

**A Dress, A Brooch, and A Legacy:
St. Laurent's Homage to Mondrian**

Ethel Goodstein-Murphree, PhD, AIA
Professor of Architecture and Associate Dean
Fay Jones School of Architecture + Design, University of Arkansas

**THE MUSEUM AS HOUSE... OR...
THE HOUSE AT THE MUSEUM?**

**REFLECTIONS ON THE RELATIONSHIP BETWEEN MUSEUMS AND DOMESTIC SPACE,
IN HONOR OF THE BACHMAN-WILSON HOUSE**

Ethel Goodstein-Murphree, Ph.D., Assoc. AIA
Professor of Architecture and Associate Dean
Fay Jones School of Architecture, University of Arkansas

SEX (!) and THE CELANESE HOUSE
Observations on Edward Durrell Stone as Torch Bearer
for the Modern American House

Ethel Goodstein-Murphree, PhD
Associate Dean and Professor of Architecture
Fay Jones School of Architecture + Design
University of Arkansas

SAH DOMESTIC STUDY TOUR
October 9-13, 2008

**"OZARK MODERN":
E. FAY JONES AND
THE ARCHITECTURE OF ARKANSAS**

Architectural 4022
DESIGN THINKING II:
Foundations of Architectural History

Spring Semester 2019
M. A. W. 301
1000
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Architectural 4022-001
Architectural History II
Architectures of the American
Twentieth Century
(Variable Topics in American Architecture)

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**Materials in Support of
Nomination for
ACSA DISTINGUISHED PROFESSOR AWARD**
Teaching | Service

Architectural 4022-001
History of Architecture II
The Twentieth Century
Spring Semester 2019
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Saving Stone Works

**The Legacy of Edward Durrell Stone and
The Challenge of Preserving Modern Architecture**

A RIVER, A RIDGE & A RESIDENCE
FAY JONES'S PINE KNOLL

A PHOTO ESSAY

COURTESY OF THE FAY JONES SCHOOL OF ARCHITECTURE & DESIGN
UNIVERSITY OF ARKANSAS, FAYETTEVILLE

*We have the power
and responsibility to
shape new physical and
spatial forms in the
landscape—forms that
will sustain and nourish
and express that all-
important intangible,
the human condition at
its spiritual best.*

Dr. Ethel Goodstein-Murphree
Associate Dean and Professor of Architecture

YDESIGN

Dr. Ethel Goodstein-Murphree
Associate Dean - Professor of Architecture

OVERVIEW AND INTRODUCTIONS

Teaching, Learning and Leadership

American architecture long has privileged the production of its history at values at the centers of high culture, not the margins nor the edges. In this context, Fayetteville, Arkansas and Lafayette, Louisiana may seem unlikely places to cultivate meaning and make impact on design thinking and practice. First at the University of Louisiana and for nearly 30 years at the University of Arkansas's Fay Jones School of Architecture and Design, I have done just that: teaching students who now lead firms of national and international significance; mentoring emerging scholars and designers to secure advanced training in architectural history and historic preservation in esteemed graduate programs; and making vivid to a national audience the legacy of Mid-Century Modern Arkansas architecture and its contribution to the American chronicle of design history through the works of its native sons, Edward Durrell Stone and Fay Jones. Mine has not been a likely path for a native of Brooklyn, New York to follow but it has been an impactful one for the generations of students that I have inspired with excellence and agility in teaching and sage leadership in student services, curricular development, and research management that has cultivated a challenging but nurturing environment for learning in the Fay Jones School.

As its associate dean and interim dean, I have contributed significantly to positioning the Fay Jones School of Architecture and Design in the national dialogue on design education, including its recognition by Design Intelligence as a "hidden gem" among professional programs and the award of a 2018 National AIA Honor Award for the renovation of and 35,000 square-foot addition to the school's home, Vol Walker Hall, a project that she actively stewarded. My former students include a Society of Architectural Historians Alice Davis Hitchcock Book Award Winner, the director of the Ian McHarg Center for Urbanism and Ecology, the executive director of the Mayor's Institute on City Design, five winners of the AIA's Young Architect's Award, and recipients of the New York Architectural League's Emerging Voices Award. Equally important, my award-winning scholarship has told Arkansas's architectural story and chronicled the challenges of preserving it to a national audience.

For me, academic leadership carries with it, foremost, the obligation to foster, sustain, and continue to strive for excellence in teaching and learning. So too essential to all my work for the Fay Jones School and its students is the imperative of assuring diversity, inclusion, and equity in the academy and in the design professions.

This overview of leadership features published letters to Fay Jones School stakeholders, circulated nationally in its annual magazine *ReView*, and reports of her accomplishments in the media, that demonstrate the centrality of teaching and learning in all of my endeavors.

LETTER FROM THE INTERIM DEAN

I grew up a child of the city, where my "backyard" was the view from an apartment house terrace. From there, I could contemplate my personal, postwar universe of orderly towers, a buff brick and aqua-paneled elementary school, and, on special summer nights, the flare of fireworks in nearby Coney Island. Perhaps I haven't changed much.

For the past two years, I often have peered out the seventh-floor window of my temporary quarters in the downtown E.J. Ball Building, gazing at a very different townscape, but with eyes still focused on my school: up the commercial spine of Dickson Street...beyond the towers of Old Main...right up to the Roman-arched windows of Vol Walker Hall. I watched the sway of an adjacent crane give way to a new architectural silhouette as the Steven L. Anderson Design Center topped out. Our long-awaited addition to Vol Walker Hall, now renewed and renovated, is complete!

To be assured, the fall 2013 semester will mark a definitive moment in the history of the Fay Jones School, for which our building, a harmonious integration of classical tradition and 21st century innovation, offers a fitting backdrop for honoring a legacy of achievement and anticipating a future full of transformations in how we learn, how we experience, and how we think about design.

Architects, landscape architects and interior designers may well be one with long-standing traditions of making, shaping and stewarding the built and natural environments, but changing values, economies and practices of our own times make clear that our professions – like our building – are evolving. And, just as our building mediates the past, present and future in stone and glass, so too does the coming academic year invite negotiation between continuity and change as we embark on a national search for the next dean of the Fay Jones School.

With all three design disciplines (finally!) united under a single roof for the first time, we are poised uniquely to assume a hard-earned but well-deserved place among the nation's most prestigious schools of architecture, landscape architecture and interior design. Indeed, that aspiration is symbolized by our building, but it hardly ends there, for we take seriously our obligation to make actionable ideas and ideals embodied in the school's strategic plan:



Interim Dean Ethel Goodstein-Murphree, in the grand staircase of the renovated Vol Walker Hall. Photo by Russell Cothren

- To embrace foundational knowledge in all of our disciplines that is tangible and real, without fear of the speculative or theoretical
- To honor the professional domains of our discrete disciplines while pursuing productive multi-disciplinary collaborations across campus, and most significantly, in our School
- To debate the potentials and possibilities of moving into the arena of graduate education
- To engage with passion and purpose in the civic realm of our communities
- And, most important, to empower all of our students with principles and skills, critical agility and courage, to succeed academically and professionally.

I am honored and humbled to serve as interim dean in this most extraordinary of times. As our inspiring faculty and gifted students join the university in striving to become a "top 50" public university, fueled by our parallel aspirations to be a "top five" design school, we are acutely aware of and thankful for our connection to the many friends, especially our alumni, who support us so generously. We don't want to start the next leg of our journey without you. Please join us on Sept. 12 to celebrate the dedication of the Steven L. Anderson Design Center and the rededication of Vol Walker Hall. We look forward to seeing you then!

OVERVIEW AND INTRODUCTIONS

Teaching, Learning and Leadership

| LETTER FROM THE ASSOCIATE DEAN |

A quick glance at the last few issues of *Re:View* reveals a recurring theme, the Vol Walker Hall renovation and addition. As we begin the 2011-12 academic year, chain-link fencing surrounds our venerated building; its studios awash in eerie silence, the much-anticipated construction process is about to begin.

With administrative offices relocated to temporary quarters on the Fayetteville Square, architecture studios convening in a renovated Field House, and faculty scrambling to remote spots on campus for all those "other classes," never before has the truism "location, location, location" meant so much to the Fay Jones School of Architecture community. Nevertheless, Vol Walker remains a touchstone for symbolizing our aspirations for the school, and, most importantly, for our students.

As an architectural historian, I cannot resist speculating about the stories that a renewed and expanded Vol Walker will tell – not merely tales of style and space, but also of community, legacy and learning. Careful restoration of our neo-classical landmark building coupled with the addition of the forward-looking Steven L. Anderson Design Center will model best practices of the reciprocity among new construction, sustainability and preservation ethics for generations of students whose work must negotiate the delicate balance between the past and the present in the made and natural environments.

So too, a building that respectfully embraces its history and agilely confronts the future is a fitting metaphor for the culture of inclusion that the school strives to achieve: a place where all of our academic units, together with our four-year studies programs, can work cooperatively and collaboratively, an arena for fertile discourse among the professions, and an emblem of the many manifestations of diversity that we value.



Associate Dean Ethel Goodstein-Murphree

Be assured, however, that both our time-tied east front and our sleek new western entrance will remain portals to a larger realm that encompasses interdisciplinary learning, teaching and research across campus, global perspectives from our international centers in Rome and Mexico City, and civic engagement throughout the state, especially in central Arkansas.

Even though we are poised to observe every step of an incredible transformation of Vol Walker Hall over the next two years, it's really not all about the building. It is all about the passion for great design – the ideas that shape it, the cultural practices that give it meaning, the stewardship that sustains it and the leadership that inculcates it as a community value – that our students and faculty share.

The pages of this issue of *Re:View* resonate with stellar examples of that teaching, scholarship and creative practice, the very essence of the Fay Jones School of Architecture.

LETTERS FROM THE DEANS—

I, for one, always look forward to the annual appearance of *Re:View*, for its pages both celebrate and reflect upon the achievements of so many members of the Fay Jones School community. Each volume reveals an ever-evolving legacy built upon excellence in creative practice, research and teaching, blended with scholarship, and stewardship of the made and natural environments. So too, our journal chronicles enduring cycles of continuity and change, both of which are essential ingredients in all aspects of design education. And, an extraordinary year of negotiating our school's history with its ambitions for the future it has been!

We dedicated our long-awaited Steven L. Anderson Design Center while rededicating our venerated Vol Walker Hall. The promises of our new and renewed facilities, where our three departments finally united under one roof, were fulfilled time and time again as collaborative teaching and research flourished, including a fully revised first-year curriculum that collectively engages students in all of the design disciplines. With our building as a backdrop of best practices in preservation and contemporary design, the Department of Architecture hosted its cyclic National Architectural Accrediting Board visit, earning a full eight-year term of accreditation. While the professional press debated diversity in the design professions, the Fay Jones School took particular pride in the 53 percent of our students who are women.

In the spirit of underscoring the new identity that came with our new building, we scrutinized our brand. The equally new look of *Re:View* is tangible evidence of that renaissance, and the trajectory of excellence and national recognition to which we aspire in all that we do. Most important, however, in July we welcomed a new dean, Peter MacKeith, who was drawn to our school for its compelling legacy, but refreshes our perspective with his own vision, expertise and passion for what has been and what can be possible in the realm of design. Please join me in welcoming Peter and working well with him for many years to come.

With kindest regards,

Ethel Goodstein-Murphree, associate dean,
Fay Jones School of Architecture

TEACHING AND LEARNING Core Values and Student Work in History and Theory of Design

As my dossier documents, I have been recognized for my dedication to fostering an appreciation for historic architecture and the importance of its preservation, as part of the obligation of creating a resilient made environment among students in the design professions. In a career that has been devoted to undergraduate professional education, I have confronted — and converted — the mindsets of young women and men who aspire to be 'starchitects,' and, initially, are loathe to understand their own work in the context of an ever-evolving history of the made environment.

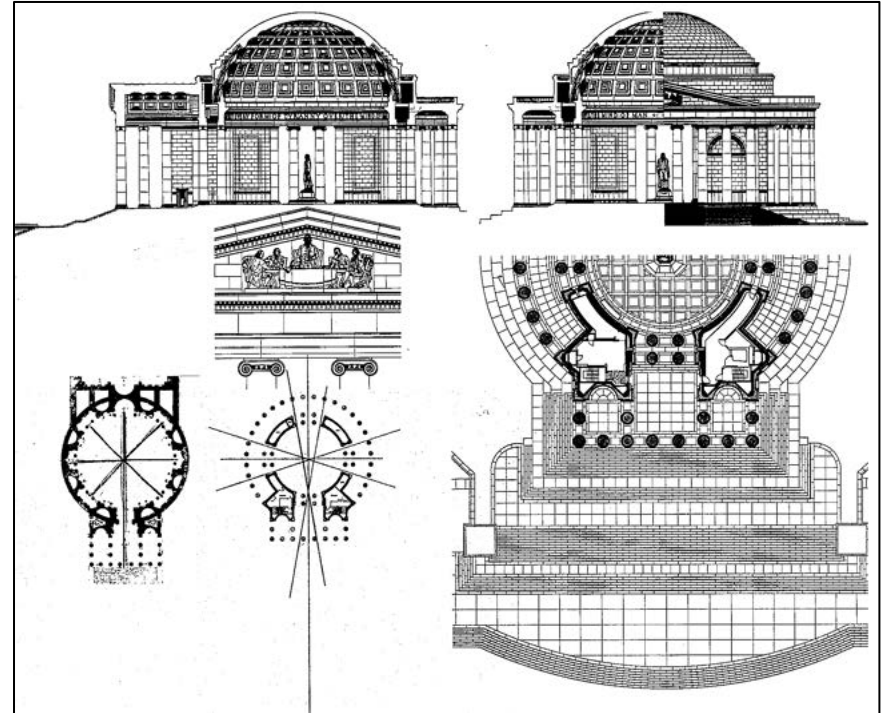
History and theory are not luxuries in the 21st-century curriculum; they provide a foundational element for building critical agility to confront wicked problems posed by urgent social, technological, and environmental challenges. History and theory also carry the burden of unpacking and deracinating the inherent biases and deeply engrained and dominant western canons across time.

Irrespective of the time, place, and culture in question, history of architecture and design must engage students in ways of knowing that enable them to look outside themselves through:

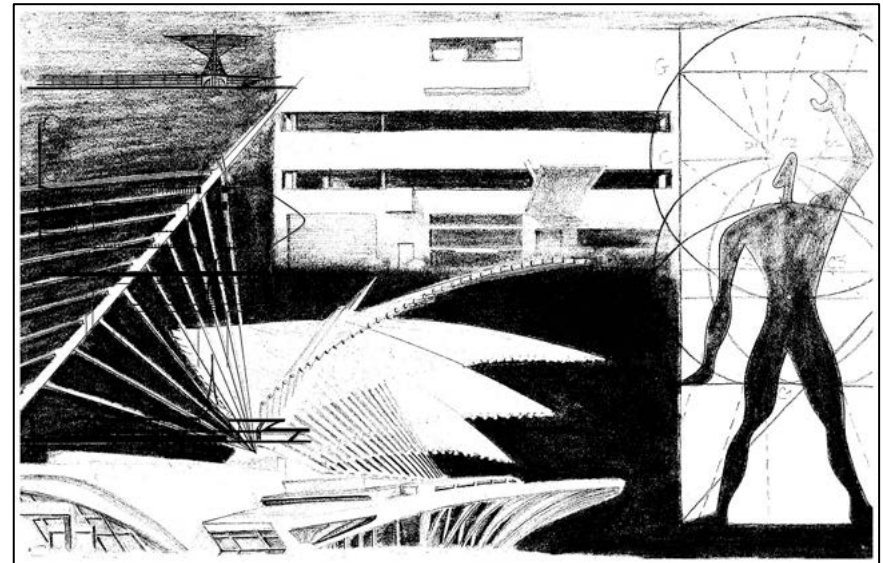
- Understanding and critically engaging with stated and implicit values embedded in the architecture of the era.
- Understanding how the made environment embodies diverse social and cultural contexts, and how its histories inform our understanding of place, race, and gender.
- Appreciating design ideas, theoretical positions, and cultural beliefs about architecture and interior design that may differ from their own world views.
- Applying historical and theoretical knowledge to the solution of contemporary design problems.
- Viewings their own work as part of a larger continuum of history and society, and, consequently, to think reflectively about it.

As a scholar of architectural history and an historic preservation advocate, I infuse learning experiences with lessons acquired in the field and the archives alike, seamlessly integrating the practice of her discipline and the communication of its ideas to her students.

In so doing, architectural and design history become accessible, enriching, and intellectually empowering to both our students who aspire to design practice, and to a wider community of university students whose interest in the built environment both deepens their exposure to the humanities and offers a corridor to civic engagement. History and theory must be activators, challenging students with the transformative lessons that the past provides for contemporary action in the made and natural environments.

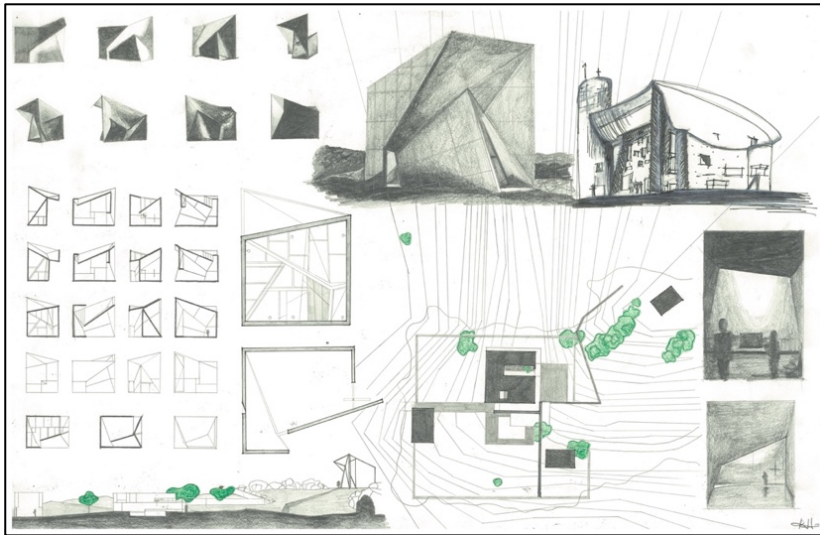


Mary Beth Barden, B.S., Architectural Studies, 2019.

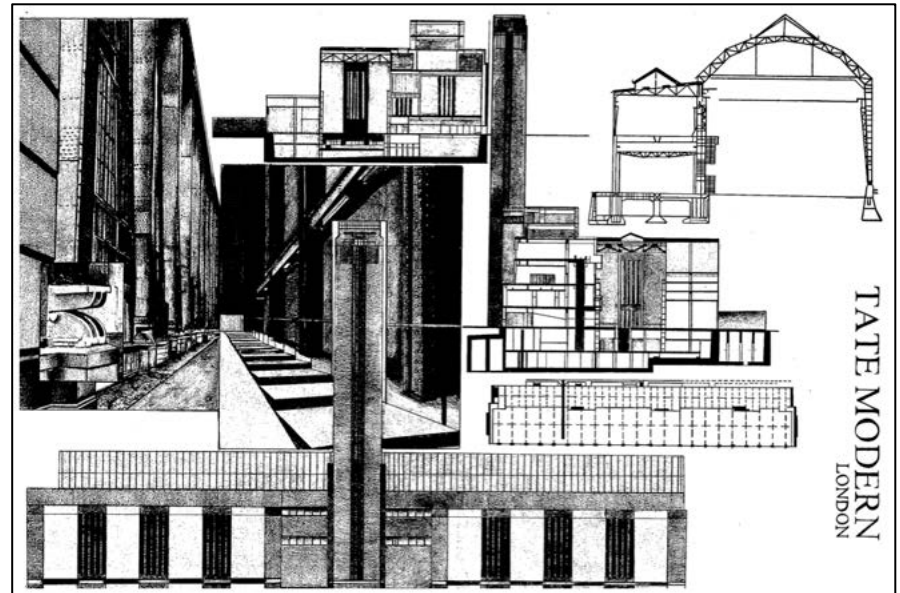


Kyle Marsh, B.Arch., 2015;
Architect, Populous, Kansas City.

**TEACHING AND LEARNING:
Student Work in
History and Theory of Design**



Kristin Hughes, B.Arch., 2013;
Architect, ASD/Sky, Atlanta.



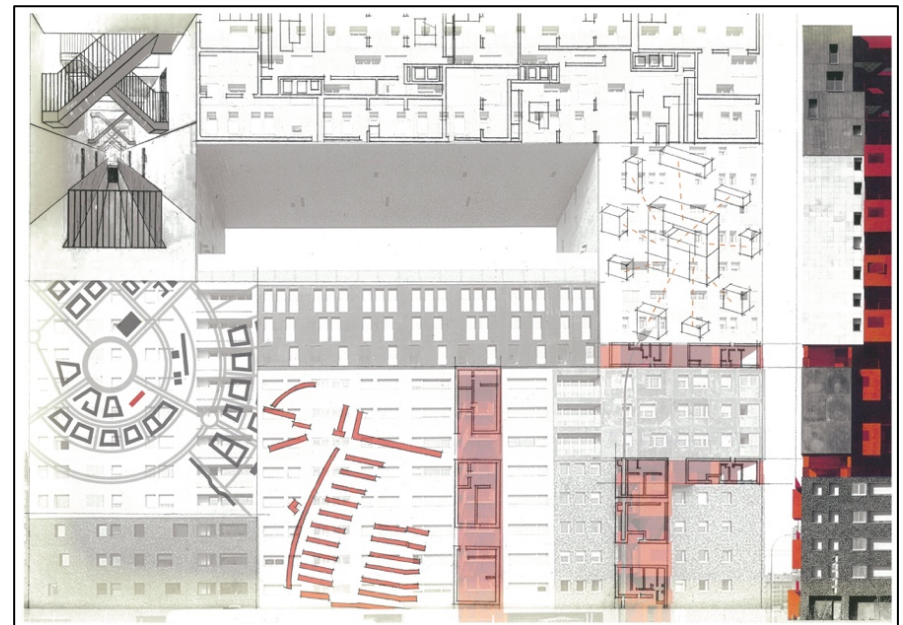
Allison McKee, B.I.D., 2012;
Interior Design Manager, Omni Hotels and Resorts.

**“The State of the Art of Architecture,”
An Analytique of Contemporary Design and its Roots in High Modernism**

This project invites students to consider a significant recent work of architecture, interior design, or urban planning by studying it closely through drawing. In so doing, they consider both current schools of thought about architecture and urbanism, and the larger context of the evolution of design through the twentieth century that informs contemporary design. The project, an analytique, is conceived as both a critique on recent developments and a synthesis of the last century’s architectural history and theory.

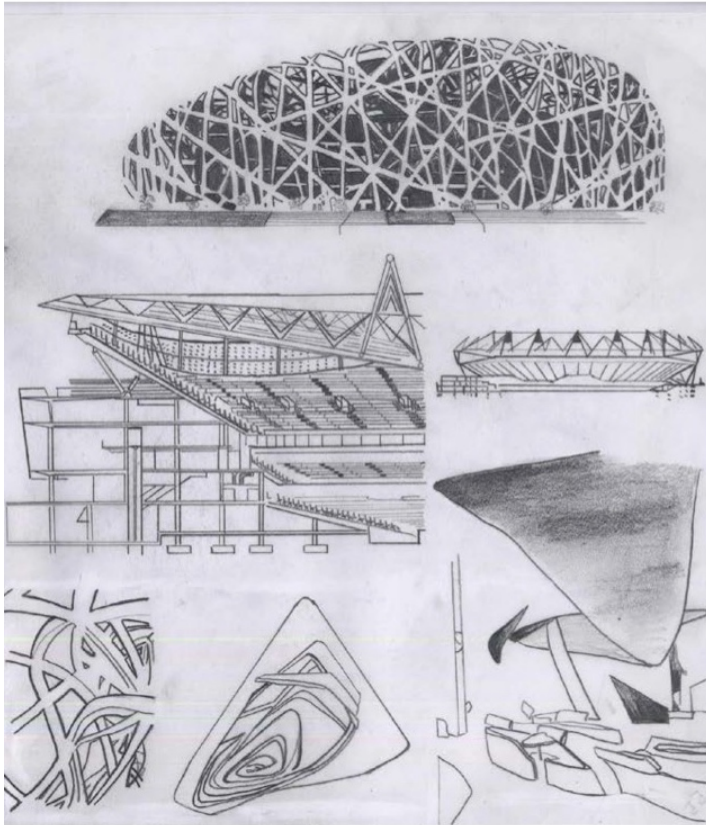
The analytique is a classic, Beaux-Arts method of representing a work of architecture analytically by showing the relationships among site plan, plan, section, elevation, and detail. In other words, it is a method of graphically analyzing the organizing and formal principles of a particular building or space.

The principle goal of the project is to understand the subject building or space graphically, and to communicate that understanding to others. In order to establish an historical context for the building, the analytique must include a complementary graphic analysis of one Modern-era building that informs the design of the subject building. Thus, students show how a contemporary architectural situation reflects, responds to, or rejects the legacy of modernity in earlier, precedent-setting, twentieth-century architecture.

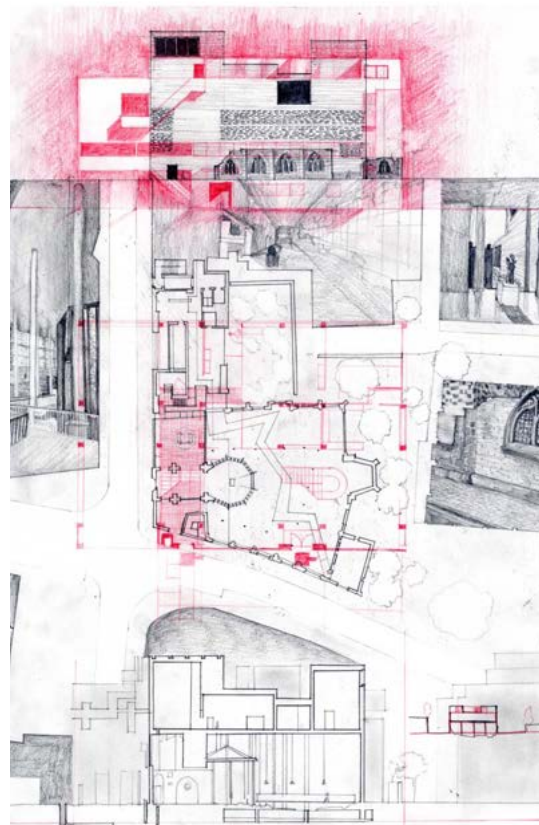


Sydney Hall, B. Arch., 2018.

**TEACHING AND LEARNING:
Student Work in
History and Theory of Design**



Kent Johnson, B. Arch., 2016;
Architectural Designer, Morris Adjmi, New York.

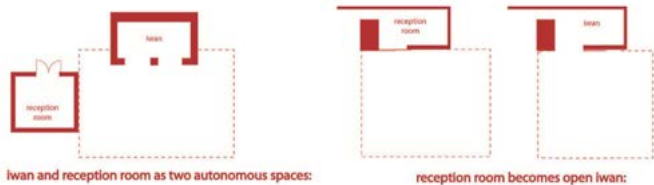


Thomas Boyster, B. Arch., 2015;
Project Architect, Wheeler Kearns, Chicago.



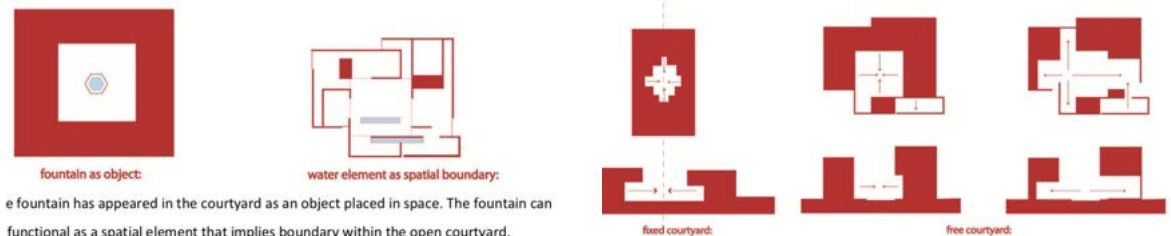
Joe Weischaar, B. Arch., 2013;
Independent Practice, Washington, DC.
Competition winner and designer, National WWI Memorial.

Fig.33



Traditionally, the iwan has been a separate space from the closed reception. Through the use of the operable screen system, one space can become either or both at will.

Fig.35



Hannah Ibrahim, B. Arch., 2012;
M.A. International Cooperation and Emergency Architecture, Universitat Internacional de Catalunya;
Refugee Affairs Specialist, International Rescue Committee, New York.
Figures from "The Contemporary Islamic House," Honors Thesis, 2012.

STUDENT SUCCESS

Roster of Distinguished Career Outcomes

Architectural History, Theory, and Historic Preservation

University of Louisiana

- **Patrick Melancon**, B. Arch., 1990; post-professional study, Columbia University, Principal, Melancon Ortega Design, New Orleans, LA, preservation design.
- **Roxana Usner**, B. Arch., 1990; Historic Preservation Coordinator, Lafayette Consolidated Government, Lafayette, LA.

University of Arkansas

- **Clearly Larkin**, B.Arch., 1999; M.S. in Historic Preservation, Columbia University, 2007; Associate, Beyer Belle Blinder; 2007-15; Ph.D. in History of Architecture and Urbanism, University of Florida, 2019; Postdoctoral Associate, Florida Institute of Built Environment Resilience.
- **Sarah Devan**, B. Arch., 1999; M.S. in Historic Preservation, Columbia University; Architect Conservator, ARG Conservation Services, San Francisco.
- **Kimberly Martin Butt**, B. Arch., 2000; M.S. Architecture (Historic Preservation), University of California, Berkeley, 2008; Principal, Preservation Design Architect, Treanor HL, San Francisco.
- **Dara Sanders**, B.S. Architectural Studies, 2004; Master of Urban and Regional Planning, University of New Orleans, 2006; Director of Planning, Ventura, CA.
- **Callie Williams**, B. S. Architectural Studies, 2008; M.S. in History of Architecture, University of Virginia, 2010; Director of Education and Outreach, Arkansas Historic Preservation Program.
- **Laura Groves**, B. S. Architectural Studies, 2009; M.S. in Historic Preservation and M.S. in Urban Planning, Columbia University; Historic Preservation Planner, Town of Palm Beach, FL.
- **Brian Poepsel**, B. Arch., 2009, M.A. in Architectural History, University of Texas, Austin, 2013; Assistant Director, Study Abroad, University of Arkansas
- **Abigail Charles**, B.Arch., 2011; Architect, Government of Trinidad and Tobago; ICOMOS International Exchange Fellow, 2019.
- **Wendy Cargill**, B.S. Architectural Studies, UA, 2015; Master of Preservation Studies, Tulane University, 2017; New Orleans and CBD Historic District Landmarks Commission.

Recipients of AIA (National) Young Architects Award

University of Arkansas

- **Tim Maddox**, AIA, B. Arch., 2002; Principal, DEMX, Fayetteville, AR, recognized 2014.
- **Patty Opitz**, AIA, B. Arch., 2004; Senior Associate, Polk Stanley Wilcox, Little Rock, AR; recognized 2019.
- **Jason Jackson**, AIA, B. Arch, 2006; Lead Design Architect, brg3, Memphis, TN; recognized 2019.
- **James Meyer**, AIA, B.Arch., 2006; Architect, Taggart Architects, North Little Rock, AR; recognized 2015.
- **Jim Henry**, AIA, B. Arch., 2000; Architect, Senior Vice President, Callison RTKL, Dallas, TX; recognized 2015.

Design Leadership, Private Sector

University of Louisiana

- **Paula May Peer**, AIA, NCARB, B. Arch., 1990, Principal, Trapolin-Peer, New Orleans, LA, New Orleans Chapter AIA President, 2015; founding member New Orleans Women in Architecture; Gretna (Louisiana) Historic District Commission

University of Arkansas

- **Seechen Chang**, B. Arch., 1995, Ph.D., Urban Planning, University of Hong Kong, 2007; Senior Designer, Gensler, 2013-15; Associate Director, AECOM, Hong Kong.
- **Walter Jennings**, AIA, B. Arch., 2001, Partner, Jennings + Santa-Rita Architects (successor firm of Fay Jones office).
- **Josh Seibert**, B. Arch., 2002, **Chris Baribeau**, AIA, B. Arch., 2003, and **Jason Wright**, B.Arch., 2005, partners, **Modus Studio**, Fayetteville, AR, Architectural League of New York, Emerging Voices Award, 2018; AIA National Honor Small Projects Award, 2019.



Projects by distinguished former students include: 5809 St. Charles Avenue, New Orleans, LA, (“The Wedding Cake House”), restoration by Patrick Melancon, far left; Sutcliffe, Eureka Springs, AR by Tim Maddox, left of center; Evans Tree House, Children’s Garden, Garvan Woodland Gardens, Hot Springs, AR, Modus Studio, right of center; and Rio Roca Chapel, Brazos, Texas by Walter Jennings and Lori Santa-Rita, Jennings + Santa-Rita, far right.

STUDENT SUCCESS

Roster of Distinguished Career Outcomes (continued)

Diversity Leadership

University of Louisiana

- **Donna May Accardo**, B. Arch., 1990, Principal and Partner, Garrity + Accardo Architects, Gretna, LA

University of Arkansas

- **Gail Shepherd**, AIA, NCARB, LEED AP BD + C, B.Arch., 1997; Partner, Hight-Jackson Associates, Rogers, AR.
- **Cindy Pruitt**, AIA, B. Arch., 1997; Principal, Polk Stanley Wilcox , Architects, Little Rock, AR
- **Melissa Harlan**, AIA, NCARB, B. Arch., 2003; M.Arch., Harvard Graduate School of Design, 2008; Monica Ponce de Leon, 2008-2012; Architect, Kiku Obata & Co., St. Louis.
- **Candice Adams**, AIA, NCARB, B. Arch., 2004, M.S. Community Planning, Kansas State Univ., 2020; Independent practice, Fayetteville, AR and Camden, AR, AIA AR Emerging Professional Award, 2010; co-founder AIA AR Women in Architecture.
- **Meredith Davies Spray**, B. Arch and BID, 2007, Director of Interiors, Taggart Architects, North Little Rock, AR
- **Melissa Dairion Clark**, B.Arch., 2008, Associate, Kieran Timberlate, Philadelphia, PA.
- **Tatu Gatere**, B. Arch., 2009, Co-founder and CEO, BuildHer Collective, Nairobi, Kenya.
- **Ayesha Erkin**, B. Arch., UA, 2015, Project Designer, Lake Flato Architects. San Antonio TX.
- **Gigi Singh**, B. Arch., UA, 2016, M. Arch., Columbia University, 2019, Designer, Ennead Architects, New York, NY.
- **Molly Evans**, B. Arch., UA, 2017, Architect, Olson Kundig, Seattle, WA.

Design Leadership, Public Sector

University of Arkansas

- **Cary Simmons**, B. L.Arch., 2003, Master of Environmental Management, Yale, University, Director of Community Strategies, The Trust for Public Land.
- **Trinity Simons**, B. Arch., 2004; MCP, MIT, 2010; Executive Director, Mayor's Institute on City Design.
- **Billy Fleming**, B. Larch, 2013; Ph.D., University of Pennsylvania, 2017; Urban Wilks Family Director for The Ian L. McHarg Center at the University of Pennsylvania Stuart Weitzman School of Design.

Academic Leadership

University of Louisiana

- **Kok Chuan Liaw**, B. Arch., 1987; Program Director, Department of Architecture and Sustainable Design, Universiti Tunku Abdul Rahman, Petaling Jaya, Malaysia.
- **Robert McKinney**, B. Arch., 1988; M.Arch., Virginia Polytech, 1989, Ed.D., University of Louisiana, Lafayette, 2012; Assistant Vice President for Faculty Affairs, University of Louisiana, Lafayette.

University of Arkansas

- **Mrinalini Rajagopalan**, B. Arch., 1996; M.S. (Arch.) and Ph.D., University of California, Berkeley; Director of Graduate Studies and Associate Professor, University of Pittsburgh.
- **Andrew Saunders**, B. Arch. 1998; M. Arch., Harvard Graduate School of Design, 2004; Associate Professor of Architecture, University of Pennsylvania

STUDENT SUCCESS

Selected Undergraduate Research Supervised and Influence On Career Outcomes

University of Arkansas

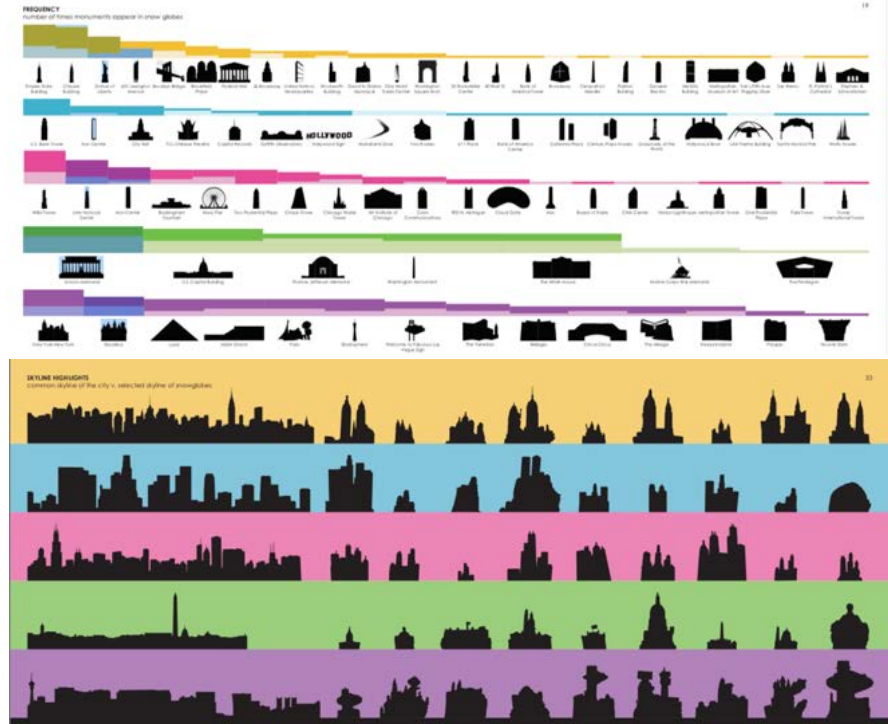
- **Aaron Ruby**, AIA, "Rehabilitation of the UARK Theater," Honors Project, 1996
 - Principal and Owner, Revival Architecture, Scott, AR
 - Award-winning (Preserve Arkansas and SESAH Best of South Award) work includes restoration of the Johnny Cash Boyhood Home, Dyess, AR, and reconstruction of 1824 William Woodruff Print Shop, for Historic Arkansas Muse
- **Gretta Tritch (Roman)**, "Rome and New York of the 1920s and 1930s: A Study in Monuments in Modernity," Honors Thesis, 2004.
 - M.A., PhD, Art History, American Architecture, The Pennsylvania State University; Mellon Post-Doctoral Fellows in Experimental Humanities.
 - Research Initiatives Associate, Pennsylvania State University.
- **Justin Faircloth**, "Images and Representations: The Downtown Architecture of Memphis, Tennessee," Honors Thesis, 2005, published as "William Faulkner's Memphis: Architectural Identity, Urban Edge Condition, and Prostitution in 1905 Memphis," Inquiry: The University of Arkansas Undergraduate Research Journal: Vol. 6, Article 4 <https://scholarworks.uark.edu/inquiry/vol6/iss1/4>. Honors College Research Grant Recipient.
 - M.A., Ph.D. (2013), History of Architecture, University of Virginia
 - Independent Scholar, Washington, DC
- **Lori Yazwinski-Santa Rita**, "Residential Slums of the 1950s and 1960s: Their Portrayal in Popular Media," Honors Thesis, 2005.
 - Partner, Jennings + Santa-Rita Architects, (successor firm of Fay Jones office)
 - AIA AR President (2018-19); AIA AR Emerging Professional Award, 2018, co-founder AIA AR Women in Architecture.
- **Katie Kummer (Bruhl)**, "Moving to the Suburbs: Fifty Years of Women Living the American Dream." Honors Thesis, 2007.
 - Principal, Allison + Partners, Little Rock, AR.
- **Alenya Becker**, "The Chicago South Side: Portrait of a Hand-me-down Neighborhood," Honors Thesis, 2005.
 - Masters, Historic Preservation, Columbia University, 2011.
 - Project Manager, SUPERSTRUCTURES, New York.
- **Kimberly Forman (Wolfe)**, "Los Angeles and the Ambassador Hotel: The Role of Memory in Construction and Demolition," Honors Thesis, 2006.
 - MSPH University of Pennsylvania
 - Deputy Director for Building and Collections, The Heritage Society at Sam Houston Park, Houston, Texas 2009-14.
- **J. Mason Toms**, "Power in Drawings: A New Look at the Work of Hugh Ferriss," Honors Thesis, 2009.
 - National Register Program Coordinator, Arkansas Historic Preservation Program. Founder, Arkansas Modernism.
 - Peer-reviewed publications include: "The Forgotten Modernism of James William Oglesby III," *Arris, Journal of the Southeast Society of Architectural Historians*, vol. 30, 2019

STUDENT SUCCESS

Selected Undergraduate Research Supervised and Influence On Career Outcomes (continued)

University of Arkansas

- **Callie Verkamp, AIA, LEED AP**, “A Study of the Influence of Women Clients on Residential Design through the Work of E. Fay Jones,” Honors Thesis, 2013
 - Project Architect, Wheeler Kearns, Chicago, IL
 - Publication of work (project architect for The Momentary, contemporary arts satellite of Crystal Bridges Museum of American Art, in “Contract Multivitamin: Calli Verkamp of Wheeler Kearns,” *Contract*, 21 July 2020 and “Factory Fresh,” *Architectural Record*, July 2020.
- **Patrick Templeton**, “Defining Maximalism: Understanding Minimalism,” Honors Thesis, 2013.
 - Managing Editor, Anyone Corporation, including *Log* and the *Writing Architecture*.
- **Leniqueca A. Welcome**, “Class Status and Identity in the Trinidadian House: A Semantic Reading of the Typical Trinidadian House, Across Class Levels,” Honors Thesis, 2013; published in *Inquiry: University of Arkansas Undergraduate Research Journal*: Vol 16, Article 7, hp://scholarworks.uark.edu/inquiry/vol16/iss1/7
 - ABD, (PhD anticipated 2021), Cultural Anthropology with Certificate in Urban Studies, University of Pennsylvania.
 - Peer-reviewed publications include "Wading in the Thick: A Sovereign Encounter Through Collage," in *Sovereignty Unbinged: An Illustrated Primer for the Study of Present Intensities, Disavowals, and Temporal Derangements* edited by Deborah A. Thomas and Joseph Masco. Durham: Duke University Press, forthcoming, and “The Infrastructures of Liberation at the End Of the World: A Reflection on Disaster in the Caribbean,” *Small Axe: A Caribbean Journal of Criticism* 24 (2): 96–109.
- **Erin Hunter**, “American Idiot—Set Design and Cultural Context,” Honors Thesis (double major in Architecture and Theater Design), 2015.
 - Freelance Scenic Designer and Scenic Artist, Chicago, IL
- **Caitlin Malloy**, “Image and Perception of the Top Five American Tourist Cities as Represented by Snow Globes,” Honors Thesis, 2017.
 - Project Coordinator, Core Architects, Rogers, AR.
- **Sarah Tappe**, “Adaptive Reuse of Warehouses in Relation to Neighborhood Cohesion and Identity: A case study of New Orleans, Oklahoma City, and Minneapolis,” Honors Thesis, 2017.
 - Architectural Designer, International Architects Atelier, Kansas City, MO
- **Haley Walton**, “Restraining the Gothic: The Fate of Medieval Cathedrals in a Divided Germany, 1945 – present,” Honors Thesis, 2017.
 - Architectural Designer, Corgan Inc., Dallas, TX
- **Gretchen Harrison**, “Cane Hill, Arkansas: Historic American Landscape Study,” Honors Capstone, 2018.
 - Intern, National Council for Preservation Education;
 - M.U.P. Candidate, University of Illinois, Urbana-Champaign.
- **Addison Warren**, “Arkansas: Historic American Landscape Survey: Pea Ridge National Military Park,” Honors Capstone, University of Arkansas Honors College, 2018.
 - SCA Intern at Guadalupe National Park; Designer, Quinn Evans, Ann Arbor, MI.



Caitlin Malloy, Diagrams mapping representation and valorization of American architecture in the popular medium of the snow globe, from “Image and Perception of the Top Five American Tourist Cities as Represented by Snow Globes,” Honors Thesis, 2017.



Erin Hunter, University of Arkansas Theater Department's Performance of “American Idiot,” featuring sets of her design and construction created in “American Idiot – Set Design and Cultural Context,” Honors Thesis, 2016

INFLUENCE, INSPIRATION AND ASSESSMENT

Student Evaluations of Instruction

(Selected, from anonymous course evaluations, University of Arkansas)

ARCH 4433, History of Architecture III

The Twentieth Century

(Third year required course, architecture and interior design)

“Dr. Goodstein has become a strong role model for me...in her knowledge, accomplishment, experience, passion, and understanding as both an architect and a strong female figure in our discipline. I hope that she continues to teach and inspire students who know her and that we continue to see and learn from her.”

“You are a very good professor, who loves history and who always shares information in a form of story, rather than as a "dry" information that we can find in any history book. The way you present information is much more than just a fact. It feels as you share your life experience through historical facts which makes it much easier for me to memorize class material. Personally, I love the way you teach.”

“This class is wonderful. I am on the edge of my seat every time in anticipation of what is to come from each and every adventure described by Professor Goodstein. The class is more than a history class, it is a bonding experience where we're forced to confront realities and truths of life, but also, where we are gifted with the freedom of forming valid opinions in the process of understanding the history of the made environment.”

“Ethel has been doing this forever for a reason, she's the best at it. Course is highly challenging but she does everything that is fair to help.”

“Dr. Goodstein is a wonderful instructor. Though she has many responsibilities and is incredibly busy, she always makes us feel like we are a priorityThe focus on ideas behind architectural changes transfers to studio projects. Thank you so much for being a great professor and mentor.”

ARCH 1222, Design Thinking II,

Foundations of Architectural History

(First year required course, all disciplines)

“This instructor is very effective in coherently conveying important information during her lectures; it's a rather interesting, riveting class, so one is ever bored during it. The instructor is an incredible well of knowledge, always open to comment on the subjects discussed in class, respectful in every way toward each student's opinion. If one really strives to learn in this class, there's absolutely no limit to what one can achieve, I'd say, in terms of critical thinking and overall historical knowledge on architecture. I have always looked forward to this class every Tuesday and Thursday morning.”

“This class paired well with the studio work and helped further develop my understanding of design.”

“I found it was not difficult to take the information from this class to the next level and apply it to other courses. The efforts to tie the material from this class into the studio curriculum have given me a fuller perspective on design as a whole. The instructor did a magnificent job getting the information across in a way that made it extremely useful and though-provoking. I found the tests to be fair assessments of the information studied in class.”

“Ethel is one of the most dynamic and interesting teachers I've ever had. All her talks are informative and relate to studio projects. Many design elements we talk about have found their way into my work.”

“It has consistently been a great privilege having Dr. Goodstein instruct any classes I've had with her. She is not a walking, overinflated ego, as most architects and professors of her esteem are; she has a genuine understanding and recognition of humanity towards those she instructs, given that they are eager to learn, as she has much wisdom and insight to share.”

“Undoubtedly, best professor I have ever had.”



With third year architecture students at the Eames House and Rudolph Schindler's Kings Road House, design studio and history of architecture collaborative field trip to Los Angeles, September 2019.

With first-year students, including architecture, landscape architecture, and interior design majors at the St. Louis Museum of Art and the Pulitzer Museum of Art, collaborative design studio and design thinking field trip, January 2018.

INFLUENCE, INSPIRATION AND ASSESSMENT

Student Evaluations of Instruction

Melancon Ortega Designs
Architecture
7711 Maple Street
New Orleans, LA 70118



UNIVERSITY OF
ARKANSAS
Fay Jones School
of Architecture + Design
Office of the Dean



One East Center Street
Suite 220
Fayetteville, AR 72701
phone 479-575-5772
http://uacdc.uark.edu

outreach center of the
school of architecture

September 30, 2020

Dear ACSA Distinguished Professor Awards Committee,

My name is Patrick Melancon and I am a former student of Dr. Ethel Goodstein Murphree. I am the principal architect at Melancon Ortega Designs based in New Orleans, Louisiana – with licensure in the states of New York, Louisiana, and Mississippi. My firm's practice is primarily residential new construction and restorations.

I entered the School of Architecture at ULL (University of Louisiana Lafayette) in the Fall of 1985 and graduated in the Spring of 1990. The beauty of the ULL program at that time was the diversity of staff – both ideologically and experientially. One professor stands out brightly as the most influential during my time at ULL. That professor is Dr. Ethel Goodstein-Murphree.

As a very green 1st year student, I was intimidated by the five-year task that lay ahead of me. Although I would not be a student of Ethel's until the Fall of 1986 (at the start of my 2nd year) her reputation preceded her. Ethel was the sole teacher of Architecture History for the program and four semesters of her history classes were required curriculum. From the elder classmen, the lore was that Ethel was intimidatingly articulate, had very high expectations for her students and did not suffer fools lightly. My unsubstantiated fear immediately turned to delight and intrigue upon hearing and seeing Ethel's first lecture. Ethel taught us about the greats and the sociological impetus for design of various eras. She fostered several generations of young architecture students' passion for using history and precedence as both design conception and matrix. I can vividly recall beautiful slides of buildings from eras as diverse as De Stijl, Rococo, Brutalism, International Style, and Roman Classicism. The experience of having Ethel's design guidance during my 4th year and thesis year studios was equally fulfilling - as it yielded one on one brainstorming and clarifying critique. With invaluable mentoring and encouragement from Dr. Goodstein Murphree, I was accepted into Columbia University's Master of Science in Architecture and Building Design program.

Thirty years later, I look back on my experiences as both an architecture student and an architecture professional. I am more grateful with every passing year that I had the benefit of Dr. Goodstein-Murphree's tutelage. The imagery, compositions, and theories she imparted upon us through her teachings still directly influence my design work today. My firm's practice has a broad spectrum of aesthetic, ranging from strict Classicism to restoration of Mid-Century Modern to contemporary new construction – the seeds of which can be clearly traced back to Dr. Goodstein Murphree's guidance.

It is my distinct honor to write to you on in support of Dr. Goodstein-Murphree, and sincerely hope you will offer her every consideration for the ACSA (Association of Collegiate Schools of Architecture) Distinguished Professor Award.

Kindest Regards,

Patrick Melancon

Patrick Melancon, AIA
(504) 450-9913
patrick@mod-ai.com
www.melanconortegadesigns.com

9.20.2019

To the ACSA Awards Committee for the Distinguished Professor Award:

It is with great admiration that I write this letter of support for Dr. Ethel Goodstein-Murphree, Associate Dean and Professor of Architecture, for the honor of the ACSA Distinguished Professor Award. I have had the pleasure of working by her side for nearly twenty years in the areas of teaching, advising and student success. Consequently, I have become very familiar with Dr. Goodstein in her capacity as an award-winning professor in architectural history, and as such, I am able to reflect upon her work.

In the classroom, Dr. Goodstein is passionate about teaching; as an administrator, she is an expert at envisioning and executing curricular issues. Concurrent with her service as the Associate Dean, she devotes considerable time and energy into her course offerings from evaluating outcomes, assessing student responses and improving student engagement from first-year students to graduate students.

The start of a design education is extremely important; preparing students to succeed is a primary concern. To address the various issues that students could encounter, Dr. Goodstein developed a curriculum for first-year students in a course we titled, "Leadership by Design." The course aims to introduce first-year design students to the design school culture and how to maintain a work-life balance while navigating new ways of learning. This critical course is vital to our twin goals for retention and graduation.

Dr. Goodstein is intensively involved with our students, and even when her formal teaching and mentoring responsibilities to them have concluded, she often continues to consult informally about their careers. With her continuing interest and support, her students have gone on to become successful practitioners and professors. It is not an understatement to say that Dr. Goodstein is not only a highly respected and admired teacher, but also well-loved.

As a student services professional, I have had the good fortune of benefitting from Dr. Goodstein's mentorship. Her body of work and the prestige she brings to the Fay Jones School of Architecture and Design, is well recognized in the field of architectural history and preservation. She exemplifies the quality of an outstanding leader, one who possess integrity and a thoughtful communicative style.

It is with great pride that I submit a letter of support for Dr. Goodstein and encourage your positive consideration for her candidacy.

Kind Regards,

Melinda L. Smith
Director, Student Services
Fay Jones School of Architecture and Design
University of Arkansas at Fayetteville
melindas@uark.edu

120 Vid Walker Hall • Fayetteville, AR 72701 • 479-575-4945 • Fax: 479-575-7099 • fajones.uark.edu

September 19, 2020

2020 ACSA Distinguished Professor Award Jury
Association of Collegiate School of Architecture
1735 New York Avenue, NW
Washington DC 20006-5292

Distinguished Jury Members,

I am honored to write in support of Professor Ethel Goodstein-Murphree's nomination for ACSA Distinguished Professor. I have had the pleasure of working with Professor Goodstein for the past 16 years at the Fay Jones School of Architecture and Design as a colleague, fellow administrator, and when she was interim dean—my supervisor. While Goodstein has served the school, the university, and the State of Arkansas with great accomplishment in numerous roles for close to 30 years, there are two sustained and interrelated contributions which distinguish Goodstein among peers. First, is her centralization of an undervalued heritage and preservation ethic as a critical tool in design education. Second, is her strong commitment to socio-environmental justice which not only permeates her teaching but is equally manifest in her mentoring of women for leadership roles in the profession. I have always appreciated Goodstein's ethical compass and her pivotal mindset in calling attention to both human and intellectual resources undervalued by the mainstream.

In a state and school that tend to privilege the new and the novel—particularly in a poor state where the old is a sign of poverty and a strong property rights sentiment argues against a preservation ethic—Goodstein has renewed a widespread regard for heritage as a public good through active scholarship, service, and teaching. A great source of statewide pride is her three-time regional Emmy-award winning film, *Clean Lines and Open Spaces: A View of Mid-Century Modern Architecture*, co-authored with Mark Wilcken and shown regularly on Arkansas public television network. Given her scholarship on modern architectural traditions in Arkansas (e.g. Fay Jones, E.D. Stone, Warren Segraves, etc.), as well as her civic engagement on statewide and local historic boards in preserving places and structures, Goodstein has become a statewide authority on preservation and heritage issues in the built environment. Such public-directed scholarship and instruction is important in a state lacking adequate professional historical introspection. In addition to public audiences outside the school, our students and alumni carry an elevated attentiveness to the role of history and precedent in their professional development due to Goodstein's compelling voice and advocacy.

Goodstein has assumed a leadership role in mentoring women and minorities as they navigate a rather confounding professional culture, including little enthusiasm for their interest in alternative career paths. Goodstein is indeed a model of fortitude for young faculty and students (as they routinely attest even years later as alumni) and has been particularly successful in prompting women to confidently pursue graduate studies at the nation's top schools and executive leadership positions at national nonprofits, like the Mayors' Institute on City Design. Pathways that otherwise would have remained unconsidered by our students. Our school and state would be diminished without Professor Goodstein's voice, intellectual contributions, and mentoring on matters that still need the generosity, courage, and largeness of champions. I cannot recommend her more highly.

Sincerely,

Stephen Luoni, Director
Steven L. Anderson Chair in Architecture and Urban Studies
University of Arkansas Distinguished Professor of Architecture

INFLUENCE, INSPIRATION AND ASSESSMENT

Student Evaluations of Instruction

From university colleagues:

"Ethel Goodstein-Murphree is an insightful scholar, an energetic lecturer, a consummate academic leader and a true colleague — but her passionate advocacy of the values of cultural and architectural history distinguish her in our school, in the state of Arkansas and across the nation."

• **Peter MacKeith**

Dean, Fay Jones School

January 25, 2016, in recognition of Parker Westbrook Award for Lifetime Achievement in Historic Preservation

"Dr. Goodstein is a true leader: fearless, determined, compassionate and kind. Through her tireless efforts in education, she has been a singular force for the good of architecture and design in the region, the state and the nation. As a leading voice in the recognition of the value and importance of midcentury modern American architecture, Dr. Goodstein's scholarship has helped elevate a whole era of design expression to the canon. Finally - as an administrator - she has given her all as Interim-Dean and, currently, Associate Dean of the School and as Interim Department Head of Landscape Architecture. In all these roles she has been, and is, extraordinary."

• **Carl Smith, PhD**

Associate Professor of Landscape Architecture
Fay Jones School of Architecture + Design

March 15, 2019, Letter of Nomination to Chancellor's Commission on Women Extraordinary Women

"Her work history and education provide her with a level of expertise that is uncommon in her field...She is a very well-known and accomplished historian (but) she understands in ways that typical historians might not about buildings and design...understanding and awareness of the built environment both from a design perspective and a historical perspective. She has great insights."

• **Jeff Shannon, AIA**

Former Dean (2000 – 2013), Fay Jones School

December 16, 2012, in "High Profile," *Arkansas Democrat-Gazette*

From former students and peers in practice:

"I know I speak for many women architects in Arkansas and everywhere when I say a sincere THANK YOU to you for trailblazing a path to inspire everyone in this field.

Congratulations for finally being recognized for all you have done and continue to do!"

• **Candy Adams, AIA, NCARB**

B. Arch., 2004

November 2016, on the occasion of the AIA AR Award of Merit

"Dr. Goodstein has been a role model since I was a first-year student. She always puts students first...Her mix of professionalism, passion, and genuineness is something I strive for in my own life. Her mentorship has been so important to my success. She is a powerful and overall remarkable woman."

• **Caitlin Malloy** Arkansas Alumni Senior of Significance

B. Arch., 2017

May 2017, mentor recognition, by Ms. Malloy on receipt of Alumni Association Seniors of Significance Award

"You have taken on so much in the last five years, seamlessly and with grace and positivity. You've made such an impact on me as a student, a leader, and a person. I truly admire the differences you make. Thank you for always caring for us students."

• **Adel Vaughn, ASLA**

B. Larch., 2015

January 2016, on the occasion of her graduation

"I learned so much from you 35 years ago in Louisiana. Your vision and words are as alive today as they were back then. Thank you for your dedication."

• **Stephen Griffin**

B. Arch., 1987

August 28, 2020, in response to "Edward Durell Stone" video

"Excellent speech by an excellent architect! I have so much respect and admiration for you Ethel. Unfortunately, I graduated a few years too soon, but I still learn from you. Congratulations!"

• **Reese Rowland, FAIA**

Principal, Polk Stanley Wilcox, Little Rock, AR

November 2016, on the occasion of the AIA AR Award of Merit

In support of the Distinguished Professor Award:

"One of my most important accomplishments while I was serving as AIA Arkansas president was the creation of the Diversity Committee. Dr. Goodstein has always supported diversity and inclusion and was a key ally in the committee's creation. She, along with several of her former students, led the charge and upon its creation, the committee immediately started the AIA Arkansas Women in Architecture group. These achievements within the architecture community could not have happened if not for her. As a preservationist, Dr. Goodstein has promoted historic preservation without exhaust for forty years. Again, I have been fortunate to work with her to promote the preservation of mid-century modern buildings in the state of Arkansas. It is for these reasons that I support the nomination of Dr. Ethel Goodstein-Murphree for the ACSA Distinguished Professor Award. Her passion and dedication to architecture and preservation through education leaves an enduring mark upon her students, is an asset to the design community, and will continue to guide individuals both personally and professionally into the future. "

• **Tim Maddox, AIA**

Principal, DeMX Architecture. Fayetteville, AR
September 2019 in support of nomination for ACSA Distinguished Professor

"I have taught in three schools of architecture in the past 25 years and I can say without reservation that Dr. Goodstein's students acquire a deeper knowledge of history than those at peer institutions. I believe that the rigor of analysis and appreciation of context our students develop in her classes has contributed to the award of three Donghia Scholarships to our students in the past four years. She has a special teaching "magic" that is known widely among interior design and architectural educators in our region. Simply put, Dr. Goodstein embodies the type of academic many of us aspire to be. I cannot recommend her more highly for this esteemed award.

• **Carl Matthews**

Professor and Head, Department of Interior Design
Fay Jones School of Architecture and Design
September 2019 in support of nomination for ACSA Distinguished Professor Award

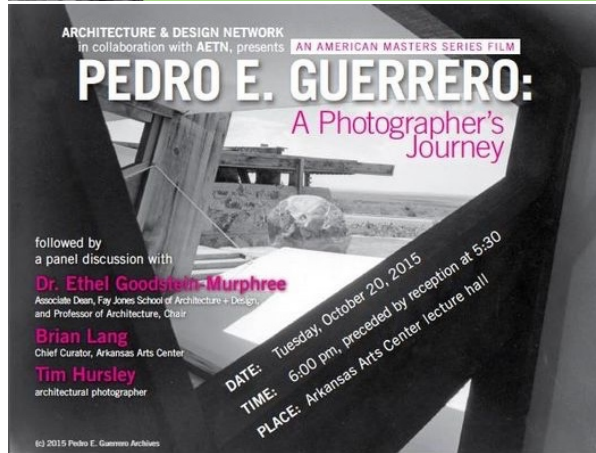
TEACHING AND LEARNING IN THE COMMUNITY

Thought leadership and fostering design education beyond the university.



Presenting gallery talk at opening of *George Dombek: Barns and Portraits*, Fred and Mary Smith Gallery, Fayetteville, AR, 2017 (above); convening panel at University of Arkansas Rome Center, 2019 (center), and delivering public lecture at Crystal Bridges Museum of Art, Bentonville, AR to an audience that included its benefactor, Alice Walton, (below).

collaboration with collateral organizations



Historic Preservation Practice, AIA AR Convention, 2019 (above); Fay Jones Legacy Panel, AIA AR Virtual Convention, 2020 (center); Pedro Guerrero Program, AETN, Arkansas Arts Center, Little Rock, AR and Arkansas Design Network, 2015 (below).

K-12 outreach



The Work of Edward Durell Stone (17)

Fay Jones School Summer Design Academy, addressing students and faculty, k-12 outreach, summer 2019 (above), and FAY Design Virtual Education program, teaching remotely, summer 2020 (below). "The Work of Edward Durell Stone."
<https://www.youtube.com/watch?v=Dj1NXCFo-M8>

TEACHING AND LEARNING IN THE COMMUNITY

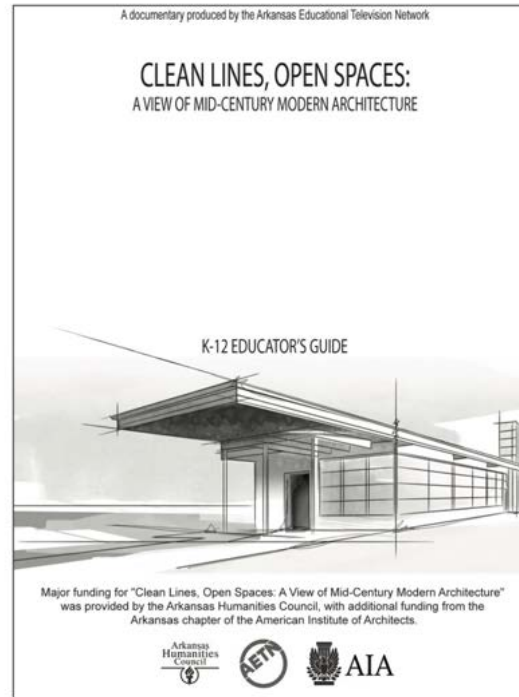
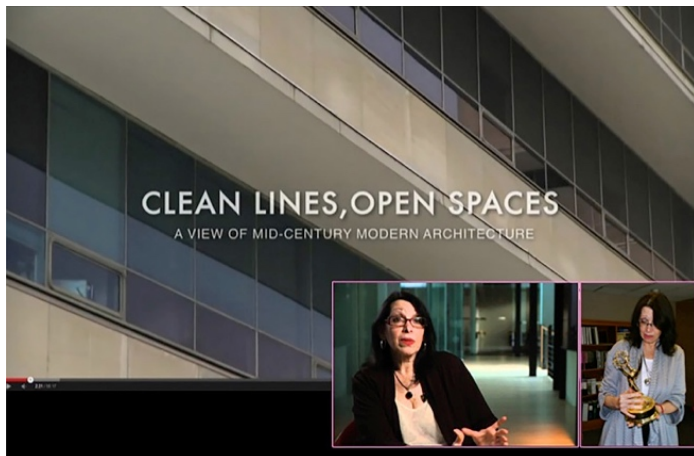
Thought leadership and fostering design education beyond the university (continued)

"Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture"

received three Emmy awards in the 2012 annual awards competition of the Mid-America Chapter of the National Academy of Television Arts and Sciences. The film was honored for Best Cultural Documentary, Best Writing and Best Editing. (Courtesy AETN). Dr. Goodstein Contributed as architectural advisor and co-author.

Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture focuses on the construction boom in the United States after World War II. Sometimes considered cold and unattractive, mid-century modern designs were a by-product of post-war optimism and reflected a nation's dedication to building a new future. Focused on the impact and influence of the new architecture in Arkansas, the documentary looks at examples of mid-century modern architecture around the state, including the University of Arkansas's Fine Arts Center by Arkansas native and internationally known architect Edward Durell Stone to the Tower Building in Little Rock, the state's first international style skyscraper, and the abandoned art moderne Hotel Mountaineer in Hot Springs.

Filmmaker Mark Wilcken noted, upon accepting Emmys for *Clean Lines*, "I thank Ethel Goodstein-Murphree, for being an advisor and collaborator who gave me hours of her time, taught me about architecture and always answered my phone calls when I was in a panic for the architecturally correct words to describe a roof or a window. I wouldn't be here without her."



Edward Durell Stone, Civic Center, Pine Bluff, AR, from the documentary.

A documentary produced by the Arkansas Educational Television Network

CLEAN LINES, OPEN SPACES: A VIEW OF MID-CENTURY MODERN ARCHITECTURE

K-12 EDUCATOR'S GUIDE

Bauhaus

Architect: Walter Gropius
Location: Dessau, Germany
Date: 1919-1925

Bauhaus is a German expression meaning "House for Building." Architect Walter Gropius was appointed to head a new institution that would help rebuild Germany following WWII. The Bauhaus had 700 students and was known for requiring its students to forget everything they had learned to date. The school's aim was to fuse all the arts under a new, rational concept of design. Gropius believed that architecture of the modern age should be practical, functional, and economical. Gropius extensive facilities for the Bauhaus at Dessau combined teaching, on-campus housing for students and faculty members, an auditorium, and office spaces. The pinwheel configuration when viewed from the air represents in form the propellers of the airplanes manufactured in the Dessau area. The basic organization of the Bauhaus consists of a clear and carefully thought-out system of connecting wings, which correspond to the internal operating system of the school. Because of its progressive curriculum, the Bauhaus was disbanded when the Nazis rose to power, but the Bauhaus style continued.

Lack of Ornamentation

- Flat Roofs
- Cubic Shapes
- Curtain Wall

Smooth Facade

- Open Floor Plan
- Reinforced Concrete
- Steel Frame

Fine Arts Center

Architect: Edward Durell Stone
Location: Fayetteville, Arkansas
Date: 1948

The Fine Arts Center at the University of Arkansas in Fayetteville was designed by Arkansas native Edward Durell Stone. The Center was inspired by the idea of the Bauhaus and integrated music, fine art, and theater under the same roof. The design reflects the "form follows function" modern credo with its simple lines and lack of unnecessary ornamentation. The multi-functional building was among the first in the country where all of the arts were able to intermingle. The building worked in that students could collaborate and critique each others work across a variety of disciplines. In doing so, students began to realize that all of the arts were governed by several of the same set of design rules. Common themes such as rhythm, balance, and scale were identifiable in music, architecture, theater, sculpture, and painting.

Clean Lines, Open Spaces 10



The Hotel Mountaineer Hot Springs, AR, from the documentary.

Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture
<https://www.myarkansaspbs.org/programs/cleanlinesopenspaces>

For Goodstein-Murphree frames, see:
[Form Follow Function](https://www.youtube.com/embed/7AZ-MrhK3C4) <https://www.youtube.com/embed/7AZ-MrhK3C4>
[Modernism And The South](https://www.youtube.com/embed/47XlpA0mf6M) <https://www.youtube.com/embed/47XlpA0mf6M>
[Evaluating Mid-Century Modernism](https://www.youtube.com/embed/-eErq2g_WwM) https://www.youtube.com/embed/-eErq2g_WwM
[Training Architects Post WWII](https://www.youtube.com/embed/0B48zFQV9n) <https://www.youtube.com/embed/0B48zFQV9n>

TEACHING AND LEARNING IN THE COMMUNITY

Thought leadership and fostering design
education beyond the university (continued).



Lecture to Focus on Edward Durell Stone's Role in Marketing Modernism to American Families

March 12, 2009



LITTLE ROCK, Ark. – The internationally acclaimed architect and Fayetteville native son Edward Durell Stone is best known today as a victim of changing tastes, with a disproportionate number of his signature works lost or irrevocably altered. In a lecture titled "The House of Ideas and the Idea of the House: Edward Durell Stone and the Mid-Century American Home," School of Architecture professor Ethel Goodstein-Murphree will explore a lesser-known aspect of Stone's career – his role as an early torchbearer for the modern American home.

"Edward Durell Stone warmed up Le Corbusier's cold 'machine for living' and in so doing, made the modern house an American place," Goodstein-Murphree said.

Scheduled for 6:30 p.m. Tuesday, March 24, at the Arkansas Arts Center lecture hall in Little Rock, Ark., Goodstein-Murphree's lecture will focus in particular on three prototypes for modernist homes that Stone developed for *Collier's* magazine in the late 30s. His proposals culminated in "the House of Ideas," a temporary structure perched on a terrace of Rockefeller Center, high above New York City's tony Fifth Avenue.

At first blush, Stone's modern American homes look very much like the villas designed by his European counterparts, with flat roofs, curved walls, creamy white stucco and open plans. The difference, Goodstein-Murphree said, is in the back story: Stone stripped the modernist house of the socio-political baggage that left Americans cold, investing the "machine for living" with the machines that supported American ideals of domesticity, from dishwashers to garbage disposals, as well as a garage to house the inevitable car.

"It comes down to narrative – the stories we tell about architecture – and Stone was very good at telling those stories," Goodstein-Murphree said.

Goodstein-Murphree also will touch on the challenges in preserving mid-century modern architecture by Stone and others. She noted the example of New Canaan, Conn., where houses by Philip Johnson, Paul Rudolph and Stone have recently been threatened.

"Taste is such a capricious thing," Goodstein-Murphree said with a shrug. "In their day they were fabulous houses, and 1,800 square feet or 2,400 square feet was ample living space. Now, these exemplars of modernism are just too small."

Though loathe to call herself a preservationist – "It sounds like I'm putting up pickles," she said with a grin – Goodstein-Murphree, an architectural historian, has been active in conserving heritage structures throughout her career. Currently she serves on the board of directors for the Historic Preservation Alliance of Arkansas and is a member of the Fayetteville Historic District Commission. She recently served on the steering committee for the development of a Historic Preservation Master Plan for the University of Arkansas.



Goodstein-Murphree to Present Lecture at Crystal Bridges on Aug. 20

Aug. 19, 2014



BENTONVILLE, Ark. – Ethel Goodstein-Murphree, associate dean and professor of architecture in the Fay Jones School of Architecture, will present a lecture at 7 p.m. Wednesday, Aug. 20, at Crystal Bridges Museum of American Art. Goodstein-Murphree's talk, titled "The Museum as House...or...the House at the Museum?: Reflections on the Relationship Between Museums and Domestic Space, In Honor of the Bachman Wilson House," is part of the museum's architecture speaker series.

It goes without saying that museums display fascinating stuff, from the *Mona Lisa* to Dorothy's shoes, from the Hope Diamond to Damien Hirst's diamond-encrusted skull. The house, however, is no ordinary cultural artifact, making both the curatorial practices and cultural politics of representing domestic space in the context of the museum a complex, and potentially contentious, proposition. When the house becomes a museum, or a house is exhibited in a museum installation, the lines that distinguish between the domain of the house and that of the museum necessarily blur, challenging the boundaries of public and private space, and of aesthetic, scientific and domestic frames of reference.

So too, any representation of domestic space is fraught with sub-textual tales of gender and class, style and technology, and, particular to the museum, curatorial practice and popular perception. The acquisition of the Bachman Wilson House by Crystal Bridges begs examination in these contexts. Through this talk, Goodstein-Murphree intends to deepen our appreciation of the Bachman Wilson House by fostering an understanding of the historical development of the sometimes shotgun marriage between the house and the museum.

In her talk, Goodstein-Murphree will discuss great buildings, often the palatial residences of collectors of fine arts, that have become museums, including Rome's Palazzo Barberini, now the Galleria Borghese and National Gallery of Ancient Art, and New York's Frick Collection, once the Fifth Avenue mansion of coke and steel magnate Henry Clay Frick, and the traditional house museum, from the Virginia plantation, Mount Vernon, to Ludwig Mies van der Rohe's Farnsworth House, an icon of the international style in the United States. With particular relevance to the Bachman Wilson House installation, this talk will conclude with a glimpse at the "model house" at world's expositions, trade shows, and, of course, museums, as an accessible vehicle for establishing 20th-century modernism as a fitting architectural form for contemporary American lifestyles through discussion of Edward Durell Stone's *Collier's* House of Ideas, Gregory Ain's modern exhibition house for the Museum of Modern Art, and the appearance of Frank Lloyd Wright's Usonian House at a then-young Guggenheim Museum.

Goodstein notes that the discussion of museums and houses is timely, with recent debate on the continuing cultural capital of the house museum appearing in *The Boston Globe* and an upcoming conference titled "Houses as Museums/Museums as Houses," scheduled next month at London's Wallace Collection. More important, however, she argues is the obligation and complexity of interpreting the Bachman Wilson House once it becomes whole again on the Crystal Bridges campus. Celebrating the work of Frank Lloyd Wright as fine art is not enough, she posits; recognizing the commentary on American dwelling and domesticity embedded in his Usonian ideal is essential to making meaning of this architectural exemplar.



Photo Submitted
Bachman Wilson House designed by Frank Lloyd Wright. Photo by Tarantino Studio (copyright 2013); courtesy Crystal Bridges Museum of American Art, Bentonville, Ark.



Ethel Goodstein-Murphree to Present Edward Durell Stone Lecture at Crystal Bridges on Oct. 2

Sep. 29, 2015



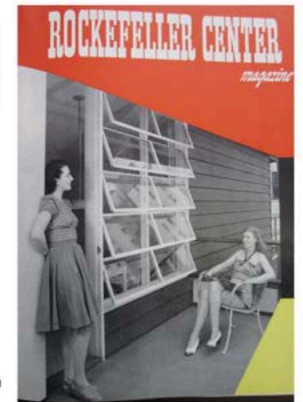
FAYETTEVILLE, Ark. – Ethel Goodstein-Murphree will present a lecture titled "Sex and the Celanese House" at 7 p.m. Friday, Oct. 2, at Crystal Bridges Museum of American Art, 600 Museum Way, in Bentonville. An architectural historian, Goodstein-Murphree is a professor of architecture and associate dean of the Fay Jones School of Architecture and Design. Registration is available at the [museum's website](#).

This lecture explores architect Edward Durell Stone, a native of Fayetteville, and his lesser-known role as an early torchbearer for the American modern home. It pays particular attention to what his work reveals about changing patterns of domesticity from the interwar years through the 1950s.

In 1959, Stone designed a mid-century modern model house for the Celanese Corporation. Conceived as a showcase for its "The America Idea" program, the Celanese House featured the corporation's fabrics and paints, but its identity was wed to Stone's signature screen, here constructed of wood and embellished with star-shaped pattern. That pattern was a domestic iteration of the iconic screens he designed for his United States Embassy in New Delhi and the United States Pavilion at the Brussels World's Fair.

The Celanese Corporation was as well known as its internationally acclaimed architect, whose portrait had graced the cover of *Time* magazine in 1958. Celanese was the creator of luscious synthetic fabrics that transformed haute couture fashion into the lingerie and business suits of middle class American women, and the company figured significantly in the creation of a new and accessible kind of American glamour in the postwar era.

By the time Stone was commissioned to design the Celanese House, he already had translated European modernism into an accessible suburban design trope for an American interwar audience, particularly through three prototypes developed for *Collier's* magazine in the late 1930s, including the provocative "House of Ideas," an exhibition house perched on a terrace of Rockefeller Center, above New York City's tony Fifth Avenue. Together, these demonstration houses set reveal new expectations for allure and high style in otherwise ordinary suburban living, refiguring both the long-established notion of the house as a woman's sphere.



Two models posed on the terrace of the Collier's "House of Ideas," Edward Durell Stone, 1939. Courtesy of Rockefeller Center Archives.

TEACHING AND LEARNING IN THE COMMUNITY

Advancing architectural education through
historic preservation outreach and advocacy.

PARKER WESTBROOK AWARD FOR LIFETIME ACHIEVEMENT

*Dr. Ethel Goodstein-Murphree, Ph.D.
Assoc. AIA, Affiliate ASLA
Fayetteville*

Dr. Ethel Goodstein-Murphree has been actively involved in architectural education and practice for four decades. She is a Professor of Architecture and Humanities at the University of Arkansas and serves as Associate Dean of the Fay Jones School of Architecture and Design. Following years in architectural practice in New York City she worked with the Arkansas Historic Preservation Program before joining the University of Arkansas in Fayetteville. Dr. Goodstein has received teaching and education awards from the University of Arkansas Teaching Academy, the American Institute of Architects, and the Louisiana Preservation Alliance.

Dr. Goodstein seeks to build a preservation ethic into the training of all architecture and design students who come through the U of A. And her teaching has produced a remarkable number of historic preservation professionals and community advocates. Many of her students have gone on to successfully pursue graduate degrees in architectural history and in historic preservation at prestigious institutions across the country.

As an associate and interim dean, Dr. Goodstein promoted and supported preservation initiatives including developing a minor in Preservation Design, which is scheduled to launch in fall 2017. She also helped steward projects and courses led by faculty and students that resulted in Historic American Building Surveys of a number of mid-century modern houses in Fayetteville.

Dr. Goodstein was an active collaborator in successfully acquiring the Fay and Gus Jones House and is involved in

work to develop a preservation education and plans to establish the house as a center for appreciation of the mid-century modern legacy of Northwest Arkansas.

Dr. Goodstein remains a frequent contributor and speaker at various professional meetings and conferences. While she has published and presented papers on diverse topics ranging from the English Arts and Crafts Movement to Disney's entertainment architecture, her research currently focuses on mid-century modernism and the controversies surrounding its preservation.

Dr. Goodstein was an architectural advisor and co-author on the award-winning documentary, "Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture." And her article, "In Memoriam, Carlson Terrace, 1957-2007," earned her the 2011 Ned Shank Award for Outstanding Preservation Publication.

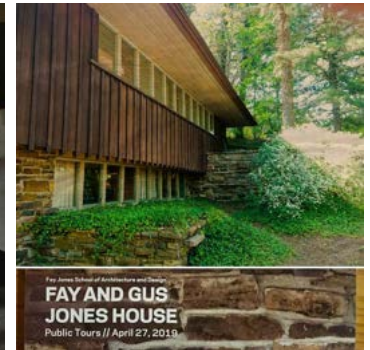
In addition to her achievements in the academic sphere, she served as a member of Fayetteville's first Historic Preservation Commission, and on the preservation commission in Lafayette, Louisiana, where she helped draft the city's preservation ordinances. Dr. Goodstein has been an active member of the Board of Preserve Arkansas, serving on committees to plan educational activities and select properties for Awards and Most Endangered lists.

For her dedication to educating students of the Fay Jones School of Architecture and Design about architectural heritage, her scholarly investigations of architecture's role in our lives, and for her work to foster appreciation of architecture and preservation of historic places, Preserve Arkansas is pleased to recognize Ethel Goodstein-Murphree with the 2015 Parker Westbrook Award for Lifetime achievement.

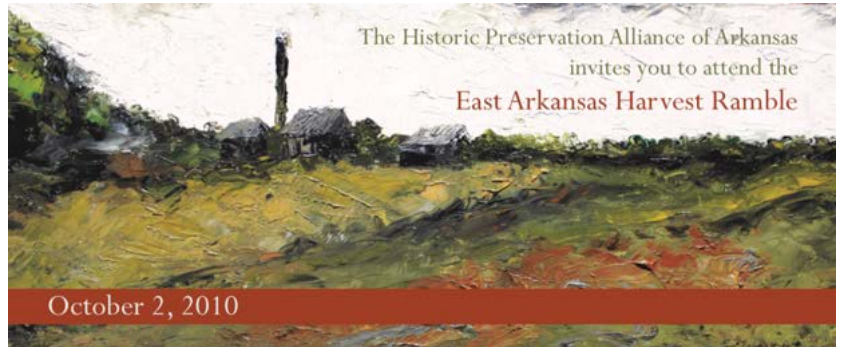
*Preserve Arkansas Awards Program,
January 2016.*



Members of historic commission take walking tour



FAY AND GUS JONES HOUSE
Public Tours // April 27, 2019



The Historic Preservation Alliance of Arkansas
invites you to attend the
East Arkansas Harvest Ramble

October 2, 2010

Historic Preservation Alliance of Arkansas

2012 Fall Ramble
November 9-10, 2012
**From Mid-Century to Mid-Century:
Headquarters to Hantz**

Visit PreserveArkansas.org or call (501) 372-4757 for more info or reservations.

PHOTOS: Above - Dunt House, 1951, John Williams; Left - Headquarters House, 1863; Washington County Courthouse, 1905, Charles Thompson; Hantz House, 1950, E. Fay Jones with Emile Jadin; Segar House, 1961, Warren Segar; Oklahoma Row Hotel Tower at Monte Ne c.1900, Fullbright Library, 1962, Warren Segar (Photo by Walter Lang, wlangphotography.com).

Hosting Preservation Education Forum, hosted by Fay Jones School, Little Rock, AR, 2019 (top left); conducting Fayetteville Historic District Commission working tour, 2006 (upper right); greeting Cami Jones and Janet Jones, daughters of Fay Jones, at "soft" opening of Fay and Gus Jones House, 2019 (center); and leading education and advocacy program as Historic Preservation Alliance of Arkansas Vice President (below).

FOSTERING AND SUSTAINING EXCELLENCE IN TEACHING AND LEARNING



Fostering inclusivity as founding advisor to Fay Jones School NOMAS chapter, (above); and sustaining a healthful learning environment through creation and implementation of “stress mediation” activities, particularly at mid-term and final review weeks, (visit from campus police dogs (center) and post-studio jazz session (below).



Meeting with Congressman Bruce Westerman to cultivate support, with Dean Peter MacKeith, for Fay Jones School initiatives in timber and resiliency, 2018 (above); and convening and leading panel discussion on women in Architecture and engineering, Fay Jones School Timber Symposium, 2019 (center and below).

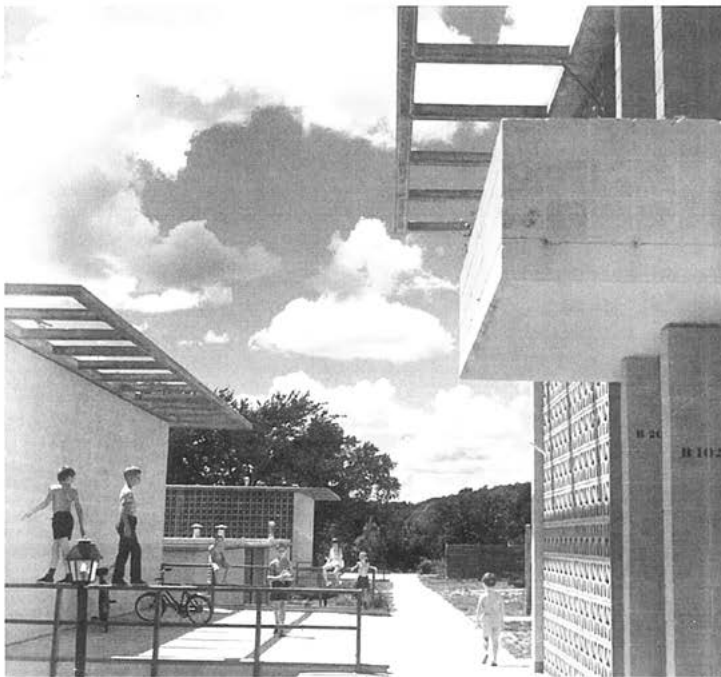


Partnering with the colleagues in practice and industry to raise scholarship funds in support of our students (above); engaging students, faculty and alumni in women in “Arkansas Women in Green” conference with US Green Building, Arkansas, 2018 (center); and directing academic and emergency planning in response to 2020 pandemic, (socially-distanced design studio, fall 2020, below).

STIMULATING LEARNING
THROUGH
RESEARCH AND SCHOLARSHIP

- AWARD WINNING -
**NED SHANK OUTSTANDING
PRESERVATION PUBLICATION**

Dr. Ethel Goodstein-Murphree
"In Memoriam, Carlson Terrace, 1957-2007"



Regrettably, not every act of preservation advocacy is rewarded with its desired outcome. Such was the case of Carlson Terrace, Edward Durell Stone's precedent setting married student housing for the University of Arkansas's Fayetteville campus. Built between 1957 and 1964, to accommodate the influx of married students who flocked to the campus early in the postwar era, and designed to provide optimal dwelling function in minimal space, the housing embodied the aesthetic and economic values of the decades when American architects transformed modernism to remedy housing shortages and to meet the demands of the changing institutions.

Less than fifty years after its construction, Carlson Terrace, compromised by deteriorating infrastructure and considered obsolete in a changing campus housing market, became a target for demolition. In 2005, the University of Arkansas Board of Trustees sanctioned demolition of the entire complex; two year later, Carlson Terrace was razed. When Carlson Terrace was threatened with demolition, Goodstein-Murphree campaigned tenaciously to save this exemplar of mid-century modern site planning and design. After the complex was lost, she wrote "In Memoriam" to provide an object lesson in the complexities of preserving the recent past. Goodstein-Murphree's article is not a mere ode to a lost cause, however. An authority on North American twentieth century architecture, she firmly places Carlson Terrace in the context of the postwar culture it served, highlighting the social values and higher education imperatives that gave the buildings meaning.

With analysis colored by her perspective as both preservation advocate and architect, the author's cogent argument encompasses practical concerns of adaptive use, including appropriate technologies for conserving mid-century buildings, and incisive critique of contemporary campus planning strategies that are often the cutting edge on which decisions concerning the preservation of university buildings often are made. With a disproportionate number of his projects threatened by demolition or irrevocable alteration, Edward Durell Stone's architecture has resurfaced as a touchstone for assessing American Modernism during the twentieth century's middle decades. Carlson Terrace figured significantly among these works. Goodstein Murphree's "In Memoriam: Edward Durell Stone's Carlson Terrace, 1957-2007," not only provides an informative retrospective glance at a preservation battle lost, it also directly confronts the stereotypes, biases, and traditional taste cultures that have problematized the preservation of the recent past.

Indeed, there is no joy to be found in the loss of Carlson Terrace, a pioneering example of mid-century modernism for both Arkansas and the postwar nation, and the work of Fayetteville native Ed Stone. Perhaps Goodstein- Murphree's assessment of its significance, its fall from grace as a campus landmark, and the factors that led to its demolition will cause other stewards of mid-century modern architecture to pause before aiming the wrecking ball.

*Preserve Arkansas Awards Program,
January 2012.*

STIMULATING LEARNING THROUGH RESEARCH AND SCHOLARSHIP

“The Common Place of the Common Carrier: The American Truck Stop,”

in *Visual Merchandising—The Image of Selling*, 2013
earned the Southeast Society of Architectural Historians
2013 Publication Award for an Essay Published in a Book

Jurors' Comments:

“In a brilliant analysis of a vernacular place she called the ‘agora of the highway,’ Ethel Goodstein-Murphree has given us a fresh look at the common truck stop. The American truck stop had no architectural tradition and since the 1920s it has developed as a unique community and social space in the ‘dynamic conduit’ of our highways. Like the ancient trade routes, it speaks of trade and respite. The author describes it as a ‘hybrid place that straddles the borders between a private precinct and a public domain,’ and even sacred in the proliferation of truck stop chapels that are ‘devoted to mitigating the rigors of trucking with the fast-food-like deliveries of faith.’ In her enviable way, the author brings in American Road literature and cultural landscape art to define this overlooked building type that ‘weaves together the vast spaces of the road’ through time, space and society.”

Review, *Journal of American Studies* 48 (2014), e83:

“This is a lavishly illustrated collection of the aesthetic and business history of visual merchandising that emerged in the second half of the nineteenth century with the expansion and increasing anonymity of retail trade. This interesting assemblage of art, architecture, and design histories explores the neglected world of promotional signage, product design, and sales spaces. While the eleven short essays are often focused narrowly on objects, often centering on aesthetic trends... Very different is Ethel Goodstein-Murphree’s exploration of the American truck stop in the late twentieth century as a highly efficient commercial center and a “spatial order of the road” that offered truckers a substitute “home.” She traces its roots from the gas stations, roadhouses, and haphazard lodgings along American highways in the 1920s and 1930s...”



What gave the new industrialized landscape style was the presence—in parking lots, lined up at loading docks, barreling along the new white highways—of trucks: enormous and sleek and shiny ... Watching the evolution of the drive-ins, driving through the highway-dominated landscape with its new spaces, its brightly colored signs and structures, seemed a good way of observing our progress toward a new social order.¹

In his seminal essay “Truck City,” J.B. Jackson reflects on the role of trucks and truckers in the creation of “an American vernacular way of life,” rooted in decentralized commerce and the spatial order of the road.² In contrast to its enduring love affair with the automobile, American popular culture is, at best, ambivalent to the semi-trailer truck.³ As Jackson notes, American “affinity with burgeoning truck culture” of the mid-century long ago waned, replaced with antipathy toward the truck’s noise, pollution, and command of the highway. Few shoppers stop to think, as they saunter down the aisles of a big-box grocery or an intimate boutique, that if a product is on the shelf, it is because a truck delivered the goods. Perhaps they should, for it is the big rig that carries watermelons from the fields of Georgia to the supermarkets in New Jersey, and ferries chicken wings from coolers in Arkansas to distribution centers on the edges of Los Angeles. Somewhere between the garden of America and the neighborhood store, the truck and its driver will need fuel, food, and facilities with plumbing. Truck stops, the common places of the common carrier, provide them (Figure 10.1).⁴

At the end of almost every interstate highway off-ramp, fast food places, gas stations, cheap motels, and outlet malls greet the curious tourist and the weary traveler alike. They weave an architectural welcome mat stitched of flimsy “dryvit” walls and familiar corporate logos. The scenographic clutter marks the oft-times maligned places where the everyday rituals of the road are practiced. The truck stop is an integral part of this American scene, so deeply embedded into the commercial fabric of the roadside that, according to *Learning from Las Vegas* co-author Steven Izenour, it has no architectural tradition of its own; “they’ve been amorphous boxes strewn across the tarmac.”⁵ In parallel, Dolores Hayden bemoans how “the massive truck terminal” and the “modest truck stop” alike make spaces to fit the truck and “destroy the historic scale of the built environment.”⁶

Excerpts and illustrations from the text:

A Red Hot Truck Stop for the Postwar Highway

At a red hot truck stop with a dirt floor parking lot
A waitress named Shirley
Poured him some coffee and she said
Hello stranger where're you going?
I see the dust of where you've been
Seems like the fire of trouble
Claims you like the next kin¹⁵

Like many postwar truck stops, the real Red Hot Truck Stop in Meridian, Mississippi, provided a setting for the juxtaposition of mundane functionality with vivid narratives of exchange that come across in so many fictional representations of this roadside site. Architecturally, it echoed the modest



program and small-town scale of examples from the interwar years. But designed in 1955 by local architect Chris Risher, Sr.,¹⁶ this truck stop also resonated with the freshness of 1950s car culture and a trucking industry that was modernizing incrementally with the progress of the interstate highway system (Figure 10.3).

The building reflects the oil industry’s desire to make its invisible (liquid) products appear modern by giving a new look to the facilities that dispensed them.¹⁷ Compact and concrete framed, the Red Hot translated International Style modernism for the American roadside. A state-of-the-art curtain wall, capped with a broad, overhanging flat roof, wrapped around its restaurant. Signage that rivaled early Las Vegas super-graphics announced “Red Hot Truck Stop Good Food” to drivers who approached from a new four-lane section of Route 80. Fuel flowed from six pumps that stood on an island in front while mechanical services were relegated to an attached garage at the rear of the remarkably unified structure. Inside, a sinuously curved counter created two discrete dining rooms. Although drivers reminisced about rubbing shoulders with “Fats Domino and Percy Sledge’s valet,” others speculated that the bi-partite plan was a tacit tool of segregation.¹⁸

STIMULATING LEARNING THROUGH RESEARCH AND SCHOLARSHIP

Shadow Patterns: Reflections on Fay Jones and his Architecture,

earned the Southeast Society of Architectural Historians 2017 Publication Award for a Collection of Essays.

"*Shadow Patterns*... broadens and enriches our understanding of this major figure in American architecture of the twentieth century." (University of Arkansas Press Catalogue)

5 NATURE AND HUMANITY IN A SIMPLE SHED

Fay Jones's Pinecote Pavilion

ETHEL GOODSTEIN-MURPHREE



In 1990, the American Institute of Architects awarded the Gold Medal, its highest honor, to Fay Jones. By the time the Gold Medal jury convened, Jones had already earned international renown for Thorncrown Chapel (1978–80), described by Robert Ivy Jr. as "among the twentieth century's great works of art."¹ Although Jones explored the architectural rhetoric of the seminal Thorncrown in more than ten chapels, ironically, none of these sacred spaces convey the fragile juncture of humanity, built form, and nature more lucidly or more completely than his Pinecote Pavilion of 1988, the centerpiece for the Crosby Arboretum in Picayune, Mississippi (Figure 5.1).

While houses afforded Jones a vehicle for exploring the spatial fluidity of the open plan negotiated in section to harmonize with discrete attributes of site, commissions for sacred spaces beckoned him to seek the ineffable qualities of place. In both types of buildings, Jones's skilled manipulation of literal and phenomenal transparency² and natural light makes the intersection of built form and nature palpable, but his chapels, in particular, reveal more clearly a central theme of the architect's work: the potential of architecture to mediate respectfully between humanity and nature. In like fashion, Pinecote Pavilion

demonstrates "how human needs of shelter, comfort, and privacy find their expression . . . through an interplay between man and the land."³

Designed for an institution and conceived to invoke such a connection between architecture and nature, the chapel-like Pinecote Pavilion engages the characteristics of its place. But free from associations with religious buildings that the chapels inevitably evoke, the Pavilion involves a blending of historical memory and modernist ideology that situates the building in a wider framework of late-modern architecture and its cultural practices. Jones often described himself as "outside the pale," disinterested in both stylish styles and the often-esoteric debates of modern and postmodern critiques alike. Nevertheless, Pinecote Pavilion begs consideration not only in terms of the intimate merger of gulf-coast light, Pearl River landscapes, and low country materials, but also through consideration of the landscape as a potent and multivalent representation of place and history.

The Pavilion and Its Place

Discourse on Jones's work often notes that he created an "Ozarks Style." To the contrary, Pinecote Pavilion, situated

The Pavilion and "Post-Southern" Mississippi

In the end, the world that Pinecote Pavilion occupies is a Southern place. From its conception, the idea of the South figured significantly in the creation of the arboretum. Drawing upon local histories, cultural geographies, and botanical inventories, its designer, Ed Blake, sought to identify "what sets us apart from the rest of the botanical world."²¹ Even though early chronicles of the state portray the Pine Hills as "sandy summits of narrow ridges" that "offered little inducement for cultivation,"²² the foundational literary tropes of Southern place, established in such classic works as *I'll Take My Stand: The South and Agrarian Tradition*, are agrarian. In that volume, historian Frank Owsley makes the point succinctly: In the South, ". . . thoughts, words, ideas, concepts, life itself grew from the soil."²³

At the edge of the pond, deep in its pitcher plant bogs, the arboretum is imbued with a sense of place rooted in Owsley's conception of a natural organic South. "The most haunting landscape in the United States," according to its *WPA Guide*, Mississippi possesses a mythic-poetic power of place.²⁴ The "beauty of Mississippi land," in the words of writer Willie Morris, was born of "the smell of it in springtime, the katydids in the trees, (and) the dark wetness of the shadows."²⁵ A state that is more rural than urban, Mississippi's sense of place necessarily involves an intimate connection to the land and agrarian tropes that avowed, "It was man's responsibility to counter progress by maintaining contact with the natural world to retain awareness of aesthetic and religious reality."²⁶ Secluded in the idyllic arboretum, Pinecote Pavilion actualizes the memory of the traditional cultural landscape. While viewing the Piney Lake from its wide-open elevation, Pinecote evokes all the Southern romance of "front porches on wisteria nights with grass wet in dew."²⁷

That sense of place, however, was fast disappearing. By the late 1980s, the lower South was torn between the sense of an enduring, if mythic, collective memory, and the inescapable forces of mobility and homogeneity that characterized place-making in the late-twentieth century. The shift, of course, did not happen overnight. William Faulkner embedded in his prose the fear that the violence of industrialization would destroy the small towns and the indigenous landscape of the Gulf Coast, the Delta, and his beloved Lafayette County.²⁸ In Faulkner's literary Mississippi, the encroachment of modernity had profound impact on places where identity was tied to the land.²⁹ As he wrote in *Sound and the Fury*, "The bulldozer and the dragline would not only alter but efface geography." Thus, through the description of the new arterial highways and filling stations that sullied Yoknapatawpha County in last final segment of his Snopes Trilogy, *The Manston*, Faulkner eulogized a vanishing culture.

Recent critiques of the region's contemporary literature suggest that Faulkner's fear was well-founded. Post-Southern literature confronts a postmodern south, where local culture is "liquidated" and detached from authentic experience.³⁰ Richard Ford, for example, bemoans the loss of place long thought to be important to Southerners, observing, "Where I grew up was a bland, unadhesive place—Jackson, Mississippi, a city in love with suburban zeitgeist."³¹ Closer to Picayune, along the casino-studded coastline that ranges from Bay Saint Louis to Biloxi, there is no absence of the pernicious aftermath of modernity. Ample evidence demonstrates that, as Scott Romine argues:

The South is increasingly sustained as a virtual commodified, built, themed, invented or otherwise artificial territoriality. . . . As a result, contemporary southern narrative is an archive of improvisations grounded in space and time.³²

Pinecote Pavilion may be understood as such an "improvisation." Situated in the Crosby Arboretum, a site conceived "not so much to simulate but emulate what occurs in nature,"³³ this building is resistant to the socio-spatial changes of its time, balancing a longstanding duality in southern place-making—agrarian nostalgia and modern promises.

Created for an environmental situation intended to correct the brutalism of mechanization, Jones's "simple shed" negotiates rupture and continuity on a precious edge of the "most haunting landscape in the United States." To do so, he did not co-opt a vernacular nor affect a regionalism that could only be ineffectual in the multivalent cultural landscape and everyday practices of post-southern culture.³⁴ Adapting an inclusive vision of architecture, born of mutually dependent and equally abiding concerns for nature, place, and history, the architect handily adapted universal canons and practices to a locality of distinction. To a great extent, Jones's beliefs about building resonate with William Faulkner's convictions about writing. Faulkner repeatedly stated that his principal purpose was to write universally about humankind: "The primary job that any writer faces is to tell you a story, a story out of human experiences . . . the anguishes and troubles and grief of the human heart, which is universal, without regard to race or time or condition . . . I think that no writer's got time to be drawing a picture of a region."³⁵

So, too, Fay Jones in Mississippi, as he had done many times before in Arkansas, did not merely "draw a picture of a region." Distilled from nature and a place-bound historical collective intrinsically rooted in the land, he articulated a profound and transcendent language in a universal syntax of design.