



# ABSTRACTS

Listed Alphabetically by Author's Name

Jennifer Baughn

## **Mississippi's Historic Resources Database**

As a state historic preservation office (SHPO), the Mississippi Department of Archives and History has been conducting architectural surveys and completing National Register nominations since the early 1970s, but until the late 1990s, this growing body of information existed only in paper form. Beginning in 1998, we created a Microsoft Access database to help us organize and better analyze the then-26,000 building files, and by 2005, the Historic Resources Database had about 40,000 records. While this database was helpful to our staff, it was only accessible in-house. Further, without a Geographic Information System (GIS) component, the database could not be viewed in map form. After Hurricane Katrina, the Mississippi Development Authority helped fund the transition of the Access database to a web-based system and the conversion of street addresses into GIS software that allowed the public to search the database for the first time and also view results on a map. This paper will help academic researchers understand the survey records that SHPOs maintain and also demonstrate what deep search tools GIS-powered databases can be for architectural researchers. I will touch briefly on the development of the Historic Resources Database, delve into the various search capabilities, and discuss how GIS works with the database to add layers of information not possible in a simple database.

Vandana Baweja

## **Otto Koenigsberger in Princely Mysore: *Swadeshi* (indigenously manufactured) Modernisms**

By the early twentieth century the Indian provinces under indirect British rule –governed by the *Maharajahs* (kings) and known as the princely states – accounted for one-third of the Indian territory. The state of Mysore in South-India was under indirect rule from 1799–1831 and 1881–1947. *Swadeshi*, which translates as “indigenously manufactured,” began as a nationalist movement of anti-colonial resistance to protest the partitioning of Bengal. Mahatama Gandhi deployed *Swadeshi* as an ideological refashioning of consumer habits, encouraging people to consume self-manufactured products to protest against the global circulation of capital through the exploitative colonial economy. The Mysore regime adopted *Swadeshi* around 1910 as an act of claiming political, cultural, and economic autonomy. Mirza Ismail, the prime minister (1926–1941) of Mysore, encouraged the use of Mysorean indigenous buildings materials. In order to modernize state architecture, Ismail invited Otto Koenigsberger – the former German, then-stateless émigré architect – to be the chief architect of Princely Mysore in 1939.

Koenigsberger was trained as an architect at the Technical University of Berlin as a student of Hans Poelzig from 1927 to 1931. He was dismissed from service by Hitler's government in 1933, at which point he proceeded from Berlin to Egypt and worked as an archeologist. Koenigsberger arrived in Mysore in 1939 as an émigré architect and served as the chief architect of the Public Works Department (PWD) in Mysore from 1939 to 1948. Koenigsberger accepted the *Swadeshi* nationalistic drive to use local materials and technologies as a rational solution to building in Mysore. In this paper, I look at how Koenigsberger acculturated his ideas of modernism with the Mysorean *Swadeshi* imperative to use indigenous materials and technologies to create over four hundred buildings in Mysore. Koenigsberger's buildings in Mysore reflect tensions over modernism and his intellectual journey of confronting a different milieu.

James P Baxter

## **Architectural Education at North Carolina State College School of Design: the Early Years, 1948-1952**

In 1948, Henry L Kamphoefner was appointed Dean of new the School of Design at North Carolina State College. He accepted the position under the conditions he could change the school's focus to modern architecture, and alter the educational approach from primarily a technical education to incorporate humanism and regionalism in architectural theory.

In his book, *The School of Design: The Kamphoefner Years*, Roger Clark postulates that Kamphoefner's goal was to establish the preeminent school of architecture in the South through faculty acquisitions. Kamphoefner recruited Lewis Mumford to be a visiting

professor, and Mumford recommended Matthew Nowicki to head the School of Architecture. Together they established the new curriculum. Kamphoefner instituted a visiting lecture series to further expose students to various approaches to architectural design.

In Eric Bellin's paper, 'A Certain Brand of Humanism', he argues that the focus on humanism championed by Nowicki and Mumford was undermined by the Dean's lecture series. Bellin cites visiting lecturer Buckminster Fuller's focus on prototypes and mass production as being antithetical to an approach to architecture that incorporated differing needs, based on site and cultural context.

I demonstrate by letters between Mumford and Nowicki, directives from the Chancellor's office, media attacks against Lewis Mumford's writings, and Ku Klux Klan recruitment efforts that the majority of North Carolina was opposed cultural change. A progressive faculty and diversity of opinions in the lecture series could not counter an entrenched belief that social equality was an attack on the Right of whites to control politics and the economy.

The humanities are an important part of an architectural education. The discussion remains relevant today, because one percent of America controls a quarter of the economy. We live in a democracy by capital, not by vote. Architects, trained in the humanities, become arbiters of culture manifested in the built environment.

Michael Birdwell, Tennessee Technological University

### **"The Worst Fight of His Life:" Sgt. Alvin C. York and the Struggle to Create York Institute**

Known as the greatest draftee of the First World War due to the actions on October 8, 1918 in the Meuse-Argonne that earned him the Medal of Honor, Sergeant Alvin C. York returned to Tennessee with a singular vision---bring education to the rural children of the Cumberland Plateau. Armed with only a "third grade" education, life in the army convinced York of the necessity of a formal education. He courted the national spotlight, not for personal fame or glory, but to raise funds to build what became known as the York Industrial and Agricultural Institute. When he launched his campaign the Volunteer State did not have mandatory education and was ill equipped to provide those services. York traveled the country and met with educators across the United States seeking advice about how to move forward. Though he was celebrated in places like New York and Boston, he suffered personal humiliation at home. People scoffed at the notion of a man with limited education launching a school, and many locals questioned the need for formal schooling.

As York's struggle continued, he found assistance from the University of Tennessee and philanthropists who invested in the creation of a high school situated upon a 400 acre campus. York played a key role in the design of the 20,000 square foot structure in a modified Georgian style. He considered the creation of the school his greatest achievement, and wanted to be remembered for it rather than his military skills. The fight that he fought---which resulted in him mortgaging his home twice to pay teachers' salaries, buying a school bus from his own funds, and other acts of largesse — led to the state taking over the school to guarantee its success.

In 1980 the majestic brick building was abandoned for a newer more modern and less aesthetically appealing structure. Years of neglect and failure to put simple maintenance into the budget, caused the building to fall into disrepair, and the state of Tennessee informed Fentress County residents that the structure that Sergeant York made his life's work, would have to come down in 2007. This launched the second phase of Sergeant York's struggle as his three living children picked up the torch to save and preserve the building. Since 2007 several interested parties pitched in to stabilize and mothball the building and now efforts are in the works to have it turned over to the Sergeant York Patriotic Foundation to oversee the restoration and adaptive reuse of the structure that will be used for higher education, museum and meeting space, and a satellite VA clinic.

Catherine Bishir, Architectural Records Special Collections at North Carolina State University Libraries

### **Reborn Digital: Creating and Using New Research Sources for North Carolina Architects and Builders**

Over the course of seven years beginning in 2006, I along with many of my SESAH colleagues experienced the amazing expansion of the Internet as a research tool for studying architectural history, and for me in particular architects and builders and other craftspeople in North Carolina.

For decades, I had done research in library stacks and at microfilm readers, using note cards, Xerox machines, and a typewriter, followed eventually by a crude word processor. I was not "born digital," to say the least, and my initial forays into the digital world were halting at best.

But serendipitously, in part as a result of my encounter with Jennifer Baughn at the 2005 SESAH meeting in Fort Worth, in 2006 I entered bravely if not expertly into a new digital chapter. As chance would have it, I started in that year on two different projects that made me both a user and a creator of digital history.

My paper will trace the development and results of the two concurrent projects. In my research about the African American artisans of New Bern, North Carolina, who people my book, *Crafting Lives* (UNC Press, 2013), I used traditional sources including public

records and archives, but to an extent I had never anticipated, a vast amount of the information I discovered about these hard-to-find individuals I found through repeated Internet searches via Ancestry.com, google, and more.

At the same time, I began a project at North Carolina State University Libraries to create the born-digital publication, "North Carolina Architects and Builders" ([ncarchitects.lib.ncsu.edu](http://ncarchitects.lib.ncsu.edu)). It was grounded in earlier research for the book, *Architects and Builders in North Carolina: A History of the Practice of Building* (UNC Press, 1990). In early fall of 2006, NCSU Libraries launched an experimental digital publication program and wanted content for it, and this material filled the bill for the pilot project. I will illustrate how the website works, the kinds of searches it supports—geographical, temporal, ethnic, gendered, and individual--and the information it provides to those of us born, or reborn, digital.

Cartledge Weeden Blackwell, III

### **Appearance and Experience: An Exploration of the Side Hall with Wing Houses of Mobile Alabama**

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

Lydia Mattice Brandt

### **Let's Get Digital: Teaching Architectural History with the Digital Humanities**

In the past few years, "digital humanities" has begun to morph from a nebulous and trendy buzzword to a more methodologically and theoretically rigorous field. As peer review processes develop to vet faculty--led digital projects and graduate and undergraduate students expect more technologically driven coursework, the digital humanities are charging into the architectural history classroom.

In this paper, I will posit ideas for ways in which the digital humanities can be pedagogically productive in teaching the history and preservation of the built environment and address some of the challenges and limitations of a digital humanities approach. From three--dimensional modeling of buildings to blogging, the digital humanities offer new ways for students to look at architecture and to share their conclusions with their peers and the public. The collaborative nature of digital humanities, meanwhile, creates opportunities for students to develop ideas as a group -- simulating the professional environment of the cultural resource management and architecture firms that they might enter after graduation. While there is clearly much to be gained in incorporating the digital humanities in the teaching of architectural history, what is in danger of being lost? What are the roles, for example, of academic research and writing, the teaching of the National Register process, and field work alongside digital approaches? What does the digital humanities have to offer the architectural history classroom in the twenty--first century and what should we be wary of?

Arthur Clement, Clement & Wynn, LLC & Roderick Fluker, Tuskegee University

### **The Chapel at Tuskegee Institute: An Unusual Collaboration**

The Tuskegee Institute's new chapel, completed in May of 1969, received countless accolades and architectural awards for its unique design by Paul M. Rudolph, a Southern-born architect, educated at Auburn and Harvard Universities. Sibyl Moholy-Nagy praised Rudolph in the book highlighting his career and called the chapel, "one of his master works." Mildred F. Schertz wrote in the *Architectural Record* which featured the building on the cover, "The interior of the Tuskegee Chapel is one of the most dramatic and powerful religious spaces to be built in this century." Rudolph's brilliant architectural renderings for the new chapel, first unveiled to the public during Tuskegee's national fund-raising campaign, were published in *Architectural Forum* in September of 1960 under the title "sanctuary of sculptured concrete."

Paul Rudolph later partnered with the architectural firm of Fry & Welch, headed by Louis E. Fry, Sr. and John A. Welch, both African Americans. Fry & Welch became the Architect of Record for the project. Paul Rudolph became the Associate Architect and maintained artistic control. Moreland G. Smith, a local, white architect who served on Tuskegee's board of trustees, also played a

pivotal role. Dr. Luther H. Foster, Jr., Tuskegee's fourth president, championed the modernist design as emblematic of the famed college's new future. Together, this integrated band of architects and educators collaborated to refine the chapel into the brick masonry monument that stands today in the campus center.

This paper will explore that backstory to the evolution of the Tuskegee Chapel, and the unusual collaboration that occurred while the violent Civil Rights Movement in Alabama raged during the 1960s. Utilizing records from the Tuskegee and Auburn University Archives, interviews with participants who worked on the project, and a review of the construction documents prepared by Fry & Welch, this untold story of the chapel will be revealed.

Robert M. Craig

### **At home with the Grand Imperial Wizard of the KKK: An Art Deco Masterpiece in a Southern City**

The limestone-clad Art Deco house, built in Atlanta in 1934 for Hiram W. Evans, is unique in Georgia in its application of Deco formalism and period Deco ornament to a private residence. It stands out stylistically and historically on a major avenue (laid out by Carrère and Hastings in 1911) in an Atlanta neighborhood of traditionally styled houses, Buckhead's Peachtree Heights, a district with a larger concentration of meritorious, architect-designed houses than anywhere else in the city. The house is an anomaly both for its architecture and client.

Within its walls lived the leader of one of the most notorious institutions of Southern, indeed national, civil rights and political history, Hiram Evans, the Imperial Wizard of the Ku Klux Klan. Evans's philosophy of anti-black, anti-Jew, anti-Catholic, anti-communism, anti-unions, and anti-immigration led to national demonstrations and notorious actions under white robes and hoods, and Evans's engagement in both local and national politics made headlines across the country.

This paper describes the architecture of the house in the context of 1930s design developments, as well as the involvement in the KKK of its builder and original owner. Whether the solid and massive Deco forms provided the client with a fortress, appropriately symbolic of Evans's own onslaughts against religious, social, and political institutions, is arguable, but the uniqueness of the residence and its client is undeniable. Set against the architectural history is the owner's career colored by struggles for power within the KKK, murder trials, the rise and fall of membership and financial stability during the Depression and beyond, the abandonment of Atlanta as the national headquarters of the KKK, and the ultimate and ironic purchase of the Peachtree Street KKK headquarters site, near the house, by the Catholic church whose diocesan members built thereon the Cathedral of Christ the King. All the while, the Imperial Wizard lived a few blocks away, within a Deco citadel of his own, a house still preserved today as one of Georgia's most unusual and history-filled residences.

Charles Davis, University of North Carolina at Charlotte

### **A New Vision of Democracy: William Lescaze, Social Housing, and the Americanization of the International Style**

This paper examines the cultural politics of William Lescaze's Williamsburg housing complex in Brooklyn, NY (1935-38). His designs for New York housing projects in the 1930s and 40s popularized the architectural principles championed in the "International Style" exhibition at the Museum of Modern Art. The architectural critic Talbot Hamlin called Lescaze a champion of "a new vision of democracy" for materializing the values of Roosevelt's New Deal politics. His departure from the 'white walls' of the international style implicitly expressed the Americanization of this style in the wake of the 1932 exhibit. The Eurocentric cultural framework used to market the international style conditioned this formal transformation, as did the racial segregation of the ethnic enclaves Lescaze served in the 1930s. While the cultural rhetoric of the exhibit enabled white ethnics to overcome their social differences, it was not enough to integrate black and white neighborhood spaces.

In this paper, I argue that the Eurocentric rhetoric of the international style implicitly racialized Lescaze's social housing in New York State. While this rhetoric enabled the hybridization of white ethnic communities, its latent primitivism limited the universal application of the style. As a result, the politicization and dissemination of U.S. social housing followed 'white' and 'black' racial lines in the 1930s. Evidence for this is found in the popular reception of Lescaze's Williamsburg housing complex in local newspapers and municipal records. The project precipitated the creation of community organizations that reinforced the white ethnic character of this space, including new community papers and efforts to name the project after the Dutch origins of the area. Distinguishing the white racial rhetoric of social housing in the immediate wake of the MOMA exhibition from the eventual black racial coding of social housing in the postwar period is an important aspect of this research.

Annie M. Dowling

### **Building a Vernacular Neighborhood and Beyond: Noah Drake's Legacy in Wilson Park and Fayetteville**

This presentation will present the physical marks on the Fayetteville, Arkansas, cultural landscape that were created by Noah Drake from the 1920s to the 1940s. Noah Fields Drake (1864-1945) was a Washington County-born, Stanford-educated petroleum

geologist whose work took him to China in the early 1900s. Returning to Fayetteville in the mid-1910s to become Professor of Geology at the University of Arkansas, Drake began to make his mark in the neighborhood south of Mount Nord and north of what would become Wilson Park. This includes his own late 1910s residence and as well as collection of 11 stone bungalows that were built in a Chinese-inspired Ozark vernacular during the 1920s. Two of these aforementioned houses have red tile roofs that reference the Chinese architectural tradition of using roof materials to convey social status. Moving beyond Drake's residential creations, his involvement in the formation of Wilson Park through the City Park Company will be discussed. Finally, Drake's black walnut orchard, which still stands within Fayetteville city limits, will be highlighted as a distinctive feature the Ozark region. Using a variety of sources including the Noah Drake papers house in the University of Arkansas Special Collections, privately-held family papers, historical research from the Washington County Archives and personal interviews, this presentation will be fully-illustrated and articulated in way that will encourage attendees to view this Drake's legacy in Fayetteville firsthand. A guide written and published by the presenter complete with map resources will accompany this presentation.

Kimball Erdman

### **Reconstructing the Rohwer Relocation Center Landscape – “A Cross between a Concentration Camp and a Museum Garden”**

The former Rohwer Relocation Center, located near the small agricultural community of Rohwer, Arkansas, was one of ten World War II-era internment camps holding Japanese-Americans from Pacific Coast states between 1942 and 1945. Few visible clues remain today on this Mississippi River Delta-landscape that underwent an incredibly rapid transformation; from a tree-covered swamp, to a barren military-style camp, to a lush yet resourceful community of more than 8,000 residents, and to a productive farmland in less than five years. As if trying to erase the memory of this painful period in US history, most of the camp's 500-acre residential core was wiped clean of all but a few token traces and converted to agriculture shortly after the camp closed. However, as recalled by a Pine Bluff Commercial in 1961, “Rohwer in its heyday looked like a cross between a concentration camp and a museum garden; seldom has so much to gratify the senses been created out of so little.” (A Federal Charge 1961) The gardens created by the internees at Rohwer reveal cultural and occupational identity, American patriotism, and a determination to make a home in extremely challenging and uncertain circumstances.

This paper explores the character of a typical residential block in the former camp and the conditions, needs, and creative forces that shaped it. The paper's findings stem from research undertaken for “Rohwer Reconstructed: Interpreting Place through Experience,” an ongoing, multidisciplinary project funded by a National Park Service: Japanese American Confinement Sites grant.

Heather Fearnbach

### **Winston-Salem, North Carolina's Mid-Twentieth Century Architects**

Beginning in the late 1940s, new construction in Winston-Salem reflected the nation's optimism at the end of two decades of depression and war. Although many mid-twentieth-century edifices were traditional in form and style, others, influenced by international design trends and the tenets of the Modernist movement promoted by the new School of Design at North Carolina State College in Raleigh, exemplified progress and a fresh beginning. Local and nationally-recognized architects designed Modernist residential, commercial, industrial, and religious buildings in Winston-Salem from the late 1930s through the 1960s.

Few established local architecture firms remained in business through the Depression and World War II years, but the number of the city's resident architects increased dramatically during the post-war building boom. Harold Macklin and William Roy Wallace's practice, Macklin and Wallace, and Northrup and O'Brien, Willard C. Northrup and Leet A. O'Brien's firm, were the only architects advertising in city directories in the early 1930s. Macklin and Wallace created independent practices in 1932. These firms, the only three listed through the mid-1940s, designed many of the city's buildings during this period. Architects who facilitated Winston-Salem's 1950s growth include Robert Francis Arey, Edwin E. Bouldin Sr., Fred W. Butner Jr., George Colvin, John Paine Cone Sr., Ralph W. Crump, Carlisle Thurman Hall, Kenneth Bronaugh Jennings, Lamar Noble Northrup, Cyril Henry Pfohl, Edward S. Pollack, Lyman Ray Troxell, Gorrell R. Stinson, Donald Stoddard Van Etten, and William Roy Wallace. The city's principal architecture firms during that decade were Larson and Larson; Lashmit, James, Brown, and Pollock (Northrup and O'Brien's successor firm); and Stinson-Arey-Hall. Winston-Salem architects established a local section of the North Carolina Chapter of the American Institute of Architects and many worked collaboratively, forming five large architectural firms by the mid 1960s. This paper explores the oeuvre and legacy of these mid-twentieth-century architects.

Roderick Fluker

### **The Chapel at Tuskegee Institute – An Unusual Collaboration**

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the *Architectural Record* which featured the building on the cover, “The interior of the Tuskegee Chapel is one of the most dramatic and powerful religious spaces to be built in this century.” Rudolph’s brilliant architectural renderings for the new chapel, first unveiled to the public during Tuskegee’s national fund-raising campaign, were published in *Architectural Forum* in September of 1960 under the title “sanctuary of sculptured concrete.”

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Betsy Frederick-Rothwell

### **Architects and Climate in the New South, 1890-1920**

Growing interest among contemporary architects in passive cooling and ventilation has turned some professionals’ attention to traditional buildings, especially those of the pre-air-conditioned American South. Yet this attention often assumes that all southern buildings designed prior to the introduction of air-conditioning technology are perfectly climate-adapted, and this assumption is frequently reinforced by historic preservation professionals who assert, “the greenest building is the one already built.” While there is clearly significant value in this philosophy, it can generate unrealistic expectations for the environmental performance of traditional buildings. In response, this paper proposes a more nuanced approach to traditional buildings, considering architects’ design responses to various southern climates within the cultural, economic, and professional contexts that limited the possible range of responses.

Review of professional discourse in architectural journals, especially *Southern Architect*, from the 1890s to the 1920s hints at a desire among southern architects to create an architecture that was specifically adapted to the southern climate, but these aspirations are not readily evident in their buildings’ published elevations or plans. As one architectural critic sent by *Architectural Record* in 1911 to survey the profession’s state in the South observed, “Even the special physical requirements of the southern climate...does not pervade the domestic architecture. As a rule, the good houses in the South might as well be in New England.”

Much of this stylistic conformity may be attributed to the political and economic conditions of the “New South” and the desire of the young profession to establish itself in a new geographic location. However, a close investigation of key southern architects’ working documents reveal that some developed innovative strategies for managing environmental conditions within the limits of prevailing stylistic modes. A detailed evaluation of these projects within their original contexts is critical to managing expectations of the environmental performance of traditional buildings.

Kimberley Furlong

### **A Question of Value(s): A Case Study of Mid-Century Campus Churches in an Evolving Landscape**

As state universities expanded rapidly during the 1950s and 60s to accommodate new generations of college students, Christian ministries sought to engage students directly through on-site, age-specific programs housed adjacent to campus. The rise of ecumenism in Christianity embraced a new form for church architecture in the language of Modernism, creating sacred spaces emblematic of the inclusive aims of these youthful ministries. At the University of Arkansas, these church-houses all occupy residential lots just north of the university grounds, where Greek houses and student rentals meet the neighborhood fabric of the town of Fayetteville. The experimental nature of the architecture often matched the new spirit of the churches, creating an ‘elevated’ or ‘sacred’ plane and an unobstructed connection with the outdoors. Gutterless flat roofs and clean planar surfaces, together with large single-glazed windows, suffer from maintenance deficiencies, causing compromised building envelopes, water infiltration, and thermal extremes. These campus ministry buildings, now passing the half-century mark, share the burden of other Mid-Century Modern structures, which remain undervalued for preservation. Furthermore, declining attendance and underfunding hastens their demise, especially as pressure from the university to acquire new land for campus growth increases. These campus churches form a critical group of threatened buildings at the University of Arkansas, which has heretofore largely failed to acknowledge the value of preserving Mid-Century Modernism. The need to consider the historical value and future potential of these structures is pressing, especially as one of the most architecturally significant buildings, a chapel by a regional Modernist, Warren Segraves, is on the chopping block.

G. Marie Gentry

### **Lighting in Houses Designed by Bruce Goff: Mid-Century Examples**

*Purpose:* This presentation will examine how Bruce Goff utilized light as a key design variable in the interiors of selected houses built in the mid-twentieth century. Through the interaction of light, shadow, and color, the perception of objects, surfaces, and other visual and emotive qualities of a space can be controlled. Nevertheless, the potential of lighting to enhance interior spaces often is ignored and functional requirements disregarded, particularly in residential projects. By reviewing examples of Goff's work, it is clear that both natural and artificial lighting can be integrated effectively, regardless of budget, size/scale, building configuration, or materials. The intention of this presentation is to demonstrate Goff's sensitivity in integrating lighting with other design elements as a means to express and use space.

*Methods:* Criteria used to evaluate Goff's work are derived from accepted lighting standards. The framework for analysis is organized into three principal tasks associated with the lighting design process: (1) to reveal and express the character of the space and objects within, (2) integrate lighting and luminaires within the space, and (3) to provide clients with psychologically, physiologically, and socially supportive environments. A brief review of these lighting objectives will identify their significance and provide parameters for analysis. Resources used to evaluate the luminous environment include on-site assessments of selected interiors and a review of commentaries by students, colleagues, clients, and others.

*Summary:* By examining the lighting in these mid-20th century houses, one is reminded that successful spaces of any style/period require thoughtful and imaginative coordination of lighting with diverse variables, including site, structure, interior elements, and the client characteristics. This presentation will confirm that lighting, through its interaction with other variables, contributed significantly to the performance, vitality, originality, and visual interest of Goff's interiors.

Anat Geva

### **Pushing The Envelope: Mid-Century Synagogues of Mendelsohn, Wright, and Yamasaki**

Following WWII we observe indicators of re-conceptualization in the construction and design of houses of worship in America. These changes reflected perceptions of religious freedom and tolerance on the one hand, and on the other hand influences of modern architectural trends and innovations in building technology. The case of the modern American synagogues during 1950s -1960s exemplifies how prominent architects of the 20th century embraced these changes to express the American values of freedom of religion, tolerance, democracy, and modernism.

During that era congregations of various Jewish groups in America were ready to depart from historicism of the past and express American values and modernism in their synagogues. Eric Mendelsohn's article *In the Spirit of our Age* (1947) and his synagogue designs were among the first to reflect this desire. Influenced by Mendelsohn's manifest other prominent architects (Frank Lloyd Wright, Philip Johnson, Walter Gropius, Louis Kahn, Marcel Breuer, Minoru Yamasaki) ventured to bridge modernism and Judaism in their design of the American synagogue, and to link the building to the American landscape and values.

In this paper I focus on three examples: Eric Mendelsohn's design of Park Synagogue (Cleveland Ohio, 1953), where he attempted to cut the ties with historicism; Frank Lloyd Wright's design of Beth Sholom Synagogue (Elkins Park, Pennsylvania, 1956) that combined universal sacred elements with Jewish symbols; and North Shore Congregation Israel (Glenco, Illinois, 1964) designed by Minoru Yamasaki who modernized the idea of "cathedral synagogues" and continued the evolution of synagogue designs from Mendelsohn and Wright.

This paper illustrates how these architects pushed the envelope of synagogue designs to depart from traditional concepts and to evolve beyond the rationalistic approach of modern architecture. The discussion will center on the development of architectural sculptural expressions based on Jewish symbolism and motifs while introducing innovations in building technology.

Benjamin Harvey and Travis Ratermann

### **Mid-century Schools: Modern Designs for Historic Schools**

This session will hopefully begin with a contextual discussion of mid-century schools. We would discuss the societal background that led to the school building boom of the 1950s and some of the common design elements of the period. Ben Harvey would go on to talk about the Maxmilit school design, its national popularity, and its iterations in several states. Attendees will get a better understanding of a sometimes misunderstood resource type, and hopefully gain an appreciation for the thought that went into educational resources of the period.

Philip Mills Herrington

### **The Greek Revival Plantation House in Georgia Revisited**

Overshadowed by Hollywood sets and moonlit mythology, the Greek Revival plantation house in Georgia was a highly varied and widespread vernacular architectural form that warrants closer attention. Surprisingly little scholarship has challenged the findings of Wilbur Zelinsky (1921-2013), then Professor of Geography at the University of Wisconsin, who published a short but valuable article

entitled “The Greek Revival House in Georgia” in the Journal of the Society of Architectural Historians in 1954. Zelinsky called the Greek Revival house an urban rather than rural phenomenon. What is remarkable about Zelinsky’s thesis is that it challenges the pervasiveness of the Greek Revival plantation house, the building type most commonly associated with Georgia. Although Zelinsky allows for the existence of “a thin scattering of mansions in the rural parts of the older plantation belt,” he found the “disproportion between urban and rural examples . . . enormous.” The Zelinsky thesis is important beyond simply the study of style: it raises questions about the relationship between planters and plantations in the decades before the Civil War. If Georgia planters were not building Greek Revival houses, what types of houses were they building? And where were they building—in towns or on plantations? In other words, how common was the “big house,” what did it look like, and what role did it play in the antebellum agricultural landscape in Georgia?

I argue that while most of Georgia’s more fashionable and ornate antebellum dwellings stood in towns and suburbs, the Greek Revival plantation house was a common feature of much of rural Georgia. Although widespread destruction by fire and neglect makes the Greek Revival plantation house in Georgia a challenging subject of inquiry, careful study reveals that rural examples of the Greek Revival house far outnumbered their urban counterparts, and that Georgia planters and builders adapted the Greek Revival to a wide variety of house sizes and configurations.

Laura H. Hollengreen

### **Learning to See Again: World War I and Post-War Avant-Garde Architecture**

*Above all, I could not account for the way I seemed to be under fire from all sides ... This effect, for which I could see no cause, disquieted me and made me think.*

*The battle at Epargnes was my first. It was quite unlike what I had expected. I had taken part in a major engagement, without having clapped eyes on a single live opponent ... [in] the chaos and vacuity of the battlefield.*

*The whole thing [the system of trenches and dugouts] should be pictured as a huge, ostensibly inert installation, a secret hive of industry and watchfulness .... But ... there is a certain prevailing torpor that proximity to the earth seems to engender.*

*In the course of the afternoon, the bombing swelled to such a pitch that all that was left was the feeling of a kind of oceanic roar, in which individual sounds were completely subordinated.*

-Ernst Jünger, Storm of Steel

With World War I fought in an expanded field, visual scrutiny of the landscape was not possible—nor was it necessary for operation of the heavy artillery then introduced. In a context in which all human perception became confused, its normal categories and boundaries so blurred that it was difficult to make meaning, architects designed as though that perception could be retrained by architecture, especially that architecture which demonstrated the vitality of perceptual play, a rationalism not perverted to murderous ends, and the recovery of nature.

As architectural educators, we decry “mere” formalism but also, all members of a tribe, agree that formalism has produced some of the most exquisite, most elegant buildings of the last century. Is this formalism a development entirely internal to architecture, or do most formalist buildings of the architectural avant-garde of the 1910s and 1920s bear in their conception the traces of the cataclysmic Great War fought just then?

In the context of that war, the comparatively “readable” forms of contemporary formalist architecture, their contours and volumes rendered cleanly by abstraction, reinstated a viable field of operation for vision itself. This paper, simultaneously theoretical and historical, seeks to investigate how postwar architects, some of whom fought in the war, recreated the possibilities of “prospect” and “refuge” in houses and villas that sat lightly on the earth, facilitated movement, and used steel structure and glass infill to open interiors to views of nature and ingress of natural light. While early buildings by the avant-garde triumvirate of Gropius, Le Corbusier, and Mies are all well studied, their relationship to the war remains murky and underexplored. Nevertheless, they and others approached architecture as the ark that could bring people and nature back into a relationship of reciprocal belonging, so that dwelling was again possible.

Frank Jacobus and Phoebe Lickwar

### **Falling Barns: Icons of Evolution in the Arkansas Ozarks**

Falling barns in the Ozark Region of Arkansas are early 20<sup>th</sup> century remnants displaced in a 21<sup>st</sup> century landscape. They are figural icons of a changed, and changing, place. The size, form, and material make-up of these barns are from an age that has passed. Sadly, and perhaps ironically, these barns are crumbling into a landscape they helped build, due to economic changes they helped facilitate. These physical remnants are reminders of a way of life that no longer exists; a way of life that was a pivotal shaper of our regional contemporary culture and values. As they fall into greater levels of disrepair, many of these falling barns are systematically being removed from the Arkansas Ozark region, and it is not inconceivable that the majority of them will be gone entirely in the next twenty to thirty years. The disappearance of these structures represents a disconnection from the region’s



past. The loss of the work and life of individuals, the spirit of new settlement, critical memories of family and the efforts it took to survive in an unsettled land, begin to disappear as these structures are overtaken by a landscape no longer subjected to cultivation.

The barns themselves, in their crumbling state, are the iconic embodiment of economic and cultural change in this region and they represent an evolving relationship we have to the land around us. This paper establishes critical relationships between falling barns and socio-economic change in the agricultural landscape, addressing questions about what they were used for, the lives that needed them, and the cultural and economic changes that have caused them lose their utility. Photographic documentation identifies particular barns studied and serves as a record of their current state.

Robbie D. Jones

### **Alabama's 'Living Museum of Architecture': Preserving Huntsville's Twickenham Neighborhood"**

For two centuries, the Twickenham neighborhood in Huntsville, Alabama, has been the preferred location for the city's elite citizens. Efforts to preserve and document the fashionable homes began in the 1920s and 1930s, coalescing in the early 1960s with efforts to create a local historic district with protective zoning and with the professional restoration of antebellum landmarks. In 1962, local preservationists named the neighborhood "Twickenham" in honor of the city's original name from 1810-1811 and soon created the Twickenham Historic Preservation District Association.

Connecting to the downtown courthouse square via a traditional grid, the 13-block Twickenham neighborhood embodies the stylistic evolution of historic architecture in Huntsville from the settlement period of the 1810s through the 1960s. Sometimes referred to as the Garden District due to the lush private gardens, Twickenham contains a significant concentration of dwellings that showcase fashionable American architectural tastes, including Federal; Greek Revival; Gothic Revival; Italianate; Romanesque; Queen Anne; Second Empire; Renaissance; Classical Revival; Tudor Revival; Colonial Revival; Craftsman; Ranch; and Minimal Traditional. The architectural landscape of Twickenham is enhanced by several fine examples of churches, schools, domestic outbuildings, garden structures, civic landmarks, and small-scale commercial buildings.

Today, Twickenham is one the most desirable neighborhoods in Alabama, featuring scores of well-maintained urban estates. Much to the chagrin of local preservationists, however, several modest homes dating from the mid-twentieth century have recently been demolished and replaced with large Neoclassical mansions. As a result, city leaders commissioned New South Associates with the task of updating and expanding the 1972 National Register of Historic Places nomination for the Twickenham Historic District, resulting in the documentation of over 360 properties. This presentation will focus on the challenges of preserving Twickenham, a "living museum of architecture" representing the city's remarkable evolution from an Old South Cotton Mecca to a Space Age Boomtown.

Jeremy Kargon

### **Art in Architecture and Regional Modernism: Six Site-Specific Installations by Amalie Rothschild, 1951-1981**

With increased attention to the history of architecture outside prominent cultural centers, researchers have sought alternative narrative tools by which stories about architecture can be told. One such tool is the focus on the decorative arts as a component of broader design strategies, whether conceived by an architect, an artist, the client, or the surrounding community. Examples of "art in architecture" are, of course, especially sensitive and even responsive to their architectural settings. Examination of both art and architecture together, therefore, may illustrate usefully the relationship between the two and, more significantly, the contemporary socio-political circumstances in which design innovation has occurred.

The work of Baltimore artist Amalie Rothschild (1916-2001) affords an excellent opportunity to study architecture in this way. Over three decades, Rothschild installed six projects in local buildings which reflect the evolution of Baltimore's design culture during that time. Although each installation is different with respect to artistic medium, architectural setting, and institutional client, those differences themselves trace the trajectory of Modernism throughout Baltimore's post-World War II urban development.

This paper will document Rothschild's work with the following architects and their buildings:

1. Holy Ark Curtain, Baltimore Hebrew Congregation (1951; Percival Goodman)
2. Wall Mural, Town House Motor Hotel (1960; Bonnett & Brandt)
3. Wall Hanging, Sun Life Insurance Company of America (1966; Petersen & Brickbauer, with Emory Roth and Sons)
4. Mosaic Fascias, Martin Luther King, Jr. Elementary School (1969; Watkins & Magee)
5. Wall Hanging, Walters Art Museum (1974; Shepley, Bullfinch, Richardson, and Abbott)
6. Art-Glass, Forest Park High School (1981)

Consideration of Rothschild's installations in architectural spaces attests to the innovation of new building types, Modernism's role as an emblem of prestige for Baltimore's corporate interests, and its subsequent embrace by governmental and cultural authorities.

Robert L. Kelly

### **Form Follows Function at the Wenner-Gren Aeronautical Research Laboratory**

This paper explores the form, function, and significance of 1940 laboratory constructed on the campus of the University of Kentucky to house research for the development and testing of aircraft engines.

Architect Ernst Vern Johnson (a Yale graduate and classmate of Eero Saarinen) designed the building from his post as university architect and professor of architectural engineering. Johnson's fellow professors, Samuel A. Mory, Jr. and A.J. Meyer; supplied the structural design, and the supervision of the electrical and mechanical requirements, respectively.

Johnson's sleek architectural design reflected the function of the aeronautical research that took place within. A rounded front façade with cockpit-like glass block windows, and rear "tail fins" that serve as intakes and outtakes for the exhaust fume system, render the building aircraft-like itself.

Functionally, this highly specialized structure was engineered to muffle the noise and to exhaust the fumes associated with running aircraft engines at their limit for prolonged periods of time. Special test chambers with steel blast-doors and bullet-proof observation windows were constructed to protect the researchers from the potential of catastrophic engine failure.

The rapid development in size and type of aircraft engines during WWII caused the building's function to shift by the 1950s to human vibration studies for the United States Air Force, as well as chimpanzee training for early NASA space flights. These studies precipitated the founding of the Biomedical Engineering Department at the University of Kentucky.

Thus the structure is highly significant both as the site of groundbreaking research, and as one of the few remaining examples of the Streamlined Moderne style in the region.

Michael Kleeman

### **Whittier Mills Company of Chattahoochee, Georgia**

In a special feature of the Atlanta Journal from July 1986, the Victorian reporters wrote,

*One of the most picturesque places in the vicinity of Atlanta is Whittier Mills. The Houses of the operatives are built around the brow of the hill in a semi-circular shape. The greatest number of these houses faces the mill and are built of the best material with terraced yards and plenty of green grass. Altogether they present an appearance of thrift and care not usually seen among people of this class.*

The inception of Whittier Mills transpired as a benefit of its time – mill owners in Lowell, Massachusetts became interested in expanding their operation into the South after visiting Atlanta before the Cotton States Exposition of 1895. Economically, at the end of the 19th century New England had compulsory school laws while Southern states did not. Mill owners found it most profitable to utilize women and children laborers, bringing foremen, engineers and mechanics from New England. In many instances, while mills in New England were losing money, Southern mills were showing a 20% - 75% profit. This 'perfect storm' of development was not really very different though from many similar mill developments that occurred throughout the deep South at the turn of the century.

The Whittier's differentiated their community though, adding the enhancements of a nine-hole golf course, company softball team with bleachers for fans, company store and post office, and the 'Ark' – housing a barber shop, shoe shop, pharmacy and single men's showers. Whittier Mills Village became a strong, yet small community, united through architecture and bonded through planning ahead of its time.

My paper will continue the discussion on this unique mill village just outside of Atlanta. The four-square standard Southern home prototypes modified for mill workers and then again as the home were sold with the decline of the mill. The Whittiers further innovated, building a second generation of homes utilizing the same form but moving away from southern pine plank exteriors to a mixture of stucco and ash collected from the mill's stacks. Though not popularized, this innovation marked a leap forward in worker housing for its insulation as well as the consideration in general of mill housing as worthy of consideration. Further unique is that Whittier Mills Village remains an almost in-tact development today, isolated by its topography dipping down towards the Chattahoochee River and the railroads cutting off its southern border. Its character of development as well as its ongoing preservation is worthy of further study.

Jessica Lankston

### **'Creative Preservation': Case Studies in Nuremberg's Historic City Center During the Early Nazi Regime**

This paper argues that National Socialist preservationists subtly altered Nuremberg's historic architectural forms in order to incorporate tenets of racial purity, connect the party to past national prominence, and legitimize a promised return to greatness. Modeled after Roman Imperial Diets, National Socialist Party rallies, held in Nuremberg, fueled widespread public support for the party, and transformed the city into a stage for mass exhibitions of ritual and pageantry. Hitler's journey through the city's historic

core, winding through Nuremberg's main square, Adolf-Hitler-Platz, past the train station, and down into the purpose built rally grounds in the southeast of the city marked the beginning of every rally.

I explore aesthetic changes to the building facades lining Nuremberg's Adolf-Hitler-Platz and the conditions under which these interventions occurred. Adolf-Hitler-Platz, known as the Main Market (*Hauptmarkt*) prior to the Third Reich, functioned as a space for selling meat and vegetables, and formed the economic and cultural heart of the city. A comparison of images of the Main Market from between the 1850s through 1945, immediately prior to the square's destruction, shows an attempt to reconstruct the city as a medieval urban environment, and minimize fingerprints of commercialism and modernization in the space. The purity of Nuremberg's historic urban environment was believed to be compromised by architectural "sins" that contaminated the character of structures built during the Medieval and Renaissance periods. Adolf-Hitler-Platz provides a thorough sampling of projects ranging in size and scope, demonstrating that local preservationists did not champion one prescriptive solution when considering how to establish a building's coherence to the regime's ideals, but instead ascertained if existing aesthetics conformed to a set of loosely defined criteria. Civic projects like these reinforced the party's racially exclusionary ideology in physical space, penetrating the minds of visitors and residents alike.

Tara Mitchell Mielnik, Metropolitan Nashville Historical Commission

### **Building Powder City: Old Hickory Village, Davidson County, TN**

In October 1917, the United States government optioned 5,600 acres of farmland in Davidson County, Tennessee, east of the city of Nashville and along the banks of the Cumberland River, for the construction of a munitions plant to provide gunpowder for the war effort in Europe. The federal government contracted with E.I DuPont de Nemours Company for the construction of the plant and associated facilities, including a railroad, worker housing, and other public service buildings for what would become the world's largest powder plant. Construction speed, safety, and security were of utmost importance, and within months over four thousand buildings were constructed, including hundreds of residences for the tens of thousands of workers and their families who moved to the new town over a period of weeks in the spring and summer of 1918. The plant employed a large variety of workers, segregated by race, gender, ethnicity, and marital status, and including whites, blacks, and Latinos, as well as both men and women. The architecture of these new houses and residence halls was like nothing Nashville had seen before, using company town plans and mirroring similar DuPont communities in Virginia, Colorado, Montana, and Washington.

Following the Armistice, the new town emptied almost as quickly as it had populated. Buildings were left empty, and the government sold the land and improvements to a newly-created Nashville investment group. Within a few years, the DuPont Company returned to the area to construct a fiber silk plant, rehabilitating many of the residences for company housing. Old Hickory, as the community had become known, remained a company town under DuPont's control until the mid-1940s, although DuPont would retain a plant presence into the 21<sup>st</sup> century.

As Old Hickory Village nears the celebration of its centennial, along with the centennial remembrances of the Great War, residents are loving caretakers of the remaining architectural history of the "the Village," where over 500 original homes remain, many of them listed in the National Register of Historic Places. The preservation of Old Hickory Village is a permanent reminder of the wartime contributions of Tennesseans on the home front.

Marietta Monaghan

### **A Modern City in the Wilderness: How the Alabama Power Company Devised a Plan for Worker Villages – Hospitals**

Continuing the series of papers on the Alabama Power Company construction of worker villages, I would like to address the hospitals provided for the employees and their families. The hospitals were free to all employees and their families, including all services; this included medical service, beds, meals, attendance, X-ray and lab work, in short, anything that could be obtained at a regular hospital in towns like Montgomery or Birmingham.

Over time there were several different hospital iterations to meet the needs of the changing camp populations. By taking a broad view of the architectural drawings, employee health records and other documents on file in the APC archives, it is possible to trace 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 hospitals at four representative locations are compared as to configuration, site placement, advances in medical equipment and materials of construction, to illustrate the evolution of the most efficient and productive design ideas. The majority of the input for design changes seems to have come from the director of medical services, Dr. S. R. Benedict, who oversaw a stable of company physicians and also directed the sanitary provisions at all the APC construction sites and employee villages. His letters will also figure prominently in this evaluation of hospital construction during the 1920s in the remote locations of the dam construction sites in Alabama.

Mikesch Muecke

### **Satire and Satyr: Considering the Dialectics of Copies of the Parthenon and Nashville**

Most architectural historians, when asked where the Parthenon is located, would point to the Acropolis in Athens, Greece. Those with a more expansive memory of architectural history might know its new-world twin, the Parthenon (built originally in 1897, then rebuilt in 1923) in the Athens of the South, i.e. Nashville, Tennessee. If those same historians are film buffs, they may even remember Nashville's eponymous 1975 film by the movie director Robert Altman whose satire of American country music, and—according to Helen Keyssar—of America, ended with the assassination of the music star Barbara Jean at that, now itself historic, Parthenon in Nashville.

In this paper I propose to read the two buildings (the original in Athens, Greece and its more complete, yet paradoxically imperfect copy in Tennessee) against their specific locations (the Acropolis in Greece versus Centennial Park in Nashville), and finally the city of Nashville against Robert Altman's interpretation of the same in the movie *Nashville*.

My goal is to articulate the difficulties of architectural and filmic copying in both their spatial and contextual manifestations in real life and projected reality. Copies of seminal structures such as the Parthenon, and its reference in architectural and filmic histories, appear to work like satyr plays in Ancient Greece: as a short, lighthearted performance they seem to counteract the Athenian trilogy of tragedies as part of the Dionysian festivals, and yet we can also read them as paradigmatic critiques of architectural practices concerned with the public production of meaning.

Meg Nagle

### **Yamacraw Village: Razing Image Issues of the Southern City**

Nathan Straus, Administrator to the National Housing Authority, spoke to a group of prominent Savannahians at a ceremonial demolition on February 13, 1939. The local paper shared his words of praise, "One hears occasionally that the South is not so progressive [as it is]...cautious with respect to new ideas and activities. But it cannot ever be said that the Southeast has been backward to seize the opportunities offered by the housing act. In a few years people from all over this country and from other countries will come to the Southern states to witness the bold transformations which have been made in them."

This paper explores Yamacraw Village, a slum clearance project for African American public housing, and its complements, Fellwood Homes and Garden Homes Estate, as part of a strategy to rebuild the image of Savannah. Architecture, newspaper coverage, pamphlets, and speeches all utilized a rhetoric of sanitation and modernization to capture support for shaping the lives of societies downtrodden by reshaping the city. Targets of this publicity campaign included local citizens, tourists, and federal officials.

Savannah represents a series of southern cities who utilized public housing as a means to combat historic stereotypes, define themselves as modern, and attract visitors in the 1930s and 1940s. By the time Yamacraw Village was complete the city had received 4 million dollars in funds, hosted two visits from federal officials, built a replica of a lost tourist attraction, and extolled great pride in its modern housing. History may see public housing in a light of struggle and failure but it meant great success for the image and life of cities in the south; images offered with a new level of cohesion in multiple media.

Brian Poepsel

### **Detailing the Continuous Present: A Reconsideration of Influence in the Organic architecture of Fay Jones**

The residential designs of Fay Jones embody the ideals of organic architecture in the highest degree. Working in the tradition of Frank Lloyd Wright, Jones produced a wide range of houses that represent an intensely personal endeavor. Although the chapels and public pavilions designed by Jones are his most famous works, the meticulous construction detailing and elaborate material joints in Jones' houses reward long-term residents, who delight in making new discoveries for many years after occupying their homes. These special details, combined with the changing patterns of light and reflection that continuously renew the homes' interiors, reveal the influence of Jones' other mentor, architect and educator Bruce Goff. In his practice and theory, Goff sought to establish the 'continuous present,' a term he borrowed from Gertrude Stein to describe an architecture that evades familiarity, sustaining an incessant presence in the life of its occupants. Details contribute to a constant transformation of the organic interior, collapsing the trajectory of past-present-future to create architecture that continually reengages the occupant. For Fay Jones, such an environment reinforced his insistence that caring about the people who would reside in his houses was an "imperative moral issue," a philosophy that Jones and Goff carried further than others working in the organic tradition. Through a consideration of clients' and the spaces designed for them by Fay Jones, this study reflects on Jones' hope that "perhaps the inhabitants can be more comfortably and more meaningfully integrated into the natural forces of life."

Robin H. Prater

### **The Intersection of Architecture and Politics: Sir Edwin Lutyens and The British Embassy in Washington DC**

Built during the decade following the First World War, at a time when Britain felt a sense of great debt to the United States, the British Embassy in Washington DC (1927-28) exemplifies both the positive and negative aspects coming out of this sense of obligation. The appreciation for the American war effort drove the selection of architect. Sir Edwin Lutyens (1869-1944), at the time widely considered to be Britain's greatest living architect, was chosen to design an embassy worthy of the respect felt for the United States. Financially, however, the project was overshadowed by the war debt owed by Britain to the United States. The resulting building was the product of Lutyens's fight to work within severe budget and site constraints to provide a multi-functional building that would honor both Britain and the United States.

The British Embassy in Washington DC is the only built work in America designed by Edwin Lutyens. At the time Lutyens was designing the Embassy, he was already working in his 'Elemental Mode' of Stripped Classicism, familiar from his many war memorials such as the Cenotaph (1919) and the Thiepval Memorial to the Missing of the Somme (1928-32). Yet the architect did not choose to employ this style for the embassy. Neither did he choose to work in the Neo-Classical style which epitomizes much of Washington DC and which the architect had already utilized for several London buildings. Lutyens instead looked to the shared Georgian architectural tradition to symbolize the presence of Great Britain. The British Embassy in Washington DC emerged as a unique synthesis of American and British Neo-Georgian architecture tempered by Lutyens's inspiration in solving difficult site and plan restrictions.

Mark Reinberger

### **Small Town Architect in Mass Society: the Career of Charles Frederick Bowers, of Frederick, Maryland**

From the age of thirteen until departure for graduate school ten years later, it was this author's privilege to work in the office of Charles Frederick (Fritz) Bowers (1900-1979), in Frederick, Maryland. Bowers was by no means an exceptional architect, nor even particularly creative in design. However, his career from 1923 until his death in 1979 was perhaps typical of many American architects working in smaller cities who were forced to span the transition from a historicizing architecture rooted in the Beaux-Arts tradition in which they were trained and in which they practiced for the first half of their career to a modernism that came to dominate architectural design after World War II. During the second half of his career Fritz's office produced both modern and traditional designs, though he, himself, never designed a modern-style structure; he left that to younger men and women. When possible he continued to design in historical styles, though he did not live long enough to see genuine neo-traditionalism emerge as a valid post-modern design strategy. His traditionalism was that of survival, not revival. His motto, "give 'em what they want," also served him well in a practice surviving for 56 years in a changing architectural scene.

Bowers was trained in the architectural department of Carnegie Technical University, now Carnegie-Mellon, where he learned architectural design, history, and drawing in the Beaux-Arts way, though he opted for a construction and architectural technics major. This probably made sense to the son of a lumber merchant in Frederick, Maryland, a small city at the foot of the Blue Ridge Mountains. Throughout his career, his architectural firm was nested financially in the Bowers Lumber Company, run during his lifetime by his father and oldest brother. His specific arrangement with the company gave him some shelter during difficult economic times yet a degree of independence. Although the vast majority of Fritz Bower's commissions had nothing specifically to do with the lumber company, he and his staff produced designs for company millwork as well as plan and working drawings for trusses and prefabricated homes manufactured by the lumber yard.

A review of selected designs by Bowers will demonstrate his ability in traditional design modes, particularly the Tudor and colonial revivals, throughout his career, as well as modern designs dating from the 1950s through the 1970s. Also discussed will be his work as associate architect to larger firms from bigger cities hired to design local buildings, such as high schools, deemed too large for the small town firm, a source of irritation to some in the Bowers office, though not particularly to Bowers himself. Throughout his career Fritz Bowers seemed content with his role as the only architect in Frederick, even if not of its larger buildings. Bowers also led Frederick's embracement of historic preservation in the 1960s, in which indeed it became a leading community. This too was a common role of traditionalist architects of his generation.

Shelley E. Roff

### **Barcelona's first Town Hall: Crisis and the Evolution of a Mediterranean Civic Type**

Barcelona's first town hall was built late in the history of the development of this civic building type in Europe. An early proposal for the town hall was conceived by Barcelona's first city council in the 1350s as a "town hall-loggia", one that joined municipal and mercantile government in one location, and could be seen in many parts of Europe. However, ultimately, the construction of this meeting hall did not happen as planned; the building site was chosen and construction started inadvertently in reaction to an emotional and spiritual crisis on the part of the city councilors. As was local custom with other nascent institutions in the city, Barcelona's city council met in public spaces for the first one hundred years of their existence, most often in a chapel the city council

had built within the Dominican church of Santa Caterina. In 1369, in opposition to a verdict put forth by an Inquisition held in the Dominican church, the city council abandoned their meeting place and was invited temporarily into the home of the council's scribe, where the municipal records were already being stored. In this moment of crisis, the city councilors realized the imperative of establishing their own meeting hall, set apart from the influence of the church. In the immediacy of their need, the council's scribe offered his house to be transformed into the new meeting hall. Although the design of Barcelona's town hall evolved from a forced set of circumstances, rather than from a pre-planned design concept, ultimately Barcelona's town hall fits within a category of civic buildings whose plans were inspired by the defensive, circulation, and spatial arrangements of typical Mediterranean medieval residential palaces, such as can be seen in the design of Florence's town hall, the Palazzo Vecchio.

Theodore Sawruk

### **Better-than-Ordinary: Realizing the Greek Revival in Rural Connecticut**

On March 19, 1837, Jared Huntington Shailer married his cousin Florilla Shailer. The following April, he purchased a half-acre lot on Bridge Road, and subsequently began planning a new dwelling for his family. Built in 1838, the Shailer House is a three-bay, side hall plan, Greek revival style house, which stands 2 1/2 stories high and is capped by a gable-to-street roof. Displaying many of the stylistic elements characteristic of Greek revival architecture, it was an innovative realization for the small town of Tylerville.

While the Greek revival style was a sign of rare elegance in the 1830s, it would soon become the fashion within the various towns along this stretch of the Connecticut River. Most-likely accessed via the spread of carpenter's guides and pattern books, the Shailer House was constructed by a group of migrant carpenters associated with the local shipbuilding industry. During the 18<sup>th</sup>-century, the town of East Haddam supported a thriving maritime and ship building trade. Historic records indicate that a crew of five local carpenters took to house building during the off months, when ship construction lagged. Similar, yet unique, each of the five houses represents an outstanding example of the Greek revival style, and served as a precedent for many of the houses to follow. This paper seeks to trace the similarities and variations of the five houses, and the many nuances associated with this team's interpretation of archetype design for in-town homes and neo-urban cottages.

Today the area is recognized as the East Haddam Historic District, a linear corridor, representing the colonial main street that connected two towns along the Connecticut River, Upper Landing and Lower Landing. Historically significant for its Greek revival architecture, and its association with the founders of the maritime commerce, the district boasts over 90 contributing buildings.

Nicholas Serrano

### **The Green Fingers Plan: Ecology, Aesthetics, and the Groundwork of Urban Evolution in Raleigh, North Carolina.**

This paper investigates the ideological basis and developmental implications of urban greenways in Raleigh, North Carolina. In 1973 a series of storms unleashed an uncanny amount of rainwater on Raleigh, creating mayhem among the local insurance market and a tailwind of public interest that moved city council to approve floodplain protection legislation previously stalled by private interests. Six years earlier Lewis Clarke, professor of landscape architecture at North Carolina State College (NCSC), had published a similar plan as the "Green Fingers of Raleigh," a precursor to the *Capital Area Greenway*, which is one of the first comprehensive greenway systems in the nation. Clarke was among an early cohort of faculty at the NCSC School of Design and is famous as an early pioneer of the ecological approach to landscape architecture. In the Green Fingers plan he advocates preserving city streams to manage urban hydrology, structure development, and for the affection they garner with city residents, thus combining ecological imperative with aesthetic amenity. The floods of 1973 introduced an economic necessity to protect speculative investments upstream as Raleigh rapidly expanded its suburban fringe, and subsequent greenway development has added a recreational agenda. Presently there is a surfeit of research on the economic, ecological, and psychological metrics of greenways, but little is understood of their impact to the social groundwork of urban evolution. This paper investigates the ideological foundations of the Green Fingers Plan in comparison with the role of streams in Raleigh's urban growth by exploring the architectural, cultural, and economic relations that Green Fingers mediate both historically and in Clarke's proposal. Ultimately it seeks to understand how ideas of ecology and beauty extend beyond advocacy and also control the image, accessibility, and aestheticization of riparian grounds in the urban landscape.

Lisa D. Schrenk

### **Homes of Today and Tomorrow: The Model Houses of Chicago's 1933-34 Century of Progress International Exposition**

Chicago's 1933-34 Century of Progress Exposition was a temporal event designed to celebrate the rapidly advancing modern era in which it was held. It served as a venue through which designers, ranging from Raymond Hood to George Frederick Keck, were able to put forward their visions of modern architecture at a time when little other building was underway in the United States. Organizers believed that the practical uses of recent and future developments in science and technology would propel the United States out of the Great Depression and into an exciting new world of tomorrow. Within the grounds of the exposition among the large colorful thematic pavilions were over a dozen model homes sponsored by architects, building-products manufacturers, and other

businesses. While most of the houses, including the House of Tomorrow, the Masonite House, and the Good Housekeeping Stran-Steel Residence, were located in the Home and Industrial Arts Exhibit, others, like the Vinylite, Sears, and Frigidaire Air-Conditioned houses, were scattered throughout the fairgrounds. Despite their location, the model dwellings clearly illustrated the dramatic impact a science-driven consumer culture could have on future domestic environments by featuring mass-produced building materials, novel methods of construction, progressive concepts for the organization of interior spaces, modern furnishings, and labor-saving devices. Nowhere else at the exposition could visitors experience the potential of advances in science and technology in a way that was so tangibly relevant to their daily lives. Many of the residences illustrated design concepts being advocated by progressive architects in both the United States and Europe. Fair organizers promoted the houses' durability, convenience, livability, and cost-efficiency. This paper explores the wide range of designs and underlying agendas for the Century of Progress model homes, placing them in the context of both the exposition's theme and significant concurrent trends in modern residential architecture.

Karen Cordes Spence

### **Historical Technology or Technological History?**

Discussions about developments of technology in architecture often focus on innovations that result in noteworthy building components and operations, celebrating state-of-the-art advancements that enhance the built environment. Yet the power of technology can be seen to extend beyond an attention to function as these working pieces have the ability to express a breadth of values and ideas. Clearly, technology conveys historical and cultural information just through the character and type of elements employed, but technology is also able to manifest meaningful associations beyond these realms. Recognizing the strength of this communication allows technology to be understood in a different light.

By exploring the expressive nature of technology, the building components and operations are seen to be able to serve design in ways beyond its presumed purpose. This approach is noted in the structures, enclosures and environmental systems in the architecture of E. Fay Jones as these working elements are understood to connect with numerous pasts and contexts, linking the design with regional forms and typological precedents. Martin Heidegger's interpretation of technology as something that disappears into use helps elucidate this perspective, offering a philosophical foundation that brings to light the transformative ability of these functional pieces. By understanding that technology is able to withdraw into its work, its reading is open and, in this case, filled by history. Ultimately, this identifies a curious relationship between technology and history, introducing the possibility of shifting the perceptions of each.

Claudette Stager, Tennessee Historical Commission

### **In Memory of the Sons of Tennessee: Nashville's War Memorial Building**

While most citizens of Tennessee agreed that there should be a memorial to those who fought and died in World War I, not everyone agreed on what the memorial should be. Efforts began shortly after the war ended, but it was not until 1925 that the War Memorial Building in Nashville was completed. The state, city of Nashville, and Davidson County all worked toward completing a memorial and all three governments funded the project. Two architectural competitions were held, with the review committee consisting of out-of-state architects. Bronze tablets and a large Victory statue, central to the memorial concept, were not completed until 1929 and 1931. The multi-use building stands as a memorial to those who served in several wars.

J. Mason Toms

### **The Work of Dietrich Neyland: The Lost, the Endangered, and the Celebrated**

The loss of Edward D. Stone's Carlson Terrace and the significant and irreversible alteration of John Williams's Pi Kappa Alpha Fraternity House points to the fact that Arkansas is quickly losing much of its Mid-Century Modern legacy. Steps must be taken in order to educate the public of the integral part that Mid-Century architecture plays in the state's heritage and how fragile and endangered these buildings are. A significant problem lies in the fact that very little has been done to survey the Mid-Century assets within the state, and as such there are many architects from this period that are relatively unknown but whose work serves as important pieces within the fabric of this legacy. Dietrich Neyland of Cromwell and Ginocchio is one such Modernist architect whose legacy is quickly diminishing. Neyland came to Arkansas in 1950 at the request of Ed Cromwell in order to bring Modern architecture to his firm and the state as a whole. Through interviews with key Cromwell personnel and Neyland's widow, as well as extensive research into Cromwell's archives, it was discovered that during his long tenure at Cromwell's firm, Neyland created some of the most cutting edge, innovative, and high Modern designs within the state, in the form of several buildings at various colleges, including the University of Arkansas and UALR, as well as many remarkable buildings for private businesses, such as the KTHV Building and the Petit Jean Automobile Museum. Although, many of his designs have been lost to the wrecking ball, several significant pieces still remain relatively intact across the state. Without heightened awareness of the importance of his work, more losses will occur which could possibly lead to a total loss of these integral pieces of Arkansas's Modern architectural heritage.

Gavin Townsend

### **Richard Neutra Builds in the South: The Philip Livingston House in Chattanooga**

In 1982 Thomas Hines published the definitive biography on Richard Neutra. A work of painstaking research, the book includes a virtual catalogue raisonné of Neutra's many projects, especially the many American houses built in the 1950s and 60s. Curiously missing, however, are the only houses Neutra designed in the South: the O'Brien House in Shreveport, Louisiana (1950) and the Philip Livingston House in Chattanooga, Tennessee (1956). Though Hines exchanged letters with the original homeowners, not a single image of either house appears in the book.

In 2008 the O'Brien House was surveyed by HABS. But the Livingston House hasn't been published or studied since it appeared in a local newspaper article in 1959. Still owned by the children of Philip Livingston, the house is overgrown and neglected, though it rests on one of the most expensive lots of real estate in Chattanooga. Recently, however, I was the first non-family member to be admitted to the property in decades.

In many ways, the house is typical of Neutra's work from the 1950s. It includes the architect's usual I-beam supports that extend beyond the roofline, low-slung built-in perimeter cabinetry, massive sliding glass doors, and seemingly acres of unobstructed floor space. Similar features can be found in such famous houses as the Moore house in Ojai (1952), the Perkins House in Pasadena (1955), and the Cheuey House in Lost Angeles (1956). But in the case of the Livingston House Neutra knew he was designing something in the South, and so, despite his devotion to modernism, he included several accommodations to the Southern climate and architectural fabric. This can be seen in the unorthodox brick veneer and impressive air conditioning system.

Another story the house offers is the degree to which Neutra met the individual needs of his clients. He carefully interviewed each of the family members to discover their interests and did what he could to incorporate those into the house. Thus the house abounds with generous cabinets to include TV and hi-fi equipment, dining table leaves, planters and such, all suppressed so as not to obstruct the modernist lines of the house.

Both the O'Briens and Livingstons first considered hiring Frank Lloyd Wright to design their houses. But both families came to the conclusion that Neutra, not Wright, was a modern designer willing to bend dogma to meet the needs of his clients.

Andrew R. Tripp

### **The debate and critique of proportional composition in Post-War British architectural theory : a crisis of judgment**

In England, in the decade following the second world war, a heightened interest in theoretical 'systems of proportion' was welcomed as a 'humanist' project in both historical interpretation and architectural practice. In England, the search to identify principles of composition, in general, and a theory of architectural proportion, in particular, was viewed as a remedy for 'hedonist' interpretations of architectural form and as a method of overcoming the 'routine-functionalism' that post-war English critics believed was central to the composition of pre-war architecture and urbanism. Furthermore, a theory of architectural proportion promised to negotiate between deep tradition and the 'systemic thinking' of industrially standardized technologies, structures, enclosures, and components.

The most enthusiastic 'debate' occurred in publications in 1947-9; including such figures as Mark Hartland Thomas, Manning Robertson, Lewis Curtis, Leonard Roberts, and others, all leaning on the work of Wittkower and Le Corbusier. In 1957, a RIBA meeting punctuated this debate with a 48-60 vote against the premise "that systems of proportion make good design easier and bad design more difficult"; following which Bruno Zevi remarked that "the English architects had shown great wisdom and strength", signally what he believed was the resolve of interest in the irreducibility of 'architecture as space'. However, despite Zevi's persistence, the critique of the theory of 'systems of proportion' was much less homogeneous and considerably more varied, including calls for continued research, personal faith and judgment, and 'functional proportion' (an idea that Wittkower omitted when he borrowed arguments from Percy Nobbs' *Design*, 1937). Furthermore, despite the resolution against its institutionalization, architects continued to use proportional techniques while, for the most part, denying their role.

The nature and influence of the English debate on the theory of proportion has been reviewed previously (Millon 1972, Neumann 1996), but mostly on the premise of the veracity of the 'new humanism' as a potent critique of modernism. This may be true, but it also leads to the polarization of positions on the status of architectural principles which is not reflective of architectural practice.

This paper reviews the English debate on proportion in three parts with an eye toward resolving the variety of 'other' critical positions. This research contributes to the interpretation of pre-war British architecture, from the perspective the immediate post-war years, and is therefore something of a ground clearing exercise. It represents a portion of my research into the history of the (nearly) English architectural collaborative, Tecton.

Gretta Tritch-Roman

### **Between Granges and Exchanges: Grain Elevators and Modernism in the Middle**

Le Corbusier lauded them as the "first fruits of a new age;" Erich Mendelsohn regarded their bare forms as "abstract beauty;" and, Reyner Banham extolled their presence as the "Protestant work ethic monumentalized." These authors recognized in the pragmatic



aesthetic of the grain elevator many of the same qualities that have been lauded in Chicago's early skyscrapers as a shift from Europe's "expiring architecture" toward Modernism. However, just as recent criticisms of the "Chicago School" category have asserted more nuanced readings of these early skyscrapers, grain elevators warrant a consideration apart from the teleological and technological constraints of the tired Modernist polemic.

In the larger picture, the development of the grain elevator indicated an economy in transition from mercantile to industrial capital. As a part of America's developing systems of railroads, grain elevators afforded a market for the increased production of mechanized farms in the late nineteenth century. Yet, mercantile power remained evident as Chicago's grain exchange introduced standardized grades to differentiate the vast quantities of grain moving eastward. Far from a passive participant between the merchants and the industrialists, farmers organized Grange cooperatives, building their own elevators to regain some control among monopolizing powers. The grain elevator became contentious as both an iconic image but also a massive container within a larger distributive network, thus reorienting the contest between mass and volume as played out in theorized European architectural circles. This paper argues that the industrialization, also read modernization, of America's middle states was not generic but specifically tied to a new scale of commodity flows. Vastly distinct from the quiet majesty portrayed in European publications, grain elevators in reality established a rather ambivalent presence as dominant images on the prairie and in the city but also as the mechanisms through which commodity flows were organized and consequently challenged.

Jackie Tyson

### **Remembering World War I: Race, Memory, and the Natchez World War I Memorial Project**

In 1924, bronze plaques were proudly hung on Memorial Hall in Natchez, Mississippi to honor World War I veterans of Adams County. Friends, neighbors, and relatives gathered the names of those who served from the county for the commemoration. The names on the plaques reflected the strong ties and close-knit character of Natchez and Adams County during the early twentieth century. However, names of African Americans from Adams County who served were excluded. The plaques were created during a period marked by institutionalized discrimination and segregation and do not provide a complete picture of the sacrifice borne by all residents of the area.

New South Associates was contracted by the General Services Administration (GSA) to research and compile a complete list of WWI veterans from Adams County, including African Americans, women, and white servicemen who were not included on the 1924 plaques. GSA, in partnership with civic, veterans, and other organizations, dedicated new World War I memorial plaques in November 2011. A total of 592 African American and 107 white soldiers were added, honoring all 1219 World War I veterans from Adams County. Additionally, New South created an interpretive exhibit, treating the original plaques as artifacts and preserving them as the center of the exhibit educating the public on WWI history in Adams County.

This paper will discuss the Natchez WWI Memorial Project, the history of the original plaques, the impetus for the creation of new memorial plaques, the community involvement in the project, and the implications of this project for other local memorials that ignored the contribution of African Americans and others. The paper will address how the memory of WWI differed between social and ethnic groups, thus producing memorials that did not honor all veterans.

Glen Umberger

### **Curing Architectural Amnesia: A New Look at a Forgotten Famous Civic Masterpiece**

At the dawn of the 20<sup>th</sup> century, the United States boasted the "tallest building in the world" brought to life by a small team of the country's most prominent architects and artisans. Upon completion in 1901, Philadelphia City Hall was not only the tallest building in the world, a title it would hold until 1908 with the completion of the Singer Building in New York, but it was also the most expensive and largest municipal building on the North American continent, larger even than the United States Capitol building. Today, this National Historic Landmark is almost completely forgotten despite its former world-class status. Rarely included in the canon of great American architecture, Philadelphia City Hall is a stunning architectural achievement featuring a didactic program of sculptural iconography, a program containing a collection of hundreds of figurative and allegorical figures representing the work of one sculptor. During its 30 years of construction (1871-1901), City Hall was constantly being retrofitted to accommodate advances in technology and upon its completion was completely paid for. Even so, this Second Empire masterpiece was once derided for its ostentation but today remains a symbol of local civic pride and is worthy of a fresh look with 21<sup>st</sup> century eyes.

In this paper, we will examine the design contributions of Thomas Ustick Walter, the famed architect of the U.S. Capitol Dome and Expansion (completed in 1865) who came out of retirement in June 1874 to act as "Assistant Architect" on the monumental project, serving under his former pupil, architect John McArthur, Jr. While primarily built from the designs of McArthur, it was Walter's innovative contributions and his architectural expertise that enabled Philadelphia City Hall to achieve the title, "tallest building in the world."

Eldra D. Walker, Harvard University Graduate School of Design

### **Reconsidering the “Tall Office Building”: Louis Sullivan and America’s “Primitive”**

The desire of European architects to renew architectural theory and practice by recalling its “primitive” or original state was confirmed to be commonplace by architectural historian Joseph Rykwert. Reinvigorating the discussion, architectural historian Adrian Forty challenged architects to finally consider the socio-cultural ramifications inherent with such a fraught term (“primitive”). Despite the depth of Rykwert’s work and the provocativeness of Forty’s, however, the discourse on American architects’ interpretation, invention, and use of the “primitive” remains sparse. As such, this paper addresses this lacuna by investigating the work of Louis Sullivan (1856-1924) with particular attention to his use of the “primitive” and the historical conditions surrounding the transformation of the tall office building—an iconic American architectural form.

Specifically, in the paper, I analyze two of Sullivan’s Chicago projects—the Auditorium Building (1887-89) and the Carson, Pirie, Scott and Company Building (1899)—to illustrate the role that the “primitive” played in their conception and interpretation. Crucial to this investigation is Sullivan’s rebuff of neoclassicism inspired by the World’s Columbian Exposition of 1893, and his participation in the Chicago artistic community’s fascination with “ancient” Native American civilizations. In juxtaposing his work with its cultural milieu, connections come to light between Sullivan’s desire to create an architectural form that reflected American life and his mobilization of America’s past. Thus, I argue that Sullivan participated in constructing an American “primitive” which both gave the skyscraper an evolution narrative and also challenged American architecture’s dependence on classical reference. In conclusion, this paper reveals and complicates an unexplored *topos* of the theme of the “primitive” in American architectural theory and practice of the late nineteenth and early twentieth centuries.

Joseph M. Watson, University of Pennsylvania

### **Outside Looking In: Atlanta’s Peachtree Center and the Politics of Space**

In the catalogue to the Museum of Modern Art’s 1979 exhibition *Transformations in Modern Architecture*, Arthur Drexler designates the hotel lobbies of architect-developer John Portman as the epitome of the preceding decade’s architectural achievements: “No museum or concert hall rivals their lavish architectural incident.” From a purely architectural point of view, Portman’s trademark lobbies are indeed remarkable. Beginning in the mid-1960s, Portman reinvented a spatial type—the atrium—that imbued projects from Detroit to Los Angeles with an unusual sense of the sublime not usually associated with this typically banal typology. From a broader socio-historical point of view, however, these atria are fascinating less for what they might include than for what and whom they exclude. The sublimity of Portman’s magnificent interiors can only be maintained by definitively externalizing the numerous tensions mounting in the cities outside. While these spaces were exemplary for Drexler, they might be more accurately considered symptomatic of the social upheavals of these decades.

Given the relative lack of serious scholarship on Portman’s work, it is necessary to explore the prototypical project to which his subsequent designs refer, namely Atlanta’s Peachtree Center. This paper will argue for the contextualization of Portman’s first major built work within both the sociopolitical and economic conditions of late-twentieth century Atlanta and the larger transformations within global capitalism. It will therefore be possible not only to better understand the architect-developer’s body of work but also to gain insight into the role architecture plays in structuring social and civic relations under late capitalism.

Callie Williams and Sandra Taylor Smith

### **Frank Carmean: Architect or Not?**

Without any known formal education, Frank Carmean rose from a construction supervisor to an architect that managed to shape the early 19th century fabric of a large part of North Little Rock, including the neighborhoods of Park Hill and Edgemont. Frank Carmean’s architectural legacy can be found in the many buildings and bridges that are listed on the National Register under his name, all produced during his association with Justin Matthews, a prominent real estate developer in central Arkansas. Interestingly, a license to practice architecture in Arkansas has never been found for Carmean. Although Carmean was originally listed in advertisements for the Justin Matthews Company as a “Superintendent in charge of Building Operations”, by early 1929, he was referred to as the company’s “architect” or “designing architect”. It is clear from surviving evidence that Frank Carmean’s background was in construction rather than design. Even in the North Little Rock directories, Carmean listing changes from general contractor to architect in 1929. In subsequent years, Carmean is also listed as a tile contractor, an inspector, an engineer, and a construction engineer; evidently he practiced nearly every aspect of the building profession. As an untrained, unlicensed architect, he masterfully designed in a multitude of styles, from an early modernist example at 406 Goshen Street to a Spanish Colonial Revival example at 124 East “A” Street to everything in-between. Carmean spent the last part of his career working for the Farmers Home Administration as an Architectural Engineer. A detailed and confirmed history of the life and work of Carmean will serve not only to correct the sometimes confused history of this interesting architect, but will also illustrate the tumultuous legal and professional aspects of the architecture profession in Arkansas during the first half of the 20th century.