ABSTRACTS
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"Astonishing the Natives" in East Tennessee: Federal Patronage and the Beaux Arts Design for the Mountain Branch of the National Home for Disabled Volunteer Soldiers

The design and construction of the Mountain Branch of the National Home for Disabled Volunteer Soldiers (NHDVS) is a remarkable example of a full-blown Beaux Arts campus built in a rural setting with the patronage of the Federal government. The Mountain Branch was built between 1901 and 1905 as the ninth and most architecturally accomplished NHDVS branch, even receiving a glowing review in the *Architectural Record* from critic Montgomery Schuyler. New York architect Joseph H. Freedlander incorporated the latest ideas of comprehensive design and Neoclassicism as taught by the *Ecole des Beaux Arts* in Paris into his winning competition entry. Freedlander created a formal, hierarchical plan of administrative structures, barracks, and service buildings arranged along a central avenue with manicured grounds and views south to the nearby mountains. Schuyler commented on the incongruity of the monumental French Renaissance Revival buildings in the foothills of East Tennessee, remarking that the Beaux Arts design "seems almost to have been adopted with the special view of astonishing the natives."¹

In addition to considering the Mountain Branch's rarified architectural paradigm, this paper will examine its construction process, drawing on a variety of historic sources and recent HABS documentation of the site. This project brought an infusion of jobs for local firms and people, demand for local materials and supplies, and economic stimulus from visiting contractors, officials, and the Home members themselves (a mix of Civil War and Spanish American War veterans). A brief conclusion will consider changes to the use of the complex after World War I when it was designated a national veterans' tuberculosis sanitarium and how this National Historic Landmark campus has been adapted over the past century.

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Throughout the Progressive Era, women in both rural and urban settings across the nation began taking a more proactive role in the betterment of their communities, fully immersing themselves in the social and political issues of the day. The national women’s movement led to a substantial increase in the number and variety of women’s clubs established during this period. In 1890, the General Federation of Women’s Clubs (GFWC) was formed to ban together women’s organizations throughout the country. Shortly thereafter, individual states, counties, and towns began organizing localized federations, or affiliations encompassing a variety of member clubs from within a local community or region. Formal clubhouses emerged across the country to serve as a meeting place for these women’s club affiliations.

Tennessee boasts numerous women’s clubhouses throughout the state. There are presently four such clubhouses in Tennessee listed on the National Register: the Country Woman’s Club (1927), the Ossoli Circle Clubhouse (1933), the Glenn Memorial Woman’s Club (1907), and the Woman’s Club of Nashville (1927). This paper explores the unique architecture of each clubhouse as it relates to the goals and operations of the federation for which it is associated. From a rural log cabin constructed for the sole purpose of a meeting place, to a fully furnished mansion acquired by an urban woman’s club affiliation, each clubhouse represents the strength of the women’s movement in Tennessee and the civic interests of the community in which each affiliation formed.

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Appalachian Practice House:  
Class, Gender, and the Built Environment of the Appalachian Social Settlement Movement

In 1902, Katherine Pettit and May Stone founded the Hindman Settlement School in the Kentucky Mountains. While their work began in cloth tents, by 1918, the women had constructed twenty purpose built structures. In 1913, Pettit left Hindman to found the Pine Mountain Settlement School in Harlan County, Kentucky. At Pine Mountain, Pettit enlisted the assistance of Kansas City architect Mary Rockwell Hook, the second women to graduate from the Ecole des Beaux-Arts. Pettit wrote that their goal was “To live among the people, in as near a model home as we can get, to show them by example the advantages of cleanliness, neatness, order…. they stand ready, willing and waiting to do their part, if we do ours.”

While some scholars have concluded that the women destroyed Appalachian culture, others portray the reformers as angels. Although the women believed providing architectural models was the key to their reform efforts, there has been no architectural history of the movement. By employing the diaries, letters, and publications of the reformers as well as oral histories, historic photographs, and the buildings themselves, this architectural history will provide a more balanced interpretation, one that reveals the significance of class and gender. More importantly, it will provide a view of the built environment from the perspective of the mountain families who are often portrayed as helpless victims.

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1 Katherine Pettit, “Camp Industrial at Hindman, Knott County, Kentucky June 12 to August 31, 1900,” in The Quare Women’s Journals: May Stone & Katherine Pettit’s Summers in the Kentucky Mountains and the Founding of the Hindman Settlement School (Ashland, KY: Jesse Stuart Foundation, 1997): p. 94.
Session I.A. Architecture and Social Reform in the Progressive Era

Civic Improvement: Chautauqua and Progressive Era Aesthetic Reform

Progressive Era reformers (the 1890s – 1920s) shared a common ideology, seeking to foster positive societal change through the aesthetic manipulation of the decorative and built environment. The theme of Civic Improvement united the different aesthetic activities in which they engaged, just as their various projects drew on a wide range of styles.

Despite the many facets of Civic Improvement — or perhaps because of them — most scholarship does not address the breadth of its manifestations, preferring to select one or several to explore. Architectural historians separate these efforts into discrete classifications, while classic political or economic historians at best make brief mention of aesthetic reform. An examination of the American League for Civic Improvement and its influence on the built environment of the Chautauqua Institution demonstrates, however, that the reform activities, although complex and sometimes contradictory, belong to a continuum. The turn-of-the-century grounds of Chautauqua, were conceived as a Model Summer City of Improvement and should be read as an example of varied but complementary styles coming together as an integrated whole to improve the quality of life.

The famous Chautauqua Institution offers an ideal lens through which to view the aesthetic activities and attitudes of the Progressive Era. The Chautauqua summer season was an important, highly visible venue for the dissemination of a relatively complete spectrum of reform ideals and issues; these in turn prepared the ground for the commissioning of a master plan to position Chautauqua as a “Model Summer City.” The subsequent building campaign, with its array of styles, scales, and functions, was the built representation of these ideals.

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Crazy Like The Fox: Atlanta’s Preservation Schizophrenia

“Crazy like The Fox: Atlanta’s Preservation Schizophrenia” will examine the history of historic preservation in Atlanta, Georgia. With both successes and dismal defeats, Atlanta is a city with a rich history whose record on saving its notable buildings reflects its complicated relationship with the past and its continued hope for a brighter future.

The Georgia Trust for Historic Preservation, the Atlanta Urban Design Commission, the Georgia Historic Preservation Division, Atlanta Preservation Center, and various neighborhood organizations and activists have worked to combat developers, churches, colleges, and the many layers of government who have differing visions of what is important, what should be saved, and what should be built. The saving of the Fox Theater in the 1970s remains the greatest preservation victory; however, others such as the stopping of the Presidential Parkway, the opening of Margaret Mitchell’s apartment where she wrote Gone with the Wind as a historic house museum demonstrate how even the successes are fraught with complexities. Losses such as the 1906 Terminal Station (demolished in 1971), the majority of the Downtown Rich’s Building (demolished 1995), and the disintegration of the Sweet Auburn Historic District leave scars upon the landscape, as well as in the hearts of longtime residents.

The April 1975 issue of the AIA Journal focusing on Atlanta contained an article titled “An Accidental City with a Laissez-Faire Approach to Planning,” described the City as seeming to be the result of a “series of spontaneous developmental explosions.” Atlanta’ historic built environment has suffered from this same phenomenon as urban renewal, both wealth and poverty, transportation issues, and the Olympics have resulted in major landmarks being razed. Using case studies representing successes and failures, this paper will explore the schizophrenic nature of Atlanta’s historic preservation consciousness marked by an appreciation for its own history but an often blatant disregard for its historic fabric representing this history.

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Measured Preservation: Reconstructing a History of Architectural Practice through the Historic American Buildings Survey

Established in 1933, the Historic American Building Survey is the nation’s oldest federal preservation program. The collection of measured drawings, large-format (film) photographs, and historical reports generated by HABS and maintained at the Library of Congress in Washington, DC, has become one of the largest architectural archives in the world. HABS methodology for recording is time-tested, and the drawings produced for HABS are the standard against which others are measured, both in policy and in practice. This paper looks at the different approaches to HABS documentation beginning with the 1930s survey style in the Beaux Arts tradition through the multi-sheet monographs of the 1980s and 1990s. It will show how the evolution in what was drawn, and how the changes in the presentation of those structures graphically, responded to contemporary preservation practice and construction industry demands.

Drawing for the record was one strategy for preserving valued pieces of the past and facilitating their reconstruction. The HABS collection as an object of study, therefore, can tell us about the history of preservation and the architectural practice it generated by the technologies it recorded as well as the places selected for documentation. Those responsible for its contents, those who produced HABS documentation through their investigations of building forms and structural systems as well as manufacturing plants and construction industries, simultaneously shaped the emerging discipline of American vernacular architecture. Questions of the vernacular led to their use of the collection for evidence of why certain forms persisted and how builders – communities – responded to circumstances of place and cultural diffusion. As HABS and vernacular studies matured during the twentieth century the underlying intent of the documentation and the discipline it helped to distill remained intact: to capture information about the plans and components of our historic buildings. That material history, drawn for the HABS collection, became a point of departure for the study of the societies our predecessors constructed for and to represent themselves. How it was drawn serves as the point of departure for this paper.

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The conservation and reuse of industrial buildings has been a central and unresolved question in regional development and urban renewal for many years, which focuses on the ways and the reasons to protect buildings. Adaptive reuse is one of the most common ways to preserve these buildings in the built environment. For the last two decades, ‘historical value’ has been the major reason. However, many of industrial buildings without a significant ‘historical value’ have been converted and maintained. Therefore, this paper claims that the ‘architectural value’ of industrial buildings is another important concern that can guide architects in their design decisions for reuse. The Roman-born Brazilian architect Lina Bo Bardi is the pioneer in Brazil of not only the preservation of industrial space through adaptive reuse but also fostering architectural value of this building type. To define her approach, the architect chose the concept ‘industrial archaeology,’ instead of recycling, which she deemed to be inaccurate. The paper will investigate her design approach in two precursor projects for the reuse of industrial buildings: (1) the restoration of the Solar do Unhão in Salvador in the early 1960s, and (2) the leisure and sports complex for the Social Service for Commerce (SESC-Pompéia) at Vila Pompéia in the late 1970s, which became a reference in terms of adaptive reuse of industrial buildings. By tracing the two design proposals’ development from initial concept through implantation the paper examines the philosophical, theoretical, practical and formal elements of what she called ‘industrial archaeology.’
Gothic Revival, Frank Wills, and the development of Ecclesiology in Antebellum Mississippi

The Gothic style has become a ubiquitous form of identity associated with the houses of worship of the Protestant Episcopal Church. Mississippi is no exception, however the original four founding parishes, located within the Natchez District, were all constructed before this predilection swept the denomination. Over the next twenty-five years Classical and Greek forms would be shunned statewide for pointed archways, deep chancels, crenellation, buttresses, and various other vertical Gothic distinctions. This paper will trace the evolution of antebellum Episcopal architecture and explain the complex theological and liturgical purpose in the shift to a more “ecclesiologically correct” form of Gothic architecture.

Influenced by the High Church mentality of the General Theological Seminary of New York and the Tracts of the Oxford Movement, Bishop William M. Green and his clergy were certainly familiar with the Anglo-Catholic theological properties of architecture. Therefore constructing and renovating houses of worship that allowed for a High Church liturgy and “sacramentality” was readily accomplished by following the canons of the Cambridge Camden Society (later renamed the Ecclesiological Society) and the New York Ecclesiological Society. Englishman Frank Wills, the elected chief architect of the New York Ecclesiological Society, would forever change the religious built environment of the United States through his recommended parish church models.

The cornerstone of Mississippi Ecclesiology begins with the construction of the Chapel of the Cross (1852), located near Jackson in Madison County. The modest yet authoritative design set the standard of architectural expectations for Episcopalians in Mississippi and introduced English Ecclesiology to the Deep South. This paper will fully examine the ecclesiological details and arrangement of the Chapel of the Cross and demonstrate how it set the tone for Anglo-Catholic services in Mississippi. Additionally the contradictory relationship between ecclesiological arrangements and Christian social attitudes towards slavery will be examined. The implementation of the Gothic form and the development of ecclesiology therein changed the face of the Episcopal Church in Mississippi and created a binding co-dependent relationship between a Christian Church and her architectural identity. My paper will examine this phenomenon within the historic context of the period and explain the events and logic that changed the face of the Mississippi Episcopal Church.

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The Moses Fowler House: Examining Gothic Revival Design in the Wabash Valley

The Moses Fowler House (1851-52) in Lafayette, Indiana, is the state’s foremost residential example of the Gothic Revival style. The Gothic Revival emerged in the Wabash River Valley during the period between the opening of the Wabash & Erie Canal in 1843 and the completion of the first regional railroad in 1852. The Canal provided direct communication between the Wabash Valley and eastern markets, facilitating the exchange of goods and ideas. Lafayette was the largest city along the Canal during this period and served as an important regional commercial center. Merchants like Moses Fowler made great fortunes and built lavish houses reflecting their status.

The Fowler House was among the earliest and most elaborate Gothic Revival houses built in the Wabash Valley but the process by which it was designed has been poorly understood. Since its opening as a museum in 1942, the house has been interpreted as a derivation of a design from A.J. Downing’s *The Architecture of Country Houses* (1850). New research indicates that the house was actually based on a design published in the April 1851 issue of Downing’s magazine, *The Horticulturist*. The Fowler House closely follows the published design, then under construction at Middletown, Connecticut. Sources for many of the Fowler House’s details have been identified in other period publications, indicating that the builder drew from several current reference works to create a unified design.

This paper will examine the design of the Fowler House, comparing the house as built with published design sources. This examination will provide a window into the process of pattern-book-inspired Gothic Revival design in the Wabash Valley during the early 1850s. A clearer understanding of this design process can offer insights into the architecture of one of Indiana’s formative periods, the brief heyday of the Wabash & Erie Canal.

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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.

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Session I.C. Permutations of the Gothic Revival and the Arts and Crafts

Georgian on My Mind but Ruskin in My Heart?

Using the foundational writings of Pugin and Ruskin, this paper will evaluate the role of Neo-Georgian architecture within the Arts and Crafts Movement, contending that Arts and Crafts architecture should be defined less in terms of stylistic characteristics than in terms of the philosophy motivating the design. This fuller interpretation allows diversity within the movement as well as the inclusion of Neo-Georgian designs under the umbrella of Arts and Crafts architecture.

Respect for the truthful use of materials, functional planning, and fidelity of place lay at the core of the Arts and Crafts Movement. Initially, medieval vernacular was seen as the embodiment of a time when individual craftsmanship brought honesty and beauty to buildings. However, by the 1890s many architects began to expand their thinking beyond Gothic and medieval vernacular inspirations, recognizing the possibilities inherent in Georgian vernacular patterned on the designs of Inigo Jones and Sir Christopher Wren, a style they viewed as intrinsically English. Their Neo-Georgian designs were not a rejection of Arts and Crafts ideals as has sometimes been interpreted, but rather a chance to marry the Gothic Revival principles of reverence for craftsmanship and materials with the directness and simplicity of the Renaissance ideals of Inigo Jones and Christopher Wren.

While the Arts and Crafts Movement has been viewed by historians such as Nikolaus Pevsner merely as a transitional phase between Historicism and Modernism, this paper suggests that interpretation too severely limits Arts and Crafts designs to those works claimed as predecessors of the Modern Movement. In their quest to reconnect with the artistry of craftsmanship and regain structural honesty admired in ancient works, the Arts and Crafts architects looked not only to Gothic precedents but also to Georgian vernacular. Their Neo-Georgian designs should be considered a valid embodiment of their Arts and Crafts ideals.

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Building a City in the Wilderness: Schools for Alabama Power Company Construction Camps

In Alabama a new phase of development began with the damming of the major rivers for the production of hydroelectric power. The major player in Alabama was the Alabama Power Company (APC). The worker housing camps may have begun as prototypical Wild West boom towns, with saloons and pool halls, but they grew into villages complete with wives and children, churches and stores. The workers were moved from one jobsite to the next as the APC completed construction or expanded their operations; the workers required living quarters on the job sites in order to keep them on the job.

This presentation describes the variety of architectural provisions for a particular program, teaching and learning, at four Alabama Power Company worker villages constructed during the 1920s in Central Alabama. Existing structures built for other programs were repurposed and new construction also took place. Typically the first school was used temporarily while a more suitable schoolhouse was made for the children of workers who would remain to manage the power production of the dam or steam plant. Over time there were several different schoolhouse iterations to meet the needs of the changing camp populations.

For instance, the school building at Gorgas in 1927 consisted of eight grades and had attendance of between 115 to 120 students from the APC families and other families in the area, including the adjacent Winona Coal Company camp. Because the first grade always had more students it was held in a classroom separate from the other grades, which were coupled together and after ninth grade, students who wished to continue went to the county high school in Jasper, about twenty miles northeast.

By October 1928 the demographics of the camp were changing over to reflect only the permanent residents. It appears there may have been two school houses operating at the same time for a short period in 1928. This overlap was caused by the APC’s need to continually upgrade its facilities to retain labor and a rapidly growing population.

Schools for the black children typically were also used as the church in the APC camps. In part, this was a cost-saving measure, since the black workers were not expected to remain in great numbers after the construction of the dam and power house was completed. Although the structure was perceived as temporary, the construction standards were the same as the other buildings constructed in the camps. By standardization of the building materials costs were kept lower.

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. The schools served the children of both black and white workers and some ambitious white employees; they changed in form and layout as the needs of the student population changed, reflecting the variations in the type and numbers of the work force present at each camp.

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Session II.A. School Architecture


In the 1950s and 1960s, Southern states embraced a strategy of massive resistance to racial integration in schools and other public places. In Georgia, massive resistance included the construction of modern schools for African-American children in an attempt by the state to appease black communities and demonstrate it could operate racially separate and equal public school systems. By 1955, the state spent nearly $275 million on new schools, including 500 new schools for African American children. These modern schools were built in urban and rural African-American communities throughout the state from roughly 1952 to 1962.

These International Style schools were larger and more advanced than previous schools for African Americans and they were a source of pride, independence, and cultural cohesion in African-American communities. By 1970, however, racial desegregation of the state’s public schools resulted in the closure of many African-American schools after little more than a decade of use. The consolidation of black and white school systems left a surplus of schools so that most African-American high schools were either reduced to junior highs, or simply closed and vacated when white school boards created integrated school systems composed of only formerly white schools.

This paper will demonstrate that the control African Americans exerted over their new schools was temporal and illusory and that the disproportionate burden of desegregation borne by African-American communities is exemplified by their modern schools. Interviews with former students and other archival materials will shed light on the role of modern schools in rural African-American communities and the devastating effects that resulted from the closure of these schools, including the loss of control of their schools, loss of role models in teachers and principals who were not rehired in the integrated schools, and the loss of their school history.

The paper concludes with speculation about the preservation of those buildings and their landscapes.

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Ramps and Inclined Floor Planes in the Work of Le Corbusier

Le Corbusier, as a self-proclaimed student of history, perhaps first grasped the architectural potential of a ramped walking surface during his famous “Journey to the East” in 1911. On this voyage he encountered the ascending path of the Sacred / Panathenaic Way as it climbs toward the Propylaea on the Athenian Acropolis. As a proponent of modernity, Le Corbusier also validated the engineered automobile ramps beginning to appear in industrial structures such as the Fiat Lingotto Factory (1916-28), pictured in his Towards a New Architecture.

Le Corbusier’s first opportunity to incorporate a ramp into his architecture came in 1922 at the La Roche-Jeanneret Houses in Auteuil, on the western edge of Paris. Here, a steep ramp hugs a curved wall, lofting the inhabitant above a double-height gallery.

During the next 40 years, Le Corbusier continued to interpret, integrate, and transform the ramp in a variety of ways:

- Ramps are sometimes a culmination of an elaborately choreographed sequence, to and through his architectural works, as at the Villa Savoye. Here the ramp continues the fluid movement begun in the automobile. Le Corbusier valued the continuous machine-like ascent / descent along a ramp over the staccato movement up and down a stair.

- Ramps, at other times, such as in the gathering spaces surrounding the governmental chambers at Chandigarh serve to energize the space, providing a stage-set for the activities of coming and going.

- At the Carpenter Center for the Visual Arts, a long, inclined walkway invites the public to pass through and observe the activities of the building while traversing the Harvard campus.

The architectural promenade of the ramp is nearly transformed into the building itself in Le Corbusier’s most recently completed work; the church at Firminy. Here, after perambulating the structure, one ascends a ramp as “gangplank,” enters the structure and is lifted via an inclined and twisting floor plane into the loft of the sanctuary.

This paper surveys some of the manifold ways in which Le Corbusier employed inclined surfaces in his architecture as a means to negotiate floor level changes and express his architectural intentions.

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II.B. Modernist Master Works

The Architect’s Experiment: Fay Jones’ House and the Paradigm Shift

In 1956, Fay Jones moved into the house he had designed for himself, along with his wife Gus and their two daughters, on a ridge overlooking the northern limits of Fayetteville, Arkansas. In so doing, Jones established a watershed moment for his architecture and for his career. Having previously been steeped in post-World War 2 American modernism (as promoted by his architecture education at the University of Arkansas), Jones’ subsequent design work began to more explicitly reference the work of Frank Lloyd Wright, a paradigm shift that would serve to define the rest of his professional career. Though Jones’ oeuvre prior to the completion of his own house is small, the influence of modernism, especially that of the International Style, is inhered in that work, both in terms of imagery and space-making, and serves to render it distinct from his later work. His earliest built works, such as the Hantz house, (often referred to as “the purest example of Fay being Fay”), and the Hostetter House, both designed as Jones was completing his undergraduate academic career, exhibited a modernist sensibility more in common with the work of the California modernist William Wurster than with Wright’s work. However, and especially after having initiated annual family pilgrimages to Wright’s Taliesin in Spring Green, Wisconsin and in Scottsdale, Arizona, Jones’ preoccupation with the work of Wright began to dominate. Thus, as a hybrid condition including both his modern influences as well as his newly-minted Wright-ian allegiances, the Jones house, often referred to as “Fay’s experiment,” constituted the final explicit expression of the International Style in his work. This paper will consider Jones’ own house as the pivotal moment between his earliest work, considered for its engagement of academic modernity, and his subsequent work, which will be considered for its reliance upon Wright-ian sources and imagery. The sources, pressures and influences upon Jones leading to this shift will be considered in the context of his work.

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In 1974, architect Gordon Bunshaft, known for ushering in a whole new era of skyscraper design, designed a radical public museum known as the Joseph H. Hirshhorn Museum and Sculpture Garden. His design transformed the National Mall, a landscape previously dominated by classicism into an environment that represented American progress. America’s architectural preferences were no longer rooted in the Federal period, and the museum represents an architectural shift that occurred during the late twentieth century. The Hirshhorn Museum is the first physical manifestation of modernism on the Mall, allowing for the built environment to accommodate a nation that demanded for a more innovative artistic and architectural approach to represent America’s national identity. This ended the reign of classicism on the Mall, allowing for later modern buildings, including I.M. Pei’s addition to the National Gallery of Art (1978).

What is significant about the Hirshhorn Museum is that Bunshaft contributed to the established history of contemporary art and modern architecture attempting to transform the Mall. Initiated during the 1930s, Bunshaft recognized an opportunity to cement the presence of modernism on the Mall. I seek to understand the aesthetic approach, construction and acceptance of the Hirshhorn Museum by analyzing government, architectural, and public records written between 1966 and 1974. These findings will then be compared to contemporary discussions in order to create a more complete analysis of the museum. Additionally, historians ignore that the patron personally chose Bunshaft. Hirshhorn launched a closed architectural competition, inviting six popular architects to participate. Historians are unaware of this, and little evidence exists that competition entries were submitted. By looking critically at the effects of the museum’s purpose and aesthetic approach, the legacy of the Hirshhorn Museum will enable it to be celebrated as a symbolic moment in the Mall’s architectural history.

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How to Connect with the Sky and the Land: A Case Study of a 1974 Schweizer Associate Architects (Environmental Design Group) Building in North Central Florida

If there is something dynamic about North Central Florida, it is the sky, and by extension, the weather, which can shift from sunny and dry, to sunny AND raining, to thunderbolt city in a matter of moments. Most buildings in this part of the orange state tend to have roofs that keep those dynamics at bay, not so this particular design. The St. Michael’s Episcopal Church of Gainesville, Florida, boasts in the almost level roof part of its three-pointed-laminated-arch sanctuary not one but two oculi that link the church-goers to the sky above while keeping them aware of nature’s fickleness.

Designed by Schweizer Associate Architects (Environmental Design Group) of Winter Park in 1974, the building sits on the land like a mother-hen protecting its flock of worshippers under the large 12/12 roof while being surrounded by southern Pines on a corner lot in Gainesville that is now being encroached upon by commercial developments while trying to remain a peaceful oasis in this bustling city in north central Florida.

In this paper my goal is to explore the building’s design, which, according to Nils M. Schweizer (1925-1988)—then principal of Schweizer Associate Architects—placed special emphasis on the environment and how it serves human needs. Schweizer was a protégé of Frank Lloyd Wright, and studied with the master for eight years in the prestigious Taliesin Fellowship program before settling in Central Florida in 1953 as Wright’s southeastern US representative and subsequent chief architect (after Wright’s death) of Florida Southern College in Lakeland, the largest collection of Frank Lloyd Wright-designed buildings in the world. Wright’s influence on Schweizer is evident in his organic designs, and especially in the siting and spatial detailing of St. Michael’s Church in Gainesville.

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The Architectural Experience of the Mormon Temple Ritual Drama: Connections to Jewish and Catholic Ritual Contexts and Sacred History

The Church of Jesus Christ of Latter-day Saints (also known as “Mormons”) has been characterized as one of the fastest growing Christian faiths in the world. This growth is especially apparent in the built environment with its sacred structures called temples which have more than doubled in number over the past twenty years. Perhaps by the inaccessibility to its ritual spaces, the Mormon temple typology has often been neglected, (mis)understood, and (mis)interpreted by architectural historians. The more frequent construction of Mormon temples, public open houses, and temple publications has recently opened up new research opportunities for scholars.

This paper addresses the rarely charted architectural experience of the Mormon temple ritual drama, known as the “endowment.” The “morphology of ritual-architectural priorities,” outlined by Lindsay Jones in his book *The Hermeneutics of Sacred Architecture*, is used to frame the cross-cultural and theological comparisons between Jewish, Catholic, and Mormon architectural experiences. While the architectural configurations of each religion are formally and historically different, similarities become clear when ritual experience, religious ideals, spatial sequence, and cosmic history are compared.

Rare and important connections between the three religions are identified by looking at how their ritual contexts commemorate episodes of cosmic history. Particularly the order from the Mormon temple’s spatial sequence assists in framing the intriguing cross-sections. This includes five themes: 1) the cosmogonic primordial era; 2) the paradisal world of Eden; 3) the fallen, disordered world; 4) the Messianic paradisiacal era; 5) the perfected Heavenly realm. Each theme connects the three religions and demonstrates how theatric modes of presentation can be used against commemorative backdrops in order to help patrons re-live episodes of cosmic history. The paper exemplifies the importance of hermeneutical comparison for sacred architecture by shedding light on the architectural experience of the Mormon temple’s ritual drama through Jewish and Catholic interpretations.

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Session II.C. Sacred Architecture

A Peculiar Beaux-Arts Methodist Church Type in the South

In the archives of architect R. H. Hunt is a linen of First Methodist Church South in Pikeville, Tennessee. The drawing, dated 3/8/1917, is labeled “R. H. Hunt, Architect.” But the drawing was actually inked by “C.W.C.” -- Charles W. Carlton, a somewhat mysterious draughtsman who worked in Hunt’s office from 1916 to 1921.

The Church, still standing, is located on a corner lot, and boasts a triumphal entrance of three large arches, separated by imposing columns, and topped with a Pantheon-like dome. To either side of the main corner entrance are two wings embracing an “Akron” plan assembly hall and adjacent classrooms. While Hunt designed hundreds of churches during his long career (he was active from 1886-1933), the Pikeville Church is not typical of his work. So should it be attributed to Carlton?

The question seems trivial until you realize that there are a host of Methodist churches throughout North Carolina that are virtual copies of the church in Pikeville: Murphy, Boone Lenoir, Mooresville, Lincolnton, Winston-Salem, and Durham all have (or had) such examples, all produced in the late teens or early 20s. Agonizingly, though, there seems to be little definitive proof of the designer for these structures. What drawings remain seem to lack labels. Some church documents from Lenoir indicate that Carleton was the architect of the church there, but Carleton was in the employ of Hunt at the time. Tradition attributes the churches in Avondale and Lincolnton to J. M. McMichael, a prolific architect from Charlotte, but, again, the attribution is iffy.

The designs are all so similar, though, that they must come from a single source. And given their Methodist affiliation, that source was probably determined at the regional level by the United Methodist Church South. But where did the Methodist architectural review board gets its ideas for the design? A possible source is the unusual Beaux Art Methodist churches produced in the first decade of the 20th century by Dallas architect James Edward Flanders.

Whatever the source, it seems likely that the southern Methodists adopted the domed Beaux Arts style for some of its churches to differentiate them, and their white congregations, from the more Gothic Revival steeple-based churches of the African Methodist Episcopal Church.

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The Interplay of Holy Light and Spiritual Rocks in Sacred Settings: The Chapel of the Holy Cross, Sedona Arizona (1956)

The objective of this project is to explore the interplay of the holy light and spiritual rocks in sacred settings. The rocks express the layers and colors of earth and represent sacredness, permanence, the history of the place, and human longing for eternity; while light is associated with the transcendent sky and heaven. I illustrate how the design of the Chapel of the Holy Cross in Sedona, Arizona addresses the dissonance of stoic exteriors of rock formations and the touch of human scale inviting the worshippers to its essential solitude.

The Chapel of the Holy Cross, listed on the National Register of Historic Places, was designed by Marguerite Brunswig Staude and executed by the architectural firm of Anshen & Allen in 1956. It is constructed from concrete directly into a butte and rises 250 feet out of the area’s red rock formation. The design of the chapel as nailed into the rocks becomes a part of a long tradition of humans erecting their own cosmos pillars (Genesis 28:18). This act of architecture is an attempt to link between earth and heaven. Indeed, the Chapel’s giant cross that anchors the structure to the rock and the light falling on it enhance this attempt and creates the axis mundi of the building and its surroundings. Changes of the light falling on the rocks vs. the dim shaded light inside the chapel contribute to the connection of human with a higher order of things, with the essential, and with the immutable truth. The view of the rocks through a glass wall behind the alter and through their reflection on the entrance glass is perceived as an attempt to enrich the inner spiritual experience of Lord as Light. At night, though the chapel is close to visitors, it is lit from the outside. The light on the huge cross adds to the spiritual experience of viewing the relationship between nature (the rocks) and sacred built form.

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“Church” denotes both a gathering of people and a physical space enclosing the assembly thereof. Between 1945 and 1965, five congregations in Mobile, Alabama, negotiated these dual meanings of the word “church.” Each assembly (representing two faiths and four denominations) grappled with finding an ending to the familiar nursery rhyme beginning “Here’s the church, here’s the steeple…” The open-ended conclusion came in the form of another question -“How do you house the people?” In attempting to answer that persistent quandary of form versus function, Pritchard’s Lady of Fatima, the Spring Hill Avenue Temple, the Government Street Church of Christ, the Chickasaw Baptist Church, and the Spring Hill Baptist Church all turned to architect Thomas Cooper Van Antwerp for guidance. “Cooper” Van Antwerp designed several hundred buildings over the course of a forty plus year career. All his buildings exhibit a personal style that was conditioned by an awareness of Beaux Arts and Modernistic design approaches. Through an examination of five houses of worship, this paper addresses the interplay of belief, style, and use on a regional level.

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**Session III.A. Architecture of the New Deal**

**Roy Hitchcock, Architect: A University of Georgia Design Legacy**

This paper examines the design influence of architect Roy E. Hitchcock on the University of Georgia campus. With 1,718 students and only 20 buildings, UGA was desperately overcrowded by the start of the Great Depression in October 1929. Fueled by funding assistance from the Progress Works Administration (PWA), University System of Georgia (USG) chancellor S. V. Sanford initiated an intense period of construction in the mid-1930s. At UGA this period created the southern boundary of North Campus at Baldwin Street, and heavily influenced the University’s visual style across South Campus to Carlton Street. This paper will include examples of Hitchcock’s work during his UGA tenure (e.g.: Baldwin Hall and the demolished Rutherford Hall); features designed by private commission (e.g.: Class of 1907 Gate) and unbuilt projects, such as Sanford’s proposed School of Aeronautics. Documented designer of 21 of the 25 buildings the University constructed between 1935 and 1940, this paper intends to show how Hitchcock’s classically-inspired designs created a visual palette still in use today. Awarded a separate contract by the USG Board of Regents, the paper will also touch on Hitchcock’s design work for other colleges in the University System of Georgia, including those in Dahlonega and Milledgeville.

Roy Hitchcock was born in Vincent, Alabama in 1904, the son of a carpenter. A graduate of Georgia Tech and one of the first licensed architects in Alabama, Hitchcock returned to that state circa 1950. He is credited with designing numerous custom homes, churches and golf courses in the Birmingham area.

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Park Service Rustic, Texas Style:  
The Building Legacy of The Civilian Conservation Corps in Texas State Parks

From 1933-1942 the Civilian Conservation Corps built over thirty state parks in Texas as part of the national initiative to employ young men in the conservation of public lands and the development of public parks. Based on national building design standards developed for park structures and landscapes, these parks were designed to conform to the physical characteristics of landscape. “National park service rustic” design standards were used in construction and development of these parks, with local materials and historical motifs utilized to express a regional response to culture and context.

Lesser known (than the purpose and scope of the Civilian Conservation Corps) but equally significant is the craftsmanship expressed in these Texas cultural landscapes. In addition to the numerous historic buildings, outdoor structures, and landscape features, handmade furnishings, custom building components, and decorative stonework feature prominently in these parks today. They provide an enduring legacy, illuminating the talents, skills, and creativity of many young builders and emerging artists in the Civilian Conservation Corps in Texas.

In the design and construction of the CCC Texas state parks, structures were sited and designed to fit in with the natural environment, to blend with canyon walls, to nestle into hillsides, to stand discretely alongside trails, picnic areas, and outdoor shelters. Hardware was hand wrought to create door straps, window hinges, and light fixtures. Historical Texas motifs were hand carved from native materials of wood and stone. Native flora and fauna became the inspiration for the design of decorative furnishings and building components.

Utilizing archival drawings, historical records, and field photographs, this presentation will provide examples of many unique design features and handcrafted furnishings found in these parks. It will provide illustrations and descriptions of the park structures, including building materials, design details, and custom furnishings, which created a national park service standard with a distinct Texas style.

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Communities of Migrants: Regionalist Designs for New Deal America

This paper investigates the regionalist ideas that informed the Migratory Labor Camps built in the American West under the auspices of the Resettlement Administration and its later iteration, the Farm Security Administration. During the 1930s, the Depression, the Dust Bowl, and agricultural technology coalesced in producing the “landless farmer,” a figure who threatened foundational American ideas about its history. In building camps such as those in Arvin, Marysville, Firebaugh, Yuba City and many others—constructed between 1936 and 1942—the FSA applied the pastoral ideals of New Towns to building spaces for migrant workers. These communities were not merely relief shelter. In this paper, I argue that they were also significant products of the regionalist movement, which produced some of the most important environmental, cultural, and economic critiques to emerge in 20th-century America.

I focus on these Western projects in order to complement and expand the much more extensive body of work focused on the proposals and designs produced by the Regional Planning Association of America. Most historians of the RPAA focus to some extent on the regionalists’ fixation with America’s agrarian past. Yet, as much as Clarence Stein, Lewis Mumford, and Benton MacKaye were concerned with land use planning for the practical reasons of providing food and work from within the regional city, the RPAA’s projects did not sincerely experiment at that level. The migrant communities did; in these New Towns, the greenbelt served a productive as well as ideological purpose. Attending to this relevant distinction provides us important insight into the influence of regionalist preoccupations about class, capitalism, and place in modern America.

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In the last decade, Memphis’ two original public housing projects, Lauderdale Courts and Dixie Homes have been significantly altered. Dixie Homes was demolished for private development, while a developer converted Lauderdale Courts to market-rate housing. As significant and early urban renewal efforts, Lauderdale and Dixie shaped subsequent development, and the districts around each are dense with public investment, including highways, hospitals and schools. This paper will examine the history of these projects and their influence upon development in Memphis in the second half of the twentieth century, providing a deeper understanding of the history of urban renewal in the United States, and the traces it leaves on the landscape.

As a part of the New Deal, between 1933 and 1937, the Housing Division of the Public Works Administration built 22,000 public housing units in fifty-three projects across the United States. Formulated as an effort to reinvigorate the Depression-stalled construction industry, clear slums and improve working-class housing, this initial phase also represented the federal government’s first “slum” intervention, which necessitated the acquisition of portions of the poorly-constructed, underserviced residential districts ringing most American cities. As cities in the north and south regarded residential segregation as an ideal and public housing policy supported that pattern, site selection also formalized an area’s racial character. Slum was a subjective term, but constructing a project conferred official recognition of that status upon a neighborhood. Similarly, the boundaries between white and black residential neighborhoods were well known to residents, but were casual and shifting. A new public housing project cemented the racial character of an area. These well-constructed, well-planned communities both burdened and enhanced their neighborhoods, serving as ambivalent markers of progress and stigma, becoming anchors that attracted the public investment that eventually transformed their districts.

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Planned Obsolescence: Ascertaining the Town Common in Savannah

In December 1756, Surveyor General, Henry Yonge reported to the Commons House of Assembly of Georgia “That it may be Necessary to Ascertain the Bounds of the common belonging to the Town of Savannah and part of it may well be spared to inlarge the Town.” It is well known that the creation of a large town common surrounding its original town lots in the colonial period allowed the city of Savannah to expand its renowned ward-based street grid into the 19th century. seems equally clear, however, that the common was not originally intended to serve as space for future expansion, but rather, as traditional “common land,” which, according to founding trustee, James Oglethorpe, was “for the pasturing of the Cattle and all.” Oglethorpe added that the comm would “contribute greatly to the health and security of the Town as well as to the conveniency of Inhabitants.”

Neither agrarian nor public uses of the common seem to have thrived; instead, the town common seems to have become recognizably obsolete soon after its creation. Its obsolescence paved the way for the orderly expansion of the town. How and why did this change occur? Was it planned? This paper seeks to answer these questions by exploring the development and use of Savannah’s town common from its founding in 1733 to the “completion” of the ward-based grid plan around 1851. It will compare and contrast the changing fortunes of Savannah’s common with those of other colonial American towns.

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Session III.B. Savannah and its Plan

‘Forest City’: The Historical Role of Trees in Defining Savannah’s Urban Identity

When laid out by Oglethorpe in 1733, the Savannah plan incorporated no trees. The town’s famous squares were conceived as open spaces for recreation and quartering soldiers and livestock in the event of an attack. Like so many aspects of Oglethorpe’s planning, unintended adaptations redefined Savannah’s identity: by the 19th century, Savannah was known as the “Forest City,” as trees filled its public squares and lined its streets in a manner differing from European precedents of the 17th and 18th centuries, where trees symbolized aristocratic power in the form of suburban garden allées or as private residential garden squares.

Savannah represents an alternate urban tradition, being among the first cities to incorporate trees throughout a city and catering to all citizens. An idealized map of Savannah of 1740 shows trees lining all squares and principal streets, anticipating the city’s future. In 1790, the City of Savannah planted rows of trees in the mile-long green space called The Strand along Bay Street. By 1800, the city passed ordinances regulating trees planting on all of the city’s streets, calibrating their spacing and distance from building facades to the varying street widths. Beyond their aesthetic appeal, trees were lauded by 1810 for their environmental and health benefits.

So important were trees to Savannah that City Council passed ordinances to protect them from vandalism. They also inspired the most significant alterations to the Savannah plan, the creation of two wide boulevards lined along their sides and in the central median with trees – South Broad Street by 1813 and Liberty Street in the 1830s. These streets predate what one historian called “the first truly modern tree-lined streets in Europe,” the boulevards created by Count de Rambuteau in Paris beginning in 1839. During the 1920s-30s, the routing of U.S. Highway 17 through downtown Savannah precipitated a battle over the city’s squares. Green space and not buildings constituted the city’s first true preservation battle, pitting citizens led by Mayor Thomas Gamble against the ambitions of wealthy automobile enthusiasts.

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Session III.B. Savannah and its Plan

Social Process and the Savannah Plan

There is a persistent tendency in architectural history to idealize architecture and urban form, and thus essentialize and make static the subject of attention. The Savannah plan is a legendary case in point. Drawn with such clarity upon its inception in 1733, and so systematic in its particular dimensions and distribution of parts, its remarkable precision has provided a nearly endless inspiration for encomiums and wonder, but has proved relatively stifling for empirical observation and analysis. Dominant trends in scholarship have sought to find origins in other “ideal” plans, or to identify the guiding principles in the Savannah plan that has promoted expansion or replication. This paper turns away from the iconic character and seeks instead to demystify the plan and highlight ordinary aspects in its inception and realization over time. If ideal models have been so difficult to nail down, then could more practical sources be suggested? In what ways has the ideal plan been modified and adjusted to suit changing needs? What is clear is that as a formal system, the Savannah plan only extended to twenty-four wards and was discontinued. This paper asserts that the social processes that led to its discontinuation had, in fact, been at work since its inception and continues to this day.

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Session III.C. Less Usual Building Types

Preparing a Context for the Country Store in South Carolina

Commercial buildings are best thought of as “vessels, efficient containers of flexible space” in which merchandise will be sold; and their character-defining features stem from that central function (Longstreth 1986:13). This definition is particularly apt for the form of South Carolina’s most common extant country store—a small, one-story, one-room, rectangular building under a front-facing gable roof. While usually lacking an architectural style and with fewer design aspirations than its urban counterparts, this simple form was a pragmatic solution for many southern storeowners/builders between 1850 and 1950.

A road-widening project found to impact a National Register of Historic Places (NRHP)-eligible country store in Lexington County was the direct impetus for the development of a historic context by New South Associates for South Carolina’s country stores. Identified during a survey, the store was evaluated under the NRHP criteria and considered to be significant. As a result, the South Carolina Department of Transportation, in fulfillment of a stipulation within a Memorandum of Agreement between the Federal Highway Administration, the South Carolina Department of Transportation and the South Carolina State Historic Preservation Office, funded the study as a consequence of the project’s effects on this country store.

The agreement called for the creation of an overview of the historical patterns that led to the development of the country store and evolution related to automobiles and gasoline in the early twentieth century, an analysis of its character-defining features (the physical features that allow us to recognize a country store), and an evaluative framework for their assessment within their historic context. The context provides guidance for this process.

This paper will present an overview of the country store context, Rural Commerce in Context: South Carolina’s Country Stores, 1850-1950, with a focus on the resource’s physical composition, character-defining features, and the proposed country store typology. The paper will also discuss issues and methods particular to country store field survey.

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Longstreth, Richard
Bruce and Morgan’s “Tech Tower” and Old Shop Building: Embodying the New South Creed via “shop culture” at the Georgia School of Technology

The Academic [Administration] Building or “Tech Tower,” and the Old Shop Building (both, 1887-8) were both built by Bruce and Morgan during a prolific period in which the firm designed both educational “main” buildings (Clemson, Agnes Scott, Auburn) as well as Georgia county courthouses (Fulton, Newton, Monroe, Talbot, Paulding, Floyd, and Butts). To some degree these towered structures are part of the same family of late Victorian, institutional and public Queen Anne architecture. Tech Tower is significant as one of the earliest in this group and can be seen as an exemplar of Henry Grady’s New South Creed, which advocated new manufacturing and industry in the predominantly agrarian South, spearheading the region’s “rise from the ashes” of the Civil War. As the first buildings constructed for the new state technical school, Tech Tower and the Old Shop Building also responded to a conscious decision to model Georgia’s new technical school on the shop culture of Worcester Free Institute in Massachusetts, rather than on the “school culture” of such places as MIT. This paper is part of research underway for a campus guide to Georgia Tech and presents a case study of two of the school’s earliest buildings, the Old Shop Building, no longer extant, and Tech Tower, the iconic image of today’s Georgia Institute of Technology.

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While the role of motion pictures as tastemakers has been well documented, the corresponding influence of early twentieth-century movie palaces has been largely overlooked. This paper positions the movie palace as both an educator and a tastemaker by tracing the typology’s part in exposing American audiences to new and revivalist styles of art, architecture and decorative arts. Since many American filmgoers frequented the movies at least once a week, theatres functioned as influential arbiters of taste, particularly in relation to the home.

Beginning in the 1910s, the opulent design of movie palaces helped to increase the nascent film medium’s respectability by expanding its appeal beyond its working-class roots through the use of architecture, often in the recreation of art-filled atmospheres akin to European cathedrals, museums and palaces. As venues for a wide spectrum of the American public, they functioned as “democratic” educational institutions, allowing patrons to immerse themselves in palatial environments previously accessible only to a privileged few. Movie palaces as spaces emerged as attractions in their own right, routinely eliciting more attention from audiences than the entertainment they offered. Accordingly, they were appropriated as tools promoting high-brow taste to their middle-class audience. This was evidenced in the domestic sphere, in the contemporaneous coverage of new movie palaces that regularly appeared in publications such as Good Furniture, which detailed their decorative/architectural features and suggested how homemakers might bring a similar elegance into their own homes.

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John Portman 1.0:
Atlanta’s Peachtree Center as a Proving Ground for New Concepts in Urban Development

John C. Portman, Jr. is a crucial figure in the development of modern Atlanta. His developments changed both the physical landscape of downtown as well as the economic orientation of downtown Atlanta. This presentation will explore the chronological history of Portman’s works of showing how the innovative projects he and his firm originally designed and developed in downtown Atlanta starting with the 1962 Merchandise Mart led to other innovative developments such as the 1967 Atlanta Hyatt Regency and the 1976 Westin Peachtree Plaza Hotel. These Atlanta developments then led to a wide variety of projects across the United States including 1971-1982 Embarcadero Center in San Francisco, the 1974 Westin Bonaventure Hotel in Los Angeles, the and the 1977 Renaissance Center in Detroit. The success of these American projects led to additional developments world-wide, first in Singapore and then most prolifically in China. The thirty year span of development of Peachtree Center incorporates a wide variety of innovative concepts and this paper will connect both the global Portman developments with their predecessors in Atlanta and also show how the innovations from projects developed outside Atlanta were then incorporated back into Peachtree Center. Along with documenting the expansion of Peachtree Center, the paper will explore the impact this coordinated development had on downtown Atlanta and how these developments helped to change the conception of urban environment development.

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Session IV.A. Interactions of Architecture, Landscape Architecture, and Urban Design

Museum Architecture and the Making of Charlotte

After its opening in Charlotte in 1936 as the first art museum in the Carolinas, the Mint spent decades as the city’s only museum. However, since the late 1970s Charlotte has witnessed a steady stream of new museum openings. Like the Mint itself, many of the city’s first museums opened in historic buildings adapted for reuse as exhibition space.

In the 1980s, these interventions as well as the new purpose built museum buildings were designed by local firms, especially Clark Tribble Harris Li, a firm whose projects at the time included Discovery Place and the Mint Museum’s multi-million dollar renovation. In the early twenty-first century, the role of iconic architecture and starchsitects have played a greater role in the city’s museums, as is exemplified by the Charlotte projects of Pei Cobb Freed, Machado and Silvetti, and Mario Botta. The public / corporate / non-profit partnerships that have brought these and others to Charlotte reflect the widening of the city’s horizons.

In addition to the architecture, the content of the museums have themselves grown in scope from local to a more global orientation. Though Discovery Place was one of the first purpose built science museums in the country when it opened in 1981, NASCAR’s nation-wide appeal and the latest branch of the national chain of Wells Fargo Museums, suggest an expanded agenda. The unique collection of European masters in the Bechtler Museum of Modern Art, reveal the city’s increasingly global vision.

This paper will discuss the role of architecture in the history of Charlotte’s museums and their contribution to the city’s increasing desire to be recognized on a national and international scale. It will argue for an interdependent confluence between the architects and forms of museums, their contents and collections, and the city’s ascendancy in recent decades.

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The Design Philosophy Of Robert Marvin: A Product Of Cultural And Societal Changes

This paper examines how the work of Robert Marvin was influenced by both the traditional values of his southern identity and context, and the values and dramatic shifts in attitude within twentieth century design, despite the inherent contradictions between the two. Marvin was a native southerner, cut of planter-Cavalier cloth. His family and social connections helped to ground him as he began his early practice in the field of landscape architecture. As his philosophy of design developed, he adapted the tenets of modernism to his practice, while also carefully addressing the environmental conditions of each specific site. His passion to “save the South” can be interpreted to mean save the South from the loss of unspoiled country or the loss of cultural identity; but the choice of words is eerily reminiscent of New South ideology and the conflicting and damaged sense of identity that afflicted the southern conscience in the twentieth century. This paper will explore the effect of these multiple influences on the philosophy and work of Robert Marvin.

My research approach has been to study the history of the South and its sense of identity, relying on the secondary resources, Away Down South: A History of Southern Identity and The War Within: from Victorian to Modernist Thought in the South, 1919-1945; research and visit the projects designed by Marvin; review Marvin's drawings, papers and office files; review Marvin's writings and recorded lectures; interview pertinent family members, contemporaries, employees, and clients; review newspaper clippings; and study literature in the design fields, contemporary to Marvin. This study intends to place Marvin in the context of his peers, his region, and contemporary design theory, helping to establish his significance in modernist landscape architectural history.

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Women on the Wall: The Role and Impact of Women on Hadrian’s Wall

Hadrian’s Wall has long been a source of interest for archaeologists and historians, and the excavations that have taken place at its sites have revealed much concerning the life and customs of Hadrian’s army. An area which has received less attention, however, is the subject of women’s life on the Wall. Though little has been written on this specific topic, research has been done on the lives of women in other various areas of Roman Britain, and through consideration of this combined archaeological, literary, and cultural evidence, a picture begins to emerge concerning the lives of women on Hadrian’s Wall. These women helped integrate the diverse communities living on and around the Wall, drawing into question the Wall’s function as a barrier, and perhaps allowing us to perceive the Wall more as a connector than a divider.

The women living on the Wall and in the towns outside its forts were integral to the smooth running of the Roman border defense for almost three hundred years. Through liaisons between the army and local women, ties were made between the Romans and the Britons which negate the belief of some that the Wall was intended as a barrier or boundary. The towns which sprang up along the Wall, known as *vici*, furthered this connection, with their existence both reliant on and supportive of the Wall’s forts. Thus Hadrian’s “convenient barrier” took on the role of connector between the ancient Romans and Britons, a role which would have been fundamentally impossible without the interactions of women in both the public and private societal spheres. In taking this view of the Wall, we can come to the conclusion that much of the credit for the Wall’s success as an integrator belongs to the women who lived in its vicinity, without whom it might never have come to be as well-remembered and loved as it is today.

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Beyond Structure and Style:  
A Liturgical Understanding of Chartres Cathedral

Over the past generation of contextual scholarship on medieval architecture, historians have become much better acquainted with the rich liturgical evidence that survives from the Middle Ages. That evidence has transformed our understanding of buildings in their urban settings, giving us new data on the dynamic perception of architecture, the festival cycles of the church year, the cult of saints in its local inflections, clerical presence in urban public space, para-liturgical activities of charity, justice, etc., and the monumental portal as both threshold into sacred space and frons scenae for activities outside it.

The recent publication of Margot Fassler’s *The Virgin of Chartres* provides an opportunity for reassessment of the function, as well as the form and decoration, of the thirteenth-century Cathedral of Notre Dame. As beautifully documented and argued as the book is, however, it leaves the reader hanging just at the cusp of what was the greatest building campaign of all in the town, the early thirteenth-century one that resulted in the lion’s share of the extant cathedral. The liturgy of Chartres may well have been conservative in that period, as Fassler claims, but the design of the new building demands further explanation. Whether dealing with patronage, the choreography of the sacraments, liturgical circuits and stations, the policing of public space, or the layering of live and represented protagonists in worship, Fassler’s study provides a springboard for those who wish to take the narrative of function from the Romanesque and Early Gothic periods into the High Gothic. This paper will sketch the most important historical road signs for doing so, including the critical donations, the arrival of new relics and establishment of new feasts, changes in the episcopal and canonical architecture surrounding the cathedral, and the evolution of sacramental and pastoral theology at the University of Paris.

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Session IV.B. Europe: Ancient through Renaissance

Transmitting Vitruvius
Italy, France, England

Vitruvius’ promised illustrations never survived antiquity, which left his text open to visual interpretation. Authors were free to represent Vitruvius through the lens of their own national identities that over time increasingly dislocated classical architecture from its original physical and cultural setting. This paper will interpret the rhetoric of images in three illustrated Vitruvian editions beginning with Daniel Barbaro’s 1556 edition of I dieci libri dell’architettura printed in Venice, by Francesco Marcolini. The large folio edition of 1556 (42.5 x 29 cm) was the largest architectural publication of its time, illustrated with copperplate engravings by the most famous architect of the Renaissance, Palladio. Claude Perrault’s 1673 French translation of Vitruvius, Les dix livre d’architicture de Vitruve, was lavishly illustrated and sponsored through the patronage of Jean-Baptiste Colbert, Louis XIV’s minister of finance and superintendent of buildings. Colen Campbell’s 1717 Vitruvius Britiannicus published in London with over 200 large folio plates, was the most ambitious publication of engraved material yet attempted in Britain, and the first architectural book ever to be published by subscription.

Each author made Vitruvius into their own image, first by speaking their national language and then adopting architecture unlike any Vitruvius would ever have envisioned. Palladio illustrated Vitruvius using the monumental architecture of the Roman Empire, which Vitruvius had never witnessed. Perrault opened his elaborate edition with a Frontispiece highlighting his own work, the front elevation of the Louvre colonnade. Colen Campbell published his Vitruvius Britiannicus relying almost entirely on large plate images of Palladian villas scaled into elaborate monumental country houses. Ancient Roman and Greek architecture was conspicuously absent. The further Vitruvian architecture was transported from Rome, the greater the distance between text and image. The content of these architectural treatises was increasingly determined not by theoretical concerns but by constructed images selected to promote political and national aspirations which would ultimately transform Vitruvian classicism.

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A Solitary Utopia: The Hermitage in the 18th Century Picturesque Garden

Throughout history, landscape design has been employed to create paradises on earth--that is utopias--that reflected the ambitions and desires of landowners and the societies they inhabited. One of the most convincing, gorgeous and long-lived models of a garden utopia was the English picturesque landscape. Combining naturalistic aesthetics with erudite references embodied within garden follies, the Arcadian ideal so long desired by Western culture was here incarnated.

Although many 18th-century garden follies still grace British gardens, there was a type of folly that has almost completely disappeared—the rustic hermitage. Rudely constructed of stumps, logs, roots and branches, the rustic hermitage was doomed to decay. Yet it was built in the same gardens that boasted Greek temples and Palladian bridges and hermitages were equally important as props for those gardens’ intellectual conceits. In the midst of perfected nature and classical reverie is an object that represented extreme piety at a time and place not known for such fanaticism. And how does one reconcile an image of abject poverty in a setting made possible by tremendous wealth? This paper will analyze how the rustic hermitage became a critical feature in a utopian narrative—a narrative that disguised the dispossession of the rural poor and the refashioning the countryside more exclusively for the landed elite.

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Who Built Lakeport?

The restoration of Lakeport Plantation home (built 1859) by Arkansas State University has shown that this southern, antebellum, Greek Revival home on the Mississippi River was built, in part, by carpenters from Madison, Indiana. Further investigation of nearby, family homes built in Mississippi in the late 1850s, suggests the same group of carpenters were involved in their construction. The Lakeport home was built for the Johnson family of Kentucky in 1859 as the big house for their 4,000 acres cotton plantation. It is now the last antebellum plantation home in Arkansas on the Mississippi River. This paper will look at the restoration of Lakeport between 2003 to 2007, and examine evidence from dendrochronology, archeology, and contemporary family homes across the Mississippi River. This research reveals that Kentucky planter families in the Arkansas and Mississippi Delta reached back to the Ohio Valley (Kentucky and Indiana) for materials and builders of their iconic “Southern” homes.

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The amount of historic decorative interior painting in North Carolina may be no greater than that found in other states. However, North Carolina is the only Southern state—with the exception of Texas, which is part Southern and part Southwestern—where a comprehensive study of historic decorative interior painting has been conducted. Thus, North Carolina makes an excellent study area for beginning to develop an overall picture of the range, quality, and characteristics of historic decorative interior painting in the American South. Hundreds of examples have been recorded in North Carolina, dating primarily from the nineteenth century and found mostly in domestic settings. These examples include wood-grained, marbled, stone-blocked, smoked, stenciled, scenic, and *trompe l’oeil* painting.

This paper examines *trompe l’oeil* painting, *trompe l’oeil* being the French term for “deceive the eye.” In one sense, most decorative interior painting can be considered to be *trompe l’oeil*, because it creates, in paint, the appearance of a certain material or feature that is other than what it is in reality. If *trompe-l’oeil* painting is viewed in this way, then it can be broken into two categories. The first, like wood graining and marbling, simply imitates different materials from nature. The second is more complex, creating architectural features—such as a dentiled cornice, a wall panel, a window, or decorative plaster—where none exists. The second type is what is most commonly thought of when *trompe l’oeil* is discussed. Whether *trompe l’oeil* painting possesses a realistic appearance that is amazingly deceptive or stylization and coloration that are visually shocking, this form of ornamentation that is integral to the architecture of which it is a part provides a fascinating view into how many Americans chose to enliven their living spaces. North Carolina’s historic interiors provide many notable examples of this decorative painting genre.
The Lewmans Build in Georgia

The history of architecture since the Civil War seldom celebrates the contractors who executed the designs of architects to whom that history pays much greater attention. This paper is an abbreviated record of a family of builders, the Lewmans, who first achieved regional and national prominence as contractors for Savannah’s Hotel DeSoto and went on to projects in all southeastern and border states from Virginia south to Florida and west to Texas. Here the focus is on Georgia, the state in which the Lewmans built the largest number of their projects. Georgia also illustrates the variety of Lewman buildings, for it includes commercial and academic buildings, a few domestic and ecclesiastic buildings, and particularly courthouses, the building type that became their specialty and for which they were/are best known.

A brief account of the origin of the company—M. T. Lewman & Company, later Falls City Construction Company—is followed by a survey of the Georgia projects to show the scale and variety of the Lewmans’ contributions to the built landscape of the state. Business, organizational, and legal aspects of contracting in the 30-year period (1885-1915) when the Lewman family was active are other parts of this story. A final consideration is the degree to which the Falls City Construction Company was a pioneer in offering design-build services to its courthouse clients.

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The William S. West house in Valdosta, Georgia (1896-99) ranks as one of the most remarkable monuments of the New South. Its unique D-shaped footprint accommodates a semicircular porch to which West’s name for his house, The Crescent, pointedly alludes. The Ionic colonnade of that colossal porch veils the mass of the house proper, which rises over a hexagonal plan to a height of three stories. The unusual exterior of the West house, the peculiar relationship of the semicircular to the polygonal in its design, its situation within a plantation-like compound of several West family residences, the landscaping of its site, and the political career of its builder, suggest in combination the willful creation of a work with a definite ideological significance. The key to unlock the meaning of the West house is found in the identity of its young architect, Haralson Bleckley of Atlanta. Bleckley’s house for West used many of the same formal and spatial elements he employed contemporaneously in remodeling (ca. 1897) the suburban Atlanta villa of his uncle, Gov. John B. Gordon. The forms of both residences impressively evoked multiple dialectics of past and future, misfortune and fortune, masculine and feminine, public and private. Together the two structures project a single and propitious image of New South Georgia at the dawn of the twentieth century, and thus demonstrate the potential power of an iconographic architecture.

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Session V.A. Architecture of Defense and New Frontiers

America's Fortress

During the first half of the nineteenth-century the United States began a chain of coastal defenses from Maine to Texas including Fort Jefferson in the Dry Tortugas, the southwestern most tip of the Florida reef. The most heavily armed coastal defense ever built in the US and often described as "America's Gibraltar", the fort is also one of the largest brick buildings in the Western hemisphere.

The Dry Tortugas were first fortified by the British during the War of the Spanish Succession. After American Independence, in early 1794, the government initiated the first program for defensive construction in order to defend the coast against attack. In the Second System of defense the government was advised by Montalembert who introduced the casemate into American military architecture. After the War of 1812 the program gained considerable momentum and a Fortifications Board was appointed, including Simon Bernard, Napoleon's former aide-de-camp and chief of artillery. The first lighthouse was built in 1825. During the 1820s, Commodore David Porter, the naval hero, cleared the area around the Dry Tortugas of pirates.

When the Fortifications Board finished its deliberations it was decided that there should be a fort to guard the Gulf of Mexico. Commodore Porter said the Dry Tortugas would not be satisfactory but Commodore John Rodgers disagreed and his view prevailed. The Dry Tortugas had to be defended both to protect the shipping routes from the Mexican Gulf to the Atlantic and to prevent enemy seizure of the islands for a base of operations against the US.

During the period of coastal defense strategy known as the Third System (1816-1867) the forts were built of masonry and heavily armed. Fort Jefferson is hexagon-shaped with two shorter walls, to conform with the shape of Garden Key, and nearly thirteen acres in extent. The fort was designed by Joseph Totten and Montgomery Meigs; Horatio Wright supervised construction. The workmanship is outstanding. The French influence on American military architecture has been little discussed. Totten and Meigs were clearly influenced by Vauban's designs as well as the exigencies of construction, the casemates and other military factors. Totten's casemate design was a key development in the history of fortification of the US.

Fort Jefferson was an extremely important link in the chain of American coastal defenses. It has been a strategic center of US Naval forces in the Gulf of Mexico, later a major naval supply and coaling station, a key element in the Union effort to blockade the Confederacy, a military detention center and a maximum security prison. It is a memorable building, superbly built, of interesting design and deserves to be much better known.

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The Architecture of Spaceflight: Historic Properties at NASA’s Kennedy Space Center in Florida and White Sands Space Harbor in New Mexico

“The road to the moon is paved with bricks, steel and concrete here on earth.”

- James E. Webb, NASA Administrator

The above quotation from James E. Webb, the second Administrator of the National Aeronautics and Space Administration (NASA) from 1961-1968, captures the relationship between Kennedy Space Center’s built environment and the nation’s history of spaceflight. With the end of the Space Shuttle program in 2011 and the transition of NASA into a new era of spaceflight operations, the agency initiated ongoing efforts to survey, research, and document its historic properties. This presentation will give an overview of these efforts, with an emphasis on Kennedy Space Center’s development and the historic buildings and landscapes associated with the Apollo and Space Shuttle programs. The history and significant design and engineering features of major historic facilities at Kennedy Space Center will be discussed, including the enormous Vehicle Assembly Building, Launch Complex 39, Orbiter Processing Facilities, Solid Rocket Booster Assembly and Refurbishment Facilities, Shuttle Landing Facility, and others. The presentation will also detail the design features of the Space Shuttle orbiter vehicle and its path, or “flow,” through the various facilities from launch to landing. Finally, the presentation will give an overview of historic facilities at NASA’s White Sands Space Harbor in White Sands, New Mexico, which was used from 1976-2011 as an astronaut training and back-up landing site for the Space Shuttle program.

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Session V.B. Writing and Speaking about Architecture

Reevaluating Thomas Eddy Tallmadge

Within the span of two years, three architect-historians wrote the first scholarly histories of American architecture: Talbot Falkner Hamlin (1926), Thomas Eddy Tallmadge (1927), and Fiske Kimball (1928). While Kimball is well known for his career as a preservationist and curator (most notably at Thomas Jefferson’s Monticello and the Philadelphia Museum of Art) and Hamlin praised for his work creating the Avery Architectural Index, American architectural history has largely forgotten Tallmadge.

Based in Chicago, Tallmadge stood outside the east coast establishment of Colonial Revival architecture and the study of early American architecture and decorative arts. His contributions to the fields of American architecture and architectural history, however, were significant in this very fertile period. He published widely (including on the Chicago School), served on Colonial Williamsburg’s Architects Advisory Committee, and saw a long career teaching architecture at the Armour Institute, all the while designing buildings ranging the gamut from Prairie Style to studied Gothic Revivals. In his pioneering 1927 survey, *The Story of Architecture in America*, Tallmadge sought to set himself apart from the blossoming field of American architectural history with his refusal to privilege the classical revivals over the “curious era of bad taste which hovered around the Civil War” in a “dramatic,” “connected” story.

Through an examination of his publications, architecture, and preservation endeavors, this paper will reinsert Thomas Eddy Tallmadge into the historiography of American architecture and question why he has been largely overlooked as both architect and historian in the decades since his 1940 death.

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The Literary Function of Developmentalism in Louis Sullivan’s *The Autobiography of an Idea*

In the last ten years or so, architectural historians have reassessed Sullivan’s architectural output through his claims as an author, poet, and ornamentalist. However, the literary import of his explicit references to scientific race theories has not been reconsidered in this scholarly research. In order to address this gap, this paper examines the poetic and rhetorical functions of Sullivan’s references to theories of evolution and natural selection. Using primary and secondary documents from the period, it is possible to reinterpret the cultural and artistic implications of Sullivan’s references to ethnic identity in his 1924 memoir *The Autobiography of an Idea*. From the vantage point of the 1920s, evolutionary theories of development provided Americans with conceptual tools for interpreting the biological basis of middle-class social hierarchies. Not only were Americans looking to distinguish themselves from Europeans by establishing their own national traditions, but they also tried to make sense of their indebtedness to Europe as a nation of immigrants with inherently hybridized family relations. American writers and journalists often referred to white ethnics as a new race of people, sometimes in the strict biological sense but often extending this label to describe a new form of cultural nationalism. Sullivan’s 1924 autobiography created a poetic solution to the dilemma of identity formation by outlining the concomitance of personal and artistic developments.

As a result of Sullivan’s auto-didactic approach to research and writing, he directly appealed to several oppositional racial discourses of the 1920s. On the one hand, he applied the structural logic of Social Darwinism to illustrate the hybridity of his European-American pedigree; a hybrid condition he believed directly contributed to his genius as an American architect. While Sullivan’s rhetorical references to the procedural principles of natural selection powerfully illustrated the ‘natural’ emergence of his creative talent, it also reinforced the hierarchical categories of white ethnics that dominated American middle-class life. These social distinctions are manifest in Sullivan’s disparaging view of his father’s Irish heritage when compared to his mother’s Franco-Germanic roots. On the other hand, Sullivan affiliated himself with the critique of racial formalism implicit in the broad democratic ideals espoused by American Transcendentalist writers. These progressive political views opened up the democratic potential of American Architecture to Jewish Americans and non-white racial minorities conspicuously absent in the prose of *The Autobiography of an Idea*. Such complimentary references to historical racial discourses reveals Sullivan’s continual engagement with the nature and meaning of American culture, a struggle that found artistic expression in the private and civic monuments he believed outlined a unique American Architecture.

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Where’s the White Columns? Architectural Imagery in The Help

While most people even today think of the South as a haven for “white columns” architecture, the 2011 movie The Help portrayed 1960s Jackson, Mississippi, as a modern place complete with Ranch houses and sophisticated minimalist interiors. This imagery, so at odds with popular stereotypes, subtly but powerfully connects the overt racism of the time and place with its veneer of modernity. The movie ignores, however, the popularity of Modern design within the African American community, connecting Modernism more with white elites than with the black working class. According to recent scholarship, however, middle and upper-class blacks found Modernism more palatable for their institutional and religious structures than the traditional colonial design still favored by many upper-class whites in the South.

This paper will explore both the imagery of modernism in The Help and the reality of modern architecture’s popularity in Jackson during the post-WWII period. Meanwhile, by comparing the movie’s imagery of traditional “classical” architecture with its portrayal of modernism, we will explore how The Help’s seemingly radical depiction of Southern Modernism actually perpetuates long-standing stereotypes.

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Peter Bohlin and the Story of Soft Modernism

This paper is an outgrowth of a lecture given by Peter Bohlin at Kansas State University on October 20th, 2011, entitled, “Soft Modernism: The Nature of Circumstance.” In a conversation after the lecture, I asked Mr. Bohlin to suggest things I might look at to better understand his ideas. He advised me to study the work and thoughts of Glenn Murcutt and Juhani Pallasmaa. This paper reexamines Mr. Bohlin's work through lenses provided by Murcutt and Pallasmaa. By so doing, it provides a more thorough explication of Bohlin's idea of "Soft Modernism.”

The story begins with a brief introduction of Bohlin’s past and present work, followed by a careful selection of defining characteristics. With these ideas in mind, we investigate the parallels between Bohlin and his suggested contemporaries: Murcutt and Pallasmaa. Upon closer reflection, though they operate worlds apart, their working philosophies are very closely related.

These architects have evolved their Modernist approach in order to engage challenges that have been mostly ignored or marginalized in the past. Specifically, issues of context and sensitivity to the human condition are addressed without abandoning Modernist principles. We’ll notice Pallasmaa deliberately targets the senses with acute detailing. We’ll see how Murcutt’s work reveals deep veneration towards the natural environment. Bohlin, most notably, has arrived at a mature synthesis of pure Modernism with desirable qualities of “craftier” traditions. Along these lines, we can notice all three have in common a respect for Nordic traditions.

Bohlin has achieved phenomenal success without compromise – indeed, his craft improves with successive evolutions. When an architect’s design philosophy produces enchanting woodland retreats as readily as iconic temples for tech, we need to pause and study this phenomenon – something is working and working very well. He calls it “Soft Modernism.” How will history define Bohlin’s contribution to American architecture?

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“Let Us Build You a Home”: African-American Suburban Development in Atlanta’s Mozley Park Neighborhood

In 2008, the Environmental Corporation of America hired New South Associates to undertake an architectural and history study of Atlanta’s Mozley Park neighborhood. This paper will present a summary of the findings of this study, which included three middle class, African-American subdivisions dating from the 1940s and 1950s. These subdivisions were primarily built on the eastern edge of the formerly, all-white Mozley Park neighborhood.

Among the number of bungalow suburbs built in and around Atlanta in the early 1900s, the Mozley Park neighborhood has garnered special attention for the role it played during the early Civil Rights Movement in the immediate post-World War II era. As the first neighborhood in Atlanta to undergo government-negotiated desegregation, the transition of Mozley Park from white to black occupation served as a model for future racial transitions on the city’s south and west sides during the 1950s and 1960s. More importantly, it cleared the way for middle-class African-American suburbanization across west Atlanta – a movement that was first established in the 1920s.

This study focused on the subdivisions of Hunter Terrace, Chicamauga Place, and Chicamauga Heights, which represent a continuity of a residential trend for black Atlanta in the decades before and after World War II. Planned and financed by and for the city’s African-American economic and political leaders, these subdivisions offered prospective homeowners all the modern amenities of mid-twentieth century residential design. In addition, many of the black architects, contractors, and realtors who designed, developed, and sold these houses also served as prime actors in the efforts to desegregate the Mozley Park neighborhood during the Civil Rights Movement.

Once separated by race and arbitrary boundaries, these subdivisions reflected a mirror image of African-American suburban development that was relatively indistinguishable from its contemporary white counterpart on the other side of the color line.

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V.C. Aspects of Architecture and Planning

Alden Krider and the Houses on Bluemont Hill

This paper will examine three houses built in the 1950s on Bluemont Hill in Manhattan, Kansas as a way of examining the intersection of personality, place, and time. Each of these issues will be situated within a larger context. The personality is that of G. Alden Krider, the designer of these houses. Krider was a man of many talents and tremendous ingenuity who taught art, architectural design, and architectural history at Kansas State University for thirty years beginning in the late 1940s. Krider's approach to the design of these houses will be viewed in relationship to innovative developments in housing across the Midwest and throughout the country, exploring topics such as convenience and prefabrication. The place is The Country Club Addition, a newly opened residential development on the outskirts of the city. The opening of this area will be examined in the context of similar developments in Kansas City and in other areas across the country, and will highlight changes in demographic patterns and lifestyle choices. Finally, the time is the optimistic post World War II moment that welcomed architectural innovation in the region and across America. The unique features of the Krider-designed houses will be examined in the context of other groundbreaking work of the time. In the end, the houses on Bluemont Hill will be seen to be structures that can provide witness to the uniqueness of their time, place, and designer, and can also be seen to be emblematic of larger opportunities and concerns.

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