



ABSTRACTS



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Session IA: Understanding the Past through Documentation

“A Black and White Issue?: Manifestations of Segregation in Town Planning in Two Arkansas Lumber Towns”

Throughout the late nineteenth and twentieth centuries, the timber industry was king in Southern Arkansas. The state’s vast virgin forests attracted northern lumber entrepreneurs who came and began logging the untapped resources. In the process, railroads and towns developed throughout the southern part of the state.

Two of these towns, Huttig, in Union County, and Stamps, in Lafayette County, were each developed by lumber companies; Huttig by the Frost-Johnson Timber Company, and Stamps by the Bodcaw Lumber Company. Although the towns were developed by different lumber companies, they shared one characteristic: a town plan that manifested and emphasized racial segregation.

The center of both towns, both literally and figuratively, was the lumber mill and its associated mill pond. The presence of the mill and the pond allowed for the towns to be easily segregated with each community’s black and white sections located on opposite sides of the mill and the pond. However, the racial make-up of each town was illustrated in more subtle ways, including the street names employed in each town. In Huttig, for example, streets in the white section of town were named after trees, while those in the black section were named after cities with large African-American populations, including Atlanta, Brooklyn, and Chicago. In Stamps, the names historically used for streets in the black section were much more blatant in their racial overtones, and included Black, Brown, Colored, Etheopian (sic.), and African.

Although there has been previous study of the timber industry in Southern Arkansas, there has been little study of the role of segregation in town planning in the area. This paper will examine the role of segregation in the planning of lumber towns in Southern Arkansas, with special attention given to Stamps and Huttig, the two towns that seem to most clearly illustrate the practice.

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Session IA: Understanding the Past through Documentation

“Space, Seam, Scenario: Medieval Architecture and Architectural Representation as an Analogue to Contemporary Augmented Reality”

Scholars of digital media at Georgia Tech, RPI, and other institutions are currently working to construct a theory explaining the differences between “virtual reality” and “augmented reality”. Virtual reality provides a user entrance into a coherent and immersive—but also passive—experience built on details assimilated into a seamless whole. Augmented reality works differently: it offers layers of unassimilated material from multiple disciplines, does not erase the seams between the layers, and invites a user’s agency through participation in the choice of layers and their deployment.

Although it is tempting to trumpet the absolute novelty of augmented reality, especially with contemporary technology behind it, some scholars recognize antecedent environments that achieve similar effects. My work with one such scholar has focused on medieval analogues for modern augmented reality. These analogues include the Gothic cathedral with its multi-media decoration and also related, highly detailed architectural representations in manuscripts intended for repeated personal devotional use. This paper will present selected examples of real and represented architectural environments from the High and late Middle Ages, framed by contemporary eye-witness experiential accounts, as well as analogous works in other media (Mosan metalwork reliquaries and life-sized sculptural ensembles), in order to further theorize “augmented reality” and its roots. In the process, I seek to refine its definition into more precise and supple terms. How does it “intrude” into the world of the viewer rather than “immerse” him or her in its own constructed one? What are the boundaries around it and the portals between our world and it? When and how is participation invited? The investigation promises, reciprocally, to sharpen our understanding of the rich and vivid experience of architecture in the Middle Ages.

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Session IB: Technology as a Preservation Tool

“Case for Spatial Preservation: Using GIS Technology to Administer the Tennessee Historical Commission State Marker Program”

This paper consists of a detailed proposal and plan for using a Geographic Information System (GIS) to map the locations of the nearly two-thousand historical markers erected by the state of Tennessee from the 1940s to the present. Administered by the Tennessee Historical Commission (THC), the marker program provides public documentation of sites, persons and events significant in Tennessee history. Across the preservation field, GIS has been increasingly used for spatial analysis and digital humanities projects on various topics related to architectural history. As the State Historic Preservation Office (SHPO), THC already uses a GIS to administer the federally-mandated statewide survey of historic resources. The marker program, meanwhile, has not been traditionally integrated into the architectural history mission of THC’s federal programs. Through using ArcGIS to view the concentration of National Register listed properties around the location of each state marker, the GIS could potentially determine whether there are certain geographic areas, populations, or topics that are underrepresented either within the marker program or within the National Register. By demonstrating ways the state marker GIS could enhance the statewide survey, and vice versa, this paper will show how GIS technology may bridge the divide between the “state programs” (non-architectural history) and “federal programs” (architectural history) of the Tennessee Historical Commission.

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Session IB: Technology as a Preservation Tool

"The Historic Record We Produce: Querying the Products of Analog and Digital Recording Techniques"

Documentation is the primary means of understanding and conveying the empirical and interpretive residues of the historic built environment; it is a cornerstone of historic preservation and architectural history. Since the 1980s, new digital technologies have emerged to provide new means and methods to record and visualize historic fabric. Laser scanning, photogrammetry, and aerial survey are now common components of documentation tool kits. While these technologies provide fast and accurate measures to record historic fabric, they have yet to be critically evaluated as components of the broader historic building interpretive process. Are they more accurate than analogue recording methodologies? Do digital techniques isolate recorders from adequately investigating, interpreting, and understanding historic buildings?

Using two 19th-century plantation quarters from McLeod Plantation, near Charleston, South Carolina as datasets, this paper relays the results from a pilot study that tested the efficacy and utility of analogue and digital documentation techniques to accurately record historic structures, but also each technique's impacts on the interpretation of those buildings. Ultimately this study serves as a departure point for a wider analysis of the role that digital documentation can and should play in architectural history and historic preservation.

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Samuel Biggers and **Matthew Amis** are recent graduates of the Clemson/College of Charleston Graduate Program in Historic Preservation.

Sessional IIA: Modernism in America

"The Creation of an Environmental Modern: The Works of Carroll B. Ishee"

This paper begins to uncover the career of Carroll Benton Ishee (1921-1982), a World War II veteran turned lawyer turned self-taught home builder on the Mississippi Gulf Coast. While Ishee's upbringing was similar to other designers and builders of his era, his education and methods were starkly unconventional when compared with his peers. What may have begun as a rather standard mid-century vernacular building mode would evolve into one that considered the environmental footprint as well as the structural sustainability of his houses. Hallmarks of his later work include houses built of long-lasting, low-maintenance materials, often raised above the flood plain and thoughtfully set in unmolested natural landscapes. To this day local interest in "Ishee houses" remains high, but the entire breath of his career and his sources of inspiration have yet to be investigated. This paper will explore the ups and downs of Ishee's remarkable career and his efforts to create buildings that are as unique and individual as their inhabitants.

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Sessional IIA: Modernism in America

“Selling Sunshine in the Sunshine State: The Mackle Company’s National Marketing Campaign to Sell Houses in Florida, 1950-1965”

Homebuilders faced a crisis during the mid-1950s, when pent-up demand for low-cost housing had been satisfied after an initial post World War II building boom. In Florida, this prompted some homebuilders to test new markets, one of which was defined by the growing interest in vacation and retirement dwellings in the sunbelt. As this demand grew, builders had to appeal beyond local markets to a much less familiar and more variable national one. They also had to employ a range of new advertising strategies to court potential clients as well as focus on certain geographic regions where their message might find a receptive audience.

This paper examines the marketing efforts of the Mackle Company of Miami, Florida, as they shifted from selling veterans homes locally and regionally to selling vacation and retirement homes nationwide. Beginning in the mid 1950s, Mackle reworked its marketing campaign – previously focused on local newspaper advertisements and gimmicky home shows – to one based on television and radio, national print media, and most significantly, a team of “branch offices” with local salesmen. Mackle’s campaign targeted particular groups in crowded cities in the Midwest and northeast, encouraging their would-be clients to use their newfound disposable income to buy into a vacation or retirement home in the “Sunshine State.”

Using evidence from advertisements and the Mackle family archives, this paper charts one company’s efforts as part of a broader shift in Florida’s homebuilding industry after World War II. In less than two decades, Florida transformed into a modern leisure landscape of vacation and retirement communities. Examining Mackle’s marketing efforts suggest the interconnections between consumption, advertising, and leisure during the postwar period and how their efforts and those of their competitors shaped the modern landscape of Florida.

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Sessional IIA: Modernism in America

"Modernism in 'America's Most Historic City'"

Located halfway between Washington, DC and Richmond, Virginia, along US Route 1, the city of Fredericksburg has drawn motoring tourists since the early 20th century to its quaint downtown. The jewel of the early built environment is Kenmore, a Georgian plantation house located on a rise within the city limits that was built for Fielding Lewis and his new bride, Betty Washington. However, most visitors and residents alike are drawn to the bustling collection of 18th and 19th c brick and frame commercial structures that fill the colonial era street grid in downtown. While tour guides and interpretive signage tout the intact collection of early buildings, there is an undercurrent of modernism that lines these busy streets. This paper will examine not only the few modern structures within this mostly 19th century urban environment, but also the small gestures many of the historic structures have made over the 20th century to appear both progressive and traditional. From neon signage on the outside of Goolrick's Pharmacy, the oldest operating soda fountain in the country, to plate glass display windows, terrazzo aprons, and glass block inserts in numerous shop fronts, the historic structures along Fredericksburg's main street have accrued a hybrid of 19th and 20th century commercial details. While this eclecticism is not unique in American built environments, it has presented singular challenges in defining Fredericksburg's character. This paper will explore the challenges of preserving and interpreting these modern architectural features in "America's most historic city."

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Session IIB: Architecture on Campus

“Creating Coed Campus ‘Living Rooms’: the Integration of Women into Male Student Union Buildings”

Professionals in the student union business have called college unions “living rooms” throughout the twentieth century. The metaphor served various purposes, but most importantly it has linked the more civic functions of student government to familiar socialization. Established as instruments of social education during the Progressive Era, the buildings constructed in the 1920s harnessed the social aspirations of the civic-oriented Community Center movement and professional education. Union buildings constructed before the 1930s tended to segregate male and female students. Buildings were either for men or women. As more women enrolled in college, the norms about coed socialization changed and student unions either became or were built coed, especially at public universities in the Midwest, South, and West. Edith Outz Humphreys, the hostess at Cornell’s Willard Straight Hall in the early 1930s, integrated the Association of College Unions from the top by being the first woman to attend a national convention. Her national study of unions and seminal book *College Unions* (1946) described the inclusion of women as part of a democratizing force whereby union buildings increasingly served the entire campus community. This paper examines the role and presence of women in the Association and in specific student union buildings during the 1930s, 1940s and 1950s. Focusing on the flagship Wisconsin Union, Willard Straight Hall at Cornell, and several postwar buildings, this paper compares the spaces dedicated to women prior to coed student unions (often found in the women’s gymnasium, women’s building, ladies hall, or YWCA) to those spaces women used and made their own in unions. It argues that the concept of the campus “living room” changed but not toward greater domestic inferences. Instead, the coed “living rooms” of the 1950s were more public and male-oriented than those of the 1930s and 1940s.

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Session IIB: Architecture on Campus

"Teaching Practice Spirit's 'Implantation' of Chinese Humanism in the Colonies in the Background of Cold War: School History of New Asia College and the Evolution of Education Architecture (1950-1973)"

Before and after 1950, Chinese intellectuals came to Hong Kong to establish a school to revive the Chinese historical and cultural tradition of education and took rejuvenation of Confucianism and the academic culture of the Song Dynasty as his own duty. New Asia College was found with self-financing of the intellectuals under extreme difficulties. A two-storey building in Kowloon was rent as school site. In 1952, the New Asia College was subsidized by the Yale-China Association on the premise of respecting the freedom of faith in school, and the British government of Hong Kong allocated land to build three phrases' school buildings in Kowloon between 1956 and 1963. Before and after 1960, the British government of Hong Kong intended to establish the second university besides the University of Hong Kong. The New Asia College was united with other two colleges to establish the new university with big controversy in society. At the beginning, the colleges were independent in teaching and administration system, and the subjects were subsequently unified by university management, then they were moved to the new school site in Shatin. How did the academy architectures of the New Asia College reflect the tasks and spirits of running a college at the different periods under the conditions of the social background of the former colony and limited conditions? How did the dynamic relationships between the College and the British government in Hong Kong, social organizations such as Yale-China Association and social elites affect the dynamic evolution of educational architectures? The paper will address these questions with the recollections of architectural drawings, oral history, school archives and newspapers, etc.

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Session IIB: Architecture on Campus

“A Modern Campus for a Fledgling Nation: The Indian Institute of Technology Delhi, 1960-1970”

The Indian Institutes of Technology (IITs) enjoy an iconic, almost cult-like status in India, a country where an engineering education continues to feature center stage in middle-class aspirations for success. The need for such technology-focused institutes along the lines of MIT, was recognized soon after WWII when India was still under British rule. However, it was not until after Independence in 1947, that the fledgling nation took to the Herculean task of constructing five such institutes spread across the country. Embracing the modernist ethos, in both curriculum and architecture, each campus was designed in collaboration with different foreign nations- from West Germany, to USSR, USA and Britain.

This paper will focus on the architectural history of IIT-Delhi, designed with British collaboration, by Indian architect Jugal Kishore Chowdhury, who had worked with Le Corbusier and Pierre Jeannerette on the quintessential modern city of Chandigarh. A sprawling concrete campus in the heart of the New Delhi metropolis, with an impressive collection of mid-century modern buildings, the architectural history of IIT-Delhi is not well known. Based on primary archival research, this paper will place the campus within a broader historical context of post-colonial academic campus design in India (a topic that itself has received insufficient scholarly attention) and the world. This research is particularly relevant at a time when modern-era architecture is under rampant demolition threat, particularly in Delhi, evidenced by the shocking demolition in 2017 of the Hall of Nations, the world’s first and largest-span space-frame concrete structure.

The paper will focus on the formative years in the design and construction of the IIT-Delhi campus, the extent of the British influence, the architectural vision of Chowdhury and the role of the Central Public Works Department (CPWD) - the government agency responsible for constructing these vast campuses.

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Session IIC: Designing for Public Use

"A Long Road: How Jim Crow affected the Design and Development of Recreational Areas along the Blue Ridge Parkway," Stephanie Heher

Policies and practices employed by the National Park Service (NPS) relating to the creation of segregated recreational facilities in its southern parks and sites during the Jim Crow and modern Civil Rights eras is a part of history that has not yet been thoroughly investigated and communicated to the general public. In a mandate to bring this history to light, the NPS has commissioned a few noteworthy studies in the past relating to these policies and practices as exercised at particular properties, yet additional research was warranted as to their effect at other southern parks and sites. This study specifically focused on the Blue Ridge Parkway (Parkway), a major roadway operated by the NPS that traverses through the states of Virginia and North Carolina. This investigation was conducted in three phases initially aimed on identifying NPS documentation that reveals policies and practices; next, evaluating how policies and practices affected the development, construction, and operation of the Parkway; and finally, through interviews, ascertaining what historical interpretations have traditionally been provided to visitors of the Parkway relating to these policies and practices. The results of this study not only contribute to the existing body of knowledge on the topic, but also provides resources that could assist the NPS in its effort to transfer this information to the public realm via amendments to site management documents and supplements to site interpretation.

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Session IIC: Designing for Public Use

“Cabins in the cotton are no more’: The Lakeview Project, A New Deal Negro Resettlement Community in Eastern Arkansas”

During the Great Depression, President Franklin D. Roosevelt’s New Deal programs offered hope to families who were severely affected by the economic crash and continued depression across the country. In rural Arkansas the Federal Emergency Relief Administration (FERA) worked to establish local Rural Rehabilitation Corporations and created what would become the first colonization and resettlement project in the country at Dyess in Mississippi County between 1934 and 1936. Over the last decade, much research has been done on the Dyess Colony and its early successes, which established a pattern for subsequent resettlement projects across the country. However, the first colony set up to serve the “negro farmers” of Arkansas at Lakeview, established southwest of Helena in Phillips County, was an important investment in a politically and culturally disadvantaged community. The Lakeview Project, now the small community of Lake View, was established in 1936 as one of only three communities created in Arkansas that were reserved for black farm families. The Lakeview Project’s creation was surrounded by the typical political and economic challenges of other Resettlement Administration (RA) projects as well as additional racially charged discussions, including arguments over land ownership. Although much of the structural footprint of the Lakeview Project has been lost over time, the landscape still bears the imprint of the government’s large scale resettlement experiment. It is time that the history of this important project is more fully considered in the context of the continued legacy of the project in the lives of the selected settlement families, with several descendant families still owning land in the community, and in the historical and physical landscape of the Mississippi River delta of Arkansas.

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Session IIC: Designing for Public Use

“No Small Plans for a Small City: City Beautiful and CIAM Visions in Meridian, MS”

Standing across the street from each other, P. J. Krouse’s Meridian City Hall (1915) and Chris Risher Sr.’s Meridian Police Station (1977) could not be more different stylistically, yet each of them is emblematic of Meridian’s attempts at two monumental urban planning visions – the City Beautiful Movement and CIAM. City Hall was built as part of a new civic center located at the intersection of the two original city street grid systems. The block became a park, a site that combined urban green space with the culturally significant and classically design civic buildings. The police station, built over half a century later, became the southern edge of the City Beautiful scheme, though the internal layout of the station represents CIAM civic planning principles by designating the four CIAM urban factors into specific zones of the plan. Despite a different planning vision, the police station actually recognizes and respects the City Beautiful planning vision and architectural features of City Hall. This in turn may provide a means to defend the merits of the contentious preservation debate for the police station by associating it with the praise given to the recent restoration of City Hall. After all, shortly after the police station opened it was regarded by Mississippi Architect as “an excellent example of civic architecture for a small city and scale that relates well to its environment.” This paper will explore the degree to which those urban planning strategies defined the civic center of Meridian, how the urban planning theories contributed to the plans of the two buildings, and find a common ground in how both urban planning strategies contributed to the civic decorum of present-day Meridian.

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Session IIIA: Developing American Modernism

"Frank Lloyd Wright's Pre-Prairie Liberation"

In the prelude to *An Autobiography*, published by Frank Lloyd Wright in 1932, the architect recalls an episode when he was nine years old, out for a walk with his Uncle John, who declares, "Come, my boy...and I will show you how to go." Wright's uncle's straight path "toward a point upon which he had fixed his keen blue eyes," became a metaphor for the unwavering vista, the Beaux-Arts axis, the straight and narrow path. The younger Wright, speaking in the third person, recalled his boyhood experience: "Leaving his mitten in the strong grasp, he got free" and ran right, and then left, gathering plants and following a wavering, searching line, "like some free engaging vine." A few years later, in his mid twenties, Wright would reject Daniel Burnham's offer to sponsor Wright's education at the Ecole des Beaux Arts, a rejection of academic classicism, but not, as his work would show, a rejection of geometry and order, or even axial organization of architectural elements in some of his projects. Focusing on Wright's houses of the 1890s, this paper discusses Wright's "pre-Prairie liberation," in which a series of residences evidence the architect's flirtation with historicism and academic design and other pre-Prairie houses provide evidence of his shift from an axial organization of contained spaces to diagonal and more open spatial relationships. Discussion will be illustrated by plans and views of the George Blossom House, Wright's own Oak Park House, his "boot leg" houses, and culminate in a reordering of both axial and diagonal planning tendencies in his first Prairie designs.

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Session IIIA: Developing American Modernism

"Teaching Organic architecture: Bruce Goff and The American School"

"A new school, probably the only indigenous one in the United States" is how the architect Donald MacDonald once characterized the school of architecture that developed under the guidance of Bruce Goff, Herb Greene, Mendel Glickman at the University of Oklahoma in the 1950s and '60s. At the time, architecture schools in the United States followed a curriculum inspired by either the French Beaux Arts school or the German Bauhaus school. Only the curriculum envisioned and realized by Goff at the University of Oklahoma stood apart from these two trends: it was an original and authentically American approach to architecture and pedagogy. Goff's faculty experimented a way towards organic architecture, but the result was beyond Frank Lloyd Wright.

Unfortunately, the majority of the architectural historians ignore what Goff did at OU reducing his professional experience as a product of Frank Lloyd Wright. The incomprehension Goff suffered is probably related to the wrong impression of many authors that is not possible to extract a communicable language and teaching from Wright's approach to architecture. The experience at OU will be briefly compared to other "organic" pedagogical experiences experimented in the last century in the US. The paper will present an ongoing research on the pedagogical reform promoted by Goff and continued by his colleagues, showing unpublished documents, drawings and pictures from the Art Institute of Chicago, the Frank Lloyd Wright archives and the University of Oklahoma archives.

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Session IIIA: Developing American Modernism

"The Forgotten Modernism of James William Oglesby"

It can be easy for an architect/designer who did not produce many works and was not part of a large, notable firm to be forgotten or overlooked in the pages of architectural history. However, if that designer was friends with notable, well-studied architects, or was celebrated in international publications, then it becomes remarkable that their life has somehow vanished into obscurity. Such is the case with architect/designer James William Oglesby of Springdale, Arkansas.

Oglesby worked with notable designers and architects, such as Dan Cooper and Edward Durell Stone; was friends with Frank Lloyd Wright, Bruce Goff, and Fay Jones; and was featured in newspapers and a French book on "new trends in residential design" in the Americas, published in 1957, alongside Paul Rudolph and John Lautner. Despite all of this, Oglesby's work was virtually unknown in the architectural history community until a 2011 documentary used a photograph of a remarkable yet unknown house to illustrate a sub-style of Mid-Century Modern architecture. However, it gave no information about the building, where it was, or who designed it. That brief glimpse was of a house by Oglesby, which led down a road of rediscovery of some of the most interesting and unique Modernist homes designed in the state of Arkansas.

Though educated as an interior designer, Oglesby branched out into architecture in at least four known houses in his hometown of Springdale, Arkansas. Each house displays a different approach to designing a private residence in a Modernist style; one is Prairie inspired, one is Googie, and two are different takes on Frank Lloyd Wright's Usonian style. Though the research is ongoing and the full breadth of Oglesby's work is still unknown, the confirmed projects display a level of design that warrant renewed celebration of these almost forgotten masterpieces of Mid-Century Modern architecture.

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Session IIIB: The Foundational Architectural Survey

"Havana: A Survey of Historic Preservation"

Havana, Cuba is a time capsule of buildings stretching five centuries. With limited materials and resources, Cuban artisans use unique preservation methods to conserve this priceless legacy (Havana Heritage Foundation, 2017). This presentation addresses the following questions:

1. what are the characteristics and influences of Cuban Architecture?
2. what conditions place Cuban Architecture in detriment?
3. what activities are used to preserve this architectural legacy?

Methodology

This ethnographic study was accomplished by participating in a residency program with Unpack Studio-Havana, allowing for 4 uninterrupted weeks of fieldwork focusing on primary data collection. A photo documentary series captured the condition of Havana's architecture and preservation efforts. Preservationists, curators, and craftsmen were observed and interviewed. In addition, time was spent inside preservation trade schools to document students learning traditional preservation methods. Daily field notes recorded findings and were used to deduce conclusions.

Findings/Conclusions

Havana's architecture falls into three periods: Colonial, Republican, and Post-Revolution. Today, the one thing they all have in common is extreme decline. The architecture is naturally endangered due to the tropical climate (Havana Heritage Foundation, 2017). This is compounded by a lack of economic and material resources, due to the American embargo, as well as building modifications made to meet post-revolution housing conditions.

The Office of the Historian has a unique model of preservation that focuses on generating tourism dollars that are reinvested into historic preservation. This effort focuses on the 5 squares in Old Havana and the corridors that connect them (Farber, 2017). In contrast, the nearby residential corridors contain historic buildings in deterioration. A housing shortage forces residents to haphazardly add building modifications that result in structurally unsafe buildings prone to collapse. Due to the limited resources, creative recycling is necessary. Collapsed buildings are scavenged for materials that are reused in innovative ways.

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Session IIIB: The Foundational Architectural Survey

"Louisiana Coastal Vernacular: Grand Isle 1780-1931"

Grand Isle is Louisiana's only continuously occupied barrier island. It is home to a small population of mixed heritage, some of whose ancestry held close ties to pirate and privateer Jean Lafitte. During the nineteenth century, Grand Isle provided a beach resort for New Orleans residents. It is also home to Louisiana's only U.S. Coast Guard station (since 1918) and the original embarkation point for the state's petroleum industry (1930s).

In 2015, the State of Louisiana sponsored a "traditional cultural properties inventory" which identified buildings potentially one hundred years or older on Grand Isle. These structures dated from 1798 through early twentieth century. As everyday structures, they reflect the lives of several generations of a unique coastal community that has survived over a hundred years of severe coastal conditions. The current project identified over sixteen culturally and architecturally significant structures for documentation as part of a National Register Multiple Property Listing.

The historic structures also potentially hold the keys to future coastal construction methods. Research for the MPL revealed techniques that developed through trial and error, and yet allowed buildings to survive category four hurricane winds and storm surges up to sixteen feet for over a hundred years. The potential global applications in the face of rising seas and increasingly severe annual tropical events require further study. With so few structures remaining, the potential for loss from private ownership, changing demographics due to insurance costs, base flood elevation building requirements, coastal wetland erosion, and annual hurricanes remains significant. Additionally, the age and condition of the oldest and most fragile structures, several of which are unoccupied, increases the risk of loss from decay. The proposed MPL comprises the only known documented study in the United States of historic coastal vernacular structures endangered by climate change and wetland loss.

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Session IIIB: The Foundational Architectural Survey

“Landscapes and Building Assemblages of Thoroughbred Training Facilities in Aiken and Camden, South Carolina”

During the late-nineteenth and early-twentieth centuries, wealthy northerners developed the South Carolina towns of Aiken and Camden into important winter resorts. South Carolina’s mild winters and accessibility by rail attracted Gilded Age elites to Aiken and Camden’s Winter Colonies. Vacationing thoroughbred racehorse owners realized that the mild winter climate was ideal for training, leading them to establish training facilities and tracks during the early-to-mid twentieth century. These state-of-the-art training facilities drew many major figures in American thoroughbred racing. A number of significant trainers, including many US Racing Hall of Fame inductees trained nationally- and internationally-renowned racehorses in Aiken and Camden. Aiken became known as the Newmarket of the US, while Camden came to be called the Steeplechase Capital of the World. Thoroughbred training inextricably shaped the histories, identities, and built environments of these towns.

In spite of the significance of Aiken and Camden’s thoroughbred training farms, there has been no scholarly research on the thoroughbred training landscapes. This paper reports the findings of the recipient of the 2017 SESA Graduate Research Fellowship’s research on the thoroughbred training landscapes of Aiken and Camden. The paper traces the development of Aiken and Camden’s thoroughbred training landscapes including landscape features like tracks, training barns, and outbuildings. It also provides insight into how the equine landscapes reflected class, gender, and racial hierarchies. The analysis of spatial usage patterns within the thoroughbred training landscapes and building assemblages is supplemented by archival materials including scrapbooks, aerial photographs, maps, plats, correspondence, newspapers, magazine articles, and oral histories to gain insight into the history of the barns and local racing culture.

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Session IIIC: Architectural Imagery

"The Architecture of the Dinner Plate: Material culture and architectural inspiration in Indiana 1820-1860"

The use of imported sources of architectural inspiration—builder’s guides, pattern books, and periodicals—has been well-documented in mid-nineteenth century Indiana. These publications catered to builders and sophisticated property owners and often produced identifiable buildings, but they were not the only sources of architectural imagery in the region during this period. Transfer-printed ceramics, produced mainly in Staffordshire, England, brought architectural images into the daily eating and washing routines of mid-nineteenth century Hoosiers of all ages and genders in most occupations and levels of society. Although they lacked the written commentary provided in the publications of architects and tastemakers, these detailed engravings conveyed a range of Romantic architectural expressions and landscape styles paralleling those seen in pattern books and magazines.

While much has been written about nineteenth-century transferware by archaeologists and collectors, the content and influence of these vessels’ architectural imagery has seen little scholarly examination. Using archaeological reports and museum collections documenting transferware pieces present in Indiana between 1820 and 1860, this paper will examine the range of architectural expressions depicted, comparing the imagery with that of contemporary architectural publications. Drawing from period sources and current scholarship, the paper will develop conclusions on the relation of these architectural images to the context in which the ceramics were used and their potential effect in framing mid-nineteenth century Hoosiers’ ideas about architecture.

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Session IIIC: Architectural Imagery

"Tableaux Vivants: A Short History of Painting with Film"

He [Robert Altman] didn't really believe in words, he believed in images, and his images were often extraordinary. [...] He's kind of a painter on film, and he's giving you impressions and visual impressions. He's a little like an action painter. And when it works, it's remarkable.¹— Jules Feiffer (script writer for Robert Altman's 1980 movie *Popeye*)

My goal in this paper is to explore the use of cinematic painting in films by interpreting the *mise en scène* of several movies in which architecture, in its temporal-spatial expression, intersects with three-dimensional painting—a *tableau vivant*—in such a way that the viewer perceives film as action painting. While *tableaux vivants* were in vogue during the late 19th and early 20th century as a form of entertainment, I will focus on their critical aspects as characterized by Jean-François Chevrier in his 1989 essay *The Adventures of the Picture Form in the History of Photography* where the author frames the viewing of a constructed *tableau* as a confrontation between viewer and artwork.

In my research I have been studying the intersection of architecture and film for the last few years, specifically in the work of the American director Robert Altman, and it was probably sometime around 2010—as I was viewing once again Altman's upstairs/downstairs mystery *Gosford Park* from 2001—that I suddenly realized how directors like Altman treat parts of their film scenes as if they were paintings. In *Gosford Park* there are at least three different moments where I told myself: "This looks like a painting." Why would I think that? What is it that creates in the viewer the difference between watching a film and looking at a painting? Especially in the work of someone like Robert Altman whose films tend to be shot in the round, as it were, like real life. Was there a particular arrangement of the figures in the frame (and there are usually figures) that triggered the association of frame with painting? Only while I saw Joe Wright's *Pride & Prejudice* from 2005 was there a similar sense of *déjà vu* as with Altman's *Gosford Park*, and it occurred to me then that these painterly scenes within moving images could be intended rather than accidental.

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¹ Zuckoff, Mitchell. *Robert Altman: The Oral Biography*. 1st American ed. New York: Alfred A. Knopf, 2009: 351.

Session IIIC: Architectural Imagery

"Framing Effects: Architecture and the Pictorial Arts in Late Medieval and Early Modern Cities"

Late medieval European cities were visually re-invigorated environments, in which individuals began to make remarkably seamless leaps between real architecture and two-dimensional artworks. One very illuminating example is that of Dominican holy woman St. Catherine of Siena (1347–80), who easily fused numinous image and ceremonial loggia in this mystic vision: As a girl seven years of age, Catherine was walking down the street outside her family house in Siena, when “raising her eyes toward heaven, [she] saw in the air, not too high above earth, a loggia not too grand, full of splendor, in which Christ appeared dressed in the whitest raiment in the manner and form of a vested bishop with crosier in hand. . . . [A]nd behind Christ many men in white, all the saints, among whom appeared to her St. Peter and St. Paul and St. John, as she had seen them painted in churches.”¹ The event reveals first of all the exalted status the portico occupied in the medieval imaginary as a framer of communicative imagery. Key among Catherine’s hagiographer’s phrases are “in a loggia” and as “painted in churches,” which refer quite casually to the destabilized boundaries between mental images, framed paintings, and real buildings in Italian cities. The dynamic reciprocity between framed pictorial and architectural from the Late Middle Ages into the Renaissance is subject of this paper thread pursued in many of the chapters that follow.

The resonances between the frames of paintings and windows and arcades facilitated the extension of certain imaging practices, such as the art of memory, from methods using two-dimensional works of art to real-life sights encountered in a city. Imaging is a process in which information and ideas are assimilated and remembered through pictures. In the case of buildings, people’s memories dealt with impressions and mental images, not actual pictures. Making pictures in the mind for the purposes of remembering had a long history in European culture as a classical and medieval discipline with strong ties to art and architecture, and research on late medieval art has strengthened the case for the mnemonic role of paintings.

Linkages between how open-walled buildings captured real-life activities and how frames presented figural imagery are more numerous and more site-specific than historians of visual arts might anticipate. To return to the example of St. Catherine, her Tuscan origins mean that she might have had in mind polyptychal “architectural” altarpieces which presented large figures of central importance framed in arched compartments separated by colonnettes. In more accessible venues, Romanesque church portals often presented complex ideological programs in hierarchical compositions similar to polyptychal altarpieces but at an earlier date, for example, the tympanum of the main portal (ca. 1135-38) of San Zeno Maggiore in Verona. Moving into the Renaissance, the reciprocal relationship between architectural and pictorial frames continued, as the early modern scenes stood out for the expansive width of their arches as, similarly, the history of Italian pictorial space proceeded from the narrower panels of medieval polyptychs to the undivided, perspectival fields of Renaissance *tavole quadrate*. A need to see more in a single pictorial field—be it in painted or social space—was driven by a desire to

¹ Text of ca. 1395 from *I miracoli di Caterina di Iacopo da Siena* di Anonimo fiorentino, *Fontes vitae S. Catharinae Senensis historici*, vol. 4, ed. Francesco Valli (Siena: R. Università di Siena, Cattedra Cateriniana, 1936), miracle no. 2, pp. 2–3, as transcribed from Biblioteca Laurenziana, ms. 31, 177r–v. See also Jean-Philippe Antoine, “Ad perpetuam memoriam: Les nouvelles fonctions de l’image peinte en Italie, 1250–1400,” *Mélanges de l’École française de Rome, Moyen Age-Temps modernes* 100, no. 2 (1988): 561.

know not only what was happening but how it was happening, that is, how it was experienced collectively by participants on both sides of the frame. Through the loggia or through the archetypal “window” offered by Renaissance paintings, as described by Alberti, action was displayed so that the observer might better judge how things happened in complicated, sometimes contradictory settings. Parallels between painted and architectural space can be elusive and, by nature, speculative, but the unexpected relationships are the lifeblood of history.

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Session IVA: Function and Form

"North American Waterfowl Hunting Structures"

This paper draws attention to a unique North American typology and how it has evolved over time. Using images, descriptions and diagrams, this paper presents the distinguishing traits and evolution of three hunting structures: [modified, flat-bottom] boats, [at or above grade] blinds, and [below grade] pits. (The paper will rely primarily on field research and interviews with farmers & hunters.)

Beginning with a short overview of North America's four migratory bird geographic regions—termed “flyways”—the presentation will highlight the hunting structures commonly found in SESA member-states. (Each flyway is a north-south geographic region spanning from Canada to Mexico.)

Waterfowl behavior, shooting technique, and hunting culture all play a part in the evolution of these structures. And while they share functional attributes, the various structures tend to exhibit vernacular traits.

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Session IVA: Function and Form

"The Tenement Fire Escape and Ways of Viewing New York City in Everett Shinn's Drawings"

The explosion of New York City tenement building and occupancy began in the 1860s. In their early days, tenements were cramped, dark, and poorly ventilated spaces that often lacked basic amenities such as running water. The passing of the house law of 1879, or the "old-law," led to new tenement buildings with better ventilation. In 1901, a second house law, or the "new law," passed with more reformatory regulations.

While these regulations changed the way tenements were built and occupied between the 1860s and 1900s, fire escapes were required from 1862. Without doubt, they were important features. To understand the implications of the iron fire escape is to understand the essence of the New York City tenement. In this paper, I will be examining the artistic representations of the New York city tenement fire escape, and how these representations vary and address the topic of urban culture. In particular, I will be examining the drawings of artist Everett Shinn from the turn of the 20th century.

While many motifs, including snow, recur throughout Shinn's work, the pervasiveness of the iron fire escape is particularly striking. Therefore, this paper will examine closely the recurring detail of the fire escape in Shinn's street scenes. It will argue that Shinn used the fire escape motif in different manners in order to provide different ways of viewing the Lower East Side tenement neighborhoods of New York City.

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Session IVA: Function and Form

"Early Community Mausoleums in Kansas: A Survey," Alfred Willis

The community mausoleum is a distinctive American building type that remains little known despite its ubiquity. Marketed in the first half of the 20th century as a sanitary and affordable alternative to earth burial for middle-class families (who could hardly have been insensitive to entombment's aristocratic heritage), community mausoleums accommodated hundreds of bodies within a single building. Following the erection of a prototype in Ohio in 1907 the 'mausoleum idea' spread rapidly through the Midwest, then coast to coast. Some three dozen early community mausoleums in Kansas, ranging in date from 1910 to 1947, constitute a compact corpus affording exploration of all important aspects of these mausoleums' nationwide development. Speculative real estate ventures as well as works of memorial architecture, they were ever subject to economic ups and downs. In small towns and booming cities alike they provided proof of local refinement and prosperity. Yet scandal and litigation often best their promotion and (somewhat experimental) construction. The surviving Kansas examples fall into three groups from the 1910s, the 1920s, and the years of recession and recovery. They represent the design talents of an array of architects, engineers, and entrepreneurs, notably R. A. Curtis of Kansas City, Sidney Lovell of Chicago, and G. A. Saxton of Wichita. As these quasi-vernacular structures age, they present daunting challenges to maintenance and historic preservation.

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Session IVB: Preservation and Power

“Diversity and Inclusiveness at the Community Museum: Shijia Hutong Museum and Heritage Conservation in Historic Residential Neighborhoods in Beijing, China”

Rapid economic and urban development in China, following the establishment of the People’s Republic of China in 1949 and the Reform and Opening-Up Policy in 1978, led to many historic neighborhoods in Chinese cities losing their pre-1949 urban fabric and cultural identity. For those who are concerned about this loss, historic preservation becomes an urgent need for the local government and the residents’ decision-making, regarding the built and social environments. As a new concept for 21st century China, a community museum was established in a historic courtyard house within a historic residential neighborhood to showcase architectural and urban history, and serve as a civic center for community gatherings. This study is situated in Shijia Hutong Museum, the first of its kind in Beijing, built as part of the Shijia Hutong neighborhood conservation-planning project to promote hutong architecture and culture, as well as heritage conservation. This study examines various aspects of this community museum's impacts, including cultural, political, and economic impacts. Based on literature and exhibition reviews, scholarly research, publicity materials, and stakeholder interviews, the study explains what aspects about Beijing hutongs and courtyard houses are told and untold in the museum exhibitions and educational programs, including positive aspects of preservation planning and civic engagement, and negative aspects of symbolic urban conservation in recent decades. Through analyzing the funding and management situation, as well as public involvement strategies at Shijia Hutong Museum, this study explains how knowledge about historic neighborhoods and the heritage conservation efforts in the Chinese capital city were generated through different public and private institutions in power. The study also discusses recent grassroots efforts on preservation education in Beijing, which helped to attract a broader audience to this architecture museum built in and for the community.

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Session IVB: Preservation and Power

"Arguments against Destruction: Preservation and the State"

In 1796 architect Benjamin Henry Latrobe was summoned from his state commission in Richmond, Virginia, to the swamp-like reaches of James City County. There he looked at an old house crumbling at the tide's edge. Not just any run-down dwelling, but the "oldest inhabited house in North America" built by British Governor Sir William Berkeley in 1643. Latrobe said its antiquity ought to save it, and yet, in the same breath, conceded its inconvenience to modern living made destruction a more persuasive argument. The "rubbish of the old house" remained an eyesore to its owners well into the 19th century, while the historically inclined pilgrimaged to the "cradle of the republic" to see it.

Latrobe's commentary points to the beginnings of the preservation movement in the United States at the same time its political architects framed the new nation. Classical forms provided templates for building and symbols of republican government borrowed from Greece and Rome. Studies of antiquities showed how buildings went together. Sketches made of the historic sites revealed minds at work as well as traditional building practice. Architectural precedent helped America's founding fathers project the new state's national identity.

Rooting national identity in classical architecture shaped preservation. The examination of monuments influenced contemporary design, and historic sites continued to be a model for architectural practice. Stylistic revivals characterized 19th-century building, and by the century's end, architects regularly looked to old structures as sources for their design practice. What they sketched provided a record of early cultural choices and social structure, and for preservation, that record became the nucleus of an architectural archive.

What is selected for preservation says as much about the present as it does about the past. Latrobe's observation about Berkeley's house offers perspective on preservation's challenges – when is history enough to save a building? – as well as the shifting perspective on America's Englishness. Preservation tells its history today – beginning with Mount Vernon, the home of George Washington – but its origins predate the national myths laid at that famous portico. This paper explores the perspective of Latrobe and the construction of national identity through the architectural landscape – even as that very landscape was mined for design ideas, dismantled for materials, and celebrated European colonialism.

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Session IVB: Preservation and Power

"Vernacular Industrial Architecture over Time: The Growth of a New Tradition"

The research analyzes the character of vernacular industrial architecture through responsive spaces, something which has made this kind of buildings potential to adaptive reuse. This paper attempts to answer these questions: What has made industrial buildings responsive spaces to become a museum or an exhibition, and what is the role of vernacular architecture in this rehabilitation? A case study of historically called Eghbal Factory- located in the vernacular texture of Yazd City in Iran- is considered through qualitative study, including empirical materials and also direct observation.

This topic is related, on one hand, to the advent of technology, and consequently, the emergence of industrial architecture at a large scale. And on the other hand, the context of this appearance, as many new industrial typologies might be, is surrounded by traditional and vernacular architecture. Because in most cases the industrial buildings had determined the origin of the city or its peripheral areas, the significance of this essay is to consider the integration of vernacular and industrial architecture. The last portion of this paper discusses the integrity of responsive spaces and the adaptive reuse in vernacular industrial architecture.

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Session IVC: Education and Architecture

“Embedded Meaning: Geometry, Classical Architecture, and the Art of Seeing”

“Drawing, properly taught, is the best way of developing intelligence and forming judgment, for one learns to see and seeing is knowledge.” – Viollet-le-Duc

Finding new ways to experience design and to see the surrounding environment is vital to the continuing process of being a creative architect. This paper explores a way of connecting philosophical and theoretical antecedents with students’ emerging design processes through the medium of hand drafting. Given the opportunity to explore concepts of embedded geometry within western classical architecture and to look at various historical precedents, student designers in Lane Duncan’s “Art of Drawing Architecture” class at Georgia Tech were then encouraged to integrate geometry to impart meaning into their own interpretation of a geometric pattern. Based upon the writings of Robin Evans, the role of geometry was investigated as ranging from Euclidean to projective to metaphorical. The principle attribute of Euclidean geometry is haptic, or the quality of touch, the principle attribute of projective is visual, or the quality of seeing the object in its context, and the principle quality of the third, Metaphorical, is its symbolic value. Historical examples, such as the architectural work of Michelangelo and Raphael and the writings of Leon Battista Alberti, provided concrete examples illustrating the theoretical ideas. The exercise functioned on many levels, allowing students to find additional levels of meaning within historical architecture, to understand the thought process of designers that came before them, and to provide an additional tool for creative design. The use of basic drafting equipment provided connectivity with the past while also demonstrating the continued link between hand and mind, one that is often overlooked in today’s hyper digital world. These early anthropometric geometries portray a clear understanding of the shaping of habitable human space, the unique quality that sets architecture apart from all other arts.

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Session IVC: Education and Architecture

"The Lessons of Rome Revisited"

For nearly two millennia, Rome has served as an authoritative sourcebook for architects and builders. No other city can compare. Pilgrims have sought to discover its marvels, political and religious leaders have tried to restore or recreate it, influential architects--Brunelleschi, Palladio, Piranesi, Le Corbusier, Louis Kahn and Robert Venturi among them—have found inspiration from its architectural treasury. Europeans and Americans have established national academies in Rome to promote the study of its art and architecture. Architecture schools routinely offer study programs there. But why Rome? What lessons does it teach architects? Have these lessons changed over time? This paper explores these questions by offering a broad survey of the lessons of Rome as expressed in the writings or work of architects from the Renaissance to the present day. The intent is to discover common themes that connect the theory and practice of architecture across the ages and to speculate about what these lessons might mean for the future.

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Session IVC: Education and Architecture

"Learning from the Masters: Precedent Research on the Architectural Corner"

In order to create architectural enclosure, the primary systems of a building are forced to turn and wrap back upon themselves. This fundamental precept of building is often overlooked as critical to the functional performance, aesthetic appearance, and conceptual understanding of our built environment. At its base level, most material systems perform in a certain way and with certain properties over straight stretches of wall surface. However, when the wall turns and a corner is formed, a far more complex situation is created. Corners serve as loci of constructional shifting, structural logistics, spatial experience, and aesthetic considerations and it is in these particular building intersections that our greatest architects have excelled.

The architectural design tools that are utilized in both academia and practice introduce generalizations and simplifications – seen clearly in the “butt” or “miter” options available for wall intersections in widely-used building information modeling software – that all but assure the novice student or architect improperly considers a building’s corners. This paper presents a recently initiated, seminar-based research project through which a group of graduate architecture students and faculty are rigorously examining a set of precedents in an effort to better understand how significant architects of the 20th century treated the architectural corner in their critically acclaimed works. The primary goals of this study are to absorb from this collection of architectural masters – including Carlo Scarpa, Louis Kahn, and Mies van der Rohe, among others – strategies for configuring these junctures of construction, tectonics, and design potential and to create a framework of the lessons learned that students can use in the development of their own design work moving forward both in the academy and in the professional world.

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Session VA: The Influence of the Classical

"The Oval's Place in Renaissance Architectural Theory"

With the revival of antiquity during the 15th century, one would think that the geometry of the oval, so evident in the monumental amphitheater, would have been immediately embraced. But it was not until the mid-1500s that the first demonstration of oval construction was published and the first oval churches were built, beginning a sequence of designs culminating in the 18th century, which scholars continue to investigate. What they have not addressed is how the oval went from having no place within Renaissance architectural theory to being introduced as a geometry second only to the circle in perfection, although one not easily translated into buildings.

Despite being used in earlier periods, Alberti (1450s) did not include the oval among his preferred geometries and even described the amphitheater as a rectangle with circular ends. But his near contemporary Francesco di Giorgio followed by Peruzzi drew oval amphitheaters and used the form in their designs. In the first book of his treatise (1545), Serlio became the first to present the oval and its geometry. Amending Alberti, he declared, "following the circle in perfection, oval shapes are the next closest," thus justifying the oval based on the principle of beauty but also decorum. The oval's beauty made it an alternative to the circle in church design, appropriate for expressing the high status of this sacred and public building type.

By demonstrating its constructive geometry, recommending certain ones, and providing examples of designs, Serlio created a pattern for oval plan design. Offering both prescriptions and choices relating to form and space and rooted in the oval's construction, this pattern also contained certain contradictions. By understanding the theory and method behind the oval, we can better interpret the design choices made by architects who took on the challenge of turning this "new" geometry into real buildings.

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Session VA: The Influence of the Classical

"Beyond Beauty: Palladian Influence in the British Isle"

Emerging in the British Isles, Palladian influence reached the farthest corners of the British countryside. Using one example from each country, I will consider the architectural fabric as well as the social and cultural backgrounds of each building as part of the larger context of united British history so that I can develop a narrative that better develops history with architecture. I will also conduct comparisons between the houses to further understand how national and local identity was conveyed through this particular style of architecture. This project seeks to understand specifically how the Palladian style blossomed in four different countries: England, Scotland, Ireland, and Wales, and how their architecture influenced and exemplified power and identity at both the national and local levels. Country houses shared several traits, but also varied vastly, from the sprawling houses in England to the limited, smaller examples in Wales. Due to their wide variety, I have set parameters for how I chose the houses I will use.

Ideally, each house must be built within the one-hundred-year span from 1714 to 1814. The houses should not be additions or renovations to preexisting structures. Stylistically, they must be purely Palladian with no deviance from the style. I will use sources on the physical aspects of architecture, but also those that cover cultural and wider historical context as well. While many scholars have written on the English country house at length, there is less literature on the Welsh and Irish houses. Also, they have not frequently been viewed as a whole, considering all four in their architectural and cultural implications. The combination of each layer of history; house/family, country, and continent will help develop my narrative.

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Session VA: The Influence of the Classical

“The Eccentric Classicism of Jefferson and the Lawn”

The “Lawn” or Thomas Jefferson’s Academical Village at the University of Virginia is frequently ranked as one of the most important examples of American architecture however, it contains some very strange features. Jefferson is normally thought of as a “classicist” and he was known to revere Palladio’s books that he claimed as “the bible.” Yet the Lawn and its pavilions departs from the rules of classicism with the different fronts. Also standing in direct contrast to the classical orders are the trees which exhibit nature’s order. This paper will investigate Jefferson’s larger architectural intentions that go back many decades prior to the Lawn and his attempt to educate the young American republic. Attention will be paid to the some of his writings, to the related drawings and other colleges.

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Session VB: Design in the City

“Hidden Communities”

Alleys, a common urban form in many cities across America, are often overlooked, forgotten or thought to be crime-ridden. This thesis, which focuses on alleys and alley dwellings in Washington, D.C., aims to bring awareness to the unique history, legislation that transformed urban form and theories for decades, and the hidden potential alleys provide for cities. Alley dwellings experienced the most growth in the United States during the post-Civil war era due to housing demands. Alley dwellings were often constructed in a temporary manner and were thus deemed substandard. As a result, housing reformers and municipal officials put a halt to new construction and eventually called for the demolition of alley dwellings in late-nineteenth-century and early-twentieth-century legislation. There is little information available regarding the growth of inhabited alleys in the early years due to lack of documentation. Because of this lack of information, it is difficult to piece together early history to make an informed decision when it comes to planning efforts in the twenty-first century. This thesis will address the history and issues that lead into the twenty-first century and how the preservation professional can join the discussion of reinvigorating alleyways. By addressing the hidden communities in alleys of the nineteenth century, we can analyze the steps that led to theory, legislation, and urban form changes in the twentieth century allowing it to be viewed as a resource now and in the future for planners and preservationists alike.

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Session VB: Design in the City

“The Gateway Arch ‘Elevator’”

The Jefferson National Expansion Memorial in St. Louis, Missouri includes one of the most iconic works of twentieth century architecture: The Gateway Arch (know more commonly as the St. Louis Arch). Designed by Eero Saarinen, the arch’s overall formal simplicity conceals a uniquely complex transportation system designed to carry visitors to the observation level located over 600 feet above the plaza. The story of the design of this transportation system bypasses the world of mainstream elevator companies – Otis is nowhere to be found. Instead, this story embraces the history of automated parking garages and small, independent elevator companies that were often called upon to devise unique systems for unique buildings. This paper examines the origins and operational characteristics of the Gateway Arch “elevator” system, which began its conceptual life (somewhat vaguely) defined as a passenger “transporter” and ended as a multi-car “tramway” that carries thousands of people each day to-and-from the observation level.

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Session VB: Design in the City

“Exporting the Movie Palace: The International Influence of American Motion Picture Theater Design in the Interwar Years”

The American movie palace’s widespread influence on motion picture theater design outside the United States between 1918 and the onset of the Second World War is a significant episode within the broader narrative of the internationalization of American architecture during the early twentieth century. While the global popularity and influence of Hollywood films during this period is well known, the interrelated architectural and cultural impact of the distinctly American motion picture theaters in which they were shown remains overlooked. The movie palace’s transmission overseas was an outgrowth of the Hollywood studio-exhibitors’ rise to international dominance through both the popularity of their films and their aggressive theater building plans in foreign markets. Furthermore, American movie palaces offered the highest international standard of movie going, prompting foreign exhibitors and architects to visit the United States to study the type from its inception. By the onset of the Second World War, American movie palaces had spread throughout Africa, Asia, Australia and New Zealand, Europe, and South America, in addition to North America.

This paper analyzes the architectural and cultural significance and meaning of the movie palace’s proliferation abroad through three case studies demonstrating the means by which this process occurred. The leading American architectural firms specializing in the design of motion picture theaters were at the center of these developments, which encompassed their own foreign commissions and the influence that their work in the United States yielded over their counterparts abroad. Thomas W. Lamb designed theaters for Loew’s, a Hollywood studio-exhibitor, throughout the British Empire. John Eberson, who popularized the ‘atmospheric theater’ in the United States, designed similar theaters for Australian exhibitor Union Theatres. Lastly, Rapp & Rapp’s extensive work for Paramount-Publix in the United States heavily influenced a British firm designing ‘picture palaces’ for the same Hollywood company in the United Kingdom.

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Session VIA: The Known and Unknown Architect

"The Cave and the Treehouse: Dualism and Conjunction in the Work of Fay Jones"

As an architect in practice, the work of AIA Gold Medalist Fay Jones was often an amalgam of seemingly disparate materials, most often a pairing of hard, irregular native rock juxtaposed with soft, milled wood, commonly understood as an effort to reflect and extend the woodsy environments in which they were usually constructed. A significant component of the lore of Jones's childhood concerns the spaces he was said to love the most: caves, which he explored, and treehouses, which he built, conducting both activities with great enthusiasm. This early-established dualistic pairing of hard and soft, grounded and lofty, dark and light, played significantly in several works of the architect as a conceptual conceit generative of complexities of spatial arrangement and haptic experience. Bachelard characterized this duality as a conjunction of the 'rational' (as represented by the cave) with the 'irrational' (as represented by the treehouse): "In the attic [read: treehouse], fears are easily 'rationalized'... [and] the day's experiences can always efface the fears of night. In the cellar [read: cave], darkness prevails both day and night..."¹ This paper will consider the designs of Jones, not merely in terms of their material juxtaposition, but in terms of that condition as a fundamental factor for understanding the discrete spaces of occupation. Further, for Jones, the condition of conjunction occurred as a 'third element' of composition, a joint of both presence and absence, which served to enhance awareness of polarities and negotiate their disparities. Period and current images, autograph drawings, and correspondence from the Fay Jones archive will be utilized with the intention of suggesting a richer intention than a mere homage to natural conditions and to the work of Wright so often ascribed to Jones.

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¹ Gaston Bachelard, *The Poetics of Space*, Maria Jolas, trans., Boston: Beacon Press, 11th printing, 1969, p. 19.

Session VIA: The Known and Unknown Architect

"Gilded Over: The Forgotten Architectural Career of Sidney Stratton"

This paper explores the career of architect Sidney Vanuxem Stratton, one of the first American students to attend the Ecole des Beaux-Arts in Paris. Stratton was born in Natchez, Mississippi, in 1845. He moved to Paris in 1865 and attended the Ecole from 1868 through 1869. Afterwards, he worked with Richard Morris Hunt and McKim, Mead & White in New York, where he was a quasi-partner from 1877 until 1889. His social connections greatly contributed to the firm's success during its early years. The wealthy citizens of Natchez were intertwined with the elite of New York and the Northeast.

When examining Stratton's career, a clear architectural trajectory can be seen. He was a versatile architect and his designs span several styles: Queen Anne Revival, Romanesque and Shingle Style, Colonial Revival, and Beaux-Arts. His design for the New York House and School of Industry introduced the Queen Anne Revival to New York City in 1878. Planning techniques learned at the Ecole also influenced much of his work. Interiors seem to have been an area of specialty for Stratton. Several notable clients called on him to design solely interior spaces, including the New York Society Library. Stratton's body of work will be presented and analyzed, revealing that he was a notable architect and one worthy of further study.

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Session VIA: The Known and Unknown Architect

“Duke University’s Collegiate Gothic Campus, its Influence, and Julian Abele’s Role”

In 1986, Duke University students discovered that the true designer of their Collegiate Gothic West Campus (1924-35) was African American architect, Julian Abele. Until recent decades, Abele’s identity as architect in Horace Trumbauer’s Philadelphia firm was virtually unknown. William E. King and others have recently endeavored to authenticate Abele’s contributions during the first three decades as Trumbauer’s chief designer, but scholars have not established the full scope and influence of Abele’s work. In my paper, I argue that Abele’s work in Trumbauer’s firm, particularly his contributions to Duke’s architecture, lends new insight into the history of both the architect’s profession and Collegiate Gothic style in America.

When Abele attended the University of Pennsylvania’s School of Architecture at the turn of the century, Collegiate Gothic was in vogue and adopted at such Philadelphia-area schools as the University of Pennsylvania, Bryn Mawr College, and Princeton University. The architects of these schools, notably Walter Cope and Frank Miles Day, lectured at the University of Pennsylvania when Abele attended and later graduated in 1902. He entered Trumbauer’s firm in 1906 and was promoted to chief designer in 1909. While Trumbauer endorsed Abele’s exceptional draftsmanship, clients were less accepting of the African American architect. Trumbauer represented the firm in client relations, while Abele managed the firm’s office. Even after Trumbauer’s death in 1938, Abele waited two decades to add his name to the firm. Abele’s name appears on none of Duke’s architectural drawings between 1924 and 1935, and few references to his design contributions exist. My examination of archives and architectural drawings reveals new biographical and visual evidence about Abele’s involvement in Duke’s Collegiate Gothic design. My paper investigates underlying racial and educational politics of designing and building Duke’s campus as well as Abele’s contributions to the development of the American Collegiate Gothic style.

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Session VIB: Examining Sacred Spaces

"Practical and Theological Sources of Inspiration for Francesch Eiximenis' Fourteenth-century Vision of an Earthly Jerusalem"

The Dominican friar, Francesch Eiximenis, one of the great Catalan intellectuals of the fourteenth century, formulated a plan for an ideal Christian city in the treatise, *Dotzè del Crestià*, written for a prince of the Crown of Aragon in 1385. He created his vision of an ideal city through the contemplation of a wide range of classical and medieval scholarship, with emphasis on the writings of the fourth-century theologian Saint Augustine in his work, *City of God*. Eiximenis' work is an intriguing synthesis of current Christian Neoplatonic thought and the practical necessities of organizing and protecting a city in late fourteenth century Europe. His city is layered with religious symbolism but he is not describing a utopian society; it is an ideal city intended as a model for a true material city on earth. For Eiximenis, the reform of existing cities and the creation of new material cities that reflected the order and values of a Christian culture was a vehicle through which to spread the principles of the Christian faith. In this paper, I will describe Eiximenis' vision, analyze his medieval sources, and present my original diagrams that reflect possible formal configurations of his ideal city in graphic form.

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Session VIB: Examining Sacred Spaces

"Suturing a Site: A Semperian Interpretation of the Berlin Gedächtniskirche"

The Kaiser Wilhelm Gedächtniskirche [Memorial Church] was designed in 1959 by German architect Egon Eiermann (1904-1970) and built in the center of the Breitschedplatz along the Kurfürstendamm in what was the cultural and economic center of West Berlin during the Cold War. In the design for the church, Eiermann broke from his typical emulation of Mies Van der Rohe, of whom he often spoke highly and whose design philosophy stemmed from the 18th Century Jesuit Priest and theorist Marc-Antoine Laugier's writings on the ideal elements of architecture. His project, instead, demonstrates studies of enclosure relating to Gottfried Semper (1803 – 1879), a German architect and theorist. This paper is a discussion of the success of this collection of buildings around the ruins as an ensemble of architecture, based on Semper's theory of weaving in architecture. The collection of buildings as a fabric, in both plan and section, come together to create spaces, both light and dark in atmosphere, which are concurrently woven together and set apart from the bustling urban city fabric.

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Session VIB: Examining Sacred Spaces

"The Lost Negro Churches"

The purpose of this paper is to introduce the architecture of early African American church buildings which no longer exist. With the rise of 21st century quality of life issues and needs, particularly in the African American community, the institution of the black church has grown in economic, social, and political strength and charged with addressing the contemporary needs of their congregants. The biggest response to these issues has been to design and construct a church building programmatically equipped to address these issues. Many church congregations, some of which can trace their origins to the 18th century, reside in 19th century or early 20th century church buildings which cannot support 21st century needs. The solution has been to either abandon or demolish the original church building in favor of a newer facility. Unfortunately, proper historical documentation of the original church building is often never conducted, and as a result, the history of the original church building can be forever lost to time. Further, there are threats to original buildings such as natural disasters or man-made tragedies which can also cause the loss of these buildings. The challenge therefore, is to establish the means to document and present these lost church buildings, and the events and persons they once supported, to present and future generations.

This paper will provide a brief inquiry into the following buildings which no longer exist:

- Friendship Baptist Church, Atlanta, Georgia (constructed 1896).
- Memorial Church, Hampton University (constructed 1886), Hampton, Virginia

The paper will briefly study their design intent, church history, the events which lead to their demise, and their legacies. The paper will also study and review the historical and contemporary place the original building has within the church community it once served.

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Session VIC: Digging Deeper into Buildings

"First Period Houses of Northeast Georgia: a Report with Dendrochronology"

Settlers began coming into up-country Georgia about 1775 with immigration continuing for 50+ years, as Native Americans ceded land and retreated westward. This First Period we define as 1775 to 1825. Settlers' houses during this period are generally log or braced framed and have one-room or two-room plans, or, in a few cases, larger variants such as the plantation plain type. Architectural style is generally minimal, with vernacular versions of the Federal style.

Establishing that a house belongs to this period is not usually difficult. Besides the characteristics listed above, the technology of building is usually clear: wrought nails or a mixture of cut and wrought; strap hinges or a mixture of strap and butt; pit sawn or a mixture of pit and sash sawn lumber. What is difficult is finding a correct date within the period. Stylistically and technologically a house of 1820 can look like one of 1795. Documents are often misleading: they often imply a residence; however, many settlers built simple first houses which were replaced as planting gave owners greater wealth.

The technique of dendrochronology, dating by tree rings, can rescue us from the swamp of doubt regarding dating of first period buildings. Being built of wood these houses are perfect candidates for the technique, which has been shown to be highly accurate along the American east coast from New England to North Carolina. However, it has hardly been tried in Georgia.

The project reported on here has sampled ten first period houses in Northeast Georgia. This paper reports on the project so far, giving a summary of results, a discussion of conclusions to be drawn from the new data, and points out some difficulties of using the technique in this territory and climate where dendrochronology has not been extensively used to date.

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Session VIC: Digging Deeper into Buildings

"Sources for the Cathedral of Tortona"

The cathedral of Tortona (Italy) was designed and built between 1573 and 1620. It is a basilican-plan church with groin vaults over the side aisles and a windowless, banded barrel vault over the nave. It has neither transepts nor crossing, but a deep apsidal chancel ends the central axis. While the church appears to be quite normal, upon reflection it is unusual for its status and era. It embodies neither the historical plan-type for cathedrals in northwestern Italy (i.e., Latin cross with a domed crossing), nor that which is considered to have fulfilled contemporary reform criteria (i.e., the "Gesù-type"). The combination of vaults is peculiar, yet the building does not display the creativity in plan and structure that some contemporary churches exhibit.

I have two hypotheses about possible sources of inspiration: 1) Lombard Romanesque churches, and 2) Bramante's architecture. The cathedral shares a configuration with one small Romanesque pilgrimage church in the area (S. Fede, Cavagnolo), and its cross-section is similar to individual bays in a number of churches. While it is enticing to consider a reference to local history, there is no corroborating evidence to suggest direct influence. The cross-section of the cathedral is similar to Bramante's S. Maria presso S. Satiro and the Bramantesque cathedral of Vigevano (although both are cruciform in plan -- either really or illusionistically -- with a domed crossing). In support of this connection, Bramante's oeuvre did maintain esteem among local patrons and architects in the mid- to late-sixteenth century. Neither hypothesis is irrefutable, but they may be related in that Bramante had drawn inspiration from Romanesque architecture while in Milan.

This presentation will introduce the cathedral of Tortona to the audience. I will explain the hypotheses about the design and solicit the participation of the audience in examining them and developing my understanding.

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Session VIC: Digging Deeper into Buildings

“Digital Affect: Using Immersive Visualization to understand Lina Bo Bardi’s MASP”

The technology of immersive visualization (IV) has progressed to where it can be employed to deliver experiences of environments that are otherwise difficult or impossible to encounter today. Our interdisciplinary team is investigating the use of digital models of places remote in distance and/or time to enable students in core-curriculum classes in the History and Theory of Architecture to enrich their understanding of history and culture. Building Information Modeling (BIM) software enables the quick modeling of 3D architectural and urban spaces combined with the ability to embed non-graphic metadata to enhance the visualization. A BIM CAVE developed at Texas A&M University and head-mounted 3D displays (HMD) enable small groups of students to navigate through the simulated world of IV environments. These “unreal projects” offer the potential for greater understanding of the spatial and visual qualities of environments than can be experienced through traditional analog and 2D media. The creation of a detailed BIM model of the Museu de Arte de São Paulo (MASP), designed by Lina Bo Bardi in Brazil provides a case in point. We conducted a pilot experiment in one of our core curriculum classes in the history and theory of modern and contemporary architecture. The aim of this study was to evaluate the potential of new media in teaching architectural history. We examined which tools among traditional medias (text and images) and new ones (IV tools like BIM CAVE, and HMD) lead to develop better comprehension and improved perception of the building. Furthermore, the comparison of these four media provides evidence regarding the most favorable aid for teaching architectural history. In addition to offering keen insight into MASP’s structural and material innovations, its digital model serves as a mechanism through which to explore the formal expression of Bardi’s social and cultural programs for the museum.

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