

**The 2019 Annual Meeting
of the Southeast Chapter of the
Society of Architectural Historians**



Book of Abstracts

**Greenville, South Carolina
October 9–12, 2019**

Thursday October 10

Session 1.1 Thurs. 9:45–11:30 Regency F

Campus Architecture and Planning

Moderator **Clifton Ellis** *Texas Tech*

Lydia Mattice Brandt *USC-Columbia*

Race and Privilege in the Midcentury Fraternity House: The University of Alabama

This paper will argue that the University of Alabama has long-fostered racial and class segregation on its campus by building and expanding Greek housing. In the years surrounding Autherine Lucy's failed attempt to integrate the University of Alabama in 1956 and the National Guard's enforcement of desegregation in 1963, the university constructed close to forty new sorority and fraternity houses at a cost of well over \$10 million. Funded largely by the College Housing Loan Program, these structures created racially segregated spaces for groups of self-selected, white students using government financing at the height of its desegregation mandate. The addition of party rooms, commercial kitchens, and dining halls continued to guarantee that white students lived, ate, and played separately from black students on the Tuscaloosa campus into the 1970s and '80s.

The University of Alabama once again prioritized the construction of new fraternity and sorority houses in its campus expansion plans of the 2010s. Using money from revenue bonds, it has loaned chapters tens of millions of dollars to build new "houses" on campus. All of these chapters are predominantly white: an African American woman was first accepted into a white sorority in 2013 and most fraternities remain composed entirely of white members. These gleaming, 30-50,000 square foot dormitories offer on-campus luxury to moneyed students chosen by the largest Greek system in American higher education. With prime real estate and traditional "Southern" architecture, the fraternity and sorority houses continue to communicate their members' whiteness, privilege, and exclusivity.

Chase Klugh *Historic Natchez Foundation*

From Black Powder to the Ivory Tower: Patterns of Adaptive Reuse and Preservation of Confederate Armories and Arsenals on Three Georgia University Campuses

Currently, three Confederate armories and arsenals are located on Georgia university property. How and why these extant structures remain comprise the major research question of this work. Research rooted in themes and patterns of post-Civil War adaptive reuse and preservation revealed connections with contemporary situations. As a hotbed of wartime industry, Georgia's postwar built environment included buildings designed and adapted for war. A postwar southern society-initiated movement centered on adapting and reusing wartime buildings. In Macon, Georgia, the Confederate States Central Laboratory and Confederate States Armory laid incomplete throughout the latter decades of the nineteenth century. As early as 1866, citizenry calls for adaptive reuse reflected sentiments focused on restoring Georgia's major cities. A *Georgia Weekly Telegraph* editor noted, "Attention should now be turned to those superb but incomplete structures, the Confederate Armory and Laboratory. If we are insensible to their adaptation and value, we hope some shrewd Yankee with a long purse may come along and give us a practical illustration of his wisdom and enterprise." These postwar beliefs, rooted in adaptive reuse and preservation, were not a product of nostalgia, but a mirroring of the collective spirit for progression within the New South.

Today, the University of Georgia's campus includes the 1862 Cook and Brother Armory in Athens, Augusta State University's administrative offices occupy original 1829 Augusta Arsenal buildings, and departments of Columbus State University utilize the 1853 Confederate Naval Iron Works and Arsenal. The discussed adaptive reuse patterns bring contemporary information to Civil War literature. Additionally, conclusions drawn from this study initiate a discussion centered on the origins of the preservation movement, shifting the axis of investigation to the role of postwar adaptive reuse in this narrative.

Mary Springer *Jacksonville State University*

An Investigation in Collegiate Gothic, Interwar Urbanism, and Town-Gown Collaboration: Charles Z. Klauder's Cathedral of Learning at the University of Pittsburgh, 1924-1936

Collegiate Gothic during the interwar decades became a leading architectural style on American campuses, yet its look of age-old permanence seemed antithetical to the modern machine age. Americans at urban colleges especially felt this stylistic opposition as land prices soared and their campuses were swallowed by a sea of steel-framed skyscrapers and manufactories. Architects questioned the adaptation of the modern skyscraper as an academic building to both economize land and harmonize existing campuses to their everchanging urban landscapes. In their 1933 campus planning manual, Jens Larson and Archie Palmer advised campus planners against this, asserting that the skyscraper's commercial purpose opposed a

college's academic function. Coincidentally, their manual was published the same year that well-known collegiate architect Charles Z. Klauder oversaw the final construction stages of his design for a forty-two story Collegiate Gothic skyscraper at the University of Pittsburgh, called the "Cathedral of Learning" since its conception in 1924. The University's Chancellor John Bowman declared that Klauder's design intentionally "depart[ed] from tradition in college building" to unite "art, science, industry, and government in Pittsburgh." In my paper, I investigate Klauder's Cathedral of Learning design and urban placement as his attempt to synthesize the goals of both gown and town, namely the University's educational aims and Pittsburgh's industrial aspirations to lead the nation in machine, steel, and glass production.

Klauder's Cathedral of Learning design is a stripped colossal Collegiate Gothic tower with complex setback massing. Its design echoes other interwar Neo-Gothic buildings, yet Klauder also reveals his unique blend of elements from his architectural oeuvre, particularly his earlier built and unbuilt Collegiate Gothic projects. Moreover, his design harmonizes with Pittsburgh's existing and new academic and urban environments. As a result, Klauder's Cathedral of Learning design expresses his architectural reconciliation of Collegiate Gothic with interwar modernism and urbanism.

Jeff Shannon *University of Arkansas, Fay Jones School of Architecture and Design*

Machado Silvetti's Steps of Providence Project

In 1978, Rodolfo Machado and Jorge Silvetti produced a brilliant plan that would have transformed the campus of the Rhode Island School of Design. Having grown through an accretion of buildings, all ensconced within the oldest part of Providence, Rhode Island, the campus had no discernable order or cohesion. By modifying existing buildings, proposing modest new ones and transforming underdeveloped spaces into positive public spaces, Machado Silvetti proposed to transform the campus into a unified and coherent network of urban spaces and circulation paths connecting all areas of the campus. Because of the difficult sloping terrain of the campus, the utilization of a sequential series of stairs gave the project its signature motif and the title, "The Steps of Providence."

While we have Peter Rowe's 1989 account of the project, it has never been subject to a close reading, identifying "patterns of intention" and making rational deductions about Machado Silvetti's design intentions. With a brief review of the overall project, this paper will focus on the first design element, a seemingly simple rear entrance to the auditorium at the beginning of the project at the edge of the Providence river. It will be shown that this element and its elaboration into Market Square made it appropriately responsive to multiple design issues and concerns. Further, this elaboration utilized as conceptual sources several Italian architectural and urban strategies and precedents.

Had their plan been realized, Machado Silvetti would have created one of the most remarkable urban architectural projects of the late twentieth century. As it is, it continues to be an inspiring example of a knowledge of history, design brilliance and efficiency.

Session 1.2 Thurs. 9:45–11:30 Regency G

Elevated Spaces

Moderator **BD Wortham-Galvin** *Clemson School of Architecture*

Alfred Willis *Independent scholar*

Four South Georgia Sanctuaries: An Entertainment

In 1863, Elbert Forrest and two other enslaved members of the *Valdosta Baptist Church* contributed eight dollars toward erecting the new sanctuary required by the congregation's removal from the old Lowndes County town of Troupville to the replacement county seat. In 1891 the *First Baptist Church of Dawson* placed the cornerstone of its new sanctuary: a two-towered edifice of brick and terracotta conceived by architect William Parkins of Atlanta. Within twenty-five years Valdosta's Baptists outgrew the plain-style sanctuary that they finally completed in 1869, one year after authorizing the exodus of their colored brethren to form under Forrest's leadership a First Antioch Missionary Baptist Church. Impressed by the Dawson Baptists' architectural embodiment of the New South's ideals in their own new sanctuary, in 1895 Valdosta's white Baptists appropriated that building's Romanesque Revival design to their own invidious purpose. Requiring no architect, they employed only a local contractor, Stephen Fulghum, to carry out their plans. With the exterior of their new *First Baptist Church* nearing completion in 1899, the Valdosta Baptists hired Atlanta's Bruce & Morgan to make a masterpiece of the interior. About 1917, *First Antioch* erected its first permanent sanctuary to a design attributable to local architect Lloyd Greer. That design – a second iteration of Parkins's work in Dawson -- paid homage to Valdosta's own First Baptist Church and thus blurred a color line by which Jim Crow had divided a shared antebellum and postbellum history. A few years later, in the 1920s, Greer went on to design an addition to Valdosta's First Baptist Church and at the same time to modify the north wall of its worship space by Bruce & Morgan.

Annie Vitale *University of St. Thomas**

Journey Toward Transcendence: The University of St. Thomas Campus as a Sacred Space

What makes a space sacred? Historically the notion of sacred lends itself to religious connotations but in an age where more and more people are drifting from organized religion, how do we define the sacred in terms of the built environment?

Contemporary architect and scholar, Juhani Pallasmaa defines sacred space as a place that “projects experiences in which physical characteristics turn into metaphysically charged feelings of transcendental reality.” Through this definition, along with the work of contemporary scholars who focus on ideas of both traditional and non-traditional sacred space, I define sacred space as any environment where one experiences transcendence through a connection to a higher power or to something greater than oneself which can be achieved through human interactions with the built environment. Through an analysis of the built environment of the University of St. Thomas, I argue that architecture does not have to be inherently religious to be sacred.

The University of St. Thomas was founded in 1885 by Archbishop Ireland as a Catholic seminary school and although the University itself and much of its architecture is inherently religious, I believe there are opportunities for people to discover the sacred in unexpected places on campus. I compare traditionally sacred spaces on campus with correlating unexpected sacred spaces through formal and ritual analyses, focusing on how people interact with physical elements of place to evoke transcendent experiences.

My research combines primary materials that provide perspectives from people who directly experienced and contributed to the built environment of the University with the work of scholars such as Thomas Bender, David Chidester and Edward Linenthal, and Pallasmaa who investigate elements of both traditional and unexpected sacred spaces. Through the combination of these elements I explore how the St. Thomas campus has the potential to function as a sacred space for all.

Casey Lee *Tennessee State Historic Preservation Office*

Race, Religion, Healthcare, and Architecture: Benjamin McAdoo's Pagoda of Medicine

So you think you know who the architect is? Even though the Pagoda of Medicine was well-researched when it first came to the attention of the preservation community in Nashville, confirming the architect has been difficult. Recent discoveries show that the building was designed by African-American Seattle architect Benjamin McAdoo and not the Nashville local Leon Quincy Jackson, whom the building had been attributed to for years. The building was designed for McAdoo's brother-in-law, African American doctor and missionary Dr. Carl A. Dent.

It housed his medical practice on the campus of the Riverside Adventist Hospital, a historically segregated hospital for Nashville African-Americans.

The building is by no means typical of the work being done by local African-American architects of the time, so how was this design chosen? Even in the body of McAdoo's work, the building stands out. As more questions arise about the building, finding source material becomes problematic as the building was designed by an African-American architect for an African-American doctor in the segregated south. This paper hopes to work out more of the mysteries of the building with further research and fit the building within McAdoo's body of work and within the context of African-American history and architecture in Nashville.

Amelia Hughes *University of Virginia**

When is a Tree Not a Tree? The Intentional Use of Landscape, Topography, and Vegetation to Facilitate Funerary Rituals in Early Post-Emancipation African American Cemeteries

While it can sometimes appear that the landscape of early African American cemeteries is haphazard and disorganized, this paper argues that these are in fact intentionally created spaces purposefully designed to facilitate the unique African American social and cultural practices surrounding funerary rituals which evolved as a direct result of the condition of enslavement. I consult a variety of primary sources in order to determine a set of traditions and norms surrounding early African American funeral rituals; the funerary traditions established during slavery were embedded in the culture and so continued to be practiced well into the 20th century, especially in rural areas of the South.

In order to explore how the cemeteries themselves may have facilitated these traditions, I researched and visited three early post-Emancipation African American cemeteries in Albemarle County, chosen due to their rural locations and affiliations with churches and therefore likelihood of being most reflective of commonly practiced community traditions. I found that the landscape and layout of the cemeteries themselves as well as the burial markers and vegetation within them were consistent with the types of rituals we would expect to see happen in the space. Most notably, I identified a distinct pattern of selective land clearing using trees as architectural features to create defined spaces of ritual and celebration based on the topography of the land and reinforced by the placement of burials and burial markers. I argue that what may appear to be unintentional and disorganized spaces in rural Southern 19th century African American cemeteries were in fact intentionally created utilizing existing landscape features to facilitate the performance of funeral rituals unique to African Americans in the rural South which were developed as a result of the conditions of enslavement.

Session 1.3 Thurs. 9:45–11:30 Regency H

Emerging Preservation Technologies

Moderator **Jeff Rosenberg** *MS Department of Marine Resources*

Jessica Lankston *John G. Waite Associates Architects*

Katherine Onufer *John G. Waite Associates Architects*

Implementing BIM Technology in the Historic Preservation Field: Documenting Carr's Hill at the University of Virginia

In this paper, we will discuss the implementation of BIM (Building Information Modeling) technology to document the existing conditions, and the BIM model's potential to store archival data, using Carr's Hill at the University of Virginia as a case study. The house was designed in 1907 as a residence and event venue for the President of the University by renowned architects McKim, Mead, and White. In 2017 John G. Waite Associates, Architects was engaged as part of a team to provide a complete rehabilitation of the building, including structural and mechanical upgrades, roof replacement, landscape alterations, and exterior restoration.

For the last ten years, architecture firms have been transitioning to three-dimensional BIM softwares from two-dimensional Computer Aided Drafting (CAD) in order to take advantage of coordination tools to produce construction documents more efficiently and more accurately.

While the implementation of BIM has had the largest impact on firms who duplicate standard details from project to project, the move to BIM has not resulted in the same increases in efficiency for preservation firms who work with historic buildings with unique detailing.

However, unlike CAD, BIM's parameter-based internal organization allows modeled components to be imbued with data. John G Waite Associates, Architects uses Revit's parametric functionality to add metadata, like periods of construction, conditions, and information sources, to modeled components which eases design decision making.

We will provide a short overview of the history of Carr's Hill, a description of the most recent renovation, explain the difference between using CAD and a BIM software like Revit, and how adding data to the Revit model can be beneficial to understanding the overall narrative of a building. While the current use of a BIM model is limited to influencing design decisions on current projects, Building Information Models may become resources for archiving current and past project information for owners and historians working on future restorations.

Susan Knowles *Middle Tennessee State University*

Zada Law *Middle Tennessee State University*

Landscape-Based Digital Scholarship: An Exploration of the Post-Emancipation Landscape in Tennessee

Working with Digital Projects Librarian Ken Middleton at MTSU's James E. Walker Library, we created a prototype tool for documenting and mapping the post-Civil War African American landscape in Tennessee. We chose representative counties in three different geographic regions of Tennessee known as the "Grand Divisions": East, Middle, West--distinguished by topography (mountains, river basin land, flat alluvial fields) as well as differences in political economy.

This exploration of African American community clusters, consisting of churches, cemeteries, and schools, expands upon the notion of the dispersal of housing from slave quarter to separate dwellings as large plantations essentially continued operating in the post-Civil War period, as described by geographer Charles S. Aiken in *The Cotton Plantation South since the Civil War* (Johns Hopkins University Press, 1998). After Emancipation, families began to build homes away from the former plantation center, even while remaining nearby and continuing to work a part of the land on a tenancy basis. Aiken describes the churches and schools founded by African American community leaders as "overt symbols of the new freedom within the plantation system." Our project attempts to make visible this historic geographic pattern by plotting locations of these community institutions based on primary source research. Years of fieldwork in rural Tennessee and the adjoining region by Center for Historic Preservation Director Carroll Van West and Center students and staff has shown that the nexus of community might also include fraternal and benevolent lodges and related intra-community businesses like undertakers and funeral homes. Our process has involved meeting with community historians, interrogating their research and sources through the lens of our thesis, searching out supporting sources, gleaning new insights, sharing the insights with the community partners, and developing a sustainable work product that others can use or build on.

Some preliminary findings include the fact that these early African American community-erected school and church buildings were often one structure with land deeded free of charge or sold to local church trustees by both black and white property owners. Our presentation will include project methodology, newly available resources for research, and best practices guidelines for the final work products, which include a website portal, "story map" presentations, and a digital collection.

Danielle Willkens *Auburn University*

Visualizing the Archive: Digital Heritage Experiments at Selma's Old Depot Museum

Housed within the distinctive architectural fabric of the former L&N Railroad Depot and listed on the Water Avenue Historic District National Register of Historic Places, the Old Depot Museum depicts life in Alabama and the histories that made Selma the "Queen City of the Black Belt." Formally known as the Selma/Dallas County Museum of History and Archives, collections range from the times of prehistoric Native Americans to the Civil War, continuing through the Depression and the historic path of the Civil Rights Movement, illustrating how a site that was once home to a Confederate foundry became a critical repository for the preservation and interpretation of critical documents, artifacts, and photographs related to Bloody Sunday and its aftermath. For much of its life (f. 1989), the Old Depot Museum has been a Civil War-centric cabinet of curiosities; however, curator Beth Spivey has been responsible for the substantial renovation and reorganization of the museum and its collections, transforming the museum into a series of thematic spaces with a primary focus on artifacts related to African American history and culture that were either (1) not on display or (2) not featured prominently within the museum.

This paper will present an ongoing project to bring the architectural fabric and archives of the Old Depot Museum in Selma to life for visitors, both on-site and remotely. Methods include the use of LiDAR, 360-degree photography, photogrammetry, and UAVs to fully record the museum; the development of a digital 3D model using BIM technology; and the detailed digitization of selected items within the museum's archives related to the Civil Rights movement (e.g. Bloody Sunday State Trooper uniform). Ultimately, this project will develop an online platform that will present the digital documentation of both the building and its rich archive within a virtual environment.

Sarah Hathcock *University of Tennessee Chattanooga**

Tonya Miller *University of Tennessee Chattanooga*

Translating Historical Documents of Longwood's Lost Interiors into a Virtual Representation of the Rotunda

This study uses virtual reality to realize the never completed interior of Longwood, the largest octagonal home in the United States. This 30,000 sq. ft. home, designed by Samuel Sloan, is located in Natchez, MS. Construction halted due to the onset of the Civil War. Where once a lack of money prevented it from being completed, the structure is now preserved in its unfinished state under a deed for preservation. The full vision for Longwood will never be realized. Many have speculated about what Longwood would have looked like, if finished. Using the six-step historical narrative inquiry method, this investigation sought to discover to what extent an accurate virtual representation could be created of Longwood's rotunda based

on existing primary and secondary resources. Data was pulled from primary and secondary sources, while gaps in information were identified and filled in with supplementary research of other period homes and personal communications with local Natchez historians. The virtual representation of Longwood's rotunda provides a slight sense of completeness to what has stood as a symbol of the owner, Haller Nutt's physical and financial defeat.

Session 1.4 Thurs. 9:45–11:30 Think Tank

Character Studies

Moderator **Vandana Baweja** *University of Florida*

Julia King *Independent scholar*

Ithiel Town's European Journeys

In the autumn of 1829 the architect Ithiel Town set out on his first journey to Europe, accompanied by Nathaniel Jocelyn and Samuel Finley Breese Morse. Town had been encouraged in this enterprising journey by his old friend George Hadfield. Town's two journeys to Europe were further ranging than many of his contemporaries. One reason for this was that his successful invention of the truss bridge made him financially able to travel and collect. Town collected many pictures and prints as well as a very large collection of books. He was generous about lending his collections and was very influential as a result. Sadly he died soon after he returned from his second journey to Europe.

J. Mason Toms *Arkansas Historic Preservation Program*

Practicing What You Preach: The Architecture of John G. Williams, founder of the University of Arkansas Architecture Program

The legacy of John G. Williams (1915-2008) is one of much praise and honor due to his hard work and dedication in creating and developing the architecture program at the University of Arkansas, now called the Fay Jones School of Architecture and Design. However, often overlooked are his contributions to the professional field of architecture. Though Williams was undeniably more of a teacher and administrator than a designer, like many of his colleagues, he would occasionally practice what he preached. He produced around two dozen designs in the northwest region of Arkansas between 1949 and 1976, which displayed his evolving approach

to architecture. These designs were a physical extension of the lectures and lessons that he imparted as a professor at the university, and as such, serve as an interesting peek into the thought process of the man who shaped the minds that would redefine architecture in Arkansas and the surrounding states.

This paper will investigate the known works of John. G. Williams, in an effort to better understand the architectural design philosophy of the man that was so profoundly influential in the field of architectural education. By examining photographs of his work, both historic and contemporary, his original drawings, and his professional writings, this paper will seek to present a clear picture of the architectural career of John G. Williams, in the hopes of creating a better appreciation of the architect, as well as the educator and program founder.

Callie Williams *Arkansas Historic Preservation Program*

The Suffragist and the Architect: The Gibb Family of Little Rock, Arkansas

The Women's Suffrage movement of the early 20th century was a political fight that bridged the gap between the private world of the family home, often seen as the domain of the well-bred woman, and the public political sphere, seen as the domain of the powerful white male. This period is helpfully illustrated by the political career of Mary Newton Gibb, a longtime campaigner for women's suffrage in Arkansas, and her husband, Frank W. Gibb, a leading civic and residential architect of Arkansas as well as a well-known local polymath with interests and expertise in mining, assaying, engineering, and design. The couple were married in 1887 and lived and worked in Little Rock for the next 50 years. Through the political organizational activities of Mary Gibb, and the architectural production of Frank Gibb, the historical context of women's suffrage can be overlaid on the architectural production of the time in the growing urban community of Little Rock, Arkansas. Also, the spaces of suffrage activity, often residences and civic meeting spaces have not been specifically identified to date. Although public civic spaces, such as the Arkansas Capitol and the Old State House are associated with the movement, the role of the private residences of Little Rock has not been investigated previously. Due to newly digitized newspaper records, these sites can now be more easily identified, including the private home of the Gibb family, designed by Frank Gibb himself. The Women's Suffrage movement in Arkansas has often been identified with important historical figures, but also was a movement surrounded and shaped by the structural, political, and moral norms of the time, all of which had to be overcome to promote important societal change. This research seeks to more firmly expand upon the role of the Gibb family in the political and architectural discourse of early 20th century Arkansas.

Session 2.1 Thurs. 1:00–2:45 Regency F

Theorizing the Modern in Postwar Texas

Moderator **Andrew Tripp**

Andrew Tripp *Texas A&M*

The Idea of Plan in Bill Caudill's *Toward Better School Design*

In 1954, Bill Caudill published *Toward Better School Design*, an unprecedented manual for the design of school plants that catapulted the College Station based office of Caudill Rowlett Scott (CRS) to national acclaim. Developed from his earlier thesis and survey of existing buildings, Caudill's book provided a specific method of school design as well as a general method of architectural planning, characterized at its source by existential and ethical ideals. This method became the basis of CRS's work as well as their teaching at Texas A&M. This paper presents a close reading of Caudill's book, its context, sources, and impact on teaching and practice, based on new archival research undertaken by the author at Oklahoma State and Texas A&M.

Zachary Stewart *Texas A&M*

Space, Time, and the Medievalizing Impulse in Colin Rowe and John Hejduk's "Lockhart, Texas"

In 1957, Colin Rowe and John Hejduk published "Lockhart, Texas," an exuberant article in *Architectural Record* that was intended to be the first in a series of essays on "small-town America." Framed as a kind of travelogue, Rowe's text and Hejduk's images provide a fascinating glimpse into the methods, motivations, and intellectual preoccupations of a group of educators who, during the 1950s, radically transformed the curriculum of the School of Architecture at the University of Texas at Austin, thereby earning the later sobriquet "the Texas Rangers." This paper, inspired by recent research on the mutually constitutive relationship between medievalism(s) and modernism(s), investigates the way in which the authors instrumentalized the idea of time—specifically medieval time (pure, remote, mysterious)—to, paradoxically, render the object of their attention "timeless." Fundamental to this formalist maneuver, it will be argued, was the careful coordination of text and image as deployed in the original article (the format of which was significantly altered in later re-publication).

James Michael Tate *Texas A&M*

Working Out the Ordinary: Foregrounding Background Architecture

Seventy-five years ago, Colin Rowe and John Hejduk's visit to Lockhart, Texas, provided a context, both virtual and real, for the transformation of architectural pedagogy in post-war America, while simultaneously serving as a catalyst for their own speculative criticism and design work. For the past nine months, since starting a new position at Texas A&M University, I've taught studios while concurrently initiating speculative design work. Texts by Rowe and designs by Hejduk have served as a point of departure, read in the context of present-day Central Texas. Using Rowe and Hejduk as "phantom rider sidekicks," I've been exploring ideas about an economy of architectural form and expression. This presentation reflects on the ongoing development of my creative work as an enrichment of architectural thought and production in this region.

Session 2.2 Thurs. 1:00–2:45 Regency G

Preservation of Place

Moderator **Jon Marcoux** *Clemson University School of Architecture*

Ruth Connell *Morgan State University*

Critical Regionalism: The Emergence of Historic Preservation in Corning, New York

The small town of Corning, New York, emerged as a national historic preservation role model by successfully initiated the historic preservation of its Market Street, between 1965 and 1980, serving as inspiration for other small town communities.

This paper will consider why this preservation action happened in Corning, New York, during this time period of social change and what is the history of the many varied and dynamic elements that came together at this historical moment. Researching the emergence of this movement will include a study of the processes and policies that were employed, and the individuals that were pivotal to the preservation action. Who were the players in this process, and how did their roles evolve?

Corning, currently with a population of around 12,000 people, is representative of many small American towns of the eastern seaboard that have struggled with economic survival, as well as trying to preserve its historical character. Corning's distinctive 19th century commercial architecture, primarily an architecture of brick, is reflective of the architecture of many small

American towns. The story of how this town was able to succeed was groundbreaking in 1975, and remains a significant story, as the town has managed to maintain its early historic preservation advantage.

The author is gathering oral histories from community organizers, community architects, historic preservation professionals, corporate historians (Corning Inc.), and other representatives to document this history. Now the Market Street Historic District, the project was first formalized as the Market Street Restoration Program. The context of the town's history, geography, built environment fabric, and economy, along with its social and political elements are of fundamental importance to understanding of why this one small town's preservation of its Market Street could emerge in national media as a revolutionary precedent for preservation.

Justin Newhart *City of Fort Worth*

Preservation Theory in Practice: Updating a Preservation Ordinance to Using 21st-century Preservation Best Practices

Why update a local Preservation Ordinance? Many municipalities have operated under their existing ordinance for years with no perceived issues. However, most local preservation ordinances are a mish-mash of 30+ years of policy additions and subtractions that inhibit the conservation of cultural resources and implementation preservation best practices in local communities nationwide.

Since the establishment of Fort Worth's Preservation Program in 1986, the City's ordinance had been amended over seven times. While each amendment was well intentioned, every subsequent change made to the Preservation Ordinance produced unintended consequences that had detrimental effects on how the City's Preservation Program was administered. This, in turn, hampered the City's ability to effectively identify, protect, enhance, and perpetuate landmarks and districts of historical, cultural, architectural, and archeological significance through public policy. In order to tackle these issues, the City of Fort Worth recently undertook an update of their preservation ordinance in 2017-2018 with the goals of increasing staff efficiency, clarifying vague language, and aligning the ordinance with best preservation practices. The project was led by City staff in collaboration with the local preservation community and city leaders of Fort Worth.

This proposed session will guide participants through the process of updating a local preservation ordinance, using Fort Worth's recent ordinance update as a guide. Key principles to be explored include: aligning a preservation ordinance with current preservation best practices and principles; community engagement and education; policy development and implementation; and local preservation tax incentives. Participants will also learn about additional preservation opportunities that can be pursued due to program efficiencies realized from a preservation ordinance update.

Jeff Rosenberg *Mississippi Department of Marine Resources*

The Evolution of Heritage Tourism and the Preservation of Historic Sites on the Mississippi Gulf Coast

While Mississippi's Gulf Coast has long been a vacation destination with the lures of water, sunshine, and fresh air, at what point did heritage tourism become a part of the offered attractions? When tourists began to discover the area's heritage, what places were they seeking out? How in turn were these locations impacted by the tourist trade? In what ways did tourism foster preservation or cause a negative impact? This paper seeks to study the evolution of Mississippi Gulf Coast tourism in relation to historic properties by examining several well-documented historic sites (both extant and non-extant) across the Mississippi Gulf Coast. It will further look at when they became associated with both the tourist trade and to be understood as a heritage tourist site. By analyzing the origins and evolution of these places as heritage tourism sites, one can realize the effects of being a heritage tourism destination on historic properties.

Session 2.3 Thurs. 1:00–2:45 Regency H

Modernisms

Moderator **Al Willis** *Independent scholar*

Luca Guido *University of Oklahoma*

Mendel Glickman: An Engineer for Organic Architecture

The relationships between Frank Lloyd Wright and his engineers have been largely ignored by architects, historians and architectural critics. Wright's engineering intuition and his ability in defining the structural problems have been properly celebrated in several books. Unfortunately, we still don't know enough about the crucial role played by Wright's engineers, structural consultants and collaborators such as Paul Muller, Mendel Glickman, William Wesley Peters and Jaroslaw Joseph Polivka.

In particular, Glickman appears to be a forgotten figure of history of contemporary American architecture. This paper aims to bring to light Glickman's contribution to Wright's architecture defining structural elements and design solutions.

The paper would also provide the first bio sketch of Glickman, analyzing his professional independent career as a designer, engineering consultant and teacher at the University of

Oklahoma, where he was appointed professor in 1949 and served as chair of the school of architecture after Bruce Goff's departure. This paper on Glickman is an ongoing research based on unpublished archival sources and articles as well as interviews and conversations between the author and Glickman's students.

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

What Becomes a Legend Most? New Futures for late works of Edward Durell Stone

Official rhetoric on best practices of preservation design makes clear that the matter of additions to historic structures is a subject fraught with “concern, consternation, considerable disagreement, and confusion.” For buildings of the mid-century, particularly those later exemplars that illustrate changing constructs of high modernism as the movement and the cultural practices associated with it evolved in the postwar United States, these challenges exacerbate. The complexities of negotiating mid-century modernism's flirtations with returns to ornamentation, formality, and classically inspired monumentality, long have influenced critical assessment of the late works of Edward Durell Stone, including two of his most significant achievements of this period, the Chancery Building of the United State Embassy in New Delhi (1958; currently slated for adaptive use and addition by Weiss-Manfredi) and the Kennedy Center for the Performing Arts (1959–62; in the final stages of the construction of additions by Steven Holl). Born of the architect's growing dissatisfaction with the orthodoxies of the Euro-modernism that he once embraced, the chancery and the national performing arts center commissions positioned Stone to give architectural expression to postwar American values, forging strident identities in diplomatic and cultural power respectively. More than one-half century later, preservation and expansion of the buildings raises questions not only about compatibility between historic character and new additions, but also about equally importantly issues of national patrimony of the arts, through architecture, both at home and abroad.

Through deeply structured formal and socio-cultural analysis of the US Embassy Chancery at New Delhi and the Kennedy Center for the Performing Arts, this paper will explore how the ambitious plans to restore and add to them will impact their original integrity and enduring significance.

W. Stanley Russell *Architect/Independent scholar*

James Howard Fox and His Search for an Organic Architecture in Western North Carolina

James Howard Fox (1939-2017) practiced in the mountains of western North Carolina for almost half a century. In all his design work Fox exhibited extraordinary originality. As a 'generalist' architect, Fox aimed at addressing all of the varied issues any project presents. He

often seized on structure as the key to synthesizing unique solutions to functional requirements on difficult sites. Structure, in Fox's practice, generated dynamic spaces and forms; assured an efficient relationship of building to site; and also provided the detail necessary to achieve sensitively scaled interiors. A native of Indiana, Fox was educated in architecture at the University of Cincinnati and the University of Oklahoma, where a long lingering allegiance to the organic ideas of Frank Lloyd Wright and Bruce Goff exercised a decisive influence on his professional development. After settling in Highlands, NC, in 1970 employment with engineer Robert Opsahl afforded him solid experience in design/build. Subsequently, in a prolific series of houses and other buildings Fox continued for the rest of his life to explore the potential of wood (Black Residence and Wildcat Cliffs Fitness Center), steel ('Steel House'), and hybrid structures (Tatum Residence and Clark Cabin) to inspire creativity. Together those residential and other works constitute one of the Carolinas' most distinctive bodies of recent architecture.

Session 2.4 Thurs. 1:00–2:45 Think Tank

Modernisms

Moderator **Lee Gray** *University of North Carolina Charlotte*

Paul Emmons *Virginia Tech*

Negar Goljan *Virginia Tech**

The Contrasting Atmospheres of Cave-Cooled Villas in Modern Virginia and Renaissance Veneto

Prior to mechanical air-conditioning, villas in hot regions were sometimes sited above natural caves to draw in the naturally cool air. Two such residences will be considered here: *Villa Aeolia*, built in Italy's Veneto region in the sixteenth century, and *Limair*, built in Virginia early in the twentieth century. The former was conceived pneumatically grounded in the stoic philosophy of *spiritus* as spirit, breath, and air. The latter was founded on modern scientific principles of hygiene determined by measuring air contaminants.

Both villas share similar air emitted from caves at about 53 degrees Fahrenheit (12 Celsius), but do they share the same atmosphere? Atmosphere, like the German *Stimmung*, is a multi-faceted concept that corresponds to its felt aspect, is blurred and ambiguous, yet subjectively real. Composed of many interrelated layers, atmosphere melts the boundaries of any subject-object dualism. It is that which animates a place. Enveloping one in its spherical dimension, it is a vital part of one's existence.

While *Limair* encloses its inhabitants to create a bacteria-free environment, *Villa Aeolia* alternatively demonstrates how an inclusive humanistic sensibility of living well based on particular locales resonates within a multi-dimensional sensorial theory of stoic happiness. This multi-sensorial approach to architecture in the pursuit of happiness can learn from the past to inspire richer future practice and lead to a poetically ordered whole, a *cosmopoiesis* with plentiful air. Embracing the presence of a non-formalistic architecture, i.e. the spiritual, gives rise to discovering the “flesh of the world”.

Anne Marie Sowder *City University of New York*

The Labor Day Hurricane and the Emergence of the Hurricane House as a Floridian Vernacular Dwelling

In response to the Labor Day Hurricane of 1935, 29 single family dwellings were built between 1935-36 in the Florida Keys. The cast-in-place concrete Hurricane Houses were a joint venture of the American Red Cross and FERA. Hurricane Houses were built with unsophisticated labor according to local tastes. Although their design was a significant departure from neighboring dwellings, their modest, climate-responsive style reflected a growing new consensus about the home's ability to do more than provide seasonal comfort, instead to weather even the most violent storms. Hurricane House design and construction were meant to withstand worst-case weather scenarios, a change from other Florida vernacular and tropical structures, specifically those timber-framed houses commonly found in the Florida Keys, built for comfort under average conditions. This paper builds upon the work of Matthew Hyland, who, in exploring the federal rebuild of private homes in the Upper Keys destroyed by the Labor Day Hurricane, introduces the Hurricane House as “a distinctive type of Florida architecture,” a vernacular architecture that would influence later storm-proof design and construction techniques. This paper expands on the practical, political, and aesthetic influences leading up to the Hurricane Houses within the context of the manmade disaster of inadequate shelters and failure to evacuate.

Session 3.1 Thurs. 3:00–4:45 Regency F

Architectural History, Theory, and Pedagogy

Moderator **Ufuk Ersoy** *Clemson University School of Architecture*

Elizabeth Keslacy *Miami University of Ohio*

Architecture's Maternity: Unpacking "Mother-of-the-arts" Rhetoric in Nineteenth-Century Architecture Theory

In the nineteenth century, the relationship between architecture and other artforms was conceptualized as a maternal one. The notion of architecture's maternity is most commonly attributed to Frank Lloyd Wright, who is quoted as saying "The mother art is architecture. Without an architecture of our own we have no soul of our own civilization." But he was far from the first to articulate this sentiment. Rather, Wright repeated a phrase in evidence at least a century earlier that was ubiquitous as he came of age professionally in the late nineteenth century. In such diverse sources as the popular press, specialized professional literature (including both periodicals and theoretical treatises), and philosophical discourse, architecture was commonly referred to as "the mother of the arts" or "the mother art." This metaphorically maternal relationship was used to imply two distinct ideas. First, it framed architecture *chronologically* as the first of the fine and decorative arts to be fully developed as an art-form, and second, it figured architecture *conceptually* and *taxonomically* as the originary art that provides site, context, structure, and style to all other art-forms.

This set of claims, simultaneously profound and anodyne, are suggestive in their implications, few of which were ever explicated by their proponents. What is at stake in architecture's claim to maternity? What forms of influence, precedence, or similarity are claimed through the maternal metaphor? This paper will survey various theorizations of architecture's maternity found in Occidental architectural literatures to historicize and elaborate the underlying arguments made through claims to the mother-child relationship, ultimately situating the maternal claim to authority within anxieties stemming from rapid changes in the profession.

Jodi La Coe *Virginia Tech*

Kenosis and Plerosis: History and Theory in the Architectural Curriculum

Harold Bloom applied the Greek term, *kenosis*, to his description of a creative tactic used by poets to overcome the *anxiety of influence*, a paralyzing pressure to succeed by comparison to the great historical figures. As an antidote, Bloom described *kenosis* is the

process of emptying oneself in order to be open to the work, to be fully present in the work, to externalize the self into the work. In *The Phenomenology of Spirit* (1804), Georg Wilhelm Friedrich Hegel understood *history as the emptying out (kenosis) of the spirit into time*. Kenotic learning was promoted as an effective pedagogical model by Heinrich Jacoby and, after the devastation of World War I, was employed by Bauhaus faculty forming the pedagogical model of the introductory course (*Vorkurs*).

By contrast, in *De architectura* (On Architecture, c. 30 BCE), Vitruvius delineated the breadth of understanding necessary to be an architect followed by a lengthy description the required depth of knowledge in topics such as site selection, environmental conditions, natural resources, proportion, materials and methods of construction, and machinery. For Vitruvius, an architect must have basic comprehension of *writing, drawing, geometry, history, philosophy, medicine, music, law, and astrology*. For thousands of years, architects and educators were operating under the anxiety of Vitruvius' influence, an approach to education that could be described as plerotic, a filling up of the student as an otherwise empty vessel. Nineteenth- and early-twentieth-century art historical methods, such as those developed by Heinrich Wölfflin, Erwin Panofsky, and others, could also be categorized as plerotic and were translated into pedagogical approaches relying on rote memorization of the defining elements of styles illustrated through exemplars following linear historical timelines.

This paper will examine the conceptions and misconceptions in the legacies of these two influential early-twentieth-century approaches to teaching architectural history.

Patrick Haughey SCAD

What's the Date of This Building? NAAB, the Global Survey and the case for teaching the Native Americas

If someone put a drill rig on the lawn of Monticello there would be outrage, yet that is what is happening to thousands of years of history in this country. We have evidence of massive ritual monumentality in the Americas that is always labelled ancient or pre-modern or prehistoric, despite evidence of scale celestial ritual architectures being built over thousands of miles in hundreds of locations in what is now the American Southwest when Paris was a village just starting its famous cathedral. This paper is on hand a call to arms for architectural history educators to remember that in this country we also have important monumental architecture that is threatened, under-represented and in need of attention and has long been the domain of archeology and meets the A7 Global Culture standards of NAAB. While NAAB is a minimum standard for a successful design program, its shift to emphasize global architecture has been met with a passive apathy. Most tinker around the edges of the western canon. Since many of us are in a position of fragile employment, time is precious and few architecture schools are willing to hire new history faculty given the need for more credentials and digital technologies. In this paper I hope to question what we teach from a global and cultural

perspective through the lens of the politics of teaching southwest America. Yet, I would also like to challenge the way we test students by providing an idea for understanding the range of options I have used in my own courses successfully over the past 13 years as non-tenured faculty teaching 15 classes per year.

As the title indicates, dates in architecture are malleable. Architecture can be torn down, rebuilt, buried or forgotten. Indeed Slide IDs, long the staple of testing in survey do not work, as many studies have demonstrated. Story matters context matters, and yes politics matters. As educators and dedicated scholars of architecture and its history, we need re-think what we teach and the way we teach the history of the world through the lens of architecture to an ever-diverse student body, that like it or not is the largest educated population of young people in human history and will shape the future of humanity and architecture looking forward.

Negar Goljian *Virginia Tech**

Architectural Theory In and As Design

The central motivation behind this paper demands answers to these questions: What would it mean for architecture to exist in a domain ranging fully from theory to practice? How might the discussion of theory in ancient Greece be relevant in terms of illustrating the contemporary role of theory as design within the discipline?

In the predominant belief that opposes theory to practice, lies an understanding of theory as mere thinking and practice as mere an action. However, *theoria*, a Greek word for contemplation, is the root for the English word 'theory'. Contemplation which involves knowledge of things eternal, used to be intertwined with practice. By the same token, Vitruvius declared that theory is the one that is common in between all of the fields, since it must derive from the theory of the heavens or the underlying purpose of the universe. For him, *fabrica*, a Roman word, or the act of crafts-making is always concerned with the thinking hand. If we consider this act of making akin to practice, theory in this sense, is not a methodological framework for creating. Rather, the act of drawing while one is aware of the relationship between the *order of cosmos* and proportions, may convey the use of theory in and as design. Architects since Vitruvius have been eager to define the purpose of theory. Over the centuries, the theoretical ideal of obtaining harmony with cultural and natural orders has been superseded by various concepts including philosophy, religion and, more recently, science. At the present moment, it is time for architectural theory to become an inward exploration, a meditation between macrocosm and microcosm, one which inspires those around us through its combination of physical forms and meaning-giving spaces.

Session 3.2 Thurs. 3:00–4:45 Regency G

Museums, Courthouses, and Stables

Moderator **Lydia Mattice Brandt** *University of South Carolina*

Stephanie Gray *Duquesne University*

Restoring Connecticut's Old Stone House: The 'Faulty Work' of Academic Restoration at the Henry State Museum

Directed by architect J. Frederick Kelly, the 1935-1937 restoration of the Henry Whitfield House in Guilford, Connecticut, returned the state's oldest stone structure to its original 1640 appearance. Financed by the Works Progress Administration (WPA) and the Colonial Dames of America, the restoration effort was meant to redress inaccurate alterations made by architect Norman M. Isham when he converted the private residence into a public museum from 1902-1904. Kelly's work on the house as an expert colonial revival architect was considered 'academic restoration' and aligned with the preservation philosophy espoused by leading professional organizations like the Society for the Preservation of New England Antiquities and the Walpole Society. However, while the architectural community and the WPA touted the Whitfield House restoration as a success from the beginning, long-time residents of Guilford were initially apprehensive, and some were openly hostile, to extensive changes occurring at their beloved historic home. Condemnations of the "faulty work" and the "desecration" of the property were levelled at the well-meaning Kelly and Board of Trustees. The local opposition to the restoration demonstrates the proprietary nature of local residents toward the historic places in the town's collective memory. Additionally, the project illustrates the confusion over what constituted "accurate" and "authentic" at a time when standardized restoration policies had not yet been formulated.

Christine Henry *University of Mary Washington*

On the Straight and Narrow: The Alleys Connecting Fredericksburg's Courthouse and Jail

Fredericksburg, Virginia was a colonial city originally platted in 1728 on a regular grid, three blocks wide and six blocks long on the banks of the Rappahannock River. Unlike Washington, DC and Baltimore, MD, larger and more urban neighbors to the north, Fredericksburg did not evolve a system of residential alleys that housed communities of servants and low-wage workers. Instead, the few alleys in this small industrial city provided access between the many levels of the local government and justice system, from city hall to market square and from courthouse to jail. These partially hidden passages provided ways for

the legal framework of the city to operate. Using historic maps, photos, and other documents in combination with contemporary documentation of the space and materials, this paper will discuss ongoing research that explores the evolution of these spaces from hidden passages for the transportation of criminals in the 19th and 20th centuries, to 21st century walkways shared by tourists and residents.

Monica Gann SCAD*

The Power Dynamics of the Courtroom Layouts

As a space for judicial proceedings, the traditional interior layout of the American courtroom is full symbolism and clearly defined hierarchies. Since the 1950s, the design and configuration of courtrooms have been shaped increasingly by issues of circulation, technology and security. Where ceremony formerly guided the entry points, access, and paths of movement of people, now practicality and security are the guiding forces, which have been combined by a shift to aesthetically modern and minimalist architectural spaces. In newer courthouses, courtrooms are also being designed with new technology to better streamline the efficiency of the judicial proceedings, while security is installed because of growing concerns of the possibilities of a dangerous event occurring. Yet, security is not seen as a hinderance to the court function, but just an element for protection for everyone in the courtroom. All these components shape our judicial proceedings are reshaping our view of the court system and redefining the power dynamics of the courtroom.

Mary C. Fesak *University of Delaware**

Twentieth-Century Equine Interiors

This paper examines the twentieth-century interiors of the historic house museums at Appleton Farms in Massachusetts, Montpelier in Virginia, and Bellevue Hall in Delaware as case studies on the creation American equine-themed interiors. Owners Joan Appleton, Marion duPont Scott, and William du Pont, Jr. were influential horsepeople in the American equine sporting industry and culture. They decorated the interiors of their houses to reflect the importance of the equine sports to their lifestyles and identities. In spite of the prominence of equine-themed rooms in American country houses, these interiors have received little scholarly attention. This paper assesses period books, magazine articles, auction catalogues, and museum collections to evaluate how elite American horsepeople emulated imagined British equestrian-themed interiors and material culture. It evaluates how the owners used equine art, prints of founding fathers, historic houses, and Colonial Revival architecture to create aesthetics reflecting their construction of identities as important members of the equestrian community and

heirs to America's founding social elites. This paper also explores tensions between gender norms and the creation of interior aesthetics in American country houses.

Methodologically, this paper also examines the potential for using the study of thoroughbred horse farm owners' interiors as a viable way of assessing their mindsets. One of the greatest challenges in researching thoroughbred landscapes has been the lack of written documentation on the owners' motives. This paper questions what parallels can be drawn between farm owners' interior decorations, the construction of their thoroughbred landscapes, and their understandings and performances of identity as elite horsepeople.

Session 3.3 Thurs. 3:00–4:45 Regency H

Housing and Control

Moderator **David Franco** *Clemson University School of Architecture*

Marisa Gomez Nordyke *University of Wisconsin-Madison**

Encoded Authorities: Regulating Small-House Construction at Midcentury

On June 28, 1939 Wayne Snyder applied for a building permit for a modest, two-bedroom cottage in the Akron, Ohio suburb of Cuyahoga Falls. Stylistically conservative, the home's construction was novel: it would be assembled from prefabricated plywood panels shipped from Indiana. Snyder might have expected the permit to be granted without a hitch; four similar models had already been erected around Akron. But the inspector refused to issue a permit on the grounds it wasn't up to code, initiating a standoff between the manufacturer and local authorities.

Materials manufacturers and policy-makers had long viewed codes as an obstacle to quality, low-cost housing. Throughout the interwar years government agencies devoted extensive research to developing a uniform building code that allowed for innovation while maintaining the primary function of keeping the public safe. These efforts mark a shift from codes that specified exacting materials standards to more flexible, performance-based guidelines designed to accommodate innovation. Under the revised codes, manufacturers need only provide evidence their products performed comparably to traditional methods. Yet, when faced with highly technical reports analyzing unconventional technologies local building inspectors often found themselves overwhelmed by the speed of change and were reluctant to relinquish their authority—an authority founded on experience and empirical knowledge and often backed by powerful local interests.

Furthermore, craftsmen skilled in traditional trades felt unfamiliar materials and construction systems threatened their livelihood.

Using a case study, this paper explores the material effect of codes and regulations on midcentury housing. It examines the motives of a diverse group of players including builders, craftsmen, manufacturers, politicians, and research agencies. My approach brings attention to figures outside the design field who shaped the built environment in powerful and lasting ways. Ultimately, I aim to suggest alternative modes of reading meaning in architecture that are not primarily style-based.

Karen J.S. McKinney *Independent scholar*

1965 Halliburton Oil Company Worker Housing, Grand Isle, LA

The coastal community of Grand Isle, Louisiana has been identified as an endangered cultural resource. The proposed National Register nomination includes approximately twelve (12) historic structures on a single street. Originally constructed as several blocks near the east end of the island, only one street remains with residences facing each other. These buildings date from circa 1965 and represent a unique facet, employee housing, of the offshore oil industry in Louisiana. They also represent some of the first elevated structures on Grand Isle having living areas approximately eight (8) feet above grade.

When no longer viable as employee housing, structures were sold to private owners on the condition they were relocated from oil company property. Some of these structures remain on Grand Isle scattered throughout the community. The remaining former neighborhood retains its shell-paved streets, sidewalks, fire hydrants, and drainage ditches, though these are only clearly apparent in aerial views.

Twenty-first century offshore oil industry relocation to nearby Port Fourchon; private ownership; demographic changes; base flood elevation building requirements; coastal wetland erosion; and annual hurricanes present significant threats to the survival of these buildings. Few examples of coastal construction along the Gulf of Mexico remain due to the frequency and strength of tropical storms and these structures that have survived provide valuable information for both historical research and future coastal construction as well as documentation of an important part of United States and Louisiana history. Through the process of compiling a National Register listing, the resulting Historic District has the potential to provide a minimal level of research and documentation for posterity. Once listed on the National Register, properties will become eligible for tax credits for rehabilitation and restoration work as well as Historic American Buildings Survey documentation.

Martha Teall *Independent scholar*

“Real estate in Atlanta is truly having a New Deal”: The Better Housing Campaign, Social Welfare and the Black Community

In the early 20th century, Atlanta was a unique city for African Americans with several institutions of higher education and a thriving financial and commercial district. These aggregated resources produced an elite and engaged populace determined to ameliorate the vastly inequitable conditions wrought by segregation in all facets of life. In the midst of the Depression, Franklin Delano Roosevelt’s inaugural administration introduced groundbreaking regulations under the National Housing Act and creation of the Better Housing Campaign, a short-term program of housing renovation and modernization. Community leaders mobilized to make the most of this singular opportunity to address deteriorating building conditions. Just as the dust was settling from the first dwelling demolished to make way for public housing projects, a massive parallel effort was underway to preserve and update existing housing stock in black neighborhoods throughout the city. Atlanta’s effort to take full advantage of the benefits made possible by the Better Housing Campaign was the first in the nation led by black residents, and no effort was spared to make it a success.

This paper focuses on the multifaceted response of black leaders in taking advantage of the legislation. The Better Housing Campaign enabled them not only to greatly improve substandard housing conditions but also to achieve social welfare objectives. The extraordinary effort was remarkable in the employment of tactics that created a broad base of support and in the coordinated efforts of the local media, financial institutions, social-service organizations, businessmen and property owners. Beyond the physical improvements made to neighborhoods, the coalition’s strategy was far-reaching and one that would be utilized again for realizing other significant goals within the black community.

Session 3.4 Thurs. 3:00–4:45 Think Tank

Industrial Architectures

Moderator **David Gobel** SCAD

Somaye Seddighi Texas A&M*

Stephen Caffey Texas A&M

From Karkhaneh to Karkhaneh: From a Workroom to a Factory and Shaping a City

The research analyzes vernacular industrial architecture over the passage of time, in three scales of house, neighborhood, and city. This paper tries to address how vernacular architecture in general, and vernacular industrial architecture in particular, appears from the heart of people's life, in which built environments interact with ecological settings and cultures? Study of this special architecture shows a structure of a city shaped in the past. It is studied through a qualitative study, including empirical materials and direct observation. Case studies of weaving places, historically called *Karkhanehs* (Workrooms) whose production also called *Kar* (Work), are surrounded by vernacular architecture and located in the traditional texture of Yazd City, in Iran.

Because in most cases the industrial buildings determined the origin of the city, the significance of this essay is to consider the integration of vernacular and industrial architecture and how the factors of geography, economy, culture, and most importantly society have influenced this process. It shows that how the context of this profession, which is surrounded by traditional and vernacular architecture, influenced the appearance of vernacular industrial architecture. The term *Karkhaneh* is applied in Persian language where people work, and in this paper it is used intentionally to show how this place is reflected in different scales.

At first these places, *Karkhanehs*, appeared as part of houses, and then as separated places as work looms and factories in larger scales. These three scales of study make up the paper's body and structure.

Gabriela Campagnol Texas A&M

Texas Imperial Sugar and Its Architecture Dominated by Functional Considerations

The expression "architecture dominated by functional considerations" appeared in the 1957 issue of the *Architectural Review*. Entitled "Functional tradition as shown in early industrial buildings," with Pevsner as one of the editors, the publication presented "anonymously designed

factories, warehouses, mills,” admired for anticipating the functionalism associated with modern architecture. This paper investigates one of the historical structures of the Imperial Sugar Company in Sugar Land and the town's most iconic building. In the early 1920s, the owners authorized ambitious plans to increase refined sugar production, including expansions of existing structures and constructions of new buildings. The largest of these was the bone char filter house, an eight-story, brick, steel, and concrete building, which remained the tallest in the county until the 1970s. The building was known as Char House due to the bone char used to decolorize liquid sugar. It contained thirty cylindrical cast iron tanks, each larger than a railroad tank car. Operators filled these tanks with bone char and then added the amber-colored sugar syrup. As it percolated through the bone char, the impurities were filtered out and the amber-colored syrup became clear. The Imperial Sugar was the first refinery in Texas and the state's oldest extant business. The Char House remained an icon in the county's landscape for decades. It could be seen for miles around. At night, a neon "Imperial Pure Cane Sugar" sign atop the building advertised the sugar it produced. The activities in the refinery ended in 2002. In 2010, buildings attached to the Char House were imploded, and redevelopment plans announced. Since operation ceased, the Char House— considered “the last classic char house in the United States”— remains empty and plans for adaptive reuse into a boutique hotel, and lofts have been announced in the recent years.

Marietta Monaghan *Kennesaw State University*

Keeping it in the Family: The Powergrams of the Alabama Power Company

In the 1920s construction camps of Alabama Power Company (APC), families of workers enjoyed a small community of co-workers and their families, but had little access to the outside world, as they were insulated by surrounding forests and the poor roads of rural Alabama. At the home office in downtown Birmingham, Alabama, the APC management sought to alleviate the isolation (and not coincidentally, direct the allegiances) of these families. A company newspaper was distributed to all the camps and offices of the APC on a monthly basis. Part newspaper and part gossip sheet, *Powergrams* included the news from the various camps and announcements which needed to be communicated to employees for a subscription of only \$2 per year. The cleverly designed publication served also as a historical record of the company's development.

In a contest that attracted 135 entrants, Birmingham office cashier A. H. Saulter, suggested the winning name for the publication, a combination of the Greek *gramma* (writing) and power. The first issue came out in April 1920 and included a regular feature on safety in the workplace, always a sensible topic. Through stories and photographs, *Powergrams* provided updates on construction projects, advertisements for electrical appliances, and beginning in 1940, updates on the military service of employees, who had the skills needed by the military and especially the Seabees, for constructing bases in the jungles and deserts. *Powergrams* again reported when employees returned from the war and went back to their jobs. After a decline in profitability in the 1980s, the publication was cut back to smaller size, with no color

images, and it was delivered by US mail. During the 1990s, *Powerlines* became the electronic equivalent of *Powergrams*, but the company still keeps its employees on the same page with news of all kinds.

The APC was able to attain the goals of creating a community among the employees and, at the same time, promote the sales of electricity to the people of the state of Alabama.

Session 4.1 Thurs. 5:00–6:00 Regency F

Dwelling Dialogues

Moderator **Paul Emmons** *Virginia Tech*

David Franco *Clemson University School of Architecture*

Objects of Domesticity: The Spectacularization of Everyday Life in the Eames House

One of the recurrent narratives about post-war suburbanization in the US concentrates on the cultural and spatial homogeneity it entailed, and the consequent alienation it brought to social and family life. However, in the midst of the rise of suburbia—in 1949— Ray and Charles Eames built their Santa Monica house that, despite contradicting many of the ideals that dominated the domestic culture of their time, became the one of the most influential icons of American modernity. In this paper, I will analyze the Case Study House #8 and its complicated relationship with the social and political environment of mid-century America. I will look at it not as a pioneering work of modern architecture—as it is usually understood—, but as part of the array of cultural processes that encompassed the advance of consumer culture in the suburban United States during the 1950's and 60's.

As it is well-known, the way in which the house was designed, inhabited and published by Charles and Ray Eames relied as much in the profuse collection of everyday objects it contained as it did in its architecture. I will argue that the care the Eames took to place and depict those simple objects turned into something else and, ultimately, resulting in a sort of commodification of everyday life, as would be later discussed by Henri Lefebvre or Guy Debord. The unresolved conflict between two ideological vectors defining the Eames' work clarifies this connection. First, a social egalitarianism based on the access to consumption that emerges as reaction to the socio-economic model that led to the Great Depression. And, second, a strategic acceptance of the values of corporate capitalism, not only as an economic system but also as a moral principle and as aesthetic practice.

Ke Sun

Urban Domesticity through the Surrealist Poetics of Analogy

Le Corbusier's roof terrace of the Beistegui Apartment (1929-1931) exhibits the surrealist technique of poetic analogy. Although the ground and the overhead sky express the openness of an external space, the combination of the wall, furniture and fireplace paradoxically imply and dramatize an interiority of the same space. The top of Arc de Triomphe seen from a distance behind the wall's top edge indicates historicity and monumentality. The copresence and transformation between the paradoxical senses of exterior and interior in Le Corbusier's roof terrace design exemplified a similarity with the surrealist poetics of analogy technic, unfolding an intimate domesticity into the expansive city, and vice versa. Analogously, the introverted domesticity of urban spaces can be crafted through the method of surrealist poetic analogy during the ritual of procession. In 2002, a pilgrimage procession dubbed the *Modern Procession* carried reproductions of the Museum of Modern Art's three selected works from MoMA in Manhattan on 53rd Street to its temporary location in Queens on 33rd Street. The movement of the procession obscured rigid urban boundaries, diminished the participants' identities, celebrated the spiritual emotions, bringing the walkers into a transcendent state between dream and reality. The procession served to transform the urban façades into a mnemonic landscape of objects, bodies, movements, and disparate urban elements that yielded a surrealist phenomenon of *objet trouvé* which assembled what Gaston Bachelard called an "oneiric house" in the urban space, composing a poetic analogy of domesticity. Consequently, the procession became an ephemeral montage as it traversed urban spaces. Through the case studies of Le Corbusier's Beistegui Apartment and the MoMA's Modern Procession, this paper investigates the historical influences of the surrealist creative process of poetic analogy in architecture and its urban implications and thus discover the interplay between urban domesticity and place-making of the ritual procession.

Session 4.3 Thurs. 5:00–6:00 Regency H

Preservation and Urbanism dialogue

Moderator **Philip Herrington** *James Madison University*

Nihal Elvanoglu *University of Florida**

St. Augustine Preservation Plan in the Mid-Twentieth Century

St. Augustine, Florida is known as the oldest European city of North America. Before being a part of the United States, the city experienced First Spanish (1565–1763), British

(1763–1784), Second Spanish (1784–1821) colonial periods, and United States Territorial Period. All these political regime changes have led to the accumulation of a rich cultural heritage. However, after the United States took control of the city, the abundant historic resources rapidly disappeared due to neglect and unappreciation of Spanish culture. Furthermore, after the Second World War, improvements in nation's transportation system which resulted in segregated neighborhoods and torn down structures brought the historic layers of the city on the verge of extinction. The vanishing heritage of the town acted as a catalyst for historic preservation activities. Consequently, the federal government, and the State of Florida collaborated in preservation in St. Augustine. Subsequently, the St. Augustine Historical Restoration and Preservation Commission was established in 1959 to revitalize the city's historic core as an American shrine by recreating the appearance of the city as it was in the colonial periods. The commission produced a preservation plan through which approximately fifty colonial structures were either reconstructed or restored based on archaeological and historical research. To accomplish this, several existing buildings which did not belong to colonial periods were razed.

Even though St. Augustine's plan occurred as a bold step of preserving nation's ancestral heritage at a time many other American cities faced urban renewal programs, and at a time the Secretary of Interior's Standards had not been established yet, the plan aimed at preserving white heritage without considering the contribution of African-Americans, Native Americans, and local groups in the development of St. Augustine. This paper presents a critique of the St. Augustine's preservation plan from the vantage point of contemporary conservation philosophy.

Sarah Georgia Harrison Hall *University of Georgia*

Finlay Park Needs a Fresh Start

Finlay Park (1989), a modernist urban park designed by Robert E. Marvin, FASLA, served for many years as the iconic post card image of Columbia, South Carolina, with its dramatic vistas of the city skyline. Its beehive fountain at the highest elevation served as the foreground for many framed shots of the city and the backdrop of many prom photos. From this vantage point a series of cascading water features spilled down an eighty-foot elevation change to a serpentine collector pond below. A broad expanse of lawn edged with large swaths of trees and shrubs contributed to its identity as a "garden park."

After 30 years of heavy public use, many features require refurbishing. A 2016 master plan designed by a team of consultants led by Stantec and Civitas was prepared with sensitivity to the original REM plan. Yet the \$20 million projected cost had the city reeling. Current plans are to work with a private developer to prepare a conceptual design in a public-private partnership. Plans under consideration would allow the sale of a portion of park property for a new housing development that could activate the property with more daily foot traffic.

The prospect of eminent redevelopment raises questions of whether the city intends to respect the integrity of the REM modernist design. What are the defining features of the iconic design that should be respected and retained? Will a housing development on park property transform the park into merely a front porch for the residents? How could the park function more effectively as a destination for the broader city of Columbia?

Friday, October 11

Session 5.1 Fri. 8:30–9:30am Regency F

Preservation Details and Interiors dialogue

Moderator **William Gatlin** *Mississippi Department of Archives and History*

Tania Alam Jablonski *Jablonski Building Conservation, Inc.*

Historic Color Palettes and Historic Preservation

“Historic Color Palette” is a group of paint colors that are supposed to have a historic connection to architecture. The author undertook a research to look at how these color palettes came into existence and how they have developed over time. The concept of linking certain color groups to particular time-periods and places is an intriguing one. It first emerged in the United States as a descriptor of historic colors discovered at Colonial Williamsburg. With time the palettes have extended beyond the Colonial period and now include even the mid-century modern. These palettes have grown over time to become a popular means of creating visual connections to the past. But what do these colors represent? What roles do they play in historic preservation?

For this research, several “historic color palettes” were selected as case-studies. These were not limited to palettes being produced commercially, and included lesser-known palettes, which have made significant contributions to the development of respective areas. The research process involved the study of historic paint brochures, early paint advertisements, along with archival research and interviews with people working in the development of these palettes.

Advances in architectural paint research techniques in the twentieth century have made it possible to identify many of the original colors that were used in different periods of the American history. However, examination of many of these palettes led to the discovery that the “historic color palette” has not always developed, as historians and preservationists would believe, using evidence found on historic buildings. It has evolved as an amalgam of scientific analysis, historical research and imagination. Representing specific regions and time-periods in history, the “historic color palette” has played a variety of roles, primarily as a sales tool, educational model and proponent of historic preservation; essentially telling the story of the nation.

Stephanie Clough *Tulane School of Architecture**

Late Victorian Pocket Doors and Their Reflection of Victorian Society

Pocket doors were featured prominently, if not aggressively, in late-Victorian house plan catalogues. They were so prevalent that some catalogues noted when particular house plans *lacked* pocket doors. This popularity reflected pocket doors' nimble responsiveness to the seemingly contradictory values of the era's home owners. Victorians were known for their voluminous social obligations and the related emphasis on conspicuous consumption, yet they also valued privacy and the concept of a secluded haven for the family unit. Pocket doors very capably balanced these needs and occupied both a functional and symbolic role in the home; they offered flexible public/private space, creating on-demand pathways to social equals and barriers to "inappropriate" company. In more opulent homes, some pocket doors shed their cloak of invisibility and became ornately carved, stained-glass-studded centerpieces. Even in these more elaborate incarnations, they never lost their functional role as a social sorting mechanism. They helped form a small-scale model of middle- and upper-class Victorian sensibilities, ensuring that the proper people occupied their proper spaces at the proper time. Although Victorians could not force the world to conform to their ideals, they could ensure that their homes did.

Session 5.2 Fri. 8:30–9:30am Regency G

Modern Masters in dialogue

Moderator **Gabriela Campagnol** *Texas A&M*

Michael Grogan *Kansas State University*

Texas Two Step: Ludwig Mies van der Rohe's Addition(s) to Houston's Museum of Fine Arts

In 1954 Ludwig Mies van der Rohe was contracted to design an addition to Houston's Museum of Fine Art's original Beaux Arts-inspired building dating from the 1920s. The commission originally consisted merely of an exterior courtyard between the side wings of the U-shaped museum. Mies promptly convinced the committee to pursue an ambitious, two-phase master plan that anticipated an ultimate overall scope, beginning with Cullinan Hall. Ultimately the MFA campus would continue to grow through other detached structures, but the two Mies additions – completed in 1958 and 1974 respectively – formed what became the nucleus of the still-evolving campus and anchor to a larger Museum District.

Due to the enigmatic nature of the designs, the museum has been sparingly covered, if at all, in most monographs. Unique as examples of Mies-designed additions, these conform tightly to the original building's massing and incorporate a curved north façade with a mostly solid base to geometrically resolve adding to the existing splayed wings while relating to the also-curving street along the north. Redolent of his 1933 Reichsbank proposal, this solution by the "high priest of angularity" positions this as an exception to the canon. As extensions of the original building, the autonomous nature typical of his mature work is, here, subverted. Additionally, the 1974 Brown Pavilion erased much of the 1958 work, most conspicuously through the removal of the glazed- and brick-infilled envelope. A void and staggered floor levels trace its absence. The later addition, though technically wedded to the existing structures, is conceptually detached – as the "pavilion" title evokes – through the vehicle of the earlier structure now rendered as void.

This study analyzes the sequence of additions structurally, spatially, and morphologically to better understand the multi-generational building as both a complete entity itself and as a node that anticipated the future campus growth.

Robert Kelly *Fairmont State University*

Form Follows the Saarinens: The Fine Arts Building at the University of Kentucky

The Fine Arts Building at the University of Kentucky is a brick masonry building with limestone accents, completed in 1950 to house the Departments of Theater, Music, and Studio Art. Brock and Johnson Architects, of Lexington, Kentucky, received the commission in 1946 with the design credited to principal, Ernst Johnson.

Johnson is notable as the architect of more than two dozen Modern-styled buildings on the University of Kentucky campus, built between 1935 and 1972. He had originally come to the university as campus architect and professor of architectural engineering. He left the university in 1946 and formed an architectural practice with his former Yale classmate, William Brock, a Lexington native who had been instrumental in bringing him to the university. Brock was understood as the 'business and marketing guy' of the firm. Johnson was also influenced by another of his Yale classmates: a 'design guy' by the name of Eero Saarinen. Johnson and Saarinen were noted as the top two students of their class, and competitive rivals. Johnson had bested Saarinen to receive a fellowship for travel to Europe between his BFA (1932) and his MFA (1935). The two none the less maintained a correspondence until Saarinen's death in 1961.

Given that relationship as a premise, this paper compares the design and detailing of the UK Fine Arts Building with Eero's (and Eiel's) work at the Crow Island School, in Winnetka, Illinois from 1940, and with the First Christian Church in Columbus, Indiana, from 1942.

Session 5.3 Fri. 8:30–9:30am Regency H

Representations of Home, a dialogue

Moderator **Joss Kiely** *Louisiana State University*

Patrick Lee Lucas *University of Kentucky*

Re-visiting Henry Sargent's *The Dinner Party* and *The Tea Party*

Although primarily a portrait painter, Henry Sargent briefly experimented with the construction of two early nineteenth-century genre scenes, *The Dinner Party* and *The Tea Party*. Both works serve as important visual sources for interior design in the days of the Early Republic. Assessed individually, the paintings offer minutely-detailed evidence for interior furnishings, the modes of dress, and some understanding of social activity. Previous scholars suggest an autobiographical orientation to these two paintings, works that provide a chronicle of interiors and events within Henry Sargent's Boston life and home. When compared to extant architectural drawings of Sargent's house, detailed evidence indicates that while Sargent might have based their content on his own house, he actually constructed views of idealized contemporary interiors. Taken together, *The Dinner Party* and *The Tea Party* provide a substantive narrative by Sargent of the anxiety experienced by early nineteenth-century urban dwellers regarding a growing national state.

The United States, in the 1820s, sought an identity as a nation independent from Great Britain and as a nation characterized by rapid geographical expansion to the west. What are the confines of appropriate political, social, and cultural behavior in such a context? One visual answer lies, in part, in these paintings created for commercial purposes. These genre scenes, when viewed as landscapes themselves, offer highly ordered constructions which place people and objects within high-style interiors as a means for illustrating ideas about gentility and order. By freeing *The Dinner Party* and *The Tea Party* as simply documentary paintings, I seek in this paper to negotiate the multiple meanings of these important genre works in their early nineteenth-century frame.

Ralph Wilcox *Arkansas Historic Preservation Program*

Building the American Dream: The Architectural Promotion of the Movie “Mr. Blandings Builds His Dream House”

In 1948, the movie “Mr. Blandings Builds His Dream House” was released by RKO Radio Pictures. The movie, which was based on the novel by Eric Hodgins and an April 1946

article in *Fortune* magazine titled “Mr. Blandings Builds His Castle,” is about Jim and Muriel Blandings (played by Cary Grant and Myrna Loy) and their daughters who decide to move from New York City to the idyllic Connecticut countryside and fix up an old home. The movie portrays the setbacks and pitfalls as the Blandings ultimately end up tearing down the old house and building a new house – their “dream house.”

To help promote the release of the movie, RKO built 73 “dream houses” in cities all across the United States. As part of the publicity, over 60 of the houses were equipped with state-of-the-art General Electric-brand kitchens. Although some of the houses were replicas of the house in the movie, many were not. Colonial Revival was the chosen style for many of the houses, although at least one Ranch-style house – in Phoenix, Arizona – was built as part of the promotional program.

Two of the promotional houses were built in Arkansas, one in Little Rock and one in Camden, in southern Arkansas. Although neither house is a replica of the house in the movie, both were built in the Colonial Revival style and promoted in local newspapers of the day. The Little Rock newspaper, for example noted that “We’ve created a ‘Mr. Blanding’s Dream House’ right here in Little Rock. It is completely furnished and ready for your inspection! A beautiful example of present-day architecture and living convenience.”

This paper will look at the RKO “dream house” promotional program with special emphasis on the program in Arkansas, a topic that has received little research up to the present time.

Session 6.1 Fri. 9:45–11:30 Regency F

Commercial Architectures

Moderator **Kathy Edwards** *Clemson University*

Kyunhea West Kwon *Clemson University**

The Corner Store(s) of Charleston: An Analysis of Architecture over Time

Charleston’s canted corner stores are dotted throughout the downtown peninsula, their preservation a testament to the longevity of the vernacular building form and vibrancy of the commercial building type. The placement and design of these stores capitalized on traffic from street intersections to corner locations and maximized the potential for stores to provide

essential goods and services to the community. There are significantly fewer of these buildings that survive to the present day than once occupied downtown in the past. The concentration of corner stores mark King Street as the commercial corridor and the distribution pattern throughout residential neighborhoods emphasizes the convenience of these businesses. These buildings have both a historically symbolic and a continuing functional purpose in driving local economy, and still serve their respective neighborhoods throughout the peninsula. This study closely examined Charleston's historic Sanborn maps throughout specific intervals to map functional building change over time, conducted an in-depth architectural survey, and contributed four case studies to better understand the histories of extant canted corner stores. These elements of analysis allow the reader to gain a broad understanding of their contribution to the function and character of the urban landscape. Corner stores represent an important period of growth for Charleston with the evolution of commercial retail from the 19th through the early 20th century. The prevalence of these buildings helps ensure that downtown Charleston remains a livable city and provides a place for local businesses to thrive. The decline of corner stores correlates directly to changes in everyday consumption, transportation, urban expansion, societal interactions within the community landscape and functionality evolving to serve a different purpose for the vibrant city. The remaining canted corner stores provide historic context for the development of the downtown landscape and their contribution to urban life through their role in the active streetscape.

Mark Reinberger *University of Georgia*

The Merchant Exchanges of New Orleans and the Vicissitudes of American Capitalism

New Orleans, the *entrepôt* of half a continent, had long been a commercial city before it acquired many of the trappings of a significant port, including a merchant's exchange, an indispensable accoutrement of such cities. These civic structures, combining a meeting space for merchants, other commercial facilities, and often elements representative of governmental authority, first appeared in Europe by the Renaissance and spread to the American colonies. Despite its potential as the primary port of the Mississippi basin, New Orleans developed slowly. Not until the United States took ownership and the steamship provided reliable transport did New Orleans really flourish.

New Orleans merchants organized a Chamber of Commerce in 1806 but meetings among them took place in coffeehouses which in many cities had early substituted as exchanges. In New Orleans these gave way to exchange hotels in which merchants met and finally, in 1835, to a proper merchants' exchange, designed by Gallier and Dakin. Its design drew on a tradition of domed exchange halls then best known in America by Latrobe's Baltimore Exchange of 1815. The New Orleans exchange thrived fitfully until the Civil War but was converted thereafter to other uses. As it was a private endeavor, this exchange never had a full commitment from New Orleans merchants. *Norman's New Orleans* of 1845 recorded no fewer than four buildings acting as exchanges.

The New Orleans Exchange represented one of three manners of erecting such structures, by an individual for profit. The other means were by the municipal government, the most common method of construction in Europe and the colonies, and by an incorporated group of merchants, the manner Baltimore used. Another example of an individual's development of such a place was the Boston Exchange Coffeehouse, which produced a truly monumental failure, both financially and structurally. Indeed, many of the exchanges produced in this manner proved failures.

Torrey Tracy *University of Arkansas, Fay Jones School of Architecture and Design*

Negotiating a Site of Strong Psychological Effect: An Intervention at Bryant's Grocery Store

Sites of architectural sensitivity are sites that carry a visceral connection to past trauma, or turmoil. Whether it be the location of a pivotal military battle, a controversial political decision, an inner-city drive-by shooting, or the mysterious passing of a celebrated figure, these sites can add to the value of rich empathetic awareness, education, or even curiosity. As simple and direct as it may be to place walls, a roof, windows, and a threshold at a "sensitive" site to honor, respect, and preserve its existence and historical value, it is not always the most appropriate or ideal response. The designer has the responsibility to respond in a fashion that displays reverence and respect, yet invites and encourages understanding, appreciation, and maybe even a bit of hope and acceptance.

In order to devise a successful design approach for such architectural interventions, one should connect with trauma, grief and loss. An architectural response at a "sensitive" site can share a similar methodology and approach as coping with trauma, grief and loss—these are universal emotions that share the same responses.

Bryant's Grocery store in the sleepy town of Money, Mississippi is arguably the preeminent site of sensitivity in the United States. It was in this store, on Aug. 24, 1955, that Emmett Louis Till, a 14-year-old black teenager visiting from Chicago, allegedly whistled at the store's owner, Carol Bryant, and as a result of such, was horrifically murdered four days later in an act of brutality that shocked the nation.

Currently, the store is crumbling, roofless, and engulfed in vines—"the ghostliest structure in the South," according to author Paul Theroux. The likelihood of a full restoration is not promising due to a host of regionally political, financial, as well as structural issues; however, a creative intervention to formally declare and establish its long-lasting significance is still imperative. A proposed architectural approach and implementation of a schematic design for the site is presented.

Session 6.2 Fri. 9:45–11:30 Regency G

Resistance and Freedom

Moderator **Greg Herman** *University of Arkansas*

Christopher Hunter *Mississippi State University*

The Architecture of Slavery Resistance: Emanuel AME Church of Charleston, SC

The purpose of this paper is to examine the influential response of the resistance movement against slavery, conducted by Denmark Vesey and Reverend Morris Brown, in their efforts to establish the founding, design, and construction of Emanuel African Methodist Episcopal (AME) church in antebellum Charleston, South Carolina.

Emanuel AME, or 'Mother Emanuel', was founded in 1816 and is considered the oldest AME church in the southern United States. Emanuel AME has had a history of resistance, from fighting against slavery to the Civil Rights Movement. The church was founded by the Reverend Morris Brown, a free black man and prosperous shoemaker by trade, and Denmark Vesey, an enslaved man who purchased his freedom and thrived at being a carpenter in Charleston. Both would both become voices of resistance to slavery. Violence against the congregants of Emanuel, as well as legal and physical attacks upon their church buildings, had been the cost endured to secure not only religious freedom but the achievement of justice and equality for African Americans living in Charleston.

This paper will specifically explore the context of slavery and the legal influence of the slave codes, with the response of resistance to this institution by the ancestral congregants of Emanuel AME, led by Brown and Vesey, in their effort to found and maintain their church as an organization, as well as the challenges of constructing and maintaining a physical house of worship for Emanuel AME in antebellum Charleston and the years following the end of the Civil War up to the completed construction of the current building in 1891.

Michael O'Brien *Texas A&M*

Aspirational Construction: A Freedom Colony Church in Vox Populi, Texas

Vox Populi, Texas is slowly turning to dust and rubble along Highway 71 in Colorado County, Texas. It emerged as a parallel economy serving newly emancipated slaves in the early 1870's and grew to a bustling small town with stores, mills, community center, schools, cotton gins, two cemeteries and three churches. The South Point Baptist Church was the oldest,

chartered in 1883, and was constructed and reconstructed at least three times. The second and third constructions were made with parts of the community, parts of the buildings that had established the town and the early church. “Tearing-Down” gatherings produced usable lumber, siding and windows for new constructions.

Frequently this lumber was not the size, or length needed to meet the aspirations of the church. This paper will present the evidence Freedmen’s “Tearing-Downs” in the current state of the South Point Church, the last anchor of Vox Populi, and argue that the ongoing “tearing down” of the South Point Baptist Church driven by the influence of HGTV and its shiplap craze is putting these remote historic African American landmarks at risk for pilfering, resulting in the loss of history for all future generations.

Emily Makas *University of North Carolina-Charlotte*

Both/And: Memorial and Counter-Memorial in One: EJI’s Lynching Memorial in Montgomery

Since the 1980s, and really since the Second World War, conversations about building memorials, about giving form to memories, especially of traumas or atrocities, have focused on questioning the traditional monument and the characteristics historically embodied by those structures. The questioning is of traditional power structures that have erected those types of memorials in the past called into question their appropriate ness especially for victims of state sanctioned or state approved violence.

These counter-memorials were in a dialectic with traditional memorials – setting up an opposition. Equal Justice Initiative’s National Memorial to Peace and Justice brings these trajectories together and resolves the late 20th and early 21st century debates about commemoration by being simultaneously *both* a memorial *and* a counter-memorial.

In Montgomery, MASS Design Group in close collaboration with EJI, have skillfully and seamlessly combined the qualities of the traditional memorial with those of the counter memorial. Those these are contradictory characteristics, they do not appear in tension. The memorial is both abstract and figural, both centralized and dispersed, it both addresses the individual and the collective, it is both permanent and temporary, it is both static and interactive, it is both monumental and intimate. It references traditional forms without being historicist and offers a clear, singular didactic message, while also forces dialogue and demands memory-work among visitors and distant communities. EJI’s National Memorial to Peace and Justice is an important product that offers closure but also stresses the ongoing process as key to commemoration.

Bryan Norwood *University of Michigan*

John Dean Davis *Texas Tech University*

On the Built History of Reconstruction

In his 1935 *Black Reconstruction in America*, W. E. B. Du Bois noted that “the unending tragedy of Reconstruction is the utter inability of the American mind to grasp its real significance, its national and worldwide implications.” Describing both a physical process and a political metaphor, the term Reconstruction has been used to denote a period of intense ideological discourse and struggle over the nature of the citizen, the shape of institutions, and the contours of everyday life. Rarely, however, have the implications of this political and social reorganization been read through the changes in American space. Our concern is that architectural history has participated in this relative silence on the built environment’s role in this reorganization because it implicitly accepted the twentieth century’s dominant yet misguided historical narrative that presented Reconstruction as both a political and material failure.

The aim of this paper is to identify a number of potential “genealogies” that tie the present configuration of the American landscape to this important moment in American and global history, thus framing and testing specific historiographical and methodological questions that will be central to a larger project of inquiring into the built history of Reconstruction. We argue that there are a number of scholarly pathways through the postbellum built environment that will not only unearth ignored material about the construction of buildings, landscapes, and urban conditions of the American South, but will also engage architectural history with important questions of race, labor, and the effects of capitalism. These pathways entail exploration of the development of industrial agriculture out of the ruins of the plantation system, the role of free labor in the industrialization of the South’s building practices, the pedagogical initiatives developed at historically black and white colleges, and the rhetorical importance of buildings, landscapes, and infrastructure that appeared to support, or resist, political and economic reunion.

Session 6.3 Fri. 9:45–11:30 Regency H

Modern Architectures

Moderator **Jodi La Coe** *Virginia Tech*

Richard Chenoweth *Mississippi State University*

Jefferson Versus Latrobe: The Struggle to Complete the South Wing of the U.S. Capitol Wing During the First Building Campaign

In 1803, Thomas Jefferson hired Benjamin Henry Latrobe to complete work on the U.S. Capitol, then in a sorry state on top of muddy Jenkins Hill. Their relationship was deeply cordial and respectful; Jefferson was aware of Latrobe's sui generis qualifications as a professional architect and engineer in America, and Latrobe was profoundly aware of Mr. Jefferson's reputation. Yet their correspondence can only be read as a tacit struggle over architectural ideas, during which often they were at odds with each other. *Jefferson the Client* offered broad-brush Romantic visions as well as bookish ideas regarding the particular use of the orders. *Latrobe the Architect* wondered how he could comply or facilitate Jefferson's visions when his own strong visions suggested otherwise. Three principal points of conflict arose - the last of which involved the building of a glass roof over the Hall of Representatives. A stunning recollection that apparently had never departed Mr. Jefferson's imagination - that the glass roof in Paris's *halle aux bles*, which he had seen with Maria Cosway, was, "... the most superb thing on earth," - certainly must be recreated in the Capitol.

How is it possible the same lighting effects of a grain market would not make the U.S. Capitol the most superb legislative chamber in the world? How would the optimistic architect Latrobe accomplish this feat, knowing full well that it would be a technological nightmare for him? I will show through my original detailed 3D graphic methods and IBL lighting simulations the results of the two conflicting philosophical visions - one vision that was built (and then destroyed in 1814) and one vision that was never built but was (surreptitiously) accounted for, as it was structurally framed without the knowledge of the President.

Robin Prater *Georgia Institute of Technology*

A Place in History: Reassessing the Legacy of Sir Edwin Lutyens

What role does interpretation play in the ongoing legacy of an architect? Why does one architect achieve lasting fame while an equally talented peer is overlooked by history? What are the causes behind the ebb and flow of an architect's reputation? With the year 2019 marking the

150th anniversary of the birth of Sir Edwin Lutyens and the 100th anniversary of his noted World War I memorial in London, The Cenotaph, this is a fitting time for a fresh assessment of the architect's legacy and the relevance of his architecture for designers today. This paper will trace the evolving cycle of interpretation of the architecture of Sir Edwin Lutyens; putting the architect in context with other noted British architects such as Wren, Hawksmoor, and Soane; and examining the role of architectural historians and writers in developing the reputation of Lutyens.

At the time of his death, Lutyens was considered one of the premier architects of his time, memorialized with what is regarded as one of the most thorough documentations of any architect's life work, a three-volume folio of drawings supplemented by a seminal biography by Christopher Hussey. In the decades that followed, however, Lutyens was largely ignored by the Modernists. In the 1980s, the emerging Post-Modernists found much to admire in the complexity of Lutyens's designs. Today, his work is being re-interpreted yet again as architects seek to find fresh ways to progress the path of architecture while absorbing the lessons embedded in past traditions – an art mastered by Lutyens.

David Sachs *Kansas State University*

The Midwives of Modern Architecture

This paper will tell the story of the first architectural exhibition at The Museum of Modern Art in New York (MoMA), and its accompanying book, *The International Style: Architecture Since 1922*. The museum was founded in 1929 and the exhibition and book were opened and published in 1932. The paper will introduce the four individuals who collaborated to produce the International Style exhibition: Alfred Barr, the initial Director of MoMA, Henry-Russell Hitchcock, a young architectural historian, Philip Johnson, a young architect, and Lewis Mumford, a renowned scholar of architecture, urbanism and culture. Johnson and Hitchcock prepared the International Style book. The paper will describe the characteristics of International Style buildings and show a sampling of diverse buildings featured in the book that illustrate different variations or interpretations of the International Style.

The paper will briefly chronicle subsequent architectural exhibitions and publications which will illustrate the influence the International Style exhibition had on these exhibitions and publications. It will describe different kinds of offerings, involving a wide range of partners and contributors. The paper will describe the influence the International Style exhibition had on the Museum, and more importantly, on the vigor and diversity of Modern Architecture in all of its various forms. The four men who put together the International Style exhibit helped to usher in Modern Architecture as we know it. I would argue that they can be seen as "The Midwives of Modern Architecture."

Daniel Williamson SCAD

The View from Le Corbusier's Palais des Filateurs: Conflicting Visions of Postcolonial Indian Society

In 1953, Le Corbusier wrote to the secretary of Jawaharlal Nehru, Prime Minister of India, to enlist his help in cutting through bureaucratic red-tape delaying construction of several projects in Ahmedabad. In the letter he described the Ahmedabad Millowners' Association Building as "a little palace" that "will represent a real image of Indian architecture." For Le Corbusier, the building was a distillation of his vision for a new Indian modernity that could serve as an alternative model to American industrial capitalism and consumer culture. India, he hoped he hoped the building would transform its clients, the capitalist mill-owners of Ahmedabad, into enlightened leaders who would embody his vision. Thus, Le Corbusier enlisted material, spatial effects, and the controlled framing of views so that "the society of money" might "discard its skin at the proper season," as he wrote in his sketchbooks. For their part, the millowners saw the building as a further extension of their economic and political power over the city of Ahmedabad, and indeed, Le Corbusier's building mapped capitalist hierarchy both visually and spatially. Moreover, during the construction process, the millowners pushed back against many of the very innovations that Le Corbusier hoped would have a positive effect on them. Thus, rather than projecting a single unified vision for postcolonial India, the building is better understood as a site of competing visions that were negotiated but remained unresolved. Based on archival research and on-site study of the building, this paper will untangle these conflicts over the building and over the trajectory of postcolonial Indian society itself.

Session 6.4 Fri. 9:45–11:30 Think Tank

Infrastructures

Moderator **Kim Sexton** *University of Arkansas*

Vandana Baweja *University of Florida*

Architectural Photography in the Public Works Annual Reports in 1930s and 1940s in Princely Mysore, India

Mysore was a South Indian princely state under indirect British rule from 1799 to 1831 and subsequently, from 1881 to 1947. By the end of the first quarter of the twentieth century, like other princely states in India such as Hyderabad, the Mysore regime used photographs for ideological purposes to establish cultural and political autonomy to emphasize a modernizing

princely regime that was capable of sovereign governance. Architectural and urban photographs in princely Mysore for nonprofessional consumption were circulated through hagiographic state publications that included city guidebooks, *Dasara* souvenirs, and architectural albums. These images, which followed prevalent norms of travel photography, were shot with pictorial compositional techniques to domesticate architecture within its surrounding setting in painterly traditions. In contrast, the Mysore Public Works Department commissioned documentary photographs that comprised frontal shots which approximated the orthogonal front elevation in one-point perspective, and diagonal views that approximated a two-point architectural perspective. These photographs, often shot from a frontal vantage point, violated the prevalent norms of architectural photography and picturesque travel photography. This paper examines the use of documentary architectural photographs commissioned by the Mysore Public Works Department in the 1930s and 1940s to address how and why the Mysore Public Works established photographic practices that departed from colonial photographic norms. This investigation concludes that photography was a vital component of a larger ideological project that entailed developing an autonomous spatial and visual ordering of architectural and urban environments.

Brittany McKee Hyder *New South Associates*

Domestic Cisterns in Charleston, SC: Public Health and Private Water in an Antebellum City

Traditionally defined as catchment or storage facilities for rainwater collected by means of a drainage system, cisterns became a common domestic utility in Charleston, South Carolina during the nineteenth century. The earliest cisterns on the peninsula were constructed in the city's more affluent properties but by 1870 were a household feature in all areas of the city. This paper will explore two primary factors that motivated Charlestonians to install domestic water collection systems in their homes: the city's rapid urbanization with little to no sanitation policy which resulted in frequent outbreaks of water borne illnesses, and the contamination of shallow wells that formerly provided adequate water supplies. In response to this rising fear of disease, residents incorporated cisterns that provided a convenient and well-monitored source of potable water.

This paper will summarize the evolution of cistern technology through the nineteenth century and will explore the effects of developments in the field of bacteriology and the sanitation reforms of the Progressive Era on cistern construction. The drive to provide potable water coupled with the standardization and development of new construction materials vastly altered cistern design and application. Surviving cisterns, trade catalogs, and city records identify physical variations and commonalities in design and placement.

Madi Alspector SCAD*

Driving Out Destruction: Preservation Activism and Highway Revolts

This is an analytical study of the urban activism which stemmed from the controversial years of post-war urban planning . The 1940's onward saw a rapid increase in highway construction and automobile production, which has remained a helpful aspect to some, but which also had its share of negative impacts. Not only was this movement of auto-obsession detrimental to inner city areas, it had lasting effects on the built and natural environment, and led to systemized racism that still plagues the country's housing association and laws. This segment of urban history is often discussed by architectural historians, and at first appears to be cut and dry as to the actions and outcomes seen during this time, highlighting the victory of certain power planners and the loss of those within urban centers, reflecting what was then an unwanted demographic. However, there is a somewhat underscored movement which grew from opposition to the clearing and re-planning of these inner city "slums". This is the community activism by local residents across the United States; some of the earliest large-scale preservation initiatives. Led and inspired by urban activists and writers such as Jane Jacobs, there were over 350 highway revolts between the late 1940's through the 1980's.

Though this widespread phenomena is a lesser known outcome of the highway building craze and decline of urban areas seen during the early Twentieth Century, it proved to be highly consequential to the popularity and success of community activism for later preservation and urban movements. This research sheds light on the successes and failures of these revolts, identifying unifying characteristics and significant events that helped shape the country as we now know it.

Session 7.1 Fri. 1:00–2:45 Regency F

Southern Architectures

Moderator **Robbie Jones** *New South Associates*

Benjamin Ross *RATIO Architects*

Revolutionary Monument, Revolutionary Materials: E.B. White's Washington Light Infantry Monument and the Evolution of Battlefield Commemoration in Antebellum America

The Washington Light Infantry Monument at Cowpens National Battlefield, designed by Charleston architect Edward Brickell White and erected in 1856, is an early and architecturally significant Revolutionary War battle monument. Made of concrete and cast iron, it is among the

earliest Revolutionary War monuments in the United States, is significant for its place in the evolution of American military commemoration, and may have been the first battlefield monument built in the South. Although monuments to the Founding Fathers had been built and markers commemorating individual heroes of the Revolution were sometimes placed at battlefield sites or graves, monuments to an entire battle or group of soldiers placed on the battlefield itself were uncommon prior to the 1870s. The monument's concrete pedestal may relate to both southeastern coastal building traditions and contemporary experiments with concrete construction. The monument's isolated location in the South Carolina Piedmont, a long period of vandalism and neglect, well-meaning but unsympathetic attempts at restoration in the twentieth century, and a long-forgotten association with a prominent South Carolina architect caused the project to fall into obscurity, clouding its significance and its place in the history of American battlefield monuments.

This paper will locate the Washington Light Infantry Monument within the context of E. B. White's other memorial commissions and his experiments with innovative construction materials during the 1850s while evaluating its place in the evolution of Revolutionary War battlefield commemoration in Antebellum America.

Kevin Risk *Louisiana State University*

Polyvocalism at William Faulkner's Rowan Oak: Narrative, Gender, Region

The paper explores the relationship between fictive place-making and physical space-making at Rowan Oak, William Faulkner's four-acre estate in Oxford, Mississippi. Using Faulkner's hand-drawn map of "Yoknapatawpha County", typological themes from his fictional works, and site mappings as bases for speculative analysis, the author investigates the phenomenological influence of Rowan Oak on the imagining of Faulkner's fictive world, and the influence his fictive world has had on the shaping of Rowan Oak. The landscape at Rowan Oak served as both creative muse and experiential medium during Faulkner's period of greatest literary productivity (1930-1962), and can be read as a phenomenological microcosm of his fictive world, reflecting recurring themes of his narrative works and the polyvocal nature of his fiction.

Order and disorder: the dialectic of architectural and natural orders. Rowan Oak rivals Faulkner's fiction as an embodiment of a primary leitmotiv, the decay of order and the restless creativity that stirs beneath the ordered veneer of culture and the ordered narrative of history. The ruin, the experiential merging of the natural and architectural orders, serves for Faulkner as a mnemonic device, a narrative stand-in for a social order tottering on the verge of decay. With its remnant nineteenth-century enlightenment landscape, Rowan Oak evokes a vanished social order, a palimpsest of patternbook geometry cloaked in a Faulknerian overlay of agrarianism and domesticated forms.

The gendered landscape. Rowan Oak's landscape is divided, like the interior of the house, into spheres of influence reflecting the separate interests of Faulkner and wife Estelle, a socio-spatial dichotomy that also finds expression in Faulkner's fiction. The library and study reflect Faulkner's pragmatic tastes, while invoking a vanished gentry past. These spaces overlook the agrarian landscape of pastures, stables, and paddocks, a world to which Faulkner nostalgically retreated for recreation, recharge and inspiration. The parlor and dining room are associated with Estelle Faulkner, reflecting concern for social and familial order, and a clear distinction between public (formal) and private (informal) space. Victorian, stylized, orderly, these spaces overlook a domesticated landscape of patio, summerhouse, and rose garden, outdoor extensions of the interior spaces.

The polyvocal landscape. Faulkner's fiction speaks with many voices from many times, challenging linear narrative, social and gender convention, and spatial chronology in its omnidirectional flow. A similarly polyvocal reading of Rowan Oak suggests opportunities for engaged explication of Faulkner's works, life, and literary themes within the physical landscape in which he lived.

Anthony Vannette *University of Texas*

World Fairs in the South, 1936-1984: Ambitions, Architectural Legacy and Preservation Possibilities

The last world fair in the United States was the 1984 Louisiana World Exposition. World fairs became obsolete in a more immediately interconnected world and largely irrelevant given the increasing specialization of trades, yet some cities, particularly in the American South and West, clung to expositions as avenues for fostering urban development and promoting a progressive image. The hope of a world fair to generate success against economic trouble traces back to Dallas with its Texas Centennial Exposition in 1936, an investment that paid off. Only 50 years later, however, the same method was an economic disaster for New Orleans.

This paper looks at the differing approaches adopted by Dallas, San Antonio, Knoxville, and New Orleans and those considered by Miami to intervene on their existing urban fabric to accommodate extraordinary scales of temporary display, casting a critical eye on the degree to which they disrupted viable communities or urban spaces. The approach of some, as with Hemisfair '68, was heavy-handed and destroyed rich architectural and cultural heritage. Tradeoffs made in the name of urban renewal, such as San Antonio's razing of an entire neighborhood to make way for fairgrounds and its landmark Tower of the Americas, are called into question. The paper also examines the effectiveness of economically and aesthetically integrating the realm of spectacle into mundane uses. Finally, it offers different approaches for preserving the architectural legacy of fairs in the four Southern cities based on the degree of tangible heritage that remains for each, considering the range between extensive permanent architecture found in Dallas and largely ephemeral installations deployed by New Orleans (as

well as unrealized schemes revealed through archival research). Regardless of each fair's economic success, the manifestations of these remarkable events on the world stage for the American South deserve closer preservation attention.

Session 7.2 Fri. 1:00–2:45 Regency G

Architectural Theory, Language, and Representation

Moderator **Elizabeth Keslacy** *Miami University of Ohio*

Ufuk Ersoy *Clemson University School of Architecture*

Karl Friedrich Schinkel's Historical Fiction

In *Das architektonische Lehrbuch*, the textbook at Bauakademie, Karl F. Schinkel (1781-1841) maintained that, "working historically," architects would be able "to always have the new element at hand, to know that history is movement and to know how to continue history." With these words, Schinkel yearned neither for a prophecy of the future architecture, nor for an act of defiance against historic paradigms. In his eyes, history appeared as a research laboratory where architects could watch architecture's diachrony, i.e. its altering settings and doctrines. Unsurprisingly, while he sought to devise history as the ontological ground of architecture, Schinkel's own historical acts throughout his career, both on paper and built, denied two fundamental ontological presumptions in historiography. Firstly, his reconstructions of the past in his legendary paintings renounced the authenticity and pastness of historic architecture. Likewise, designing for Berlin, he did not hesitate to turn to the architecture culture in societies and cities of the past, neglecting their "absolute otherness."

This paper aims to understand Schinkel's historical intention. Critical of the prevalent identification of his works as a milestone in the evolution of classicism and neo-classical architecture, I attempt to reveal the creativity in his reception and appropriation of history. More specifically, I elucidate the fictional narrative character of Schinkel's approach to history through a study of hypothetical gestures in his two well-known paintings, *Mittelalterliche Stadt am Fluss*. (Medieval City on the River, 1815) and *Blick in Griechenlands Blüte* (A View of Greece in its Prime, 1825) in view of Paul Ricoeur's narrative theory. Today, when the escalating liquidity of time in metropolitan life solidifies the alienation and identity problems attributed to modernity, Schinkel's works in the early nineteenth century continue to speak loudly to architects. Unlike the current pragmatic view which eschews the political will of the profession, the buildings

Schinkel designed in the middle of an institutional upheaval evidence not only the narrative character of architecture, but also its inevitable link with the antinomic poles of cultural imagination: utopia and ideology.

Berrin Terim *Clemson University School of Architecture*

Architectural Representation and the Body

In his seminal article, “Prosthetic Theory: The Disciplining of Architecture,” Mark Wigley re-opens the question of architecture and the body. Modern discourse has shifted from perceiving architecture simply as the supplement of the body of the building, as once stated by Vitruvius. Transformed from the artifice to artificial, the building became a technological extension of the body. Today, the question is even more valid, when we are introduced to certain prosthetic elements as extension of our bodies, like VR goggles, to supplement our limited vision in order to immerse ourselves in represented environments. As these are being introduced as pedagogical tools in advancement of architecture students’ presentation skills, a theoretical discussion on the instrumentality of the media through which buildings are imagined, is necessary.

Architectural design studio, with its heaviest credit load and expectations, has been the core of professional degree curriculums, where other “theoretical” courses are perceived as supplementary. ‘Theory’ here is not necessarily expected to be applied but to be realized during the execution of a hypothetical project. Project, from the Italian word “progetto” literally means to throw on a wall. Hence, the execution consists in the realm of representation as its most tangible artifact. When the fifteenth century architect Filarete, defined the design outcome in form of a scaled drawing or a wooden model, he called this as a ‘baby-building.’ As I will argue in my paper, in his attempt, he aimed to theorize design (schematic design phase) as an integral part of architectural practice. Still following Vitruvius’ doctrine on architecture as the body of the building, unlike modern interpretations of prosthesis, Filarete visualized representation as the premature body of the building.

R. Scott Miterko *Independent scholar*

Architecture Today and the Phenomenological Practice of Robert Irwin

“We have used our wealth, our literacy, our technology, and our progress to create a thicket of unreality (or images) which stands between us and the facts of life.” Daniel Boorstin

“Who cares about all this virtuality when there’s all this reality – this incredible, inexhaustible, insatiable, astonishing reality – present all around.” Robert Irwin

Robert Irwin, a self-proclaimed “rustic” phenomenologist, has pursued for decades a phenomenological practice of attending to our perceptual world. Irwin, who started out as a painter, struggled from the start with the problems of perception. His struggles shaded from addressing the difference between a literally square canvas and a perceptually square canvas to the altered perception of paintings as they moved from his studio, with its particular surfaces, proportions, and quality of light, to a gallery, with its very different attributes. Eventually, Irwin realized that the “exploration of phenomenal presence” was his artistic pursuit and closed his studio to pursue a wonder driven art of “site-conditioned” interventions: Interventions in the realms of architecture and landscape that “make you a little more aware than you were the day before of how beautiful the world is.”

At Dia: Beacon Irwin’s phenomenological approach to architecture and landscape resonates particularly well with a gentle “extended aesthetic reality.” Irwin’s attentive practice has produced a work of art, in the form of architecture and landscape, that is balanced and subtle in its presence. This is remarkable considering the current agitated state of architecture and architectural theory, as well as the pervasiveness of the culture of images, the “thicket of unreality,” that mediates our world. And with the question of how to move forward in architecture and architectural theory in the air, the question of how to restore balance, perhaps Irwin’s optimistic, wonder driven, and unmediated practice, as expressed at Dia: Beacon, can be a guide forward.

Session 7.3 Fri. 1:00–2:45 Regency H

Sacred Spaces

Moderator **Claudette Stager** *Tennessee Historical Commission*

Anat Geva *Texas A&M*

The Bridge Between Modernism, Judaism and Sustainability: Temple Mount Sinai, El Paso, Texas (1962)

“And I will lift up mine eyes unto the mountains” (Psalms 121:1)

Sidney Eisenshtat, a Los Angeles based architect designed several synagogues and other Jewish institutions during 1950s-196-s that influenced the design of synagogues in California and the west coast. His design concepts, which highlighted the region’s culture and environment became Eisenshtat’s signature contribution. For example, in his two synagogues commissions in Los Angeles: Temple Emanuel in Beverly Hills California (1953), and Los

Angeles' Sinai Temple (1960) he captured modern architecture and Hollywood's glamour. Though these two synagogues are landmarks of Eisenshtat's contribution to the design of the American modern synagogue, Temple Mount Sinai in El Paso, Texas (1962), is the highlight of his career.

The paper analyzes this synagogue as an example of a bridge between modernism, Judaism, and sustainability. The modern design of this reform synagogue answers the functional and symbolic needs of the Jewish congregation and exhibits Eisenshtat's modernism and environmental conscious design. The latter aspect is also reflected in the synagogue's desert landscape. His design is a significant contribution to sustainable architecture of houses of worship long before the concept of sustainability became popular. Eisenshtat created a modern parabolic concrete shell mountain in the desert, which reflects the surrounding mountains of El Paso and resembles Mount Sinai, the mountain from where the ten commandments were given to the people of Israel. Some consider the soaring sanctuary as the holy tent reminiscence of the holy Tabernacle of the people of Israel in their journey in the desert.

The paper concludes with the current preservation issues the synagogue faces and illustrate the proposed solutions to save the building and its landscape based on local plants.

Margaret Grubiak *Villanova University*

From Roman Folly to Baptist Church: The Curious Case of Vestavia Hills Baptist Church in Alabama

When Vestavia Hills Baptist Church transformed the 1925 Vestavia estate outside Birmingham, Alabama into a house of worship in 1958, the congregation had to confront a history of a site that ran counter to the very nature of its Baptist practice. Vestavia, owned by former Birmingham mayor George Battey Ward, was a complete Roman tableau, a reconstructed Roman temple with miniature Pantheon doghouses and servants dressed as Roman soldiers. Unabashedly a pleasure ground, Vestavia hosted parties for the public with dancing and drinking. To transform the Vestavia estate into a place fit for Baptist worship, the band stage became the pulpit and the cocktail lounge became a Sunday school classroom. In irony that escaped no one, Baptists now occupied a pagan temple in which the most un-Baptists of behaviors—drinking alcohol and dancing—had been celebrated.

This paper considers the transformation of place memory in a religious context. While historic adaptations of churches often focus on their deconsecration and reuse for secular purposes, the story of Vestavia offers a reverse example: the consecration of a place whose very identity ran counter to the church. This paper will pay particular attention to the language and imagery the Baptist congregation used to rationalize this transformation and reveal that the preservation of the Roman folly became untenable, resulting in a new church structure on the site in the 1970s that purposefully retains the place memory of the original Vestavia. I will

explore how architecture intersects with human behavior in the case of a Roman folly turned Baptist church.

Greg Herman *University of Arkansas, Fay Jones School of Architecture and Design*

Prospect and Refuge: Comparative Meaning in Two Fay Jones Chapels

As a means for spatially evaluative purposes, British geographer Jay Appleton conjoined the terms 'Prospect and Refuge' in his essays entitled *The Experience of Landscape* (1975). Appleton applied the pairing to architecture and to urban design, with the intention of demonstrating conceptual versatility. Subsequently, architectural historian Grant Hildebrand applied Appleton's pairing to the work of Frank Lloyd Wright. In this presentation, Appleton / Hildebrand's development of the 'Prospect and Refuge' linkage, as described conceptually and applied to the work of Wright, will be transposed to two significant works of the architect-cum Wright-inheritor Fay Jones: his now-canonical Thorncrown Chapel (1980), and his little-known Begley Chapel (1992-97).

Critics regard the space of Thorncrown Chapel for its connection to its adjacent wooded landscape; this is made further sensible by the procession from arrival to the space of the chapel itself: from the profane to the sacred. From its position affording surveillance, the elaborate chapel interior establishes a continuity with the surrounding site by virtue of its branching trusses – in Jones' words, by providing the 'operative opposite.' Tree branches and truss 'branches' co-mingle, and the continuity of the chapel space in the landscape attains Prospect. Begley Chapel conveys a sense of separation by virtue of its enclosure and its verticality. An obvious opposite to Thorncrown Chapel, it is windowless, and admits light only from an oculus above. As a complete enclosure, the space promotes introspection and consequential reflection by virtue of its absolute inward focus. The brick walls suggest no extension of the natural or of landscape connections. The nature of this space thus attains Refuge.

This paper will utilize original photos and materials from the Fay Jones Archive at the University of Arkansas. In so doing, a richer understanding of the situation of these sacred space designed by Fay Jones will be attained.

Session 7.4 Fri. 1:00–2:45 Think Tank

Urbanisms

Moderator **Justin Heske** *Tennessee Department of Transportation*

Nathaniel Robert Walker *College of Charleston*

Garden City in the Lowcountry: Park Circle and the Pursuit of Ebenezer Howard's Utopia

The Garden City vision of Victorian socialist Ebenezer Howard inspired several developments on London's periphery. While they originally reflected many of Howard's aesthetic and social ambitions, their physical resemblance to his radial settlement schemes was limited, and their dependence upon the nearby metropolis guaranteed that they could never be the autonomous centers of reform that Howard craved. Many scholars know their stories, but few are familiar with another manifestation of the Garden City that bore a much closer resemblance to the original vision, and which was intended to function as a complete community in and of itself. This is North Charleston in South Carolina, a place known and celebrated today as Park Circle. The endeavor began in 1912 as an industrial and real estate venture led by several businessmen from nearby Charleston and designed by a young, Harvard-educated landscape architect. As their work progressed, it became clear that while the project leaders were certainly keen to turn profits, they did share some of the utopian ambitions of Ebenezer Howard, hoping to craft their community as a new economic hub that would propel the depressed region into modern prosperity while avoiding some of the political and social pitfalls experienced by more established industrial places. Charlestonians welcomed their new neighbor as a "complete miniature city" that seemed to bear the promise of a verdant, flowery paradise thanks to the "superlative attention" and public spirit of its developers. Subsequent twists and turns in the evolution of North Charleston reveal, however, that this paradise suffered under some social contradictions and was beset by questionable economic strategies. It nonetheless represents an important manifestation of Howard's influential dream, and offers unique insights into the tangled web linking industrial capitalism and socialist utopianism in the period—a web in which Howard himself had long been completely entangled.

Clara Miller *SCAD*

Urban Carnage and Social Disempowerment: Buffalo's Failing Blight Removal Campaign

The systemic flight of inner-city residents to the suburbs beginning in the 1950s, accompanied by disinvestment from the city, resulted in the urban blight characteristic of most rust belt cities. Few have felt the long-lasting impacts as much as Buffalo, which has suffered

from the widespread closure of industries and the ongoing abandonment of housing contributing to its still-growing “urban prairie” of empty city blocks. Buffalo began attempting to combat the widespread urban decay in 2007 with a plan to demolish 5,000 homes in its peripheral inner-city neighborhoods. Twelve years later, 23,000 abandoned structures still await demolition. Most of these structures were historic homes for the lower middle class.

The process of enacting blight removal has disempowered property owners, whom the city excludes from this process. Buffalo offers a compelling case study on how the harmful effects of haphazard blight removal paired with the gross inefficiency in the fiscal planning and demolition execution of the campaign disempowers communities. All of this discourages community members from reporting potentially hazardous structural conditions, as even buildings approved for demolition sit for years before they are destroyed. The potential reuse of these abandoned housing units is overlooked in favor of randomly located demolitions, which plunge neighborhoods into deeper isolation. The city’s blindly reactive response and subsequent disempowerment of citizens should serve as a lesson for other cities looking to better their neighborhoods.

William Chase Sisk *Kennesaw State University**

How the Automobile Changed Walton County

The automobile changed architecture in the 1920s. Homes were being designed to incorporate vehicles and retail buildings, and streets were widened and paved to accommodate self-propelled vehicles. The old Ford Motor Company dealership, in Monroe, GA, was made totally of concrete with an Art-Deco front façade, designed for the main second level to withstand the weight of multiple cars. The building is strange in relation to the other buildings nearby because it was the first and only one of its kind in the downtown area. This building represents the shift towards the industrial styles and building techniques of the 1920s when the automobile was a new concept. What makes my hometown of Monroe unique, is the history, local economy, and its friendly people and atmosphere. I plan to study the existing conditions of the town and then set forth ideas for improvement of the old dealership that will contribute to the town’s architecture, community involvement, local economy, assurance of safety for guests and residents, and most importantly, downtown living. I am proposing an adaptive reuse project of the 1928 building which I will transform into a downtown hotel and apartment facility.

For my fifth year Architectural Thesis Project, I plan to rehabilitate this building to reflect the history of the city and it will appear as it did in the 1920s, because historic buildings are important symbols of their cities. This paper is part of my research and will provide an overview of the construction and opening of the first Ford dealership in Walton County, Georgia. Based on archival research and first-person interviews, I will show how the McGarity Motor Company impacted the sleepy country town of Monroe.

Session 8.1 Fri. 3:00–4:45 Regency F

Classical Architectures

Moderator **Kathy Wheeler** *University of Tennessee*

Charity Revutin *University of Virginia**

A Digital Investigation of the Rooftop Statuary of the Villa La Rotonda

Twelve statues by sculptor Giambattista Albanese crown the four porticos of Andrea Palladio's Villa La Rotonda. By virtue of their rooftop position, they have escaped detailed examination for centuries. A recent study identified 10 of the 12 statues and determined that they depict gods and goddesses who correspond to the signs of the zodiac. The two remaining statues were putatively identified based on their placement among the other zodiac signs. However, it is possible that these statues are replacements and they may not depict the expected god or goddess. My colleagues and I have acquired new imagery of these statues through the use of drone photography and three-dimensional laser scanning. These high-quality digital images will allow us to take a more discerning look at the statues and their surroundings. Details will be more apparent, and we will be able to determine whether any statues have been repaired or replaced. In this paper, I will analyze the newly acquired data to identify the last two statues. Through this analysis, I will demonstrate the usefulness of these methods for data collection, particularly in the case of objects that cannot be easily accessed physically.

David Gobel *SCAD*

Architecture and Its Absence: Theory and Practice of the Empty Niche in the Classical Tradition

The empty niche is an architectural enigma. Semi-cylindrical or box-like, plain and half-domed or adorned with a conch shell, niches carved into the walls of real or imagined buildings present us with a familiar convention in the architectural vocabulary of the classical tradition, most especially in the Early Modern era. But what is their function and meaning? Many niches, of course, are occupied by statues or commemorative ornaments but, just as often, they are left empty, leaving us to wonder about their purpose. Unlike columns or cornice moldings, niches are less an element of architecture than they are an absence of architecture, perhaps, more like apses or flutes. The architects of the Bramante circle in early 16th-century Rome were profuse in their use of the niche as means of activating the wall, transforming it from a mere limiting surface into an expressive figural object. As Post-modern theorists of the 1970s noted, the figurative *poché* of High Renaissance architecture gave rise to a clearly defined, volumetric understanding of architectural space, one which found itself in crisis with the rise of the Modern

Movement and the advent of what Steven Peterson called “anti-space.” The empty niche is, if nothing else, a spatial container, but does it also have iconographic meaning? Does it have a deeper meaning? This paper attempts to answer these and related questions regarding the origin, function and meaning of the classical niche by broadly surveying its actual usage from antiquity to the present and its illustrated use in theoretical texts from the sixteenth and seventeenth centuries.

Lydia Soo *University of Michigan*

The Urbanism of Old St. Paul's in London during the Reformation

By the time of the Reformation, the medieval St. Paul's Cathedral, known as Old St. Paul's after it was replaced by Wren's new structure, had served for centuries as the monumental setting for Christian worship in the kingdom's largest city. But from the 1530s to 1630s it became part of a larger continuum of commercial and civic space, the result of Henry VIII's break with Rome and establishment of an English protestant church.

Located within a walled precinct, St. Paul's was surrounded by a U-shaped open space. Entering off the city streets, visitors proceeded into the surrounding buildings or the cathedral to engage in church business, but also some commerce: the chapter gave leases to merchants and tradesmen to build sheds along the cathedral walls as well as to occupy spaces inside.

With the Reformation, this secularization increased. Services were moved to the choir, since the nave and transept were no longer needed for elaborate Catholic ceremonies. Instead they were neglected, despoiled, and repurposed. Areas were let out as warehouses and workshops. Tradesmen, merchants, and professionals set up their stands. “Rogues and beggars” loitered. By the early 17th century, fashionable gentlemen came to “Paul's Walk” to promenade and hear the latest news.

Whether as a destination or a shortcut, people entering St. Paul's did not necessarily notice moving from the street to the inside. The attached sheds obscured views of the building itself. Both the transept and nave were long and immense spaces, flanked by broken walls and windows. For the visitor, there was not much difference between the scale, illumination, noise, and filth inside and the narrow medieval streets outside.

In 1632, a man arrested for “pissing against a pillar” inside St. Paul's gave the excuse that “he knew it not to be a church.” By this time, reforms within the Church of England led Charles I to return the cathedral to strictly religious uses. He directed Inigo Jones to remove encroachments and restore the fabric. The banning of commerce and isolation of the building ended St. Paul's unique place within the urban spatial continuum.

Robert Craig *Georgia Institute of Technology*

Christopher Wren and Winston Churchill in the American Mid-West: St. Mary, the Virgin, Aldermanbury, and the National Churchill Museum

After World War II, two remarkable and related events associated with Winston Churchill occurred. In the general election of July, 1945, England rejected the Conservative Party of the country's heroic wartime leader, bringing the Labor Party to power, and forcing Churchill's resignation as prime minister. The second event took place eight months later, in March 1946, Churchill traveled to Fulton, Missouri, to deliver his "Sinews of Peace" speech at Westminster College, where only 212 students, all men were enrolled at the time. Better known in history as the "iron curtain speech," it is one of Churchill's most iconic orations in which he warned the West of the rising influence of the Soviets in Eastern Europe.

Fifteen years later, in 1961, Westminster College began to consider how the school might commemorate Churchill's 1946 speech on their campus. *Life Magazine* had recently published an article on the parish churches of Sir Christopher Wren, several of which were in ruined condition following the bombing of London, and the idea emerged that the Missouri school might acquire one of Wren's churches, move the stones to their Mid-West campus, and re-erect the church as a Winston Churchill memorial. Churchill himself called the idea "an imaginative concept" that might "symbolize ...the ideals of the Anglo-American association on which rest, now as before, so many of our hopes for peace and the future of mankind." Remarkably, Sir Christopher Wren's church of St. Mary, the Virgin, Aldermanbury, is now in Fulton, Missouri.

This paper describes this episode of architectural transplantation and restoration and discusses the transformation of Wren's church to become the National Churchill Museum. The episode raises questions about authenticity and integrity of place, central principals of our National Register program, while the paper summarizes what features are "original" and how the building today serves its museum function.

Session 8.2 Fri. 3:00–4:45 Regency G

Experiments in Planning, the American South as Laboratory

Moderator **Lizabeth Wardzinski** *NC State University**

Lizabeth Wardzinski *NC State University**

The Industrial Class: TVA Regional Planning and the Creation of an Industrial Workforce

The ideological birthplace of the Tennessee Valley Authority (TVA) is a landscape pregnant with possibility, culled for the repurposed Wilson Dam to supplement an industrialized American future where the South into an integral part of American capitalism. This paper introduces the TVA intervention through town planning as part of its pursuit to direct the shape, function, and quality of life of the “hydraulic society” reworking areas of the American consciousness as well as the landscape.

Defining the TVA as a catalyst of planning theory experimentation in the interwar years, I trace the TVA legacy by interpreting a typified pedagogical process through individual planning localities. Examining the Muscle Shoals region of northwest Alabama and its evolution from an established industrial center during the First World War, to the integrated composed planning typology of TVA industrial planning. As the country prepared for World War II, Muscle Shoals became a vital industrial center, and the TVA sent one of its urban planners to implement zoning policy, land subdivision ordinances, building codes, major street plans, and prepare recreational studies to be implemented by local planning committees.

Northwest Alabama demonstrates the industrial typology of town planning that generated a modern aesthetic for a modernizing society. I propose that the implementation of each TVA typology acts with a skillful and subtle purpose to intensify residents’ connectivity to place and to psychologically link the individual to a social group. In the case of northwest Alabama, this typology bred a new industrial class of worker. As the TVA added the pool of trained workers for an industrialized economy it also took the pressure off the land by reducing the number of farmers. While the creation of the industrial working class paved the way for the inevitable postwar years of an industrialized South using TVA tools to spread modern capitalism to the downtrodden region.

Nicholas Serrano *Louisiana State University*

City and Regional Design studios at North Carolina State College

This paper looks at two academic studio projects from the North Carolina State College School of Design in the midcentury decades to understand the urban-rural dichotomy at play in regional development of the American South. The first was a city planning project from an architecture studio in the spring of 1956 called “Raleigh, 2000 A.D.,” led by local professor George Matsamoto and Horatio Caminos, a visiting professor from Argentina. The second was a regional planning project called “Agricultural Landscape Design” from a landscape architecture studio in the spring of 1961 led by professor Lewis Clarke. Both classes based their designs on the prominent Garden City model for organizing the physical and social landscape. This paper will compare these two design proposals and connect them to the longer history of ideas in planning and landscape architecture as a framework for understanding the development of North Carolina in the two decades following World War II.

Michael Camp *University of West Georgia*

The Tennessee Valley Authority and the Energy Challenges of the 1970s

In the midst of the energy challenges of the 1970s, US President Jimmy Carter sought to reduce his nation’s reliance on foreign oil. One prong of a multipoint plan involved leveraging the resources of the Tennessee Valley Authority (TVA) to develop domestic sources of energy. No longer an impoverished and desperate region, as it had been in the 1930s, the American Southeast ostensibly did not need the subsidized electricity rates that the TVA had provided for decades. Carter therefore supported raising TVA rates to market values and using the extra revenue to fund research into solar and wind sources of energy. Southeastern ratepayers were loath to lose the subsidized rates to which they had become accustomed, and pressured their representatives in Congress to oppose Carter’s plans. With Valley residents entrenched in their positions, the TVA was slow to adapt to the emergence of market-based thinking in the 1970s and 1980s, and continued to provide the Southeast with subsidized economic growth. Carter’s failure to reconfigure the TVA fit into the emerging perception that he was an incompetent and ineffective administrator. However, this phenomenon coincided with the movement of American industry from the unionized “closed shop” states of the Northeast and Midwest to the business-friendly “open shop” states of the Southeast and Southwest. The TVA therefore played a role in fostering broader regional transformations in American migration trends, labor politics, and other trenchant issues.

Session 8.3 Fri. 3:00–4:45 Regency H

Unusual Places

Moderator **Berrin Terim** *Clemson University School of Architecture*

Amy Trick *Gensler/Independent scholar*

Paradoxical Occupancies: The Chernobyl Exclusion Zone

On April 26th, 1986, the Number 4 nuclear reactor at the Chernobyl Nuclear Power Plant in northern Ukraine experienced a catastrophic failure. Following this disaster, over 116,000 people were evacuated from their homes in the area that would come to be known as the Chernobyl Exclusion Zone, due to the extreme levels of radioactivity in this region surrounding the power plant. Now, thirty-three years after the fact, this area is something of a mystery and a marvel. Though much of the infrastructure has fallen into some level of disrepair and overgrowth, the abandoned towns offer a unique, preserved glimpse into life in the USSR in the 1980's.

The topic of this paper addresses the paradoxical occupancy of the Chernobyl Exclusion Zone in the last decade. As the region around the Chernobyl Power Plant has become safer to occupy for short periods of time, travel to the region has grown exponentially through a tourism industry primarily targeting patrons of western nations. Foreigners from twenty-first century republics or democracies have come to vacation in the abandoned, domestic and civil spaces of towns embodying the architecture and values of the mid- to late-twentieth century Soviet Union; visitors are flocking to a now-historic locale that modern Ukrainian nationals still find controversial. I examine writing about life in the region surrounding the Chernobyl Power Plant prior to and following the disaster. Additionally, I consider accounts and experiences of tour guides and tourists in the Exclusion Zone in the present day. I argue that the contrasting uses, perceptions, and occupancies of the built environment of the Exclusion Zone embody Michel Foucault's definition of a heterotopia.

Joss Kiely *Louisiana State University*

Space Age Odysseys: Visionary Airports of the (Relatively) Recent Past

In the mid-twentieth century, no matter how quickly the architecture of air travel evolved, it was outpaced by the rapid development of aircraft design, rendering the hangars, terminals, and even runways obsolete far sooner than anticipated. As a result, airports and terminals were often conceived of as practical, rather than imaginative—a

condition that Reyner Banham called “the perennial drag of airport design” and an “irreducible ball and chain.” By the late 1960s, however, with the promise of supersonic flight and new technological advances such as the Boeing 747, possibilities for experimentation suddenly seemed both endless and necessary to capture the imagination of the flying public and to garner investment in metropolitan areas. How did architects respond to the challenge? If the architectural press is to be taken at face value, everything was on the table: from circular runways— “airports in one-third the space!”—to solutions claiming to compress four airports into one. In spite of these big ideas, a world as imaginative as the Jetsons’ visions of independent aerial mobility has not yet come to fruition, and even though structural and technological advances would allow for greater freedom, architectural imagination in airport design has largely been overshadowed by contemporary concerns of security, efficiency, and commercialism.

With questions of bigness, flexibility, and infinite expandability in mind, this paper takes up the issue of large-scale airports through an examination of postwar visionary proposals of the Space Age, which championed the nervous energy of the 1960s into glamour and spectacle, as compared to today, a time when the generic is more commonly employed as a design strategy. Between the airport proposals of the postwar period and the predictable monotony of large-scale southern airports that prevail in present-day Dallas and Atlanta, have these infrastructural projects become too large for architects to play a leading role? And yet in what ways are DFW and ATL actually the end product of this visionary process? In other words, how was the architectural visionary once again co-opted by the pressures of Late Capitalism?

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Quito's Former Airport: Globalization and Modernization of Ecuador's Capital, 1940s-1960s

This paper presents the airport's role in Quito's landscape, urban structure, and society as well as its effects on Quito's modernization and inclusion into a larger global dynamic. Since the airplane brought connectivity to Andean nations from the 1920s, this paper explores the evolution of Quito's airport from three aspects. First, the effects of early aircraft operations in Quito's landscape and post-colonial societal structures from 1920s to 1930s. Second, how the construction of Quito's airport contributed to imperial and global powers “rediscovering” Quito by selling its image locally and internationally from the 1940s to 1960s. Third, how the airport's construction for the XI Inter-American Conference of Quito of 1960 brought relative and disparate benefits for national and international actors. This approach permits the reconstruction of factors that designed Ecuador's— and especially Quito's—image and identity, and the circumstances surrounding the airport's construction. This paper examines key thoughts and agendas of state and non-state actors, local and international, including architects, writers, travelers, politicians, and businessman involved in the period of analysis. This presentation demonstrates the complexity of Quito's modernization arguing that behind the ordinary image of

Quito's airport lie larger political, cultural, and economic efforts which embody power, struggles, dreams, globalization, and desires of modernization. These all refashioned and changed Quito's identity and space, but have never before been examined in scholarship. This paper builds on a variety of sources, including official state and non-state documents, newspapers, magazines, flyers, traveling guides, aerial photographs, maps, and architectural designs. These sources help to call attention to the aspects and motivations involved in aircraft operations of Quito's former airport and to revalue its history.

Robin Williams SCAD

From Stereoscopic Panoramas to Board Game Landmarks: The Evolution of Popular American Urban Image-making

Images created for touristic or popular viewing of cities have a long history. In America, the evolution of popular image media – from stereographic photographs and bird's-eye views to postcards and board games – reflects a shift in how cities were seen, from comprehensive and panoramic urban views to an increasing focus on individual buildings. This shift appears to correspond to a gradual devaluing of public space at the expense of a celebration of singular monuments and buildings following World War II. In Southern cities like Savannah and Charleston, where the historic preservation movement dramatically shaped their civic identities, this shift extended further to a narrower public fixation on selective pre-20th-century landmarks as the essential components of their built environments.

During the mid-19th century, stereoscopic photographs served as a popular way to satisfy the affluent public's growing interest in touristic viewing. In most cities, parks, cemeteries and street scenes received far more attention than views of individual buildings. Beginning around 1870, the popularity of lithographic bird's-eye views prompted over 2,500 North American cities and towns to use this comprehensive depiction of public spaces, streets and buildings as civic promotion pieces. The even greater popularity of postcards as mementos of travel after 1893 shifted the view-making focus to individual landmarks within cities, with heritage and modernity being equally attractive. This evolution of urban viewing became increasingly selective with the rise of the historic preservation movement in the 1950s and 60s, particularly in places like Savannah and Charleston where heritage tourism reshaped their urban identities. Just as preservationists focused on saving individual buildings, "touristic viewing" focused on these cities' heritage of specific pre-1900s buildings and monuments, as seen in a pair of 1970s educational Monopoly-style board games profiling Savannah and Charleston, in which public spaces, squares, streets or modern urban features are conspicuously absent.