SESAH
27th Annual Meeting
Jackson, Mississippi
2009

Conference Schedule and Abstracts
**SESAH 2009 Schedule At a Glance**

**Wednesday, October 28**
- Self-guided walking tour of downtown Jackson (tour booklet provided)
- 3:00-6:00 Registration
- 6:00 Board meeting and dinner at Walthall Hotel (Dogwood Room)

**Thursday, October 29**
- 8:00-9:00 Registration
- 8:30-9:30 Opening plenary session (Central High School)—see venues map
  - "Introducing Jackson"
  - Todd Sanders, Architectural Historian
  - Mississippi Dept. of Archives & History
- 10:00-12:00 Paper Session 1
- 12:00-1:30 Lunch on your own—see restaurant map
- 1:30-3:00 Tours of New Capitol—see venues map
- 3:30-5:00 Paper Session 2
- 6:00-7:00 Dinner on the grounds at the Old Mississippi State Capitol—see venues map
- 7:00-8:30 Awards ceremony/Business meeting, War Memorial Auditorium—see venues map

**Friday, October 30**
- 8:30-10:00 Paper Session 3
- 10:15-11:45 Paper Session 4
- 11:45-1:00 Lunch on your own
- 1:00-3:00 Paper Session 5
- 3:00-5:00 Explore Downtown Jackson!
  - Guided walking tours at 3:15 PM and 4:15 PM—meet in front of Walthall Hotel
  - Wander downtown on your own using walking tour brochure
  - Explore inside four downtown churches: St. Andrew’s Episcopal, St. Peter’s Catholic, Galloway Methodist, First Baptist—see venues map
  - Spend more time at the Old Capitol Museum, examining three floors of exhibits relating the political and civic history of Mississippi’s most historic landmark
  - Tour the Governor’s Mansion, meeting at the West St. entrance at 3:15 and 4:15 PM (no latecomers—be prompt!)
- 5:30-6:30 Reception at Old Mississippi State Capitol—see venues map
- 6:30-7:30 Keynote lecture, War Memorial Building (next door to Old Capitol)—see venues map
  - “Revisiting the Recent Past: The Precarious State of Modernism in the Deep South”
  - Robert Ivy, FAIA
  - Editor, Architectural Record
- 7:30 Dinner on your own—see restaurant map

**Saturday, October 31**
- 8:30-5:00 Bus tour of Jackson, “Beyond Greek Revival”—meet in front of the Walthall Hotel
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<td>2. Gropius and Meyers’ Fagus Factory as a Direct Response to Peter Behrens’ AEG Turbine Factory. Dr. Michael Fazio, Mississippi State University</td>
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<td>Modern Architecture</td>
<td>Chair: Pamela Simpson, Washington and Lee University</td>
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<td>1. “Ain’t that Something”: African American 1950s Suburbs in Raleigh, N.C. Ruth Little, Longleaf Historic Resources</td>
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<td>2. Safety in Your Backyard: The Residential Fallout Shelter during The Cold War. Raina Regan, Ball State University</td>
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<td>Architecture and Memory</td>
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<td>2. Selling Revolutionary America: The Colonial Village at the 1934 Chicago Century of Progress. Lydia Mattice Brandt, University of Virginia</td>
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<td>3. The Faxon House in Chattanooga: A Puzzling Monument of the American Renaissance. Dr. Gavin Townsend, University of Tennessee</td>
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<td>Southern Vernacular Architecture</td>
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<td>4. Slavery in the Shenandoah: A Study of Buildings &amp; Landscapes. Sarah Thomas, University of Virginia</td>
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<td>2. Urbanism and New Urbanism in Hampton, Virginia. Alfred Willis, Hampton University</td>
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<td>4. The Curious Case of Savannah Pave ment. Robin Williams, Savannah College of Art &amp; Design</td>
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<td>Roman Architecture</td>
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<td>2. The Circus Basilica and the Athletes of Christ. Kim Sexton, University of Arkansas</td>
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<td>3. Time, Space, Memory: Chrontopic Views of Late Roman Restorations in the Late Roman Empire. Andrew Ruff, University of Tennessee</td>
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<td>Renaissance Architecture</td>
<td>Chair: Kim Sexton, University of Arkansas</td>
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<td>1. The Villa Farnesina: A Reliquary of a Lifestyle. Robin Prater, Georgia Tech</td>
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<td>2. Divergent Approaches to the Venetian Plague: Architecture of Palladio and Longhena. Timothy Virnig, University of St. Thomas</td>
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<td>3. Reconstructing Space to Reconstruct Experience: The First Cloister of Santa Maria sopra Minerva, Rome. Angi Elsea Bourgeois, Mississippi State University</td>
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**Ballroom I**

**Ballroom II**

**Theater**
## BALLROOM I

### Beaux Arts & Crafts
Chair: Lee Gray; University of North Carolina
1. The Reredos of St. John’s Church, Savannah: Gothic Imitation and Innovation in the Twentieth Century. Evan McWilliams, Savannah College of Art and Design
3. Continuing Influence of the Ecole des Beaux-Arts on Architectural Education at Georgia Tech. Elizabeth Dowling, Georgia Tech

### African American Architecture
Chair: Marilyn Harper; Historic Preservation Consultant
1. Race and Space at George Washington’s Mount Vernon. Jill Baskin, University of Virginia
2. Hidden In Plain View: The Sites and Structures of Slave Processing in Charleston, SC, 1670-1865" Nicholas Fuqua, Savannah College of Art and Design
3. Designing Progress: Race, Gender and Modernism in Early 20th Century America. Jacqueline Taylor, University of Virginia

## BALLROOM II

### NeoArchitecture (Greek)
Chair: Robbie Jones; Parsons Brinckerhoff
1. The Architectural Resume of William Nichols. Paul Hardin Kapp, University of Illinois
2. Greek Revival Suburban Villas in Athens, Georgia. Mark Reinberger, University of Georgia

### Social Landscapes
Chair: David Gobel; Savannah College of Art and Design
1. “System, Papa is Everything”: A Woman’s View of the Antebellum Southern Landscape. Emilie Johnson, University of Virginia
2. Fruitland: The Model Plantation in Antebellum Agricultural Reform. Philip Herrington, University of Virginia
4. Justice with Open Arms. Delos Hughes, Washington and Lee University

## THEATER

### Education and Architecture
Chair: Philippe Oszusczik; University of South Alabama
1. Architectural Education, Postwar Ideology and the Turkish State: Designing Model Communities for the “Middle East”, 1945-60. Burak Erdim, Mississippi State University
2. Architecture and Learning: Two Campus Buildings as Embodiments of Curriculum. Robert Craig, Georgia Tech
3. Modern School Building in Greece; Reconsidering a Disregarded Movement. Juan Manuel Heredia, Mississippi State University

### Historical Methodology
Chair: Catherine Zipf; Salve Regina University
2. Preserving and Documenting Architecture’s History at Georgia Tech. Leslie N. Sharp, Georgia Tech
3. Manchac, British West Florida: An Important British Town Becomes a Farm Field. Philippe Oszusczik, University of South Alabama
THREE THOUSAND POUNDS AND A HOUSE OF HIS OWN:  
HOW ROGER FRY FUNDED DURBINS

Benjamin Harvey, Mississippi State University

Best remembered as an art critic and occasional curator, Roger Fry also made a notable foray into the field of architecture. In 1909, the year before he curated his great succès de scandale, *Manet and the Post-Impressionists*, Fry designed and built a house for himself in Guildford, Surrey. He called it Durbins. Typically overlooked in accounts of modern architecture in Britain, Nikolaus Pevsner nevertheless perceived Durbins’s importance, describing it as “one of the landmarks in the evolution of an independent contemporary style in English architecture.”

Fry described the origins of the house in his 1918 essay “A Possible Domestic Architecture,” where he connects the house’s “independent contemporary style” to questions of economics and aesthetics. “Now it was characteristic of my purse”, Fry explains, “that I could not afford to keep up a gentleman’s establishment and of my tastes that I could not endure to.” But how big exactly was this “purse” and where did the money come from? Commentators have given us only partial or misleading answers to these questions. While Fry’s first biographer, Virginia Woolf, decorously ignored the issue, his second, Francis Spalding, believed that the house was built for “just under ₤1,000.”

Legal documents now located in the library of Washington State University, Pullman, indicate otherwise. In January 1909, Fry’s father, Sir Edward Fry, established a trust for the “expenses of buying the site of a house and of paying for the building of such house and the laying out of a garden and paying the costs, charges and expenses incidental thereto, the site of the house to be chosen, the plans and price of the house to be settled by Mr. Roger Eliot Fry at his absolute discretion.” Sir Edward put £3,000 into this trust, just a little under the sum of money his son eventually needed to buy land and build Durbins upon it. The documents also indicate that Fry did not sell the house in 1919, as has always been assumed, but instead rented it out until it was eventually sold in 1934, just a few months before his death.

One hundred years after it was built, my paper aims to relate this new economic information to our understanding of Durbins and to explore how the house became one of the Bloomsbury Group’s great “experiments in living”—a hub for often unconventional patterns of living and socializing, writing and art-making. Like Woolf’s “A Room of One’s Own,” the history of Durbins indicates Bloomsbury’s concern for the intimate connection between money and architectural space, and how both can be material preconditions for subsequent creative work.
With his Turbine Factory, Peter Behrens attempted simultaneously to elongate German architectural traditions and to create German architectural modernity, this at a time when feelings of nationalism were strong and significant technological changes were afoot and seismic martial and socio-political changes were coming. With their Fagus Factory, Walter Gropius and Adolf Meyer did nothing less than break suddenly with tradition and in doing so alter the trajectory not only of German building but also of twentieth-century architecture in the whole Western World, all the while making an almost point-by-point formal response to Behrens.

In this paper, I shall compare these two canonical buildings and show how their design trajectory led Walter Gropius to his creation of the Bauhaus building in Dessau.
“TEXT MESSAGING” IN ARCHITECTURE: THE ROLE OF INSCRIPTIONS IN CONTEMPORARY WORK

CAROL FLORES, BALL STATE UNIVERSITY


This new work focuses on the use of inscriptions in recent buildings by Jacques Herzog and Pierre de Meuron, Frank Gehry, Rem Koolhaas and others, emphasizing the importance of epigraphs within studies of the built environment, ornament, and visual culture, as a rich resource into the mentality of the current age and as a significant expression of the aesthetic schemes developed by individual patrons and designers. In this paper, inscriptions are classified and defined as: informative, aesthetic, or emblematic and these categories are implemented in discussing the use of text in each of the contemporary works reviewed.
GROWTH AND PROPRIETY IN PASADENA, CALIFORNIA: 1874-1888

LAURA VOISIN GEORGE, UNIVERSITY OF VIRGINIA

This paper will examine a decade of intense growth in Pasadena, California between the mid-1870s and mid-1880s and how changes to the built environment reflected the community’s changing identity.

In 1874, a settlement was established on part of the former Rancho San Pascual that would later be named Pasadena. Laid out an ideal “community of fruit growers,” the early community featured modest houses surrounded by orange groves.

The sparsely-populated region’s transition from its Mexican past accelerated as a transcontinental rail connection to Los Angeles was established in 1876, with a link to Pasadena in 1885 and direct service from Chicago beginning in 1887. The railroads, a real estate boom, and the subsequent influx of population contributed to rapid change throughout Southern California at the end of the 19th century. Not only the number and density of buildings that sprang up in Pasadena during the speculation of the mid-1880s, but their form and character impacted the recently-established community. Compared with the more practical buildings of first previous decade such as the Los Angeles House hotel or the general store at the commercial intersection of “The Corners”, the stores and businesses that quickly filled in at the town’s center began to include ostentatious elements, as did the first of Pasadena’s grand hotels, the Royal Raymond completed in 1886.

The “boom” in Pasadena occurred in a social climate that was significantly different from similar economic conditions in Los Angeles ten miles away. Responding against perceived negative influences, efforts toward Pasadena’s incorporation as a city in 1886 included not only concerns about infrastructure, schools, police and fire protection, and also about the community’s character and morality, but also enacted ordinances restricting noise, profanity, and alcohol use. This propriety reflected the settlers’ earlier “ideal community”, and was to influence the development of its built environment in the years ahead.

This paper will show how changes in building types and development patterns by the mid-1880s represented more than an improvement in building standards or the evolution of then-current local design styles, but also expressed conflicts in the development of the community’s identity.
**Home Away From Home: Hotel Palomar Courts**

GUY W. CARWHILE, LOUISIANA TECH UNIVERSITY

Situated along U. S. Highway 80, the Dixie Overland Highway, on the west side of Shreveport, LA stands one of the deep South’s last surviving pre World War II cottage style tourist courts still in operation, the Palomar Motel originally built as the Hotel Palomar Courts.

With a few notable exceptions, historical accounts of roadside architectural subjects generally focus on multiple examples within a particular typology instead of on individual buildings. It is only through the detailed study of discrete examples such as the Palomar that insights into the defining elements of a typology can be determined. Additionally, one can gain an appreciation for, and the shaping forces behind, the themes and variations occurring within a building type category.

This paper will investigate the history and architecture, placed within the transient lodging typology, of one of the great emblems of road-inspired architecture in Louisiana: the Hotel Palomar Courts.
LET US NOW PRAISE FAMOUS MEN:
SENSORY SPACES AND THE CONSTRUCTION OF A SOUTHERN VERNACULAR LANDSCAPE

GERARD J. FITZGERALD, NEW YORK UNIVERSITY

Of the many works produced by scholars, writers, artists, photographers and journalists about the dramatic impact of the Great Depression on life in the United States, James Agee’s and Walker Evans’s 1941 book, Let Us Now Praise Famous Men, has achieved the status of a modern classic. One of the most unique and idiosyncratic publications of its day, the 1941 book combines Avery’s words and Evans’s photographs to explore the lives of impoverished white tenant farmers in Hale County, Alabama, in 1936. Arguably the most significant documentary examination of the era, the book draws readers into the lives of three families who labored in Hale County and also into the spaces in which they lived.

By focusing in part on rich descriptions of the sensory, spatial, material culture and architectural aspects of a particular vernacular landscape, the authors created a powerful and often indelible historical image that, even today, has purchase in how Americans remember the rural South during that time. In discussing the American landscape in his 2000 book Vernacular Architecture, Henry Glassie noted that Agee’s description of one dogtrot dwelling remains “the best description of a single house ever written...”

Beginning with Glassie, this paper will return to the book and examine passages and images from both an architectural and sensory history perspective. Many of Evans’s untitled photographs, and substantive sections of Agee’s autobiographical narrative, focus directly upon life within the built environment. In choosing to devote nearly one hundred pages to a section entitled “Shelter”—with various smaller subheading dealing with topics such as “odors...bareness and space”—Agee provides a unique literary interpretation linking together both sensory and vernacular perspectives. Analysis of the book beginning with Glassie on the one hand, and with Thomas S. Hine’s work on the influence of the architecture landscape of Oxford, Mississippi in William Faulkner’s fictional Yoknapatawpha, County, on the other, will provide a useful framework for comparative analysis.
The architecture of the Dyess Farms Resettlement Colony, an Arkansas community administered as a component project of the New Deal’s Farm Security Administration (FSA) may be portrayed as a governmental foray into community planning, utilizing a fusion of design with a desire to advance living standards.

Dyess, founded in 1934, is located in Arkansas’ Mississippi County, an agricultural area one hundred and forty miles northeast of the state capitol at Little Rock, and is situated on approximately 16,000 acres of “Mississippi Overflow land.” Dyess Colony differed from other Arkansas FSA projects in the circumstances of its founding and its general structure. Unlike later-conceived Arkansas resettlement projects, Dyess Colony was constituted as a fully functioning civic aggregation, incorporating into its plan such components as a library, retail shops, banks, schools, and agricultural concerns. Its conception constituted a concerted effort toward utilizing the power of design in service of the betterment of a people.

Now primarily remembered as the site of the boyhood home of musician Johnny Cash, the Dyess Colony utilized planning principles similar to visionary and utopian housing schemes both contemporaneous and from decades earlier. The buildings constructed for Dyess Colony, with particular emphasis the houses, suggested a sense of local grounding fused with an optimism promoted by the collectivist nature of the overall scheme.

Like other projects designed through the auspices of the FSA for various sites throughout the United States, the Plum Bayou project was conceived and designed as a project ‘of it’s place.’ In this paper, the spatial relationships and consequential suggestion of a particularized social order vis-à-vis the architecture of the Dyess Resettlement Project will be examined as a conduit through which governmental sponsorship of particular architectural styles and modes of living was promoted. Presentation will be supplemented with period and contemporary photographs of the project.
formed in 1772, Shenandoah County, Virginia was a place of both agricultural and iron production. In the heart of the Shenandoah Valley, English, Scotch-Irish, and German immigrants traveled to the county via the Great Wagon Road from Pennsylvania. These new settlers brought their culture and traditions and quickly adopted a slaveholding way of life.

Using tax records and extant buildings, I will explore the built landscape of late seventeenth-century Shenandoah County, shedding light on the complex interactions of between black and white landscapes. Because the majority of slaveholders in the county owned less than ten slaves, reading this landscape will be difficult; thus, I will first use the documentary record to investigate the landscapes of whites, enslaved African Americans, and possibly free African Americans. Many slaves lived inside the main house, sleeping in cellars or in hallways, so their presence is not easily discernable from extant buildings. In such close quarters, slaveholders and enslaved people had complex relationships. The presence or absence of these relationships on the landscape will be fundamental to this research. Exploring the built landscape will bring light onto the everyday lives of both whites and African Americans.

I hope to add to the growing scholarship on slavery in Virginia by providing an in depth analysis of several sites and write narratives of the people who inhabited them.
DESIGN WITH TRANSIT:
LAWRENCE HALPRIN AND THE URBAN DESIGN IN THE BAY AREA RAPID TRANSIT SYSTEM

MENG-TSUN SU, UNIVERSITY OF VIRGINIA

In his collaboration with architect Don Emmons and urban designer Christopher Alexander as design consultants to the Bay Area Rapid Transit (BART) system from the mid-1960s, landscape architect Lawrence Halprin intended to bridge the chasm between different urban scales and systems. Together the team established a conceptual framework that engages the somatic perception of transit riders, and sought the fluidity in both vehicular and pedestrian movements as well as smooth transitions between varied transportation systems.

For Halprin, his studies on the BART system included a symbolic scores and mappings of the moving experiences that analyze the perception of the viewers from inside and outside the BART trains. At the same time, he also relied on the static perspective renderings that echoed the prevailed climate of “landscaping” in the working documents and the press. The two modes of representations demonstrate the contradictory role of the temporal, non-visual perceptions in relation to the discourse of beautification and landscaping in the same project. Indeed, for their insistence on the involvement of and integration into the greater community in the station design and route alignment, the design consultants proposed many schemes that were rejected by the engineers who saw the job of designers as mere cosmetic.

The conflict was exacerbated by the subordinate position of the team under the engineers, and resulted in Halprin and Emmons’ resignations after two years of involvement. In contrast to Halprin’s belief in the “collective creativity”, the rupture between BART engineers and design consultants reveals the ways a well-intentioned urban design vision were met in a bureaucratic reality.
Urbanism and New Urbanism in Hampton, Virginia

Alfred Willis, Hampton University

America’s oldest continuously inhabited English settlement, Hampton, Virginia, underwent dramatic restructuring in the 1960s and again in the early years of the 21st century. The earlier of those two restructurings implemented a Modernist downtown plan by Doxiadis Associates alongside a significant suburbanization of retail and residential functions. The Doxiadis plan bears comparison with many contemporary plans guided by the influential views of Constantinos Doxiadis, including some for cities in the decolonizing Third World. For that reason, and because of Hampton’s historical status as a colonial city (indeed the one where African slaves were first landed in North America under British dominion), the urbanism of this plan can be seen as a post-colonialist project whose poignancy was heightened by its location in a southern U.S. context chronologically coincident with both the Second Reconstruction and the Centennial of the War Between the States. In this plan Modernism can be seen in the service of conservative (white) business interests reacting to the uncertainties of desegregation—ironically, all the more clearly because the plan’s architectural details were fully self-conscious in their latter-day colonial revivalism of their reference to Anglo-American (racial) identity.

In contrast to the historicizing Modernism of the Doxiadis plan for downtown Hampton, the suburbanization of Hampton’s retailing entailed the use of uncompromisingly Modern architecture. Its architectural expression included two shopping malls (respectively by Toombs Amisano & Wells and Burke Kober Nicolais & Archuleta) as well as notable works by William Morgan and Odell Associates. In the 1980s and the 1990s downtown gained iconic Modernist buildings by both local and out-of-town firms (Rancorn Wildman Krause, Mitchell/Giurgola, etc.) in an apparent attempt to imitate the progressiveness of what had by the 1970s had become a rival “Central Business District” (CBD) several miles away.

The normal progress of real-estate cycles and other factors, including the general collapse of confidence in Modernism in the last decades of the 20th century, led to initiatives to reconfigure both downtown Hampton (starting 2003) and its Coliseum Mall suburban “CBD” (starting 2005) in accordance with principles of the New Urbanism. Zimmerman/Volk Associates and Urban Design Associates, respectively, prepared the designs for reconfiguring both areas as visually similar, mixed-use “town centers.” Both feature thematic architecture reviving features of earlier colonial-revival episodes. In the spatial planning of both areas, however, the New Urbanism preserved Modernist principles of functional segregation and even accentuated the effect of its reproduction in social structures. Downtown, for instance, the New Urbanism leaves the separateness of the planned zone from adjacent street networks starkly defined while completing the privatization of a waterfront left ambiguously public by the Doxiadis plan.

A case study of late 20th- and early 21st-century Urbanism and New Urbanism in Hampton, taking into account the architectural implications of the various plans that were adopted there over some four decades, finds both an historicizing “postmodern” current with Modernism as well as a modernizing current within Postmodernism. It explains this finding as a function of the continuity of interests the city’s recent planning efforts have served.
The centennial of Daniel Burnham’s Plan of Chicago reminds us of its formative role in the making of that city’s distinct urbanism. Much of the discussion of the Plan’s legacy considers its moralist and aesthetic agendas. In this paper I propose to reframe the Plan as having an essentially modern agenda, emerging at a uniquely transitional time. Burnham’s approach to the city of the future emerged in the tension between the late nineteenth-century urbanism of Haussmann’s Paris, and that of Le Corbusier’s early twentieth-century The City of Tomorrow.

The threshold between these two is marked by the emergence of the automobile, and as Burnham was refining the Plan the Model T was emerging in Detroit. Marshall Berman characterizes Haussmann’s Paris as “moving chaos”, defined by diversity, volatility and humanity of every kind sharing the boulevard with carriages. Le Corbusier’s urban street is rational, a “machine for traffic”, and defined by the singular function of automobiles. I will argue that Burnham’s Plan was situated between, envisioning a place more orderly than Haussmann’s Paris yet retaining the streets’ dual function as public and transportation space. The timing of Burnham’s work is critical (1906-1909), fifteen years before Le Corbusier’s. Because of this Burnham did not experience the same visceral fear and wonder at the auto that Le Corbusier expressed in 1924, which led to an urbanism that believed the auto could be integrated with public space. This underlying strategy of planned integration and the valuing of public space in the Parisian sense remain defining characteristics of Chicago today.

The paper will explore this threshold between two modernisms, and analyze Burnham’s Plan to reveal the author’s perception of the automobile and its influence on the Plan. Finally, it will consider the relevance of Burnham’s modernism to Chicago’s transitional moment of the present.
Like other North American cities in the 19th century, Savannah strove to replace its dirt streets with pavement. Beginning in the 1850s, city engineers began experimenting with a range of paving materials in their quest to improve traffic circulation and urban health. The series of Annual Reports of the Mayor of Savannah, beginning in 1855, document the trials and tribulations faced by engineers as they employed oyster shells, wooden blocks, granite blocks, Macadam, various kinds of brick pavement, cobblestones and asphalt blocks. These reports provide remarkable insight into the effectiveness of each material. The detailed documentation of which sections of which streets were paved allows us to reconstruct a sense of how Savannahians – or least those in City Hall – valued particular streets over others and reflects the impact of urban growth, the increase in trade, the arrival of street railways and ultimately the arrival of the automobile.

Perhaps better than other cities, Savannah preserves a great deal of its historic pavement. One of the most pervasive paving materials in the city’s downtown historic district is asphalt block, most of which dates from about 1900. The blocks laid down in Savannah appear to conform to national standards published in the early 20th century, such as discussed in the American Highway Engineers’ Handbook (1919). Yet, the manner in which pavement blocks were installed, particularly when two streets intersected, resulted in apparently unique patterns of pavement that seem to reflect the hierarchical standing of different streets. The most common pattern involved a large triangular formation of blocks that would span the width of a secondary street and project out into the perpendicular path of a busier street, signaling the potential for side street traffic to enter the main flow at a time before traffic lights, stop signs or other traffic-regulating devices. When two streets of equal standing intersected, a large diamond pattern (a square rotated 45 degrees relative to the cross axes of the streets) filled the centre of the intersection. Elsewhere, paired triangles and blunted or truncated triangles appear.
“AIN’T THAT SOMETHING”: AFRICAN AMERICAN 1950s SUBURBS IN RALEIGH, NORTH CAROLINA

M. RUTH LITTLE, LONGLEAF HISTORIC RESOURCES

Subdivisions for white World War II veterans and their families appeared immediately after the end of the war in Raleigh, North Carolina. Since Raleigh was a strictly segregated city, African American veterans, who had fought alongside white soldiers in the war, had to wait until 1957 for a new suburb where they were welcome. In the late 1950s the first three suburbs for African Americans appeared: Rochester Heights, Battery Heights, and Madonna Acres. Black professionals and businessmen bought the new houses and created a stable life for themselves that has often lasted to the present.

Each subdivision has a distinct character. The streets of Rochester Heights, named for famous black musicians such as Calloway (Cab) and Bailey (Pearl) are lined with typical small brick ranches and split-levels. Madonna Acres, named for African American developer John Winters’ daughter, contains forty custom ranches and split-levels of contemporary style designed by Winters. The roman brick, flagstone, vertical and horizontal wood siding, large picture windows, carports and privacy walls create lively statements of modern taste. In Battery Heights, upper middle-class African American families built large contemporary houses of even bolder design, some built by the shop teacher at the nearby black high school, using students from his shop classes.

This paper will explore two important stories about the rise of the black middle class during the Jim Crow era. African Americans created separate but equal housing enclaves for themselves that paralleled those of whites. In conservative Raleigh, African Americans’ taste for 1950s modern architecture is noteworthy. Raleigh’s minority groups, including Jews and Greeks, seemed to embrace modern design more enthusiastically than the dominant population. One of jazz/blues musicians Cab Calloway’s songs, “Ain’t that something,” expresses the triumph of these African American families in Raleigh.
The Cold War in the United States (1947 – 1991) led to the development and evolution of the fallout shelter. Fallout shelters appeared in all types of buildings, including schools, courthouse, subway stations, and individual residences. The Office of Civil Defense (OCD) in the United States promoted the building of fallout shelters so that in the event of nuclear war, there would be at least some contingent of the United States population to survive. Examining fallout shelters within the residential environment uncovers what kinds of designs were common, why some designs were favored over others, and what kinds of groups or individuals promoted their use within the residential context.

A fallout shelter in the residential environment manifested itself in one of three ways. The focus of this study looks at these three types, the do-it-yourself shelter, the prefabricated shelter, and those included within the original plan or within the home itself. The OCD promoted the concept of do-it-yourself fallout shelter construction, publishing several plans and instructions on how a family could build their own shelter. Some companies advertised and produced prefabricated fallout shelters that could be placed into the backyard of a residence with ease. Lastly, some fallout shelters were designed as part of the original plan for the residence during the increase in house construction of the 1950s and 1960s.

This study lends more architectural insight into the design and construction of residential fallout shelters by looking at original plans and government documents that laid out the methods and materials needed for shelter construction. The different kinds of shelters designed and constructed each have their own unique elements, but overall serve the same underlying purpose. Deconstructing the different types of shelters and how they were designed will lends insight into their place within the architectural history of the United States.
**THE GUIDING STAR: THE STARLAND DAIRY AND THE DEVELOPMENT AND REDEVELOPMENT OF A SUBURBAN COMMUNITY**

**KRISTIN ROURKE, SAVANNAH COLLEGE OF ART AND DESIGN**

This paper discusses the Starland Dairy building which housed a small local business and its relationship to the community where it is located. The Dairy was built in the Thomas Square Streetcar District in Savannah, GA, an area that formed as a suburb of the downtown city center. When it was new, the Starland Dairy building helped to unify the neighborhood with an attitude of a “wholesome” provider of sanitized milk products. The Dairy also provided jobs to the unemployed during the 1930s making it a significant source of all things nourishing for the people of Thomas Square.

The building was a reflection of the Americana atmosphere that it was constructed in, the use of inexpensive material like terra cotta tile and stucco as well as the embellishment which reflects a sort of American art deco. Large windows showed the process of pasteurization and bottling to passers-by, assuring them of the quality of Starland’s product. All this contributed to the symbiotic relationship of the small business within the community.

Unfortunately, further migration of suburban dwellers into automotive suburbs left the neighborhood deserted and effectively killed the Dairy. Recently, however, a reinvestment in the community has caused a surge of restoration and the building is becoming a starting point for the revival of the Thomas Square District, now known as the Starland District.

The issues of the development of residential and mixed use commercial areas and the relationships that they establish are examined. Trends in the movement of certain demographics of people such as suburban sprawl and gentrification are related to the Dairy and its community.
The Indiana Soldiers & Sailors Monument: German Nationalism and Hoosier Commemoration of the Civil War

Ben Ross, Ratio Architects

The Indiana Soldiers & Sailors Monument rises from the circular plaza at the center of the baroque-planned historic core of Indianapolis. Defining the city’s major north-south axis and standing midway between the State Capitol and the headquarters of the metropolitan government, the Soldiers & Sailors Monument has become the symbol of Indianapolis and the city’s primary central reference point. The events which led to the construction of the monument and the selection of the final design were far from inevitable and provide a unique case study of one northern state’s commemoration of the Civil War, carried out almost entirely by European designers in the manner of European nationalist monuments.

In 1887, a bill was passed by the Indiana General Assembly committing the state to build a monument honoring its veterans of the Civil War. An international architectural competition was held and seventy designs were submitted, spanning the range from small memorial chapels to triumphal arches to victory columns. The winning entry, designed by Berlin architect Bruno Schmitz (1858-1916), was a gigantic obelisk-like structure surrounded with and encrusted in extensive allegorical sculpture. Rather than sitting within Circle Park, as most of the other entries had done, Schmitz’s design engulfed the entire park, cascading down in layers of stone terraces, fountains and sculpture groups.

Schmitz would become known primarily for his immense monuments to Kaiser Wilhelm I, built during the rise of German nationalism under Kaiser Wilhelm II. His design for the Indiana Soldiers & Sailors Monument radically altered the context of Indianapolis’ baroque-planned city center and would set the precedent for the creation of other grand war memorials and civic plazas in the city after the First World War. This paper will examine Schmitz’s design within the context of the competition finalists and Schmitz’s own work in Germany.
A visitor to the 1934 Chicago Century of Progress Exposition could buy postage stamps in Benjamin Franklin’s 18th century print shop, watch a maypole dance on a village green, trace their ancestry in Boston’s Old North Church, and wander through Mount Vernon’s boxwood parterres—all in the same day. The Colonial Village, dubbed a “typical New England town of the Revolutionary period,” was the only American-themed attraction of the 1934 fair’s many “foreign villages” boasting “authentic” atmospheres complete with replicated architecture, food, and native peoples. Diverging from the usual formula of Midway attractions that offered visitors only a few moments of fantasy and illusion, these villages created complete worlds in which the visitor could shop, watch, and pretend to be in a different time and place for an entire day. While the fair’s other villages depicted life in far-away places and depended largely on anthropologically based entertainment popular at world’s fairs since the late 19th century, the Colonial Village’s American-themed fantasy also drew on the concepts behind the academic restoration at Colonial Williamsburg and Henry Ford’s educational venture at Greenfield Village. The Colonial Village’s architect, Thomas Eddy Tallmadge, was in fact directly involved in the work at Colonial Williamsburg and was an early historian of American architecture.

Despite its lofty patriotic theme and academic origins, however, the Colonial Village was an entirely commercial venture also dependent upon the same Colonial Revival for sale in every American department store; the intent of its mimetic realism was not to educate, but to entice consumerism. Through an examination of the origins, instigators, and experience of the 1934 Colonial Village, this paper will argue that the attraction simultaneously used concepts developed by historic preservation, world’s fair Midways, and the Colonial Revival to sell an idealized version of the American past.
THE FAXON HOUSE IN CHATTANOOGA: A PUZZLING MONUMENT OF THE AMERICAN RENAISSANCE

GAVIN TOWNSEND, THE UNIVERSITY OF TENNESSEE AT CHATTANOOGA

At the turn of the Twentieth Century, during the so-called American Renaissance, legions of architects, many of them trained in France, filled the United States with monuments, buildings, and city plans inspired by classical and neoclassical design. The Ross Faxon house (1903-06) in Chattanooga, now serving as the Hunter Museum of Art, is just one of thousands of grand houses intended to proclaim the sophistication and timeless taste of its owners.

But the Faxon house presents some intriguing questions. When Chattanooga offered the services of such master local architects as W. T. Downing, why was Mead and Garfield, a little-known firm based in Cleveland, Ohio, selected for the design? Abram Garfield, son of President James Garfield, appears to have been the chief architect: did he design the Faxon house as a monument to his father’s military service during the Civil War? To what extent does the unusual orientation of the house, which sits on a bluff parallel to the river and aligned exactly on axis with Lookout Mountain, reflect Garfield’s response to Beaux Arts planning principles and the City Beautiful Movement? Why is the design of the Faxon House essentially a fusion of Mount Vernon and the White House? Did any local buildings and regional architectural expositions inspire its design?

An analysis of the Faxon house reminds us that much of the architecture of the American Renaissance, especially in the South, was an outgrowth of a national will to heal a nation still reeling from the Civil War. This was accomplished architecturally by embracing the country’s colonial past while projecting the aspirations of a new world power.
PIRANESI AS RECORDER, RESTORER AND REVISIONIST OF ANCIENT ROME IN
“LE ANTICHITÁ ROMANE, VOLUME I” (1756)

SARAH BUCK, FLORIDA STATE UNIVERSITY

In 1756 Giovanni Battista Piranesi (1720-1778) completed Le Antichità Romane, a massive four-volume illustrated survey of Rome’s major monuments and ancient infrastructure. Like the vedute the artist produced throughout his sixteen years as a printmaker in the capital city, the Antichità showcased the Piranesi’s talent for composing powerful visual translations of landscapes and monuments familiar to the eighteenth-century observer. Furthermore, it revealed his abilities as an illustrator of architectural design, detail, and engineering.

Scholars note that in the vedute printed before and during his work on the Antichità Piranesi frequently exaggerated the scale of his subject matter or eliminated extraneous elements—sometimes entire surrounding buildings—to heighten a monument’s dramatic effect or to clarify the overall composition. Similarly, Piranesi designed the striking images of the Antichità to suggest the grandeur of the past. Unlike his earlier urban views, however, the etchings of the Antichità emphasized the classical pedigree of the depicted monuments and sought to contextualize these works within a conjectural reconstruction of the urban landscape. To do this, Piranesi devised a complex referential program for the first volume, requiring the reader to correlate its imagery with extensive indexical notes written by the artist as well as with excerpts from Sextus Julius Frontinus’s De Aquis (1st century, CE).

Volume I of the Antichità thus aims to bring to visual life the descriptions of the aqueduct system found in Frontinus’s text. But does this volume illustrate Frontinus’s descriptions? Or do the passages from De Aquis support the artist’s original deductions? In this paper I argue that it is the latter of these possibilities: that Piranesi privileges his own observations of the Eternal City’s topography over this antique text. In doing so, the artist positions himself not just as the recorder, but also as the restorer and re-creator of ancient Rome.
THE CIRCUS BASILICA AND THE ATHLETES OF CHRIST

KIM SUSAN SEXTON, UNIVERSITY OF ARKANSAS

This paper theorizes six early Christian basilicas in Rome often dubbed “circus basilicas” for their peculiar ground plans which resembled Roman circuses. In each circiform basilica, the aisle continued around the nave and apse like the track around its euripus or spina. In 1960, architectural historian Richard Krautheimer (1897-1994) first described this particular species of early Christian basilica, four of which were then known.

Unfortunately, only one of the so-called circus basilicas survives above its foundations and then only partially; the others have left only the archeological remains of their foundations. The possibility that some early Christian basilicas may have actually derived from Roman circuses has stimulated debate ever since Krautheimer’s discussion, even if Krautheimer himself disowned it. He pointed out, rightly, that ground plans alone can be deceiving: “(A)rchaeologists, accustomed to looking at plans, have fallen time and again into the trap of such pseudo-resemblance.” But, since 1960 two other circiform basilicas have been discovered, making the circus basilica the normative early Christian basilica in Rome rather than the exception. Even more remarkably, in 1981 Polish archaeologist Elzbieta Jastrzebowska noted that the facade of each circiform basilica was not perfectly perpendicular to the side walls as one would expect. Instead, the facade was canted at a slight angle much like the starting gates of a Roman circus, where the deviation resulted from the staggered start lines designed to compensate for the extra distance covered by horses starting the race in the outer lanes. Her discovery reignited the circus/circus basilica debate. Scholars in favor of a deliberate connection between the Roman circus and the early Christian basilicas in Rome emphasize the cultural links between circus games, funerary rites, and hero cults, found even in some Christian texts (Augustine, Tertullian), whereas those against such associations remain fixated on the fallacious ground plan.

Utilizing the spatial theory of sociologist Henri Lefebvre (1901-99), this paper returns to the architecture of the circus basilicas, to their supposedly deceiving ground plans and the walls that once rose from them. In Lefebvrian theory, the physical spaces we see constitute but one aspect of space, which in actuality, according to the French Neo-Marxist, is produced by multivalent factors well before it takes on physical boundaries and architectural form. These include practices of social space, rituals of gestural space, and the experience of space by memory, imagination, and psychology. By reconstructing some of these other types of space in the circiform basilica, this paper argues that origins of Christian circus basilicas in the Roman circus can in fact be revealed in a spatial analysis that is based upon, but not limited to, the concrete evidence of the ground plan.
In the consideration of ancient Roman architecture, critics and scholars often view the history of these constructions as linear trajectories, with a focus on the evolution of a particular aesthetic or system of tectonics rather than the individual delineations of the structures. However, contemporary archeological inquiries have discovered evidence of revitalization efforts during the fourth and fifth centuries, C.E., that informed elements of dynamism within these ancient architectures. As a component of social and political agendas, conservation efforts during this time sought to repurpose and reform existing buildings of architectural significance. The evidence of these programmatic and formal evolutions, often veiled by successive catastrophes suffered by the city of Rome over the centuries, remains intact through a record of physical interventions, texts, and public art that document the various restorations of these venerable structures. These surviving physical artifacts serve as tangible evidence of formal architectural theories of renovations, occluded by fifth century military incursions and the general economic decline of Rome. Indeed, these documentations suggest that the conservation of ancient architecture abided by a formalized legal and social system that predated similar measures instituted in post-classical Italy.

This empirical investigation seeks to understand formally, experientially, and graphically the processes of late Roman restoration, its influences, its meanings, and its effects. As spatial conditions of these restorations exist solely in a realm of experience, my research attempts to convey graphically the formal narrative of these monuments and express the original intention of subsequent restoration efforts. Do these policies favoring reconstitution over new construction offer an insight into the conceptual paradigms that influenced the architectural standards of late antiquity? What does the importance of architectural restoration imply about the social hierarchies of fourth and fifth century Rome? Did the discourse of architecture exist as a critical component of the political spectrum, and what does this imply about the policies of restoration?
This paper will discuss the world and work of the largely Louisiana based Twentieth Century architect A. Hays Town in the neighboring state of Mississippi. After providing a brief overview of Town's long career, it will focus on three aspects of his work that have had the most direct impact on Mississippi.

The first portion of the paper will look at Town’s years of residence in the State; where from 1926 to 1939 he began his practice in association with the Mississippi architect N. W. Overstreet. During this period Town explored emerging stylistic trends in architecture from Art Deco to the International Style. His work was widely recognized and was instrumental in introducing modern architecture to the region.

The second part will examine some of his later work executed in Mississippi, beginning after Overstreet's death in 1976, and continuing until the end of his career more than twenty years later. By the time Town returned to work in Mississippi, he was focused primarily on residential work, and was more interested in traditional and vernacular architecture. His prolific residential practice was fueled by a growing sense of regional identity, and helped to demonstrate the continuing beauty and relevance of local architectural traditions.

Finally, the paper will explore the considerable impact Town had, and continues to have, on architecture in Mississippi. His later commissions, and particularly his houses, have provided inspiration for a wide range of designers, from speculative builders to skilled architects. While the influence is often indirect and the work is of varying quality, it is widespread, and clearly illustrates Town's characteristic details and compositional strategies.

It is hoped that this paper will help to provide context for understanding Mississippi's rich and varied architectural legacy.
In 1990, the American Institute of Architects awarded its highest honor, the Gold Medal, to E. Fay Jones (1921-2004). By then, the architect had earned international renown for his Thorn-crown Chapel (1978-80), described by Robert Ivy as “among the 20th century’s great works of art.” While houses afforded Jones vehicles for exploring the spatial fluidity of the open plan, negotiated in section to harmonize with discrete attributes of site, commissions for sacred spaces beckoned him to seek a “dimension of magic.” In both types of buildings, Jones’s skilled manipulation of natural light makes the juncture of built form and nature palpable, but his chapels, in particular, reveal a central theme of the architect’s work: the potential of architecture to mediate respectfully between humanity and nature. Although Jones explored the architectural rhetoric of the seminal Thorn-crown in more than ten chapels, no sacred space conveys this fragile dialectic more lucidly than his Pinecote Pavilion for the Crosby Arboretum (Picayune, Mississippi, completed 1988).

Jones conceived the pavilion, an architectural anchor for the arboretum’s Native Plant Center, to be “a symmetrical shed, resting on a base of earth-toned brick, surrounded by earth, water, and trees.” Appropriate to its pastoral setting, the pavilion’s form, the outcome of its structural system, unfolds gradually, appearing most open and delicate at the peak of its gabled roof. Readily understood as a metaphor for a blossom, the pavilion reflects Frank Lloyd Wright’s promulgation of an organic architecture as well as his affinity for Eastern aesthetics, positions on which Jones was well schooled during his apprenticeship at Taliesin. Situated in a conservancy that celebrates unique local conditions—indigenous vegetation and the biological diversity of the long leaf pine ecological system however, the pavilion should also be understood in terms of the mythic-poetic power of Mississippi, a state long described as possessing “the most haunting landscape in the United States” (Mississippi, Guide to the Magnolia State, 1936).

Discourse on Jones’s work often notes that he created an “Ozark Style.” To the contrary, through examination of the architect’s papers and analysis of literary representations of Mississippi sense of place, this paper argues that the Pinecote Pavilion, and his nearby Pine Eagle Chapel, demonstrate the inclusivity the architect’s vision. In them, he filtered the organic tradition of Wright through a lens of gulf-coast light, Pearl River landscapes, and low country materials, embracing the landscape as a potent ideological representation of place and history.
SAMUEL AND WILLIAM WIENER: INTERNATIONAL STYLE ARCHITECTS IN THE SOUTH

STEPHANIE BUSBEA, MISSISSIPPI COLLEGE

Samuel G. and William B. Wiener were two of the first generation of modern masters. They received degrees in architecture in the United States in the 1920s, but found it necessary to travel to Europe to study a new style, which would later become known as the International style. While in Europe they met many architects working in the new idiom and visited numerous buildings. These structures employed modern materials such as stone, glass, and concrete, and commonly included rectilinear forms, plane surfaces, and open interior spaces. When Samuel and William returned home to Shreveport, Louisiana they adapted the new forms seen in Europe to work in the heat and humidity of the South. They introduced modernism to Shreveport years before the International style was adopted elsewhere in Louisiana and at the same time it appeared in New York and Los Angeles.

Although the Wiener brothers worked primarily in the Shreveport area, two of the residences they designed are in Jackson, Mississippi. The Wiener House at 228 Ridge Drive in Jackson is a fine example of the International style and one of the few remaining structures designed by the Wiener. The house was designed in 1950 in a modular “T” shape. The home has International style features typical in the Wiener designs including ribbon windows with minimal exterior surrounds set flush with smooth, light-colored exterior walls so that they are seen as a continuation in the planar surface. Other characteristic features included in the home are a flat roof that rises on pilotis, cantilevered projections, and modern materials. This paper includes a complete description of the house at Ridge Drive as well as a more thorough history of Samuel and William Wiener: International style architects in the South.
This paper examines the duality that exists between the physical and ideational realms presented by boundaries. It is by means of transparency, a “simultaneous perception” (Rowe, Slutzky 45) that doors gain their power. The awareness of both infinity and finitude allows us to perceive them as separates, while existing in the same space. Doors provide for material representation of security (finitude), association (infinity), and the framework of transparency, which is necessary to connect the two.

The condition of finitude, or of sheltered space, that is brought about by walls and doors creates not one (fixed), but two spaces. If it were not for doors, there would be only universally infinite space (multiplicity would still exist, but the primary form of subdivision would be lost). These boundaries (doors) are typically seen as instruments of detachment, a way of closing, the end of things. But they are much more, capable not only of ending, but of beginning. Norberg-Schulz speaks on this property of boundaries:

_Any enclosure is defined by a boundary: Heidegger says: “A boundary is not at which something stops but, as the Greeks recognized, the boundary is that, from which something begins its presencing…” (419)._

Boundaries do not just symbolize the end of things, they manifest the beginnings; the separation itself implies the existence of multiple things. Where before there was only one (space, line, etc.), a boundary creates two or more, opening and creating relationships, rather than closing. But since our existence is one of both body and mind, the physicality of a door must not be neglected. While all boundaries create relationships, doors are the only manifestations that allow for physical and perceptual interaction between both sides.

It is because of a perceived transparency (the realization of alterity that exists in the relationship between finitude and infinity) that both sides must exist simultaneously. Since finite spaces exist within a limitless framework, the door is the single mechanism of their inseparability because it is the means by which they are distinguishable. Rowe and Slutzky speak of transparency as an “overlapping” or “contradiction of spatial dimensions.” They say, “transparency means a simultaneous perception of different spatial locations. [Space] fluctuates in a continuous activity” (45). The transparency they speak of is of a spatial, physical nature. The transparency of a door exists on an ideational level; the contradiction of dimension is not an objective relationship, but one of perception. Because one has experienced a door and been either connected or closed off from infinity, one is capable of realizing an alterior condition while experiencing another. Simmel said (pertaining to doors):

_A piece of space was thereby brought together and separated from the whole remaining world. [The doors forms] a linkage between the space of human beings and everything that remains outside it[;] it transcends the separation between the inner and the outer (67)._ (continued next page)
TRANSPARENT BOUNDARIES: LIFE, DEATH, AND THE DOORS AT BRION CEMETERY

CORY LOWERY, MISSISSIPPI STATE UNIVERSITY

In essence, a door not only separates and connects the two extremes, it creates them.

Each door in the Brion Cemetery, by Carlo Scarpa, is representative of that which attempts to transcend physical life, and connect (and consequently, separate) each perceiver with that which lies “beyond the door”: infinity and death. The first of these is defined by two interlocking circles and can be found upon entering the propylaeum. The two circles represent life and death, finite and infinite and because they interlock they speak of the inseparability of the two extremes. Similar to the way perceived transparency allows typical doorways to express inside and outside simultaneously; the two rings exemplify the inseparability of life and death. Scarpa himself cites from the Lankavatara Sutra, on the duality of the circles:

Light and shade, long and short... are not independent of each other; they are only aspects of the same thing, they are terms of relation, not of reality. Conditions of existence are not of a mutually exclusive character; in essence things are not two but one (Dowrick, 61).

The point here is simple; life (as we know it) would not exist without the concept of death (limits), and death is certainly not plausible without life. However, this example differs from others in that the transparency, or simultaneous perception, falls short. Because a human being will never be able to cross the boundary between life and death more than once, one is incapable of perceiving both. Because we have never experienced death, we are unable to establish the relationship between the two. The power of Scarpa’s doors lies in his ability to make one question these boundaries; we become aware of the fact that we live in a room with no openings, no doors (life). We are incapable of simultaneously perceiving that which is beyond life: death.

A better example of the relationship between life and death can be found in the second door, located across the chapel. After one has crossed the threshold one can see that the door opens onto the water but one cannot find passage across the pool here. In this instance, transparency is most vivid. The door represents a link between the mortality of humanity and the spirituality, or immateriality, of all else. By means of physical separation it forces a realization of infinity, or death. And via this separation it allows for reflection, a chance to ponder on ourselves. The door is a physical manifestation of the invisible, a reflection of our perception.

While doors are perceptual, one must not neglect the physical condition of humanity. As mortal, thinking beings, we tend to project a sense of self in everything, enabling us to create relationships to things that are not physically or mentally accessible (perceptual transparency); the physicality of our bodies affects our perception. Confronted with the lack of a further physical relationship beyond the door, the body relies on the mind to create these relationships for it (even if there is no grounds to do so). Via perception and phenomenal transparency, the mind is able to override the physical limitations of the doorway and still perceive infinity in a finite space.
THE LOAD-BEARING, MODERN FACADE: MARCEL BREUER’S INVESTIGATION OF EXPRESSION AND STRUCTURE

JOHN POROS, MISSISSIPPI STATE UNIVERSITY

In the 1950’s and 60’s, spurred on by Le Corbusier’s work with brise soleil, architects explored creating deep, modern facades. For Marcel Breuer, these investigations started in his 1960 work for IBM in La Gaude, France as a way to remove columns from a space and build load bearing, sunshading, and a place for services into the building’s façade. Over the next fifteen years Breuer continued to work on this concept and produce a remarkable number of variants of this deep façade system, some continuing to act as load bearing elements and others as hung panels.

In this paper, I will explore the evolution of Breuer’s façade systems, trying to understand the play between the aesthetics and technical goals of these elements. Using finite element analysis, I will examine the effectiveness of these facades as load bearing elements and also trace the various construction and fabrication methods that Breuer used to create these systems. Most importantly, I will examine the progression of sculptural expression that Breuer explored with these deep facades, comparing them to similar efforts by contemporaries.
RENZO PIANO’S CONVERSION ON THE ROAD TO HOUSTON: FROM PARIS TO NEW CALEDONIA

MICHELANGELO SABATINO, GERALD D. HINES COLLEGE OF ARCHITECTURE

Renzo Piano’s journey as co-architect of the brash and youthful Centre Georges Pompidou in Paris (1977) to his acclaimed Jean-Marie Tjibaou Cultural Center in Nouméa, New Caledonia (1998) is unlikely to have occurred were it not for his conversion on the road to Houston. In this paper, I posit that Piano’s dialogue with Dominique de Menil and Paul Winkler before, during, and after the completion of the Menil Collection art museum building in Houston of 1981-87 fundamentally altered his approach to design and context. I argue that Piano’s embrace of the poetics of heat and light in Houston’s sub-tropical climate and his decision to use cypress wood cladding to temper the hardness of structural steel framing prepared the ground for his dialogue with “primitive” and “vernacular” huts and villages in his scheme for the New Caledonian Culture Centre.

In Houston, thanks to the demands placed on him by Dominique de Menil and her associate Paul Winkler, Piano rethought the urban palazzo type he employed in the heart of the dense Les Halles district of Paris in the context of Houston’s low-density Lancaster Place neighborhood, which was defined by its stock of single-family bungalow type houses of the 1920s. Renzo Piano’s “Italianess” and his interest in “high-tech craft” emerged in Houston in response to context and genius loci. In his 1997 acceptance speech for the Pritzker Prize, Piano said:

You love your past (as an Italian, you have no choice). And so you live in a limbo between gratitude towards the past and a great passion for experimentation, for exploration of the future…the final words of F. Scott Fitzgerald’s The Great Gatsby come to mind: “so we beat on, boats against the current, borne back ceaselessly into the past.” I find this a splendid image…The past is a safe refuge, a constant temptation. And yet the future is the only place we have to go.

Although Renzo Piano’s interest in craft is evident in the Beaubourg, because of the abstraction and manufactured qualities of its materials, the craft component does not emerge as a conduit for culture. The Menil Collection and the Tjibaou Cultural Centre both allow for a humanist attitude to craft, not steeped in nostalgia but looking to the future, to emerge.
Although today appearing somewhat austere and remote, the Villa Farnesina in Rome once stood as a shining light to a city striving to recapture greatness. The exterior glowed like a jewel box with its covering of chiaroscuro painting. The best artists of the Renaissance were brought in to elaborate the interior surfaces. This paper proposes that the Villa Farnesina functioned as a reliquary for the past sacrifices and glory of Ancient Rome, for the talents of Renaissance artists, and for the lifestyle and love of its owner, Agostino Chigi.

Although Chigi and his architect, Peruzzi, may not have consciously set out to build a reliquary, both would have understood the medieval concept. Peruzzi’s birth city of Siena kept a firm hold on its Gothic and Byzantine roots well after cities such as Florence were embracing new concepts in art and architecture. Whether or not Peruzzi consciously modeled the villa on a reliquary, the custom of respecting and preserving sacred objects would have been a part of his cultural background.

Agostino Chigi placed some of his greatest treasures in the Villa Farnesina. The decorations of the villa embodied his love for his mistress and later wife, Francesca Ordeaschi. The walls were decorated with scenes of passion as depicted in the mythology of the ancient Romans while the exterior architecture drew from classical Roman precedents. The Villa Farnesina became a container for memories of Imperial Rome as well as the Rome of the Renaissance. Rather than collect antiquities, Chigi chose to collect artists. The villa reflects his patronage of many gifted Renaissance artists including Peruzzi, Piombo, Sodoma, and Raphael. The Villa Farnesina fulfilled its purpose to be a “villa di delizia”, a “bower of delight” and in doing so became the reliquary for a lifestyle, a love, and a culture.
DIVERGENT APPROACHES TO THE VENETIAN PLAGUE ARCHITECTURE OF PALLADIO AND LONGHENA

TIMOTHY VIRNIG, UNIVERSITY OF ST. THOMAS

Although pandemics are relatively rare occurrences in the modern age, they wreaked havoc in Europe since the end of the Roman Empire. One of the ways that communities coped with the spiritual and psychological toll inflicted by mass disease was through the construction of plague churches. As a cosmopolitan port city, Venice was particularly susceptible to catastrophic diseases and was hit by waves of bubonic plague in 1576 and 1630. Huge population losses followed each outbreak, and the city directly responded with the construction of Andrea Palladio's Church of the Redentore, begun in 1577, and Baldassare Longhena's Santa Maria della Salute, begun in 1631. Both churches were built on the edge of the Bacino and faced the Piazzetta, and both were intended to serve as annual processional destinations at which Venetians would thank God for deliverance from the disease.

Although these churches originated under similar circumstances after cataclysmic outbreaks, the visions behind each were quite different. Whereas Palladio's plan was based on a traditional form that kept to austere standards of architectural convention, Longhena's church revealed an innovative design that provided a novel exterior which served as a cultural symbol of Venetian resilience and helped to usher in the baroque age. The disparity in the designs of the two churches, built roughly fifty years apart, presents a fundamental question – what accounts for this significant change in the approaches and executions of these plague churches?

This paper will argue that differences based on changing religious sentiments, a desire for an enhanced cultural venue, and a drive to assert Venetian civic ideals created an atmosphere which was more receptive to the new architectural direction. By examining the ways that the designs of Palladio and Longhena responded to similar catastrophes, we can better understand the larger underlying causes of architectural style evolution in 17th century Europe.
RECONSTRUCTING SPACE TO RECONSTRUCT EXPERIENCE: 
THE FIRST CLOISTER OF SANTA MARIA SOPRA MINERVA, ROME

ANGI ELSEA BOURGEOIS, MISSISSIPPI STATE UNIVERSITY

“Architecture and painting reinforce each other . . . not only are painting and architecture harmonized, but the real and sacred worlds are deliberately blended.” This quotation from Eve Borsook underlines the importance of analyzing the relationship between monumental wall painting and its architectural environment in Renaissance Rome. The case of the primo chiostro of Santa Maria sopra Minerva provides a particularly illuminating example in which a reconstruction of the physical space of the cloister is fundamental to a reconstruction of the experience of its frescoed paintings by their original spectators. The fifteenth-century fresco cycle was commissioned by Cardinal Juan de Torquemada and is based on a series of contemplative devotions composed by Torquemada. Though the artist of the cycle remains unknown, Torquemada’s role as patron and author of the devotional text allows us to examine the cycle from the point of view of conception as well as reception.

The fresco cycle, along with the original architecture of the cloister was destroyed in 1559-69 as a part of a building campaign involving both the body of the church and the cloister undertaken by Cardinal Vincenzo Giustiani. This paper will present a reconstruction of the architecture of the cloister based on analysis of architectural fragments, contemporary descriptions, and comparable examples of extant cloisters within and around the city of Rome. Once the cloister is restored to its original appearance and dimensions, it is then possible to re-place Torquemada’s frescoes--images, inscriptions, and accompanying interlocutor--into their original architectural environment in order to examine how the space functioned as a devotional theater for its two primary audiences, the reformed Dominican friars and the lay brothers of the Confraternity of the Annunciation.
The early twentieth century was, in some ways, paradoxical in that the artistic fields were dominated by two very different ideas. The academic approach to art claimed that the only way to truly be original was to imitate the past. In opposition stood the concept of the unique that praised only the new and innovative. In many cases, it was the blending of these two seemingly irreconcilable concepts that brought about the most enduring and meaningful works of art produced before the second World War. Their influence often lasted beyond the War through the end of the century.

The reredos of St. John’s Church, Episcopal in Savannah, Georgia stands at the balance point of these two concepts. Installed in the 1920s, added to in the 50s, and eventually completed in the 1980s, it spans the century embracing both medieval models and contemporary thinking about liturgical practice and theology.

This paper will discuss the medieval sources for the reredos including the great screen at Winchester Cathedral and the ever-present medieval rood as well as its uniquely twentieth century aspects and the origin of the Christus Rex crucifix in the 1920s.

The reredos itself will be examined closely along with the original designs from which the final product significantly differs. Additionally, by looking not only at the obvious built sources but at possible literary influences in the form of the Anglo-Saxon poem The Dream of the Rood, the paper will show the cross-currents that created the reredos as well as making clear the significance of such works for later liturgical arts.

The distinctly Anglican approach to worship and theology will also be examined in order to discern the appropriateness of the Christus Rex figure for this context and the paper will try to show why this particular type of crucifix came to be popular in Anglican circles. The paper will also attempt to demonstrate the continuing applicability of a balanced approach to design that incorporates rigorous academic exercise yet leaves room for individual genius.
**THE ARTS & CRAFTS AND BEAUX ARTS INTERIOR IN THE NEW SOUTH: THE STAINED GLASS, MURALS, AND MOSAICS OF ARTIST-DESIGNER CLARA WEAVER PARRISH**

**CARL LEDGE W. BLACKWELL, III, MOBILE HISTORIC DEVELOPMENT COMMISSION**

Clara Weaver Parrish (1861-1925) was an Alabama artist-designer who radically altered the appearance, thus the experience, of buildings in her native state. Born to great privilege and educated at primer institutions, Parrish was one of the most prominent southern women artists of her day. Mrs. Parrish worked in many media. For this proposal, I will utilize extensive research in public and private archives to show how Parrish’s stained glass, mural, mosaic designs impacted the architecture of the central Alabama Black Belt.

Designs for four churches and a proposal for the Alabama State Capital demonstrate how Mrs. Parrish employed the Beaux Arts approach and the Arts and Crafts mentality to localize international trends in a regional milieu. The four churches - St. Paul’s, Selma; First Baptist Church, Selma; Christ Church, Tuscaloosa; and the Church of the Holy Cross Uniontown - contain stained glass windows Parrish designed for Tiffany Studios and Montague Castle London Company. First Baptist also contains mosaics. Mrs. Parrish demanded control over all stages of these and her other designs’ production. Her opalescent glass windows were unlike any to be seen in central Alabama. The interlocking web of social and professional connections involved in these commissions illustrates the priorities and allegiances of Alabama’s elite. The unexecuted mural design for the Alabama State Capital building intertwines both art and politics.

Clara Weaver Parrish merged contemporary artistic practice with the New South Movement. While international and national trends informed Mrs. Parrish’s approach to art and life, she never lost her southern identity. This submission would show how high art and regional identity coalesced into a new vision of the architectural interior.
CONTINUING INFLUENCE OF THE ECOLE DES BEAUX-ARTS ON ARCHITECTURAL EDUCATION AT GEORGIA TECH

ELIZABETH MEREDITH DOWLING, GEORGIA TECH

The architectural program at Georgia Tech is celebrating its one hundredth anniversary during the academic year of 2008-2009. Research into the founding of the program indicated the “hand-mind” philosophy of the existing engineering education that emphasized shop work alongside academic courses was broadened through the initiation of a degree in architecture. The early years of the program were fashioned by the first long term director Francis Palmer Smith who had been educated under Paul Cret at the University of Pennsylvania. The relationship with the tenets of a Beaux-Arts education were strengthened again through the consistent use of studio programs produced by the Beaux-Arts Institute of Design in New York. Subsequent directors Harold Bush-Brown and Paul Heffernan gradually introduced the philosophy of modernism while maintaining a strong allegiance to studio training in freehand drawing, Beaux-Arts rendering techniques, and instruction in architectural history. Examples of student work survived from the first years of the program through the present and they will be used to illustrate the significance of Beaux-Arts influence on the training of architects at Georgia Tech.
THE ARCHITECTURAL RESUME OF WILLIAM NICHOLS

PAUL HARDIN KAPP, UNIVERSITY OF ILLINOIS

“…from the circumstance of having had more experience in the construction of state capi-
tols than any other individual in the Union—and from being well versed in the various prices and
modes of building in the Southern Country…I could bring with me a fund of information which
would result in producing an Edifice not surpassed for Elegance, Convenience, Stability, and Econ-
omy of Expenditure by any building of similar Character of the Union.”—William Nichols to Mis-
sissippi Governor Charles Lynch, October 12, 1833.

Few architects in the early nineteenth century could write such a boastful statement while
soliciting the opportunity to design the first state capitol building for Mississippi, but William Nich-
ols could; he had already designed and built two state capitol buildings for North Carolina and Ala-
bama at the time he wrote Governor Lynch. Nichols would come to Jackson, Mississippi and de-
sign three buildings that would define the state’s government: the Old Capitol, the Governor’s
Mansion and the Mississippi State Penitentiary (demolished in 1903).

This paper will present the body of work which enabled Nichols to make such an auda-
cious statement to Lynch and eventually earn the opportunity to design and build the first Missis-
ippi State Capitol. I will present his earliest work in North Carolina (most notably the recently re-
stored Hayes Plantation in Edenton), Gerrard Hall at the University of North Carolina, his work in
central North Carolina, and his campus for the University of Alabama in Tuscaloosa.

Finally, the paper will present the evolution of Nichols’s idea of a state capitol, beginning
with an understated but classical North Carolina State House followed by a more elaborate Al-
bama State Capitol. His extensive architectural experience coupled with his trademark braggadocio
reached its culmination in Jackson’s most imposing building—the Old Mississippi Capitol, an opu-
lent masterpiece of Greek Revival architecture.
The white columns of Greek Revival houses in the antebellum south are rightfully associated with the plantation system of cotton agriculture, an image familiar through such cultural icons as "Gone With the Wind." In this archetype, the grand house is set within a tract of considerable acreage which the plantation owner supervises as a feudal domain. Indeed, the image and ideal of feudalism, complete with its counterpart -- an aristocracy imbued with noblesse oblige towards the lower orders -- was one of the myths woven about the old south to re-establish order after the cataclysm of the Civil War.

However, the large Greek Revival house had other meanings and uses in the antebellum south, an example of which is displayed by the mansions built in the 1840s and 1850s in Athens, Georgia (now self-styled "the Classic City"). Here the many Greek Revival mansions (as fine a collection as survives anywhere in the south) were built as suburban villas by plantation owners fleeing the countryside for the greater urbanity of the city, with its cultural and educational opportunities. Their builders were usually the second generation of cotton planters. The first had lived on the land and built relatively simple log and frame houses, often in what has come to be called a plantation plain style. The next generation forsook the land for greater comfort near town. Athens near mid-century offered schools for elite-class children, grander churches, and safety from potential black uprisings which had marked the 1830s in the south. Women, in particular, appreciated being off the land.

Although now fully embedded in the urban fabric, when first built these houses clustered in a semi-circle just outside the old nucleus of Athens to the north, west and south (the river and industrial district was to the east). They constituted the first ring of suburbs around the city, and their presence and social prestige eventually drew to them other builders and even institutions, thus directing the growth of Athens after the Civil War. Initially their lots were large and contained much ornamental gardening, as well as structures for a semi-rural existence -- smokehouses, out-kitchens, stables, etc. Approximately two dozen such houses in Athens survive or were recorded and photographed enough to be known. These houses and their settings have not been seriously examined by architectural historians for a generation and have never been elucidated in their context beyond being Greek Revival in style. Nor have they been closely compared to one another. Their sequence of construction reveals patterns of both architectural evolution and competition between families in the closely interlocked social structure of antebellum Athens.
During the mid 1880s, Richard Morris Hunt's professional career floundered. Turning forty, “He had done much and yet, in away, very little in his profession.”(Baker p.161) By 1886 his classical designs for Central Park, had been abandoned. That spring Hunt took his family to the Paris Exposition and remained in Europe touring for much of 1867.

Upon his return Hunt’s career once again gathered momentum and he began a highly productive and experimental period. Generally characterized as French inspired Victorian Gothic, these brick projects are diverse in style, eclectic in ornament and bold in color. These projects infused new life into Hunt’s oeuvre. The historian Paul Baker contends that with these projects, “Hunt seems to have been testing himself by trying out different styles to see what he could do in different modes. The variety of his work is remarkable. Yet, one senses, he had not found himself fully.” (Baker p. 203)

The designs Hunt produced for Hampton Institute are experimental in nature and granted him the opportunity to explore hybrid stylistic approaches without being scrutinized by New York critics. As such, all three of the buildings built on Hampton’s campus; the first Academic Hall (1870), Virginia Hall (1874) and the second Academic Building (1881), represent a historic patchwork, all characteristically Victorian, each a unique original.

A architectural landmark, Virginia Hall remains one of the only red-brick structures from this period in Hunt’s career to have survived into this century. The massive French Second Empire structure bristles with tall mansard roofs and dramatic dormers. Melding Gothic and stick style elements, the articulated brick façade supports buttresses, arched windows and elaborate wood bracing. A modest design, it documents Hunt’s shift from mid-size picturesque residences to more monumental commercial buildings, and herald projects like the Delaware and Hudson Canal Company Building, 1873 and the Tribune Building, 1875.
ARCHITECTURAL EDUCATION, POSTWAR IDEOLOGY, AND THE TURKISH STATE: DESIGNING MODEL COMMUNITIES FOR THE “MIDDLE EAST”, 1956-60

BURAK ERDİM, MISSISSIPPI STATE UNIVERSITY

In the words of the prominent Turkish jurist, journalist, and politician, Mümtaz Soysal (1929), following World War II, the Eurocentric term, “Middle East” meant just that: A region in the middle between first and second world interests. Turkey occupied a critical geo-political position in this zone and re-emerged as a critical nation-state in the region despite the fact that it did not have the rich oil reserves of many of its former provinces. At the same time, Turkey was going through a comprehensive social, political, and spatial transformation of its own. Thanks to the steady flow of foreign aid and expertise from sources such as the Truman Doctrine, the Marshall Plan, the United States Agency for International Development (US-AID), and the United Nations Technical Assistance Board (UN-TAB), Turkey was able to implement wide-ranging modernizing projects to become a model western ally in the region.

During these geo-political transformations, architectural and planning education interestingly took central importance in Turkish national development. A School of Architecture and Regional Planning was established in 1956 in Ankara, Turkey, through a collaboration between the United Nations, the University of Pennsylvania School of Fine Arts, and the Turkish Government in order to train local architects and planners to provide administrative and spatial models for the rapidly changing region. One of the first projects that the international team of foreign experts, Turkish architects, entrepreneurs and students began to work on was the design of the administrative and spatial structure of a new University and Campus that would serve the larger region of the Middle East.

The paper analyzes the establishment of the School of Architecture and Regional Planning within the political context of the Cold War in the Middle East, paying particular attention to the school’s administrative, curricular, and spatial structure in order to show how certain traits of postwar modernism was intricately linked to the political agendas of the period. Furthermore, the study reveals how, during this period, the idea of studying and establishing model communities was a concern shared by both architecture and the State, placing architecture and architectural training literally, if temporarily, within the newly finished grounds of the Turkish Grand Assembly Complex.
ARCHITECTURAL AND LEARNING:
TWO CAMPUS BUILDINGS AS EMBODIMENTS OF CURRICULUM

ROBERT M. CRAIG, GEORGIA TECH

In the mid-20th century transition “from Beaux-Arts to Bauhaus,” collegiate architecture at Georgia Tech developed from a traditionally styled historic campus to a more progressive academic “north hill” where an Early Modern aesthetic emerged after World War II. Two buildings, erected while Harold Bush-Brown was director of the architecture school, offer parallels as “embodiments of curriculum” despite their highly different formal and stylistic character.

Bush-Brown and Gailey’s Brittain Dining Hall (1928) is a “Collegiate Gothic” building in the tradition of manorial “great halls” whose communal room, off of a screen’s passage, is highlighted with a vast stained glass window containing figures representing the subjects taught at the engineering school. On the exterior of the dining hall, a sculpted arcade is ornamented with carved heads representing selected academic subjects in the arts, sciences, and engineering fields, each identified by a “great man” in the respective fields. Both the window glass and sculpture were designed by Julian Hoke Harris, the glass while he was an architecture student at Georgia Tech, and the carved figures several years later after he had turned to sculpture as a profession. Together, these Brittain Dining Hall enrichments present a summary of the curriculum at Georgia Tech, a secular summa academica of knowledge which students pursued at the school.

To the extent that modern functionalism displaced such “representational art,” it is noteworthy that Bush-Brown, Gailey, & Heffernan’s Architecture Building of 1952, also executed under Bush-Brown’s directorship, may similarly be understood as an embodiment of curriculum. Built to house expanding programs in design, including architecture, industrial design, building construction, and planning, the Architecture Building was Bauhaus-influenced and employed no traditional ornament or historic reference. On the other hand, zoned according to function, the building offered comparable reflection of the new curriculum and expanding degree programs at the school.

Each building associated architecture and learning and embodied in distinct ways the educational mission of Georgia Tech.
MODERN SCHOOL BUILDING IN GREECE: RECONSIDERING A DISREGARDED MOVEMENT

JUAN MANUEL HEREDIA, MISSISSIPPI STATE UNIVERSITY

This paper discusses early modern architecture in Greece. It focuses on the national school building program began in the early 1930’s during the government of Eleftherios Venizelos. It locates this program in the context of a consolidating international movement as it “spread” from central Europe to its near and distant “peripheries.” It highlights its significance in relation to similar and/or earlier programs abroad. It also contrasts the Greek experience to those of Italy and Spain, the two other important Mediterranean regions to have adopted the tenets of modernism early on: In this sense it sees Greek architecture and architects as representing a “middle-ground” between tragic heroism and collaborative adaptionism.

In more concrete terms, it reviews a number of school buildings discussing their adequacy to sustain and promote pedagogical events and liberating prospects. Sharing most of the qualities and drawbacks ascribed to the historical avant-garde, the schools were distinctive for their laconic character, one that nevertheless did not disavow but rather enhanced the topographical, situational, and even ritual dimension of architecture.
Mount Vernon, George Washington’s home on the banks of the Potomac in Northern Virginia, is one of America’s most celebrated historic sites. Yet unlike most early American house museums, Washington’s estate was famous in its own day, receiving thousands of visitors a year. At the height of his fame, during and after the America Revolution, Washington began a series of major renovations to the built environment of the plantation. Understanding Mount Vernon as a reflection of his own social and political ideals as well as those of the new republic, Washington tirelessly worked to craft a plantation landscape that would appropriately convey these ideals to the visiting public. Yet this project was increasingly complicated by the presence of slavery on the landscape and by Washington’s growing ambivalence toward that institution. In the last two decades of his life, Washington undoubtedly saw slavery as the greatest obstacle to his political and economic project for Mount Vernon as well as his deepest moral anxiety.

This study examines the ways he used the built environment to mediate these anxieties and in turn, the ways the landscape and the various actors within it both followed and resisted his goals. Considering the perspectives of elite white visitors, various enslaved African-Americans, and Washington himself, I examine both the intended and actual experiences of late eighteenth-century Mount Vernon.

By exploring the changes Washington made to the Mansion House and formal grounds surrounding it as well as to the architecture of slavery and labor on the plantation, I argue that in the late eighteenth century, Mount Vernon was defined by a constant tension between private and public, white and black. Despite Washington’s ideals for the space — largely reflective of his ideals for the new nation as a whole — Mount Vernon was, at its heart, a contested landscape.
Hidden in Plain View: The Sites and Structures of Slave Processing in Charleston, South Carolina, 1670-1865

Nicholas Taylor Fuqua, Savannah College of Art and Design

Charleston, South Carolina was the metropolis of the south, and was the largest point of entry for slaves in the British trans-Atlantic slave trade in colonial North America. The city continued to be an important port of entry for slaves until the United States closed the international slave trade in 1808. Charleston then played a significant role in the domestic internal slave trade, which lasted well into the Civil War years.

The architectural landscape of Charleston tells the story of the slave trade, in particular where these slaves were processed. The structures and locations used for both the public and private processing of slaves reflected shifting power structures in both society and commerce, the response of public sentiment, as well as the changing of urban form and architectural style. The term processing, as defined for this analysis, is the point of sale, as well as the confinement of slaves that took place before or after sale for reasons of health or punishment.

Subsequently, the sites of slave processing in Charleston to be examined through this lens will be the lazaretto, which was the quarantine station also known as the “pest house” on Sullivan's Island in Charleston harbor, the space on the northern side of the Old Exchange Building and other open urban spaces used for slave sales, Ryan's Mart, which was a group of structures refitted as an auction house and slave pen, the Work House, where the punishment of slaves was sanctioned by the city, as well as architectural reactions in the city such as the Citadel that were built in response to the attempted slave uprising in 1822.
DESIGNING PROGRESS: RACE, GENDER, AND MODERNISM IN EARLY 20TH-CENTURY AMERICA

JACQUELINE TAYLOR, UNIVERSITY OF VIRGINIA

In the first half of the 20th century, the historically white male profession of architects supported by patronage and privilege was highly unlikely to admit African American men let alone women into its ranks. Yet my research project revealed that Amaza Lee Meredith (1895-1984), Edith Bailey Furman (1893-1976), and Beverley Green (1915-1957), although not members of the fraternity did, in fact, practice architectural design at that time. Moreover, in the larger, aggressively proscribed world of Jim Crow they used their creative talents to successfully build modern communities. Although geographically disparate, their biographies were forged in the national crucible of race and gender. Their lives, education, and professions were shaped by wartime industrialization and migration, the social realism of the New Negro Movement, discourses of the International Style, and larger cultural miscegenation peculiar to the metropolitan centers of the northern and Midwestern United States.

For the purposes of this paper I will focus on the biography of one, Amaza Lee Meredith, to explore the intersection of architectural practice, racial uplift and the discourses of modernism and socialist ideology, which together defined the 20th century cultural landscape.

Amaza Lee Meredith was first introduced to architectural design, by her father, a master craftsman. Fearful of the racial and gender discrimination his daughter would encounter, he discouraged Meredith from pursuing the profession. As a result, she completed a traditional degree in teaching at an historically black college, Virginia State. Finding herself dissatisfied, she then followed a familiar path taken by earlier African American middle-class migrants. Meredith moved to New York where she immersed herself in the vibrant intellectual milieu of Columbia University. Graduating with a Bachelor’s degree in art and a Masters in education she chose a profession training teachers of art, and practiced architecture as a personal and community endeavor. Remarkably, unlike many trained artists who sought success in the north using the scholarly and cultural network of the Harlem Renaissance, Meredith returned to the rural south and the traditional small campus of Virginia State College. Once established as the principal art instructor at the college, Meredith turned her attention in 1937 to designing an International Style home for herself and her lifelong female companion on the predominantly Colonial Revival grounds of the college. As an art instructor she developed a modern, progressive curriculum to train teachers of art and was instrumental in establishing Virginia State College’s art department. In the 1950s Meredith worked to found and build a black vacation community on Long Island, purchasing land, creating a syndicate of shareholders and designing homes for friends and family. (continued on next page)
DESIGNING PROGRESS: RACE, GENDER, AND MODERNISM IN EARLY 20TH-CENTURY AMERICA

Jacqueline Taylor, University of Virginia

(continued from previous page) Her unconventional life and work can be regarded as a barometer of progressive ideas and practices, and provided a moralizing force which challenged prescriptive racial and gender constructs, and dismantled cultural and aesthetic paradigms.

The question I will probe in this paper center on Meredith’s design choices. What were her sources? To what extent did the aesthetic debates of Harlem influence her? Was she simply responding to the environment of rapidly changing buildings springing up in the neighborhoods of New York? Was it her exposure to pedagogical influences at Columbia University, or the visiting lectures of Le Corbusier that informed her design aesthetic? In light of her experience, how can we understand the meanings inherent in these design choices and what do they convey about an imaginary and real world created by those excluded from the mainstream of American culture in the early twentieth century?
SUCCESS AT ARLINGTON: THE RISE AND DEMISE OF THE FREEDMEN’S VILLAGE

KELLY BRESSLER, SAVANNAH COLLEGE OF ART AND DESIGN

Even before the end of the civil war, freed slaves, known as “contraband” flooded into cities for protection given by Union troops stationed there. Temporary camps set-up outside the military quarters housed the former slaves for a short time. Eventually these camps, which were barely tolerated by the military, lead to the establishment of numerous freedmen’s villages throughout the southeast. While many, if not most, villages were wrought with failures, the village at the Arlington Estate thrived.

Opened in 1863 the village survived many attempts at closure by military and government agencies. Residents of the village fought to keep their homes and stay in the community they had nourished. It was not until 1900 when all residents were finally removed, making the twenty-seven years of residency one of the longest reigns of any village. There were many reasons for the success of this particular village, but none more so than the work of the freedmen themselves. The residents built the village with their own hands, farmed the land, and participated in trades, which benefited the community. It was these same people who sought to better conditions in the village, asking for a school, church and learning new skills in order to benefit their community. For all of the residents this was the first time they could call a place “home”, though they did not own the buildings but paid rent. This pride in the home is yet another reason for the success of the village and creation of community.

Many other people contributed to the success of the village, Sojourner Truth spent time there educating the residents in “northerness”, and the American Tract Society paid for a new larger school and worked in the hospital. The efforts of these people as well as the residents made the village at Arlington into one of, it not the most successful freedmen’s villages of the post-war period.
Southeast Chapter of the Society of Architectural Historians  
27th Annual Meeting: Jackson, Mississippi  
October 28-31, 2009

Session V: Social Landscapes: David Gobel, Chair  
Friday, October 30, 2009—1 pm-3 pm

“SYSTEM, PAPA, IS EVERYTHING” – A WOMAN’S VIEW OF THE ANTEBELLUM SOUTHERN LANDSCAPE

EMILIE K. JOHNSON, UNIVERSITY OF VIRGINIA

Alie Austen McMurran arrived in Natchez, Mississippi in 1856 from her family’s farm outside of Baltimore, Maryland, having married into one of Natchez’s most prominent families. Alie’s position as a member of the McMurran family swept her into the raging current of the Natchez social scene. Her letters describe rituals of calling and dress among the city’s wealthiest citizens, as well as life far from the hustle and bustle of town at Riverside, the plantation where she lived with her husband south of Natchez in Wilkinson County. In her comments on the material opulence around her and her full calendar of social obligations in a letter to her father, Alie wonders if the Natchez “grandees” would be as interested in her if they knew that she was a “simple farmer’s daughter.”

Gleaned from McMurran family letters, Alie’s thoughts on the architecture of Melrose (her new parents-in-law’s plantation and “one of the handsomest places I have ever seen, North or South”); the slave cabins and “log hut” at Riverside; and social customs of the day offer contemporary scholars a comprehensive portrait of Natchez and its surroundings during its gilded age. When comparing and contrasting the landscapes at the McMurran family plantations of Riverside, Killarney, Morrow, and Melrose as the McMurrans discussed them in everyday correspondence, the multi-layered nature of plantation landscape emerges and the story of antebellum Natchez extends well beyond its usual geographic and narrative boundaries. Links between family members, materials, slaves, and news bind these properties into a web of mutual dependence, contributing to the grandeur and gentility often epitomized by Melrose. Documented by a young woman from the outside, the expanded landscape of the McMurrans holdings in Louisiana and Mississippi comes to life in new ways.
Fruitland: The Model Plantation in Antebellum Agricultural Reform

Philip Herrington, University of Virginia

In 1856, travelers heading west from Augusta, Georgia, would have seen a large and unusual dwelling in the course of erection: Fruitland, the country residence of horticulturalist Dennis Redmond. Redmond, the junior editor of the Augusta-based agricultural periodical, the Southern Cultivator, designed Fruitland not only as the home place of his expansive orchard but as a model “southern country house” for his planter patrons. The Fruitland plan appeared in the Cultivator in August 1857. For those who read this article or personally inspected the property, the discovery that Redmond had constructed his house of concrete reinforced the sense that the idealized homeplace of Fruitland promoted modernity and permanence among its virtues.

The Fruitland plan served two related ends that Redmond believed important for the improvement of southern agriculture and the sustainability of slaveholding society. As the seat of a model and largely imaginary plantation, Fruitland functioned as a critique of real southern plantations.

Redmond designed his house not as a double-log cabin, a classical clapboard mansion, or even as a suburban villa in the manner of Downing, all of which Redmond found to convey values unsuitable for the model southern country home. Fruitland rather was a functional rural dwelling, one radically stripped of ornamentation, and surrounded by fruit trees, not cotton fields. At the same time, Fruitland served as a response to criticism of antislavery and the imagined plantation that existed in that discourse.

For the opponents of slavery, the worn-out fields of the South were representative not of the shortcomings of American agriculture but of the unique degradation slavery wrought on southern land and labor. Redmond thus argued through Fruitland that the plantation could be permanent, improved, and modern, and that the planter who created such a plantation was not simply a proprietor but a laborer and a cultivator.
The objective of this paper is to explore how the transfer of religious architecture across continents reflects immigrants’ heritage commitment and continues to serve as their cultural identity. In this context the quest of origin is studied along three major issues, the phenomenology of religion and sacred places, the relationship between collective memory and place, and the phenomenology of architecture of immigrants. The studies of phenomenology of religion and sacred space focus on the impact of universal elements and the relationship of man and the divine on sacred architecture. The studies of the relation of collective memory and place show how we carry our memories around and how individual memory contributes and is fixed in the collective memory of a universal space such as religious space. The analyses of the architecture of immigrants show that immigrants bring their old architectural forms and modify them due to new environmental conditions. Yet, the extent of these architectural modifications is a function of building type. Though, thermal comfort is considered to be that condition of mind, which expresses satisfaction with climate condition, society is ready to sacrifice their comfort level in order to preserve their original religious, cultural heritage and identity.

Specifically, the article reports morphological and digital analyses of a Wendish church built in Serbin Texas (1871) in comparison with the church the Wends left behind in Kotitz, Germany that was built 200 years earlier. Seeking religious freedom and farm land many Wends (Sorbs) – a Slavonic population of Lusatia region, Germany left their hometowns during the middle of the 19th C. and immigrated overseas to Texas.

The findings of these analyses demonstrate that immigrants retain their church form in the new locations despite changes in environmental conditions. The results also show an empirical twist to the study of religious identity.
SESSION V: SOCIAL LANDSCAPES
David Gobel, Chair
Friday, October 30, 2009—1 pm-3 pm

J U S T I C E W I T H O P E N A R M S

DELOS HUGHES, WASHINGTON AND LEE UNIVERSITY

The “geography of settlement,” that scholars such as Fred Kniffen and Henry Glassie have constructed from observations of the diffusion of folk housing types, is also exhibited in higher style building forms. One of these is explored here, the spread of a county courthouse form from South Carolina, where it originated, southward and westward as migrants from South Carolina spread over the lower South in search of new cotton land to replace what they had worn out in the Palmetto State.

The form, sometimes called the “Open Arms Courthouse,” was borrowed first in some North Carolina and Georgia counties adjacent to South Carolina. It was especially popular in Alabama across the region known as the “Black Belt” for the rich soil ideal for cotton culture. Fewer examples are found further west in Mississippi, Louisiana and Texas, for by the time population in these states began to grow substantially, migrants born in South Carolina were much fewer and courthouse requirements much greater than they had been earlier in the 19th century.

The “open arms” description refers to a curving double stair leading to an elevated porticoed entrance to the second floor courtroom of the building. This feature, however, is not essential to the type considered here, for these buildings have a variety of entrance features—double stair, single stair, curved stair, straight stair, right-angled stair, etc. Essential to the type are these features: two stories, courtroom and judicial apartments above, administrative offices below, each floor having a separate entrance from outside.

Observations about the distribution of the Open Arms Courthouse type are of interest because the ordinary explanations for style of building do not apply to them. These courthouses are not examples of the “modern” or “up-to-date” appearance that so many of the later New South courthouses hoped to exhibit. The style requires a sacrifice of economy, ease of maintenance and security of the building. Unlike South Carolina where the literal separation of judicial and administrative powers expressed by the courthouse arrangement had at least historical value, none of the places that eagerly built on the South Carolina model had such a tradition. Indeed, the hand of the state legislature rested heavily on local authorities—judicial as well as administrative—throughout the lower south, just as it came eventually to do in South Carolina.

The conclusion in this account is that “open arms” courthouses across the South were built in this form because to those who built them that is what a courthouse looks like. And the reason for that is simply that these builders were South Carolinians and in South Carolina, courthouses did, indeed, look like this. Sometimes the transplanted South Carolinians built to standards scarcely distinguishable from Mills himself, but at other times quite crudely. However, the basic form—court above, administrators below, separate entrances—coordinates closely with the settlement patterns of native South Carolinians across the lower south.
Since its establishment in 1933, the Historic American Buildings Survey has become one of the largest architectural archives in the world with around 40,000 records that capture the essence of historic buildings and sites located throughout the United States in measured drawings, large-format photography, and research. The ever-growing HABS collection is housed at the Library of Congress and is accessible through the Library’s American Memory website. The collection was expanded to include sites of engineering and industrial importance in the Historic American Engineering Record (HAER) as well as the settings and landscapes of significance in the Historic American Landscapes Survey (HALS). The archive is organized geographically, narrowing from state to county to locality. With the advent of the internet, however, indexing the records for site-specific details has assumed new meaning as patrons no longer browse by shelf but by keyword terms to find the architectural example they seek.

The shift in how the archive is mined for details on American architecture places new emphasis on the data collection about the records themselves, as shown by the documentation for Mississippi. This paper looks back at the Survey’s early work in the state and its goals as well as evaluates the collection’s records as they exist today. It argues that by cataloguing the entries for Mississippi the records reveal much about the state’s buildings and fulfill the intentions of the founders of HABS.
Beginning in the fall of 2008, Georgia Tech began a year-long celebration of 100 Years of Architecture at Georgia Tech, which gave the College of Architecture and its Architecture Program an opportunity to share the contributions of its students, faculty, and alumni with a broader audience and to highlight its prominent role in the shaping of Georgia’s built environment. The centennial activities included lectures by its prominent alumni and faculty; exhibits on the history, students, faculty, and alumni; the publication of an elegant book edited by Elizabeth Meredith Dowling; and two exhibits utilizing the design collections of the Georgia Tech Library and Archives.

This paper “Preserving and Documenting Architecture’s History at Georgia Tech” will focus on how the centennial celebration created a moment of reflection and appreciation for our collective history. It is within this spirit that the College made up of students, faculty, staff, and alumni took a harder look at the cultural resources related to our past and their care. For example, the College transferred its Heffernan Design Archives, a large collection pertaining to the College, its students, faculty, and alumni, to the Georgia Tech Library Archives in 2008. While there had been graduate students working on storing and cataloging the growing collection, there were issues regarding housing, maintaining, processing, and accessing the collections that needed to be addressed. Thus, the College moved the collection so it would be taken care of in a professional manner, made accessible to the public, and could be expanded. These archives were essential to the production of the book, papers, and exhibits during this past year. By utilizing this collection, which includes the papers of one of the most important post-war American architect/educators P.M. Hefferman, student projects, and alumni work, scholars and designers preserve and further document the history of architectural education at Georgia Tech, as well as the nation.
MANCHAC, BRITISH WEST FLORIDA: AN IMPORTANT BRITISH TOWN BECOMES A FARM FIELD

PHILIPPE OSZUŚCIK, UNIVERSITY OF SOUTH ALABAMA

Manchac, presently in Louisiana, is at a site first discovered by the French as a shortcut to the Mississippi River from Lake Pontchartrain. When the British established West Florida in 1763, the site was settled and established as an important trade center and as the short route to Natchez without having to travel through Spanish New Orleans from the mouth of the Mississippi River.

Although the site has been reduced to a farm field on Bayou Manchac with no surviving structures from the 18th or 19th centuries, this paper uses documents that outline a town plan, locates plantations and the fort, and the development of a neighboring town on the bayou. A few houses and structures have been recreated from scant descriptions of the housing that were built by the British colonists in this town and from knowledge of other British structures in the West Florida Parish. After the British era, the town declined under the Spanish because there was no longer a need for a fortification and most people moved to Baton Rouge, thirty miles to the north.
Southeastern Chapter of the Society of Architectural Historians
27th Annual Meeting
October 28-31, 2009
Jackson, Mississippi

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The Mississippi Department of Archives and History (MDAH), founded in 1902, is the second-oldest state archives in the country. A comprehensive historical agency, the department collects, preserves, and provides access to the archival resources of the state, administers museums and historic sites, and oversees statewide programs for historic preservation, government records management, and publications.

Mississippi State University’s College of Architecture, Art + Design (CAAD), newly formed in 2004, carries on the tradition of the School of Architecture, established in 1973, and offers the only curriculum in the State of Mississippi leading to a professional degree in architecture.

The Mississippi Heritage Trust (MHT) is a statewide non-profit organization dedicated to the preservation of the prehistoric and historic cultural resources of Mississippi. It fulfills its mission through education, advocacy, and active preservation using a range of programs and activities that reach communities throughout the state. MHT was established as the only statewide non-profit organization in Mississippi to serve as a unified voice for preservation in the state.