Southeast Chapter of the Society of Architectural Historians
Sept. 29th - Oct. 1st
New Orleans, Louisiana
NOW AVAILABLE

One of the nineteenth century’s most prolific architects but also, until recently, one of the most historically elusive, Henry Howard left an indelible mark on the landscape of his adopted home, Louisiana. Photographer and architectural historian Robert S. Brantley provides a comprehensive survey of Howard’s career in this meticulously researched collection, which recently received the Victorian Society in America’s Henry-Russell Hitchcock Award. Lavishly illustrated with photographs, both new and historical, along with drawings and plans, *Henry Howard: Louisiana’s Architect* restores its subject to his rightful place in the pantheon of southern architects.

Published by The Historic New Orleans Collection and Princeton Architectural Press

Photographs by Robert S. Brantley and Jan White Brantley

$60 · hardcover · 8.9”×12”

352 pp. · 330 color images

Available at www.hnoc.org/shop
Schedule Overview

Thursday, September 29

AM
8:00    Registration Table opens 2nd Floor, Lavin-Bernick Center (LBC), Tulane University
9:00-10:00 W elcomes. Introductory address, "An Architectural Geography of the French Quarter," by Richard Campanella, Geographer and Senior Professor of Practice, Tulane School of Architecture, Kendall Cram Rm #213, LBC
10:10-11:40 Paper Session 1, LBC Rms 201-203, & 210

11:40-1:30 Lunch on your own.

***Southeastern Architectural Archive open for 25 visitors until 12 PM and after 1 PM***

PM
1:30-3:00 Paper Session 2, LBC Rms 201-203, & 210
3:15-4:45 Paper Session 3, LBC Rms 201-203, &210, and RMH 201

***Southeastern Architectural Archive open for 25 visitors at a time until 5 PM***

5:00-7:00 Heavy hors d'oeuvres and drinks reception, St. Alphonsus Art and Cultural Center, 2045 Constance Street in the Irish Channel (shuttle provided)

Friday, September 30

AM
8:30-10:00 Paper Session 4, LBC Rms 201-203 and RMH 201
10:05-10:20 Poster Q&A Richardson Memorial Hall 201

***Southeastern Architectural Archive open for 25 visitors at a time. ***

10:25-11:55 Paper Session 5, LBC Rms 201-203, & 209, and RMH 201

12:00-2:00 Catered lunch, Awards Ceremony and Business Meeting, Kendall Cram Rm #213, LBC

PM
2:00-3:30 Paper Session 6, LBC Rms 201-203, &209, and RMH 201
3:30-3:45 Poster Q&A Richardson Memorial Hall 201

***Southeastern Architectural Archive open for 25 visitors at a time until 5 PM***

4:00-5:15 Keynote Address, “What the White Queen Said: When Memorials Look Forward,” by Keith Eggener, Marion Dean Ross Professor of Architectural History, Department of the History of Art and Architecture, University of Oregon, Freeman Auditorium, Woldenberg Art Center, Tulane University

5:15-6:15 Drinks and hors d’ouevres, Woodward Way, outside of Freeman Auditorium

Saturday, October 1

Tours
Paper Sessions

Session 1  Thursday, 10:10-11:40 AM

Architecture of Pleasure  LBC 201 - Race
Celeste Guichard, Chair

La Ville Rose and La Ville En Rose: An Architecture of Bonheur  Catherine Barrett, PhD
Broken Columns, Pointed Arches, and Bawdy Bordellos: The Architectural Experience of Mardi Gras  Cartledge W. Blackwell, III
Golden Sands: Louisiana’s Nineteenth Century Seaside Resort  Karen McKinney

Construction History as Architectural History  LBC 210 - McKeever
Lee Gray, Chair

Reconstructing History: Modelling the Rotunda’s Domes  Ben Hays
Geometry, Gravity, and Structure: The Masterful Application of Form-Performance Structures  Benjamin Ibarra
Feature Stairs – Past and Present  Craig D. Swift, PE, SE, LEED AP

Introducing Modern  LBC 203 - Stibbs
Michael Fazio, Chair

Magic City Modern: R. Kiehnel’s 1922 Scottish Rite Cathedral and the Emergence of Art Deco in Miami  Kevin Cole, PhD
The Rendering of the Interior in Modern English Architecture  Andrew R. Tripp, Assistant Professor
Train Travel Made Modern: The New Orleans Union Passenger Terminal  Monica Jovanovich

Reading the Land  Rm LBC - Rechler
Virginia Price, Chair

Overcome by the Vapors: Ephemera and Permanence in the Cotton Belt Wetlands  Philip Mills Herrington
Shadow Narratives: Mapping/Visualizing the Landscape(s) of Slavery at Forks-of-the-Road, Natchez  Kevin Risk
Morphologies of Five Atlanta Neighborhoods  Marietta Monaghan
Session 2 Thursday, 1:30-3 PM

Designing the Mid-century Lifestyle LBC 203 - Stibbs
Vandana Baweja, Chair

Sex and The Celanese House Ethel Goodstein-Murphree
Green Onions: Kitchens and Culture in Cold-War Memphis Angie Keesee, AIA
Keeping Up the Jones’s: Positioning and Preserving a Mid-Century Icon Gregory Herman

Following in the Footsteps LBC 201 - Race
Julia King, Chair

Poplar Forest: The Most Palladian Villa Travis McDonald
In the Footsteps of Wren: Sir Edwin Lutyens Robin H. Prater
From Rome to Fort Worth with Louis I. Kahn Rubén García Rubio

Portraits of Architecture LBC 210 - McKeever
Harriet Swift, Chair

The Quiet Modernism of Edward J. Welty’s Midcentury Residential Architecture Andreea Mihalache, PhD
Louise Leland: Kentucky’s First Female Architect Johna L. Picco
Steve McQueen and the Spa City: The Life and Work of Irven Granger McDaniel Mason Toms

Reinterpreting History Rm LBC - Rechler
Robin Williams, Chair

Reconstructing the Dock Street Theatre: Cultural Production in New Deal-Era Charleston, South Carolina Stephanie Gray
Everything but Hoop Skirts: The Interpretation Trajectory at Shadows-on-the-Teche Ashley R. Wilson, AIA
Big House: Oak Alley as Enslavement Architecture Laura Kilcer VanHuss
Session 3 Thursday 3:15-4:45 PM

Modern Dialogues with Context on Traditional Campuses LBC 201 -Race
Phillip Herrington, Chair

John Portman’s Dana Fine Arts Building Leslie N. Sharp, PhD
Mollifying Brutalism: The Evolution of Emory’s Chemistry Buildings Robert M. Craig

Monuments to Space, Sun, and Music: Exploring East Tennessee’s Marvelous Modern Architecture LBC 203 - Stibbs
Karen Kingsley, Chair

Space House Gavin Townsend
Sunsphere Robbie D. Jones
Grand Guitar Claudette Stager

Major Construction Campaigns LBC 202 - Rechler
Katherine Wheeler, Chair

Fighting for Architectural Authority at the New Orleans Customhouse: 1845-1862 Katherine Miller
Mississippi’s Midwestern State Capitol Jennifer V. O. Baughn
Due to the Pressing Need: The Post-War Veterans Hospital and its Expression in New Orleans Lindsay S. Hannah

Sacred Space LBC 210 - McKeever
Victoria Young, Chair

Sacred Landscape and Ritual at the Irish Holy Wells of St. Bridgid Clare Ave Monardo
Sacred Art in France and Texas: Marie-Alain Couturier and Dominique and John de Menil Jessica Basciano

The Vieux Carré Survey at The Historic New Orleans Collection: Past, Present, and Future Richardson Memorial Hall 201
John Stubbs, Chair

Not Just a Museum: The Genesis of a Historical and Architectural Survey of the New Orleans Vieux Carré Florence M. Jumonville
Challenges and Rewards of Creating an online Database for the Vieux Carré Survey Howard Margot
The Vieux Carré Survey: Access and Results Rebecca Smith
Session 4  Friday, 8:30-10 AM

Designing for Students: Campus Planning in the Twentieth Century
Richardson Memorial Hall 201
Leslie Sharp, Chair

Ladies Campus Home: Women’s Residence Halls at the University of Memphis  P. Jeanne Myers, AIA, NCARB
St. Andrews Presbyterian College: A Modernist Mecca in Eastern North Carolina Heather Fearnbach

Interpreting Modernism  LBC 202 - Rechler
Anat Geva, Chair

Millionaires’ Paradise: The Galveston Jack Tar Hotel  Guy W. Carwile
Balentine’s Confederate House Cafeteria Entry Garden and The Aesthetics of Suburban Development in Raleigh, NC  Nicholas Serrano, Ph.D. candidate

Preservation Roundtable I - Challenges  LBC 203 - Stibbs
John Stubbs, Chair

Quest for Revitalization: 2018 Winter Olympics  Yung-Ju Kim
To Protect or Not to Protect: The Contemporary Preservation Dilemma of China’s Vernacular Architecture in Historical Perspective  Xiuyuan Wu
Confederate Monuments Matter: The War on the South and Confederate Memorials  Ernest Everett Blevins, MFA

Transition and Permeability  LBC 201 - Race
Michael Kleeman, Chair

The Permeability of Public Buildings in Antebellum Virginia  Elizabeth Cook
The Hierarchical and Conflicted Nature of Historic Hotels in the 1910s and 1920s  Ginna Foster Cannon
Elevators and Movies  Lee Gray, PhD

Poster Q & A  Friday, 10:05-10:20 AM
Session 5  Friday, 10:25-11:55

Architectural Profession and Practice LBC 209
Elizabeth Milnarik, Chair

George S. Chappell and The Critic’s Disguises  George B. Johnston, PhD, AIA
Transforming a Profession: The Arkansas Architectural Act of 1941  Callie Williams
The Rise of Tropical Architecture as a Field of Study  Vandana Baweja, PhD

Regionalism LBC 202 - Rechler
Lydia Brandt, Chair

Nathaniel Curtis’s Regionalism: Theorizing the Architectural Past in the Deep South  Bryan E. Norwood
Kenneth Bentsen’s Pan American University: Creating Identity Through Regionalist Architecture  Stephen James, PhD
Understanding Regional Modernism in America: The Work of Joseph A. Connell  Ruth Connell

Religion and Politics in Bricks and Mortar LBC 201 - Race
Kim Sexton, Chair

Visigothic Revival and Religious Cleansing in Early Modern Toledo  David Gobel
The Battle to Control Ancient Heritage in late 19th-Century Rome  Robin Williams
Theology, Slavery, and Design: The Architectural Trinity of Bishop Leonidas Polk  Stephen McNair

Urbanism and Suburbanism LBC 203 - Stibbs
Robert Kelly, Chair

The Unknown Jane Jacobs  Peter L. Laurence, PhD
Mumford and Jacobs: The Planning Profession’s Unexpected Alliance  Stephanie Langton
Savannah’s New Formalist Civic Center--Questioning the Relevancy of Urban Renewal in a Contemporary Context  Justin Gunther

Culture and Improvisation Richardson Memorial Hall 201
Ruth Little, Chair

"Clang, Clang, Clang Went the Trolley, Ding, Ding, Ding Went the Bell": Railroad Car Housing in America, 1900-1950  Ralph S. Wilcox
Introduction of the Architecture of the Early Southern African American Church Building 1880 – 1920  Christopher Scott Hunter
Rough Around the Edges: Concrete Grave Markers as a Reflection of the African-American Cultural Landscape of Savannah, GA  Elizabeth Clappin
Session 6  Friday, 2-3:30 PM

Infrastructure  LBC 209
Dan Brown, Chair

Built for Disaster: The Life Cycles of Barcelona’s Early Modern Port and Seawall Barrier  Shelley E. Roff, PhD
The Gibraltar of the Mississippi: Vicksburg’s Resilience in the Face of War and Nature  Fred Esenwein, PhD, AIA
The Effects of Working Municipal Infrastructure on Lower Mid-City New Orleans  Kelly Sellers Wittie

18th-19th Century Trade and Exchange  LBC 201 - Race
Gavin Townsend, Chair

George Hadfield and Model farms in America  Julia King
The Merchants’ Exchange in America  Mark Reinberger, PhD
Some Civilized Spot: Austin, Texas Builders & Dwellings During the Republic of Texas Era  Noël Harris

Neoliberalism (re)configured: Site-Specific Characteristics of Architectural and Urban Exchange  LBC 202 - Rechler
Eliana Abu-Hamdi, PhD d Michael Gonzales, PhD candidate, Chairs

The Politics and Aesthetics of Neoliberal Architecture  Eliana Abu-Hamdi, PhD
The Neoliberal Tract House: Politics and Suburban Housing Design in the Post-World War II Era  Elaine Brown Stiles
Gated Communities in the Middle East at a time of Political Transition: The Case of Cairo  Momen El-Husseiny
Calabar’s Neoliberal Spatial Histories  Joseph Godlewski, PhD
Modes of Urban Entrepreneurship in Redeveloping Metropolitan Manila  Michael Gonzales

Preservation Roundtable: Part 2 - Strategies  Richardson Memorial Hall 201
Bill Gatlin, Chair

A Preservation in Ruins  Andrew James Leith
The Inn Crowd: A Study of Preservation Strategies for Eighteenth Century Inns and Taverns  D. Neal Wright
The Streets of Martin Luther King Jr.: A Study to Advance Understanding of the Cultural Landscape and Envision Its Future  Mary Minor

How Architecture Heals  LBC 203 - Stibbs
Victoria Young, Chair

Rebuilding France: An Examination of French Reconstruction Policy and Its Effects in Architecture Following the Great War  Laurel Schwehr
The Symbolic Embracement of Modern Architecture in Atlanta during the Transition from Segregation  Dean Baker
The National World War II Museum, New Orleans: An Aspirational Architecture of Peace  Victoria Young, PhD

**Poster Q & A** Friday,

**3:30 -3:45 PM**

2021 Laharpe Street/St. Boniface Catholic Church  Hallie J. Borstel
Tuscany: More Than Just a Pretty Picture  Jessica Brown
Building, Style & City: A Collection of Analyses through a Spanish Colonial Revival Church  Alison Hill
Charles W. Peale’s Philadelphia Museum: An Expression of the Early American Identity  Mical Tawney

**Posters**

All posters will be on display in Richardson Memorial Hall 201, Friday, 8:30 AM-3:30 PM
Question and answer times with authors are as follows.

**10:05-10:20 AM**


**3:30 -3:45 PM**

2021 Laharpe Street/St. Boniface Catholic Church  Hallie J. Borstel
Tuscany: More Than Just a Pretty Picture  Jessica Brown
Building, Style & City: A Collection of Analyses through a Spanish Colonial Revival Church  Alison Hill
Charles W. Peale’s Philadelphia Museum: An Expression of the Early American Identity  Mical Tawney
Drawings of Grace Dunn for the WPA

An exhibit focusing on pen and ink and pencil drawings done by Newcomb trained New Orleans artist, Grace Blethen Dunn (1885-1970), for guides to New Orleans and Louisiana published by the Works Progress Administration in 1938 and 1941. This exhibit is part of NOLA4Women’s city-wide exhibitions, Women of New Orleans: Builders and Rebuilders, celebrating the Tri-centennial of New Orleans.

Southeastern Architectural Archive
Special Collections Division
Tulane University Libraries
6801 Freret Street
504-865-5699

Bottom: Grace Dunn, McElhaney School Step, 2443 Prytania Street. Untitled.
Venue
Located on majestic St. Charles Avenue and listed on the National Register, Tulane University's Uptown campus features a variety of historic buildings. See the self-guided tour in the back of this program for more information about the campus and its architecture. Across St. Charles Avenue is Olmstead inspired Audubon Park and adjacent is the campus of Loyola University.

PAPER SESSIONS and BUSINESS MEETING LUNCH - THE LAVIN-BERNICK CENTER FOR UNIVERSITY LIFE
A modern and dramatic element of Tulane University's architecture, the energy-efficient Lavin-Bernick Center (LBC) is a focal point for campus life. It was designed by Curtis and Davis in 1959 and remodeled by Vincent James in 2007. The first floor features dining venues, a bookstore, and other services. Outside are attractive outdoor dining spaces. The Rosenberg Mezzanine, overlooking Pocket Park, provides plush couches, tables and chairs.

THURSDAY RECEPTION - ST. ALPHONSUS ART & CULTURAL CENTER, 2025 CONSTANCE STREET
St. Alphonsus was originally built in 1855 by the Redemptorist Fathers to serve the religious and social needs of the Irish Catholic immigrants who began settling in an area upriver from the French Quarter known as Lafayette City in the 1840s. It was one of a number of buildings forming a religious complex that once occupied five adjacent city blocks. Often referred to as "Ecclesiastical Square", the complex included an orphanage, nine school buildings, a gymnasium, three churches, the priests’ residence and gardens, two convents, stables, a laundry and other supporting buildings. This spectacular building's frescos and stained glass will provide the backdrop to the first social event of the conference. Volunteer's from the Friends of St. Alphonsus are providing the event setup and bartending. All cash bar proceeds and tips will go to the Friends, a grass-roots organization dedicated to the preservation and restoration of the former St. Alphonsus Catholic Church now known as the St. Alphonsus Art and Cultural Center. Their mission is to develop multiple venues of adaptive reuse for this endangered and irreplaceable, historical architectural asset, thereby insuring its preservation and producing a resource for the community. So let's all pass a good time and drink and tip to St. Alphonsus!

KEYNOTE ADDRESS AND RECEPTION - FREEMAN AUDITORIUM and WOODWARD WAY
Freeman Auditorium is located in the Menschel Art History Wing of Tulane's Woldenberg Art Center. The Woldenberg Art Center's East and West Wings were formerly the Newcomb Swimming Pool and the Newcomb Art School, respectively. Woodward Way is an enclosed breezeway that bridges the Newcomb Art Wing and Menschel Art History Wing and also serves as an atrium to the Newcomb Art Gallery. Flanking the gallery entrance are two stained glass triptychs by Louis Comfort Tiffany. These stained glass windows were originally installed in Newcomb College's Washington Avenue campus chapel. The adjacent Newcomb Art Museum of Tulane University is open weekdays 10-5.

EXHIBIT - SOUTHEASTERN ARCHITECTURAL ARCHIVE
The Southeastern Architectural Archive (SEAA), a unit of Tulane University Libraries' Special Collections Division, is the largest repository of architectural records in the South. Conference attendees are invited to stop in and see the SEAA's Fall 2016 exhibit. The archive is open M-F 9am-12pm and 1pm-5pm. For more information visit http://seaa.tulane.edu.
Thomas Sully: At Home and at Leisure

An exhibit featuring original drawings, period blueprints, and photographs for residences and yachts designed by New Orleans architect Thomas Sully (1855-1939) for himself from 1890 through 1915. Also included are original photographs of Sully’s hunting and fishing expeditions on the rivers and bayous of Louisiana on his first yacht ‘Helen’ from the 1890s. These images have never been presented to the public until now.

Please visit us online at seaa.tulane.edu

JONES HALL, ROOM 300
MONDAY—FRIDAY
9 AM-12 NOON; 1 PM-5 PM

Southeastern Architectural Archive
Special Collections Division
Tulane University Libraries
6801 Freret Street
504-865-5699
VALUES IN LANDSCAPE ARCHITECTURE AND ENVIRONMENTAL DESIGN
Finding Center in Theory and Practice
EDITED BY M. ELEN DEMING

“A rich collection of provocative essays by leading writers on landscape, the book begins with an introduction to the literature and concludes with a set of challenges. Required reading for landscape architects and highly recommended for anyone with an interest in landscape and culture.”

—ANNE WHISTON SPIRN, author of The Granite Garden and The Language of Landscape

46 color photos, 24 b&w images
$30.00 paper

THE MODERNIST ARCHITECTURE OF SAMUEL G. AND WILLIAM B. WIENER
Shreveport, Louisiana, 1920–1960
KAREN KINGSLEY AND GUY W. CARWILE

“[This book] tells the long overdue story of Shreveport’s ground breaking early modern architects. Beginning in the 1930s, the Wiener brothers were among the first in the United States to explore and adapt the architectural ideals of European Modernism, creating a significant collection of early modern houses, many of which still exist in prime condition . . . Kingsley and Carwile have produced a significant monograph on an important chapter in the development of American modern architecture.”

—J. MICHAEL DESMOND, author of The Architecture of LSU

78 b&w images, 16 color photos
$45.00 cloth
Visit the Tulane University Bookstore on the first floor of the Lavin-Bernick Center for these and other titles!

Barron, Errol. NEW ORLEANS OBSERVED : DRAWINGS AND OBSERVATIONS OF AMERICA'S MOST FOREIGN CITY.

Campanella, Richard. BIENVILLE'S DILEMMA : A HISTORICAL GEOGRAPHY OF NEW ORLEANS.

BOURBON STREET: A HISTORY

DELTA URBANISM: NEW ORLEANS.

GEOGRAPHIES OF NEW ORLEANS

Christovich, Mary Louise., Huber, Leonard Victor, McDowell, Peggy, Swanson, Betsy, Long, Edith Elliott, and Lemann, Bernard. NEW ORLEANS ARCHITECTURE, VOLUME III : THE CEMETERIES.

Davey, Charles., and Reese, Carol McMichael. LONGUE VUE HOUSE AND GARDENS.

Eggener, Keith. CEMETERIES.

Kingsley, Karen and Guy Carwile. THE MODERNIST ARCHITECTURE OF SAMUEL G. AND WILLIAM B. WIENER
Introductory Address
An Architectural Geography of the French Quarter by Richard Campanella

Richard Campanella, a geographer with the Tulane School of Architecture, is the author of nine books on the urban geography and history of New Orleans. His research, which integrates mapping and spatial analyses with architecture, social sciences, and the humanities, has been praised in the New York Review of Books, Journal of Southern History, Urban History, Places, Louisiana History, Journal of the Abraham Lincoln Association, and Bloomsbury Review. The only two-time winner of the Louisiana Endowment for the Humanities Book of the Year Award, Campanella has also received the Louisiana Literary Award, the Williams Prize for Louisiana History, the Mortar Board Award for Excellence in Teaching, the Monroe Fellowship, and the Hannah Arendt Prize for Scholarship in the Public Interest. He writes monthly columns for the Times-Picayune, Preservation in Print Magazine, and the quarterly Louisiana Cultural Vistas. Gambit Weekly readers voted @nolacampanella the winner of the Y@Speak “Most Informative Twitter Account” Award for 2014.

Session 1

Architecture of Pleasure
Celeste Guichard, Chair

La Ville Rose and La Ville En Rose: An Architecture of Bonheur
This paper offers a presentation of two cities: Toulouse and New Orleans, through an examination of the typologies of their eighteenth-and-nineteenth-century residential districts, which share many commonalities. I suggest that in both places the elements of these typologies contribute to an experience of physical pleasure, a sensuality associated with the French concept of bonheur. This nuanced concept deserves focus and comparison with American notions of happiness and pleasure as they concern the built environment everywhere.

I will not pretend that this paper is well-developed scholarly discourse, but it does represent the beginning of a research endeavor which has interested me for some time. I am a practicing architect as well as an architectural historian, I have published work on French urban history, and it is a lifetime project of mine to examine the relationship of built form to human experience and emotions. I spend a considerable amount of time in Toulouse as I research the medieval topics that have been the main focus of my past work, and it has always struck me how similar the streets of Toulouse feel to those of New Orleans.

This presentation will be in the form of a graphic essay, a composition of my photographs and sketches of buildings in Toulouse and New Orleans, and my reflections on concepts of bonheur, pleasure, and happiness in the built environment based on thematic essays in the French magazine littéraire among other sources.

Catherine Barrett, PhD
Assistant Professor of Architecture, College of Architecture, University of Oklahoma
Dr. Barrett is Assistant Professor of Architecture in the College of Architecture at the University of Oklahoma. She is also a licensed architect in the states of Washington and Oklahoma. She has researched the architecture and urbanism of medieval Languedoc since 2001, and has recently published an article on the French bastides in the Journal of Urban History (online first). Currently she has a manuscript under review with Penn State Press, a monograph about a thirteenth century town near Toulouse.

Broken Columns, Pointed Arches, and Bawdy Bordellos: The Architectural Experience of Mardi Gras
Every community of any age experienced a heyday at some point in its history. As befits Alabama’s oldest place of European settlement, Mobile has benefitted from multiple so-called “Golden Ages”. For most Mobilians and many visitors, the Antebellum era reigns supreme as the first and most glorious epoch in the City’s history. There is good reason for such a celebratory indication for by the 1860s Mobile was the second largest cotton port in the nation and referred to as the Paris of the South. Let us jump forward in time to 1900. Here one encounters another halcyon era. With its unique colonial past, semitropical climate, and exotic landscape, Fin de siècle Mobile was likened to a Southern Buenos Aires in its mingling of old and new worlds. Still another boom time can be discerned in post-World War II years. Industry and expansion were watchwords of those days. What unites such dichotomous periods? A common denominator to all three is Mardi Gras. While Mobilians take considerable pride in their past, their backward glances are always tempered by a love of a good time. Mardi Gras is just that – a blast. However, residents of and visitors to the City experience it, Carnival constitutes one of the constants in Mobile’s existence. It is the City by the Bay’s greatest living tradition. This paper examines the architectural stage set that was and is Mardi Gras in Mobile. In this delving into the history and evolution of the City’s annual festival, three early parades serve as vehicles of discovery, not only of the varied appearances of the annual pageant, but also of the history of Mobile’s architecture and interests. Fluted posts, Southern Gothic, and naughty nests are ever open to interpretation.

Cartledge W. Blackwell, III
Director, Mobile Historic Development Commission

Cartledge W. Blackwell holds the position of assistant director of the Mobile Historic Development Commission (MHDC). In his office capacity, Blackwell functions as municipal department head and staff director for a preservation nonprofit. Blackwell attained a BA in Art History and Historic Preservation & Community Planning from the College of Charleston (2005). He earned his MA in Architectural History from the University of Virginia (2008). Blackwell’s primary focus is the architecture and decorative arts the American South. In addition to being the Alabama representative for SESAH, he serves a trustee of the Historic Mobile Preservation Society, a trustee of the Friends of Magnolia Cemetery, a trustee of the Cahaba Foundation, and a board member of the Friends of the Alabama Department of Archives and History. He is published in Mobile Bay Monthly, Alabama Magazine, Access, and numerous exhibition catalogues. Blackwell is under contract with the University of Alabama Press for a book entitled Of Color and Light: An Examination of the Life and Career of Artist-Designer Clara Weaver Parrish. He and historian Thomas C. McGehee are coauthoring a work on Mobile architect George B. Rogers.

Golden Sands: Louisiana’s Nineteenth Century Seaside Resort
The popularity of seaside bathing on the Gulf of Mexico reached a peak in popularity towards the end of the nineteenth century. In Louisiana, wealthy New Orleans residents utilized Grand Isle, Louisiana as their own private resort. This small barrier island on the Louisiana coastline provided unlimited fresh
seafood, historic attractions, exciting adventures, golden sand beaches, exotic birds, natural flora, and warm sea breezes; it also played a larger role to nineteenth century society than is readily apparent from the physical evidence remaining today. Near the end of the nineteenth century, Grand Isle stood poised to join the ranks of luxurious seaside resorts such as Newport, Atlantic City, Coney Island, Palm Springs, and Coronado. Natural beauty, adventurous entertainment, and interested investors proffered the possibility of great things to come. So what happened?

Karen McKinney
Adjunct Professor, School of Architecture & Design, College of the Arts, University of LA at Lafayette

Karen McKinney is an architect licensed in Louisiana, employed as Adjunct Professor in School of Architecture & Design, College of the Arts, University of LA at Lafayette, and enrolled as Graduate Student in Public History. Received Bachelor of Architecture in 1988. Served eight years on the inaugural LA State Uniform Construction Code Council and as Technical Codes and Advisory Committee Chair for the council. Served as the Washington Historic District Commission Chair for seven years and continues serving as its Administrator. Teaching includes a variety of courses from first year design to tiered upper division electives including LA Architecture History and Heritage Documentation for the Historic American Buildings Survey. Completed Graduate Certificate in Historic Preservation in May 2016. As graduate student in pursuit of Master of Public History degree, research has led to two submittals to the LA State Division of Historic Preservation for National Register nominations. Ongoing research and thesis include pursuit of a Multiple Property Survey on Grand Isle, LA and the influences of various ethnicities and climate on the evolution of vernacular.

Member of the American Institute of Architects, National Trust for Historic Preservation, Society of Architectural Historians, Organization of American Historians, and Phi Alpha Thea History Honor Society.

Construction History as Architectural History
Lee Gray, Chair

Panel Abstract
The emerging discipline of Construction History represents a ‘thickening’ of Architectural History in that it studies not only physical structures – the buildings themselves – but also the social processes, construction practices, and trades people who brought these buildings into being. The field additionally looks at businesses, labor, clients, designers, materials, legal and regulatory frameworks, economics of construction, education, and equipment as they relate to buildings and the history of architecture.

The Construction History Society of America (CHSA) was formed in 2007 as a branch of the original Construction History Society based in the United Kingdom (itself established in 1982). It sponsors meetings and events for individuals to present research as well as opportunities for discussion and exchange of information. In conjunction with Construction History societies throughout Europe, International Congresses occur every three years and the 5th Congress (5ICCH) was hosted by CHSA in Chicago in 2015. CHSA sponsored a panel at SESAH 2013 in Charlotte. Additionally, three of the presenters delivered papers at 5ICCH this past year; two are current members of SESAH.

The panel “Construction History as Architectural History” looks at how the varied approaches taken by construction historians supplement and nuance methodologies frequently employed by architectural historians. In short, the papers look at the following topics:
1. “Reconstructing History” – How physical models of historic construction techniques enhances pedagogical objectives and theorizes contemporary possibilities for older methods of construction [Hays]

2. “Geometry, Gravity, and Structure” – How geometric form rather than material strength stands behind the geometry of masonry structures from ancient constructs to the present. [Ibarra]

3. “Feature Stairs: Past and Present” – How historic structures frequently employed “feature stairs”, or column free, multi-story staircases. This paper additionally presents a case study related to the ongoing preservation of a 1870s “feature stair” in Brooks Hall at the University of Virginia. [Swift]

Reconstructing History: Modelling the Rotunda’s Domes
Throughout its 200 year existence, Thomas Jefferson’s Rotunda has been home to two uniquely distinct domes atop its clay-brick drum. The building’s first dome, designed by Jefferson, was a wood laminated structure that followed a 16th century French precedent developed by Philbert Delorme. That dome burned in the 1895 Rotunda fire. Subsequently, the Spanish immigrant Rafael Guastavino designed and built a “fireproof” terra cotta tile dome using a Mediterranean vaulting technique from the 14th century. This paper recounts a two-week workshop where students from the course The History of American Building Technology physically reconstructed 1:10 scale models of these two domes using the historic techniques. Pedagogical objectives for the workshop included gaining a deeper understanding of the construction process from the hands-on nature of the workshop as well as theorizing contemporary possibilities for these framing techniques in new buildings.

Each week of the two week workshop – which was funded jointly by the Vice Provost for the Arts and UVa’s Facilities Department – began with a lecture by an expert from each field. Following the lecture, the class embarked on a two day construction workshop led jointly by the guest facilitator and me (the course instructor). The paper describes the historic construction methods, model material planning, design decisions, budget, and most interestingly, the actual model building associated with each of the two domes. At the time of this abstract submission, the Guastavino dome is complete. Within hours of learning the Guastavino technique, students were in control of both the construction method and geometry of the model (see photographs below). The Delorme model will be built this coming weekend (April 1 & 2nd). In addition to discussing the history of these domes and their relationship to the UVa Rotunda, the presentation will include workshop photographs and time-lapse video.

Ben Hays
Senior Engineer for the Building Official, University of Virginia

Ben Hays is the Senior Engineer for the Building Official at the University of Virginia. He is also an adjunct professor in UVa’s Architecture department where he has taught structures, the history of structures, and comprehensive design studio. His research on Guastavino vaulting at UVa won the Frederick Nichol’s award for outstanding research in 2013 as well as the II Guastavino Biennial Prize in 2015. The dome modelling workshop, presented here, was featured at UVa’s 2016 Innovation in Pedagogy Summit.

Geometry, Gravity, and Structure: The Masterful Application of Form-Performance Structures
History of construction has left a legacy of outstanding buildings that prioritize geometry over material strength. Throughout history, architects, builders, and engineers have explored the meaningful
combination between form and structural stability resulting in fascinating vaults of different kinds. This specialized group of practitioners and professionals had to master the intricacies of applied geometry to construction. Designing and constructing structures using masonry components that require to follow specific rules that guaranteed the structural stability while forming a three-dimensional puzzle was a difficult task. Nowadays we admire those structures and we wonder how master builders of the past were able to achieve such grandiloquent monuments.

The study of historic vaulted structures a research field that is as specialized as the original artificers that created them. This presentation will focus on the questions that need to be formulated in order to unfold the design decisions and construction processes involved in the materialization of historic masonry vaulted structures. By showing case studies across history, the presentation will propose key questions about underlying geometry, stereotomy and masonry techniques. Parallel to these examples, the presentation will show key components found in historic documents such as treatises and manuscripts that help to decipher the procedures and practices developed by the builders. And, in addition to the historic investigations, the presentation will also demonstrate different survey methodologies that help to answer the researcher questions while exposing the role of digital technologies in these types of studies.

The presentation will reflect on masonry vaulted structures as historical achievements while raising inquiries about their relevance in today’s building practices and teaching strategies. The overarching argument is that vaulted structures do not follow spontaneous inspirations or capricious will of designers, but a coherent response to the nature of the structure in relationship to gravity and material.

Benjamin Ibarra
Assistant Professor of Architecture at the University of Texas at Austin

Benjamin Ibarra is an Assistant Professor of Architecture at the University of Texas at Austin. He is an architect and graduated from Autonomous National University of Mexico. He holds a degree in Historic Buildings Conservation from the Excellence Program of the Carolina Foundation and the University of Alcalá de Henares, Spain. His expertise involves case studies of ancient masonry techniques, stereotomy, descriptive geometry and architectural geometry informed by form-resistant structures. His work in masonry, geometry and stereotomy has been disseminated in various forums and journals of Europe, Latin America, and North America. His most recent research work focuses on the transmission of building technology from Europe to the Americas focusing on the constructive and geometric analysis of sixteenth-century ribbed vaults in Mexico. His bilingual book named “Mixtec Stonecutting Artistry” has been awarded as “best publication” at the Architecture Biennale in Mexico City. His exhibition, holding the same name, has been traveling for two years through seven cities of Mexico and United States. The entire body of work created by Prof Ibarra’s research project has been honored by the University of Texas with the Coop Award for a Creative Research of Excellence in 2015.

Feature Stairs – Past and Present

Modern architectural design, whether in new construction or renovation, often includes “feature stairs” as key elements. These stairs use varying combinations of unique geometries, exposed or “invisible” structure, and lightweight or translucent materials to make statements and serve as focal points in multi-story spaces. Their construction is highly detailed and engineered, often with many components fabricated off-site.
But feature stairs are not a new or even modern concept. Their unique combination of form and function has prompted innovative and aesthetically prominent construction dating back centuries, and in a multitude of materials. Historic “feature stairs” differ from their modern cousins in that they are typically heavier (in weight and aesthetic), minimally engineered, and primarily site-fabricated.

This paper focuses on relatively modest examples of wooden feature stairs constructed by talented carpenter craftsmen in southeast and mid-Atlantic locations, and in particular on the long-term structural challenges of these stairs and methods undertaken to restore them to their original function. Case studies will be presented of a three-story lobby stair at the University of Virginia’s Brooks Hall (constructed 1870’s) and a two-story stair at The Grove mansion in Tallahassee, Florida which was constructed in the 1830’s and served for a time as the state governor’s residence.

Craig D. Swift, PE, SE, LEED AP
Keast & Hood Structural Engineers

Craig D. Swift, PE, SE, LEED AP® has proven himself in over a decade of experience as a well-rounded engineer, an organized project leader, and a creative structural designer. With a keen interest in architectural design and history as well as strong experience collaborating with and representing the owner and contractor perspectives, Craig seeks to understand the goals of the entire project team and craft a structural solution that unites them. In an initial tenure with Keast & Hood starting in 2010, Craig was an influential member of the Washington, DC office and was promoted to Associate in 2014 in recognition of his unique holistic approach. After a brief absence, Craig rejoined the firm in 2015 to lead the firm’s new Charlottesville office. Craig’s career has included extensive involvement with new construction, historic structures, and seismic analysis, design, and retrofit in the U.S. and abroad. Craig is an energetic and involved member of the design community, taking part in the Association for Preservation Technology, Structural Engineers Association of Metropolitan Washington, and the American Institute for Steel Construction.

Introducing Modern
Michael Fazio, Chair

Magic City Modern: R. Kiehnel’s 1922 Scottish Rite Cathedral and the Emergence of Art Deco in Miami
The rather surprising origin of modern design in Miami began with a singular building, the Scottish Rite Cathedral (1922-1924). Antedating the explosion of Art Deco on Miami Beach in the 1930s, the structure is a significant (and significantly omitted) example of modern architecture in the Magic City. The building’s architect, Richard Kiehnel, paired a stripped-down and transmuted Neoclassicism with geometric decorative patterns and highly stylized motifs, elements associated with later expressions of Art Deco. While Kiehnel has achieved some regional recognition for introducing Mediterranean Revival to South Florida in 1917, his contribution to modern architecture has remained understudied. New evidence about his education and early career brings to light how Kiehnel’s eclectic yet modern architectural aesthetic arrived in Miami well before the influence of the Exposition Internationale des Arts Décoratifs et Industriels Modernes of 1925.

Kevin Cole, PhD
Broward College
Kevin Cole teaches Art History at Broward College and is the co-editor of *Pompeii: Art, Industry and Infrastructure* (Oxbow Books, 2011). He received a Master’s degree in History from Boise State University, concentrating on Roman Mystery Cults, a Master’s in Art History from State University of New York at Buffalo, focusing on Roman wall painting. Writing a dissertation entitled *Reading the Walls of Pompeii: a Diachronic Analysis of Urban Development in the Vicinity of the Forum*, Kevin received his PhD from the department of Art and Architectural History at the University of Virginia in 2009. He has excavated at Pompeii, Morgantina (Sicily), Isthmia (Greece) and participated in an archaeological survey of central Crete. He has taught a variety of university courses including seminars on Pompeii, Mosaic, Encaustic and Fresco production in Antiquity and the Renaissance, Art Deco, and the Architectural History of Miami.

The Rendering of the Interior in Modern English Architecture

In England during the first half of the twentieth century, the methods of architectural drawing were largely dictated by the traditional conventions of topographical and perspectival representation; however, this was not the case with architectural drawings of the interior, which record significant changes – and therefore serious contests – in the conception of architecture and its relationship to the contemporary theories of design, the visual arts, and town planning. In this paper, selected drawings from the R.I.B.A. Collection from 1918 to 1958 show that, at the same time that changes to architecture in the public realm were subject to serious resistance, the English interior became the primary site of avant-garde experimentation. In the work of Charles Holden, Raymond McGrath, Wells Coates, Serge Chermayeff and especially the émigré architects Berthold Lubetkin and Ernö Goldfinger, drawings of the interior adopted new methods of photomontage, included alternative or multiple viewpoints, and illustrated the benefits of building systems, services, and equipment. Drawings of the interior testify to the adoption of the new concept of ‘space’ in English architecture, but they also show a persistent effort to reconnect the individual interior to the city and the region as part of an ideology of town planning and its principles. The drawn image of the interior, especially as part of an idea of dwelling and health, was charged with a spatial and social significance that it had not seen before and that would only diminish as planning was no longer seen to be central to the development of modern architecture.

Andrew R. Tripp, Assistant Professor
School of Architecture at Mississippi State University

Andrew Tripp is an Architect and Assistant Professor at the School of Architecture at Mississippi State University where he coordinates the Foundations and the History & Theory programs. He is also a PhD candidate in History & Theory at the University of Pennsylvania School of Design where his dissertation attends to the architecture and planning of Berthold Lubetkin in Interwar Britain.

Train Travel Made Modern: The New Orleans Union Passenger Terminal

On January 8, 1954, two months before the official start of Mardi Gras that year, the $2.2 million dollar New Orleans Union Passenger Terminal opened to the public. As the only municipally-owned station in the country at the time, it consolidated railway travel to and from the Crescent City by replacing its five functioning train depots with one that would offer the services of eight railroads. The ultramodern building was designed by Wogan and Bernard who collaborated with Jules K. de la Vergne and August
Perez & Associates. It proudly boasted many passenger amenities including being the only fully air-conditioned station in the United States and having a hundred-and-twenty foot, avant-garde mural by renowned, regional artist Conrad Albrizio that encircled the entire passenger waiting area. This paper will explore the significance of the terminal’s art and architecture by contextualizing it within the larger history of New Orleans during the 1950s. In doing so, I contend that the clean lines of the building’s International Style worked in tandem with Albrizio’s abstracted and colorful mural which featured Louisiana history in four vignettes – what the artist titled as the Ages of Exploration, Colonization, Struggle, and the Modern. Through a close analysis of the terminal’s architecture, layout, artistic decoration, and interior color-scheme, I argue that these elements, when viewed together, offered tourists and locals alike a travel experience that embodied the sleekness of modernity and could directly compete with the cultural cachet of commercial air travel - something that boomed in the city after the completion of Moisant Field in 1947. In addition, this paper will present previously unpublished archival materials and images from the Conrad Alfred Albrizio Papers held at Louisiana State University as well as the papers for the architectural firm Toledano, Wogan, and Bernard held at Tulane University’s Southeastern Architectural Archive.

Monica Jovanovich
Millsaps College

Monica Jovanovich is a Visiting Assistant Professor in Art History at Millsaps College. She received her PhD in Art History, Theory, and Criticism from the University of California, San Diego in 2016. Her research focuses on notions of urbanism, public space, depictions of gender, civic imagery, and the corporate sponsorship of art in the United States. She has lectured widely on twentieth-century corporate mural commissions and recently published the article “The Apotheosis of Power: Corporate Mural Commissions in Los Angeles during the 1930s,” Public Art Dialogue (Spring 2014). Her current project examines the ways in which Monsanto and DuPont promoted themselves to the public through the sponsorship of rides and exhibitions at Disneyland and World’s Fairs pavilions.

Reading the Land
Virginia Price, Chair

Overcome by the Vapors: Ephemera and Permanence in the Cotton Belt Wetlands

Although the term “wetlands” often conjures images of coastal areas, interior wetlands provide a valuable and often overlooked focus of study for the intersection of architecture and environment. In the crescent-shaped cotton-growing region that arced from the North Carolina piedmont to northeastern Mississippi, wetlands promised fertile soil for individuals intrepid enough to venture there. Burke County, Georgia, located on the Savannah River just below the Fall Line, earned the nickname “the Graveyard of Georgia” in the antebellum period due to the prevalence of mosquito-borne diseases, namely malaria and yellow fever. Residents blamed these diseases on the miasms or unhealthy vapors that they believed emanated from the lime sinks that permeated the county. Yet Burke also became known as the wealthiest county in Georgia. In 1860, fifty-six planters living there each worked fifty or more enslaved people on plantations lining the county’s creeks and rivers. For these whites, the wetlands environment of Burke County paid handsomely through the exploitation of black labor.
Burke County planters, however, like nearly all southern planters, did not or could not rely on white overseers to fully manage their plantations. Research into Burke County in fact reveals that very few of its planters were fully absentee; nearly all lived in Burke at least part-time with their families. Yet the near-absence of antebellum plantation buildings in Burke County today and an extremely slight record of structures no longer extant presents challenges to determining how planters adapted to the wetlands environment. Did planters reside on their plantations? Did planters invest in permanent or even ornamental structures on plantations in the cotton belt wetlands? If so, why do so few of these buildings survive? Using a diverse methodology, this paper works to rediscover the lost plantation landscape of one interior wetlands county—a landscape seemingly overcome by the vapors.

Philip Mills Herrington
Assistant Professor, Department of History
James Madison University

Philip Mills Herrington is an Assistant Professor of History at James Madison University in Harrisonburg, Virginia. He received his Master in Historic Preservation from the University of Georgia in 2003 and his Ph.D. in History from the University of Virginia in 2012. His work focuses on architecture and agriculture in the nineteenth-century American South. His current projects include a book manuscript on the physical and imagined landscapes of free soil and slave soil in the antebellum United States and an article about planter persistence, soil, and disease in Burke County, Georgia. A former postdoctoral fellow in digital humanities at the University of Virginia School of Law, he is awaiting the release of his most recent publication, The Law School at the University of Virginia: The Architecture of Expansion in the Realm of Thomas Jefferson (University of Virginia Press, Spring 2017).

Shadow Narratives: Mapping/Visualizing the Landscape(s) of Slavery at Forks-of-the-Road, Natchez
In 2013, the author conducted a graduate-level landscape architecture studio focused on research and interpretive planning for Forks-of-the-Road, the historic slave market site in Natchez, Mississippi. The site was the second largest slave market in the South, after the market at Algiers Point, and received slaves for sale via overland routes along the Natchez Trace, as well as by ship from New Orleans. The complexity and richness of this “shadow narrative” (slave landscapes are generally poorly documented visually and often ignored in on-site interpretations) presented a fertile opportunity to visualize the broader regional impact of the site and the complex web of connections that map across it at the local, regional and national scale. The students developed multi-scalar interpretive strategies that interweave narratives of slavery at the regional, city, and site scale, focusing on natural and cultural resources associated with the site, as well as broader intersecting narratives provided within the local urban and rural agricultural landscapes. Though the initial research was largely interpretive and pedagogical in focus, subsequent analysis and ongoing mappings of both text-based historical data and contemporary geo-spatial data demonstrate the possibilities for interpreting the landscape(s) of slavery in a richer, more complex manner, focusing not just on the individual site of controversy but on a complex and shifting web of landscape associations—urban and rural, local and national, designed and vernacular, public and private, familiar and contested. Furthermore, the demographic visualizations and territorial mappings generated as part of the author’s on-going research show surprising and lingering geo-spatial implications of slavery on the contemporary landscape of Natchez, and suggest the untapped potential of employing a similar methodology to visualize and extract a richer understanding of slavery’s lingering impacts (the “shadow narratives”) on urban, small town and rural demographics and landscape patterns at a range of scales.
Kevin Risk
Associate Professor, Robert Reich School of Landscape Architecture, Louisiana State University

Kevin Risk is an Associate Professor in the LSU Robert Reich School of Landscape Architecture. His research focuses on the cross-cultural transmission, hybridization, and adaptation of garden forms and ideology from Old to New World landscapes, and on the complex narrative of slavery, slave landscapes, and slave contributions to landscape-making in the American South. His teaching and applied research focuses on the preservation of regional cultural landscapes, with emphasis on the role that myth, memory, ecology, and historical narrative play in the interpretation and design of multi-layered historic sites. He holds a BA in French Literature from Wake Forest University (1991) and an MLA and Certificate in Historic Preservation Studies from the University of Georgia (1997).

Morphologies of Five Atlanta Neighborhoods
Beginning sometime after the end of the American Civil War in 1865, small neighborhoods of African-Americans began to develop on the outer fringes of the city of Atlanta. Initially begun as agricultural tracts, these were family groups working collectively on land purchased, leased, or given by the former slaveholders to their now-freed slaves. These neighborhoods were far enough outside the city to have remained completely disassociated but not independent from it, and have for the most part continued to exist, though some were more viable than others, and many have undergone radical changes, until the present day.

Other neighborhoods were begun as planned quarters for specific groups of workers attached to specialty markets or industrial enterprises. As the city grew and expanded its boundaries, these neighborhoods have been incorporated into the city, willing or not.

City directories suggest that some of these initial neighborhoods were of mixed race. Close examination of the subdivision plats, however, reveals a pattern of segregation according to large lots and small lots on internal streets, or “back” streets. These may indicate domestic workers for the larger white-owned houses facing the major streets.

There is no one source for the data needed to make the comparisons of the five neighborhoods. Block size, dwelling size and set back from the street, and the type of the street itself can give us much information about who lived where and how. Social expectations embedded in historic custom are revealed in the data supplied by USGS Topological Survey maps, city directories and building permit archives. This paper will examine five different neighborhoods in the Atlanta area, comparing the morphological changes over time.

Marietta Monaghan
Kennesaw State University
College of Architecture and Construction Management

Marietta Monaghan currently (since 2005) serves as Lecturer at the School of Architecture and Construction Management, Kennesaw State University (Marietta, GA), previously known as Southern Polytechnic State University.

Ms. Monaghan’s teaching interests encompass design, urbanism and architectural history-theory courses and research specializations in the art and architecture of the Western world, especially nineteenth-century American vernacular architecture and urbanism. She is actively involved with the Marietta High School Pre-
Session 2

Designing the Mid-century Lifestyle
Vandana Baweja, Chair

Sex and The Celanese House
In 1959, Edward Durell Stone designed a demonstration house for the Celanese Corporation. Even in New Canaan, Connecticut, where the house joined an already significant collection of mid-century modern residences, Stone’s project was unique. Distinguished by perimeter screen walls, here constructed of wood and embellished with a star-shaped pattern, the house was a domestic iteration of the iconic screens the architect had designed for his United States Embassy in New Delhi and the United States Pavilion at the Brussels Worlds Fair. By the time he was commissioned to design the Celanese House, Stone already had translated European modernism into an accessible suburban design trope for an American interwar audience, particularly through three prototypes developed for Collier’s magazine in the late 1930s, including the elegant “House of Ideas,” an exhibition house perched on a terrace of Rockefeller Center, above New York City’s tony Fifth Avenue. Conceived as a showcase for Celanese’s “The America Idea” program and featuring the corporation’s fabrics and paints, this commission placed Stone in a visible position to negotiate the changing patterns of domesticity and commerce that characterized mid-century modernism.

The Celanese Corporation was as well known as its internationally acclaimed architect. Originally the American Cellulose and Chemical Manufacturing Company, Celanese grew quickly from a no-nonsense World War I enterprise that aimed to produce cheaper materials for airplane manufacturing to a pioneer of synthetic fabrics that would rival silk during the interwar years. A generation later, in the post-World War II era, Celanese’s luscious synthetic fabrics provided the means for transforming haute couture fashion into the lingerie and business suits of middle class American women.

Just as Celanese figured significantly in the creation of a new and accessible kind of American glamour in the postwar era, so too, its demonstration house set new expectations for glamour in otherwise ordinary suburban living, refiguring the notion of the house as a woman’s sphere. Through examination of Stone’s Celanese House, in the context of the corporation’s other demonstration houses, including the London Celanese House, an art deco edifice in toney Mayfair, and the New York Celanese House, an upper-east side neo-Georgian townhouse transformed inside with 1970s “dream apartments”, this essay explores provocative intersections between the popularization of high style architecture, furnishings, and fashions that together comprised an American mid-century modern aesthetic, and connoted an equally stylish and sought-after yet accessible lifestyle.

Ethel Goodstein-Murphree
Professor of Architecture
Fay Jones School of Architecture and Design
University of Arkansas, Fayetteville

Ethel Goodstein-Murphree has been engaged in architectural design, education, and research for more than four decades. She is Associate Dean for Academic Programs and Research and Professor of Architecture at the University of Arkansas’s Fay Jones School of Architecture and Design, where she has taught since 1992. She holds a Bachelor of Architecture from City College of the City University of New York, a master’s degree in history of architecture from Cornell University, and the Ph.D. in architecture from the University of Michigan. Prior to joining the University of Arkansas, she practiced architecture in New York City, served as architectural historian for the Arkansas Historic Preservation Program, and began her career in architectural education at the University of Louisiana at Lafayette, where she taught for 10 years. With her husband David Murphree, she is a partner in studio m2, an alternative design firm.

A specialist in American architectural and cultural history, Goodstein remains active in research focused on mid-century modernism, the controversies surrounding its preservation, and the importance of placing women in the mainstream of its chronicle. Recent scholarly projects of note include Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture, a regional Emmy-award winning public television (AETN) documentary for which she served as architectural historical consultant and co-author; "The Common Place of the Common Carrier: The American Truck Stop," an essay in the anthology Visual Merchandising: The Image of Selling, from Ashgate Press (June 2013), for which she is the recipient of the Southeast Society of Architectural Historians Publication Award; and the "Nature and Humanity in a Simple Shed, The Pinecote Pavilion," in the forthcoming, Shadow Patterns, The Architecture of Fay Jones, to be released by University of Arkansas Press next year.

Recognition of her teaching and scholarship includes membership in the University of Arkansas Teaching Academy; an American Institute of Architects Education Honor Award; the Louisiana Preservation Alliance Award for Excellence in Preservation Education; the Ned Shank Award for Outstanding Preservation Publication from Preserve Arkansas. Last year Goodstein was awarded the Parker Westbrook Award for Lifetime Achievement in the 2015 Arkansas Preservation Awards, Preserve Arkansas' only award for achievement in preservation over a period of years. She has held leadership positions on the Board of Directors of the Association of Collegiate Schools of Architecture; AIA Arkansas, Preserve Arkansas, and SESAH, with service including a term as president, editor of ARRIS, a number of terms on the board, and 2014 conference chair.

Green Onions: Kitchens and Culture in Cold-War Memphis
Recognizing that design and food are everywhere, this paper asks the question, “How are spatial and cultural experiences linked?” Under the interdisciplinary construct of American cultural studies, this dissertation research interprets the spatial qualities of the kitchen through perspectives defined by foodways. Food writers discussing the unique qualities of a regional geography define foodways in four terms: cultivation, production, presentation, and consumption. These are also features that heighten the experience of place. I propose these four tenets as an outline for analyzing the role of culture in design. As designers, we consider critical regionalism, memory, and experience as aspects of place. The concept of foodways creates a material narrative to these experiential qualities.

The iconic post-war kitchen with its streamlined surfaces singing an ode to progress and abundance mirrors the heightened production of processed, manufactured foods such as TV dinners, cake mixes,
and canned entrees. The mid-century Memphis kitchen provides a model to explore this relationship. The spatial experience of this kitchen uncovers not only the relationship between contemporary white housewives and black domestics but also increasingly complex gender roles. From the death of regional political leader “Boss” Crump in 1954 to the Civil Rights Act of 1964, this rapidly growing metropolis reflects national trends and evolving demographics as suburbs blossom to redefine the nature of a regional center. Yet, as a Southern city, historical elements of class, race, and gender remain entrenched, particularly in the place of the kitchen. Using Memphis as a site of confrontation between tradition and modernity, this paper discusses ways in which the kitchen exposes not only a cultural geography of regional foods but also a design of place. In this convergence of mid-century foodways and kitchen spaces, historical perspectives of race, class, and gender reveal a relationship between culture and design.

Angie Keesee, AIA
PhD Candidate
American Studies, Montana State University
Research Fellow, National Food and Beverage Museum, New Orleans

Angie Keesee lives in Montana as a transplanted Southerner. She graduated with a B.A. in English from Tulane University and attended the Institute for Architecture and Urban Studies before receiving an M.Arch at Washington University in St. Louis. As an architect and former design instructor, she believes that the culture and geography of foodways as experienced in kitchen design can offer valuable insights into the definition of a “sense of place.” She is exploring this relationship for a dissertation in American Studies at Montana State University. She has presented at the Southern Foodways Alliance Graduate Symposium, the Remote Studio, and the International Association for the Study of Environment, Space, and Place.

Keeping Up the Jones’s: Positioning and Preserving a Mid-Century Icon
In 2015, the heirs of AIA Gold Medalist Fay Jones and his wife Gus conveyed ownership and, consequently, stewardship, of the house Jones designed for himself and his family in 1955 to the University of Arkansas’ Fay Jones School of Architecture + Design. This paper will describe, in terms of best practices, the efforts made to affirm the house as an icon of mid-century modernism in the understanding of the lay public, and to critically describe the restoration of the house in preparation for its future interpretation as a component of a nascent Preservation Design curriculum in the Fay Jones School. In a curricular sense, and as an exemplar of experimentation with the space of domestic habitation, the Jones house will be inspected for its capacity as a record of the state of the American house in the 1950’s, and also as a vehicle for the speculation of the future of domestic space as it progressed from mid to late century. With an additional comparison to the recently relocated Bachman Wilson House designed by Jones mentor Frank Lloyd Wright in 1956 and now located on the grounds of the Crystal Bridges Museum of American Art, a mere twenty miles to the north, this paper will further consider the Jones house as a headline component of a larger effort to establish an understanding of the modern house trope as it appeared and evolved in northwest Arkansas in the years after World War 2. Autograph drawings, period and current photos, and models accessed from the Fay Jones archive housed at the University of Arkansas will be utilized in order to further describe both the historic and current conditions of the house, and chronicle the changes in the project context since its construction.

Gregory Herman, Associate Professor
Fay Jones School of Architecture + Design
Gregory Herman is an Associate Professor of Architecture in the Fay Jones School of Architecture and Design at the University of Arkansas. His recent teaching and research has included a concentrated focus on the work of Fay Jones; in 2010, Herman’s students garnered the Peterson Prize from the Historic American Buildings Survey (HABS) for their documentation of the Fay and Gus Jones House in Fayetteville, Arkansas. Since that time, Herman has continued to work with students on the documentation of mid-century modern architects in Fayetteville, Arkansas for HABS. Herman’s ongoing work on Fay Jones has attempted to position his work within the milieu of mid-century modern architecture in the United States generally, and in Arkansas specifically. In 2013 and 2014, Herman contributed an essay entitled “Frank Lloyd Wright and Fay Jones: Intertwined Careers” for a University of Arkansas Libraries / Special Collections on-line exhibit entitled “Fay Jones and Frank Lloyd Wright: Organic Architecture Comes to Arkansas,” an effort favorably reviewed by the on-line art and design blog, Hyperallergic (19 March 2015). He has presented several papers on the work of Jones and his contemporaries at such venues as the National Meeting, Southeast Society of Architectural Historians (San Antonio, TX, October 2015); and the National Conference, Popular Culture & American Culture Association (New Orleans, LA, April 2015, and Chicago, IL, April 2014). His essay, “The Architect’s Experiment: Fay Jones’ House and the Paradigm Shift,” (National Meeting, Southeast Society of Architectural Historians, Athens, GA, October 2012), will appear in extended format in a forthcoming collection of illustrated essays on Fay Jones published by the University of Arkansas Press (2016). In 2014, Herman was the recipient of a $15,000.00 portion of a grant allocated for the preparation of interpretive and documentary materials for Frank Lloyd Wright’s Bachman-Wilson House in preparation for its reconstruction of the grounds of Crystal Bridges Museum of American Art in Bentonville, Arkansas. Herman has authored several entries for the Encyclopedia of Arkansas History and Culture, among them “The E. Fay and Gus Jones House,” “Howard Samuel Eichenbaum” (architect for the Resettlement Administration in Arkansas), and “Warren Dennis Segraves” (a student and mid-century modern colleague of Fay Jones). In 2011, Herman was interviewed extensively for a video in which he also appeared entitled “Clean Lines, Open Spaces.” This documentary video, produced by Mark Wilcken, for the Arkansas Educational Television Network, focused on mid-century modern architecture in Arkansas.

Additionally, Herman has presented widely on his research focused upon Arkansas resettlement communities designed and constructed by the Farm Security Administration (a division of the WPA) during the Great Depression, with a particular focus on the housing components and their design variations. Herman was the recipient of the Award for Outstanding Service in Preservation Education at the Annual Awards for Outstanding Achievement in Historic Preservation, conferred by the Historic Preservation Alliance of Arkansas (HPAA) in 2011. Herman has served as a board member for the HPAA; he is currently a member of the Board of Directors of the Washington County (Arkansas) Historical Society.

Following in the Footsteps
Julia King, Chair

Poplar Forest: The Most Palladian Villa
Throughout his long architectural career Thomas Jefferson considered Renaissance architect Andrea Palladio as his mentor, just as he considered Palladio’s Four Books of Architecture as his “bible.” The story, like anything Jeffersonian, is not that simple however. From the beginning of his self-study of architecture Jefferson consulted and blended different sources, creating unique works. Towards the end of his life he designed a very personal house for his retirement. This villa retreat he named Poplar
For est. It was Palladian in spirit as well as execution. What Jefferson created as an inspiration for himself was idealistic in a Vitruvian-Palladian tradition. Poplar Forest is also much more than the sum of its Palladian parts, representing the embodiment of a timeless quest of perfectly fitting man into nature. It was Jefferson’s most perfect work but not without realistic challenges of construction. Through this work it can be argued Jefferson more fully assumes the mantle of “the Western World’s inheritor of Palladian ideals.” This paper will focus on the close relationship of what Jefferson designed and constructed as his most perfect work, and its affinity with true Palladian principles. The significance of Poplar Forest has only been revealed through a long process of physical investigation and restoration, making it one of the most significant discoveries of Thomas Jefferson’s works in the last one hundred years.

Travis McDonald
Director of Architectural Restoration
Thomas Jefferson’s Poplar Forest

Travis C. McDonald is an architectural historian who has directed the restoration of Thomas Jefferson’s Villa Retreat Poplar Forest since 1989. The Poplar Forest restoration has been acknowledged as one of the most authentic restoration projects in the United States. McDonald has written and lectured extensively on Thomas Jefferson, Poplar Forest, and early Virginia architecture. He formerly worked for the Chief Historical Architect of the National Park Service, for the Colonial Williamsburg Foundation, and has directed museum restorations in Virginia for more than 30 years. He received his graduate degree in architectural history from the University of Virginia’s School of Architecture. In 2011 he was awarded the highest award, The Architecture Medal for Virginia Service, by the Virginia Chapter of the American Institute of Architects for his work on Poplar Forest. He serves on many historic preservation advisory boards, including that for Thomas Jefferson’s buildings at the University of Virginia.

In the Footsteps of Wren: Sir Edwin Lutyens

Sir Edwin Lutyens’s architectural ancestral tree can be traced to Palladio, Inigo Jones, and Sir Christopher Wren. However, it was of Wren that the architect spoke most often and most familiarly. And it was Wren’s buildings that Lutyens was, at times, commissioned to design in close proximity to. Throughout his career, Lutyens measured himself against Wren as a positive role model. Lutyens’s admiration of Wren shines through in his letters to fellow architect, Sir Herbert Baker, and in his talks to various professional organizations. Lutyens considered what Wren’s reaction would be if he were placed in the same situation as Lutyens. How would Wren have reacted to designing in Yorkshire? In New Delhi? What would he think of Rome? How would he have reacted to working with steel and concrete? After his death, his biographers compared Lutyens to Wren in statements such as Christopher Hussey’s that “In his lifetime he [Lutyens] was widely held to be our greatest architect since Wren if not, as many maintained, his superior.”

Given the prevalence of Wren’s architecture in London, it is perhaps not surprising that Lutyens received commissions in locations near Wren designs. What is surprising is the nature as well as the location of some of those undertakings, which varied from complete buildings to a single room, and from a bridge to an altar cross. Lutyens even designed a lamp standard for the front of St. Paul’s Cathedral, Wren’s greatest work. In several cases, a Lutyens’s building was placed directly in front of a Wren church. Lutyens’s architecture was informed by his respect for his predecessor, yet was not constrained by it. His

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designs offer lessons to architects practicing today in the possibility of architecture that reacts contextually without becoming derivative.

Robin H. Prater  
Ph.D. Candidate, College of Architecture, Georgia Tech

Robin H. Prater is a Ph.D. candidate in Architecture [History, Theory, and Criticism] at Georgia Institute of Technology. In addition, she holds a Masters degree in Civil Engineering from Georgia Tech. Her career has combined structural design with fifteen years teaching at Gwinnett Technical College and Lanier Technical College where she developed classes in Architectural History, AutoCAD, Drafting, Estimating, and Blueprint Reading. Robin is the author of two textbooks on AutoCAD and worked as research assistant on Elizabeth M. Dowling’s book, Classical Interiors: Historical and Contemporary. Robin is a current member of SESAH.

**From Rome to Fort Worth with Louis I. Kahn**

The architecture of Louis I. Kahn changed radically in the 1950s. Such was the transformation that it is difficult to find its unmistakable mark in works so different like the miesian Parasol House (1944) or the Palladian Fleisher House (1959). All these differences have been widely recognized by leading architectural critics, and some of them even venture to place that process of change while he was at the American Academy in Rome between 1950 and 1951. They are absolutely right in terms of time and place. But the real question arises when it comes to establishing the reasons for such a radical change in his short stay in Rome. The answer, however, is more difficult.... The three months that Kahn spent in Rome as a Resident Architect (RAAR) were really intense. Contrarily to what one might think, he was more a college friend than a Professor. His job allowed him to travel and also encouraged him to do so, so Kahn used to do it a lot. Some of these trips were nearby, but he also made a far journey that got him to Egypt and Greece. This Mediterranean journey is also widely known because of the great drawings he made. Some architectural critics even point out that this trip may have had a potential influence on his late work. But no one has dwelt upon it so far. The present paper (as it is a part of my Ph.D. about the influence of this European journey on his work) will try to find the traces of the historic space in Louis I. Kahn’s late work. First, I will analyze Louis Kahn’s stage at the AAR, and especially his Mediterranean trip; second, I will go into detail about the lessons given to Kahn; and finally, I will explain how Louis Kahn used these lessons on his own architectural work, and especially, in the Kimbell Museum (Fort Worth, 1972).

Rubén García Rubio, PhD Architect  
Assistant Professor, University of Zaragoza (Spain)

Rubén García Rubio (Spain, 1980), received his degree in Architecture from the University of Valladolid (2006); Master’s Degree in Architectural Restoration from the University of Valladolid and Roma Tre (2007); Postgraduate in Architettura-Storia-Progetto from the University Roma Tre (2009); Ph.D. in Architecture from the University of Valladolid (2016); and Ph.D. in Architecture from the University of Roma Tre (2016).

He has been “Visiting Artist” in the American Academy in Rome in 2012. He has been Visiting Professor in several Schools of Architecture in Europe like Valladolid (2007-08), Roma Tre (2008-09), Malaga (2013-), Milan (2014-) and Zaragoza (2014-); and also he has been Guest Professor some International Workshops (Rome, Catania, Milan, Paris, Porto, Cagliari, Naples, Piacenza, etc).
Rubén also has been Director at the Summer Course “Subtractive Architecture” at the Menendez Pelayo University (Santander, 2008) and also at the First Congress “Architecture and Alzheimer”. He has been Curator of the exhibition “Zamora Architecture at the 21st century”; and he has published a few books such as “Subtractive Architecture”, “ZAXXI”, “Searching for the Essence” and “The Beginnings”.

He has been Lecturer in Milan, Porto, Rome, Cagliari, Madrid, Barcelona, Santander, Sevilla, León, Granada o Valladolid. His work has been thoroughly published in national and International architectural magazines like Arquitectura Viva, C3, Frame, Sintesis....

At the present, he is teacher at the University of Zaragoza and the Politecnico di Milano and combines it with a research activity in several university projects and his works in his architectural office RRa. He is also the Editor-in-Chief for the www.CajondeArquitecto.com a weblog on Architecture.

Portraits of Architecture
Harriet Swift, Chair

The Quiet Modernism of Edward J. Welty's Midcentury Residential Architecture
My father's enthusiasm for business was not the part of him that he passed on to his children. But his imaginative conception of the building [Lamar Life Building in Jackson, MS – my note], and his pride in seeing it go up and his love of working in his tenth-floor office with the windows open to the view on three sides, may well have entered into his son Edward. He went on to become an architect, especially gifted in design, who had a hand in a number of public buildings and private houses to be seen today in Jackson, writes Eudora Welty about her younger (and less famous) brother, Edward Jefferson.1

This paper begins to uncover the brief career of Edward J. Welty (1912-1966) whose work has been largely overlooked in the historiography of midcentury architecture from the American South. Specifically, I look at Welty’s residential architecture as a form of domesticated modernism that disseminated elements of modern architecture in the more conservative world of the South. Forced into an untimely retirement due to severe health problems, Welty has actively pursued multiple interests: in addition to maintaining an architectural practice in Jackson, MS, he was a published cartoonist and a passionate golf player, wrote a humorous book giving advice on how to play golf, and toward the end of his life developed the patent for a customized hand and finger exerciser for people with arthritis, an illness that he was also struggling with.2

In conjunction with the National Association for Home Builders, the November 1956 issue of Household magazine launched a national contest for the Readers-Choice Home. By popular vote, the house designed by Welty for the builders Carter & Fly won the first prize. The only house with a “family room,” a term coined by George Nelson in his 1945 Tomorrow’s House, Welty’s proposal was a compact, one-story, three-bedroom home praised for its simplicity, efficiency, and low construction costs. Having its starting point in “America’s best family home,” as the winning entry was subsequently promoted, this paper examines Welty’s residential design in the context of his commitment to modern architecture.

2 Welty (Edward J.) Architectural Records MSS.617.1938-1967 at Mississippi State University
Andreea Mihalache, PhD
Assistant Professor, Clemson School of Architecture

Andreea Mihalache is an Assistant Professor at Clemson School of Architecture where she teaches architectural history, theory, and representation, and design studios. Her research covers the mid-decades of the twentieth century with a particular focus on intersections of architecture and visual arts and the work of Saul Steinberg, Robert Venturi, and Denise Scott Brown. She holds a Ph.D. from Ion Mincu University of Architecture and Planning, Bucharest and is currently completing a dissertation at Virginia Tech’s Washington-Alexandria Architecture Center with a dissertation on “Metamorphoses of Boredom: Robert Venturi and Saul Steinberg.” Her research has been published and presented nationally and internationally. She has taught at The Catholic University of America, Virginia Tech, and Mississippi State University.

Louise Leland: Kentucky’s First Female Architect

In 1930 Kentucky registered its first architect, Clarence Julian Oberwarth. Over the next eight years an additional 181 architects sat for exams, passed and became licensed in Kentucky—all were men. On January 4, 1938 Louise Leland became the first—and only, until 1968—woman architect registered and licensed in the state of Kentucky.

Louise’s early education was completed at Chicago’s Latin School for Girls as well as Cottage School in Riverside, Illinois and Kemper Hall in Kenosha, Wisconsin. In 1919 she enrolled at Smith College. While at Smith Louise maintained average grades and an active schedule; she was involved in numerous activities, perhaps most regularly with the All-Smith Baseball Team, of which she captained all four years.

After Smith, Louise attended Cambridge School of Architecture and Landscape Architecture (today’s Harvard’s Graduate School of Design). She graduated in 1933 and one year later sat for the board exams required of all would-be architects, eventually completing and passing these exams in 1938. At Cambridge Louise met Anne Bruce Haldeman, an architecture student from Louisville, Kentucky (and the influence that would bring Louise to Louisville). The pair formed both a business and personal partnership—living and working together until Louise’s death in 1956.

In this paper I will discuss Louise’s time at Smith and Cambridge, her examination process, architectural work and her partnership with Anne Bruce. Additionally, I will examine the ties between Louise and today’s Kentucky women architects—including the stories and work of Elizabeth Atinay, the second woman to be licensed in Kentucky and Eileen Van Hoose, who is presently remodeling one of Louise’s residential designs.

Johna L. Picco, Associate Curator of Special Collections
The Filson Historical Society (Louisville, Ky.)

Johna Picco is an architectural archivist at The Filson Historical Society in Louisville, Kentucky. She is particularly committed to archival outreach; to accomplish this task Johna is continually looking for potential partnerships with architectural firms, university architectural programs and community groups. Johna received her Master’s in Library and Information Science from the University of Illinois at Urbana Champaign.
Steve McQueen and the Spa City: The Life and Work of Irven Granger McDaniel

Every community has remarkable and hidden histories waiting to be told. Some of these histories were tied to such significant events that it is almost unbelievable that more people are not aware of them. This is the case in regards to Arkansas’s connection to the events which inspired the iconic Steve McQueen film, “The Great Escape.” As most of us know the film portrays a factual escape attempt by a group of Allied prisoners in 1943 from a Nazi POW camp in Poland. However, what most of us are not aware of is that Steve McQueen’s character, Hilts/“The Cooler King”, was based on a man from Arkansas, a man who went on to become a very significant Modernist architect in the region. Admittedly, the directors of the film did take some artistic license with events and details of the escape and even the people involved, but that being so, the man known as the “Cooler King” at Stalag Luft III was in fact Irven Granger McDaniel of Hot Springs, Arkansas. Although McDaniel did not actually ride a motorbike across Poland with the Nazis hot on his trail or even make it out of the prison in that attempt, he did live an extraordinary life. While many people are familiar with the character very few know anything about the man behind it. Normally this would not be that surprising; however, given the vast body of Mid-Century Modern architecture produced by McDaniel in the region, it is strange that more people do not even recognize his name in Arkansas. This paper will take a look at the extraordinary life, unconventional education, and breathtaking works of this little known historic figure in attempt to show that his involvement in “The Great Escape” was but part of the tale of this remarkable man.

Mason Toms
Arkansas Historic Preservation Program

J. Mason Toms is a native of Northwest and Central Arkansas. He is a graduate of Benton High School and of the Fay Jones School of Architecture, where he received a Bachelor’s of Science in Architectural Studies. While at the University of Arkansas, Mason studied historic preservation and architectural history under Dr. Goodstein-Murphree. Mason also wrote an undergraduate thesis entitled The Power of Drawings: A New Look at the Work of Hugh Ferriss, where he challenged the notion that the ideas in Ferriss’s work The Metropolis of Tomorrow were destroyed by the automobile or were simply flights of fantasy. Instead Mason contended that the book was a final attempt to meld the planning ideas of the Ecole de Beaux Arts with the concepts of Art Deco and International Style into an ideology that accepted the automobile and the new interconnected world that it heralded in. Mason Toms has worked as a preservation designer for many years all around Arkansas. He has completed designs in historic residential neighborhoods in Rogers, Bentonville, Fayetteville, and Little Rock. It was during this time that he began to independently research Mid-Century Modern architecture around the state, a field that has received little academic attention beyond the works of Fay Jones and Edward Durell Stone. In an attempt to raise awareness of this field of architecture Mason created and administers a Mid-Century Modern Arkansas Facebook group which showcases a different Mid-Century Modern structure in Arkansas every week. Mason is currently the Exterior Design Consultant and Preservation Specialist for Main Street Arkansas, a division of the Arkansas Historic Preservation Program. To date, Mason has provided design services to thirty communities around the state of Arkansas and has completed over 150 designs. In addition to his responsibilities to Main Street Arkansas, Mason also works a great deal with the National Register & Survey team in researching and surveying Mid-Century Modern architecture in Arkansas. His work has made him one of the foremost scholars in that field.
Reinterpreting History
Robin Williams, Chair

Reconstructing the Dock Street Theatre: Cultural Production in New Deal-Era Charleston, South Carolina
The Dock Street Theatre project, completed between the years 1935 and 1937 in Charleston, South Carolina, was an experiment in “historical restoration” funded by the New Deal’s Works Progress Administration (WPA). Opening night of the restored theatre signified the transformation of the Old Planters’ Hotel, a dilapidated nineteenth-century resort built on the site of the original 1736 playhouse which burned in a fire, into an architectural gem that resurrected the eighteenth-century theatre that was the cultural heart of colonial Charleston. The orchestrated recreation of the Dock Street Theatre resulted from the imperative of Charleston’s white elite to foment through architecture a tangible image of Charleston’s prosperous colonial and antebellum past. Local project directors and architects utilized the built environment to craft a particular cultural identity of their city that promoted a romanticized view of Charleston as a bastion of the Old South. Two goals were embedded in the restoration of the theatre: to produce an architecturally sound space that resembled as closely as possible the original eighteenth-century theatre, and to physically encode in the built environment the legacy of Old Charleston. Especially effective in fabricating a visual and physical connection to Charleston’s past was the relocation of architectural elements salvaged from a nearby nineteenth-century mansion, the Radcliffe-King House, to the restored theatre. Ultimately, the project fulfilled its aims to strengthen Charleston’s art identity as a regional theatre and to contribute to the architectural stock of a city whose cultural elites were intent on maintaining, and, when possible, resurrecting a prosperous past in tangible form.

Stephanie Gray
University of South Carolina

Stephanie Gray is a Ph.D. student in twentieth-century U.S. history at the University of South Carolina. Her dissertation explores the cultural significance of historic preservation projects funded by FDR’s New Deal programs in the 1930s and 1940s. Her research interests more broadly include American cultural history, the history of the U.S. historic preservation movement, and the built environment. Stephanie recently earned her M.A. in Public History with a concentration in Historic Preservation from USC.

Everything but Hoop Skirts: The Interpretation Trajectory at Shadows-on-the-Teche
Shadows-on-the-Teche, open to the public since 1961, is an 1834 urban dwelling and 2-1/2 acres of land that was once part of thousands of acres of sugarcane production in south central Louisiana. The property was owned by five generations of the Weeks family before being deeded to the National Trust for Historic Preservation in 1958. Since then, the interpretive direction of the site modulated, starting with the wishes and flare of Weeks Hall, who owned the property during the 20th century and created a romanticized ‘old-south’ southern plantation in which to live and entertain.

Tracing the long thread of interpretation at The Shadows reveals trends in public history and explains how architectural, archaeological, and landscape decisions influence the visitor experience. Analysis of past decisions, such as removing select 20th century layers and building visitor amenities on the foundations of the slave quarters, provides context and informs new interpretative directions.
Nationwide, historic sites are presenting more inclusive stories that are relevant to current events. Yet in the Deep South and in small communities, the interpretation of the enslaved, the Civil War, and the LGBTQ community can still present challenges. Also, as the Period of Significance is being re-examined as the guiding preservation doctrine, how does a historic site adjust to contemporary audiences and balance preservation priorities?

The Shadows represents over sixty years of mindful historic site transformation. This paper discusses past interpretation of plantation society, architecture and the interconnected landscapes and the current repositioning that is making historic places more powerful and more necessary within our communities.

Ashley R. Wilson, AIA
Graham Gund Architect, National Trust for Historic Preservation

Ashley Wilson, AIA, ASID is the Graham Gund Architect for the Historic Sites at the National Trust for Historic Preservation. This position provides broad oversight responsibilities related to the conservation and preservation of the architecture and landscapes of the Trust’s twenty-seven historic sites. She works to ensure the timely, practical, and appropriate delivery of services for those structures and their surroundings. The Historic Sites team has been implementing a new Sites Vision to re-imagine the traditional historic site museum model and to provide sustainable public benefit and while modeling exemplary preservation, collections management and interpretation.

Before working at the National Trust, she was a founding and tenured professor at the Clemson University/College of Charleston Graduate Program for Historic Preservation in Charleston, SC and previous to her academic career, she was in private preservation practice in Washington DC and in Virginia.

After graduating from University of Virginia Architecture School, she worked for five years as the Assistant Architect for Thomas Jefferson's Academical Village before attending the University of Notre Dame for Graduate Architecture School.

She was the 2015 Chair of the Historic Resources Committee of the AIA, serves on the Rubenstein Initiative Advisory Board at Montpelier, serves on the Preservation Easement Committee at the National Trust, and on the Senate Curatorial Board of the United States Senate. She was the SESAH South Carolina Board Representative and SESAH conference chair for the 2011 Charleston Conference.

**Big House: Oak Alley as Enslavement Architecture**

Plantation mansions are manifestations of the planter’s self-identification, reflecting his success, social standing and dominant position over a physical and human landscape. Consequently, most architectural studies examine plantation “Big Houses” with a planter-centric premise, focusing on the structure as it relates to a single individual, a single influence. But should “Big Houses” be constrained by the definition of being a planter’s space? And if not, what can they tell us as about the others who defined and were defined by these domiciles? Using architecture-informed analysis my paper applies this question to the iconic “Big House” at Oak Alley in Vacherie, LA. It argues that the residence is just as much a piece of enslavement architecture as the plantation’s slave quarters, defined by the enslaved just as much as it
was by the homeowner—its very structure grounded in an environment of intense cultural exchange. The paper then expounds on this premise to bring definition and context to these underrecognized contingent of plantation occupants. This paper draws on archeological reports as well as letters, papers and legal documents written by the planter. In addition, I use comparative analysis to place the arguments made in this paper within the larger scope of plantation architecture.

Laura Kilcer VanHuss  
Curator of Collections, Oak Alley

Laura Kilcer is the Curator of Collections at Oak Alley, a National Landmark and Historic Site in Vacherie, Louisiana. Using the term “Collections” broadly, Ms. Kilcer works with comprehensive site interpretation. She has a particular interest in how the built environment can provide framework for compelling and relevant interpretation of historic sites—specifically plantations—which hold potent and difficult narratives. She lives in Old Mandeville with her husband and two girls, where she holds a seat on the city’s Historic District Commission.

Session 3

Modern Dialogues with Context on Traditional Campuses  
Phillip Herrington, Chair

John Portman's Dana Fine Arts Building  
On October 13, 1965, Agnes Scott College, small women’s liberal arts college in Decatur, Georgia, celebrated the opening of the Dana Fine Arts Building designed by architect John Portman (b. 1924). After fifty years, Agnes Scott still utilizes the building for its art and theater departments with its original gallery space, studio, and theater. James Hull Miller (1916-2007), a well-known theater consultant known for developing the open stage theater, designed the theater.

Mr. Portman grew up in Atlanta and graduated from the Georgia Institute of Technology in 1950 with a Bachelor of Architecture. He is an internationally known architect, a Fellow in the American Institute of Architects, a painter, sculptor, and still a practicing architect and developer in his firm, John Portman and Associates based in Atlanta with an additional office in Shanghai, China.

Dana Fine Arts Building is an excellent laboratory for studying Mr. Portman’s creativity, ingeniousness, and legacy. Mr. Portman referred to Dana as a “space within a space” as it was a modern interpretation of a Gothic-style building to fit in with the other historic Collegiate Gothic buildings on campus. This paper examines the Dana Fine Arts Building as an experimental platform for Mr. Portman’s larger scale projects. His use of color, concrete, innovative structural systems, natural light, space, and geometry all appear again in his more well-known buildings and complexes all over the world. At the time Mr. Portman was designing the Dana Fine Arts Building, he had just finished Entelechy I, his house in Atlanta, and was working on many other Atlanta projects including Greenbriar Shopping Center and Theater, 230 Peachtree Office Tower, and the Herndon Elementary School. It was also during this time that he had
begun developing Peachtree Center and the Hyatt Regency Atlanta, which would become famous as the first atrium-type hotel.

During the fall semester of 2015, my Introduction to Historic Preservation class investigated the Dana Fine Arts Building for a National Register of Historic Places nomination and preservation assessment. This paper builds on their work and includes research from the Agnes Scott College Library and Archives, John Portman and Associates’ archives, oral interviews, and on-site documentation.

Leslie N. Sharp, PhD
Associate Vice Provost
Graduate Education and Faculty Development
Georgia Institute of Technology

Leslie N. Sharp is the associate vice provost for Graduate Education and Faculty Development at Georgia Tech. Sharp teaches historic preservation in the College of Design, where she formerly served as the assistant dean of Academic Affairs and Outreach. Sharp holds a Ph.D. in History of Technology from Georgia Tech. Her research explores the impact of technology on people and places within the framework of historic preservation, gender, and race. Sharp came to Georgia Tech from Middle Tennessee State University, where she held a joint appointment as an associate research professor for the Center for Historic Preservation and History Department. Sharp earned her Bachelor of Arts in History from the University of Georgia and her Master of Arts in History with an emphasis in Historic Preservation from Middle Tennessee State University. Her most recent publications are *Tennessee’s Dixie Highway: Springfield to Chattanooga* (2011) and “Crazy Like the Fox: Atlanta’s Historic Preservation Schizophrenia,” in *Planning Atlanta* (2015).

**Mollifying Brutalism: The Evolution of Emory’s Chemistry Buildings**

The Atwood Chemistry Center (1969-74, Emory University, Atlanta) is a monumental and powerful exercise in New Brutalism by Robert and Company whose project designer Ed Moulthrop had just completed the new Physics Building for Georgia Tech (1955-57) and Atlanta’s Civic Center of 1968. Emory’s chemistry building followed a decade of Brutalist landmarks in the U. S. that inspired its raw concrete surfaces and Corbusian sculptural forms. Paul Rudolph’s Yale Art and Architecture Building was completed in 1963 and offered direct inspiration as the entry elevation of Atwood demonstrates. Wurster Hall at Berkeley, finished the next year, translated late Le Corbusier form and materials to another landmark of collegiate Brutalism, and Robert and Company took note. Even before Rudolph would personally appear at Emory to add his Cannon Chapel (1979-81) to the school’s historic quadangle (a building where Rudolph permitted the context and historicist architectural language of its neighbors to mellow his architectural treatment), Robert and Company was introducing the increasingly influential Brutalist aesthetic to the university. Sited off the historic quad, the chemistry mega-structure rises like a weathered ruin, unrefined and as raw as the basic elements of the physical world studied by chemists within.

Subsequent additions to the building by architects Cooper Carry raise the issue of the relationship of modern architecture to an historic context, especially as colleges with limited campus space address new needs by means of infill, renovations, and the addition of new wings. This paper references several buildings at Emory that were influenced by the Brutalist movement, critiques the impact of Cooper Carry’s additions to Atwood (in the context of Emory’s traditional architecture dating back to Henry Hornbostel), and discusses the merits of the Atwood Chemistry/Science complex as it now exists.
Robert M. Craig is Professor Emeritus at Georgia Tech where he taught architectural history from 1973 to 2011. He is a founding member of SESAH for which he has served as president, conference chair, and (for twenty-four years) treasurer. He was also secretary of the national Society of Architectural Historians for ten years, serving on its board of directors for 14 years. He is author or co-author of seven books, including major studies of architects Bernard Maybeck, John Portman, and Francis Palmer Smith. In addition, Craig has published numerous articles in scholarly journals and encyclopedias and presented over 150 academic conference papers. He recently served as architecture editor for the five-volume *Grove Dictionary of American Art*. Craig’s current research has focused on the architecture of Georgia for SAH’s *Buildings of the United States* book series, and he has just completed an anthology of memoirs of Vietnam era veterans, forthcoming from McFarland & Co. publishers.

Monuments to Space, Sun, and Music: Exploring East Tennessee’s Marvelous Modern Architecture
Karen Kingsley, Chair

This session will explore three examples of marvelous modern landmarks constructed in East Tennessee. Reflecting the diverse cultural landscape of the region from 1970-1983, these one-of-a-kind buildings represent the vivid imaginations of their creators. The presenters will share the fascinating stories behind a spaceship-shaped bachelor’s pad, a towering golden monument to the sun, and a roadside guitar-shaped music studio. These peculiar and offbeat buildings share commonalities such as innovative engineering, high-tech design elements, and unconventional architectural style intended to inspire and awe their visitors. Expressing the forward-thinking yet eccentric creators of their time, all three have become curious tourist attractions that symbolize the modern aspirations of the region.

Our exploration begins with the **Space House**. Located about half-way up Signal Mountain in Southeast Tennessee is saucer-shaped residence weighing about 60 tons, propped on six massive legs, and containing 1960 square feet of floor space. Built from 1970 to 1973, the Space House is the brainchild of builder Curtis W. King. With no formal architectural or engineering training, King and his sons designed and assembled a steel framed saucer, over 50 feet in diameter, sheathed in a concrete shell, coated with fiberglass, and fitted with an amber-colored ring of acrylic windows, a motorized retractable entrance staircase, and the most modern appliances then available. The house was and remains a major roadside attraction. This paper will offer a context for understanding the Space House as a product of a Cold War generation saturated with media devoted to destructive aliens and the exploration of space.

Next, we travel to Knoxville to tour the **Sunsphere**, a 25-story observation tower that served as the centerpiece of the 1982 World’s Fair. Officially called the Knoxville International Energy Exposition, the theme of the fair was “Energy Turns the World” and the Sunsphere represented “A Monument to the Sun, Source of All Energy.” Featuring a gold-colored glass sphere supported by a hexagonal steel truss tower, Knoxville’s Sunsphere followed the tradition of iconic World Fair observation towers, including the 1889 Eiffel Tower in Paris, 1962 Space Needle in Seattle, and the 1968 HemisFair Tower in San Antonio. Commissioned in 1979, the design team included Community Tectonics, an architectural firm...
founded by Hubert Bebb in Gatlinburg, and Stanley D. Lindsey and Associates, a structural engineering firm in Nashville. Believed to be the first climate-controlled spherical building in the world, the Sunsphere was created with early versions of computer-aided design and noted nationally for its unique patented structural system. Currently housing a public observation deck, visitor’s center, lounge, and private event spaces, the quirky Sunsphere continues to serve as the symbol of Knoxville in marketing and promotional materials.

Our tour ends at the Grand Guitar, a roadside icon along Interstate-81 in Bristol. Completed in 1983, the guitar-shaped building is a replica of a classic Martin Dreadnaught guitar and was designed by musician, entrepreneur, and building owner Joe Morrell. As an example of mimetic architecture—a style that mimics something not usually seen as a building—the Grand Guitar exemplifies the style in Tennessee. The two-and-three-story, seventy-foot long building began drawing interest from tourists before it was completed and soon became a whimsical landmark for Bristol, the city designated by Congress in 1998 as the Birthplace of Country Music. Morrell operated the building as a museum, recording studio, radio broadcast station, and music store. Sold out of family ownership in 2014, the new owners plan to develop the property around the guitar and use the one-of-a-kind building as part of a commercial development project.

Gavin Townsend, Robbie Jones, and Claudette Stager are the primary authors of the forthcoming Tennessee volume of SAH Archipedia; Classic Buildings, an authoritative online encyclopedia of the built world published by the Society of Architectural Historians and the University of Virginia Press. Their presentations are based on individual entries researched and written for the SAH Archipedia.

GAVIN TOWNSEND is a Professor of Art History at the University of Tennessee at Chattanooga, where he has served since 1986. He received his BA from Hamilton College in Clinton, NY, and his MA and Ph.D. from the University of California at Santa Barbara. While he teaches courses on Western Art from prehistory to the present, his specialty is the history of architecture. His most recent book is R. H. Hunt: Master Architect of Chattanooga. He’s also written art criticism for Art Papers and is a contributor to such journals as Arris, The Winterthur Portfolio, and Grove Dictionary of Art. A member of SESAH for the past 28 years, Townsend hosted the 2010 conference in Chattanooga and currently serves as SESAH’s Treasurer.

ROBBIE D. JONES is a Tennessee native and longtime resident of Nashville who holds a Bachelor of Architecture from The University of Tennessee at Knoxville and a Master’s in Historic Preservation from Middle Tennessee State University. Jones has worked in the field for 24 years and authored or co-authored several books and articles about historic architecture. The former Director of Preservation for Andrew Jackson’s Hermitage, he is currently employed as a Senior Historian and the Tennessee Branch Manager for New South Associates, a cultural resources consulting firm based in Atlanta. Jones is a past president of Historic Nashville, currently vice president of SESAH, and chaired the 2007 SESAH conference in Nashville. He has been involved with SESAH since 1998.

CLAUDETTE STAGER is a historic preservation manager and the Deputy State Historic Preservation Officer for the Tennessee Historical Commission. She has worked for the Commission since 1985. Stager holds a Bachelor of Arts from Syracuse University. After graduating from Eastern Michigan University with a Master’s of Science in historic preservation, she worked as a consultant in Wisconsin. Stager has been a presenter at various local, state, and national events and written articles on preservation topics. She is a former vice president of the Society for Commercial Archeology, has served on the board of Nashville’s historic City Cemetery, and is currently an advisory board member for the Sgt. York Patriotic

Major Construction Campaigns
Katherine Wheeler, Chair

**Fighting for Architectural Authority at the New Orleans Customhouse: 1845-1862**

granite structure on Canal Street between North Peters and Decatur—is a convoluted story, an architectural game of hot potato, with nearly a dozen architects playing a complex game of architectural politics and one-upmanship at both the local and national level. Between 1845 and the start of the Civil War, the New Orleans Customhouse was supervised and modified by nearly a dozen different architects, including Alexander T. Wood, James Gallier, Sr., James H. Dakin, Ammi B. Young, Isaiah Rogers, William Strickland, William Freret, Lewis E. Reynolds, Thomas K. Wharton, Robert Mills, and Gridley J.F. Bryant. This paper closely examines the history of the construction of the New Orleans Customhouse to uncover details about this fight for national recognition in order to better understand how architects positioned and promoted themselves as professional authorities. In an era where no clear standards for professional practice or authority existed, the visual, rhetorical, and bureaucratic strategies employed demonstrate how antebellum architects communicated their ideas to those in charge and the general public. Recognizing that different audiences required different tactics, the architects turned to publishing pamphlets for the public, politicking in the halls of Washington, and calling for a duel in the architect’s office in order to maintain professional authority over projects. The architectural politics at play in antebellum New Orleans demonstrate how fraught standards were within the profession and the lengths, financially and physically, architects went to in order to gain and retain control over their projects.

The architects involved in the New Orleans Customhouse project produced a number of items to bolster their own ideas—namely, watercolor presentation drawings, letters, lithographed working drawings, pencil sketches, pamphlets, models, construction photographs, Customhouse-related government reports and journals.

Katherine Miller
Ph.D. Candidate, Architectural History, University of Virginia

Kat Miller is a Ph.D. candidate in Art + Architectural History at the University of Virginia. Her dissertation focuses on Ammi B. Young’s tenure at the Office of the Supervising Architect between 1852 and 1862, and examines the public buildings he designed in order to better understand how antebellum architects managed the business of building.

Her work has been supported by fellowships from the U.S. Capitol Historical Society, the Columbia University Libraries, the American Antiquarian Society and the Winterthur Museum, Library and Garden.

**Mississippi’s Midwestern State Capitol**

In 1900, the State of Mississippi undertook a three-year building program to replace its deteriorated antebellum capitol, designed by William Nichols in the 1830s, with a modern New Capitol. Perhaps one of the smoothest and least fraught capitol building projects in history, this Beaux Arts building was
designed, built, and decorated by Midwestern firms, who brought the latest in modern design to this New South capital. Theodore Link of St. Louis, experienced in large functional buildings like his Union Station (1892-1894), produced a winning proposal that his office then developed and brought to bid as construction documents in the space of a few months. The winning contractors, the Wells Bros. of Chicago, were fully immersed in Chicago’s modern steel and masonry building practices. Their unionized workers sometimes clashed with Jackson’s non-unionized, usually African American, tradesmen, but brought a high level of professionalism to the Mississippi construction world. Meanwhile, artisans such as Louis Millet installed stained glass, mosaics, scagliola, and other artwork that most Mississippians had never seen before, creating an art gallery for the public in this influential Mississippi building.

Jennifer V. O. Baughn
Chief Architectural Historian
Mississippi Department of Archives and History

Jennifer Baughn has been an architectural historian with the Mississippi Department of Archives and History since 1996, conducting and managing surveys of historic buildings around the state, including a survey of over 800 historic Mississippi schools. She also spent time on the Coast after Katrina documenting the damage to historic districts and directing teams of volunteer architects and engineers. As Chief Architectural Historian, she supervises a staff of five architectural historians and serves on the Permit Committee for the Board of Trustees.

Due to the Pressing Need: The Post-War Veterans Hospital and its Expression in New Orleans

At the close of World War II, the Veterans Administration (VA) faced a burgeoning veteran population seeking medical care in VA’s existing network of outmoded, understaffed, and overcrowded hospitals. Public outcry was swift and direct: Veterans deserved better. In response, VA announced a sweeping nationwide construction campaign of $448 million that would result in 70 new veterans hospitals across the country. These resulting “Third Generation” veterans hospitals were constructed between 1946 and 1958 to provide the best healthcare in modern facilities for a veteran population of 19 million people. However, the road to these new hospitals was fraught with political scandal, ballooning construction costs, squabbles over land, and delays that forced VA to create an ad hoc system of old and new buildings. This paper will explore the development of VA’s nationwide construction campaign, the defining characteristics of VA’s hospitals of this period, its local expression in New Orleans through the multiple facilities utilized and constructed by VA in the area during the postwar period, and how the VA hospital on Perdido Street exemplified the Third Generation of veterans hospitals.

Lindsay S. Hannah
Partner
Row 10 Historic Preservation Solutions, LLC

Lindsay S. Hannah has over fifteen years experience in the historic preservation field on a wide variety of projects, including architectural survey in post-Katrina New Orleans, National Register of Historic Places nominations, and conditions assessments for historic cemetery markers. Ms. Hannah has a BA in History from the College of William & Mary and a MS in Historic Preservation from the University of Pennsylvania. Professional projects have taken her from a plaster ceiling in Puerto Rico to a WPA-era equestrian training facility in Oklahoma to an 18th century cemetery in Connecticut. Her recent projects include a nationwide historic context study of post-war VA hospitals and the subsequent evaluation of
over 50 individual VA hospital campuses for eligibility for inclusion in the National Register of Historic Places.

Sacred Space
Victoria Young, Chair

Sacred Landscape and Ritual at the Irish Holy Wells of St. Brigid

Through the use of formal analysis, iconography, iconology, and ritual theory the questions of how ritual and space affect and inform one another at the holy wells of St. Brigid in Ireland will be explored. Holy wells are a unique worship space and ones that are remnants from a long ago culture, the pre-Christian Celts. These sites still maintain a place in Irish religion and spirituality today, although in some areas their use is diminished. Ritual is an integral part of any holy well experience and it can involve not just the holy well, but also sacred trees and stones. There are almost fifty holy wells dedicated to St. Brigid in Ireland, but this presentation will focus on one of the most well known sites at Faughart, County Louth. Traditionally, Christian worship takes place within some type of architectural building, but these holy well sites allow for worship within a sacred landscape; a landscape that has been enhanced by man-made additions such as structures around wells, paved paths, and shrines. The process of moving through these sacred landscapes that contain holy wells is not unlike ritual movement through a church. Present at this site in Faughart are a holy well, sacred stream, “clootie” or votive offering trees, the National Shrine to St. Brigid, and a series of prayer stones that bear witness to St. Brigid’s religious devotion. The set movements that one performs while moving through the landscape are a blend of native and ecclesiastical traditions and they recall the elaborate pre-Christian ritual of rounding, or making prescribed circuits around a holy well and other important features of the site. Faughart’s holy well of St. Brigid is a uniquely created space where ritual and worship are informed by, and intertwined with, the surrounding sacred landscape.

Clare Ave Monardo
Master of Arts Candidate
University of St. Thomas, St. Paul

An Atlanta native, Clare now lives in Minnesota and attends the University of St. Thomas in St. Paul. She will be graduating this December with a Master of Arts in Art History. Her Qualifying Paper analyzes the holy wells of St. Brigid in Ireland through the lenses of constructed space, ritual, and gender; a research topic that brings together Clare's primary areas of interest, gender studies and the art and architecture of sacred spaces.

Sacred Art in France and Texas: Marie-Alain Couturier and Dominique and John de Menil

The close friendship between French Dominican Father Marie-Alain Couturier and the art collectors and patrons Dominique and John de Menil was marked by a shared commitment to the reconciliation of Catholicism and modernity, and to the renewal of religious art. Couturier advanced these causes as co-editor of the journal L’Art sacré and through his involvement in the planning of churches in the early 1950s that were built and decorated by important modernist artists and architects. The de Menils responded to Couturier’s ideas and the churches with their commission of the Rothko Chapel in Houston, dedicated in 1971. The three met in France before the Second World War; after the war Couturier stayed with the de Menils in Houston and the de Menils met Couturier in France on their
summer vacations. In 1952, they toured the churches he contributed to, namely those at Assy (1950) and Audincourt (1951); Henri Matisse’s chapel at Vence (1951); and the construction site of Le Corbusier’s chapel at Ronchamp (1955). Around this time, the de Menils discussed the possibility of building a chapel for the Catholic University of St. Thomas in Houston, informed by what they had seen in France; however, serious planning did not begin until 1964, when Dominique de Menil asked Mark Rothko to make the paintings for the chapel. Although Couturier died in 1954 and the de Menils severed ties with St. Thomas in 1968-69, the chapel was imprinted by Couturier’s promotion of modern sacred art and erected on a site next to the university. Building on the publications on the de Menils and the Rothko Chapel of Pamela G. Smart and Susan J. Barnes, this paper will draw from Couturier and Menil archives, as well as recent research by French scholars, to shed new light on Couturier and Dominique and John de Menil’s productive transatlantic relationship.

Jessica Basciano
Assistant Professor of Art History
University of St. Thomas, Houston

Jessica Basciano is Assistant Professor of Art History at the University of St. Thomas in Houston, Texas. A specialist in the architecture of nineteenth- and early twentieth-century France, she received the Ph.D. in Art History and Archaeology from Columbia University in 2012 after completing her dissertation on nineteenth-century French pilgrimage churches. She has two articles forthcoming: one on the contribution of nuns to the Basilica of Sainte-Thérèse in Lisieux, the other on connections between French and English proponents of the Gothic Revival. Before coming to St. Thomas she taught at Columbia and the University of Ottawa. Her research has been funded by the Social Sciences and Humanities Research Council of Canada, the Lurcy Charitable Trust, and the Whiting Foundation.

The Vieux Carré Survey at The Historic New Orleans Collection: Past, Present, and Future
John Stubbs, Chair

Not Just a Museum: The Genesis of a Historical and Architectural Survey of the New Orleans Vieux Carré

Today, as in 1718 when French adventurers founded New Orleans, the Vieux Carré is the heart of the city. This “Old Square,” bounded by the Mississippi River, by Canal and Rampart Streets, and Esplanade Avenue, is among the best-known historic districts in the United States. It uniquely blends the old and the new, the historical and the modern. Its streets, sometimes tranquil and sometimes teeming with activity, remain substantially the same as when they were laid out in 1721. As the architect and historian Samuel Wilson Jr. observed, the Vieux Carré “is a living thing where people live and work. That’s the beauty of it. It is not just a museum.”

As the preservation movement burgeoned in New Orleans in the 1950s, Wilson and his colleagues recognized the need for a comprehensive inventory of the sites and buildings in the Vieux Carré, emphasizing a historical and architectural appraisal of existing structures. The proposed paper, presented with PowerPoint illustrations of examples from the resulting Vieux Carré Survey, reviews the impetus for undertaking the project, summarizes its content, and identifies its leaders. They obtained
grant funding, secured work space, defined the scope of the project, employed a small staff, and established an advisory board. This dedicated group spent five years (1961/66) tracing chains of title; assessing historical and architectural significance; researching textual references; collecting historical maps, photographs, and other images; commissioning a new photographic survey; and organizing the vast body of information that resulted. Finally, the paper examines the impact of this pioneering effort to document New Orleans architectural history and to keep it up to date, for the Vieux Carré Survey will never be completed.

Florence M. Jumonville
Archivist, Touro Infirmary Foundation

Florence M. Jumonville, a native New Orleanian, serves as archivist for the Touro Infirmary Foundation. In previous positions at The Historic New Orleans Collection and the Louisiana and Special Collections Department at the University of New Orleans Library, she has worked with Louisiana materials and special collections for nearly 45 years. Florence holds advanced degrees in library science, history, and education from Louisiana State University and the University of New Orleans. She has authored two books and more than 50 book chapters, articles, and conference papers with an emphasis on the history of printing and publishing in New Orleans, ephemera, and sheet music. Currently she is writing about the history of the State Library of Louisiana and its role in the development of parish libraries throughout the state.

Challenges and Rewards of Creating an online Database for the Vieux Carré Survey

The archival community, like members of most professions, has been grappling with the ever-increasing pressure to ‘digitize everything’ for well over a decade. In the late 1990s, few of us had any idea of the commitment in human and financial resources that heeding this mantra would entail. Nevertheless, that was when The Historic New Orleans Collection, aided by a grant from the Collin C. Diboll Foundation, undertook the laborious work of bringing to the small screen its seminal, foundational, and arguably most-requested ‘document’: the Vieux Carré Survey.

Ultimately the process of putting the Survey online (http://www.hnoc.org/vcs/index.php) – with its 12,000 images, 45,000 names of individual owners, and multi-page chains of title, property descriptions and historical citations for more than 2,300 individual lots in New Orleans’s oldest historic district, the French Quarter or Vieux Carré – took until December of 2011. A considerable hiatus in the work flow, due to Hurricane Katrina (2005), was sandwiched between pilot projects and imaging outsourcing at the beginning, and a tedious (but absolutely necessary) database transformation from Microsoft Access to an open-source (PHP/SQL) platform at the end.

The current presentation will demonstrate the many and profound advantages for researchers offered by the electronic database as compared to the original paper-based Vieux Carré Survey. It will also give a preview of some of the enhancements to the Survey in progress, especially concerning the French Quarter’s historic building types and architectural styles.

Howard Margot
Curator, The Historic New Orleans Collection

Howard Margot is a native and tenth-generation New Orleanian, and an alumnus of the University of New Orleans, Louisiana State University, and Tulane University, where he earned a master’s degree in
French literature and linguistics; he also attended the École des Beaux-Arts in Nîmes and the Institute of Political Studies ("Sciences Po") in Paris. Since 2001 he has been working as an archivist, first at the New Orleans Notarial Archives and since 2006 at The Historic New Orleans Collection, where he is also a curator of several of THNOC's online databases, including the Vieux Carré Survey and Surrey Calendar. He is also the lead consultant on Louisiana State Museum’s project to put its French Superior Council and Spanish Judicial Records online. While his passion is poring over and translating the French and Spanish manuscripts of colonial Louisiana, his primary responsibility these days is helping archives to "go digital."

The Vieux Carré Survey: Access and Results
The Vieux Carré Survey has been publicly available in paper format at the Williams Research Center since 1966, and available online since 2011. This paper will examine usage data for the paper and online Surveys, the way the Survey is used in-house by staff and patrons, ancillary usages of images from the Survey, and projects that have used the Survey.

While we don't have the ability to track usage of the paper survey back to its beginnings, we can track web access from 2011 as well as in-house access to the paper version from late 2014 when we began collecting that data electronically. This paper will look at usage statistics including which individual lots are being accessed, noting patterns that have emerged over the years. It will describe usage of information and photos from the survey in various projects from student projects to media requests to monographs. The paper will look at supplementary in-house image database access (Piction) that allows for easier access to VCS images. Finally the paper will discuss how the usage of the VCS contributes to the ongoing architectural preservation of the French Quarter.

Rebecca Smith
Head of Reader Services, The Historic New Orleans Collection

Rebecca Smith is Head of Reader Services at The Historic New Orleans Collection. She holds a BA in history from Bethany College and an MLIS from Louisiana State University. Rebecca has worked with New Orleans and Louisiana materials at THNOC since 2006, with particular interests in painting, printmaking, and architecture.

Session 4

Designing for Students: Campus Planning in the Twentieth Century
Leslie Sharp, Chair

Ladies Campus Home: Women’s Residence Halls at the University of Memphis
In the early 1910’s the state of Tennessee created Normal Schools, schools for teachers in each of the three Grand Divisions of the state. The West Tennessee Normal School began classes in 1912 on a campus with four structures in Memphis Tennessee. One of these structures was Mynders Hall,
designed to house the female students of the school. Starting from the opening of the school and continuing on to the present, student housing has played a role on the campus, now known as the University of Memphis. Over the past one hundred four years, sixteen other undergraduate residential buildings have been added to campus; however only four were specifically designed to house female students in a single-gender accommodation. Built over a fifty-two year time span, these four female residence halls were designed within the context of in-loco parentis to serve as a home-away-from-home for the residents. This strong in-loco parentis policy governed women’s residence halls through the 1970’s and helped shape the various public spaces found within these buildings.

This paper marks the beginning of a research project investigating student housing at public institutions across Tennessee, where housing facilities have changed substantially over the years transitioning from segregated single-sex housing facilities to one with mixed-gendered buildings. The variety of on-campus housing options available to modern students has evolved and provides residents with many choices in use, co-inhabitants, and form, as well as in the allocation of spaces. The evolution of female roles in society have impacted the design of housing facilities in a number of ways. This paper will examine the examples of female housing on the University of Memphis campus; their design, spatial types and layouts, and investigate the influences of morality and societal norms in the creation and evolution of female housing on the campus.

P. Jeanne Myers, AIA, NCARB
Assistant Professor, Department of Architecture

P. Jeanne Myers, AIA is a licensed architect in the state of Tennessee. She holds a Bachelor of Architecture from the University of Tennessee and a Master of Historic Preservation from the University of Georgia. As a design professional, she has worked on projects such as gas station, Residence Hall for the Memphis College of Art, an award-winning rehabilitation of University of Memphis School of Law, as well as a rehabilitation hospital. Jeanne is currently an Assistant Professor with the Department of Architecture within the University of Memphis, where she teaches classes in Architecture History, Interior Design + Furniture History, Historic Preservation, Construction Documents, and Interior Finishes, as well as Design studios.

Jeanne is strongly committed to working with community and students to make Memphis a better place. Her research includes Historic Structures Report for the City of Memphis’ Mallory-Neely House, exploring lessons learned during the rehabilitation of the Memphis Courthouse, Custom’s House and Post Office in to the University of Memphis School of Law. Jeanne is currently exploring the spaces and lives of Residence Halls; exploring their history, and how design impacts students. It is her hope that this research will provide a framework for future growth in the Memphis and elsewhere reusing historic buildings as well as new facilities.

In a former profession, Jeanne worked in residence halls at three campuses over eight years prior to entering the architecture profession. She has worked in facilities constructed between 1919 through the early-1980’s, and with residential populations ranging from female freshmen to graduate and international students. Her experiences working in residence life helped to shape her current research interests and approach to teaching and student interaction.

Jeanne has presented at the Ohio Valley History Conference, the South Carolina History Association Conference, National Conference of the Beginning Design Student, and the National Council on Public History Conference. In addition to her academic & community work, she is the mother to a very active
Moise H. Goldstein and the Dillard University Campus: 1935 - 1961
Moise Herbert Goldstein, FAIA, was an important architect in New Orleans during the first half of twentieth century. During his long and productive career from 1905 – 1962, Goldstein designed many notable structures throughout the city. However, his crowning achievement was the campus plan and design for the first eleven buildings on the seventy-acre Dillard campus from 1931 to 1961. Founded in 1930 when Straight College and New Orleans University merged, Dillard University is a small, private, historically black institution located in the heart of the Gentilly neighborhood, east of downtown.

Goldstein designed a signature look of white, brick painted, collegiate structures with spare columns and pilasters, large wood windows, and reddish-orange pantile roofs. In 1939, Goldstein collaborated with Landscape Architect, William Wiedorn, to create a formal, classically planned landscape with expansive lawns. They planted a 400-foot allee of Southern Live Oaks trees along the central axis of the campus. Today, this prominent landscape feature, known as the Rosa Keller Avenue of the Oaks, is the defining placemaking venue on campus.

This paper will examine the evolution of the campus layout, the cohesive elements of the eleven buildings which encircle the core of the campus, the Avenue of the Oaks, and other important landscape features that give the university its distinctive, though Antebellum, appearance. Dillard’s core campus was listed on the National Register of Historic Places in 2003. The paper will also discuss why such a design was adopted by the Dillard trustees and supporters who sought to give credence to the idea of an accredited Negro college in the deep South during the 1930s and 1940s. Subsequent educators and presidents at Dillard have embraced the campus look in song and ceremony. Four contemporary structures built on-campus over the past twenty years have also honored the campus aesthetic created by Moise Goldstein eighty-five years ago.

Arthur J. Clement, AIA
Independent Scholar

Arthur J. Clement, AIA, is an architect, campus planner, construction manager, and Independent Scholar focused on Historically Black Colleges and Universities (HBCUs). He received his Bachelor of Architecture from the College of Design at North Carolina State University in Raleigh, and his Masters of Architecture from the Massachusetts Institute of Technology in Cambridge, MA. He is a registered architect in the state of Georgia. His practice is focused on construction program management, historic preservation, adaptive reuse, and on campus and facility planning for colleges and universities throughout the southeastern United States.

From 2002 – 2009, Mr. Clement conducted campus heritage studies for seven, private HBCUs funded by grants from The Getty Foundation in Los Angeles, CA. Dillard University was one of the HBCUs that received a Getty Campus Heritage Grant in 2004. The previous year, Mr. Clement assisted with the nomination of Dillard’s historic core campus to the National Register of Historic Places.

Mr. Clement was co-author of an article published in the April-June 2011 issue of the Journal of the Society for College and University Planning, Planning for Higher Education, “The Danger of History Slipping Away: The Heritage Campus and HBCUs.” Mr. Clement was featured in a The Chronicle of
Higher Education article, “Rebuilding Dillard: Renovation and Repair in New Orleans,” by Katherine Mangan, April 28, 2006. For sixteen months, Mr. Clement worked on the hurricane reconstruction of the Dillard University campus, following the devastation caused by Hurricane Katrina in August of 2005.

Mr. Clement is currently writing a book on the campus development, architecture, and public art of Georgia’s ten HBCUs.

St. Andrews Presbyterian College: A Modernist Mecca in Eastern North Carolina
Charlotte architects A. G. Odell Jr. and Associates and Raleigh-based landscape architect Lewis James Clarke employed Modernist precepts in their design for St. Andrews Presbyterian College, located approximately three miles south of downtown Laurinburg. The institution began operating in September 1961 and was known as St. Andrews Presbyterian College until fall 2011. The college then became a branch of Florida-based Webber International University and assumed the name St. Andrews University. The campus retains twenty-four primary resources completed between 1961 and 1970, at which time it achieved its current configuration.

Although financial limitations did not allow for the full realization of Odell and Clarke’s plan, the remarkably intact buildings and landscape manifest the original design intent. The 225-acre property encompasses a west administrative and academic campus and an east residential and recreational complex linked by a landscaped causeway that spans Lake Ansley Moore, which was engineered as part of the site plan. The building orientation and relatively flat topography allow for views of the expansive lake, naturalistic landscaping, and surrounding woods from myriad vantage points.

St. Andrews Presbyterian College is architecturally significant as a cohesive collection of Modernist edifices that exemplify mid-twentieth-century institutional building trends. A. G. Odell Jr. and Associates used exposed structure as a fundamental design component in this commission and throughout the firm’s oeuvre. To add aesthetic interest and dimension at St. Andrews, the architects selected materials with contrasting earth-toned colors and textures: tall, rectangular, concrete-aggregate panels; taupe brick walls; smooth concrete cornices, watertables, and foundations; decorative off-white-painted concrete-block solar screens; and metal railings with an intersecting circle motif. Glass curtain walls and large windows create a sense of openness and connectivity between building interiors and the surrounding landscape.

Lewis James Clarke’s site plan is also substantially intact. Throughout the campus, brick- and concrete-paved plazas, elevated and grade-level planters, and elements such as concrete walks, concrete handicapped-accessible ramps, and smooth concrete and concrete-aggregate steps are integral components of the landscape design. In addition to facilitating accessibility, the hardscape materials serve as a foil for the surrounding vegetation. Clarke’s approach epitomizes the mid-twentieth-century propensity toward naturalistic, organic landscape design. This paper explores the evolution of the St. Andrews Presbyterian College campus and places it in the context of A. G. Odell Jr. and Associates and Lewis James Clarke’s other commissions.

Heather Fearnbach
Fearnbach History Services, Inc.
Winston-Salem native Heather Fearnbach started Fearnbach History Services, Inc., a firm offering historic resource research, documentation, analysis, and management services, in May 2008. Before that time, she served as an architectural historian for Edwards-Pitman Environmental, the North Carolina Department of Transportation, and the Historic Sites Section of the North Carolina Department of Cultural Resources. Heather has worked throughout North Carolina and in South Carolina and Tennessee, successfully completing historic architectural surveys and reports for transportation projects; municipal and county architectural surveys; and numerous nominations to the National Register of Historic Places, local historic designation reports, and rehabilitation tax credit applications. She is a lecturer in the Art and Design Department and the coordinator of the Historic Preservation Certificate program at Salem College in Winston-Salem.

Interpreting Modernism
Anat Geva, Chair

Millionaires’ Paradise: The Galveston Jack Tar Hotel
The Jack Tar Court-Hotel on Galveston Island began its existence as a humble tourist court built in 1940 on the beachfront for W. L. Moody, III (Will) with the financial encouragement of his father, W. L. Moody, Jr. Shortly after the completion of the facility, father and son became estranged and were no longer partners in the hotel business but rather competitors. Will lost the stomach to compete with his ruthless father leading him to sell the Jack Tar in 1952.

The hotel was sold to Dallas insurance magnate Charles A. Sammons who immediately undertook a major expansion – a $1,000,000 addition built between 1952 and 1954 which functioned as both a motor hotel and private club allowing for year-round usage. The Galveston facility became the “showcase” resort on the Texas gulf coast and the crown jewel of what would become a nation-wide chain of Jack Tar hotels. The addition was the collective brain-child of three principal players: Charles A. Sammons, owner and financier; Ed C. Leach, president and managing director of Jack Tar Hotels as well as the public face of the chain, and Thomas M. Price, architect. The three envisioned the addition as an ultra-modern resort hotel - the first of its kind in Texas, and what Leach termed as a “Millionaires' Paradise.” The signature element and centerpiece of this little known lodging complex was the poolscape (swimming pool and surrounding pool terrace) that was arguably one of the finest hydro-centric assemblages ever built for transient use.

This presentation will provide a historical, typological and formal analysis of the Jack Tar Hotel from its initial planning in 1939 until its zenith in 1960 and illustrate how it was transformed from a tourist court into one of the nation’s finest mid-century motor hotels.

Guy W. Carwile
School of Design, Architecture Program
Louisiana Tech University

Guy W. Carwile has been a practicing architect in Louisiana since 1985 and is presently architect emeritus after 30 years of active practice. He has been a faculty member at Louisiana Tech University since 1994 and is currently the Ken Hollis Endowed Professor of Liberal Arts in the School of Design.
Among his academic activities, he has led a number of student documentation teams whose Historic American Buildings Survey (HABS) drawings have placed nationally in the Charles E. Peterson Prize competition of the National Park Service. He has also been a contributor to the Society for Commercial Archeology Journal as well as CITE: The Architecture and Design Review of Houston. In March 2016, Karen Kingsley and Guy W. Carwile co-authored *The Modernist Architecture of Samuel G. and William B. Wiener: Shreveport, Louisiana, 1920-1960* published by LSU Press.

**Balentine’s Confederate House Cafeteria Entry Garden and The Aesthetics Of Suburban Development In Raleigh, NC**

Cameron Village is the first suburban, mixed-use planned development in Raleigh, NC, and established Willie York as the city’s preeminent post-war developer. Red Balentine owned a famous downtown restaurant in the 1950’s and was an important recruit to establish Cameron Village as the new retail and social center of suburban life. In 1960 York hosted the Urban Land Institute meetings in Raleigh and asked landscape architect Lewis Clarke to design a small garden outside Balentine’s Confederate House Cafeteria that was to hold the meeting’s social events. He spared no expense to design and build the garden in ten short days, flying materials in from California and installing mature plant specimens. The garden fills a rectangular courtyard between a parking deck along one side and a glass wall looking out from the main dining room along the other side. A water basin and fountain at one end serves as a focal point opposite the restaurant entrance, with a submerged gas lantern casting the dancing ripples of the water surface on the brick wall above. The garden has a distinctly naturalistic aesthetic with multi-stem trees and bamboo creating depth of field and loose groupings of groundcovers spread around boulders interspersed throughout the plantings. The garden did allow occupation, but functioned largely as a spectacle, an ecological terrarium for visual consumption. The resources allocated to the garden’s completion, its role as the social setting for a national conference of urban developers, and its distinctly naturalistic aesthetic uncommon at the time, all beg questioning as to the garden’s role in producing a particular image of development in Raleigh. As a mixed-use development, Cameron Village is a transition between Main Street and regional shopping center, and an important evolution in the garden setting for the leisure lifestyle of post-war development. Neoliberalism (Re)Configured: Adaptability, Diversity and Change in the Market Driven Landscape

Nicholas Serrano, Ph.D. candidate
College of Design, North Carolina State University

Nicholas Serrano is a doctoral candidate in the PhD in Design program at North Carolina State University. He has degrees in horticulture and landscape architecture and has taught at Ball State University and NCSU. His research focuses on the history of postwar landscape architecture and urban development with a particular emphasis on the southern United States.

**Immigrants’ Collective Memory in Building A Synagogue in Israel: The Rabi Meir Baal-Hanes Synagogue in Eilat, Israel (2012)**

During the first two decades of the establishment of the state of Israel (1948-1968), the country’s civic vision was to create a new, modern Jewish society as a melting pot unifying diverse cultures and traditions of Jewish communities arriving from all over the world. A unified architectural style, with no sensitivity to immigrants’ heritage and traditions was believed to represent that civic ideology. Therefore, it has been applied not only to the design of mass public housing, but also to public buildings including synagogues. The state recommendations called for new synagogues to be based on the design principles of the Jerusalem Temples, ancient synagogues of the Holy Land, and to try to employ
architectural features that would accommodate the new landscape and climate. However, these guidelines were countered by the immigrants’ strong collective memories of their synagogues in the diaspora, which were maintained through their religious rituals. These dominating memories had to be acknowledged. As a result, the state guidelines for building synagogues in Israel were relaxed somewhat, allowing more pluralism to accommodate the expressions of some of the immigrants’ identity.

The paper developed a conceptual framework to illustrate the relationships between civic ideology, immigrants’ collective memories, and local environment that influence the design of synagogues in Israel. This conceptual model was used to analyze a synagogue in Eilat, Israel that was built in 2012 for immigrants arriving from Muslim countries of North Africa (Morocco, Tunisia, Algeria). It shows how immigrant communities from these countries (mainly Morocco) translated the architectural traditions of their synagogues in those countries to the context of the new land. The Rabi Meir Baal-Hanes synagogue was designed for a community of French Jews that arrived in Israel at the beginning of the 21st century and for North African Jews who immigrated to Israel during 1950s-1960s, and live in four neighborhoods surrounding the synagogue. The building was designated by the city’s Department of Religions as a North African synagogue, where prayers are conducted in the Sephardic style. The design integrated the influence of Islamic eclectic details of North African synagogues with fundamental concepts of the Jerusalem Temples’ design, and with features that accommodate desert conditions, such as Eilat. The analyses exemplify how the historic forces described in the paper’s conceptual framework influenced a current design of an Israeli synagogue.

i Sephardic synagogues are built for Jews who came or are descendental from Spain, Portugal, Turkey, North Africa, and the Middle East.

Anat Geva, PhD, Architect
Department of Architecture, Texas A&M University, College Station, Texas

Anat Geva, PhD, a registered architect in Israel and Associate Member of the AIA is a Professor of Architecture in Texas A&M University where she teaches undergraduate and graduate architectural design, seminars in history of building technology, historic preservation, and history and design of sacred architecture. She published a book with Routledge in 2011 Frank Lloyd Wright Sacred Architecture: Faith, Form, and Building Technology and many articles in these areas. She also has an extensive record of editorial work, being the editor of ARRIS, and Preservation Education & Research. She is a recipient of several awards and research grants including the prestigious James Marston Fitch National Award for innovative research in historic preservation. Dr. Geva is the past president of SESAH, past vice chair of CHSA, and past secretary of the National Council of Preservation Education. Currently she serves as a member on SAHand ACS boards.

Preservation Roundtable I - Challenges
John Stubbs, Chair

Quest for Revitalization: 2018 Winter Olympics
Olympic development is a polarizing topic. While some proponents believe the Olympics can be a catalyst for the highly anticipated infrastructure projects and even generate economic growth for the
hosting community, it is irrefutable that a development of this scale and magnitude will inevitably impact the surrounding landscape and their residents. And in most cases irreversible and destructive.

Pyeongchang is the host of the upcoming 2018 Winter Olympics. A small, sleepy community of 40,000 people that once strongly supported hosting the Winter Olympic during the bidding process is now disgruntled from the realities of persistent increase in debt, unsustainable rise in the cost of living, and irreparable environmental damage to their once pristine landscape.

This paper will provide a background as to why the residents went on a quest to bring the Winter Olympics to their community before finally winning the bid on their third try. It will also outline the trials and tribulations that the community is presently grappling with as it prepares for the Winter Olympics. And lastly, the paper will highlight the historically and culturally significant landmarks that make this region so unique and treasured by South Koreans and its neighboring countries.

While the paper is referencing Pyeongchang and the upcoming Winter Olympics, the topic of a large scale development impacting small communities is happening globally. Therefore it’s pertinent that these conversations are raised and discussed in order to bring awareness to a broader audience.

Yung-Ju Kim
Master of Science in Historic Preservation, candidate 2018

Yung-Ju is a Fulbright Scholar who recently returned from researching the impacts of the 2018 Winter Olympics development in Pyeongchang, South Korea. She holds degrees in Bachelor of Business Administration from The University of Texas at Austin McCombs School of Business and Master of Architecture from the School of Architecture. Before returning to graduate school, Yung-Ju worked 10 years at Accenture as an executive of a global consulting firm. She is back at her alma mater to earn a Master of Science degree in Historic Preservation.

Having grown up in a small border town along the Rio Grande River, Yung-Ju Kim has always been sensitive to cultural prejudice and rural town marginalization. Her recent experiences and personal background have fueled her passion for working with at-risk, disadvantaged communities and hopes to continue to her academic studies in this field.

To Protect or Not to Protect: The Contemporary Preservation Dilemma of China’s Vernacular Architecture in Historical Perspective

This paper considers the problems surrounding the preservation of vernacular architecture in contemporary China, which is a tension between ignorance of the meaning and the misunderstanding of authenticity. These dilemmas left over from history involve stakeholders such as the government (as policy makers), developers (as clients), architects and planners (as manipulators), and the general public (as users). After the 1980s, China began participating in the international conservation system, and it was at this point that the nation realized the significance of vernacular architecture. However, public awareness of vernacular architecture has always been relatively weak as compared to the awareness for famous architecture that has strong social and cultural value. The consequence is that a large amount of vernacular architecture has been demolished through the process of urbanization, causing the alienation of memories and creating a banal cityscape. The paper argues that this problem is caused by the ignorance of meaning and thus investigates the origin of this phenomenon: the traditional dichotomization of the role of architecture in Chinese culture and the radical transformation during the Cultural Revolution. This search in the paper through historical review was central to how preservation
lost its meaning and became functionalism and utilitarianism in ideology, meanwhile, it also focused on the practical level. The vernacular architecture should be considered for more careful protection because they are often preserved as fake antiques and again harmful to cityscape. The paper analyzes the misunderstanding of authenticity in contemporary Chinese discourse and traces its origins in Western history as a reference point. Is it inevitable that preservation ultimately ends in the damage of the cultural landscape? The paper concludes with a call for a comparative framework of both Eastern and Western preservation history, which provides more instructive theories on the regeneration of vernacular architecture.

Xiuyuan Wu is a PhD student in the School of Architecture at the University of Florida since 2015. Wu completed his Master at The University of Sheffield, UK and his undergraduate studies at Tongji University, China. His research interests lie in the area of East Asia architecture and gardens, ranging from history to theory to practice, with a focus on tracing the source of Chinese modern architecture. Now he is working on the PhD dissertation of Jesuit's Chinese translation of Renaissance architectural treatises in the 17th Century and their role in the culture communication between China and the West.

Confederate Monuments Matter:
The War on the South and Confederate Memorials
Since June 2015, the Confederate Monument as a particular form of memorial architecture began an unprosecuted vandalism and proposals for demolition all across the South. There are thousands of these monuments across the South at state capitols, county squares, and cemeteries are now a public debate on the place of this type of memorial architecture. What more appropriate place to address such an issue than New Orleans? At the time of writing in January 2016, the City of New Orleans has its own proposal for removing the monuments in a courtroom to remove some of the monuments from the city's landscape.

The talk will examine how this form of monument architecture appeared post war South and note the Northern counterparts in the GAR monuments and even Confederate monuments in northern states. Both sides of the war placed similar moments to their fallen on both sides of the Mason-Dixon line. How do these monuments play into the period they were erected and why are they relevant today? Thinking in terms of their history then and now and though the lens of historic preservation the talk will examine this recent movement that various sides have called everything from a symbol of healing to cultural genocide. What was the intent of such monuments and memorials in the late 19th and early 20th century and how are they interpreted today? Should the monuments be demolished in light of new perspectives on the leaders and causes that they represent or should be preserved, protected, and interpreted in their historical and modern contexts? Does this set a bad precedence for other monuments that could fall out of favor in the future? What is the status of such monuments at the time of the conference, which will be almost a year and half, of the unfolding attack on their meaning and even existence?

Ernest Everett Blevins, MFA
Structural Historian for Review & Compliance West Virginia Division of Culture & History
Transition and Permeability
Michael Kleeman, Chair

The Permeability of Public Buildings in Antebellum Virginia
The first definition of “permeable” given in the Oxford English Dictionary includes two subtle variations: the now rare “of a building: able to be entered, penetrable” and “permitting the diffusion of something through it.” Generally conceived, these two variations on the definition relate to the movement of people into a building and the diffusion of a foreign substance through a real or imagined membrane.

This paper explores the tension between these two definitions of permeability, using the Virginia Capitol and the Virginia Manufactory of Arms as case studies. This perspective turns the seemingly solid fabric of these buildings into porous membranes, capable of permitting the penetration of undesired water and unauthorized visitors. In the early decades of the nineteenth century, both buildings faced significant damage due to moisture management issues, and both were subject to intrusions by crafty individuals who gained access to sensitive spaces in these buildings by strategically exploiting weak points in the structures. Often, the damage caused by water and by individuals was only discovered after the fact and required changes to the buildings' fabric to their security practices. Consequently, both the Virginia Capitol and the Virginia Manufactory of Arms required constant maintenance so that they could serve their intended purposes and safeguard the materiel of the state.

Re-conceptualizing structures as permeable membranes, rather than solid masses accessible only by authorized apertures, reveals the frailty of these buildings and the living, evolving relationship between people and buildings.

Elizabeth Cook
Doctoral Candidate, History, College of William and Mary

Elizabeth Cook is a doctoral candidate in History at the College of William and Mary. A material culture scholar, her research focuses on applied craft knowledge and the production processes that gave shape to worlds past. From this perspective, the urban landscape becomes a bricolage of buildings large and small, materials from near and far, and construction skill both great and poor. When not researching and writing, she leads high school students on field trips as part of the National Institute of American History and Democracy’s Pre-Collegiate Program, practices eighteenth-century carpentry and joinery, and works as an archaeologist.

The Hierarchical and Conflicted Nature of Historic Hotels in the 1910s and 1920s
The different peoples who stayed, visited, or worked in hotels in the 1910s and 1920s experienced them in different physical ways. Some public and semi-public areas of the hotel, accessible to hotel guests and to a lesser extent other well-heeled community members, were gendered. Some staff-only areas of the hotel were also gendered while others were segregated. In the front and back of the house, access to certain areas was determined by social standing. With the hierarchical categorization of people and spaces it is little wonder that, despite their fancy trappings, hotels were conflicted spaces.

Ginna Foster Cannon
Ph.D. candidate in Public History
Middle Tennessee State University

Ginna Foster Cannon is a PhD student in Public History at Middle Tennessee State University. She is also a graduate research assistant at the Center for Historic Preservation. Currently, she is finishing her professional residency at the Tennessee Department of Tourist Development where she wrote a heritage development report on National Register-listed hotels and inns in the state.

Ms. Cannon’s interest in historic preservation and historic hotels in particular can be traced back to a graduate course she took at Vanderbilt University. Dr. Vivien Fryd introduced her to how to read buildings and give voice to the stories encased in plaster and stone. There was no going back; a year later Ms. Cannon was enrolled at MTSU.

Ms. Cannon has a BA in History and Literature from Harvard University, a MBA in Marketing and Management from Columbia Business School, and a MLAS from Vanderbilt University. In addition to running her own Nashville-based PR firm focused on books and authors, she also held positions in business development and marketing.


Elevators and Movies

The elevator is, perhaps, one of the most well-known “pieces” of architectural technology. Its consistent use in movies – often as the site of disaster or dramatic action – has given it a distinct place in 20th and 21st century popular culture. The elevator has, in fact, a global presence that allows a unique examination of a building system from a variety of cultural perspectives. This paper will examine the use of the elevator in movies from 1918 to the present and will include the exploration of films from the United States, the Netherlands, Turkey, Russia, Bolivia and Japan. Critical aspects of this investigation include the placement of the elevator within a building, the depiction of the elevator as a unique space or place, and the depiction of elevator technology (from motors to cables to safety devices).

Lee Gray, PhD
Senior Associate Dean, College of Arts + Architecture at the University of North Carolina at Charlotte

Dr. Lee E. Gray is the Senior Associate Dean in the College of Arts + Architecture at the University of North Carolina at Charlotte and a Professor of Architectural History in the School of Architecture. He received his Ph.D. in architectural history from Cornell University, his Masters in architectural history from the University of Virginia, and Bachelor of Architecture degree from Iowa State University. He is the author of FromAscending Rooms to Express Elevators: A History of the Passenger Elevator in the 19th Century. Since 2003 he has written monthly articles on the history of vertical transportation for Elevator World magazine. Current projects include a book on the history of escalators and moving sidewalks. He has appeared on the History Channel in Modern Marvels – Building a Skyscraper (2004), the National Geographic Channel in Big, Bigger, Biggest - Airport (2008) and PBS in NOVA: Trapped in an Elevator (2010).
George S. Chappell and The Critic's Disguises
This paper assesses the impact of long forgotten architect and author George S. Chappell (1877-1946), a once successful practitioner and irrepressible dabbler in multiple genres of architectural journalism and literary fiction. While his professional work as an architect comports well with the prevailing if changing social and stylistic conventions of the first two decades of the twentieth century, the focus of his effort gradually shifted to literary pursuits. These included architectural criticism and social commentary aimed both at his own profession and the wider circles of Café Society. Through his associations at *Vanity Fair* and *The New Yorker* with Dorothy Parker and other members of "the vicious circle," Chappell was able to parlay his irony-laden prose and versifying wit into pieces of varying lengths and formats that good-naturedly skrewered the social pretensions of the denizens of the Social Register and the architectural affectations and excesses of the city's design elite. Chappell's pseudonymous forays into fictional travelogues shifted the controversies out of Manhattan to far-flung locales where Eskimo and South Sea Islander became surrogates for his society charades.

Beginning in 1926 and writing for *The New Yorker* under the pseudonym "T-Square," Chappell laid the groundwork for Lewis Mumford and other successors to "The Sky Line" column for a genre of architectural journalism that oscillates even today between the edification of public taste on matters of "good design" and the evaluative standards that must be brought to bear in the mounting of a serious social critique. "The Sky Line" first presented a bantering and opinionated stroll down the avenues of the city and elicited via Chappell's very first column a contentious libel suit from an insulted architect, a controversy presaging more recent brouhahas between hyperbolic critics and hypersensitive star-architects. What we can distill from all of this is a pattern of masked relations in the early-twentieth century between and among architects, their clients, and their publics; and the changing disguise of the critic from social satirist to serial socialist.

George B. Johnston, PhD, AIA
Professor of Architecture, Georgia Institute of Technology

*George B. Johnston* is a registered architect in the States of Georgia and Mississippi, certified by the National Council of Architectural Registration Boards, and a member of the American Institute of Architects. He has over 35 years of experience as an architect, educator, academic leader, and cultural historian and as principal of Johnston+Dumais [architects]. Born in Mississippi, a native of Eden, he was raised in the Delta among the cotton fields and catfish farms. He worked briefly as a historic building surveyor for the Mississippi Department of Archives & History and has worked in architectural practices in Mississippi, Texas, and Georgia. George was educated at Emory University (Ph.D. in American Cultural History, 2006), Rice University (M.Arch., 1984) and Mississippi State University (B.Arch., 1979). He is a Professor of Architecture at Georgia Institute of Technology where he served as Chair of the
School of Architecture from 2009---2014. He teaches courses in architectural and urban design, cultural theory, and social history of architectural practice; and he is author of the award---winning book *Drafting Culture: A Social History of Architectural Graphic Standards* (MIT Press, 2008), recipient of the 2009 SESAH Book Award, which has been lauded for its insights into the ongoing technological transformation of the profession. Based upon his background as both a practicing architect and cultural historian, George sees every new project as a research opportunity. Propelling his inquiries is this central concern: What recuperative role can architects’ practices play in this age of universalizing technology?

**Transforming a Profession: The Arkansas Architectural Act of 1941**

In Arkansas, as in much of the United States, the apprenticeship system, often in conjunction with formal architectural courses, was the accepted path to become a professional architect during the 19th century. However, throughout much of the frontier lands in the south and west, many carpenters and builders with only work experience rather than formal training claimed the title of architect. By the early 20th century, the technology of building even mid-sized projects had changed drastically. New materials, such as steel, allowed for bigger and taller buildings. New modern conveniences and systems such as electrical, heating and air conditioning catalyzed the call for regulation of the architectural profession in order to safeguard the health and life of the general public. Arkansas was a latecomer to the architectural regulation movement, enacting legislation to create a State Board of Architects that would be responsible for regulating the introduction of a licensing process in 1941. This new formal registration changed the landscape of practice for the Architects of Arkansas, setting the stage for the creation and exploration of new architectural forms and materials over the following decades. An in-depth look at the transformation of the practice of Architecture in Arkansas during the 1940s will help to lay a historical ground-work for the discussion and interpretation of the decades following the enactment of the Arkansas Architectural Act of 1941 and serve as a case study of the profession during an important transitional period in the practice across the United States.

Callie Williams  
National Register Historian, Arkansas Historic Preservation Program

Callie Williams, a native of the state of Arkansas, graduated from the University of Arkansas in 2008 with a Bachelor’s of Science in Architectural Studies. In 2010, she graduated from the University of Virginia with a Masters in Architectural History and a certificate in Historic Preservation. After completing her graduate degree, Callie worked as the University of Virginia Registrar aboard the Semester at Sea Spring 2011 voyage around the world. She then returned to Arkansas and now works for the Department of Arkansas Heritage’s Arkansas Historic Preservation Program as the National Register Historian. As the National Register Historian, Callie works with individuals and groups across the state to identify, research, and nominate historic structures to the National Register of Historic Places.

**The Rise of Tropical Architecture as a Field of Study**

Beginning with the end of the Second World War, Tropical Architecture had completed its migration from hygiene to architecture with the establishment of the Department of Tropical Architecture at the Architectural Association (AA) School of Architecture in 1954. In the 1950s, the circulation and formation of Tropical Architecture as a field was enabled by a series of conferences held globally. Prior to the 1950s the field of Tropical Architecture was embedded within the undifferentiated disciplines of
sanitation and hygiene, town planning, climatology, and architecture. As professional architects and planners developed the field of Tropical Architecture within the disciplines of architecture and town planning, Tropical Architecture became increasingly differentiated between architecture and planning. In the discipline of architecture, the post-war conferences established a causal relationship between architectural form and climate responsiveness in the tropics. As a consequence, Tropical Architecture emerged as a sub-field of environmental design in architecture. In the discipline of planning, the sub-field of Tropical Housing addressed the accelerated pace of urbanization with the lack of resources, energy, and modern infrastructure to erect houses. This paper chronicles the disciplinary formation of Tropical Architecture within the discipline of architecture.

Vandana Baweja, PhD
Assistant Professor of Architecture, School of Architecture
University of Florida

Vandana Baweja is an assistant professor in the School of Architecture and the Sustainability Program at the University of Florida Gainesville. She got her PhD in history and theory of architecture at the University of Michigan in 2008. She was trained as architect in New Delhi, India and got a masters in history and theory of architecture at the Architectural Association (AA) School of Architecture in London. She is the book reviews editor for *Arris: The Journal of the Southeast Chapter of the Society of Architectural Historians*. Her areas of research are: global histories of Tropical Architecture and Sustainable Architecture, and the translation of global paradigms of architecture and urbanism in India, particular their representation film and photography. She is a recipient of a 2015 grant from the Florida Humanities Council to organize a symposium on the histories of modernism in Florida. She also received a grant from the Global Architectural History Teaching Collaborative (GAHTC) in 2015 to produce teaching materials on Global Cities in Cinema.

Regionalism
Lydia Brandt, Chair

**Nathaniel Curtis’s Regionalism: Theorizing the Architectural Past in the Deep South**

In a short 1936 article, Nathaniel Curtis, a key member of the first-wave of university-trained architectural educators in the Deep South, articulated a vision of architectural modernism in the South as *regional* in two senses. For one, he said, characteristic aspects of modern architecture— such as the integration of outdoor space—were more amenable to the Southern climate than that of the North. Secondly, and more importantly, he argued that the history of architecture in the South is a history of a quintessential ability to appropriate the architecture of other places, and it is thus possible to think of Southern modernism as the (necessary) regionalization of the International Style.

In the midst of these claims, Curtis makes the striking remark that “buildings as well as people tend to return to a state of nature more quickly in the South than in the North and West.” It is this sort of conception of the ruinous effects of the passage of time that I will explore in Curtis’s work (and to some extent in that of his colleague William Spratling). Connecting this way of imagining the passing of time with the Southern Agrarian’s resistance to the “gospel of progress” (as John Crowe Ransom called it), I will articulate a regionalist theory of architectural history (a theory of history that Turpin Bannister would later emphasize does not mean provincialism).
Importantly, I will consider two implications of Curtis’s theory of history. First, I will address the ways in which a regional conception of architectural history both complements and contradicts the systematization of the Historic America Building Survey. Second, following the critical remarks of C. Van Woodward in *The Burden of Southern History*, I will address the ways that Curtis’s history both reinforces and perhaps resists the presence of racism and white supremacy in architectural history.

Bryan E. Norwood  
PhD Candidate, Harvard University

Bryan E. Norwood is a PhD candidate in the history and theory of architecture at Harvard University. His dissertation, entitled “The Architect’s Knowledge: Imagining the Profession’s Historical Body, 1797-1933,” is a study of the development of professionalized architectural knowledge through the formalization of architectural education in nineteenth-century America. His work has appeared in Philosophical Forum, Harvard Design Magazine, Culture Machine, Log, and MONU, as well as collected volumes on Maurice Merleau-Ponty and Gilles Deleuze.

**Kenneth Bentsen’s Pan American University: Creating Identity Through Regionalist Architecture**

For over three decades, Kenneth Bentsen, F.A.I.A. (1926 – 2013) had an important architecture practice that served institutional clients in Texas. He was known for fine modernist design, but since his retirement in 1991 his work has faded from public discussion. Bentsen’s rediscovery by architectural historians might focus on his better-known projects such as the Summit (a professional basketball arena) or his many banks, hospitals, and office buildings.

This paper argues instead that a more important contribution to his legacy is a lesser-known project in South Texas—the campus of Pan American University (now part of the University of Texas Rio Grande Valley). In creating the campus master plan and eighteen of its buildings, Bentsen used architecture to define an identity for the new institution. He drew on regional architectural traditions that showed a connection with the past while his modernist architectural language looked to the future.

Based on the first critical review of Bentsen’s archives, this analysis of his work at Pan American University also explores the importance of regional architects of the 1960s and 1970s and their relationship to the work of the modernist form givers. Bentsen’s campus project is grounded in the traditional brick arcuated construction of Mexico and the American Southwest but also shows a debt to the modernism of Louis Kahn. Bentsen’s synthesis of these ideas is an example of the way talented regional architects interpreted important design themes of the era.

Stephen James, PhD  
Curator, Architecture & Planning Collections  
University of Houston Libraries, Special Collections

Stephen James is Curator of Architecture & Planning Collections at the University of Houston Libraries, Special Collections Department. Prior to that, he was a lecturer in Architectural History at the University of Houston’s College of Architecture. He holds a Ph.D. in Architectural History from the University of Virginia and has published his research in *JSAH, ARRIS*, and other scholarly journals.
Understanding Regional Modernism in America: The Work of Joseph A. Connell

The architect Joseph A. Connell, a native of Brooklyn, New York, was educated at Washington University in St. Louis in the post-World War II era and brought modern architecture to Corning, New York, where he practiced architecture from 1955 to approximately 1995, when he became a full-time artist. Designing more than one hundred built structures yet virtually unknown beyond his region, the work of Joe Connell represents many significant aspects of twentieth-century modern American architecture.

A comparative study of three modern residences designed in the 1960s, 1970s and 1980s reveals the formation of a regional modernism. Thematic relationships among the three residences include open geometry, day lighting, and an intimate response to place.

Bonady Residence, Painted Post, New York, 1960
Joseph Connell designed this residence as a sole-practitioner only eight years after completing his professional education and locating to upstate New York. Consciously following the “binuclear house” typology developed by Marcel Breuer, the house is organized in two wings, and is entered from a courtyard between the wings. The house plan uses axial relationships, and orthogonal geometry, and exemplifies the modernist values of open flowing spaces.

Dawson Residence, Corning, New York, 1974
Originally sited deep within private woods, the house was intended to be discovered from a winding driveway. The geometry relies on a great variety of angles, forming spaces that flow together organically. Significantly more complex than the Bonady Residence, inspiration may have been from sources as diverse as Bruce Goff and Frank Lloyd Wright, and the painter Willem de Kooning.

Homuth Residence, Elmira, New York, 1980
Sited at the rise of high hill, the Homuth Residence is an early example of passive solar design. The gable roof ridge is perpendicular to the long axis, forming a relatively short ridge with a profile reminiscent of the Low House by McKim, Mead and White. Open interior volumes and angular geometry played against linear form relate the house to its earlier precedents.

Ruth Connell
Architect, AIA, NCARB

Ruth Connell, AIA Maryland’s Distinguished Educator of the Year 2015, is an architect, educator, author, and artist. Connell is an Associate Professor at Morgan State University, in Baltimore, Maryland.

Educated in architecture at the University of Pennsylvania’s historic Graduate School of Fine Arts, now Penn Design, Connell began her career in Philadelphia, and has taught architecture in Florida, New York State, and Maryland. She is a cum laude graduate in Art History from Vassar College.

Ruth Connell was a Senior Fulbright Scholar in Poland, teaching and researching architecture and urban design at the Technical University of Gdansk.

Connell has written on many aspects of architecture and architectural education, and is currently working on topics in biomorphic design, intersections of art and architecture, and the documentation of Joseph A. Connell’s architectural career, her father. Connell is the author of “The Deceptive Environment: The Architecture of Security,” published in Transformations of the Suburban and Urban
Landscapes (Lexington Books). Ms. Connell practices architecture in Annapolis, Maryland, as Ruth Connell Studio Architects.

Ruth Connell has national and international interests in architectural education, and summarized regional differences among American schools of architecture for the 100th anniversary of the Association of Collegiate Schools of Architecture in “Regional Factors: Forging a Pedagogy of Place” in Architecture School: Three Centuries of Educating Architects in North America, Joan Ockman, Editor, MIT Press, 2012.

Reflecting on her service at Morgan State University, Ms. Connell notes that “Educating young people in the practice of architecture and city design is an investment in the future of urban America, and in the infrastructure of an open society. Teaching in a historically black urban university has a special meaning for me, because many of our graduates will bring leadership and vision to their own communities. Functional cities are the landmark of a healthy democracy, and through education, we are reinforcing our democratic society and putting value into all of our resources.”

Ms. Connell is an active participant in the American Institute of Architecture, with more than a decade of service in leadership roles, including service as President of the Baltimore Chapter of the American Institute of Architecture.

Religion and Politics in Bricks and Mortar
Kim Sexton, Chair

Visigothic Revival and Religious Cleansing in Early Modern Toledo
In 1570, Juan Gutiérrez Tello, the royal administrator of Toledo under Philip II, initiated a program to repair and improve the walls, bridges and gates of the ancient city. More than mere infrastructure improvement, Tello’s plan was a program of urban restoration and re-consecration, a renovatio urbis. A key part of his renewal program involved literally rewriting inscriptions on the city’s gates and bridges, removing what were described as “impious Arabic epigrams” and “restoring the ancient inscriptions of the godly fathers of the city.” In addition to this epigraphic editing, Tello also placed statues of saints in the major gates and bridges and renamed them accordingly. Although certainly motivated by the religious zeal of the Habsburg monarchy, this re-coding of the city’s defensive circuit was a conscious revival of a similar campaign instituted by the Visigothic king, Wamba, who ruled from Toledo from 672-680. While Toledo’s celebration of a relatively obscure barbarian king from the early medieval period seems counter to what we expect in a period we often call the Renaissance, medieval revivalism was by no means uncommon in Golden Age Spain, a trend vividly illustrated by Cervantes’ ludicrous knight errant, Don Quixote. This paper explores Tello’s renovation of Wamba’s Toledo in the light of other such revivalism in sixteenth-century Spain.

David Gobel
Department of Architectural History, Savannah College of Art and Design

David Gobel is Professor of Architectural History at the Savannah College of Art and Design where he has taught for the past 20 years. He teaches a variety of classes including Renaissance and Baroque Architecture; History of Urban Form; Villa and Garden; Architectural and Urban History of Savannah and Architectural Theory and Criticism. Dr. Gobel’s research interests include architecture and urban planning in the American South and in Early Modern Spain. He is one of several co-authors of the
recently published SAH Buildings of Savannah guidebook and co-editor with colleague, Daves Rossell, of a book of essays entitled Commemoration in America, both published by University of Virginia Press. His essay on the role of the porch in the architecture of the South came out just this month in The Classicist. Professor Gobel has served on the SESAH board for several years, including as president from 2005-2007.

The Battle to Control Ancient Heritage in late 19th-Century Rome
The creation of a united Italy and seizure of Rome as the new national capital in 1870 put the city’s famed antiquities in the crosshairs of a political battle for control of the city’s heritage. For centuries, the papacy had controlled the city as the capital of the Papal States, while the clerically dominated municipal government, the so-called “Little Vatican,” oversaw control of antiquities and archeological excavations. The arrival of the national government brought with it Italian claims to the city’s ancient landmarks as “national monuments,” with control under the jurisdiction of the Ministry of Public Instruction and its General Direction for Antiquities and Fine Arts. During the Risorgimento, Italy’s unification movement, Rome’s antiquities took on the symbolic status of sacred relics – a significance that guided the archeological actions of the government’s more zealous anti-clerical members.

Within two months of capturing Rome, Italian state archeologists began work in the Roman Forum, focusing on plans to remove six churches found there, precipitating a decades-long battle. In the Colosseum, these same archeologists promptly removed the Catholic shrines (known as the Via Crucis) from its interior, effectively de-Christianizing the building back to its “pure” ancient state. So important were the city’s antiquities that the national government used fences, a corps of “Antiquity Guards” and legislation to protect its claims the city’s heritage. Such actions served their larger project of converting the former capital of Catholicism into the capital of a modern secular nation state. Nowhere did the battle lines get drawn more fiercely than at the Pantheon, which had served as the Church of Santa Maria ad Martyres since 609, the first ancient structure converted to a Christian purpose. The rival Vatican and Italian state claims to ownership of the building were resolved by defining the “property line” mid-wall, with the state being responsible for the outside of the building and the Vatican the inside.

Robin Williams
Savannah College of Art and Design

Robin B. Williams chairs the SCAD Architectural History Department, which he founded in 1995. Having earned his Ph.D. at the University of Pennsylvania, he specializes in the history of the built environment of the modern period. Since joining SCAD in 1993, he has made Savannah the focus of his research. From 1997 to 2006, he directed the online Virtual Historic Savannah Project <vsav.scad.edu>, funded by the National Endowment for the Humanities and the Georgia Humanities Council. He has published on the 18th-century engraver Piranesi, late 19th-century Rome, the commemoration of Native Americans, American architect Louis Kahn, and the role of historic street pavement in modernizing American cities. He is the lead author of a new architectural guidebook, Buildings of Savannah, published by the University of Virginia Press. Williams served on the Savannah Historic District Board of Review for the past six years.

Theology, Slavery, and Design: The Architectural Trinity of Bishop Leonidas Polk
Leonidas Polk served as the first Bishop of the Episcopal Diocese of Louisiana beginning in 1841 until his death in 1864. His legacy within the Church is complex, however his efforts to establish parishes in the
wilderness of Louisiana, and within the Roman Catholic stronghold of New Orleans, has earned him a unique place in the history of the Diocese. This paper examines the relationship between Polk’s theology, endorsement of slavery, and antebellum ecclesiastical developments in the Diocese of Louisiana.

The period that Polk served as Bishop saw a proliferation in the number of new Episcopal parish church designs, many of which reflected a combination of local anthropological and theological influences. The growing Ecclesiological movement in the American Episcopal Church, made popular by the New York Ecclesiological Society, also influenced many of these designs. Polk was forced to make decisions of architectural preference that would characterize the culture and theology of the Church. This was of course a difficult task, especially as the leader of a denomination caught squarely between the entrenched Roman Catholic Church and expanding efforts of evangelical Protestants in Louisiana. Polk’s vast ownership of slaves further complicated his relationship between theological principles and ecclesiastical designs. This paper will consider all of these elements while evaluating the expansion of the Episcopal Church during a complicated period of religious expansion and isolationism in Louisiana.

Stephen McNair
McNair Historic Preservation, Inc.

Stephen McNair, Ph.D. is the owner and senior consultant of McNair Historic Preservation, Inc., a national full-service historic preservation consulting firm. The firm specializes in historic tax credit projects (commercial and residential), National Register nominations (individual and districts), design, materials, compliance, and government relations. Prior to establishing the company in 2015, Stephen has served in various government and non-profit roles furthering the cause of historic preservation in New Orleans, Scotland, and Alabama. He is currently serving on the Executive Board of Preservation Action, a Washington DC based non-profit that develops and advocates for historic economic development legislation. Dr. McNair received his Bachelor of Arts from the University of Alabama, a Master’s in Historic Preservation Architecture from Tulane University, and a Ph.D. in Architectural History from the University of Edinburgh.

Urbanism and Suburbanism
Robert Kelly, Chair

The Unknown Jane Jacobs
As the legend goes, a housewife named Jane Jacobs single-handedly took on Robert Moses, New York City’s powerful master builder, and other city planners who sought first to level her Greenwich Village neighborhood and then to drive a highway through it. Jacobs’s most effective weapons in these David-versus-Goliath battles, and in writing The Death and Life of Great American Cities, were her powers of observation and common sense. My new book Becoming Jane Jacobs shows that what is missing from such myths about Jacobs is a critical examination of how she arrived at her ideas about city life. The book shows that although Jacobs had only a high school diploma, she pursued a writing career that well prepared her to become an architectural critic just as postwar urban renewal policies came into effect. In the 1950s, at Architectural Forum, Jacobs was then immersed in an elite intellectual community of architects and urbanists that included Douglas Haskell, Victor Gruen, Catherine Bauer, Louis Kahn,
Edmund Bacon, Lewis Mumford, Kevin Lynch, and her counterparts at The Architectural Review. Through her work at Forum and these associations, Jacobs’s understanding of and writing on suburban development and urban redevelopment grew and evolved; she contributed significantly to the changing fields of architectural criticism and urban design; and participated in important academic conferences, becoming known as an expert writer on cities even before she started writing Death and Life. With a consideration of Jacobs’s writing career in its historical context, and through the analysis of many unknown writings, I show that Death and Life was not the spontaneous epiphany of an amateur activist, but the product of a professional writer and experienced architectural critic with deep knowledge about the renewal and dynamics of American cities.

Peter L. Laurence, PhD, Associate Professor of Architectural History, Theory, and Design
Clemson University School of Architecture

Mumford and Jacobs: The Planning Profession’s Unexpected Alliance
Urban intellectuals of the mid-twentieth century faced unprecedented tension in American city life. Increased growth at city peripheries siphoned commercial and cultural vitality from aging city centers. Urban renewal projects replaced swaths of city neighborhoods with modern apartment blocks and ribbons of roads. During this time, urban thinkers proposed solutions to manage urban ills, curb suburban expansion, and define how a city should look and function.

This paper considers the works of Lewis Mumford and Jane Jacobs. Mumford values regionally planned cities and suburbs, while Jacobs validates the role of dense inner cities and the unplanned complexities of existing urban environments. While many scholars have explored the conflict between their disparate frameworks, this paper highlights their underlying commonalities. It provides a comparative analysis of Mumford’s The City in History: Its Origins, Its Transformations, Its Prospects and Jacob’s The Death and Life of Great American Cities, both published in 1961. It argues that despite their different contexts, Mumford and Jacobs endorse the same elements of urbanism. These include density, diversity, public space, and accessibility. This finding offers two significant insights for contemporary planning practice. First, it reveals essential building blocks of urbanism which transcend the traditional city center context and manifest in a variety of forms. Second, it contributes to a more nuanced dialogue between the city and suburb, one which allows the language of urbanism into suburban environments. This paper explores these insights and considers their implications in contemporary urban thinking. It challenges dominant urban narratives that fail to acknowledge the value of urban forms and histories existing beyond the traditional city center. It argues that Mumford and Jacobs together contribute to the planning profession in ways that cannot be accomplished individually. Their alliance demonstrates how the planning profession can adhere to urban principles while remaining flexible and context-sensitive in implementation.

Stephanie Langton
Northern Shenandoah Valley Regional Commission, Regional Planner

Stephanie is a 2013 graduate of the University of Virginia’s Graduate School of Architecture where she received a Master’s degree in Urban and Environmental Planning, a Master’s degree in Architectural History, and certification in Historic Preservation. She graduated Summa Cum Laude with a Bachelor of Arts in Urban Ecology from the University of Richmond. With a focus in historic preservation, Stephanie completed the approved national and state historic district nomination for the Town of Timberville, Virginia, and received training in the Virginia Main Streets program. Her graduate research reexamines
the canonical works of Lewis Mumford and Jane Jacobs, and reinterprets their legacy within professional planning theory and practice.

Stephanie serves as Regional Planner with the Northern Shenandoah Valley Regional Commission, one of twenty-one regional planning districts in Virginia which collaboratively addresses multi-jurisdictional priorities. She works in a variety of program areas including Community Development, Natural Resources, and Planning Technical Assistance. Her primary responsibilities include administering business district revitalization projects, coordinating region-wide economic development planning, and managing regional water supply and water quality planning efforts. Stephanie also serves as Town Planner and Zoning Administrator for a member community and is currently preparing for certification by the American Planning Association.

**Savannah’s New Formalist Civic Center—Questioning the Relevancy of Urban Renewal in a Contemporary Context**

The Savannah Civic Center opened its doors to the public in 1972, providing the city with a much-anticipated multifunctional venue with an arena, 2500-seat theater, grand ballroom, and exhibition space. Designed by Savannah’s Nowell and Ritzert in the New Formalist style, the building’s monumental arcades and waffle slabs are combined with regional traditions of grey brick and ornamental ironwork, blending reinforced-concrete modernity with historicized old Savannah. The Civic Center has hosted everything from ballets to monster truck rallies over the decades; however, the Savannah community has never fully embraced the building and city leadership now views it as functionally obsolete.

At the heart of the building’s challenges is a history of loss, resulting from a cycle of demolition and urban renewal. Through the utilization of Montgomery Street for US Highway 17, traffic flow accommodations for the Civic Center, and surface parking for events, Jackson and Elbert Wards—two of the original twenty-four wards of the Oglethorpe Plan—were largely decimated. Elbert Ward’s central garden square was reduced to a sliver to make room for the highway and the Civic Center’s porticochere, and almost half of Jackson Ward’s original trust and tything blocks were wiped clean for asphalt lots. This uncomfortable tension between the Civic Center and the city’s historic urban context is further complicated by the inability to attract profit-making performances because of the building’s capacity. City government is currently reviewing the feasibility of a new arena and Cultural Arts Center to accommodate these growing needs and larger audiences. This paper explores the evolution of demolition, development, and renewal in these squares and makes recommendations for the future. The cultural and architectural significance of the Civic Center will be examined to effectively evaluate whether to save and rehabilitate the building or demolish and redevelop the wards to restore the Oglethorpe Plan.

Justin Gunther
Professor, Historic Preservation
Savannah College of Art and Design

Justin Gunther is Professor of Historic Preservation at Savannah College of Art and Design, where he focuses on community-based redevelopment, preservation of the recent past, and the innovative management and adaptation of cultural heritage resources. Prior to teaching, he was curator at Frank Lloyd Wright’s Fallingwater and restoration manager at George Washington’s Mount Vernon. He
currently serves as Vice-Chair of the Savannah Historic District Board of Review, board member of the Friends of Owens-Thomas House, and member of Historic Savannah Foundation’s Education Committee.

Culture and Improvisation
Ruth Little, Chair

"Clang, Clang, Clang Went the Trolley, Ding, Ding, Ding Went the Bell": Railroad Car Housing in America, 1900-1950
Beginning in the late nineteenth century, the transportation system in the City of San Francisco underwent significant changes as horse-drawn streetcars were replaced by the city’s iconic cable cars. As the obsolete cars were discarded, some of them were put to use again in a somewhat unusual way, becoming beach cottages and other structures in an enclave that became known as Carville-by-the-Sea. However, the reuse of streetcars and other railroad cars as housing did not end with Carville-by-the-Sea. Rather, it has continued throughout the twentieth century.

The adaptation of railroad cars for housing was mainly an idea that, at least initially, was employed by the poor. Obsolete railroad cars could be obtained cheaply and could be easily converted into makeshift dwellings. In some parts of the Midwest, for example, railroads used boxcar housing to house migrant Mexican railroad workers during the early 1900s.

The Depression and associated Dust Bowl, one of the most disastrous times of the twentieth century, also led to the use of boxcars as housing. Country music legend Merle Haggard, for example, grew up in a boxcar house in Oildale, California, during the Depression. The concept of boxcar housing also appeared in John Steinbeck’s masterpiece, The Grapes of Wrath, when the Joad Family lived in a boxcar for a time after fleeing the Dust Bowl in Oklahoma. The use of railroad cars for housing during the Depression also appeared in a variety of places including New York City; Treasure County, Montana; and Hot Springs, Arkansas.

The 1940s, especially after World War II, also saw the use of railroad cars for housing as increased housing was needed to deal with the influx of GIs returning from the war. Even the PBS show History Detectives explored a boxcar house in Lakewood, Colorado, that was built in response to the post-World War II housing shortage. The 1940s also saw the introduction of the children’s literature classic, The Boxcar Children, in which the four Alden children take up residence in an abandoned boxcar to avoid being found by their grandfather.

The use of railroad cars for housing is a little studied aspect of twentieth-century architectural history that was often a response to disasters, whether personal, natural, or manmade. This paper will explore this unique twentieth-century phenomenon more in depth in order to better understand and better document the use of railroad cars in the built environment during the first half of the twentieth century.

Ralph S. Wilcox
Arkansas Historic Preservation Program

Ralph S. Wilcox, National Register and Survey Coordinator for the Arkansas Historic Preservation Program, obtained his B.A. in History from Westminster College in New Wilmington, PA, and obtained his M.S. in Historic Preservation from Ball State University in Muncie, IN.
Ralph has been with the Arkansas Historic Preservation Program as the National Register and Survey Coordinator since April 2002 and he has authored over 125 National Register nominations for a wide variety of individual resources and districts. Nominations that Ralph has written include nominations for the nation’s largest tuberculosis sanatorium, a diesel locomotive, a submarine, a dragstrip, several highway segments, a single-arch McDonald’s sign, a fire lookout tree, and an outdoor telephone booth.

Outside of work, Ralph enjoys reading, travelling, and music as a pianist and organist.

Introduction of the Architecture of the early Southern African American Church Building 1880 – 1920

The purpose of this paper is to introduce the architecture of the early southern African American church building constructed between 1880 and 1920. The African American church experience is a continuously evolving part of the American experience. Many of the current African American churches were organized in the early to mid-19th century. After the Civil War many of these organized congregations began constructing places of worship, primarily throughout the southern United States, and either within an urban or a rural setting. These church buildings eventually became the center of spiritual, educational, political, and cultural life for millions of people, continuing to this day. These church buildings often hosted famous orators or were witnessed to historical events, but these buildings have not received the academic attention necessary to understand, examine, and document their architectural relevance to the people they serve as well as their place in a community. These buildings should be considered just as significant as the people and events they housed.

This paper will provide a brief examination of the following buildings:

- First African Baptist Church, Savannah, Georgia
- St. Paul UMC Church, Dallas, Texas
- 16th Street Baptist Church, Birmingham, Alabama

The paper will examine their design intent, design precedent, and applicable construction practices of the time. The paper will also study the historical and contemporary place the building may have within the community it is located within.

Christopher Scott Hunter
PhD Candidate, Texas A&M University

Christopher Scott Hunter was born and raised in Dayton, Ohio. He holds a Bachelor of Architecture degree from the University of Cincinnati, as well as having earned a Master of Science in Architecture from Texas A&M University. He has thirty years of architectural experience as a project architect and a project manager on a number of large-scale projects for various design firms. Chris has served on numerous city council appointed board and commissions for the City of Dallas, Texas and the City of Frisco, Texas, including the Dallas Landmark Commission, the City of Frisco Housing Trust Fund Board, and the City of Frisco Comprehensive Plan Advisory Committee. Chris also served as the executive director for a Dallas based community development corporation, whose focus was to introduce affordable housing into three historically destressed Dallas neighborhoods, one of which is a historic Freemantown district. Chris is a member of the SESAH, the Georgia Historical Society, the National Trust for Historic Preservation, an Associate Member of the American Institute of Architects, the Texas Society
of Architects, and the Dallas AIA. He is also a professional member of the Construction Specifications Institute and holds a certification as a construction documents technologist (CDT). Chris is currently pursuing a doctorate in architecture at Texas A&M University.

Rough Around the Edges: Concrete Grave Markers as a Reflection of the African-American Cultural Landscape of Savannah, GA

In 1853 Savannah, opened a new cemetery on the site of a former plantation. This broke new ground as land was set aside specifically for the burial of African-Americans. This cemetery, known as Laurel Grove South, would grow to be one of the largest burial places of free blacks in the Southeast, and is still an active cemetery today. The main feature that sets it apart is not the landscape or layout, but the abundance of vernacular grave markers, specifically those made of concrete.

This paper will focus on these concrete grave markers, which take on several distinct forms. The background of the paper has its roots in a fieldwork project I undertook for the city Municipal Archives. My research began with my survey and documentation of over 700 of these markers and an analysis of the patterns of these markers as part of the overall cultural landscape of African-American Savannah. These markers represent the culmination of a community effort on behalf of the deceased. Despite socio-economic factors, every individual would be appropriately memorialized. These markers utilized by the lower and middle classes the community were a homemade form of remembrance.

These concrete markers as examples of material culture illustrate not only a geographic cultural, and religious community. In understanding the evolution of the black lower and middle class, particularly in the first half of the 20th century, the vernacular grave markers of Laurel Grove South provide an invaluable encyclopedia knowledge of the fabric of the overall African-American community that unlike much of the other material culture from that time, is preserved in perpetuity.

Elizabeth Clappin
Habersham School, Savannah, Georgia

Elizabeth Clappin holds a B.A. in anthropology and a B.S. in biology from the University of Rhode Island and an M.F.A. in architectural history from the Savannah College of Art and Design. She has worked on educational and archaeological projects at Housesteads Roman Fort on Hadrian’s Wall and Baking Pot Cultural Heritage site in San Ignacio Belize. She has collaborated with the City of Savannah Municipal Archives to document the city’s historic cemeteries, and this research forms the basis for her paper. A secondary level teacher for eleven years in Massachusetts and Georgia, she currently teaches at The Habersham School, a classical academy in Savannah, Georgia.
Session 6

Infrastructure
Dan Brown, Chair

Built for Disaster: The Life Cycles of Barcelona’s Early Modern Port and Seawall Barrier

The architecture of early modern maritime ports necessarily serve many practical purposes, often both commercial and military in nature. Ports provide warehouses for commercial goods, facilitate the collection of duties, and provide protected areas for the construction and maintenance of ships; not to mention protect the city’s waterfront façade. An unprotected port, such as that of Barcelona’s in the medieval period, left itself open to disaster, whether from inclement weather or from raiding enemies arriving by sea. The Barcelona shore was subject to periodic storms and enemy attacks, recorded throughout the later medieval and early modern period in the municipal records. Yet, it was not until the late fifteenth-century that Barcelona’s city council took measures to protect their exposed waterfront façade with miles of wood palisades, as a temporary measure, to protect the most important port structures, the customs house, merchant exchange hall, and covered shipyard. By the mid-sixteenth century construction of a fortified stone wall to enclose the port and city off from the sea was underway. What was the state of 16th-century engineering knowledge for seawalls in Spain? How effective was the design of this this early modern barrier to the sea? This paper will investigate the reasons for the delay in the construction of this fortified barrier, as well as the cycles of its construction and eventual deconstruction. The paper will conclude with a discussion of how changing perceptions of how to control disaster led to a transformation in port architecture and the eventual demise of the seawall barrier.

Shelley E. Roff, PhD
College of Architecture, Construction and Planning
The University of Texas at San Antonio

Dr. Shelley Roff is an Associate Professor at the University of Texas at San Antonio. Her research interests include the civic architecture of medieval and early modern Spain, Spanish colonial architecture in the Americas, and the history of women working on construction sites. Dr. Roff received her Ph.D. in architectural history from Brown University and is the recipient of numerous grants and fellowships, including the Fulbright Foundation, NEH, and the Samuel H. Kress foundation. She has published her work on the construction of cities in Spain in several edited books and peer-reviewed journals and has a book manuscript currently underway entitled, “Treasure of the City: The Public Works and Monuments of Late Medieval Barcelona.”

The Gibraltar of the Mississippi: Vicksburg’s Resilience in the Face of War and Nature

At 2 p.m. on April 26, 1876, the Mississippi River carved a new channel across the De Soto peninsula opposite Vicksburg, MS. The previous channel disappeared, leaving behind a lake and a dry riverbed at the once thriving port below the city bluffs. This natural alteration happened at a pivotal moment for the city’s reconstruction following the siege in 1863. Between 1865 and 1878, Vicksburg rebuilt itself politically, socially, and architecturally. The Union occupation of the city starting on July 4, 1863, meant that the army confiscated property and freed slaves. The surrounding plantation culture changed with
the oversight by the army and later the Freedman’s Bureau. New infrastructure improved sanitation and the rebuilding of bridges and railroads. In the closing years of the Reconstruction era, Vicksburg not only faced major social and political changes, but also had to build their city with a new relation with the river and the rebuilt regional commercial centers.

In a fifteen-year period (1863-1878), Vicksburg’s resiliency overcame two major challenges: in the short term a siege and in the long term a river that moved. One was violent, the other quiet, yet both were catastrophic. In spite of these major disasters Vicksburg was never abandon. This paper explores the ways infrastructure and commercial development contributed to Vicksburg’s resiliency in the face of these natural and man-made disasters. Sources for study include documents by the Army Corps of Engineers Vicksburg office, photographs, maps, business locations, and newspaper articles from Vicksburg Historical Society and Mississippi Department of Archives and History regarding the development of the city from the Union occupation through Reconstruction. This investigation is part of a larger research project on architecture during the Reconstruction era.

Fred Esenwein, PhD, AIA
Assistant Professor, Mississippi State University

Fred Esenwein, PhD, AIA, is an assistant professor at Mississippi State University’s School of Architecture. He has a Ph.D. from the University of Pennsylvania, B.Arch and MS in Architecture degrees from Virginia Tech, and work experience from Charlottesville, Virginia. His research concentrates on American architecture as well as ideas about building from the nineteenth century to the present.

The Effects of Working Municipal Infrastructure on Lower Mid-City New Orleans

Although a concern for municipalities nationwide, an efficient and sanitary method of sewage disposal and comprehensive drainage eluded New Orleans until the turn of the twentieth century. Previous attempts to install underground lines failed due to lack of funds, public dissent, lack of technology, or bloody wars. Once installed, the system helped to reduce the spread of insect-borne disease, open new areas of the city to residential development, and enhance the City’s economy. The cumulative consequences of clean water, adequate drainage, and contained sewerage had a profound effect on the public health of the city.

The installation of municipal infrastructure also changed the architecture of New Orleans. The systems not only saved residents from the hazards of standing water, it also opened new areas of the city previously unsuitable for development. In one area of Lower Mid-City, as this spurt of redevelopment occurred the neighborhood was “retrofitted” to incorporate modernizing utilities and public services. Some wealthier homeowners and landlords had the financial means to demolish older structures or to place additions on existing structures to accommodate indoor plumbing; others lower on the income scale did not. Instead, those residents simply converted outdoor privies and cisterns into backyard dependencies. The adaptations - where a cypress swamp and marsh had stood only several decades before - brought about physical changes in residential life. The abandonment of outdoor privies and of cisterns and wells, accompanied either simultaneously or with a short lag by the near wholesale abandonment of detached kitchens, changed the concept of home. These changes offered residents the rare opportunity on the small lots of Lower Mid-City to convert backyards into areas for leisure and recreational activities.

Kelly Sellers Wittie
Partner, Row 10 Historic Preservation Solutions
Kelly Sellers Wittie, M.A., is a partner in Row 10 Historic Preservation Solutions, LLC in southeast Louisiana. She exceeds the Professional Qualification Standards established by the Secretary of the Interior for history and architectural history. Ms. Wittie specializes in historic preservation compliance, heritage documentation, and intensive-level research in urban environments. She has personally evaluated more than 4,000 structures for National Register eligibility and her teams have documented more than 20,000 properties. Ms. Wittie’s professional connection to Lower Mid-City New Orleans began as a documentation effort in 2007. Since that time, she has studied the unique historical and archaeological signatures of the neighborhood and the external forces that shaped its development.

18th-19th Century Trade and Exchange
Gavin Townsend, Chair

**George Hadfield and model farms in America**

The British Agricultural Revolution was inspired by, inter alia, the ideals of the Enlightenment. The agricultural improvements and innovations included numerous ‘model farms’ built by a number of English landowners who were keenly interested in architectural design, mechanical and agricultural improvements, and the welfare of their workers.

Some of the landowners in America were interested in the same ideas as their British counterparts. One of the early farming reformers was George Washington who corresponded with agriculturalists including Arthur Young and Sir John Sinclair.

Washington Custis, Washington’s step-grandson, was very much influenced by the President and pursued many of the same farming objectives including improving machinery, selective breeding of livestock and adopting an up-to-date crop system. The buildings of the improved farms were intended to be beautiful and utilitarian designs. The landowners wanted to educate their workers and improve their welfare.

Arlington House, which belonged to Washington Custis, was one of the first model farms in America. George Hadfield designed the Greek Revival house and all the ancillary buildings, including the chapel in the woods; the north and south quarters are extant but sadly the stables, icehouse, pavilion, chapel and other dependencies have been demolished.

The Arlington model farm buildings are startlingly original. Hadfield was influenced by buildings by Samuel Wyatt, brother of James Wyatt for whom Hadfield worked for six years, and designs by Sir John Soane, a family friend. Hadfield’s first design for an improved farm was constructed in Ireland before he arrived in America.

There are very few American early nineteenth-century successors to the buildings at Arlington, apart from the farm at Bremo in Virginia. During the later nineteenth-century, however, there were a number of improved farms built, part of the country house movement. Today there are some surviving model farms which have been converted to other purposes.

Julia King
Independent Scholar
Julia King has taught at universities in Great Britain and America. She has worked on projects in conservation, historic preservation, archives and architectural history on both sides of the Atlantic. Dr. King has written and lectured widely on art and architectural history in both countries; her book on George Hadfield: Architect of the Federal City came out in 2014.

Fellow of the U.S. Capitol Historical Society and the Royal Society of Arts

BA (Hons) degree from Courtauld Institute, University of London, MA from Brookes University, Oxford and PhD from Birkbeck College, University of London

**The Merchants’ Exchange in America**

This paper is a sequel to a paper given last year at SESAH on the merchants exchange in Great Britain. It represents another stage in a research project on the function and form of the merchants’ exchange, the revival of a topic begun long ago in my dissertation. In the eighteenth and early nineteenth centuries the merchants of most major port cities in the Atlantic world erected exchanges as places for common meetings, open at specific times and governed by specific rules. The buildings reflected the beginning of a change in trading to paper (stocks, bonds, and vouchers of credit) rather than directly in goods, and later in the nineteenth century the stock exchange would evolve out of the merchants’ exchange. However, in the period examined here the continuing connection with actual goods and the ships they arrived on meant that exchanges were usually close to the wharves and deeply concerned with the coming and going of vessels. Exchanges also contained collateral functions necessary for the functioning of a market economy, such as banks, insurance offices, a reading room or coffeehouse for the exchange of information and perusal of the latest newspapers, and sometimes the government’s custom house and a hotel.

This paper will focus on exchanges in the American colonies and early republic. New York had the earliest such building in the colonies, though the concept was present even if a structure was not. For example, in Williamsburg an area behind the Capitol was designated as the place of “change” where merchants would gather for conversation and trade. Charleston also built an especially fine exchange in the late colonial period, though the majority rose in the federal period, major examples being Boston, Baltimore, Philadelphia, and a new one in New York. The paper will examine major examples, their design and how they worked, and suggest that a major driver of the evolution of the type was gentrification from direct trade in goods on the docks to the more polite exchange of financial instruments in an emerging capitalist economy.

Mark Reinberger, PhD
Professor, College of Environment and Design, University of Georgia

Mark Reinberger, Ph.D., a professor in the College of Environment and Design at the University of Georgia, has over thirty years experience in the fields of architecture and historic preservation. He holds degrees in architectural history, historic preservation, and the history of urban planning from the University of Virginia and Cornell University, spent fifteen years in architectural firms specializing in historic architecture, and has taught for twenty-five years in schools of architecture and environmental design, including twenty-one years at the University of Georgia. His research specialty is American architecture, particularly of the eighteenth and early nineteenth centuries but with many forays into twentieth-century material. He is widely published in both books and scholarly journals, including *Utility*
Some Civilized Spot: Austin, Texas Builders & Dwellings During the Republic of Texas Era

Austin, Texas gains new residents daily as its healthy technology based economy attracts young talent. People emigrate from other states and cultures, bringing their talents, tastes, and aspirations with them. Similarly, during the founding of the city in 1839, Austin attracted cabinetmakers, carpenters, draftsmen, and stone masons. The small settlement that was to be the capital of the Republic of Texas employed their talents to build structures that would house its legislators, and hold its government offices and archives. This paper examines records relating to Austin’s commercial offerings to better understand these early commercial and residential structures.

Early Austin newspaper advertisements specify the tools used by craftsmen, the services offered by businesses, and items sold by merchants. Lading documents for boats arriving from Europe, Philadelphia, and New Orleans demonstrate the Republic’s desire for fashionable interior finishes like marble mantel pieces. Conveyance businesses operating between Galveston and Austin, permitted importation and commercial delivery of goods long before the appearance of the railroad. This evidence contradicts the frontier fiction that Austinites, deprived of necessary tools and possessions, subsisted in a crude settlement of unfinished log cabins, in which they manufactured all of their own belongings. The importation of information and material objects arriving from distant places enacted a dialogic relationship between foreign cities and Texian residents, creating new lifestyles, personal preferences, aspirations, and expressions. The confirmation of Austin’s participation in Texian trade, revises muddled assumptions concerning the availability of goods, the standard of living, and the types of dwellings available to new Austin residents.

Noël Harris
PhD candidate in Public History
Middle Tennessee State University

Noël Harris is a PhD student in Public History at Middle Tennessee State University. She holds a Master in Public History and a Bachelor of Fine Arts, both from Texas State University. While working as a graduate research assistant at the Center for Historic Preservation at Middle Tennessee State University, Ms. Harris has documented several log structures including residential and agricultural buildings. In her thesis research she explored the material culture found in the log settlement of Austin, Texas during the Republic of Texas era 1836-1845, piquing her interest in the lifetime and popular memory of these buildings.

Ms. Harris spent three summers at the Museum of Southern Decorative Arts Summer Institute, participated in the Poplar Forest Restoration Field School at Thomas Jefferson’s Poplar Forest in 2010, and attended the Winterthur Institute in 2012. Additionally, she attended the Victorian Society Newport Summer School in 2013. Her passion for material culture scholarship drives her work, and in 2012 she was the recipient for the Texas State Historical Association’s Cecilia Steinfeldt Fellowship for Research in the Arts and Material Culture.

Ms. Harris has presented at the Texas A&M Graduate History Conference, the Graduate Student Conference, Texas Tech University, and the Phi Alpha Theta Conference at Texas State University in
2011. Before returning to graduate school last year she served as the Director of the French Legation Museum in Austin, Texas for two years.

Neoliberalism (re)configured: Site-Specific Characteristics of Architectural and Urban Exchange
Eliana Abu-Hamdi, PhD d Michael Gonzales, PhD candidate, Chairs

This session will develop a critique of neoliberalism as a placed based, or site-specific process, one in which built objects are recognized as significant actors in the process of urban transformation. These processes, by measure of impact, can demonstrate an alteration, limitation, or promotion of transformation at the scale of community, city, or region. Most significantly we view the architectural products of these processes as capable of unraveling the monolithic definition of neoliberalism that too often dominates the discourse. The discussion reframes neoliberalism as a process that is nimble, able to simultaneously propagate and alter a set of norms informing the production of divergent transformations. Within these parameters, this panel explores the built environment as a site of mediation whereby a set of practices—or ways of being—are reformulated with neoliberal characteristics.

In these conditions, post disaster relief can be a privatized enterprise with Post-Katrina New Orleans’ recovery solution embodied in the FEMA trailer as representing a symbolic and structural form of neoliberal governance and its ability to perpetuate systems of exclusion, social and economic disparity. Subsequently, those who live in the trailers are, by measure of impact, transformed into a disposable society. This is an example of how this session will study architectural objects and urban practices, their associated neoliberal characteristics, interrogating them to examine the ways in which the public (from city institutions to activists questioning these practices) have been recast to support, alter, or halt these systems of recovery and equity.

Independently, each paper will present a unique account of the politics and aesthetics of architecture through a place-based, or site-specific study. Together, the papers will challenge neoliberalism as a monolithic economic conceptual category by untangling the complexities of this neoliberal moment and analyzing the architectural objects it has produced to present a new understanding of the agency embodied within these buildings demonstrating how forms of neoliberalism have become a re-shaping force in the political economies of urbanism, reframing our understanding of the relationship between state, capital and the built environment.

The Politics and Aesthetics of Neoliberal Architecture
Social calculus is defined by Neil Smith as an economic, political and social metric of how and why some are more likely to suffer than others.1 Engaging with this discourse, I will parallel a critique of Amman, Jordan as an international case study, with New Orleans as a domestic example to demonstrate how this social metric has become institutionalized by the state. I will further argue, through a site-specific critique, that neoliberal modalities of rule and governing practices have manifest into a system of ruination with real urban impacts in the form of the built object.

In each city, the privatization of the state and subsequent neoliberal strategies produced architectural projects that I will refer to as urban mutations. In Amman, it is the Jordan Gates Project, two high-rise
towers that were ambitiously designed, but poorly planned. As a result, they remain on the urban landscape as a commemorative ruin to the neoliberal processes, or system of ruination that produced them. In New Orleans, the privatization of recovery efforts and the relocation of the displaced after Hurricane Katrina occurred through the FEMA trailer, an institutionalized solution to a public welfare problem. The trailers were high in cost, inefficient in space, contained toxic levels of formaldehyde and were produced through systems of corruption.

Further, much like the Jordan Gate Towers, the FEMA trailer is also an urban ruin, symbolic of neoliberal governance and its ability to perpetuate systems of exclusion, social and economic disparity. Subsequently, those who live in the trailers or around the abandoned towers are, by measure of impact, transformed into a disposable society.


2 Adams, “Chronic disaster syndrome,” 635.

Eliana Abu-Hamdi, PhD
Department of Education at UC Berkeley

Eliana Abu-Hamdi, Ph.D., is currently an adjunct faculty member in the Department of Education at UC Berkeley, teaching two courses on Architectural Design. She is an urbanist, designer and Middle Eastern/Global South scholar with published articles in the International Journal of Islamic Architecture, Traditional Dwellings and Settlement Review, as well as Cities. Currently in print are two contributed chapters, one in an edited volume on Urban Governance in the Middle East from McGill-Queens Press, and another on Social Housing in the Middle East from University of Indiana Press. Her research on architecture and development in Jordan contributes to the debates on the political economy of urbanism in developing cities, thereby establishing a connection between their geopolitical histories and urban present. She is an experienced architectural practitioner and educator. Currently she is also actively developing her dissertation into a manuscript for submission to the Stanford University Press book series on the Middle East. Eliana received her Ph.D. and Master of Science degrees in Architectural History from UC Berkeley with a designated emphasis in Global Metropolitan Studies.

The Neoliberal Tract House: Politics and Suburban Housing Design in the Post-World War II Era

Few building forms have more decisively transformed the character of the American built environment than the mid-twentieth-century suburban tract house. The heyday of suburban growth in the US predates the traditionally-recognized neoliberal era by a quarter century, but the homes that began blanketing the urban fringes during and after World War II were the product of a distinct, and under-recognized, neoliberal project - one that operated within, around, and against better-known period government housing programs. The home building industry of the mid-twentieth century was a bastion of neoliberal thinking and free-market activism, engaged in constant fights to relax government controls on building, curb public housing, and uphold the private sector as the answer to America’s housing needs. As they chaffed under regulation, the industry employed its houses - their main interface with the public - as symbolic and tangible statements on the power of free markets, neoliberal ideas, and unfettered, market-driven production.

This paper explores how the home building industry of the World War II and postwar era used design as a critical tool in their neoliberal economic and political aims. Using David D. Bohannon’s San Lorenzo Village (1944-1951), a still-unincorporated, working-class suburban development in the east San
Francisco Bay area, the paper demonstrates how builders designed houses in response to both producer and consumer needs. Builders’ careful market and design calculus simultaneously created a new norm in American housing and realized the full commoditization of the house as product. The resulting dwellings demonstrated both keen market sensitivity and savvy political posturing, resulting in a product whose public resonance and commercial success underwrote efforts to keep American housing production a capitalist enterprise.

The paper also seeks to problematize common critiques of neoliberalism and the production of space by examining post-occupancy conditions at San Lorenzo Village and nearby suburban developments, sixty years after their completion. The perceived reduction of the house from social product to product model in suburban development has positioned tract housing emblematic of some of the worst social and design outcomes of unchecked growth. These developments, however, demonstrate that such critiques ignore how design factors born of neoliberal agendas also afforded occupants substantial agency to further develop these environments.

Elaine Brown Stiles
Ph.D. candidate
University of California, Berkeley

Elaine Brown Stiles is a Ph.D. candidate in the history of architecture and urbanism at the University of California, Berkeley. Her areas of specialty include suburban development in the US, historic preservation theory and practice, vernacular architecture, and cultural landscape studies. Ms. Stiles’ dissertation, “Designing the Tract House: Suburban Builders and the Making of a New American Vernacular 1934-1960,” examines the market-driven design processes of large-scale merchant builders as they reconciled art, politics, technology, and market factors to transform American housing culture.

Gated Communities in the Middle East at a time of Political Transition: The Case of Cairo
In 1991, the neoliberal agenda of land deregulation and privatized housing led to the mushrooming of compounds on the desert edges of metropolitan Cairo. Caught up between the global and local expression of cultural identity, several analytical attempts theorized Cairo compounds as a single category of housing with homogeneous and monolithic images of class, privilege and consumption that reproduce the suburban models of the Global North (Kuppinger 2004, Adham 2004, Denis 2006, Sims 2015). More than two decades later, I argue that the political instabilities, economic challenges, and informal realities influenced the process of constructing gated communities in Cairo in unfamiliar terms that defamiliarizes the initial project of the neoliberal housing as we knew it, especially around the period of the 2011 revolution. Based on extensive ethnographic research from 2010 till 2012, and archival work over the last decade, I explore the transformation of class power and informal patterns taking place inside two compounds, Al-Rehab City and Haram City. As a result of social unrests and political contestations, gated communities became sites of political deviants and activists in the case of Al-Rehab, and spaces for the relocation of low-income social class families in the case of Haram City. As a conclusion, I render the ruptures and deformations of the neoliberal project produced in the Middle East and Global South at a time of transition as a hope for a different monolithic and fixated reality.

Momen El-Husseiny
Assistant Professor of Architecture and Urbanism at Cairo University
Adjunct Professor at the American University in Cairo
Momen El-Husseiny is an Assistant Professor of Architecture and Urbanism at Cairo University and an Adjunct Professor at the American University in Cairo. He is a licensed architect and a trained ethnographer with a Ph.D. from the University of California, Berkeley. His dissertation "Compounds of Modernity: National Order and the ‘Other’ in Egypt (1940-present)" was completed in August 2015. He lectured at UC Berkeley and the Academy of Arts in San Francisco. He was invited for talks at Harvard, Stanford, and the Pecha Kucha for the Society of Architectural Historians. His ongoing book project, New Compounds and the Modern Citizen: A History of Suburban Housing and Building the State in Egypt (1940-present), falls within the domains of biopolitics and control, housing and security, hygiene and development, citizenship and nation-state building, postcoloniality and neoliberalism.

Calabar’s Neoliberal Spatial Histories
The global proliferation of free trade zones and gated communities has often been cited as an evidence of the neo-liberalization of space since the 1970s.1 Increasingly these spaces have been deployed in the global South, particularly in Africa, as exclusionary and securitized spaces to attract private direct investment.2 How are cultural and political values expressed in the built environments of these enclaved "zones" parallel, yet juridically distinct from their surrounding environments? Are these globalized socio-spatial technologies as novel as neo-liberal discourse purports them to be? This paper historically examines these questions by analyzing architectural space in Calabar, Nigeria. Focusing on three paradigmatic spaces of enclosure: the traditional Nigerian walled-compound, the colonial enclave, and the zoned neo-liberal complex, this paper argues that the urban geography of Calabar has fragmented in diverse ways throughout its history. Unlike the way they’re portrayed in much of the scholarly accounts of Calabar, these spaces are not simply containers of people and events, but complex registers of power and aggregates of contested meanings in the face of tremendous historical change. Architecture is central to the articulation and production of these social and political values.3 This paper argues the enclave zones in contemporary Calabar are not a new phenomenon, but technologies of subjectivation much like their predecessors, paradoxically premised on control and freedom, autonomy and sovereignty. The purpose is to describe how spatial conditions endemic to various historical periods can co-exist in non-linear ways, competing and contesting one another. Building on previous scholarship on territorial struggles, these “governable spaces” operate through differentiated and competing sovereignties.4

3 Other scholarship from the region which takes a similar position includes Blier 1995, Dmchowski 1991
4 Moore 2005, Watts 2003

Joseph Godlewski, PhD
Assistant Professor at the School of Architecture at Syracuse University

Joseph Godlewski, Ph.D., is an Assistant Professor at the School of Architecture at Syracuse University where he teaches courses in architectural design and theory. He is a theorist, historian, and practitioner who has published articles in CLOG, Architecture Research Quarterly, Traditional Dwelling and Settlement Review, ArchDaily.com, and in the book The Dissertation: A Guide for Architecture Students edited by Iain Borden and Katerina Rüedi-Ray (Routledge, 2014). Joseph received his Ph.D. and Master of Science degrees in Architectural History and Theory from UC Berkeley where he was part of the Global Metropolitan Studies Program examining emerging patterns in urban development.
Modes of Urban Entrepreneurship in Redeveloping Metropolitan Manila

In an effort to attract various forms of capital to metropolitan Manila, public and private entities in the Philippines have played a critical role in reconfiguring its infrastructure and institutions as systems promoting various scales of entrepreneurship in the name of urban and national development. In this effort, the Philippine nation-state has not been defined in contrast to the market, but as an entanglement of public and private partnerships. Meanwhile, both public and private Philippine institutions have recast the traditional concept of utang na loob, or “a debt of one’s inner self,” through the construction of a modern Philippine citizen-subject who is both an entrepreneurial risk-taker and a national hero. This recasting is intended to rectify the often contentious and uncertain conditions facing service-sector workers (domestics, construction workers, nurses, etc.) employed overseas.

As Philippine institutions promote the movement of service-sector workers around the world, innovative methods of city governance and private real estate development have adopted strategies that encourage capital investment (remittance flows) by them. In this effort, both government and private developers have referenced the very same politically and economically successful, aesthetically appealing, global cities to which Filipino workers have migrated. In this institutional endeavor of aspirational construction, these cities provide the utopic urban and architectural frameworks to follow.

Previous studies have framed Manila as a dependent city, a primate city, or a peripheral city. This paper seeks to depart from these approaches through an examination of state and private development endeavors; how the Philippine citizen has been recast as both a migrant and an entrepreneurial subject; and how Manila becomes the mediated space through which social, political, and economic domains are reconfigured. This entanglement of scales reconstitutes metropolitan Manila as the main nodal point in the simultaneous convergence and divergence of ideas and people in global spaces.

Michael Gonzales
Visiting Assistant Professor of Geography and Urban Studies at Hampshire College

Michael Gonzales is a Visiting Assistant Professor of Geography and Urban Studies at Hampshire College in Amherst, Massachusetts. His research examines the political economy of urban development in Manila, Philippines highlighting how new urban enclaves in the expanding metropolis are inextricably tied to the growth of the entrepreneurial class and the increase of diasporic Filipinos encouraged by the Philippine state and private land development companies to invest in Manila’s real estate. Through an ethnography of entrepreneurs, land development professionals, and public officials tied to Manila’s newest urban enclaves, his research examines the links between the diaspora and speculative urban development, national housing policy, and the activities of a range of Filipino subjectivities in Metropolitan Manila.

Michael teaches undergraduate courses in poverty and social inequality, urban planning/studies, international housing, and research methods in international development studies.
Preservation Roundtable: Part 2 - Strategies
Bill Gatlin, Chair

A Preservation in Ruins
This investigation addresses a current crisis in the preservation of ruins, situated at the federal, state, and local level, throughout the United States. Every year many ruins are lost to abuse, neglect, and the pernicious effects of time. Preservation in a state of arrested decay is one potential treatment option for these sites. Arrested decay is a sensitive form of circumspect, and minimal treatment that staves off the effects of time and cumulative abuses of decay by stabilizing what remains, while adding minimal exogenous fabric. This course of action slows the rate of inevitable deterioration and affords opportunity for interpretation and creative utilization of the site. It also privileges the integrity of, and minimally obscures, remaining architectural fabric.

The definition of a ruin informs preservation action plans, yet professional definitions have been lacking and a bit unclear. This study proposes that a ruin is a historical place that has endured a period of abandonment, exemplifies a certain physical register of decay, and can no longer provide shelter for human activities. The threshold of decay must be extensive enough for a sizable percentage of the building envelope to be compromised or lost, rendering complete restoration an exercise in historicism, and thus contrary to established preservation ethics. This study has developed a ruins classification system based upon social perception in four categories including the romantic, derelict, Native, and archaeological. The history of ruins preservation and contemporary ruins preservation policy, are reviewed, as they contribute greatly to this research. Finally, a checklist of nine tenets are proposed for evaluating which ruins should be preserved in a state of arrested decay, and why. Ultimately, the fate of ruins depends upon stewardship. Arrested decay is a viable historical preservation possibility that results in new opportunities for interpretive moments, places of memory, and architectural innovation.

Andrew James Leith
Independent Scholar

Andrew Leith is a historical archaeologist and museum anthropologist from Chicago, who completed a master’s degree in Historic Preservation from the University of Texas at Austin in May of 2016. He is interested in material culture, heritage studies, memory, and community engagement. His most recent work has involved the study of ruined 19th century structures in central Texas. Andrew recently returned from a US/ICOMOS International Exchange Program internship at Falmouth Heritage Renewal, in Jamaica.

The Inn Crowd: A Study of Preservation Strategies for Eighteenth Century Inns and Taverns
This paper presents the inn as a vernacular building typology within the 18th century Chesapeake Bay and how the preservation of this building type can encourage economic growth and tourism within historic districts. I will examine two case studies of privately owned nationally registered inns in Annapolis, Maryland to understand the adaptive renovations and reconstruction strategies employed. The two extant inns in Annapolis have been selected as case studies due to their ownership by Remington—a private, growing hospital real estate development company and the renovation strategies they have encompassed: The Maryland Inn and Governor Calvert House. These two buildings serve to this day as inns for weary travelers.
and guests to city of Annapolis, the capital city of the once Colony of Maryland, along the Baroque street plan just as they did in the eighteenth-century. The two renovated Annapolis case studies will be directly compared to two inns in Williamsburg, Virginia that have been restored by the Colonial Williamsburg Foundation: The Raleigh Tavern and Chowning Tavern. These inns serve as heritage tourism sites in similar roles within Williamsburg. The city also serves in a similar role as the capital city of the Colony of Virginia. The historic function of successful eighteenth-century inns such as those found in Annapolis, Maryland and Williamsburg, Virginia perpetuates the preservation of this building type in such a way that harnesses their historic functionality and encourages the local flourishing of hospitality-based heritage tourism. Methodologically, I will analyze available plans, sections, elevations, and photographic documentation throughout the life of the buildings in order to provide a better understanding of how changes or renovations to the original building structures have changed the way the building functions over time. I will compare this with census and commerce data within Annapolis and Williamsburg to see how reconstructions and renovations of these inns may have impacted the commerce and tourism rates within each historic district.

D. Neal Wright
Master’s Degree Candidate in Architectural History
University of Virginia

Neal Wright is a second year graduate student at the University of Virginia in the Masters of Architectural History program. He is also pursuing a Historic Preservation Certificate. Currently he is working on a thesis project centered on the heritage of use in Early American tavern and inns. His primary research interests lie in Early American vernacular architecture and historic preservation as an economic engine. Prior to attending UVa, Neal received a Bachelors of Science in Architecture and a Bachelors of Art in History from Texas Tech University.

The Streets of Martin Luther King Jr.: A Study To Advance Understanding of the Cultural Landscape and Envision Its Future
In 1968, following the assassination of Dr. Martin Luther King, Jr., Chicago Mayor Richard Daley commemorated the first street in memory of the civil rights leader. Current research has identified over 900 streets containing some version of the name Martin Luther King, Jr. Many assumptions have been made about the conditions along these streets, but little research has shown the data in quantifiable terms or focused on the supposition that there is a disparity embodied in these memorials. If the American memorial landscape is a communique of American culture, then these streets tell a story of civil rights that does not contain a happy ending.

This study begins by asking if disparity exists among the commemorative landscapes of the United States. Using current TIGER road files and concurrent census statistical data, an index was created to measure the socioeconomic welfare of census tracts associated with streets named for Martin Luther King Jr., compares the conditions to streets named for George Washington. The data shows a significant difference between the two, with Washington streets containing much higher means and performing with above average socioeconomic status while MLK street environments are far below the average American experience and even farther from that found along Washington streets. In addition to this main question, this paper explores regionalism of the conditions along Martin Luther King Jr., and asks ‘Does this memorial construct illuminate racialized landscapes in America?’ with a study of the racial demographics of these two streets in relation to their larger context.
In conclusion, this paper suggests that memorial landscapes are a heritage community responsibility and posits that as these streets approach historic status in their communities, how shall we preserve their heritage and plan and care for their maintenance if we have not addressed their present inequitable and blighted conditions?

Mary Minor
Independent Scholar

Mary Minor’s education includes a BA in Philosophy from Trinity University and a Masters of Architecture from the University of Texas at San Antonio. She holds certificates in historic preservation and regional and urban planning. She is the co-founder of The San Antonio Fruit Tree Project, a cultural initiative focusing on the intersection of fruit trees and private property, and the co-founder of Urbe-SA, a non-profit urban design lab with a research based methodology focusing on the ways design impacts community. Mary’s masters project was titled “Re-Envisioning Martin Luther King St.” Her area of research has been the historic and urban impact of cultural landscapes, their everyday use and the role architecture plays within this construct.

How Architecture Heals
Victoria Young, Chair

Rebuilding France: An Examination of French Reconstruction Policy and Its Effects in Architecture Following the Great War

From the onset of the Great War, architects participated in discourse that would shape the policy of reconstitution in France after the Armistice. By outlining the pattern of recovery and identifying the role of architecture at each stage, this paper will demonstrate how crucial architecture was in the recovery of France, and how policies and perceptions established during this time period would affect architecture after the Great War. This paper will focus in particular on rural architecture in the northern départements, and trace the influence of the Great War from its outbreak into the interwar period through key events such as the regional centers of the 1925 and 1937 expositions in Paris.

The role of architecture as it pertains to the Great War in France is a little researched subject in architecture history. The impact of this topic not only pertains to the emersion of French regionalism to modern architectural discourse but to subsequent building policies in France that extends into its colonies. Scholars such as Hugh Clout have suggested that the recovery from the Great War followed a similar pattern to areas impacted by catastrophic events like hurricanes. Consequently, this study can provide insight into effective and ineffective strategies for recovery after a catastrophe, specifically as it pertains to the preservation of regional cultures as alternative construction methods and materials are used to expedite recovery.

Through the examination of the recovery process, reconstruction policy, and its subsequent influence during the interwar period, this essay will demonstrate the importance of the Great War in the evolution of French architecture during the early twentieth century. The use of rural architecture as a
lens reveals how the policies of the Great War sought to alter regional architecture and how the reality of large-scale devastation affected the success of French reconstruction policy.

Laurel Schwehr
Independent Scholar

Laurel Schwehr is a scholar of French regional architecture during the first half of the twentieth century. She received her Bachelor degree in Architecture at Washington University in St. Louis. In 2015 she received a Master of Science degree in Architectural History and Theory from the University of Washington in Seattle and wrote her thesis on French regional architecture during the interwar period.

The Symbolic Embracement of Modern Architecture in Atlanta during the Transition from Segregation

This paper will discuss the architectural transformation of downtown Atlanta, Georgia during the period when “The City Too Busy To Hate”, began to back up that promise by beginning its collective leadership in the American Civil Rights Movement. Since the entire movement was relatively brief, and with few resources, the immediate impact on the built environment was limited. What this movement did encourage, albeit indirectly, was a shift to those institutions that reflected their progressive nature through their adaption and embracement of modern architecture.

From the very beginning of the Atlanta Student Movement and the publication of An Appeal to Human Rights Rich’s Department Store, with its starkly modern additions as backdrop to protest the injustice of segregation. The newly completed Commerce Club served as an equitable location for private negotiations between the black student protestors and Sam Massell, the Jewish vice-mayor, excluded from existing private clubs, meeting to facilitate social progress.

Soon after the ‘Atlanta Negotiation’ that began the path to equality, the Stouffer’s restaurant, in the new Atlanta Merchandise Mart, designed by John Portman, promoted integration and a new approach to downtown development. Following these steps forward, Atlanta sought the national stage by attracting the Braves baseball club. This required integrated accommodations, a lesson learned from the 1965 AFL All Star Game black-player boycott in New Orleans, leading to the Americana Inn and the Atlanta Fulton County Stadium.

Atlanta’s embracement of modernism reached its peak in selecting the Marcel Breuer designed Atlanta-Fulton County Central Library as the building to present as the first newly constructed integrated public space. This paper will explore the connections that enabled this embrace of the new style as a symbolic representation of a new type of southern American city.

Dean Baker
Instructor, Georgia State University Honors College
President, City Saga

Dean Baker uses his background in urban design, preservation and planning to help share the stories of place. This work includes helping to uncover lesser-known stories of the Civil Rights Movement in Atlanta as one of the instructors in the Alonzo F. and Norris B. Herndon Human Rights Initiative at the Georgia State University Honors College. Some of the uncovered stories are shared in City Saga, a digital tour experience that shares “History Where it Happened.” Dean has also led the Modern Downtown Atlanta Initiative, an effort to share the history and create the policy framework to utilize the
preservation of downtown Atlanta’s civil rights era modern architecture as an economic investment tool. These stories intersect in surprising ways to provide a glimpse into the period of great change that brought forth the modern city we know today.


In 2000, founders and historians Stephen Ambrose and Nick Mueller opened the National D-Day Museum in the warehouse district of New Orleans. Within a few years they realized that the D-Day concept paid tribute to only a small portion of the war effort, and with Congressional support in 2003, they led the charge to become our nation’s World War II Museum. Ambrose and Mueller realized that the single warehouse building housing D-Day could not physically sustain the larger historical vision, and in that same year a competition was held to select a designer who could bring architectural meaning to the complexities of war remembrance.

This paper presents the process of creating the campus of the National World War II Museum. From a list of more than forty designers emerged the New York City firm of Voorsanger Architects PC, led by principal and founder Bartholomew Voorsanger. How and why were they selected? What design did they propose for the project and how has this changed during the past decade of its construction, most notably after Hurricane Katrina hit in 2005? And how does the design of this museum relate to other war museums across the globe?

The National World War II Museum is today, according to TripAdvisor, the third most visited museum in the United States and the fifteenth most visited in the world. The memory of war as displayed through architecture and innovative exhibitions is, for many, is a powerful tool for engagement with the life changing events of the wartime experience. This talk suggests that an architecture of peace is at the core of Voorsanger’s design philosophy, a viewpoint that supports the museum’s missions of education, remembrance and inspiration.

Victoria Young, PhD
Professor of Modern Architectural History and Department of Art History Chair
University of St. Thomas, St. Paul

Dr. Victoria M. Young is professor of modern architectural history at the University of St. Thomas in St. Paul, Minnesota, and chair of the department of art history. She has an undergraduate art history degree from New York University and received her Master’s and Ph.D. in architectural history from the University of Virginia.

Dr. Young’s recent book, *Saint John’s Abbey Church: Marcel Breuer and the Creation of a Modern Sacred Space* (U of MN Press, 2014), was an honorable mention winner in the Gebhard Book Award given by the Minnesota Chapter of SAH, and was included in Architectural Record’s 2014 books of the year. Her current manuscript project examines the work of the New York City-based firm of Voorsanger Architects in the design of the National WWII Museum in New Orleans, a building project begun in 2003 with completion expected in 2019.

Dr. Young is 2nd Vice President of the Society of Architectural Historians.
2021 Laharpe Street/St. Boniface Catholic Church
This poster delves into the history of the large but rather unimposing building at 2021 Laharpe Street in the Seventh Ward of New Orleans. Through a combination of “architectural archaeology” and archival research, it is possible to understand the building’s history and its significance to the community, and to analyze its ownership and architectural style. The structure is the original church of the St. Boniface German Catholic congregation, which has since merged with the congregation of Our Lady of the Sacred Heart. St. Boniface is likely the only one of the German Catholic churches whose entire original house of worship remains standing. Of the original seven, only three are still open, though they operate in buildings that date to later than their original founding, and no longer feel strong ties to their German roots.

2021 Laharpe Street stands as a physical representation of the impact the German community had on this area, especially considering the surviving murals in the attic. Opened for a specific population, German Catholics, in 1869, the congregation flourished during the first few decades, even necessitating a larger church in 1893, just twenty-four years after its founding. However, another twenty-four years later in 1917 the building and its congregation were superfluous and the congregation merged with another Catholic church, fully separating itself from its German origins. Shortly thereafter, the St. Boniface school also closed. By the mid-20th century the neighborhood was decidedly African-American, and the building was adapted into apartments advertised to the black community, though the owners were of German descent until 1967. It then became a hotel, which was used until Hurricane Katrina caused its closure in 2005. As a building, the St. Boniface Church/2021 Laharpe structure is a symbol of the changing demographics and neighborhoods in the Seventh Ward.

Hallie J. Borstel
Master of Preservation Studies Candidate, Tulane School of Architecture

Hallie J. Borstel is a Master of Preservation Studies candidate at Tulane University. She holds a Bachelor’s Degree in History with minors in Art History and German Language from American University. Before pursuing her Master’s degree, she worked as an English Language Teaching Assistant in Linz, Austria and served with the Appalachian Forest Heritage Area AmeriCorps program in Elkins, West Virginia. She also completed the University of Oregon Croatia Conservation Field School in 2014. Her research interests focus on the long nineteenth century and vernacular architecture. She currently works as a restoration technician at Staub Window Restorations, LLC and was the summer 2016 Charles E. Peterson Buildings of the United States Research Fellow for the Society of Architectural Historians.

Tuscany: More Than Just a Pretty Picture
In romanticizing about the Italian landscape, people are often drawn to images of bountiful, rolling, Tuscan hills. This agricultural landscape is present in restaurant murals and romantic films, but the greater cultural landscape lacks representation within academia. This paper will construct a bridge between the more developed fields of Renaissance villa culture and the details of agricultural production in Renaissance Tuscany, making visible those relationships that form this landscape from the points of view of different social classes to the way land is administered, maintained, and interpreted.
In 2011, Mauro Ambrosoli contributed to the 32nd Dumbarton Oaks Colloquium on the History of Landscape Architecture with his submission of “From the Italian Countryside to the Italianate Landscape: Peasants as Gardeners and Foreign Observers in Italy, 1500-1850”. As one of the most recent scholars to discuss cultural landscapes through the role of peasant gardeners, he is drawing from historic, literary, and artistic sources to reveal the extent of influence that demographic achieved. In attempting to create a comprehensive social history of Italian gardens, Ambrosoli reveals that the current examples come primarily from Lombardy, the Veneto, and southern Italy. Despite its popularity in visual culture, the Tuscan cultural landscape has not been afforded the same amount of scholarly attention from a landscape point of view. I aim to fill that void existing specifically in the Tuscan context, and also to direct my approach from higher among the social classes.

As a method of understanding and discovering the relationships existent within the Tuscan region specifically, this paper also considers visual and literary sources. Visual culture and travel journals are useful in understanding the breadth of the relationships I will be trying to make visible. Accounts of travelers through Tuscany will aid in completing an understanding of the intricate relationships of the landscape from a visitor’s point of view.

Jessica Brown
Master’s Degree Candidate in Architectural History
University of Virginia, School of Architecture

Jessica Brown is a graduate student in the Masters of Architectural History program at the University of Virginia. She received her Bachelor of Arts in Art and Design from Columbia College Chicago, with a minor in literature. Jessica discovered her passion for Italian architecture during a study abroad semester in 2012. Since then, she has returned to Italy for further studies, as well as working as a language tutor for international organizations. Most recently, Jessica spent seven weeks in Italy during which she worked in the Veneto region, and also enjoyed the opportunity to conduct on-site research at a collection of villas around Florence. Graduating in May of 2017, Jessica looks forward to contributing to the fields of both Landscape and Architectural History.

Building, Style & City: A Collection of Analyses through a Spanish Colonial Revival Church

This paper will investigate the old Presbyterian Church, turned ballet studio, now residence, located in the heart of the Garden District in the city of New Orleans. This architectural edifice is a rarity among the abundance of 19th century shotgun houses and Neoclassical galleried homes of this area. With little literature written on this structure, unique in its style and lifespan of uses, it seems necessary to express its notoriety within the community. The report at hand evolved into three main points of interest: a study of the building and its history, a discovery of the architect, and an analysis of the Spanish Colonial style in New Orleans using this structure as a catalyst.

Although this report focuses on this particular structure, an interesting part of this process was seeing how the research evolved. Straying from its standard path, this paper steered toward points that were more interesting than initially perceived. One key development was the discovery of the architect which was previously unknown. Rathbone DeBuys, accomplished architect throughout Louisiana in the early 20th century, published plans for an entire church estate to be constructed on this site, never to be finished. It was thought that none of his plan was carried through, but this structure was identified as a
piece of the complex intended to accompany a larger structure facing the prominent avenue of St. Charles. This is an important finding not only due to DeBuys’ distinct career in New Orleans, but also in expressing the indispensable recognition for this unique architectural feat.

Unearthing more of DeBuys’ collection of works and finding the infrequency of this style being utilized brought the importance of this structure closer to the forefront. A closer look on a greater scale into surviving structures in this style throughout New Orleans also highlights the significance of this building. Spanish Colonial Revival was not in prominent use during this time, enhancing the need for greater analysis.

Alison Hill
Master of Preservation Studies Candidate, Tulane School of Architecture

Alison Hill is a second year Candidate for the Master of Preservation Studies graduate program within the School of Architecture at Tulane University in New Orleans, Louisiana. Hailing from Virginia, she began her studies at Tulane with a vast knowledge and appreciation for our American heritage. While attending the enthralling program at Tulane, she has been drawn to focal points such as advocacy, planning, research, and materials conservation. This past spring Alison gained practical experience interning for Laura E. Blokker, the principal at Southeast Preservation, an architectural conservation and preservation firm in Hammond, Louisiana. To enhance her studies at Tulane, Alison attended the San Gemini Preservation Studies program in Italy this summer, participating in the restoration of a 13th century church façade. After returning, she began a two-part fellowship in Yarmouth, Maine working for a historic window restoration company and for the office of the nonprofit statewide organization Maine Preservation.

Charles W. Peale’s Philadelphia Museum: An Expression of the Early American Identity
Charles W. Peale, better known as an artist of the American Revolution and Early Republic, opened his first museum in 1784. The museum, which originally only showcased his painted portraits, expanded throughout the years to include natural wonders, species of the world, and wax figures. By 1802, his Museum was installed in the upper floors of the Pennsylvania Statehouse in Philadelphia, the building that earlier housed the Continental Congresses and witnessed the signing of both the Declaration of Independence and the United States Constitution. In this, one of the first museums in America, Peale aimed to create a place that would not only serve as a space for education, but also as a space of “rational amusement.”1 The American public flocked to his museum to learn more about the natural sciences and more about their country. As his museum expanded and its popularity increased, Peale gradually understood his space to be an active agent in the formation of an American understanding of both natural and human history, a space for an American public, and an educational institution shaped by a particularly American perspective.

It is clear that this museum space shaped American national identity. The museum was born out of a debate between Americans and Europeans: Comte de Buffon, a French naturalist, wrote his Histoire naturelle from the years 1749 to 1788 and loudly declared in it that American species, and therefore Americans, were considered to be degenerate when compared to species in Europe. Thomas Jefferson, James Madison, and many others refuted such an argument with physical and scientific evidence, asserting that American species were no lesser than those found in Europe. Embedded within this debate on the natural sciences was another on national character: the assault on the credibility of the American natural sciences was also an assault on their national identity.
My paper and presentation will examine the ways that Charles Peale’s Museum – as both a space in an urban setting and a collection of natural, artistic, and historical objects – constructed and defended American national identity. I intend to explore the spatial and organizational logic, a topic that has not been covered in relevant literature, of Peale’s Museum. I want to interrogate how such logic aided in the selection of certain artifacts and the creation of exhibits and worked to construct a new and distinctive American understanding of self. Through the course of my research, I hope to find a new way in which to view Charles Peale’s Museum and its architectural role in American history.

Mical Tawney
MA Candidate, UVA Dept. Architectural History

Mical Tawney is a graduate student in the MA program of Architectural History at the University of Virginia. She is also pursuing a Certificate in Historic Preservation while there. Her areas of interest vary, but her research primarily focuses on 18th and 19th century American architecture. Her thesis topic is on Charles Peale’s Museum in Philadelphia. In it she explores how Peale understood his space to be an active agent in the formation of an American understanding of both natural and human history, a space for an American public, and an educational institution shaped by a particularly American perspective. Mical is expected to graduate from UVA in May of 2017.


“*You Will Find It Handy*”: African-American Automobile Travel Guides, 1935-1963

The growth of automobile usage during the twentieth century brought more and more American drivers out on the open road. But, as documented by newspapers like the *AFRO-American Newspaper*, refusal of service and other threats made travel extremely difficult for African-Americans. One solution came from Victor H. Green, who between 1936 and 1963 published *The Negro Motorist Green Book* for African-Americans traveling throughout the United States, Canada, and Mexico. Another came from the *AFRO-American Newspaper* itself, which published a similar, map-based product. For motorists far from home, these guides provided assistance with listings for services such as garages, barbers, beauty parlors, hotels and guest houses, tailors, restaurants, and drug stores.

To explore this topic, we have prepared a series of posters that highlight sites listed in *The Green Book* in MD, MS, NC, RI, and VA. Our overview poster introduces the variety of travel guides used by African-American motorists during the era of segregation. The remaining posters, one for each state, explore and analyze *Green Book* sites within their state context. The goal of these posters is to begin a conversation about sites in other states, with the hope of sparking further research—and further poster displays.

Susan C. Allen is an Associate Professor in the Department of Social Work, University of Mississippi. She earned her doctoral degree at the School of Social Work at the University of Texas at Arlington in 2001.

Anne E. Bruder, a Senior Architectural Historian at the Maryland State Highway Administration, reviews highway projects in MD under the NHPA. She is interested in Post-World War II suburban and Modern architecture in Maryland.
Susan Hellman is a professional architectural historian and the director of Carlyle House, in Alexandria, Virginia. She serves on several boards and commissions, and has published articles on topics ranging from collegiate Gothic architecture to an antebellum free labor colony.

Rachel Jacobson completed her Master of Arts in Public History in May 2016. She has a background in object conservation and is currently using skills acquired through her masters program to pursue a career in the archival field in Washington, DC.

Jason Norris is a second year student in the MA in Public History program at North Carolina State University. His professional interests include studying conflicts of power, especially between church and state, working with material collections, and digital history.

Alicia Ebbitt McGill is an Assistant Professor in the Department of History at North Carolina State University. Her research focuses on the ways messages about the past in heritage spaces are interpreted and negotiated by community actors to navigate contemporary cultural politics.

Kathryn Shinabeck is a PhD candidate in Public History at North Carolina State University. Her work focuses on the interpretation and memory of the American Revolution.

Catherine W. Zipf, PhD, is a Research Scholar in the Women’s and Gender Studies Program at the Massachusetts Institute of Technology. Zipf’s research focuses on women's participation in architectural and decorative arts history.

Keynote Address

What the White Queen Said: When Memorials Look Forward
by Keith Eggener

Designed to aid us in holding on to people, events, and ideas associated with our pasts, memorials quite often say as much or more about our aspirations for the future. Drawing on new archival research and on recent scholarship in cultural memory studies, this paper will consider 100 years in the life of a memorial—Kansas City’s Liberty Memorial—it’s evolving meanings over time, and the wider, shifting significance of memory and memorialization in our national culture.

A native of Portland, Oregon, Keith Eggener received his Ph.D. in art history from Stanford University, and has taught at Carleton College, the University of Nevada-Las Vegas, and the University of Missouri. He is the author of two books, Luis Barragán’s Gardens of El Pedregal and Cemeteries (part of a series from the U.S. Library of Congress) and of numerous articles and book chapters on Mexican and U.S. art, architecture, landscape, and urban design. He also edited the collection American Architectural History: A Contemporary Reader and has been on the editorial or advisory boards of the 60-volume Buildings of the United States series, the Journal of the Society of Architectural Historians, Places, the Foro de Historia y Critica de la Arquitectura Moderna (Mexico), and the AMSJ: American Studies Journal.
## Lunch On Your Own Restaurant Guide

### St. Charles Avenue

**Willie Mae's**  
7457 St. Charles Avenue, New Orleans, LA 70118  
(504) 417-5424  
williemaesnola.com  
"America’s fried chicken."

### Maple Street

**Ba Chi Canteen**  
7900 Maple St., New Orleans, LA 70118  
(504) 373-5628  
**Price Range:** $$  
**Open For:** Lunch, Dinner (Call ahead for hours)  
**Cuisine Type/s:** Vietnamese, Vegan  
**Description:** Ba Chi Canteen is a Vietnamese Restaurant with multicultural influences. Ba Chi provides customers with traditional and non-traditional Vietnamese dishes that are guaranteed to excite your taste buds and leave you wanting more. The menu at Ba Chi is diverse, inspired by Korean, Thai, and other Asian flavors and cooking techniques. Locals rave about the shrimp covered in egg noodles and the grilled corn on the cob cut like a sushi roll and topped with crawfish. The restaurant is BYOB, but customers love the traditional Vietnamese coffee that is a Ba Chi specialty.

**Babylon Cafe**  
7724 Maple St., New Orleans, LA 70118  
(504) 314-0010  
**Price Range:** $  
**Open For:** Lunch, Dinner (Call ahead for hours)  
**Cuisine Type/s:** Middle Eastern  
**Description:** Serving large portions at extremely low prices, this Mediterranean establishment sets the stage for your meal with Middle Eastern decor and Arabic background music.

**Bruno's Tavern**  
7538 Maple St., New Orleans, LA 70118  
(504) 861-7615  
www.brunostavern.com  
**Price Range:** $
### Bruno's Tavern
7518 Maple St., New Orleans, LA 70118  
(504) 866-9551  
**Price Range:** $$

**Open For:** Lunch, Dinner, Late Night (Call ahead for hours)  
**Cuisine Type/s:** No types are currently available.  
**Description:** Bruno's Tavern has been located on the corner of Maple and Hillary Street since 1934. We have occupied 3 corners over the years and have finally built our new tavern on the site of the 1934.

### Ciro's Cote Sud
7918 Maple St., New Orleans, LA 70118  
(504) 866-9551  
**Price Range:** $$

**Open For:** Dinner (Call ahead for hours)  
**Cuisine Type/s:** French  
**Description:** A quaint French bistro nestled in beautiful Uptown New Orleans.

### Favori
7507 Maple St., New Orleans, LA 70118  
(504) 866-8140  
**Price Range:** $

**Open For:** Lunch, Dinner (Call ahead for hours)  
**Cuisine Type/s:** No types are currently available.

### Fresco's Cafe and Pizzeria
7625 Maple St., New Orleans, LA 70118  
(504) 862-6363  
[www.frescocafe.us](http://www.frescocafe.us)  
**Price Range:** $

**Open For:** Lunch, Dinner (Call ahead for hours)  
**Cuisine Type/s:** Italian, Pizza  
**Description:** The Fresco Special is a sandwich packed with grilled chicken, mozzarella, caramelized onions and roasted peppers. But its specialty is still crispy, cheesy pizza.

### G.B.'s Patio Bar & Grill
8117 Maple St., New Orleans, LA 70118  
(504) 861-0067  
**Price Range:** $

**Open For:** Lunch, Dinner (Call ahead for hours)  
**Cuisine Type/s:** American, Bar/Pub Food, Burgers  
**Description:** This uptown hangout and diner serves American cuisine. Great freshly-ground meat burgers and inexpensive dishes.
<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Address</th>
<th>Phone Number</th>
<th>Price Range</th>
<th>Open For</th>
<th>Cuisine Type/s</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jamila's Cafe</strong></td>
<td>7808 Maple St., New Orleans, LA 70118</td>
<td>(504) 866-4366</td>
<td>$$</td>
<td>Dinner (Call ahead for hours)</td>
<td>African</td>
<td>New Orleans' only Tunisian restaurant often gains customers by offering samples of crawfish, zucchini and spinach bisque. Located along a strip of charming restaurants and shops near Tulane and Loyola universities, Jamila's is truly one of a kind, featuring a selection of couscous dishes including a couscous royal with homemade, garlic-spiked lamb sausage. Known to have a professional belly dancer on Saturday nights.</td>
</tr>
<tr>
<td><strong>Maple Street Cafe</strong></td>
<td>7623 Maple St., New Orleans, LA 70118</td>
<td>(504) 314-9003</td>
<td>$</td>
<td>Lunch, Dinner (Call ahead for hours)</td>
<td>Greek/Mediterranean, Italian</td>
<td>Located a building that might remind you of grandma's, this restaurant takes only minutes to put you at ease. Try the eggplant cake appetizer with lump crabmeat cream sauce, the Greek salad in a bread bowl or delve into a plate of classic pasta.</td>
</tr>
<tr>
<td><strong>Maple Street Patisserie</strong></td>
<td>7638 Maple St., New Orleans, LA 70118</td>
<td>(504) 247-7912</td>
<td></td>
<td>Breakfast, Lunch (Call ahead for hours)</td>
<td>Bakery</td>
<td>The chefs at Patisserie are inspired daily by the delicious bakery creations found in small cafes across Europe. European pastries and breads are the driving force behind Maple Street Patisserie and its delicious baked goods. Pastries, breads, muffins, deserts, and gourmet sandwiches are made fresh daily with homemade, local ingredients. Maple Street Patisserie strives to spark special memories among customers and transport them to another place through its delicately made, hand crafted treats. Located on residential Maple Street in Uptown, Patisserie is the perfect place to visit for lunch or to grab a coffee and desert after your walk through Audubon Park.</td>
</tr>
<tr>
<td><strong>P. J. 's Coffee &amp; Tea</strong></td>
<td>7624 Maple St., New Orleans, LA 70118</td>
<td>(504) 866-7031</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Price Range: $
Open For: Breakfast (Call ahead for hours)
Cuisine Type/s: Coffee Shops
Description: A coffeehouse chain with franchises all over New Orleans.

The Sammich
7708 Maple St, New Orleans, LA 70118
(844) 726-6424
thesammich.com
Price Range: $$
Open For: Lunch, Dinner (Call ahead for hours)
Cuisine Type/s: Delis & Sandwiches, Po-Boys, Gluten-Free

Satsuma Cafe
7901 Maple St., New Orleans, LA 70118
(504) 309-5557
www.satsumacafe.com
Open For: Breakfast, Lunch (Call ahead for hours)
Cuisine Type/s: American, Coffee Shops, Vegetarian, Bakery, Delis & Sandwiches, Breakfast, Vegan, Gluten-Free, Juice Bar
Description: Satsuma is a hip and modern corner café located on tree-lined Maple Street in Uptown. The café serves breakfast and lunch dishes made with delicious, fresh, and organic ingredients. Satsuma is also known for its extensive juice bar, which offers customers fruit and vegetable combination juices. Locals rave about the café’s colorful décor, airy space, and healthy food options.

Waffles on Maple
7712 Maple St., New Orleans, LA 70118 [Map It]
(504) 304-2662
www.wafflesonmaple.com
Open For: Breakfast, Lunch (Call ahead for hours)
Cuisine Type/s: Breakfast, Gluten-Free
Hello and welcome to Tulane University! Please begin your tour at Gibson Hall (building #1), the building facing St. Charles Avenue. The tour will end in the Lavin-Bernick Center for University Life. The numbers next to the building names correspond to the numbers on the campus map. Our contains a series of QR Codes which can be scanned with your smart phone. These codes will bring you to videos of our student tour guides to provide you with more information. Enjoy!

History on Tulane University

- Tulane was founded in 1834 as the Medical College of Louisiana in an effort to develop solutions to the Yellow Fever Epidemic.
- In 1884, the Medical College of Louisiana received a donation of $1,000,000 from a wealthy New Jersey merchant named Paul Tulane, who bestowed more than $1 million to endow a university “for the promotion and encouragement of intellectual, moral and industrial education.” A native of Princeton, N.J., Paul Tulane had made his fortune in New Orleans and his gift expressed his appreciation for the city. Paul Tulane’s donation was the beginning of the Tulane Educational Fund, which today has grown to over $1 billion. Following Tulane’s endowment, the name of the Medical College of Louisiana was subsequently changed to the Tulane University of Louisiana.
- Tulane University is now comprised of 10 schools, all of which are on the Uptown Campus with the exception of the School of Medicine and the School of Public Health and Tropical Medicine, which are located downtown in the medical corridor of New Orleans. The undergraduate schools are in the fields of architecture, business, liberal arts, science and engineering, and public health.
- Tulane's Uptown Campus includes 80 buildings on 110 acres and is approximately four miles from the Central Business District and the French Quarter.
  - Tulane has approximately 6,000 full-time undergraduates, 4,500 graduate students, and 1,100 faculty members.
  - About 85% of our population comes from out of state with all 50 states and over 30 countries represented. Additionally, over 75% of Tulane undergraduate students travel from over 500 miles away to attend Tulane, making Tulane one of the most geographically diverse schools in the country.
  - The incoming freshman class of 2016 had approximately 1,650 students.
  - The oldest Tulane buildings are clustered toward the south side (closest to St. Charles Avenue) of campus and also on the west side of campus (near Broadway Street). The area on the west side of campus, marked by red brick buildings is referred to as the “Newcomb” section of campus, in reference to the history of this section of campus as a separate division of Tulane for female students studying the liberal arts and sciences, and also the first coordinate college system in the country. As you walk through campus, you will find a mix of both old and new buildings. Tulane has averaged at least one new building per year for the past 15 years showing the continued progress of the university.
Please walk around the side of Gibson Hall away from St. Charles Avenue. You are now entering the Academic Quad.

**GIBSON HALL (#1)**
- Gibson is the administrative center of Tulane's Uptown Campus. In addition to the Office of Undergraduate Admission, it houses the Registrar, the President's Office, and the Provost's Office.
- Gibson Hall is also home to the administrative offices of the School of Continuing Studies, the part-time division of Tulane.
- The fourth floor of Gibson Hall is home to the Mathematics department, as well as several classrooms.

**TILTON MEMORIAL HALL (#2)**
- Tilton Hall is the original site of the Tulane Law School.
- Tilton now houses the Department of Economics, the Murphy Institute on Political Economy, and the Center for Ethics and Public Affairs.
- Tilton also houses the Amistad Research Center, which houses the largest collection of primary source material on American minorities, and the source of most of the information used in the Stephen Spielberg movie, *Amistad*.
- Two beautiful Tiffany stained glass windows overlook the foyer of the building; economics majors sometimes "pray" to the stained glass in an attempt to score better on their exams.

**DINWIDDIE HALL (#3)**
- Dinwiddie Hall is one of the original buildings on Tulane's campus. It just underwent a 16 million dollar renovation, making Dinwiddie the uptown campus’ first building commissioned by the U.S. Green Building Council’s highest LEED certification with a Gold Award.
- It houses the Department of Anthropology.
- The 4th floor is home to Tulane's internationally renowned Middle American Research Institute, which contains the world's largest collection of Mayan artifacts outside of Central America.
- If possible, take a peek into room 102 or 103. The average class size at Tulane is about 22 students and 25% of classes have less than 10 students. The student-faculty ratio is 11:1 and Tulane policy dictates that every faculty member MUST teach. 99% of classes are taught by full-time faculty members and 97% of faculty members have terminal degrees in their respective fields.

**RICHARDSON MEMORIAL HALL (#4)**
- Richardson Memorial originally served as the School of Medicine. It now houses the School of Architecture, which was founded in 1894 and was the first Architecture program in the Deep South.
- The school is noted for its focus on design and students start working in studios at the beginning of their first year. Tulane architecture students take advantage of our location in New Orleans; the city is an extension of the Architecture classroom. New Orleans boasts many unique architectural home styles including camellback homes and historic details from the Spanish and French influences. Students also gain hands-on, practical experience through the Tulane City Center and programs like URBANbuild, which allows students to create an original design for an affordable home during the first semester and then together build the one winning design the second semester in a historic New Orleans neighborhood; the home is then sold, at
cost, to a first time homebuyer; the proceeds go towards the building of the next home. Since the URBANbuild program’s inception in 2005 following Hurricane Katrina, Architecture students have built seven homes.

- Architecture is a five year program with about 300 students; students graduate with a Master’s Degree in Architecture.
- Facilities and equipment include a library, a slide library, design studios, an architecture-based computer lab, a digital output room with 3D and laser printers and large format plotters. This building is open 24 hours a day for student access.
- The Drawing Board is a snack bar and café located on the ground level of Richardson Memorial. Open weekdays, the Drawing Board offers meals, snacks, and beverages to architecture students and visitors from nearby buildings.
  - Fun Fact: HBO’s Treme had several scenes filmed in some the School of Architecture classrooms.

Begin walking away from Gibson Hall towards Freret Street (with your back to Auduban Park).

RICHARDSON BUILDING (#5)

- Richardson is home to the Academic Advising Center and our largest lecture hall.
- David Filo, the co-founder of Yahoo!, and Jim Clark, co-founder of Netscape, donated $30 million to Tulane in 2000 to make Tulane one of the first completely wireless campuses and to ensure that Tulane always remained at the forefront of new computing technology. All dorm rooms have wireless high speed internet connections.
- This building also houses the largest classroom on campus, which seats about 200 students. Introductory science and psychology classes are taught in this room. These courses are taught by professors and break down into smaller lab sections as well. Most students only have one or two classes like this during their entire four years at Tulane; the majority of classes will be closer to Tulane’s intimate, average class size of 22.

NORMAN MAYER (#6)

- Mayer is the location of the English, Political Science, and African and African Diaspora Studies departments, as well as numerous classrooms. You can walk inside to see small, medium, and large classrooms.
- Class size for freshman writing classes is limited to 15 students.
- James Carville, the legendary political strategist and CNN commentator who led Bill Clinton’s 1992 presidential campaign to victory, has joined the faculty of the Tulane University Department of Political Science. Carville in his Spring 2009 class “The 2008 Presidential Election” had good friend George Stephanopoulos as a guest lecturer. Students who were not enrolled in the course were even invited to a simulcast of this lecture.

F. EDWARD HEBERT HALL (#7; pronounced “ay-bear”)

- Hebert houses the departments of History and African and African Diaspora Studies, the Honors Program, and numerous classrooms.
- The building was named for Congressman F. Edward Hebert. His office is re-created inside and a small museum memorializes his life and career. This is one of two buildings on campus named for a Congress member, the other being the Lindy Claiborne Boggs Center (#15).
- Generally, the top 15% of the freshman applicants are invited to the Honors Program. Honors students take one to two honors courses per semester during their freshman, sophomore, junior and senior years and then complete a senior year honors thesis related to their chosen majors. Honors classes are all limited to 25 or fewer students and members may participate in special honors programming as well. Honors students must maintain a 3.45 GPA during freshman and sophomore years and a 3.6 junior and senior years. Students who are not initially invited to join the Honors Program at the time of admission to Tulane, will be invited to join the honors program after earning the same cumulative aforementioned GPA at Tulane.
- The Honors program fully supports and assists students in applying for national and international prestigious awards and fellowships:
<table>
<thead>
<tr>
<th>Scholarship</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watson Fellows</td>
<td>33</td>
</tr>
<tr>
<td>Goldwater Scholars</td>
<td>30</td>
</tr>
<tr>
<td>National Science Foundation Fellows</td>
<td>30</td>
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<tr>
<td>Fulbright Scholars</td>
<td>28</td>
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<tr>
<td>Marshall Scholars</td>
<td>23</td>
</tr>
<tr>
<td>Rhodes Scholars</td>
<td>17</td>
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<tr>
<td>Truman Scholars</td>
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<tr>
<td>Rotary Scholars</td>
<td>8</td>
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<tr>
<td>Mellon Fellows</td>
<td>7</td>
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<tr>
<td>Beinecke Scholars</td>
<td>5</td>
</tr>
<tr>
<td>Luce Scholars</td>
<td>4</td>
</tr>
<tr>
<td>National Endowment for the Humanities</td>
<td>4</td>
</tr>
<tr>
<td>Madison Scholarship</td>
<td>3</td>
</tr>
<tr>
<td>Whitaker Grant</td>
<td>3</td>
</tr>
<tr>
<td>Javits Fellow</td>
<td>2</td>
</tr>
<tr>
<td>Morris K. Udall Scholarship</td>
<td>2</td>
</tr>
<tr>
<td>Cooke Foundation Scholarship</td>
<td>2</td>
</tr>
<tr>
<td>Ford Foundation</td>
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<tr>
<td>Gates Cambridge Scholarship</td>
<td>1</td>
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<tr>
<td>Howard Hughes Scholarship</td>
<td>1</td>
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<tr>
<td>Thomas Pickering Scholarship</td>
<td>1</td>
</tr>
<tr>
<td>Marjorie Dean Studentship (Economics)</td>
<td>1</td>
</tr>
</tbody>
</table>

**ROBERT C. CUDD HALL (#8)**
- Cudd Hall houses the administrative offices of Tulane University’s undergraduate Newcomb-Tulane College. All students admitted to the College continue membership through graduation. Once a student declares a major, he or she also becomes affiliated with one of Tulane’s five undergraduate schools. One of the best aspects of Tulane is that you have a full two years to declare a major. You can pick a major and a school the day you apply or wait all the way until the end of your sophomore year. Any Tulane student can take classes in any school across the board to help them decide what to major in.
- Cudd Hall, originally built in 1901 as the dining hall, was recently renovated to restore its original exterior design, as well as create new meeting spaces, reception areas, and a multimedia, interactive electronic classroom.
- Every Friday morning at 9 a.m., Cudd Hall hosts “Coffee Talk” where students, faculty, and staff get together on the porch for free coffee, donuts, and stimulating conversation with the Dean of the Newcomb-Tulane College.

**SOCIAL WORK BUILDING (#9)**
- The School of Social Work is the first such school located in the Deep South.
- Although the School of Social Work is primarily a graduate program, in the months following Hurricane Katrina, Tulane University realized the glaring need in New Orleans for civic engagement and collaborative community building, and added a coordinate major for undergraduate students in the School of Social Work, Social Policy and Practice, which is the only degree program of its kind in the country.

**STANLEY THOMAS HALL (#10)**
- The Center of Computational Science offers classes to undergraduates in computer programming, and works very closely with other departments, such as Mathematics and Neuroscience, in their research.
- Soon this building will undergo renovations to become a new science and engineering center, providing our students with state-of-the-art labs.

**SCIENCE AND ENGINEERING COMPLEX/FINANCIAL AID (#14)**
- Both the Office of Counseling and Psychological Services known as CAPS and the Office of Disability Services (both learning and physical disabilities) are located here.
- It offers a variety of student services including:
  - Tutoring—individual, group, and test review sessions
  - Writing Center—paper review by graduate students with emphasis on argument and thesis development
- Learning Library—sessions, books and tapes on topics like time management, note taking, and stress management
- Computer Lab—with all the bells and whistles
- Learning Disability Services—available based on student’s documented need
- Disability Services—support for students with other disabilities

- All of these facilities are available at no additional cost to the student.
- Also located upstairs in this building is the Financial Aid Office, which aids students in obtain federal aid, student loans, grants and scholarships.

SCIENCE AND ENGINEERING COMPLEX
- These three buildings house science and engineering classrooms and lab facilities.
- Tulane offers the following three engineering majors within the School of Science and Engineering: Biomedical Engineering, Chemical Engineering, and Engineering Physics.

LINDY CLAIBORNE BOGGS CENTER (#15)
- The Lindy Boggs Center for Energy and Biotechnology is a $12 million complex that opened in 1988 and is equipped with 27 state of the art laboratories.
- Boggs houses the administrative offices and departments of the School of Science and Engineering, as well as two new computer labs, equipped with print centers, available to all students.
- The building is named for Lindy Claiborne Boggs, who served as a member of the U.S. House of Representatives and later as the U.S. Ambassador to the Vatican.
- In addition to Biomedical Engineering, Engineering Physics, and Chemical & Biomolecular Engineering, Tulane offers dual degrees in cooperation with Johns Hopkins and Vanderbilt Universities. Dual degree students spend three years in the study of Physics at Tulane and two years studying a specific engineering discipline, earning both a B.S. and B.S.E.
- **Fun Fact:** Astronaut Doug Hurley (’88) is the first Tulane alumnus to blast into outer space! He piloted the space shuttle *Endeavor* for a 16-day NASA mission to and from the International Space Station in July 2009.
- **Fun Fact:** Tulane professor, Dr. Bruce Fleury was the consultant for the movie, “The Green Lantern” that was filmed in New Orleans. He helped design all of the aliens for the movie and helped students become extras!

DONNA and PAUL FLOWER HAL FOR RESEARCH AND INNOVATION (#13)
- This is a brand new building, opened in October of 2012.
- It houses faculty and graduate student offices, classrooms, and 15 state of the art science laboratories including the Entrepreneurial Activity Lab for students to conduct their own research and experiments. It is meant to assist Tulane school of Science and Engineering in satisfying the region’s demand for innovative problem-solvers.

ALCEE FORTIER HALL (#17; pronounced Forshay)
- Fortier Hall is home to the Center for Public Service.
- Tulane University is the only private major research institution that has a public service graduation requirement.
- The requirement is two-tiered:
  - The first tier requires 20 hours that you complete within your first two years at Tulane. You use what you learn in the classroom in the community and what you learn in the community in the classroom. Examples of projects include: students in Latin American Studies classes teach English as a Second Language, students in Sociology of Education classes volunteer in local charter schools.
  - The second tier can be fulfilled by an internship, hands-on classroom teaching, or the Public Service Fellows Program:
- **Internships.** French majors have worked at the French Consulate in New Orleans.
- **Classroom Teaching.** Many upper-class business school students work with Tulane’s Upward Bound program and teach high-school students financial literacy.
- **The Public Service Fellows Program.** This is an opportunity that allows students to work with professors to run their own service learning programs. For example, a Fellow helped organize events at the Hope Lodge, an organization that provides housing for families who are staying in New Orleans for a relative’s cancer treatment. The student aided a professor in arranging all events, and the professor would in turn run reflections for the student.

- **Outreach Tulane:** This is our largest community service event, hosting over 1200 students at 30 different sites across New Orleans each year. It kicks off Tulane’s semester of service by partnering with our 25 on campus service organizations. It is a great way for new students to find a service project that they enjoy and continue with it for the year. The event is run entirely by students through CACTUS (Community Action Council of Tulane University Students), one of the nation’s oldest university community service organizations. Outreach Tulane 2011 ended at the Superdome for a tailgate party before Tulane’s first home football game.

**ISRAEL ENVIRONMENTAL SCIENCE BUILDING (#18)**
- The Israel building was completed in the summer of 1999.
- We refer to this building as a “green” building to reflect the environmentally friendly construction materials and design features which complement the academic department it houses – Biology, Chemistry, and Environment Science labs and classrooms.

**PERCIVAL STERN HALL (#19)**
- Percival Stern is the main home of the laboratory sciences: Cell & Molecular Biology, Chemistry, Physics, Neuroscience, and Psychology.
- All students are required to take at least one laboratory science to fulfill their basic core curriculum requirements for graduation.
- Stern is also the location of one of three PJ’s on campus, which is the New Orleans’ equivalent of Starbucks. Besides the fact that New Orleans likes to be unique, PJ’s provides students with the opportunity to support local business.

*Please walk under Percival Stern Hall by the PJs Coffee and cross over Freret Street at the stop light.*

**WEINMANN HALL/LAW SCHOOL (#32)**
- Weinmann opened in 1995 and features a four-story library in the center flanked by three-story wings of classrooms and offices.
- The Law School is only one of a handful of law schools in the country (all in Louisiana) to teach both common and civil law, since Louisiana is the only state in the U.S. following civil law to this day. This system prepares students who study law at Tulane to practice in Louisiana and/or anywhere in the United States and throughout the world.
- The Law School is well known for its strength in the fields of international and comparative law, admiralty & maritime law, and environmental law. It offers elective certificates of specialization in European Legal practice, Maritime Law, Environmental Law, and Sports Law.
- Tulane Law School was the first school in the United States to require pro bono (volunteer) work from its students as a requirement for graduation. In addition, Tulane Law School supports eight legal clinics, a Trial Advocacy program, a Moot Court program, and seven journals.
- The Tulane Law School offers several classes that are open to undergraduate students in addition to a Business Law undergraduate major housed in the Business School.
In terms of admission, Tulane Law School offer preferential admission to Tulane undergraduates and allows Tulane juniors to apply to the Law School before students from other undergraduate programs are able to apply. In the middle of junior year, Tulane students who have earned a 161 or higher on the LSAT and a 3.40 cumulative, Tulane GPA in any coursework may apply and possibly earn admission.

Likewise, Tulane Medical School preferentially admits Tulane undergraduates and offers an early admit program called the Creative Premedical Scholars Program. Students who have completed the 8 pre-med science courses and earned a 3.60 cumulative Tulane GPA by the end of their sophomore year, may apply to the medical school and possibly earn admission before students from other undergraduate programs have the opportunity to apply.

In fact, most graduate programs at Tulane offer Tulane undergraduates the opportunity to gain admission early and to earn both an undergraduate and a Master degree in five years instead of the typical six years.

NAVY BUILDING (#31)
- Tulane has the 5th oldest and 3rd largest ROTC unit in the nation.
- We offer all four ROTC programs: Navy, Army, Air Force, and Marines. In most cases, the federal government covers the full cost of tuition and Tulane provides a scholarship to cover the cost of room and board so that students and families incur virtually no cost to attend Tulane. To be considered for the ROTC program, interested students must apply through the federal government and as well as Tulane Admission by the specified deadlines.

DEVLIN FIELD HOUSE (#30)
- Devlin Field House is home to the men's and women's basketball teams, as well as the women's volleyball team.
- This building just re-opened after a complete interior renovations.
- Everything inside has been renovated from the lobby and the ticket counter, to the brand new seats, and of course the floor! The biggest change – which the athletics department is most excited about – is the exposure and restoring of the redwood ceiling and brick.
- Tulane's athletic programs compete in NCAA Division I athletics. We are a member of Conference USA. Tulane’s nickname is “The Green Wave” and the mascot is “Rip Tide,” the Pelican.
- Basketball games are well-attended and very spirited, especially when broadcast on ESPN.
  Fun fact: Devlin is the smallest arena that ESPN will film in.
- The Green Wave women’s basketball team won the Conference USA regular season championship in Spring 2010, as well as the CUSA tournament. They played in the NIT tournament in 2011.
- The women’s volleyball team has won the CUSA tournament two years in a row, in Fall 2008 & Fall 2009.
- The Tulane football team plays home games in the Superdome, and the Tulane men’s baseball team competes on campus at the brand new Turchin Stadium, located on the north side of campus. Turchin Stadium recently underwent a $10,000,000 renovation and held the Conference USA Tournament in May of 2008.

After crossing Freret Street Please turn immediately left and continue down Freret Street

JOSEPH MERRICK JONES HALL (#25)
- Jones is the original location of the Tulane Law School, and for you movie buffs out there, it was where the movie The Pelican Brief was filmed.
- This building currently houses the Classical Studies, Jewish Studies, and Latin American Studies departments.
- The Latin American Studies program is currently ranked number one in the nation.
- Jones Hall houses the special collection libraries from Howard Tilton. It has the rare book room as well as the Hogan Jazz archive. The Hogan Jazz Archives has the largest Jazz-related oral history anywhere in the world.
- Cunnigham Observatory is located on the top of Jones Hall, where astronomy classes can often be found gazing at the stars.
Please turn right and pass the library on your left. Continue walking straight towards the red brick buildings which represent the Newcomb section of campus.

HOWARD TILTON MEMORIAL LIBRARY (#60)

- **Please mind our dust!** As you can see we are currently working to improve our campus. For the past 15 years Tulane has averaged at least one new building per year – and this year it is Howard Tilton Memorial Library that is getting bigger and better!
- When the project is complete we will have two additional floors on top of the already exiting four floor structure. These floors will consist of study areas, additional stack space, offices, classrooms, and computer labs. The construction project has been designed to allow for the building to remain open during the school year allowing students to utilize the space that we already have.
- During your time on Tulane’s campus please feel free to explore our library, the entrance is on Freret Street and is open from 7:30 AM until 3:45 AM.
- Howard Tilton Memorial Library is the main library of the Uptown campus. One of nine libraries at Tulane, it holds more than 3.6 million books and 81,000 periodicals. There are a total of 113 computers for student use in the library.
- Within the library is the noteworthy Latin American Studies Library, a rare book collection that includes Audubon prints, an extensive music library, Tulane archives, and an Architectural archive.
- The entire card catalog and over 600 online databases are available online from anywhere on campus, including students’ computers in their dorm rooms. Students have the ability to perform research, download, and print articles without leaving home. We also have a national interlibrary loan system in place, so students have access to all of Loyola’s libraries.
- The first floor of the library was renovated in 2009. The new space is called the Learning Commons, an area where students can use Macs and PCs, find high-speed wireless Internet access and relax in the comfy lounge while drinking gourmet coffee. The space houses a PJ's Coffee bar along with approximately 80 computers with access to printers and scanners. There is also an abundance of floor and table outlets to accommodate hookups for laptop computers.
- The library houses the Tulane “wall of scholars,” honoring Tulane students who have earned recognition as world-class scholars.

NEWCOMB COLLEGE INSTITUTE (#26)

- Newcomb College was founded in 1886 when Josephine Louise Newcomb created an endowment to found a college devoted to the education of women in honor of her daughter, H. Sophie Newcomb, who died at the age of 15. H. Sophie Newcomb College was the first degree-awarding women’s college in the Deep South.
- The oaks that surround the Newcomb Quad were transported here from the previous Newcomb campus in the heart of New Orleans’ garden district when Newcomb moved to its current site in 1894. The oak tree and the acorn have become a symbol for Newcomb College.
- Newcomb College at Tulane University was founded as the first coordinate college for women in connection with the men’s division called Tulane College. Barnard at Columbia and Radcliffe at Harvard followed and adopted similar coordinate college systems.
- Newcomb College was founded with the mission of providing educational and leadership opportunities to women. Commitment to this mission is unwavering; however, the structure of Newcomb College has evolved over the years. Newcomb College joined the Tulane University community as an all female division of Liberal Arts and Sciences. The structure evolved into a coordinate college system where men and women were enrolled in the same classes, yet maintained separate advising and administrative bodies within Newcomb College (for women) and Tulane College (for men). Today, the original mission of Newcomb College is now fully integrated through the Newcomb-Tulane Undergraduate College and the H. Sophie Newcomb Memorial College Institute allowing students in all majors to take part in the programming and leadership initiatives supported by the Institute.
- Each semester, the Newcomb Institute sponsors a Powerhouse Speaker. In the past, Gloria Steinem spoke, as well as Jacques Cousteau’s granddaughter, Celine Cousteau, discussing marine exploration and conservation.
BRANDT V.B. DIXON HALL AND ELLEONORA P. MCWILLIAMS HALL (#68-70)

- Dixon Hall and Dixon Annex house a 1,000 seat proscenium theater, recital hall and practice rooms, and the band and choral offices. The practice facilities are accessible to music students 24 hours a day. Tulane is an all-Steinway campus and every practice room has a Steinway piano.
- McWilliams Hall, which opened in the fall of 1996, and Dixon Annex now house the department of theater and dance, which includes two black box theaters, four dance studios, a design studio and costume and scenic shops.
- Students do not need to be theater, dance, or music majors to participate in any of Tulane's performance groups.
- The Theater Department stages four or more productions a year and any Tulane student can audition. All students are also welcome to audition for the Newcomb Dance company, which performs every semester.
- Most of Tulane’s Art programs offer two different degree options: 1) Bachelor of Arts and 2) Bachelor of Fine Arts (BFA). Musical theater is the only program that only offers a BFA. The BFA is a higher-level professional degree, but is still earned in four years at the undergraduate level. Auditions are not required for admission into the BA programs, but students interested in pursuing the BFA must audition in their sophomore or junior year.
- This is also the home of the Shakespeare Festival at Tulane and the Tulane Summer Lyric Theater, which respectively perform two Shakespeare plays and three musicals each summer and attract over 20,000 patrons. Students often participate in both festivals.
- Tulane art programs are not conservatory environments, so art students may pursue other areas of study as well.

FUN FACT: One of Tulane’s 3 acapella Groups on campus, Green Envy, can be seen performing in the movie Pitch Perfect. Many members of all 3 groups were used as extras in the film, and two Tulane students were cast as members of the main all-male acapella group – the Treble-makers. New Orleans is becoming known as Hollywood South for all the filming that happens here – much of which comes to our campus and Audubon Park.

NEWCOMB HALL (#74)

- Newcomb Hall houses the administrative offices for the School of Liberal Arts.
- Also located within the building are the departments of Philosophy, Communication, Sociology, and all foreign languages, including a state-of-the-art language laboratory on the fourth floor.
- The Study Abroad program is over 40 years old and is one of the most prestigious programs in the country. Students have the opportunity to spend a year or a semester abroad in a total immersion program. Among many others, yearlong programs are available in France, Spain, Israel, Italy, Great Britain, Ireland, and Germany; semester programs also include Africa, Eastern Europe, Asia, Greece, and many others. Courses are taught in the country's native language, and all the students and professors are regular students from that country. In addition, students may opt for English-speaking programs, as well as summer programs.

FUN FACT: Mignon Faget, who graduated from Newcomb College in ’55, is a famous jewelry designer inspired by New Orleans architecture, culture, and flora and fauna of the region.

Please walk through or around Newcomb Hall to the other side of the building.

ROGERS CHAPEL (#73)

- Programs at the Myra Clare Rodgers Chapel include not only religious services, but lectures, musical performances, and the Sophie Newcomb Memorial service held every December.
BROADWAY STREET (BEHIND NEWCOMB HALL)

- Most fraternity and sorority houses are located on Broadway. About 35% of students join fraternities and sororities. The 13 fraternities and 11 sororities hold rush (the process of visiting and deciding whether or not to join a house) in January after students have settled into life at Tulane for a semester, thereby allowing students to make friends and meet people through classes, clubs, classes, and residence halls. The sorority houses are not residential due to a historic city code. The fraternity houses are residential; however, the majority of members do not live in the homes, providing a nice balance for all students whether they choose to join Greek organizations or not.

- Around Broadway are most campus religious centers, including the B'nai B'rith Hillel Foundation, the Catholic Student Center, the Episcopal Center, and the Baptist Student Union among others. Tulane is also within walking distance or a short streetcar ride away from a Presbyterian Church, a Unitarian Universalist Church, a Catholic Church, a Baptist Church, the JCC, and other religious organizations.

JOSEPHINE LOUISE HOUSE (#75; also called “J.L.”)

- J.L. is the female-only residence hall for freshmen and was the original residence hall for women of Newcomb College for women.
- 1 out of every 4 female first-year students lives here in Josephine Louise hall.

NEWCOMB CHILDCARE CENTER (#76)

- The Newcomb Child Care Center offers any student wishing to study developmental psychology or early childhood education the opportunity to gain valuable hands-on experience.

Please walk back between Newcomb Hall and Josephine Louise Hall toward to the Newcomb Quad. Continue straight down on the left side of the Newcomb Quad

WOLDENBERG ART CENTER (#83-83)

- The Newcomb Arts Complex opened in September of 1996. It houses classrooms, the Newcomb Gallery for professional shows, the Carroll Art Gallery for student and faculty work, the Pace-Wilson Glass Studio, one of the finest glassblowing facilities in North America, as well as studios for drawing, painting, digital arts, sculpture, ceramics, photography and printmaking.
- The Tiffany stained glass windows from the original Newcomb campus are now on display for the first time since the beginning of the century.
- Newcomb is world-renowned for its deep history in the arts and especially in pottery; pottery pieces made at Newcomb from the late 1800s to early 1900s, referred to as “Newcomb Pottery,” are collectibles and can be found throughout the country and world in galleries and museums.

NOTE: Rather than taking a left, please continue walking straight onto Drill Road. If you were to take a left, you would encounter the following two buildings: Student Health Center and Caroline Richardson Building.

STUDENT HEALTH CENTER (#92)

- Tulane's on-campus health center provides medical attention from 8:30 a.m. to 4:30 p.m. Monday through Friday, and 8:30am to 11:00am on the weekends for emergencies. In addition, doctors are on call 24 hours a day, including weekends. Specialists are also available. Specialists include Men’s Health, Women’s Health, Psychiatry, and Allergy. Should a student require more extensive care, they have full access to the downtown Tulane University Hospital. Mental health is just as important as physical health is on college campus, so the Tulane Health Center offers excellent psychiatric care for any student there. You can see a counselor or
therapist at the student health center every week at Tulane if you need to, and it’s **totally free** of charge for students as well.

- **In the case of an emergency, Tulane Emergency Medical Service, also known as Tulane EMS, operates 24 hours a day.** This ambulance service, run entirely by students who are trained and certified as Emergency Medical Technicians (EMTs), is dedicated to providing Tulane University and the surrounding communities with high quality emergency medical care with a low response time. TEMS can transport students to the Tulane Medical Center downtown or to any of the other local hospitals **free of charge**. TEMS can be reached on campus through the emergency extension x5911.

**CAROLINE RICHARDSON BUILDING (#84)**
- Caroline Richardson houses the Newcomb College Center for Research on Women, established to promote research and curriculum development in women's studies. It has an excellent library containing primary research texts pertaining to women's studies and gender related issues, as well as the Newcomb Archives.
- Richardson is also home to the Women's Studies Department and the Cuban and Caribbean Studies Institute.
- **Fun Fact:** Tulane is one of the only universities in the nation that offers study abroad programs in Cuba!

**WARREN HOUSE (#56)**
- Warren House, located across the street from Caroline Richardson, was named for Josephine Louise Newcomb's husband, Warren. This residence hall is for freshman and upperclassmen and has both single and double rooms and suites.

*Please turn left at the end of Warren House and walk between Warren and Katherine and William Mayer Residences (#55) into the Quad area.*

**KATHERINE AND WILLIAM MAYER HALL (#55)**
- This residence hall was completed in 1997 and includes a laundry facility, kitchen/microwave area, and sundeck on each floor. Its entertainment center features a hi-tech surround-sound home theater system, Nintendo PlayStations, and Internet terminals. The building also boasts music practice rooms and Le Gourmet, an organic and natural food deli. Students live in suites, with two singles or two doubles sharing a bath. The dorm is all sophomores, as **all freshmen and sophomores are required to live on campus.**

**WEATHERHEAD RESIDENCE HALL (#59)**
- Weatherhead Hall, opened in 2011, is the newest residential hall and is known as the sophomore honors dorm.
- The Residential College is one of two that are unique among Tulane's residential facilities because, in addition to housing undergraduates, it also provides a home for a faculty member and his or her family. This faculty member will help the college residents engage more fully with the intellectual and social activities at the university.
- As a resident of this new community you would be an active participant in the Residential College and have opportunities for leadership, self-governance and intellectual engagement with a mix of faculty, staff and students outside of the classroom.

*Please turn right at the end of Mayer Hall and walk between Mayer and Butler House (#52) where the picnic tables are.*

**BUTLER HOUSE (#52)**
- Butler House is the residence hall for students in the Honors Program.
- The room accommodations and social experience are similar to all other freshman dorms, but designating Butler House as an honors residence hall enables students with similar curricula to form study groups more easily.
- The building is co-ed by floor and is often the home to honors programming as well.
Please turn left onto McAlister Drive and cross Willow Street at the traffic light.

WILLOW STREET RESIDENCES (#96)
- Willow Residences boasts 2, 3, and 4-bedroom suites in singles and doubles for upperclassmen and includes the Leadership Village, along the back of the complex. The Leadership Village is open by application to some of our best student leaders. This hall features a PJ’s coffee shop on the first floor in addition to a Cyber Café.

REILY RECREATION CENTER (#106)
- Students have full access to the Reily Center, which features an Olympic-sized indoor pool and diving area, an outdoor social pool and sun deck, 5 basketball courts, an indoor track, racquetball and squash courts, a weight room, saunas, aerobics studios, table tennis, pool tables, and a refreshment bar.
- Tulane offers two non-varsity levels of athletic competition – club and intramural.
- Reily also offers 25 free group exercise classes, such as Pilates or Spinning, as well as ballroom dancing. The Association of Club Sports operates nearly 40 student-run teams, including the nationally ranked crew, water polo, and sailing teams, in addition to ice hockey, soccer, lacrosse, rugby, and volleyball teams. With more than 200 student organizations to join, students have the opportunity to participate in a variety of more recreational pursuits, including bowling, waterskiing, skydiving, SCUBA, and martial arts.
- Intramural Sports students compete against other students on campus. Activities include flag football, softball, basketball, volleyball, soccer, and tennis. This is a great way to get involved with something fun on campus, get to know new people, and stay active!
- The first floor of Reily is the site of the Tulane Anatomy and Physiology Cadaver Laboratory. Tulane is one of only 2 schools in the country at which undergraduates can take a full 1-year human cadaver dissection course.

BEHIND REILY RECREATION CENTER –
- Behind Reily is where the rest of our Division 1 sports facilities are located. Feel free to explore that area – please be mindful of our construction.
  - The Wilson Center for varsity athletics is home to our athletic trophies, the Official Green Wave athletic shop and offices.
  - The Hertz Center (opened fall of 2011) is a state-of-the-art, 43,000 square-foot basketball and volleyball practice facility. It includes 14,756 square feet of gym space, top-notch offices and locker rooms for the teams, a conditioning, training and hydrotherapy center, a video and film room and several second-floor conference rooms. The building also offers areas for studying and relaxing outside each locker room.
  - Turchin Stadium is our baseball stadium that recently underwent a 10-million dollar renovation that added new club suites as well as 2,000 additional seats. Tulane’s men’s baseball team consistently ranks in the top 25, and the stadium now matches that level of play.
  - Yulman Stadium scheduled to open in the Fall of 2014 will be a 30,000 seat, open air football stadium. Our football team currently plays in the Superdome, and has since the Tulane stadium was torn down in 1979. Though competing in the Superdome has been a lot of fun we are excited to bring our football team back uptown!

- FUN FACT: Tulane football star running back Matt Forte ('09) had an outstanding rookie season with the Chicago Bears in 2008 with 1,328 rushing yards and 8 touchdowns. Other NFL players from Tulane include JP Losman, Mewelde Moore, Patrick Ramesy, and most recently a rookie this season (2013-2014) Ryan Griffin who was picked up as an undrafted free agent by the Saints!
- FUN FACT: Nearly half of Green Wave student-athletes hold GPAs of 3.0 or higher.

Please turn around and walk back towards Willow Street.
COLLINS C. DIBOLL COMPLEX (#103)

- The parking facility for visitors and students holding parking permits also houses the Department of Public Safety, Career Services Center, Student Employment, and a conference facility.
- On the bottom left of Diboll is HireTulane, our Career Services Center, which offers a tremendous number of resources to students including resume writing workshops, interview training, internship databases, job databases, on-campus recruiting, career fairs, and an alumni network of over 100,000 living alumni. The Career Services office begins grooming students for internships and jobs as early as the freshman year. For more information, visit www.hiretulane.com.
- Freshmen are not allowed to have cars on campus. However, after your freshman year, you may purchase a parking permit and park your car in Diboll. Many upperclassmen find that having a car is more hassle than it is worth, especially since public transportation is so accessible (Tulane shuttle, streetcar, cabs, etc). Also, noting that 75% of our students are from over 500 miles away, it is simply impractical for many upperclassmen to bring cars to campus or go home on the weekends.
- The Tulane University Department of Public Safety provides services consistent with the values of the university and supportive of the community’s efforts to ensure a safe and secure environment.
  - TUPD ensures full-time commissioned Department of Public Safety personnel, trained at state-certified police academies, who patrol campus 24 hours a day, 365 days a year.
  - Off-duty New Orleans police officers, employed by Tulane, patrol an area within a one-half mile radius of campus at night during the academic year.
  - Officers offer escort services throughout the year, 24 hours a day.
  - All students have access to Safe Rides, a shuttle service run by TUPD for safe transportation throughout the city.

In the next section of this tour you will continue to see many dorms. Here is some background information about Residential Life at Tulane:

- All freshmen and sophomores are required to live on campus, while about one third of juniors and seniors live on-campus. The remaining upperclassmen opt for off-campus housing located within a half mile of Tulane.
- Women have the option of living in an all-female residence hall (J. L.); but an all-male option is unavailable and male students must live in co-ed residence halls.
- All co-ed halls are divided either by wing or by floor by gender and all restrooms are single-sex.
- Each floor has a Resident Advisor who serves as a mentor and coordinates various social and other programs to foster a tight community. All RAs are sophomore, junior, or senior students.
- After freshman year, students have the option of living in single rooms, double rooms, or two or four room suites. Juniors and seniors also have the option of living in the on-campus apartments, Aron Residences, which offer single rooms and shared kitchen and living spaces in each apartment.
- All freshmen rooms have phone, cable, high-speed internet, and air-conditioning.
- Freshmen and sophomores are required to be on a meal plan.

ARON RESIDENCES (#98)

- Aron is located in the place of the old Tulane football stadium, where the Sugar Bowl and three Superbowls were held before the Superdome was constructed downtown. New Orleans is also the proud home to the Saints, Superbowl champs in 2010!
- Since the Tulane Stadium was knocked down, Tulane home football games have been held in the Superdome. All students receive free tickets to all home Tulane athletic events, and free bus transportation is provided to the Dome.
- In place of the Stadium, Tulane constructed Aron Residences, the three, four, and five bedroom apartments with single rooms for juniors and seniors. Aron Residences combine the benefits of apartment living with the convenience of living on campus.
- Behind Aron Residences is the Recycling Center, the main recycling facility for the Uptown campus.
IRBY HOUSE AND PHELPS HOUSE (#44 & #47)
- These twin buildings (on either side of Bruff Commons (#48) offer suite-style rooms for sophomore students, in 8-person suites (4 rooms sharing a central restroom). The Office of Housing & Residence Life is located on the first floor of Irby Hall.
- Residence Life is responsible for supervising student Resident Advisors and for administering Roommate Click, the online roommate matching service. Students can create a profile and pick their own roommates.

BRUFF COMMONS (#48)
- Bruff is the main cafeteria for students on meal plan, offering hot entrees, pizza, sandwich, salad and pasta bars, international dishes, a frozen yogurt machine, as well as vegetarian, vegan, and kosher options. Other on-campus dining options include a food court (similar to that of a shopping mall), two delis, two smoothie bars, a grill, and two coffee shops.
- Also in this building:
  - Student mail boxes (for use while students live on campus) & mail room
  - Bursar's Office (where you can pay on your account and cash checks)
  - Laundry facilities
  - McAlister Market—the convenience store that offers everything from food to soda to laundry detergent

You can either walk between Bruff and Irby hall or enter Bruff Commons and walk through the building.

PATerson HALL (#45)
- Paterson Hall provides housing for freshmen and sophomore students.
- It is made of up four-person suites and double rooms. It is coed by floor. First year students reside on the interior section of Paterson in double rooms, featuring community bathrooms, while upperclassmen live in the 4-person suites with external entrances.

WALL RESIDENTIAL COLLEGE (#46)
- Wall opened in the fall of 2005. Like Weatherhead Hall (#59), it serves as our second residential college on campus, and seeks to foster a strong intellectual community by placing students in a living environment with a faculty member and his or her family. Please page 10 for a more detailed description of residential colleges.
- Residents are selected from a competitive application process separate from the general housing application. The selection committee is composed of current Wall residents, housing staff and the Faculty-in-Residence.

MCALISTER AUDITORIUM (#43)
- The facility is also used for concerts, premiers, and speakers. Recent performances include comedians Aziz Ansari, Nick Swardson, Broken Lizard, Morgan Spurlock, Jimmy Fallon, Dane Cook, and Dennis Miller, and artists such as Third Eye Blind, Girl Talk, Kid Cudi, Reel Big Fish, Augustana, Scissor Sisters, Ratatat, Winston Marsalis, Guster, Ludacris, Taking Back Sunday, Jimmy Eat World, Lil Wayne, The Roots, Juvenile, Phish, George Winston, and more!
- In September, 2006, McAlister Auditorium hosted the world premiere of the critically acclaimed film, “All the King’s Men.”
This is also the site of “Direction,” one of the most prestigious student-run speaker symposiums in the country. Direction brings together national figures to discuss issues of interest to both students and the community. Past speakers include: Barack Obama, Anne Coulter, Al Gore, Colin Powell, Laura Bush, Toni Morrison, Dave Eggars, Sean Penn, Spike Lee, Madeline Albright, Ben Stein, Dane Cook, Maya Angelou, Lisa Ling, Janet Reno, James Carville, Walter Isaacson and Brian Williams. Former Prime Minister of Israel, Ehud Olmert also spoke. George HW Bush, Bill Clinton and Ellen DeGeneres addressed us at commencement in 2006, Brian Williams was our speaker in 2007; James Carville and Mary Matalin came in 2008, and Ellen DeGeneres spoke again in 2009. We welcomed Anderson Cooper at our 2010 commencement. At our 2011 commencement, Thomas Friedman spoke and Stevie Wonder gave a surprise performance after receiving an honorary degree!

Since 1986, Tulane has joined with Dillard, Xavier, and Loyola universities every January to celebrate Martin Luther King Jr. Week for Peace. Each year, the Week for Peace hosts events on each of the campuses as well as a 1200 person volunteer event. It is a great way to give back to New Orleans while making friends with students at the other Universities.

Please head toward Monroe and Sharp Hall walking along the Shap Hall Quad follow the L shape of the building

MONROE AND SHARP HALLS (#38 & #42)

- These are the largest freshmen residence halls on campus. They are co-ed by floor or by wing and offer kitchens, study and social lounges, computer facilities, and laundry facilities.

Enter Goldring/Woldenberg Hall II from the glass side of the building and walk through to the other side. Feel free to browse the second and third floors before heading out.

GOLDRING/WOLDENBERG HALL I & II (#39 & #40)

- Goldring Woldenberg Hall houses the A.B. Freeman School of Business and includes a career planning office, a library, and a computer center. (Several companies come on campus to interview business students, and there are even career fairs throughout the country – Freeman Days in New York, New Orleans, Washington DC, and Houston)
- Business majors include Human Resource Management, Marketing, Strategy & Entrepreneurship, Finance, Accounting, and Legal Studies in Business. The school also has three programs, Masters of Accounting, Masters of Management (Energy) and Masters of Finance, which allow students to graduate with a BSM and Master’s Degree in five years.
- The A.B. Freeman School of Business MBA program is ranked 35th nationally and 60th in the world.
- Goldring Woldenberg Hall II is the newest academic building on campus. It houses state of the art classrooms, computer labs, and even a $2.5 million “trading” center. This building has been recognized as one of the most technologically advanced academic/office buildings in the country. The students in the class manage a $1 million dollar endowment fund with the goal of outperforming the S&P 500 index.
- The Business School also hosts the Burkenroad Report which is written by students and read on Bloomberg News every morning. Tulane is consistently ranked as one of the top 10 schools for Entrepreneurship programs.

Cross the street and enter the Lavin-Bernick Center for University Life. You will see the book store and food court ahead of you. Whitney Bank, FedEx/Kinkos and our Tech Center are down the hall to your right. Feel free to explore the beautiful building and take notice of the water walls!

LAVIN-BERNICK CENTER FOR UNIVERSITY LIFE (#29; “LBC”)

- The 152,000 square foot LBC re-opened in January 2007 after an over $35 million renovation and expansion. The building boasts an “open building concept” with a sustainable design strategy that resulted in canopies,
shutters, balconies, and fans reflective of the climate-responsive architecture of New Orleans. The building was one of only nine buildings across the globe to be honored with the 2009 Institute Honor Award for Architecture from the American Institute of Architects (AIA). In 2008, the AIA honored the LBC as one of the nation’s top 10 buildings in smart environmental design.

- The University Center houses offices and provides meeting space for most of the 250+ student organizations including Tulane’s some of the following organizations:
  - WTUL - 91.5 FM Tulane's radio station run ENTIRELY by students and ranked #1 in the nation in 1997
  - TSTV - the student television station
  - Hullaballoo - student newspaper
  - Undergraduate Student Government - University-wide student senate. Each of the 11 colleges has its own Senate but sends representatives to the SGA. All other organizations (Club Sports, multicultural organizations, pre-professional groups, service clubs, performance groups, media groups) are represented as well.
  - C.A.C.T.U.S. - Community Action Council of Tulane University Students. One of the oldest and largest student community service organizations in the nation.
  - Office of Multicultural Affairs (OMA) - Celebrates the rich diversity in NOLA and offers many programs for all students at Tulane. They sponsor many campus activities and also have over 25 student organizations, as well as all major African American Greek Organizations. It is also home to many of our LGBT campus organizations.

- The following student services are also located in the University Center:
  - Information Desk
  - Bookstore
  - ATMs (White, Bank of America, and Chase)
  - Fed Ex/Kinko’s Copy Center
  - Whitney Full Service Bank
  - Food Court
  - City Diner – Tulane’s late night eatery
  - Offices of Student Affairs
  - 2 study lounges (Pedersen and the Mezzanine)
  - Office of Multi-Cultural Affairs

Unfortunately, your tour has come to an end. Please feel free to continue to explore our campus. We hope you’ll come back to see us again soon.

If you have additional questions, please contact us at the contact information below. Our office is open Monday through Friday from 8:30 a.m. to 5 p.m.

Tulane University’s Office of Undergraduate Admissions
Admissions.tulane.edu
Phone: 1(800) 873 - 9283
email: undergrad.admission@tulane.edu.

TO GET BACK TO GIBSON HALL: If you are facing the Goldring/Woldenberg Hall I (#39) with your back to the LBC, turn right onto McAlister Drive. Cross Freret Street at the light and continue walking straight until you arrive at Gibson Hall.

A little lagniappe (what we call “a little something extra”) that we thought might be helpful:
Airport Shuttle: (504) 522 - 3500 or (866) 596 - 2699 ($15 each way per person)
United Cab: (504) 522 - 9771 ($30 to airport for 1-2 people or $13 per person for 3-5 people)
Streetcar: $1.25 each way per person; no change provided

Safe Travels and Roll Wave!
On the Cover

The 2016 Southeast Chapter of Society of Architectural Historians Annual Meeting logo was designed by Leah Solomon

Leah Solomon is a Master of Preservation Studies candidate at Tulane University. Since beginning her career in outdoor conservation, she has spent the past four years in the historic preservation field. She has worked on projects ranging from capital campaign implementation for restoration funds to business development guidelines for historic properties. At present, she is working on multiple redevelopment undertakings - in New Orleans as well as where her thesis project is based, the historic downtown district of Madison, Indiana – while also serving on the Main Street Now Conference Education Committee. Lastly, she holds an award for her recreation of “the Carleton” dance at a 2011 Fresh Prince of Bel-Air dance off judged by Alfonso Ribiero himself, the dance’s creator.
Thank you!

To Michael Bernstein and the Tulane University Office of Academic Affairs and Provost

To the Friends of St. Alphonsus

and

To the students and faculty of the Tulane School of Architecture Master of Preservation Studies Program