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

**Professor of Architecture and Associate Dean**
Fay Jones School of Architecture + Design, University of Arkansas

**Ethel Goodstein-Murphree, PhD, AIA**

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

**Ethel Goodstein-Murphree, PhD**
Associate Dean and Professor of Architecture
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University of Arkansas

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

**ETHEL GOODSTEIN-MURPHREE, Ph.D.**
Assoc. AIA, Affiliate ASLA

Architectural + Design Historian | Historic Preservation Planner
Associate Dean and Professor of Architecture
Fay Jones School of Architecture and Design
University of Arkansas

**Materials in Support of Nomination for ACSA DISTINGUISHED PROFESSOR AWARD**

**Teaching | Service**

**Architecture 4483**

**Architecture 4483H**

**Architecture of the Americas**—Variable Topics in American Architecture

**Spring Term 2010**

**Tuesdays and Thursdays**

**4:00 pm – 5:20 in Vol Walker 202**

**Dr. E. S. Goodstein-Murphree**
Professor of Architecture
Vol Walker 409

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**Design Thinking II**

Introduces divergent canons and traditions of the history of architecture and the allied disciplines of interior design and landscape architecture in a global context. Emphasis is placed upon understanding the relationships between exemplars in the built environment and the social, political, and technological circumstances in which design is theorized, produced, and lived.

This syllabus is a guide for the semester’s work.

**ETHEL GOODSTEIN-MURPHREE, Ph.D.**
Assoc. AIA, Affiliate ASLA

Architectural + Design Historian | Historic Preservation Planner
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Fay Jones School of Architecture and Design
University of Arkansas

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**Saving Stone Works**

The Legacy of Edward Durell Stone and The Challenges of Preserving Modern Architecture

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**A River, A Ridge & A Residence**

**Fay Jones’s Pine Knoll**

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**A Photo Essay**

**DESIGN** Dr. Ethel Goodstein-Murphree
Associate Dean | Professor of Architecture

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**“Ozark Modern”**

E. Fay Jones and the Architecture of Arkansas

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**SAH Domestic Study Tour**

October 9 - 13, 2008
American architecture long has privileged the production of its history as values at the centers of high culture, not the margins nor the edges. In that context, Fayetteville, Arkansas and Lafayette, Louisiana may seem unlikely places to cultivate meaning and make impact on design thinking and practice. First, 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 Durell 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 I 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 ensuring 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.
OVERVIEW AND INTRODUCTIONS
Teaching, Learning and Leadership

A quick glance at the last few issues of RevView reveals a recurring theme, the Vol Walker Hall renovation and addition. As we begin the 2011-12 academic year, chatted, forming warrens in our renovated building; no statics amid the civic space, the mechanical systems construction process is about to begin.

With administrative offices relocated to temporary quarters in the Fayetteville Square, architecture studios converging in a renovated Field House, and faculty scrambling to remote spots on campus for all those ‘other classes,’ never before has the term “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 Sever I. Anderson Design Center will model best practices of the reciprocity among new construction, sustainability and preservation ethos for generations of students whose work must negotiate the delicate balance between the past and the present in the built and natural environments.

So too, a building that respectfully embraces its history and agility confirms 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 program, 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.

Be assured, however, that both our 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 savoir-faire that sustains it, and the leadership that inspires it as a community value – that our students and faculty share.

The pages of this issue of RevView resonate with stellar examples of that teaching, scholarship and creative practice, the very essence of the 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.
- Viewing 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.
“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.
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 WW1 Memorial.

Hannah Ibrahim, B. Arch., 2012;
M.A. International Cooperation and Emergency Architecture, Universitat Internacional de Catalunya;

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.

M. fountain has appeared in the courtyard as an object placed in space. The fountain can functional as a spatial element that implies boundary within the open courtyard.

Hannah Ibrahim, B. Arch., 2012;
M.A. International Cooperation and Emergency Architecture, Universitat Internacional de Catalunya;
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
• 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

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 2015.
• 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; Gretta (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).

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
- 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
- Billy Fleming, B.Arch., 2003, Co-founder and CEO, BuildHer Collective, Nairobi, Kenya.

University of Arkansas
- Gigi Singh, B.Arch., 2008, Associate, Kieran Timberlake, Philadelphia, PA.
- Tatou 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.
- 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; M.CP, MIT, 2010; Executive Director, Mayor’s Institute on City Design.
- Billy Fleming, B. Arch., 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 Laiw, B. Arch., 1987; Program Director, Department of Architecture and Sustainable Design, Universiti Tunuk Abdul Rahman, Petaling Jaya, Malaysia.

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
  - M.A., PhD, Art History, American Architecture, The Pennsylvania State University; Mellon Post-Doctoral fellows in Experimental Humanities.
- Research Initiatives Associate, Pennsylvania State University.
- Independent Scholar, Washington, DC
- Project Manager, SUPERSTRUCTURES, New York.
  - MSPH University of Pennsylvania
  - National Register Program Coordinator, Arkansas Historic Preservation Program, Founder, Arkansas Modernism.
STUDENT SUCCESS
Selected Undergraduate Research Supervised and Influence On Career Outcomes (continued)

University of Arkansas

  - Project Architect, Wheeler Kearns, Chicago, IL.
  - Managing Editor, Anyone Corporation, including Log and the Writing Architecture.
  - ABD, (PhD anticipated 2021), Cultural Anthropology with Certificate in Urban Studies, University of Pennsylvania.
  - Freelance Scenic Designer and Scenic Artist, Chicago, IL.
  - Project Coordinator, Core Architects, Rogers, AR.
  - Architectural Designer, International Architects Atelier, Kansas City, MO
  - Architectural Designer, Corgan Inc., Dallas, TX
  - Intern, National Council for Preservation Education; M.U.P. Candidate, University of Illinois, Urbana-Champaign.
  - SCA Intern at Guadalupe National Park; Designer, Quinn Evans, Ann Arbor, MI.


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 thought-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.”

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 priority ….The focus on ideas behind architectural changes transfers to studio projects. Thank you so much for being a great professor and mentor.”

INFLUENCE, INSPIRATION AND ASSESSMENT
Student Evaluations of Instruction
(Selected, from anonymous course evaluations, University of Arkansas)
INFLUENCE, INSPIRATION AND ASSESSMENT

Student Evaluations of Instruction

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 at De Stijl, Rococo, Brutalism, International Style, and Roman Classicism. The experience of having Ethel’s design guidance during my 4th year and thesis year studio 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)’s Distinguished Professor Award.

Kind Regards,

Patrick Melancon, AIA
(504) 430-9913
pamel@nola.com
www.melanconortegadesigns.com

September 18, 2020

2020 ACSA Distinguished Professor Award Jury
Association of Collegiate Schools 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 15 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 intertwined contributions which distinguish Goodstein among peers. First, is her centralization of an undervalued heritage and preservation ethics 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 restoration. 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 every year 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 uncharted 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
Stephen L. Anderson Chair in Architecture and Urban Studies
University of Arkansas Distinguished Professor of Architecture

http://uacdc.uark.edu
One East Center Street
Suite 200
Fayetteville, AR 72701
phone: 479-575-5772
outreach center of the school 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 every where when I say a sincere THANK YOU to you for trail blazing a path to inspire everyone in this field. Congratulations for finally being recognized for all you have done and continue to do!”

- **Cindy 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**
  Alumnus of the Arkansas Alumni Senior of Significance
  May 2017, mentor recognition, by Ms. Malloy on receipt of Alumni Association Senior 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. Arch., 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 leave 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 Dongha 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).


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
"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 Mountainaire 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.”

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/ieQAZ-MrhK3C4
Modernism And The South https://www.youtube.com/ieQAZ-MrhK3C4
Evaluating Mid-Century Modernism https://www.youtube.com/ieQAZ-MrhK3C4
Training Architects Post WWII https://www.youtube.com/ieQAZ-MrhK3C4

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

The Hotel Mountainaire Hot Springs, AR, from the documentary.
TEACHING AND LEARNING
IN THE COMMUNITY

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

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

March 12, 2009

LITTLE ROCK, Ark. – The internationally acclaimed architect and Fayetteville native son Edward Durrell Stone is best known today as a victim of changing tastes, with a disproportionate number of his signature works lost or irreparably altered. In a lecture titled “The House: Edward Durrell Stone and the Mid-Century Modern House,” School of Architecture professor Ethel Goodstein-Murphy will explore a lesser-known aspect of Stone’s career as his earliest torchbearer for the modernist American home.

“Stone’s American modernism has been much like the villas designed by his European counterparts, with flat roofs, curved walls, creamy white stucco and open plans. The difference, Goodstein-Murphy said, is in the back story. Stone stripped the modernist house of the fabric of the political language 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 these stories,” Goodstein-Murphy said.

Goodstein-Murphy will also touch on the challenges in preserving mid-century modern architecture in 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-Murphy 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 examples of modernism are just too small.”

Though loath to call herself a preservationist — “It sounds like I’m putting up pickles,” she said with a grin — Goodstein-Murphy, 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-Murphy will present a lecture on Aug. 20 at Crystal Bridges Museum of American Art, as 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 dead mouse encased in a glass bubble. 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 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 brings examination in these contexts. This talk, Goodstein-Murphy intends to deepen our appreciation of the Bachman Wilson House by fostering an understanding of the historical development of the sometimes nomadic marriage between the house and the museum.

In her talk, Goodstein-Murphy will discuss great houses, often the palatial residences of collectors of fine arts, that have become museums, including Rome’s Palazzo Barberini, 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 Durrell Stone’s Collier’s House, Ideas With Inhabited Environments Exhibition of the Museum of Modern Art, and the appearance of Frank Lloyd Wright’s Usonian House in a then-unseen 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,” 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 embodied in his Usonian ideal is essential to making meaning of this architectural exemplar.

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

Aug. 19, 2014

BENTONVILLE, Ark. — Ethel Goodstein-Murphy, 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-Murphy’s talk, “The Museum as House: Reflections on the Relationship Between Museums and Domestic Space,” is part of the museum’s architecture speaker series.

Goodstein-Murphy’s talk will focus on three prototypical modernist homes that Stone designed for Collier’s magazine in the late 1930s. Her proposals culminated in “The House Idea,” a temporary structure perched on a terrace of Rockefeller Center, high above New York City’s tony Fifth Avenue.

At first blush, Stone’s modernist homes looked very much like the villas designed by his European counterparts, with flat roofs, curved walls, creamy white stucco and open plans. The difference, Goodstein-Murphy said, is in the back story. Stone stripped the modernist house of the fabric of the political language 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.

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TEACHING AND LEARNING IN THE COMMUNITY
Advancing architectural education through historic preservation outreach and advocacy.

PARKER WESTBROOK AWARD FOR LIFETIME ACHIEVEMENT

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

Dr. Ethel Goodstein-Murphee 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 other 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-Murphee with the 2015 Parker Westbrook Award for Lifetime achievement.

Preserve Arkansas Awards Program,
January 2016.
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 years 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 are made. With a disproportionate number of his projects threatened by demolition or irreversible 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.
“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.”

“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…”
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 Pinecone 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 Thorncrow Chapel (1978–80), described by Robert Ivy Jr. as “among the twentieth century’s great works of art.” Although Jones explored the architectural rhetoric of the seminal Thorncrow 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 Pinecone 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 transparency 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 modulate respectfully between humanity and nature. In like fashion, Pinecone Pavilion

The Pavilion and “Post-Southern” Mississippi

In the end, the world that Pinecone 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 design, Ed Blake, sought to identify “what sets us apart from the rest of the botanical world.”

Even though early chronicles of the state portray the Pine Hills as “sandy summits of narrow ridges” that “offered little inducement for cultivation,” 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 Owley makes the point succinctly: In the South, “thoughts, words, ideas, concepts, life itself grew from the soil.”

At the edge of the pond, deep in its pitcher plant bogs, the arboretum is imbued with a sense of place rooted in Owley’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. “The beauty of Mississippi land,” in the words of writer Willie Morris, was born of “the smell of its springtime, the kudzu in the trees, the land” the darkness of the shadows. 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.”

Secluded in the idyllic arboretum, Pinecone Pavilion actualizes the memory of the traditional cultural landscape. While viewing the Pine Lake from its wide-open elevation, Pinecone evokes all the Southern romance of “front porches on winter nights with grass wet in dew.”

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 homogenization that characterized place-making in the late-twentieth century. The shift, of course, did not occur overnight. William Faulkner embodied 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. In Faulkner’s literary Mississippi, the encroachment of modernity had profound impact on places where identity was tied to the land. As he wrote in the Sound and the Fury, “The bulldozer and the dragsline 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 Mansion, Faulkner exulted 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. Richard Ford, for example, bemoans the loss of place long thought to be important to Southerners, observing, “Where I grew up was a bland, unadorned place—Jackson, Mississippi, a city in love with suburban zealots.” Closer to Picayune, along the casino-studded coastline that ranges from Bay Saint Louis to Biloxi, there is no sense of the preciousness of modernity. Simple evidence demonstrates that, as Scott Romine argues:

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

Pinecone Pavilion may be understood as such an “improvisation.” Situated in the Crosby Arboretum, a site conceived “not so much to simulate but to emulate what occurs in nature,” 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 precarious 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 multicultural landscape and everyday practices of post-southern culture. Adopting 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 anguish 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.”

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 symphony of design.