Twenty-Eighth SESAH Annual Meeting
Chattanooga, Tennessee
October 13-16, 2010

Program Chair, Gavin Townsend,
The University of Tennessee at Chattanooga

Co-hosts:

Hunter Museum of American Art
Andrew Smith Architecture

Additional Support Provided by the University of Tennessee at Chattanooga, with special thanks to:

• The Office of the Provost
• The University Honors Program
• The Department of Art
• The Department of Interior Design
• Media Services
Annual Meeting Overview: Oct 13-16, 2010

All events at the Chattanooga Choo Choo except where otherwise indicated.

**Wednesday, October 13**

4:00pm-6:00pm  Registration  Victorian Lounge
5:30pm-9:00pm  Board meeting  Crystal Room Buffet

**Thursday, October 14**

8:00am-8:30am  Registration  Reception Hall
8:30am-10:00am  Plenary Session  Finley Lecture Hall
10:30am-12:00pm  Paper Session 1  Finley Lecture Hall, Galleries
12:00pm-1:00pm  Lunch on your own  Hotel Lobby (Terminal Station)
1:10pm-2:00pm  Solomon Building Tour  Finley Lecture Hall, Galleries
3:00pm-4:30pm  Paper session 2  Hunter Museum
5:00pm-7:30pm  Reception and keynote address  Dinner on your own

**Friday, October 15**

9:00am-10:30am  Paper Session 3  Finley Lecture Hall, Galleries, Crystal Room
10:45am-12:15pm  Paper Session 4  Finley Lecture Hall, Galleries, Crystal Room
12:45pm-2:45pm  Lunch and Business Meeting  Imperial Ballroom
3:00pm-4:30pm  Paper Session 5  Finley Lecture Hall, Galleries
4:45pm-6:15pm  TVA Building and R. H. Hunt Building walking tour  Finley Lecture Hall

**Saturday, October 16**

9:00am-3:00pm  Study tour  Lobby

---

Donn Barber, Terminal Station (Chattanooga Choo Choo), 1905-08. The design is based on Barber’s Prix de Rome Prize design of 1900.

Event Locations

- Chattanooga Choo Choo Hotel and Convention Center, 1400 Market St.
- Hunter Museum of American Art, 10 Bluff View (at the end of High St.)

Map showing key locations in Chattanooga, Tennessee.
Overnight guests will be staying in the Brutalist oriental splendor that is Hotel #3.

The Board Meeting and some paper sessions will be held in the Crystal Room. The Victorian Lounge will serve as the main watering hole. The Garden Restaurant is a pleasant place for breakfast and lunch.

There is ample free parking around the complex. The dark gray areas on the map indicate covered walkways. The railroad tracks indicate the route of the trolley, a fun if not terribly efficient means of transport about the complex.

Most paper sessions will take place in the Finley Lecture Hall and the adjacent Galleries. Our business lunch on Friday will be in the Imperial Ballroom.
Detailed Schedule

Wednesday, October 13
4:00pm-6:00pm: Registration
Victorian Lounge (Terminal Station Building)
5:30pm-9:00pm: Board meeting
Crystal Room (Terminal Station Building)

Thursday, October 14
8:00am-8:30am: Registration
Reception Hall outside of Finley Lecture Hall
(Convention Center)

8:30am-10:00am: Plenary Session
Finley Lecture Hall (Convention Center)
8:30-8:45 Welcome and orientation
Michael Fazio and Gavin Townsend
8:45-9:20 Early History of Chattanooga
Gavin Townsend
9:25-10:00 Post-WWII Chattanooga
Andy Smith

10:30am-12:00pm: Paper Session 1

Finley Lecture Hall
Gold and Butter: Academic Eclecticism at the Turn of the 20th Century
Moderator: Sara Butler, Roger Williams University
- Robin Prater, Georgia Institute of Technology, *Newport in the Gilded Age: The Heart of a Legacy*
- Catherine Zipf, Salve Regina University, *From Kingscote to (say it fast!) Chateau-Nooga: Southern Patrons in Newport, Rhode Island*
- Pam Simpson, Washington and Lee University, *The Minnesota State Capitol, Butter Models and Meaning in the Early 20th Century*
- Cartledge Weeden Blackwell III, Mobile Historic Development Commission, *Academic Eclecticism and Southern Identity: George B. Rogers and the Spanish Colonial Galler*

Galleries
Pre-Modern Urban Planning
Moderator: Julia King, Independent Architectural Historian, Maple Glen, Pennsylvania
- Thomas Gensheimer, Savannah College of Art and Design, *Memory and Eternity: Tomb Architecture and the Medieval Swahili City*
- Julia M. Smyth-Pinney, University of Kentucky, *The 'Studium Urbis' as Urban Design: High Renaissance Developments in Rome's Center*
- Philippe Oszuscik, University of South Alabama, *Eighteenth Century Concern for 'Healthy Buildings' on the Gulf Coast*
- Kathryn Lasdow, (University of Virginia), "Conferred Distinction:" The Redevelopment of Boston's Waterfront in the early Nineteenth Century
Thursday, October 14 Continued

12:00pm - 1:00pm   Lunch on your own   See enclosed restaurant guide.

1:10pm - 2:00pm   Solomon Building Tour   Meet in the Lobby
Walking tour will be led by Sara Butler and Andy Smith
NOTE: LEAVE YOUR CELL PHONES and other assorted weapons in your hotel room or car and ready yourself for a stairs and a walk. DON’T FORGET YOUR NAME TAGS.

3:00pm - 4:30pm   Paper Session 2

Finley Lecture Hall
Tennessee Highways: The Architecture of the Dixie and the Lee
Moderator: Jaime Woodcock, Alexander Archaeological Consultants, Inc., Wildwood, GA
  • Jeffrey Lee Durbin, National Park Service, Commemoration and Commerce: The Landscape and Material Culture of Tennessee's Lee Highway
  • Leslie N. Sharp, Georgia Institute of Technology, Roadside Remnants: Looking for the Old Dixie Highway in Middle Tennessee
  • Carroll Van West, Middle Tennessee State University Center for Historic Preservation, Southern Highways and New Deal Infrastructure: A Look at the Dixie Highway and Lee Highway in Tennessee

Galleries
Savannah
Moderator: Robin Williams, Savannah College of Art and Design
  • Robert Ciucevich, Quatrefoil Historic Preservation Consulting, Savannah, GA, Benedictine Military School and Priory: A Modernist Landmark in the Pine Forests of Southside Savannah, Georgia
  • Daves Rossell, Savannah College of Art and Design, Ordinary Distinction: Pine Gardens and Mid-Century Savannah
  • Kristin Rourke, (The University of Virginia), Dead Space: Urban Graveyard Displacement in Savannah, Georgia

4:45pm - 7:30pm   Reception and Keynote Address   Hunter Museum
Getting to the Museum: Meet in the lobby if you’d like to take a chartered bus (Mashburn Bus Service) to the Hunter. Otherwise, you can drive to the museum, though parking might be tight. Another option is to take the free public Electric Shuttle, which originates at the Choo Choo and will take you to the Aquarium. It’s a short walk from the aquarium (where Broad street meets the river) up to the museum. There are two routes. You can either walk east on First Street, head straight onto a pedestrian path to the Walnut Street Bridge, and then walk along the glass-floored pedestrian bridge to the Museum. Or you can walk from the Aquarium east along the “Tennessee Riverwalk” This will lead you to a series of entertaining switchbacks up to the museum.

4:45pm: Reception and cash bar will open. Wine is $4, beer $3, and sodas $1. Tea, water, and lemonade are free as are the heavy hors d’oeuvres.
5:00pm: Tours of the museum complex will commence. Your guides will be Ellen Simak, Chief Curator, and Adera Causey, Curator of Education. Tours will last about 30 minutes, allowing you plenty of time to enjoy both the facility and the food.
6:15pm: Welcome, introduction and keynote address in the auditorium of the museum

Thursday, October 14 Continued

7:30pm: We leave the museum for dinner on our own. The bus will be available to take you back to the hotel. Or you can walk downtown to enjoy the local restaurants and attractions. The Electric Shuttle will take you around town and back to the Choo Choo. Look for Shuttle stops at virtually every block along Market and Broad Streets. Expect waits of five to ten minutes.

Friday, October 15
9:00am - 10:30am  

**Paper Session 3**

Finley Lecture Hall  
**Preserving Ethnic Identity**  
Moderator: Delos Hughes, Washington and Lee University  
- Edward Miles Barnes, (University of Virginia), *Houses and Yeoman Identity on the Eastern Shore of Virginia*  
- Jacob J. Morris, (Texas A&M University), *Nineteenth Century German Immigration and Iconic Architecture: Courthouses, Churches and the Expression of Acculturation, Accommodation, and Assimilation in Comal County, Texas*  
- Kelley Stroup, (Savannah College of Art and Design), *Architecture of Displacement: Coptic Orthodox Churches in the United States*

Galleries  
**Housing Solutions in the South during the 1920s and 30s**  
Moderator: Martha Carver, Tennessee Department of Transportation  
- Bradley Allen, (Savannah College of Art and Design), *Eleanor, West Virginia: The Test Continues*  
- Gregory Herman, University of Arkansas, *Living with the WPA: Life in Arkansas' Farm Security Administration Houses*

Crystal Room (Terminal Station Building)  
**Preservation Issues and Opportunities**  
Moderator: Tara Mitchell Mielnik, Metropolitan Nashville Historical Commission  
- Ashley Wilson, Clemson University, and Mark Schara, National Park Service, *Identification is the First Step: HABS in South Carolina, 1933-1942*  
- Keith Kays, AIA., Memphis, *A Survey of Modern Public Buildings in Memphis, Tennessee from 1940 to 1980*  
- Robert Craig, Georgia Institute of Technology, *Compatibility or Fictitious History: The Ivory Tusk Dilemma of the National Register*
Friday, October 15 Continued

10:45am - 12:15pm  Paper Session 4

Finley Lecture Hall  
Late Modernism  
Moderator: Ethel Goodstein-Murphree, University of Arkansas  
- Michael Fazio, Mississippi State University, Modernism and the Vietnam Veterans Memorial  
- David Gobel, Savannah College of Art and Design, Levitation in Modern Architecture

Galleries  
Mid-20th Century International Modernism  
Moderator: George Dodds, The University of Tennessee at Knoxville.  
- Robert L. Kelly, The University of Kentucky, Locating the Church of Saint-Pierre de Firminy-Vert  
- Juan Manuel Heredia, Mississippi State University, The Work of Max Cetto: Beyond Green Design  
- Barbara Klinkhammer, The University of Tennessee at Knoxville, Synthesis of the Arts: Le Corbusier's Use of Color during the Postwar Period.

Crystal Room  
Mid-20th Century Modernism in the South  
Moderator: Dana Moody, The University of Tennessee at Chattanooga.  
- Alfred Willis, Hampton University, International Modernism Goes South: The Belgian Building at the 1939 World's Fair and its Reincarnation in Richmond  
- Heather Fearnbach, Fearnbach History Services, Winston-Salem, NC, From the Roaring Twenties to the Space Age: Winston-Salem, North Carolina's Mid-Twentieth Century Architecture

12:45pm - 2:45pm  Lunch and Business Meeting  
Imperial Ballroom  
NOTE: BRING YOUR COLOR-CODED MEAL TICKET and lay it at your place-setting. This will help your server.
Friday, October 15 Continued

3:00pm - 4:30pm  **Paper Session 5**

Finley Lecture Hall

**Special Building Types**

Moderator: Gregor Kallas, The University of Tennessee at Knoxville.
- C. Michael Kleeman, Art Institute of Atlanta, *Fast Food Nation(s)*
- Hallie A. Fieser, (Middle Tennessee State University Center for Historic Preservation), *At the Forefront of Storefronts: A Look at the Legacy of Mesker Brothers Iron Works and George L. Mesker & Company*
- Eryn S. Brennan, The University of Virginia, *S. J. Makielski: Designer of African-American Schools for the Episcopal Church in the Rural South, 1930-1944*
- Mikesch Muecke, Iowa State University, *From the Octagon to the Round House: 120 Years of Innovations in Domesticity in the United States*

**Galleries**

**Architectural Iconography and Politics**

Moderator: Carol Flores, Ball State University.
- Kim S. Sexton, University of Arkansas, *The So-Called 'Primitive' Hut: The Politics of Boughs in Pre-Modern European Architecture*
- Kelly Bressler, (Savannah College of Art and Design), *Hierarchy of the Harem: Architectural Interpretation of Politics, Culture and Influence at the Harem of Topkapi Saray*
- Courtney W. Theis, (Ball State University), *'Ye Shall Know the Truth and the Truth Shall Make You Free,' Architectural Inscriptions at the University of Virginia*
- Mark Reinberger, The University of Georgia, *The Greek Revival and Modes of American Landscape.*

4:45pm - 6:15pm  **TVA Building and R. H. Hunt Walking Tour.**

Doug Johnson, Principal Architect at TVA, will be our guide for the TVA Building, which will start with a 15 minute presentation in Finley Lecture Hall. This will be followed by a walk around the massive building. Afterward, assuming there is time and interest, Andy Smith and Gavin Townsend will lead a walking tour of some buildings by R. H. Hunt.

6:30pm:  Dinner on your own (see the restaurant map in your notebook pocket for ideas)
Saturday, October 16

9:00am– 3:00pm Study Tour Meet in the Lobby

Our bus driver, David Mashburn, will take us around the city to see a variety of landmarks and neighborhoods, with a focus on some remarkable domestic architecture in the area. Your guides will be Andy Smith and Gavin Townsend. A few highlights include:

9:30am-10:00am: Bianculli House. Educated in Naples, modernist Mario Bianculli served as a Principal Architect for TVA from 1936-1945. He then opened a private practice in Chattanooga. His own house on Island Road is a rare example of mid-20th century modernism in the South. Its butterfly roof was inspired by Le Corbusier. The house now serves as a business office for a local prep school.

10:45am—11:45am: Ashland Farm. This is the ancestral home of the Pattens, one of the wealthiest and most influential families in the city. Your hosts will be Cartter and Ashlee Patten. Designed by W. T. Downing, Ashland Farm (begun 1900) is a masterpiece of the American Renaissance, Neoclassical in style on the exterior but with many Arts and Crafts touches within. The tour of the property will include some notable outbuildings.

12:00pm-12:30pm: Cravens House. Robert Cravens, owner of the first major foundry in Chattanooga, built a house partway up Lookout Mountain in the late 1850s. The house was burned during the Civil War, but Cravens rebuilt it in 1866. It is now owned by the National Park Service. An NPS guide will show us around.

1:30pm-2:30pm: The Shavin House. Frank Lloyd Wright’s only building in Tennessee is a Usonian House designed in 1950 and finished in 1952. It was commissioned by Seymour and Gerte Shavin. Mrs. Shavin still owns the house and will be happy to answer your questions. The dwelling is quite intimate, so we will have to visit in shifts.

NOTES: Don’t forget to check out of the hotel before boarding the bus at 9:00am. Wear comfy shoes and a jacket. After the Cravens House, we will have a picnic lunch at a nearby park (one with bathrooms). Sandwiches from Nedlov’s Bakery will be featured.
Reuben Harrison Hunt (1862-1937), referred to at the time of his death as “the outstanding architect of the South,” designed public buildings in virtually every southern state, though his efforts were focused on his home of Chattanooga. Between 1895 and 1935, there was no public building erected in Chattanooga in which Hunt was not involved.

**Some Extant Buildings in Downtown Chattanooga**
**Designed by R. H. Hunt (1862-1937)**

- First Presbyterian Church, 7th and Pine St. 1890-91
- Memorial Auditorium, 399 McCallie Ave., 1922-23
- Chattanooga Public Library, cor. of Georgia and 8th, 1903-05
- Macellan Building, 721 Broad St., 1923-24
- James Building 735 Broad St., 1907
- Medical Arts Building, 554 McCallie Ave., 1927-29
- Municipal Building (City Hall) 501 W. 11th St., 1908
- Chattanooga Bank Building 11th W. 8th St., 1929
- Hamilton County Courthouse, Fountain Square, 1911-13
- US Post Office and Courthouse, Miller Plaza, 1933
Buildings by R. H. Hunt in Downtown Chattanooga

*legend on next page

19 (1280 Market) and the Choo Choo (1400 Market)
1. **Site of First Baptist Church** Corner of Oak and Georgia Streets, 1887-89 with additions from 1924 and 1929. Razed in 1967.

2. **Second Presbyterian Church** 700 Pine St., 1890-91.

4. **Intended site of the W.C.T.U. Home** 300 Block of Oak St., 1892. Hunt and Lamm designed a home for the Woman's Christian Temperance Union in 1892. While never built, designs were published in the Inland Architect.

5. **Miller Brothers Building** 629 Market St., 1898.

6. **Site of Central Baptist Church** 800 McCallie Ave., 1902-09. Razed in 2010.

7. **Chattanooga Public Library** 200 East 8th Street, 1903-06. Now headquarters for North American Royalties.

8. **Site of Chattanooga High School** 411 East Eighth Street, 1904.


13. **James Building** 735 Broad St., 1907. Hunt's earliest extant skyscraper in Chattanooga, the James Building owes much to the skyscrapers of Chicago designed by the likes of Daniel Burnham.

14. **Chattanooga Municipal Building (City Hall)** 100 East 11th Street, 1907-08.


16. **Hamilton National Bank** 701 Market Street, 1909-11. In 1966 this Renaissance-style skyscraper (Chattanooga's tallest building for nearly half a century) was encased in modernist materials. In 1976 the building was acquired by First Tennessee Bank.

18. **Hamilton County Courthouse** Corner of 7th Street and Georgia Avenue, 1911-13.


20. **Park Hotel (Newell Towers)** 117 E. 7th Street, 1915. Provided with modern skin in the early 1980s. Only the base of the original building was left exposed as a gesture to preservationists.

22. **Soldiers’ and Sailors’ Memorial Auditorium** 399 McCallie Avenue, 1919-24 with alterations in 1980s.


28. **Chattanooga Bank Building** 788 Broad Street, 1927-29.

33. **Frances Willard Home** 615 Lindsay Street, 1928.

37. **Chattanooga Post Office and Courthouse (the Joel W. Solomon Building)** 900 Georgia Ave., 1932-33.

NOTE: Missing numbers refer to buildings located off the map. Buildings are listed in chronological order.
Keynote speaker
Dr. Fikret Yegül, B.Arch. Yale University, M.Arch. University of Pennsylvania Ph.D. Harvard University


---

**The Classical Column: A Fundamental Notion in Architecture**

Dr. Yegül’s address to SESAH will analyze the column as a fundamental element and visual metaphor of classical architecture. Columns are essential elements of architecture because they serve structural function, express aesthetic intent and project symbolic meaning.

Classical architecture perceived a compelling analogy between the human figure and the column: base is the foot, shaft is the body, and capital is the head, as in the Latin *caput*. The classical orders even implied a sense of gender from the austere and masculine Doric to graceful and feminine Ionic and Corinthian. In classical Greece the column of a house are its sons; in Anatolia the main column that supports the roof is the father. The column also engenders deep anxieties: columns can fall. Such anxieties as much as pure engineering may explain the Roman contributions to classicism: the union of the column and the wall and the serialized column. In multi-story, “aedicular” facades, beloved in Asia Minor, columns dance and undulate before a wall; colonnaded streets link the city in a network of urban armatures. More dramatic is the use of single, isolated column as urban monument. The skyline of modern Istanbul still echoes of its classical and Byzantine heritage.

The *topos* of fragile human memory is entrusted to a column as the defining interface between place and event. Columns are witnesses to time itself, and in them we recognize our selves and our traditions. We trust that the memories they uphold will articulate the essentials of the civilizations we hope to sustain.
Southern Patrons in Newport, Rhode Island
Newport in the Gilded Age:

Robin Prater, Georgia Institute of Technology

Newport’s seaside location and temperate summer climate have combined to provide the small town with a maritime history that goes back to Colonial days. The homes lining many of the streets testify to a progression of architectural styles beginning with Colonial times and moving almost organically into Victorian Queen Anne and Shingle Styles. More surprising however, is Newport’s role as a center of American Gilded Age architecture between 1865 and 1901. This paper looks into the factors that caused this coastal town to shrug off its casual attire of vernacular cottages and assume a mantle of Beaux-Arts elegance that would astonish the world.

The years following the Civil War witnessed the arrival of the Industrial era to the United States. The burgeoning economy that resulted spawned an industrial aristocracy eager to barter some of their new found wealth for a place in the social order. The country was in possession of its first native Beaux-Arts trained architect, Richard Morris Hunt, who hoped to help lead America onto the world’s cultural stage. Newport proved to be the proper setting for this effort. As he reached his full architectural prowess, Hunt was the architect that clients such as the Vanderbilts turned to in their effort to assert their social standing and power. Hunt provided them and America with a class of buildings that had been absent in America, the palace. Following Hunt’s commissions in Newport, the town experienced a surge of Beaux-Arts designs by architects such as Ralph Adams Cram, John Russell Pope, Carrère and Hastings; McKim, Mead and White, and Peabody & Stearns. While Beaux-Arts designs were built throughout the United States during this era, no other town produced the concentration of masterpieces that came to define Newport as the icon of the Gilded Age.
Newport, RI, has long served as a watering hole for Southern elite. During the 19th century, patrons from cities like Charleston, Savannah, and New Orleans made their mark on the city’s domestic architecture, inaugurating a century-long architectural dialogue. Some of these houses speak to Southerners’ attraction to Newport’s climate, while others represent a sense of connection with RI’s slave-trading past. Overall, the pattern of housing reflects the ever-changing dynamic between Newport and its Southern sister cities.

This paper will explore three case studies of Southern patronage in Newport, RI. Kingscote, built in 1839 by Savannah’s George Noble Jones, is an early example of Southern appreciation for Newport’s historic and natural attributes. Porter Villa, built in 1855 by Mary T. Porter from Louisiana, represents a Newport Cottage with Southern ambitions. The 1880-81 Chateau-Nooga, built for Tennessee railroad tycoon Christopher Columbus Baldwin, reveals how Newport’s Gilded Age values were viewed through the lens of a Southerner. Together, these three give strong voice to the continuum of Southern patronage in Newport, the City by the Sea.
In 1901, visitors to the Pan-American Exposition in Buffalo, New York, stood amazed before a refrigerated glass display case at the entrance to the Dairy Building. Inside the case was an 11-foot-long, 5-foot-4-inch model of the Minnesota State House sculpted in intricate detail in butter—indeed, in 1,000 pounds of butter. Crowds came daily to gasp in wonder and, as one account claimed, probably to see if it had melted yet. But the new, electrically-run refrigeration system worked perfectly and the butter model of the capitol lasted for the whole eight months of the fair. Made by John K. Daniel, a professional sculptor from St. Paul, and sponsored by both the state and a local railroad, the image offered proof that Minnesota was the nation’s “bread and butter state.” The capitol, designed by Cass Gilbert, was not even completed in 1901, but the fact it became the symbol of the state at the Exposition indicates its importance. This paper will explore the history of the building and explore its meaning as well as the history of the butter sculpture to better understand the meaning of the Buffalo display.
In the course of a forty year career, architect George Bigelow Rogers (1870-1945) transformed the appearance of Mobile, Alabama. From his arrival in Mobile in 1901 to his death in 1945, Rogers designed over sixty buildings. Rogers’ typological and stylistic range epitomized the eclecticism and prosperity of early 20th-Century America. George Rogers did not limit himself to elevations and plans, for he also assumed a dominant role in the realms of interior decoration and landscape gardening. While Rogers expressed his creative abilities via a number of so-called period styles, one particular architectural idiom dominated his portfolio and preoccupied his attention: the Spanish Colonial Revival. Fifteen of Rogers’ designs, including a protestant church, a series of houses, a public school, a country club, a series of fire stations, and an exposition complex, demonstrate his commitment to this particular Colonial Revival subset.

This paper will examine the iteration and meaning of the Spanish Colonial Revival in the City of Mobile through a study of George Rogers built works and written statements. Rogers introduced the style to Mobile, but that style served multiple purposes, ranging from the practical, the popular, to the symbolic. Utilizing Rogers’ library and papers, contemporary architectural reviews, and the buildings themselves, I will demonstrate how Rogers’ buildings were part of a larger intellectual rediscovery and economic recognition of Mobile’s Spanish Colonial heritage. Themes addressed include: the adoption, adaptation, and defense of the Spanish Colonial Revival style; the emergence of architectural professionalism and scholarship during the early 20th Century; the relationship between architects and skilled craftsmen; and the regional iteration and meaning of the Colonial Revival attitude. Through Rogers’ Spanish Colonial Revival buildings, I will show how style and thought reflected and responded to the practical, aesthetic, economic and ideological impulses of one city over a forty year period.
When the Portuguese arrived on the East African coast at the very end of the 15th century, they were surprised to find great cities built of stone and mortar, which to them equalled the grandeur of the ports of Spain. For over a thousand years the East African coast has been at the crossroads of trade and cultural exchange between the people of Africa and the cities of Islamic Asia and Arabia. Swahili culture developed as a result of this cross-cultural interaction, creating an urban environment unique for this part of Africa. The architectural forms created along the Swahili coast throughout the medieval period would share aspects with those found throughout the Western Indian Ocean basin, yet retain a unique quality attributed to their African setting. One of the most distinctive and problematic architectural forms that develops during at this time is tomb structures. Although the creation of tomb structures is a feature found throughout the medieval Islamic world, Swahili tomb architecture maintains a distinctive form and design, unique within the Islamic world.

This paper will explore tomb architecture within Eastern Africa, as well as address issues related to tomb construction within the Islamic world as a means to understand their context along the Swahili coast. It will explore the specific architectural forms of medieval Swahili tombs and analyze their unique place within the urban context of the Swahili city. Ultimately, this will illustrate how the Swahili and their developing architectural traditions cannot be seen as isolated from the larger region, as African cultures have often been viewed in the past, but rather as a participating member of a global network which involved the transmission of ideas and concepts throughout the larger region, which are modified to accommodate distinctive African cultural requirements.
Rome’s urban development at the dawning of the High Renaissance has been exhaustively studied, and we are familiar with the ideal streets and spaces planned by Pope Julius II and Bramante, and of course Sixtus V. However, new perspectives on the city’s development during the decades from 1490 to 1520 are revealed by focusing on an institution—Rome’s university—and the impact that it exerted upon its surroundings and the people involved with it. Thus far, the “Studium Urbis” has received only glancing attention as a factor in Rome’s urban history. Up until 1490, the Roman university had acquired only a few rundown properties on a clogged medieval byway that happened to run east-west through the geographic center of the low-lying Tiber bend, where the street network of the Renaissance city would gradually be woven together. Pressures for development in the area grew, as north-south commercial traffic flowed between the Ripetta port and Campo dei Fiori, and nearby tax offices served all of Rome. The university’s site also was contiguous to the churches of the Spanish and French nations: S. Giacomo degli Spagnoli and S. Luigi dei Francesi. These, with their hospice centers and immigrant populations, in turn attracted their respective merchants, cardinals and curial staff to the area. During the reigns of the Spanish pope Alexander VI Borgia (1492-1503), and the French-allied pope Leo X Medici (1513-1521), the Studium became an architectural reality following an ideal model of the modern university, and a focal point for reshaping the neighborhood. Architecturally, the building turned first one way, and then another. It gestured towards its favored patrons’ adjacent properties, with the aims of increasing real estate values, enhancing alliances, and gaining for its patron pope the advantage of the university’s allegiance, and brand. At the same time, although the Studium as an institution had relative autonomy in governance and finances, it could be manipulated so as to provide not only an architectural image and urban structure, but also significant political and monetary support, to the reigning pope’s agenda.

This paper will examine how and why the Studium affected the development of High Renaissance streets and spaces in Rione S. Eustachio and beyond, and the crucial role it played in Borgia and Medici strategies for permanently reorganizing Rome’s urban fabric.
This paper examines the complaints, and documentation of illnesses of British troops and officers assigned to the North Gulf Coast in 1763 after the French and Indian War. The British troops were hardened veterans who fought in the Caribbean. Most of the soldiers came from the Mid-Atlantic Coast, England, Scotland, and Jamaica. Yet, they complained of the extreme heat, fell ill and died at an alarming rate. Since the remaining French colonists remained healthy, British officers and doctors decided that it must be the French housing that protected them. British engineers were assigned to design barracks, housing for the officers, a government house, etc. Arriving British colonists observed the French housing and the new military projects and emulated their designs which incorporated Creole elements such as raised plans, galleries, ample doors and windows, high ceilings, and steep umbrella roofs.

This paper will examine documentation that emphasizes health issues that led to the new arrivals’ adaptation to the British West Florida climate. Some of the projects will be examined to show the results of British creolization in the architectural forms. A new town plan will be examined that documents the engineer’s concerns for a healthy layout. The resulting architectural designs for the military and settlers represent the first wide acceptance of a British Creole tradition throughout the Gulf Coast and perhaps North America.
Early nineteenth-century American cities were places of great architectural change as the new nation sought to proclaim its place in the global landscape. For those entering America from the sea, first impressions of port cities and urban interiors began with the architecture of the waterfront. I hope to explore the architectural changes taking place on the Boston waterfront from approximately 1790-1810—particularly the underlying social and economic factors that motivated Boston elites to incorporate neoclassical architecture as an expression of republican ideologies.

Drawing comparisons between the alterations to Boston’s waterfront landscape and that of other competitive mercantile cities, like London, I will argue that the wharf developments, specifically India Wharf (designed by Charles Bulfinch from 1803-1807), were on the surface an attempt to establish Boston as a major competitive mercantile port in the Atlantic World. However, underlying these economic needs was a desire on the part of Boston’s elite to civilize and control the city’s urban indecencies through classical taste and aesthetics.
Commemoration and Commerce:
The Landscape and Material Culture of Tennessee’s Lee Highway
Jeffrey Lee Durbin, National Park Service

During the early twentieth century, numerous private associations formed to promote the improvement of automobile highways. These Good Roads organizations understood the commercial value of these highways to communities along their routes through increased tourism, but they also recognized the appeal that commemoration of historic events and figures would have to automobile tourists. To make this connection, these organizations designated their routes with names inspired by these events and figures. Hence, many of the highway associations were prototypes for today’s heritage tourism efforts.

Though it was overshadowed by more famous named highways including the Lincoln Highway, the Yellowstone Trail, the Dixie Highway, and the Old Spanish Trail, the Robert E. Lee Highway became an important automobile highway eventually linking New York City with San Francisco, California. Unlike other transcontinental routes, the Lee Highway began as a north-south route to connect the northeast with the Gulf of Mexico. As a result, almost half of the Lee Highway traversed the former Confederate states. Among these states was Tennessee, where the route brought considerable automobile commerce to the state.

This paper will describe the impact of Lee Highway on the Tennessee landscape and use examples of how Tennesseans remember the named route today. The presentation will include historic and present-day views of the Lee Highway and associated extant roadside resources located along the route.
Looking for the Old Dixie Highway in Middle Tennessee will explore the remaining roadside architecture along the original route of the Western Branch of the Dixie Highway in Middle Tennessee from south of Nashville to Chattanooga. Constructed between 1915 and 1927, the Dixie Highway with its eastern and western branches eventually ran from Ontario, Canada, south 5,706 miles to Miami, Florida. It began as a private venture promoted and supported by the Dixie Highway Association, an organization made up of private citizens interested in promoting economic development in their communities. Along this first north–south automobile corridor, people opened businesses to serve the motoring public. These gasoline stations, motor courts, and other auto-related establishments are clearly identified with this first generation of development.

As the modern highway system developed and grew over the twentieth century, these resources were bypassed along with the original route of the road. In 1992 and 1993, I surveyed and documented the roadside artifacts associated with the Dixie Highway in Middle Tennessee. During the winter and spring of 2010, I re-surveyed this section of highway. While the loss of material culture is outstanding, buildings and other resources still remain from the original development of the roadway. “Roadside Remnants” will document this rapidly changing landscape and make a case for increased recordation of these fragile and quickly disappearing cultural resources from the early days of the automobile age.
Southern Highways and New Deal Infrastructure: A Look at the Dixie Highway and Lee Highway in Tennessee

Carroll Van West, Middle Tennessee State University Center for Historic Preservation

The New Deal had a symbiotic relationship with the still new highway system of the 1920s and 1930s. Not only did the new highways create corridors and locations for New Deal projects, they also benefited from New Deal-funded improvements and expansion in the highway infrastructure of the nation. This paper will focus on the Tennessee routes of the Lee Highway (US 11) and the Dixie Highway. The Lee Highway (US 11) passed through the state’s Appalachian region. The Dixie Highway (mostly US 41 for this paper) passed through Middle Tennessee. The two roads met at Chattanooga. To document how the highways linked New Deal reform efforts and programs, the paper will analyze buildings (such as WPA-constructed National Guard Armories from a state war-preparedness program of 1939-1940), sites (parks, picnic areas, and rest stops), and structures (electrical power systems, bridges, sections of road) still extant along the two highways.
In the years following the end of World War II, many monastic communities in the United States launched extensive building programs. The end of the war brought pressures for expansion as the number of candidates for monastic life dramatically increased, along with the number of students enrolled in monastic schools. In response to these trends, several Benedictine monasteries around the country commissioned well known architects to design master plans to guide the growth of their abbeys and associated schools, culminating in a watershed of groundbreaking Modernist religious, educational, and institutional architecture. Rather than imitate the traditional styles of the past – such as Romanesque or Gothic – the monks opted for modern architecture because they wanted to adopt an architecture that was new and of this time – an architecture that would better reflect the contemporary culture and post-war, technology-driven society in which they now lived.

Between 1958 and 1963 Benedictine communities at St. John’s Abbey in Collegeville, Minnesota, St. Gregory’s Abbey in Portsmouth, Rhode Island, Annunciation Priory in Bismarck, North Dakota, St. Louis Abbey in St. Louis, Missouri, among others, all commissioned Modernist architects to design ambitious, innovative, and site-specific new architecture for their monasteries and schools. The buildings constructed at these monastic foundations during this time were “sleek, non-traditional and critically acclaimed by the architectural establishment.” Benedictine Military School and Priory – a rare, intact example of a modernist campus in Georgia – was planned and developed during this same period – roughly between 1958 and 1964 – and was part of this national trend that occurred within the Benedictine monastic community in the United States during this time.

This paper will outline the development of the Savannah Benedictine’s modern, suburban campus and priory and will establish a context in which to evaluate its significance.
Pine Gardens is a cohesive residential community close to the Savannah River on the eastern edge of Savannah, Georgia. Begun in 1942 and largely complete by 1950, the neighborhood provided up-to-date and affordable housing for defense workers at the Southeastern Shipbuilding Corporation during World War II. Five hundred relatively uniform single-family homes sit in regular lines set well back from the street and from each other in the center of small rectangular lots with green lawns, mature shrubs and trees, and miscellaneous outbuildings in the rear. The single-story houses are of two types with either four or five-room plans originally serving unskilled or skilled laborers and they represent the styles commonly referred to as minimal traditional, American small house, war era, or victory cottages. The leafy residential grid of streets and rear lanes also provides for a sympathetically designed single-story commercial center, the first of its kind as part of a planned community in Savannah, with ample parking, as well as a fire station. Two churches, a neighborhood school, and a modest extension, Pine Gardens Annex, came in the 1950s.

Pine Gardens is distinct not in terms of any particular individual who lived there, but as the home of thousands of anonymous “Rosie the Riveters” and their male counterparts active in helping support the war effort even before the United States officially entered the war, as well as in the quality of the housing stock and the notable overall neighborhood plan. Residents directly served the war effort in constructing Liberty Ships for Southeastern Shipbuilding Corporation and thereby helping in the historic effort to win World War II. The housing marks Savannah’s first use of large-scale federally-funded worker housing, built in a remarkably uniform manner utilizing the most progressive ideals in design, space planning and materials. The neighborhood shows the first use of master-planning integrating residences, commercial services, fire protection, as well as settings for religious structures. It is the only neighborhood in Georgia and possibly in the nation that served such integrated purposes and is still largely intact.
Cemeteries have two primary purposes, as places to inter the dead and as memorial space for the living. Before the nineteenth century, most graveyards were incorporated into the urban fabric and tended to be strictly utilitarian because they failed to create mourning space. These early sites became obsolete once cities expanded and the land which they resided on became valuable real estate. However, some old cemeteries were preserved as the public began to see a link between identity, gravesite, and the legacy of important historic figures.

By examining the early cemeteries of Savannah, Georgia, the complex interaction of graveyards and cities can be analyzed. The urban plan of Savannah was altered by, and also altered, the dead space within it. Savannah’s case also clarifies who specifically was valued during the displacement of early cemeteries. When the graves are holding ancestral figures such as Revolutionary war heroes the public will refuse to have the burial ground removed.
Houses and Yeoman Identity on the Eastern Shore of Virginia

Edward Miles Barnes, (University of Virginia)

Although first settled by English colonists in 1620, the two counties on the Delmarva Peninsula that make up the Eastern Shore of Virginia developed separately from the Virginia mainland. A number of factors including unsuitable soil, lack of deep water ports, and the continual division of land among multiple heirs ensured that large scale tobacco-based plantation agriculture never gained a significant foothold on the Eastern Shore. Instead, farms stayed small and a sizable class of middling farmers emerged.

Over the course of the eighteenth-century, this yeoman class proclaimed their ascendancy through their domestic buildings. While a tiny population of Eastern Shore elites followed mainland architectural fashions, the yeoman continued to build houses that exhibited features that their mainland contemporaries would have considered outdated. I hope to show that by using seemingly old-fashioned plans and decorative schemes, Eastern Shore yeoman sought to proclaim a collective identity. My argument will require a careful examination of extant buildings, deeds, probate inventories, wills, court proceedings, photographs, and drawings of destroyed structures.
The objective of the proposed paper is to explore the architectural expression of German heritage in courthouse and religious architecture built during the latter part of the nineteenth-century in one Texas county seat. The city of New Braunfels is located in Comal County, Texas. By 1887, German born residents constituted approximately sixty percent of the population of Comal County, and a substantial portion of the remaining population were native-born Texan, but were offspring of German immigrants (1). German immigrants began arriving through the busy port of Galveston to New Braunfels beginning in the fourth decade of the nineteenth century as part of an organized immigration program orchestrated by organizers such as Prince Carl of Solms-Braunfels(2). Upon arrival, they built various building types necessary for a functioning community of the time. Arguably, the courthouse and the church are the most iconic of these. Three applicable structures constitute the objects of study. The first two are churches: St. Peter and Paul Church (1871), constructed by Catholic residents, and the First Protestant Church (1875). The third is the Comal County Courthouse (1898), designed by J. Reily Gordon. Through study of these buildings, this paper attempts to illustrate some of the ways (location, design, materials, and construction methods) these courthouse and church building types in the community architecturally expressed the dynamic and contextual process by which immigrants negotiated their traditional identity to adapt to their new Texan context, a radically different socio-political, geographic, and climatic environment.


The second half of the Twentieth Century showed a significant increase in emigration from Egypt to the United States. Included were growing numbers of Egypt’s Coptic Christian community, leaving amid concerns over the increasing Islamization of their native country. Since then, and with continued influx, numerous Coptic communities have been established throughout the United States, with particular concentrations in the south, from Florida to Texas, and California.

Central to these communities is the Coptic Orthodox Church, as a spiritual entity. The architectural expression of the Church, however, is considerably less standardized. In areas with smaller populations and, therefore, limited access to the financial resources required to maintain a purpose-built structure for worship, services often take place on a monthly schedule, in a rented or borrowed space. Conversely, larger population centers often have the resources necessary to construct large and elaborate church buildings.

“Architecture of Displacement” will examine how Coptic populations in the United States maintain and assert their community identity through architecture. Whether purpose-built or borrowed, there is a continuity of expression in all Coptic architecture. This study will compare the unique forms of churches in the United States with those of their Egyptian predecessors, as well as written accounts of what constitutes a Coptic church, in order to situate diaspora churches on a spectrum of Coptic building tradition. Research has suggested considerable variation between the architectural expression of American Coptic churches and their Egyptian counterparts, owing in large part to the assimilation of local building forms and technology, and this study will frame that variation with the unique needs of Coptic communities to identify as such amongst themselves, and within the larger non-Coptic community.
In the summer of 1925, a group of German businessmen selected Happy Valley as the location to build a massive factory for making rayon, the world’s first semi-synthetic fiber. Located between Elizabethton and Johnson City, Happy Valley was a rural farming region along the Watauga River. The 1,200-acre site included two rayon factories built between 1925 and 1928 for American Bemberg and American Glanzstoff; both were designed by Lockwood, Greene, and Company of Charlotte, North Carolina. Together, the factories employed over 5,000 workers, many native Germans, from working-class cooks and waiters to middle-class bookkeepers and managers as well as renowned scientists and chemists. This more than doubled the size of Elizabethton in less than three years and local officials were predicting that the city would grow to 100,000 to 150,000 people. Shortage of worker housing quickly became a top priority.

Enter John Nolen (1869-1937), one of America’s premier city planners and landscape architects. Based in Cambridge, Massachusetts, in 1927 Dr. Arthur Mothwurf, the German president and manager of both plants, commissioned Nolen to create a regional plan for Happy Valley, including highways, city streets, and parkways; racially segregated neighborhoods with various classes of worker housing; and community centers with parks, shopping centers, churches, and recreational areas. From 1909-1916, Nolen had already created a “Model City” at nearby Kingsport as well as smaller projects in Johnson City, Chattanooga, and Signal Mountain. But, Happy Valley was different as it was even bigger in scale and the most ambitious.

This paper will explore Nolen’s regional plan for Happy Valley, which included housing schemes, land use and zoning plans, and thoroughfare studies. What were the challenges? How did it succeed? What were its shortcomings? Did the plan impact the future growth of Elizabethton? This paper hopes to shed new light on these topics, which have not been widely studied or documented in East Tennessee.
In 1934 President Franklin Delano Roosevelt arrived in a small makeshift village in West Virginia. He, along with many members of his cabinet, was touring a test site of a government housing project and startup community that was part of New Deal funding. In that community they created identical housing that today is referred to as ‘Eleanor’ housing. The test site of this new town would come to be known as and is still named in honor of former first lady Eleanor Roosevelt. Today the community continues to flourish with the remnants of the initial site’s plan, architecture, and orientation serving as its strong foundation.
The projects developed under the auspices of the Farm Security Administration for Arkansas farmers during the 1930’s presented, for most occupants, a new mode of living. These projects, administered as components of the New Deal’s Farm Security Administration (FSA) may be portrayed as a governmental foray into community planning, utilizing a fusion of design with a desire to advance living standards. The projects designed through the auspices of the FSA for various sites throughout the United States were conceived and designed as a projects ‘of their place.’ New ideas of spatial relationships, promoted by contemporary design thinking, and enhanced by innovative construction techniques and modes of economy, were fused with a desire to ‘fit’ local culture in a meaningful and lasting manner. The buildings constructed for the farm resettlement communities, with particular emphasis the houses, suggested a sense of local grounding fused with an optimism promoted by the collectivist nature of the overall scheme of which they were components.

Utilizing newspapers and periodicals contemporary to the design and construction of the Arkansas FSA houses, this paper will present reflections upon this new mode of living as chronicled in those sources, and will also present statements from occupants of the houses and settlements themselves, from both the time period of the project’s first inception and from later years. In this paper, the spatial relationships and consequential suggestion of a particularized social order vis-à-vis the architecture of the resettlement houses will be examined as a conduit through which governmental sponsorship of particular architectural styles and modes of living was promoted, was chronicled by print media, and was reflected upon by the occupants of the houses themselves. Presentation will be supplemented with both period and contemporary photographs of the projects, and will focus upon those projects constructed in the Arkansas delta region during this period.
Identification is the First Step:  
HABS in South Carolina, 1933-1942

Ashley Wilson, Clemson University
Mark Schara, National Park Service

The HABS teams from 1933-1942 undertook a systematic survey to capture the character of the architecture and of the cultures that built it. Whereas the documentation produced by the early HABS teams, deposited at the Library of Congress, remains a well-known and much-used resource, the actual office records of the undertaking are held at the National Archives, where little research has been completed. These primary resources are analyzed to better understand the preservation movement in the state: how were the buildings and landscapes selected, and what was the relationship between the Washington D.C office and the architects in the field?

The HABS teams documented, by means of measured drawings, history sheets and/or photographs, more than 240 historic structures across the state. This project maps these buildings to determine which are still extant. By viewing these buildings at once, changing attitudes concerning historical significance are revealed.

Previous to HABS, Charleston architects, Albert Simons, Samuel Lapham, and Samuel Stoney, created The Octagon Library of Early American Architecture (1924) and Plantations of the Carolina Low Country (1928). How did these architects collaborate and coordinate with the HABS team (which included Thomas T. Waterman, Frederick D. Nichols and Charles Peterson) and was South Carolina at the forefront of the preservation initiative due to the dedicated local contribution?

Analysis of the early South Carolina HABS work and of the lead architects that produced it serves as a state case-study to better understand the influence of the program. It also reveals:

- The number of SC buildings lost since recorded
- The condition of sites before restoration endeavors
- The role of the local architects compared to the federal architects
- The affect of the HABS program on the architectural practices of the architects involved
Little appreciated by the public, examples of mid-century modern architecture are being altered or demolished without regard for their importance in the context of time and place. Modern buildings tend to be isolated, rarely in Historic Districts and often viewed as not contributing to the fabric of their locale. This paper proposes that a chronological survey, documenting the evolution of the modern movement, can provide a context within which the public’s appreciation of modern buildings can be enhanced.

Prompted by the proposed demolition of the internationally significant 1972 C&I Bank Building, four local architects undertook the challenge of documenting representative examples of mid-century modern architecture. The resulting paper addresses the importance of preserving locally significant buildings, proposes a formal review process prior to permitting demolition, provides a resource for preservation organizations, historians, schools and a basis for future documentation of the ongoing evolution of building design in Memphis.

The survey traces the evolution of architectural styles, the introduction of modernism, the impact of emerging technology and identifies the leaders of the modern movement in Memphis. The survey documents notable as well as transitional buildings, provides easily understood descriptive information, includes current photographs and, when available, photographs at the time of construction.

Issued in January 2010, the survey has generated significant interest in the preservation of mid-century modern buildings. The Memphis Landmarks Commission has requested a list of modern buildings now, or soon to be, eligible for listing on the National Register, and Memphis Heritage has become a proponent of preserving these buildings. This paper proposes that a survey can have a positive impact on public opinion, alter governmental policies and be a useful resource for documenting the evolution of architectural styles within a community.
Compatibility or Fictitious History:  
The Ivory Tusk Dilemma of the National Register

Robert Craig, Georgia Institute of Technology

Preservationists seeking to conserve the historic character of a house, or indeed any historic building, encounter a two-edged sword as they seek to adapt the aged building to modern needs and uses. A fundamental intention is to retain values, features, and appearances which prompted the recognition in the first place of an older building as a unique landmark or contributing property within an historic district. When additions or out-buildings call for new design, the dilemma may put at odds the creative urge toward compatible new design, and the purist-preservationist’s call for what William Morris and company called “anti-scrape.” Department of Interior Standards for Rehabilitation promote clear distinctions between old and new, a goal achievable at the extreme if a Miesian steel and glass wing were added to a Greek Revival house. On the other hand, if too much of the historic character of the old is imbedded in the new design, the preservationist is accused of “faking history.” Anything too compatible might be fictitious history.

This paper documents the preservation and rehabilitation of an 1885 Eastlake Victorian residence in a National Register historic district whose housing stock is dominated by the Craftsman bungalow. 1960s and 1980s conversions of the house into apartment units was reversed, and a new, open-plan kitchen of some 1600 square feet was added, compatibly, to the rear of the house. Among the questions of preservation philosophy raised by the “saving of the Smith-Benning House” are the appropriate reuse of historic materials, explicit and implicit quotation, inspiration from tested quality design, and the synthesis of modern and historic which is fundamental to the concept of compatibility.
Modernism and the Vietnam Veterans Memorial

Michael Fazio, Mississippi State University

Part of a longer essay, this paper examines an extreme landscape: the Vietnam Veterans Memorial on the National Mall in Washington, D. C. A Chinese-American architectural student named Maya Linn won the national competition for its design, which initially met with a storm of protest from Vietnam veterans. However, when built and visited, it became the single most potent agent of reconciliation, built or otherwise, in a tragically polarized nation. This paper examines how Linn conceived her design, what some of her influences may have been, and how what she built has affected legions of visitors. And it ponders how such a modernist conception could have become arguably the most profound work of architecture and most profound piece of art in America.
It is one of the great curiosities of the present age and, indeed, of the past century that a preponderance of modern architects has sought and is seeking to imbue their buildings with the appearance of levitating above the earth. Perhaps the most dramatic contemporary example of this is Steven Holl’s recently completed Vanke Center in Shenzhen, China, described by the architect himself as a horizontal skyscraper, “Hovering over a tropical garden.”(1) Astonishment and praise for floating buildings has been a mainstay of architectural criticism for more than a century. Sigfried Giedion often raised this theme. In writing about Frank Lloyd Wright’s dramatic use of the cantilever, he remarked that “Very often it thrusts out into space as a pure cantilever hovering above the earth. Such a treatment had never been attempted before.”(2)

This paper offers a broad examination of the language of modern architectural theory and criticism in search of a “theory of levitation,” i.e., it attempts to explain why architects have sought and are seeking to embrace anti-gravitational effects in their work. Selected writings of architects, theorists and critics will be investigated. Because this research is ongoing, no “final” answer will be given. Instead, a catalog of possible theoretical underpinnings will be established and a strategy for further research will be outlined.

(2) Sigfried Giedion, Space, time and architecture: the growth of a new tradition (1967), 409.
Locating the Church of Saint-Pierre de Firminy-Vert

Robert L. Kelly, The University of Kentucky

The design and construction of Le Corbusier’s last commission, the church at Firminy, spans nearly 50 years, but the church’s architectural lineage extends across millennia. This paper begins to locate the structure within the context of church tradition and within the opera of the architect. The architecture of Saint-Pierre, while responding to the liturgical needs of a small community and approved of, at least initially, by the L’Arte Sacré, transcends the requirements of church orthodoxy. The form can be perceived as both modern and ancient simultaneously. In some ways it is a quintessential Roman Catholic church, if somehow, to paraphrase the Archbishop of Besançon’s description of Le Corbusier, the Church had existed 5000 years ago. The transmutation of the church’s regulating geometries from square to circle; and from cube to pyramid/cone, can be understood, not just as a juxtaposition of earth and heaven, but as analogous to the Roman Catholic tradition of the transubstantiation of bread and wine into the body and blood of Christ. Liturgical and symbolic rites such as the perambulation of the form prior to entry, the collection and direction of water, and the gathering and focusing of the sun’s rays, are made manifest in the architecture of the church. The experience of these phenomena, while fundamentally Christian, are disclosed in their more primitive origins, perhaps revealing the Cathar ancestry of the architect. The church’s deceptively simple and fundamentally timeless sculptural mass evoke a corporeal presence to the visiting pilgrim, making a visceral connection to the incarnation of God on Earth. Saint-Pierre stands as an ancient/modern monolith in the declivity of Firminy-Vert; appearing to have always been there, but only recently excavated by the town’s resident miners.
This paper will introduce and discuss the work of German architect Max Cetto (1903-1980). An immigrant to the American continent—first arriving to the United States, finally settling in Mexico—Cetto belongs to a generation of modern architects increasingly appreciated for its ecological significance. After a succinct overview of his career, highlighting his contributions for Das Neue Frankfurt and his active participation in CIAM (Congrès International d'Architecture Moderne), the paper will discuss his work and thinking through the lens of three buildings. Located in distinct geographical areas and built over a span of three decades, they will be shown to represent a common preoccupation for acknowledging the impact of modern construction upon the physical terrain and for the “passive” modulation of environmental forces. The paper aims at demonstrating the continuities and internal coherence of his architecture through an interpretation of his precocious concern for a sustainable design practice. More importantly it will try to show that his buildings exhibit a dedication to modulate the bodily sensations, postures, and actions of its occupants through means other than simply “ecological.” Challenging the customary meaning of the term “nature” by following the phenomenological understanding of the natural world as a horizon including (and even mainly designating) the social realm of human action (praxis), the paper will argue that Cetto’s buildings were sustainable in a stronger architectural sense of the term, for they both sustained and prompted the objective and intersubjective events unfolding in it.
Synthesis of the Arts:
Le Corbusier’s Use of Color during the Postwar Period

Barbara Klinkhammer, The University of Tennessee at Knoxville

Le Corbusier’s architectural work, beginning in the early 1920s, reflected his profound research and interest in color as one of the “fundamental elements in the architectural perception.”(1) The unique synthesis of painter, sculptor and architect allowed Le Corbusier to shift experiences from one sphere into the other. As a consequence of the modern plan he developed the concept of his polychromie architecturale acknowledging the sculptural and spatial potential of color in architecture. His paintings, painted sculptures and buildings share fundamental principles such as simultaneousness, layering techniques, ordering principles, and colors. With the development in 1931 and 1959 of color keyboards for the Swiss wallpaper manufacturer Salubra he turned his collected experiences into a standardized tool for a broad audience to control color in architecture.

Opposed to the early concept of his purist polychromie architecturale, “Color completely depends on the material form”(2), color emerged after World War II in his buildings as an autonomous design element in the interplay of the architectural elements and entered as another layer the architectural composition. The executed color schemes of the Unité d’habitation in Marseille, Usine Duval in St. Dié, the pilgrim house at Ronchamp, the monastery La Tourette and other buildings represent significant examples of Le Corbusier’s developing polychromie architecturale between 1945 and 1965, adapted to larger building commissions after World War II and to new spatial concepts.

Based on extensive research which I executed over the last years and drawing on primarily unpublished documents, the paper investigates the development of Le Corbusier’s use of color in his postwar buildings and ties it back into the broader context of his polychromie architecturale.

(1) FLC J1-7, 340-342, letter LC to Jakob Ott, dated 1 July 1957
(2) Ozenfant und Jeanneret, Après le Cubisme, Paris 1918. „L’idée de forme précède celle de couleur. La couleur dépend entièrement de la forme matérielle.”
To house its exhibits at the 1939 World’s Fair in New York, Belgium commissioned a structure by two of the country’s best second-generation Modernist architects, Leon Stijnen and Victor Bourgeois. Henri Van de Velde, the renowned Modernist of the first generation, headed the commission that supervised their work. The resulting pavilion, while showing residual academic tendencies in parts of its interior layout, presented overall the appearance of uncompromising Modernism. It expressed its modernity not only through its free plan and elevations but also through its construction of prefabricated, modular elements. The outbreak of World War II prevented Belgium from repatriating the pavilion’s components for re-use in the homeland as originally intended. Instead the kingdom offered to grant those components to a needy American institution of higher education. The historically Black Virginia Union College of Richmond won the gift. The Pavilion was subsequently dismantled and its parts re-assembled in Richmond to an original design by Hugo Van Kuyck, a young and ultimately influential Belgian architect who had been stranded in America by the war. Van Kuyck collaborated on this, his first major, project with two early leaders of homegrown American Modernism, William Hamby and George Nelson of New York. Their international collaboration produced a work that has been attributed to Van de Velde but is better understood as the first example of third-generation Belgian Modernism.
Winston-Salem’s rapid growth and development in the early twentieth century fueled a 1920s building boom that was unequaled until after World War II. Beginning in the late 1940s, new construction reflected the nation’s optimism at the end of two decades of depression and war. Although many mid-twentieth-century edifices were traditional in form and style, others, influenced by international design trends and the tenets of the Modernist movement promoted by the new School of Design at North Carolina State College in Raleigh, exemplified progress and a fresh beginning. Local and nationally-recognized architects designed Modernist residential, commercial, industrial, and religious buildings in Winston-Salem from the late 1930s through the 1960s.

Modernism came to Winston-Salem slowly, beginning with a few International Style dwellings such as the 1938 Robin House, featured in the August 1945 edition of Architectural Forum as a Time magazine “show-room home of the nation” and “Merry Acres,” an elaborate residence inspired by the German Bauhaus design school, in 1940. Commercial buildings reflecting a Modernist influence include Union Bus Station and the Smith Reynolds Airport Terminal, both constructed in 1942, and Modern Chevrolet, erected in 1947. Chicago architect Howard Lovewell Cheney modeled the airport terminal after his design for the National Airport in Washington, D.C., which opened in 1941. The Temple Emanuel congregation commissioned the Cleveland, Ohio, architectural firm of Sigmund Braverman and Moses P. Halperin to design their synagogue, which became Winston-Salem’s earliest high-style Modernist religious building upon its completion in 1952. By the time building material restrictions were relaxed after the Korean War, Modernist architecture had become more accepted. Raleigh architects Edward Waugh and G. Milton Small designed War Memorial Coliseum, finished in 1955. These and other significant properties, some of which are no longer extant, set the stage for the Modernist buildings erected in Winston-Salem through the 1960s.
Kevin Lynch writes, in The Image of the City, that “the image of a given reality may vary significantly between different observers.” In this paper, I will discuss a unique perspective on reality – the reclaiming of chain restaurant shells along Buford Highway in Atlanta by small, ethnic restaurants. Readily recognizable, these shells manifest themselves in one reality to those who identify the brand from its marketing history. Along the reality of multi-ethnic Buford Highway however, the shells are reclaimed for practicality and with a change of color, texture and signage, emerge to cater to those within shifting neighborhood boundaries. Whether it be Little Mexico, Little Korea or Little Thailand, this stretch of road benefits from strong community identity and is known throughout the city for its stores and foods. Unique here is that almost without exception, the marketing power of the chain restaurants have been refuted in deference to these smaller, neighborhood places. Any given town may produce one or two restaurants, gaps in the town landscape. Here though, the entire stretch of highway is dotted with the silhouettes of iconic structures. My questions are many, but begin with why are these forms so engrained? Second, did this emerge over time or in phases as the ethnic neighborhoods stretched further and further along the highway? And, finally what, other than simple real estate, do these proprietors see as the image of their business?
Buildings featuring the products of Mesker Brothers Iron Works and George L. Mesker, or Meskers, as they are known, have become embedded in the fabric of downtowns and commercial districts in America. However, their history, identifying features, and significance in the development of the American commercial built environment remain unknown to many. Excellent examples of the shift to standardized and catalog-order building materials, the remaining Meskers found across the country show the widespread distribution of the Mesker companies. The trade catalogs of these companies provide a glimpse into the architectural style and trends of the industrial age at the turn of the twentieth century. The works and legacy of Mesker Brothers Iron Works and George L. Mesker & Co. are the epitome of industrialization and stand as testament to the innovation and progress sought by brothers Frank, Ben, and George Mesker.
Stanislaw J. Makielski, the first faculty member appointed to the newly established School of Art and Architecture at the University of Virginia in 1919, became the premiere architect for the American Church Institute for Negroes (ACIN) under the aegis of the Episcopal Church in the 1930s. Following the Civil War, the Episcopal Church faced a significant decline in church membership within the African-American community. This decline, combined with a dearth of educational opportunities for African-Americans in the south, led the Church to found three schools in Virginia and South Carolina in the latter half of the nineteenth century. Due to a lack of organized administrative support, these schools struggled for nearly forty years and met with only moderate success.

In 1906, the Episcopal Church reorganized and founded the ACIN, the name of which changed to the American Church Institute in 1961. Initially, the ACIN focused its attention on only the three schools, which collectively had an enrollment of approximately seven hundred students. However, under the direction of Rev. Robert W. Patton, Makieski’s father-in-law and the first Director of the ACIN, the number of schools founded or supported in all but two southern states would increase to eleven by 1916. By the 1950s, seven thousand African-Americans would receive educational instruction and industrial training each year at schools supported and maintained by the ACIN.

The buildings Makieski designed for the ACIN campuses embody not only signature elements indicative of his classical revival architecture, but also the ideals and aspirations upheld by these institutions. Given the ACIN’s relatively limited budget and ambitious expansion program for these schools, the buildings Makieski designed were not lavish; however, they did possess a quiet composure with restrained facades and minimalist classical decoration. In this way, the buildings exuded and promoted the ACIN’s mission to provide education and professional and industrial training to African-Americans in the most impoverished areas of the rural south in the early twentieth century.
From the Octagon to the Round House:
120 Years of Innovations in Domesticity in the United States

Mikesch Muecke, Iowa State University

In this presentation the author traces the evolution of living in the round, beginning with Orson Fowler’s octagon designs from the mid-1800s (although we also refer to earlier octagonal houses, such as Thomas Jefferson’s plantation house near Lynchburg, VA., though this was not strictly speaking a private residence) and continuing through the 20th century when Buckminster Fuller proposed his prefabricated Dymaxion House in 1929 which morphed at the hand of the investor William Graham into the almost round Wichita House in 1948. A truly round house, designed by the electrical engineer Robert Ramey and his wife, the industrial designer Mildred Beam Ramey, would not become a reality until 1969 when they built a prototype in Gainesville, Florida. As part of the paper I explore the structural, social, and cultural concerns the general public, architects, and historians voiced with respect to these four buildings.
The So-Called ‘Primitive’ Hut: The Politics of Boughs in Pre-Modern European Architecture

Kim S. Sexton, University of Arkansas

An attentive observer of the public landscape in ninth-century Italy would have noted striking new activities taking place in and around porticoes: Large numbers of people representative of all ranks of society from serfs to kings, men and women, clergy and lay people were participating in the neoteric rituals of Carolingian dispute settlement. The Carolingians were the first European rulers to demonstrate an appreciation for the imaging power of public architecture, and they did so in a campaign to legitimize their rule vis-à-vis defeated Merovingian and Longobard dynasties through improvements in the administration of justice. In so doing, multi-ethnic Italy with its heterogeneous architectural heritage and cultural memory emerges as the laboratory in which novel judiciary architectures were fashioned for the diverse audiences of the Carolingian empire. Drawing upon capitularies, manuscript illuminations, and architectural descriptions (from the Italian placita), I argue that the Carolingian elite employed a wide range of so-called laubiae or loggias from Romanizing galleries to Germanic arbors to critique the judicial practices of their predecessors and actively display the spectacle of improved Carolingian justice. Thus, out of a quest to attain political goals, the pergola emerges as one of the first European architectural solution for public administration.

The memory of the arbor in Italian and German architecture did not vanish with the Carolingians. Later Italian sources, however, suggest a latent awareness of foreignness in pergolas that served as seats of justice. The cultural memory of arboreal architecture is reflected in the depictions of executions carried out under pergolas in Renaissance paintings in the Veneto, such as Andrea Mantegna’s Martyrdom of St. Christopher (1454-57) in the Ovetari Chapel at the Eremitani Church in Padua, and in Tintoretto’s St. Mark Freeing a Slave, completed in 1548 for the Scuola di San Marco in Venice. In these Renaissance paintings, the foliate laubia may have connoted otherness, in particular, anti-Christian (and perhaps, in this Reformation-era climate, more specifically anti-Catholic) injustices perpetrated under foreign rule.

In the sixteenth century, with the Holy Roman Empire threatening Italy with attack, both Raphael and Vasari were understandably hostile toward German “Gothic” architecture. But, only Raphael, in his letter to Leo X on the antiquities of Rome (ca. 1510), compared it to trees, giving northern European architecture a theoretical justification in the process albeit one that compared poorly to standards set by Vitruvius and Alberti. The paper concludes with an examination of botanical references in late Gothic architecture in Germany, where floating ribs carved to pruned branches and other foliage are found in the vaults of several churches, most famously in the Church of Our Lady at Ingolstadt (1510-20). While Ethan Matt Kavalier recently revisited these churches in an excellent 2005 article in The Art Bulletin, I yoke them to a longer narrative, at once more political and more invested in debates in architectural theory.
The Imperial Harem is perhaps the most misunderstood and misrepresented institution of the Ottoman Empire. Plagued with intrigue and fanciful ideas of sex, forbidden pleasures and young, beautiful, European slaves, the Imperial Harem has never been fully understood. The architectural interpretation of the Harem at Topkapi Saray provides a window into the complex hierarchy, politics, culture and influence contained within its tall walls. Often represented by western artists and authors as a place of unregulated vice, the harem became a mysterious place, intriguing the western mind. False ideas concerning Islamic beliefs of treatment and roles of women helped to reinforce conceived notions. Harems were restricted and secret compounds and as a result very little is known about them; however by examining their architecture and interior design one can clearly see the complex society within. This paper will examine the harem at Topkapi Saray and, through its architecture, reveal its secrets.
This paper explores the use of architectural inscriptions on the buildings and grounds of the University of Virginia. Inscriptions are a frequently overlooked form of ornamentation, though they are often loaded with meaning beyond their mere words. The kind of inscription, location, lettering, and content can potentially communicate as much about the history, time period, and context of a building as the building form itself. The grounds of the University of Virginia are a particularly pointed venue for inscriptions because the architecture and setting are so entrenched in symbolism and meaning. Inscriptions both complement and enhance the principles of the University, and add to the transformative power of Thomas Jefferson’s “Academical Village.”

Unexpectedly, none of the original Jefferson-designed buildings feature inscriptions, yet the pedagogical nature of the Lawn and loaded ideals of the school seem to welcome the inclusion of didactic or moralizing sayings. Many of Jefferson’s beloved precedents for the Rotunda and Lawn pavilions often feature at least the classical informative inscription in the entablature. Jefferson’s omission of inscriptions is perhaps a more curious decision, a topic that this paper explores. The inscriptions found in post-Jefferson architecture often relate to the time period in which the building was constructed, the particular climate of the University, and the specific designer. The politics behind architectural inscriptions is another important element in this research. At times, it seems clear that architects are responsible for incorporating inscriptions into their designs, and in other instances it is the University or even donors that control inscriptive form and content. As such, this paper will not only identify programs of inscriptions found at the University, but discuss how the inscriptions were ultimately decided, and how their meaning fits into a larger understanding of the University’s philosophy and agenda.
In a series of books and articles, the well-known historian, Leo Marx, elucidated three categories or modes which he finds embedded in the history of the American landscape: primitivism, the myth of America as a primordial wilderness to be feared as dangerous but also embraced as an antidote to Old World decadence; progress, perhaps the most virulent strain of nineteenth century positivism's belief in inevitable improvement in society and conditions for all (demonstrated primarily in America by growth of cities, industry, and transportation systems); and the pastoral, a middle way between the city and the wilderness in which America excelled, seen most prominently in this nation's villas and suburbs.

As it evolved in America, Greek Revival architecture had correspondence with all three modes of the American landscape. It was born from primitivism, a search for a purer and simpler architecture. It was promoted as a vehicle of progress, a "modern" style that exemplified American greatness and was an adornment to American cities. Finally, its most enduring manifestation, rural and suburban villas, were conceived as part of the pastoral landscape.

These correspondences help explain why the Greek Revival so powerfully touched a chord in the American psyche in the first half of the nineteenth century when the country was developing its identity. The style seemed to accord with the newly emerging society and landscape. Never (at least before the advent of modernism) did an architectural style carry such a burden of meaning in America, from temples of democracy to citadels of slavery.