and published little, however their arguments may be based on a flawed interpretation of Kiley’s words.

An alternate theoretical perspective is proposed emphasizing the structural organization of Kiley’s classicism over spatial construction. Beginning with his call for design to be inspired by nature, an interpretation of abstracted inspiration finds the connection conceived not as spatial implication but of process. Where others have developed a direct interpretation of spatial quality from Kiley’s narrative of nature, an abstract relationship between human and natural economies is proposed for translating lateral influences from nature to design. Kiley’s thoughts, taken from published sources and interview manuscripts, are used to explain how the processes found in nature lead to designs of simple geometries and clear harmonies, creating the purest connections between man and landscape very much distinct from, but only possible in, the midcentury modern. As Kiley used to say, its not man and nature, man is nature, and his cultural imprint is as important as the print of the trees.
The Robie House as Anomaly in the Evolution of the Prairie Style: A Challenge to the Canon

Jeff Shannon

Frank Lloyd Wright’s Robie House of 1909 is generally seen as the “ultimate expression of the Prairie House.”[i] While it is true that Robie offers a particularly powerful synthesis of the major features of Wright’s evolving type, most interpretations of the house underestimate the impact the building site had in determining the final form of the house. In Neil Levine’s recent study, referenced above, the site that is described as having impact is the “mythological and idealized prairie,” the salient characteristics of which were abstracted from this archetypal American landscape and transferred analogically to and through the typical Prairie House. Thus a landscape dominated by the horizon was encoded into Wright’s house type through the prescription for dominance of horizontal lines and forms and a prescribed relationship between inside and outside. This paper suggests that the actual site, in fact, played a much more important role in the Robie House design than has been usually suggested and argues that, because of the distortions of the typical characteristics of the Prairie House type caused by the numerous adjustments made to accommodate the site, the Robie House might best and more accurately be described as an anomaly in the evolution of the Prairie House type, not its apex. The paper explains the design as a resolution of the difficult struggle between the dictates of Wright’s theoretical agenda for the formal and spatial characteristics of the house and the adjustments or distortions of these characteristics necessary to adapt the house to this very small suburban corner lot in south Chicago; the house is the result of a struggle between the Prairie House type and the site and context. Further, it is argued that in fact Wright’s successful resolution of this struggle presented one of the greatest design challenges of his young career and elicited one of his most creative and ingenious responses. The greatness of the Robie House derives in part, I believe, from Wright’s ability to create the illusion of the “apex of the Prairie House” when in fact the site made such a literal goal impossible. The idealized Prairie House type demanded a reciprocal idealized site type; in theory, type and site constituted an inextricably linked idealized conceptual pair. When the ideal site was not available to Wright, the situation he faced for the Robie house, he designed the house in a way that created, at least by implication or illusion, the absent ideal site.

County government in Georgia and throughout the South has traditionally been the strongest form of local government. With the majority of Georgia citizens living outside the city or town limits, it is the county courthouse where people go to attend to all of their official business. Symbolizing authority and justice, the courthouse is the most important "community landmark" building to the citizens of a county. Although the nationwide Depression "officially" began in 1929, the South had suffered a depressed economy since the decimation of the cotton crop during the late 1910s and 1920s by the Boll Weevil. The South lagged far behind other regions in the country in areas of per capita income, education, industry, health, etc. since Reconstruction (1865-1877). County governments were not immune to the economic hardships. With citizens not able to pay their taxes, the county coffers were low. Maintenance and upkeep were ignored and the courthouses suffered. Like the citizens it served, the county government needed relief. This paper will examine the courthouses built during the 1930s and 1940s in Georgia, most of which were built with federal funding.

During the Great Depression, the federal government began programs whose purpose was to stimulate the economy and provide employment. President Herbert Hoover's administration began the Depression era initiative which was greatly expanded under President Franklin D. Roosevelt's administration. The South, especially the local governments, became a target for President Roosevelt's New Deal package, as it became known. In the early 1930s, federal funds were readily available for the construction of public buildings, roads, parks, and other projects that put a wide variety of people to work. As the most significant community building, courthouses were common recipients of federal aid.

Most of the Georgia courthouses built between 1930 and 1945 were the result of federal funds going to community building projects to help revive the nation's economy. The counties that received the monies had never built a courthouse, like Cook and Peach Counties, had their previous courthouse destroyed by some disaster like Hall County's by a tornado, and Coffee, Fannin, Quitman, and Troup Counties' by fires, or had the need for a new courthouse because their old one was in poor condition or too small, like Catoosa, Rockdale, and Taylor Counties. There were several courthouses completed during the 1930s and early 1940s that were not funded by money from federal programs. These included Brantley, Bryan, Emanuel, and Telfair Counties.

Roman and Greek architectural forms have long been the chosen influence for American public buildings because ancient Rome and Greece are said to be an inspiration of the United States' democratic system of government. Adhering to this concept, the Federal government's Supervising Architect of the Treasury, James Knox Taylor, announced in 1901 the return to the classical style of architecture in federal building design. Styles such as Beaux Arts, Neoclassical Revival, and Colonial Revival then dominated federal buildings. The county courthouses in Georgia built in the first half of the 20th century mirrored the architectural styles of the federal buildings. This is especially apparent during the 1930s and early 1940s when a majority of the courthouses built in Georgia
were funded by the Depression Era federal programs. The Georgia courthouses built during this period are Neoclassical Revival, Colonial Revival, or Stripped Classical-style buildings. They are freestanding, have landscaped grounds and located in the center or near the center of the commercial downtown area of the county seat. Masonry or marble covered masonry constructed, they have one to three floors and a basement. As common with mid-century buildings, a number of the courthouses have flat roofs built up with gravel. The interior arrangement or materials vary. Other buildings that can be found on courthouse property are jails, Sheriff Departments, and other county-related buildings. Some of the courthouses have the jails attached, like Cook and Bryan Counties.
The Estes Kefauver Federal Building

Claudette Stager

Work began on Nashville’s Estes Kefauver Federal Building in 1949, the same year the General Services Administration (GSA) was created. While the design principals and materials used in the building appear to follow GSA’s precepts, the Kefauver building predates the GSA movement to erect high quality buildings. Located on Broadway, a major thoroughfare of the city, the Kefauver building is situated between the 1882 Federal Customs House and the 1930s post office building, thereby presenting a row of buildings that display the federal presence in Tennessee’s capital city.

Both the post office and Kefauver building were designed by the Nashville architectural firm of Marr and Holman and looking at both buildings reflects the change in architectural styles preferred for public buildings from the Depression era to the post-World War II era. The Stripped Classicism / PWA Moderne style of the post office is stripped down even further in the Kefauver building. The Estes Kefauver Building retains the symmetrical form of classical designs and is sheathed in two colors of granite and limestone on the exterior, giving the building a columnar appearance. Unlike classical designs, including Stripped Classicism, there are no decorative details on the building. After World War II the federal government’s focus was building quickly, and efficiently, usually resulting in conservative styles. Function was more important than form. Whether they were designed by notable architects and used quality materials or not, these apparently “plain” buildings are difficult to see as good examples of modern federal architecture.
Little Building, Big World: How One of the Smallest Buildings at Bull Street Embodied Powerful New Ideas

_Kristin Steele_

In 1938, the Works Progress Administration partially funded the construction of the Research Laboratory Building on the Bull Street Campus. State Hospital officials changed its name to “Ensor” in 1942 after the late superintendent, Joshua Fulton Ensor (superintendent from 1870-1877) and with the formation of the Ensor Research Foundation. This research foundation characterized the revolutionary approach to medicine taking place at the South Carolina State Hospital. This presentation and paper approach the history of this building through analysis and interpretation of archival research and the building’s architectural components.

Neoclassical elements of Ensor and its research-oriented functions embody the progressive medical ideals of the superintendent at the time. This building refreshed the campus with a new wave of hope for the future of medicine. This presentation aims to provide an interesting and clear picture of what the Ensor Building means for the history of the Bull Street Campus as well as the broader history of mental health facilities on a national scale.

The Ensor Building, for the most part, functioned like it was its own little world on the campus, with its services and research not directly relating to the patients within the walls of the facility.

In many ways, this is quite similar to how the Department of Mental Health at Bull Street operated as its own world for much of its history. Ensor researchers tested possible psychiatric treatments on animals and hosted international medical research symposiums. This presentation will also detail the possibilities that the Research Laboratory Building could offer for the purpose of adaptive reuse. I will explore these possibilities by providing examples of similar scenarios involving buildings of related scale, design and historic purpose.
In the summer of 1892, a twenty-one year old Milwaukee youth set off like many of the elite, wealthy, Cambridge, Oxford, or Harvard lads before him on a grand tour of Europe to complete his education. Except this young man was not elite, wealthy or college educated, and it wasn’t just one grand tour, it was three. These tours exemplified the fin de siècle shift from the historical monuments of the past to a modern experience as he traveled Europe awheel. At the time of his first bike trip in 1892, architect Elmer Grey (1871-1962) had already reached the position of draftsman with five years of experience in the local Milwaukee firm of Ferry & Clas, and primed him for his later architectural career in Southern California. Grey’s European travels enhanced his architectural knowledge, rendering skills, and aesthetic development that can be seen in his designs and discussed in his theories. In analyzing his bicycle tours of Europe in 1892, 1895, and 1897, Grey follows the traditional ritual of the grand tour as he visits historical sites, but also interjects the modern experience of travelling by bicycle. As a participant in Elwell’s architectural bike tours he meets other architects and forges relationships that extended well beyond the bike trips. It is through these tours that Grey’s unique understanding of architecture matures as he states in 1900, in a paper presented to the Architectural League of America, entitled, “Indigenous and Inventive Architecture,” that “we are not to copy past styles, neither are we to consider them useless as sources of inspiration. We are to discover the laws, which governed their success, to discern how those laws should be modified to suit existing conditions, and then to apply them in the solution of our own problems.” It is the intention of this paper to illustrate the importance of the modern grand tour via bicycle as a means of architectural study through the trips of Elmer Grey.
A Home for Some: Residential Concrete Construction in the Nineteenth Century South

William Matthew Tankersley

The nineteenth century marked a shift in many aspects of American life. Industrialization accelerated urban growth, especially in the northeast, and the expansion of transportation networks began to shorten the perceived distance between locales. The expansion of railroads through the south had a significant impact on the spread of news and ideas. The emergence of this connectivity began to impact residential building practices and architectural style largely through the printing and distributing of pattern books. Since American architecture is an amalgamation of new and old methods and styles, many local traditions of construction and architectural adornment were integrated with national trends during the nineteenth century. Architectural pattern books brought about waves of popularized styles of American residential architecture.

Among this nineteenth century architectural bibliography, *A Home for All or a New, Cheap, Convenient, and Superior Mode of Building* was an architectural pattern book written by a phrenologist in 1848. The author Orson Squire Fowler sought to promote the octagon shape as a superior form of residential architecture. He later revised the book to include a method of residential construction utilizing formed concrete walls. Fowler's 1853 revised edition was titled *A Home for All or The Gravel Wall and Octagon Mode of Building New, Cheap, Convenient, Superior, and Adapted to Rich and Poor*. Many during the nineteenth century, especially in the northern states, adopted Fowler's ideas on residential construction.

A number of examples were also built across the south, and southern builders did not embrace all of the ideas promoted by Fowler. The partial adoption of some of the building techniques expressed by Fowler and not others suggests regional architectural norms held greater sway than national fads. However, the nineteenth century concrete buildings in Georgia may be an expression of a local building tradition that grew independent of the 1853 pattern books. Examples of nineteenth century poured concrete houses in Georgia may predate or were constructed soon after the publication of Fowler's work. As influential as pattern books were in the nineteenth century, the concrete buildings presented in this study do not embrace *A Home for All* in total. Georgia's examples in particular express the selective nature of local architectural aesthetics, where local patterns often trump popularized architectural styles, and new building techniques are expressed through traditional forms.
The Arts & Crafts of Place: A Planning Legacy Rediscovered for Mid-Twenty-First Century Sustainability

*Ronald L Thomas*

Over the last several decades, the Arts & Crafts era has experienced a resurgent interest from the market, museums and academics in the art, design and decorative arts arenas.

While the Arts & Crafts paradigm also includes architecture, the movement’s formative influence as the incubator of modern environmental and urban design, and urban planning has been strikingly overlooked. The Arts & Crafts principles that created the new planning profession at the beginning of the 20th century today again make seminal contributions to what are at the core of contemporary planning in its search for place, community, livability, and sustainability. This paper will explore the American Arts and Crafts era's contributions to 21st century urban planning in its vision, goals, ideals and practice with an eye to its formative and revived contexts related to mid-century planning practices.

Working primarily from original sources, a wide net will be cast to identify salient influences from an international perspective (primarily the United Kingdom at its Arts & Crafts sources) and also under-recognized American influences that created new urban forms such as Chautauqua settlements, trolley line neighborhoods, utopian communities and new towns. The paper will define core Arts & Crafts planning principles related to contemporary planning goals including:

- **Place,**
- **Community,**
- **Green and**
- **Diversity.**

It will establish the origins of modern Arts & Crafts Planning as it relates to the founders of the movement and they to each other while clearly differentiating it from other American planning paradigms of the times such as the City Beautiful Movement, and in turn, their relation to what would become mid-century modern (or the International School) of planning.

The take-away will be four primary learning points:

1. There was an Arts & Crafts Urban Planning Movement
2. Arts & Crafts Planning was a different planning framework than City Beautiful planning
3. Mid-century Modern planning was derivative of City Beautiful planning principles while at the same time being a reaction to its design form
4. Arts & Crafts planning principles are the legacy for today’s planning evolving from Jane Jacobs in practice today by the New Urbanists, green building and other neo-traditional approaches.
What it Means to be “Modern”: the Conundrum of “Traditional” Urban Design and its Relationship to Modern Architecture in the New South

David Russell Walters

Traditional urban design – the urbanism of normative streets, boulevards, squares, plazas, parks and walkable neighborhoods authenticated by history – is now positioned, via New Urbanism, as the armature of progressive and “sustainable” urban policy. This is valorized in contrast to the “old” urbanism of the modernist period that has shaped America’s cities and continues to do so in the early decades of the 21st century.

While New Urbanist theory and practice is well acknowledged within the professions and to some extent in academia, in the minds of the public and politicians, the concepts are still often viewed with suspicion, and seen as revolutionary and sometimes threatening to established order of suburbanized cities.

The process of acceptance and implementation of progressive, sustainable urban design in communities is normally achieved through extensive public design discourse, and the illustration of proposed urban futures through three-dimensional depictions of urban places and their architecture. These future master plans and urban interventions – new streets, public spaces, infill neighborhoods and the like – are sometimes challenging for communities to understand and accept, and as such, their impact needs to be carefully illustrated, some might say “softened” by place-sensitive graphics.

As an active practitioner through two decades of progressive urban design involvement in the Southern states of the USA, the author has confronted the phenomenon that modern architecture rarely has any place in the minds of community members as the means of building their new futures. Community desires and preferences for new architecture are dominated by historicist aesthetics, redolent with traditional meanings of “community” and fabled past eras. In order therefore to get urban designs for a sustainable future accepted in Southern communities, it has become standard practice to render the designs of progressive urbanism in the garb of traditional architecture. Illustrating the plans with “modern” buildings can doom a plan to rejection.

This raises a number of questions, and some paradoxes, for urban theory and practice.

- First, can we even regard as “progressive” an urbanism of street, square and plaza that is based explicitly on historic models?
- Is the argument for the relevance of past urban forms as the basis for future urbanism sufficiently validated by claiming such urban designs are more “sustainable” by providing resilience to accommodate future and unknown changes?
- Should community aesthetic preferences hold sway in public community design processes, overriding architects’ own ideas of good contemporary architecture?
- Urban designers endorse traditional forms of urbanism, but often balk at traditional architecture in a contemporary setting. Is this logical?
Urban designers have a mantra that “good urbanism trumps bad architecture.” Is this an avoidance of theoretical rigor or a legitimate protocol for accepting the essential compromises of urban practice? This paper explores these issues through the medium of the authors own urban design work in practice in Southern communities during the last twenty years.
CEPT University: Indian Node in the Global Network of Modern Architecture

Daniel Williamson

The city of Ahmedabad, with projects by Le Corbusier and Louis Kahn, has long been understood as a key Indian node in the global network of post-war modern architecture. Yet, because historians have focused on the city as a canvas for these two modern masters, the nature of the dissemination of architectural modernism into the Indian context has been superficially understood. Of equal importance to built examples of modernism was the establishment in Ahmedabad of architectural institutions to spread modern architectural pedagogy. This paper will examine the role of one of these institutions, CEPT University, in connecting Ahmedabad, and through it India at large to the transnational network of modern architectural professionals and modern architectural discourse.

Rather than the top-down, unidirectional exchange implicit in a focus on the works of Kahn and Le Corbusier, a pivot to the study of discourse and pedagogy in newly formed institutions of education shows a far more collaborative exchange. In particular, a focus on institutions of education reveals that modernism’s universality lay not in a set of forms invented in the West and exported everywhere. Instead, it lay in a universal set of principles that when applied to particular contexts would yield particular, local solutions to design problems. Such a distinction can be seen in the curricular innovations at CEPT University developed by its founder Balkrishna Doshi, and two collaborators from American schools, Bernard Kohn and R.N. Vakil. In particular, this paper will look at studios that sought an “authentic” modern architecture for India by turning to its villages. In doing so, it will reveal both the limits and contradictions inherent in seeking universal, modern solutions to local problems. Such contradictions percolate beyond design into contemporary development theory, aid programs, and the modernization schemes of India’s national government.

Such a study of a modern Indian school of architecture and its curriculum should challenge the simplistic conceptualization of modern architecture as a force of global homogeneity, as well as traditional dichotomous frameworks of historical interpretation of the global order. It will show that frameworks like East-West, first-third world, center-periphery, universal-local, while useful in establishing general power dynamics, fail to capture the way that practitioners of modern architecture and their theories of design often straddled those divisions, rendering them moot.
Organic Expressionism in the Carolinas: An Historical Perspective

Alfred Willis

Organic Expressionism is a distinctive approach to architectural composition that emerged within American Modernism after World War II. It owes much of its inspiration to Frank Lloyd Wright, and especially to his work of the late 1920s onward. His buildings such as Fallingwater (Kaufman retreat), Wingspread (Johnson residence), the Price Tower, and numerous Usonian houses provided for exponents of Organic Expressionism a rich and growing source of formal motifs for adoption. More importantly, however, they pointed the way to a practice of formal composition that promised to generate “expressive” new motifs integral with the resulting new, “organic” designs. Although the Organic Expressionist approach remains vigorous today, its cultural position has always been secondary to the dominance of late International-style Modernism and its subsequent Post-Modern alternatives. Many of the leading practitioners of Organic Expressionism have practiced in the Deep South and the southwestern Sunbelt (including their “godfather,” Wright himself, in Arizona). For that reason the approach can be seen as a phenomenon of southern architectural culture from a time of great socio-economic shifts affecting the United States in ways that simultaneously favored the South and threatened its identity.

The principal exponent of Organic Expressionism, Bruce Goff (1904-1982), operated from a base in Oklahoma but gained national fame for his highly imaginative houses located all across the country. As both a practitioner well known as a mentor to apprentice architects and also as an architectural educator at the University of Oklahoma, Goff had a decisive impact on many practitioners who, inspired by his example or teaching, became to varying degrees committed to Organic Expressionism. Among Goff’s students and proteges in Oklahoma, Dean Bryant Vollendorf (1929-2008) proved to share Goff’s dual distinction as a gifted designer and also a gifted teacher. Vollendorf brought his own Organic Expressionism to the Carolinas through his activity at Clemson University and subsequently at the University of North Carolina – Charlotte.

Vollendorf was not, however, the first Organic Expressionist to arrive in the Carolinas. By the time he arrived at Clemson in 1973, another Organic Expressionist trained at the University of Oklahoma, Jim Fox, had already established a practice in Highlands, North Carolina. Vollendorf taught, and Fox practiced, within a context that included one of Wright’s most notable works (Auldbrass Plantation, Yemasse, South Carolina) and numerous distinctive works by Wright sympathizers including Harwell Hamilton Harris, Alfred Browning Parker, and the Tarleton-Tankersley partnership. Vollendorf in the Carolinas produced two especially remarkable students, Stan Russell and Daniel Harding. Russell, after moving to Charlotte found further inspiration in the work of Fox. Fox also had a decisive influence on the practice of Jeff Cox. Fox, Russell, Harding, Cox and others have produced a growing body of design work that, whether built or remaining unbuilt, added much to the heritage of southern Modernism. That work has provided inspiration to younger generations of Carolina-based designers who get
encounter the work through the close community that Organic Expressionists characteristically build in whatever region they practice.
The Expanding Corner: the interior landscape of Richard Neutra's domestic work

Peter Wong

Richard Neutra designed more than 300 residential buildings in the United States from the late-1920s to mid-1960s. The mild climates in which many of these houses were built in conjunction with pre and post-war American culture forged a relationship between inside and out that became part of the his modern aesthetic. The resulting architecture is often characterized by material transparency, a connection to the landscape, and a vocabulary that defines the stylistic canons of the period.

Much of what has been written about Neutra’s residential work centers on historical interpretation, efforts in preservation, and the architect’s contributions to modernism in the 20th century. Neutra’s work however has been less clear when described pedagogically. His architecture was not easily imitated when compared to the works of Mies van der Rohe. His ideas, when stood next to Le Corbusier, were not as neatly documented, or guided by a strict set of “points” or formal rules. And though he was indebted to the teachings of Wright, Neutra’s designs were more varied and less recognizable than Prairie-style plan making or the centrifugal austerity of the Usonian model.

Neutra, perhaps more than any of the mid-century designers, creates an architecture that resists the expected rules and dogma of early modernism. At the same time his work creates a following that is academic – by virtue of his prolific practice – but also because his work is accessible to the general public, inspiring a renewed interest in contemporary living within a post-critical context. Therefore, Neutra’s architecture fulfills a description of life and leisure as opposed to the strict lessons of heroic modernism calling for lesson plans and manifestoes. Yet, despite the seemingly informal nature of his houses there are recognizable consistencies in his work from the 1930s to the 1950s. Important to this paper is the way Neutra choreographs furniture, fireplaces, structural elements, and external living areas that define a concrete line of thinking about the social programs of the interior. These qualities will be demonstrated next to Neutra’s overt interests in the “mystery and realities of the site.”

This paper will investigate the spatial character of several of Neutra’s houses. Of particular interest will be the distribution of architectonic elements as well as fixed and movable furniture arrangements in the primary living areas. A series of diagrams and analyses will be created from original sketches and working drawings that seek to explain how Neutra sought to accommodate hidden social circumstances in combination with the exchange of inside and outside scenography typical of his work. Graphic and written explanations will be offered as to how Neutra organized his interiors, the use of built-ins and the expanding corner conditions of these living spaces. Using archival pictures, in conjunction with analytical drawings, the paper aims to proposal
a relationship between the social landscape of the interior and the views expanding beyond the enclosure of the house in an attempt to provide an organized interpretation of Neutra’s design methodology.