



## **ABSTRACTS**

# **2020 Annual Conference October 1-2, 2020**

*An asterisk (\*) indicates that this presentation will not be available online for one-month after the conference. All other presentations will be available for one month via a log-in on SESAH's website.*

## **Session 1A: Rural Geographies: Spaces of Work and Culture**

### **“The Cotton Gin Building, The Deep South's Most Important Structure”**

The focus of this paper is exploring the evolution of the cotton gin building, and identifying the twentieth-century cotton gin building as a building type. I will explore ways that cotton gins can be adaptively reused.

From the early nineteenth through the mid twentieth century, the cotton gin building (which housed the cotton engine machine) was the most important building in Mississippi. Through the 19<sup>th</sup> century and well into the 20<sup>th</sup>, Mississippi's economy was almost totally reliant on cotton, and the cotton gin was an essential and the most expensive component of that economy. When settlers came to an area to establish planting operations, one of the first substantial structures constructed was the cotton gin building.

While early plantation cotton gins might take individualistic forms, by the early 20<sup>th</sup> century . . . through the process of consolidation, cotton gins had become standardized. The cotton gin is a distinctive building type with the majority of extant gins constructed of steel post and beam construction and clad with corrugated metal. Most gins are side-gabled and feature a front post less gallery or a cantilevered gallery where cotton was unloaded.

Before the mechanization of agriculture was completed in the mid-twentieth century, every small farming community and large plantation needed its own cotton gin. In the 1960s and 1970s farmers began community gin co-ops. The majority of these buildings are no longer functioning as cotton gins sitting abandoned in a lonely field, overgrown in a forest, or sitting vacant in the industrial area of a small town. Once a gin building has been stripped of its equipment, it creates an extremely useful large and secure space. In many communities, these older gins are still the most significant structures, yet they sit vacant. These twentieth-century steel buildings are constructed in such a way that they can weather the ravages of time and can still be salvaged for adaptive reuse.

#### **James Bridgeforth**

Historic Preservation Division, Mississippi Department of Archives and History

[jbridgforth@mdah.ms.gov](mailto:jbridgforth@mdah.ms.gov)

## Session 1A: Rural Geographies: Spaces of Work and Culture

“Haunted into Being”: Barns in a mythic landscape”\*

Preconceptions color things. Arguably, they define things more than objects’ physical characteristics do. If this seems hyperbole, think of “fashion” on the runways of Paris. It is almost never fashion in the sense of popular trend but instead is intentionally strange, expensive, and somewhat dysfunctional clothing perceived as fashion almost exclusively on the basis of who made it, where it is being shown, and what is said about it. Parallel but closer to the issue at hand, buildings that grace the covers of architecture journals are strange, expensive, and sometimes poorly functioning but gain the moniker “architecture” by expectation or linguistic preordination, often in spite of performance. Fashion, in other words, has little relation to clothing. And as many cynics suspect, architecture is a fairytale about buildings.

Dairy barns, particularly those concrete block and corrugated metal structures common in the southeast, occupy another extreme. They would seem as out-of-place on the covers of architecture journals as in discussions of Paris and runways – a type of counter example that our peculiar habit of place leads us to set aside as “real” or at best appreciate as “authentic,” if we appreciate them at all. Another set of preconceptions intervenes, in this case “non-architecture.” This is unfortunate. Language here too gets in the way and prevents us from evaluating the thing or understanding how language shapes architectural experience.

Mississippi is a haunted place. It is special in this regard. Words and images here cling to objects natural and manmade, good and bad. Framed by the essays of Walker Percy and the folk-art constructions of Reverend Dennis and Earl Simmons, I explore the ways in which a pervasive type is dismissed by preconception, by expectation, by language itself as a building and on rare occasions is haunted into architecture.

### **Jassen Callender**

Professor and Interim Director

Mississippi State University School of Architecture

662.325.2202

[jcallender@caad.msstate.edu](mailto:jcallender@caad.msstate.edu)

## **Session 1A: Rural Geographies: Spaces of Work and Culture**

### **“Community Connection with Rural Texas Landscapes: The Evolution of Social Encampments at the Turn-of-the-Nineteenth Century”**

Human connection is a fundamental and basic desire, one that draws from our evolutionary past. Our cultural traditions are centered on human interaction and, as evidenced by social distancing measures during the current global pandemic, the need for connection is a fundamental component of our daily lives. Social movements during the late-nineteenth and early twentieth centuries initiated large communal gatherings in rural settings over the course of several days, typically during summer months. The camp meetings of this era often focused on adult education, community interaction, political theology, and religious instruction. This paper will explore the shared cultural landscape characteristics of four historical encampments in Texas (Joseph E. Johnson Camp of the United Confederate Veterans near Mexia, Waxahachie Chautauqua Auditorium and Grounds, Booker T. Washington Park near Mexia, and the Paisano Baptist Encampment near Alpine). The four encampments are associated with religious, cultural, and educational movements in Texas and were sited within rural landscapes noteworthy for their natural features and vistas. A brief historical background of the movements associated with each site will be provided that discusses the cultural traditions unique to each property, how sites were selected and purchased by users, the typical meeting content and organization of the encampment, and identify temporary and permanent buildings and structures erected on the site to support the encampment. This background will help the reader to understand how a once-a-year activity transformed a pastoral landscape and supported the social interaction of specific cultural groups. A comparative analysis of the cultural landscape characteristics of the encampments will explore how cultural traditions shaped the characteristics of the encampments, and will note similarities and differences between each. The paper will conclude with a summary of the current state of preservation for the four cultural landscapes.

#### **S. Elizabeth Valenzuela**

Senior Architectural Historian for Terracon Consultants, Inc.

512/358-9933

[beth.valenzuela@terracon.com](mailto:beth.valenzuela@terracon.com)

## **Session 1A: Rural Geographies: Spaces of Work and Culture**

### **“Beyond the White Columns: The Architecture of Mississippi’s Yeomen Farmers”**

While Mississippi is commonly associated with grandiose plantation architecture, during the 19th and early 20th centuries a large portion of the state lived as yeomen farmers in vernacular housing crafted from what was at hand. In the Piney Woods Region of Mississippi, this was often a log dogtrot house, at the center of life on a homestead. This paper examines a rare survivor of this building type to garner a better understanding of how Mississippi’s yeomen farmers occupied spaces. The example is the Shaw Homestead in Pearl River County. Built during the 1890s this homestead was occupied, with minimal upgrades, by the same family for over 70 years. The property was abandoned after Hurricane Camille in 1969 and remained untouched until 2005 when the property was donated to the Land Trust for the Mississippi Coastal Plain. Since then the property has undergone an extensive conservation effort not only to the log dogtrot house but also to multiple outbuildings and landscape features. This collection of homestead buildings as well as their contents, frozen in time, provides unparalleled insight into decades of homestead life.

#### **Jeff Rosenberg**

MS Dept. Of Marine Resources  
1141 Bayview Ave. Biloxi, MS 39530  
228-234-7298  
Jeff.rosenberg@dmr.ms.gov

## **Session IB: Revolution and Resilience: Alternative Tools for Discovery**

### **“The Collaboration of B. Henry Latrobe and Giuseppe Franzoni to Create the Nation’s First Statue of Liberty”**

When the U. S. Capitol burned on 24 August 1814, its principal chambers were gutted and an early masterpiece of American Neoclassical sculpture, a colossal personification of Liberty in the style of the times, was completely destroyed. The Liberty is not well known because in her brief lifetime, no artist stopped to record her - not even Latrobe himself, a prolific sketcher. Liberty presided over Latrobe’s majestic Hall of Representatives, a chamber that was nearing completion of its first building campaign. The sculpture was an integral part of the architecture and of the architectural sequence; upon entry into the chamber, the ten-foot tall sitting Liberty, heralded by a bald eagle, established the chamber’s cross axis in a streaming diffusion of one hundred skylights while proffering a carved copy of the Constitution. Latrobe’s collaboration with sculptor Franzoni also is essential to this story as it demonstrates the dialectic between architectural concept and executed form in a public project.

Two major sources of historical information lead to the Liberty’s story: (1) a trail of a dozen letters and one drawing by Latrobe in which he describes the aesthetics and the details of the sculpture; and (2) a history of early American sculpture.

I will show for the first time a model of the colossal Liberty, carefully reconstructed based on known facts and the known aesthetic sensibilities of the principal designers. I also have diligently reconstructed as a digital model the entire Hall as its setting. The making of the Liberty is the culmination of twenty years of effort by various architects and artists to bring about a major public work of American architecture anchored by a monumental American sculpture.

#### **Richard Chenoweth AIA**

Visiting Assistant Professor  
Mississippi State University  
rchenoweth@caad.msstate.edu  
rc@chenarch.com

## **Session IB: Revolution and Resilience: Alternative Tools for Discovery**

### **“Mapping the Building Trades in Nineteenth-Century Richmond”**

Traveling through nineteenth-century Richmond was a form of work in its own right. The suburban communities perched atop the various hills offered the most beautiful views and the most respectable addresses, but required steep climbs and precarious descents. Neighborhoods located closer to the river were just as hard to navigate, criss-crossed by muddy, dark, and unkempt streets. Despite these difficulties, the social and economic requirements of life kept people moving through this landscape every day: visiting friends and neighbors, shopping, and, most importantly, commuting to work.

This paper examines one group of those commuters. The carpenters who built Richmond in the first half of the nineteenth century faced a daunting task. Like the other men and women who worked in the city, they had to travel between home and work on a daily basis. These carpenters faced the additional impediment of traveling from their shops to the work sites and transporting the heavy materials, including tools and lumber, required for the practice of their craft through this hilly and muddy landscape.

Pairing Richmond business directories published between 1819 and 1860 with GIS mapping, this paper analyzes patterns of both settlement and movement. It begins by establishing the areas of heaviest residential concentration for carpenters as well as heaviest occupational concentration. The focus then shifts to the individuals who listed separate residential and work addresses and charts the various daily commutes undertaken.

Mapping and following the daily paths of Richmond carpenters opens a number of historical vistas. It not only allows scholars to gain a deeper understanding of how working individuals navigated a given landscape, but it also provides a method through which we can trace the pulse of the city as it grew.

#### **Libby Cook**

Independent Historian  
libby.cook@gmail.com

## **Session IB: Revolution and Resilience: Alternative Tools for Discovery**

“Rivets and Marches: heritage BIM and historic interpretation at the Edmund Pettus Bridge”

Sponsored by an African American Civil Rights Grant from the National Park Service, this paper will present developing work for a Historic Structures Report on the Edmund Pettus Bridge in Selma, Alabama. Although designated a National Historic Landmark in 2013 and photographed for the Historic American Engineering Record (HAER AL-209-1), a comprehensive archive of historic documents, site chronology, and a full set of contemporary measured drawings as well as 3D digital and physical models have not yet been produced. At this moment, the production of a Historic Structures Report for the Edmund Pettus Bridge is essential since the bridge was deemed functionally obsolete in 2011: the bridge is poised for possible pedestrianization and expanded interpretive programming, but due to logistics, maintenance costs, and contested histories, the bridge’s future is precarious.

This paper will demonstrate analog and 3D digital data collection (i.e., LiDAR, UAVs, 3D cameras) for a structurally focused heritage building information modeling (BIM) project. Augmenting the technical documentation, this project is also collecting oral histories and digitizing elements of the bridge’s related archive. In order to digitally record this significant Civil Rights site and illuminate a broader story of contested histories as well as ongoing tensions in the Black Belt, this project’s multidisciplinary team of architectural historians, Civil Rights historians, cultural resource managers, and construction technology specialists are melding the physical and virtual to bring enhanced historic interpretation to several extant museums and National Park Service sites in Selma and the neighboring counties, as well as paving the way for future applications of the technology: full virtual tours of the march and other civil rights events, as well as the opportunities for other researchers to cultivate events from other eras and sites through the public dissemination of the project workflow and lessons learned.

### **Danielle S. Willkens, Ph.D.**

Assoc. AIA, FRSA, LEED AP BD+C

Georgia Institute of Technology

245 4th Street NW Suite 351, Atlanta, GA 30332-0155

[www.archDSW.com](http://www.archDSW.com)

+1.571.224.7793 (c)

[danielle.willkens@design.gatech.edu](mailto:danielle.willkens@design.gatech.edu)

## Session IC: Power of the Monograph: Architects Up Close

### “Mathematics and the Architecture of Tōgo Murano”

The beginning of the 20th century witnessed the emergence of a remarkable new confluence of ideas in mathematics and philosophy through the writings of Henri Poincaré and William James. On the one hand, Poincaré was popularizing an understanding of continuity that began with an examination of sensible space and became the foundation of what would later be called algebraic topology. On the other, James was advancing his theory about the continuity of experience as a series of temporally contiguous events, which formed part of a philosophy that he came to call pragmatism.

I will explain how James’s texts undergo a transformation in which they come to align with Poincaré’s formulation of continuity and how this whole set of ideas is manifest in the work of the architect Tōgo Murano. Murano was drawn to the philosophy of pragmatism from various experiences: his travel to the United States in the 1920s and 1930s, his professional practice as a commercial architect, and, perhaps most significantly, his encounter with the writings of the philosopher Ōdō Tanaka, who studied with John Dewey and promoted James’s thought in Japan. Murano’s architecture is seen to exhibit flexible compositional qualities based on an intuitive engagement with space, suggesting that non-Cartesian topological composition arises naturally from a pragmatist approach to design, and at the same time to be anchored in traditional Japanese cultural practices in its incorporation of such strategies as “kazari” (decoration) and “shime” (finish). The buildings I will discuss include Hannes Meyer’s ADGB Trade Union School in Bernau, which impressed Murano during his world tour in the 1930s, and Murano’s Osaka Panshon (1933) and Chiyoda Insurance Headquarters (1966).

#### **Maki Iisaka**

Lecturer

Department of Architecture

Texas A&M University, USA

iisaka.maki@gmail.com

## **Session IC: Power of the Monograph: Architects Up Close**

### **“Robert Edgar Bost: Natchez’s Most Prolific Twentieth-Century Architect and Builder”**

An orphan of the Civil War, Robert Edgar (R.E.) Bost experienced firsthand the uncertainties of postwar life. Reared by his grandfather and uncle in Newton, North Carolina, R.E. Bost received an early introduction to the building world. A collection of German-descended carpenters, farmers, and tradesmen, the Bost family maintained firm roots in the rural artisan way of life. Childhood experiences in this setting deeply impacted the future that R.E. would live out in Mississippi. Born September 29, 1863, R.E. found himself as supervisor of construction for the M.T. Lewman Construction Company building the Natchez Hotel in 1891. An ambitious twenty-eight-year-old Bost likely considered the river town a stepping stone to future success. However, Bost immigrated to Natchez at the tail end of a two-decades-long boom: one dominated by a commandeering merchant class. This concentration of agricultural wealth coupled with an eventual marriage provided reason enough to stay put.

In a city barely eclipsing 12,000 residents, R.E. Bost produced and/or collaborated on a combination of approximately 50 residential and commercial projects. Bost’s portfolio, spanning stylistically from Queen Anne to Craftsman, reflected his professional dexterity. A businessman at heart, Bost’s entrepreneurial spirit proved successful in a transitioning Natchez. Co-owner of a brick company, a paint agent, and local alderman, R.E. often purchased adjoining land plats, building on speculation. Today, the architectural imprint of R.E. Bost remains ever-present. Although perceived as being dominated by towering white columns and sweeping galleries from the antebellum past, the current Natchez built environment reflects successes of the New South era. Regarded as, “a very energetic contractor [that] does not permit the grass to flourish under his feet,” R.E. Bost played a central role in this development. He remains as Natchez’s most prolific twentieth-century architect and builder.

#### **Chase Klugh**

Director of Preservation

Historic Natchez Foundation

108 S. Commerce St. Natchez, MS 39120

(706) 983-0653

chaseklugh@natchez.org

## Session IC: Power of the Monograph: Architects Up Close

### “Charles Coolidge Haight and New York City’s Collegiate Gothic, 1870s-1890s”

In the decades following the Civil War, Collegiate Gothic became a leading architectural style on American campuses, yet its antiquated look seemed antithetical to the modern industrial age. New Yorkers would be especially aware of the stylistic opposition as steel-framed factories and skyscrapers enveloped Collegiate Gothic buildings at Manhattan campuses. During this period, Charles Coolidge Haight was the principal architect of two predominant Collegiate Gothic campuses in New York City’s ever growing commercial landscape. This paper takes as a case study in Collegiate Gothic focusing on the role in campus planning at Haight’s two late-nineteenth-century Episcopalian institutions – Columbia College (now University) in Midtown and General Theological Seminary in Chelsea. Here from the 1870s to the 1890s, Haight proposed and substantially executed America’s earliest master plans of inward-turning Collegiate Gothic buildings around enclosed quadrangles. While his objective was not archaeological accuracy of medieval Gothic, the designs showed marked similarities to Late Victorian Gothic buildings at Oxford and Cambridge. In 1899, Montgomery Schuyler acknowledged Haight’s campus plans at both institutions as a significant departure from existing “higgledy-piggledy colleges” that were built by accretion and showed a hodgepodge of styles.

In this paper, I argue that administrators at Columbia and the Seminary adopted Haight’s campus plans and architectural designs as a way to mitigate the threat of urban density and anticipate future campus expansion. Haight not only devised master planning solutions for these urban campuses, but he also styled the collegiate architecture to reflect the academic and religious aims of his patrons, namely the associations of Oxbridge-style Collegiate Gothic architecture and quadrangles for Episcopalian administrators. Looking first to Haight’s early architectural program at Columbia, and then to his matured design of the Seminary’s campus, I elucidate the complex social context and stylistic choices around Haight’s contributions to American collegiate architecture and campus planning.

#### **Mary R. Springer, Ph.D.**

Assistant Professor of Art History  
Jacksonville State University  
Hammond Hall  
Department of Art  
560 Trustee Circle  
Jacksonville, AL 36265  
mspringer@jsu.edu

## Session IC: Power of the Monograph: Architects Up Close

### “Data-Driven Documents for Visualizing Globalization in the Work of CRS Architects”

This abstract presents an ongoing effort to use interactive web-based Data-Driven Documents of the architectural and financial archives of Caudill Rowlett Scott (CRS)—currently held at Texas A&M University—to visualize and narrativize five decades of post-war globalization in Texas.

Originally based in College Station, TX, CRS was established in 1948, incorporated in 1957, and in 1970, was the first architecture, engineering, and construction (AEC) firm to offer its stock on a public exchange. At its peak in 1989, CRS was the largest AEC firm in the world with over 3200 employees and \$600 million in gross revenues. Over the course of five decades and fifteen hundred projects, the firm transformed from a company that provided architectural services to a multinational enterprise (MNE) that acquired and developed holdings in a wide range of markets.

Organizing this data into interactive documents shows that the work of CRS can be broadly described according to multiple forms of globalism, an idea consistent with the political theory of Dani Rodrik. Between 1958-1968, after a decade of building a national reputation for school building design, the spatial and financial boundaries of CRS were formed precisely at the intersection of architecture, education, and the global monetary system established at Bretton Woods. Between 1968-1973, including the escalation of the Vietnam War and the termination of the gold standard, CRS enlarged and diversified its sources of funding by offering itself on a public stock exchange. Between 1973-1983, CRS was enabled—by the deregulation of related industries and its unparalleled access to petrodollars—to undertake an aggressive policy of multinational internalization through the acquisition of AEC related companies. After its largest acquisition, between 1983-1993, CRS traced the surge in foreign direct investment as it extended its energy marketing holdings in the US. Between 1993-1994, consistent with the global trend toward hyper-financialization, CRS divested all of its operating subsidiaries, keeping only its energy marketing holdings, before finally selling these to a foreign corporation.

**Andrew Tripp, Ph.D.**  
Assistant Professor  
Texas A&M University

## **Session IIA: The Mobility Turn in Architectural History**

“Flying to the Center of the World: Visual Culture and Choreography of American Travel to Quito, Ecuador, 1940-1960”

In the 1940s, the rapid development of commercial aviation in the United States fostered aircraft operations in Latin America and other regions. Aviation then opened up a variety of new, fresh, and distant territories for recreation and tourism now easily accessible by airplane. Managed by airline and travel marketing, middle and upper-class American travelers faced the world astonishingly closer and at their disposal. From departure to arrival, flying bridged modern societies with pristine landscapes and cities of ancient architecture only a few hours apart. Air travel to South America purposely advertised access to these new geographies through colorful brochures, maps, and other publicity. Most of this graphic material became abbreviated versions of an atlas that displayed indigenous and local peoples living in their particular habitats. But air travel to South America also became a theatrical performance. With this flurry of advertising and increasing globalization, flying became a complicated choreography of actors that performed all kinds of pleasurable and recreational activities in the space of airplanes, terminals, and final destinations. For Quito, Ecuador, marketing characterized the city as the center of the world while offering the excitement of crossing the equator while in the air. Air travel, however, involved much more than delightful journeys to foreign destinations on board of airplanes. Instead, commercial aviation provided travelers with a set of performances and visual content that contributed to the creation of a sense of “Americanism” that helped to solidify geographical and cultural distinction. This paper analyzes the intersection of the visual culture and choreographic activities that took place in the space of traveling, arguing that commercial aviation constructed versions that shaped certain level of superiority in the realms of aesthetics, race, and power. This paper uses a variety of sources such as photographs, maps, promotional brochures, advertisements, and postcards to explore the aspects involved in flying to Quito, the city at the Center of the World.

### **Ernesto Bilbao**

Ph.D. Candidate

School of Architecture

The University of Texas at Austin

512-803-8470

ebilbao@utexas.edu

## **Session IIA: The Mobility Turn in Architectural History**

### **“Studying Preservation Strategies for El Camino Real de Tierra Adentro in New Mexico”**

For centuries, El Camino Real de Tierra Adentro was the main corridor in New Spain, shaping and get shaped by diverse aspects of communities’ daily lives and numerous types of environments. The Royal Road, connected the farthest part of New Spain, today New Mexico, to the heart of the new world, Mexico City. The history of New Mexico is directly associated with the route, before the emergence of the railroad. In this study, the principles for adaptive reuse strategies are going to study and analyze the specific challenges that need to be addressed on this historic route at its specific context. Eventually, the possible interventions are described and compared to each other. The studied interventions are: Museums and exhibitions, Multimedia/virtual tours, Facilitated tours, Marking the route with signs and rest areas and Landscape interventions, and reconstruction of the route. The study on El Camino Real de Tierra Adentro in New Mexico shows that in order to develop a successful rehabilitation/ adaptive reuse project no single one of the aforementioned ideas would be sufficient in itself. Each adaptive reuse strategy that is presented builds upon certain, but by no means, all criteria of preservation. Employing a combination of these vari-ous options provide an evocative experience to both locals and visitors.

#### **Hirbod Norouziانpour**

Historic Preservation and Regionalism Program  
School of Architecture and Planning  
University of New Mexico, Albuquerque, USA  
Hirbod@unm.edu

## **Session IIA: The Mobility Turn in Architectural History**

“Are We There Yet?? And, Just Where, Is ‘There?’”: A Look at Arkansas’ Geographic Markers during the Automobile Age”

The concept and the importance of marking boundaries and geographic features dates back at least to Biblical times. In fact, Proverbs 22:28 states: “Don’t remove an ancient boundary marker that your ancestors established” (Common English Bible). In Arkansas, boundary markers were set up even before it became a state in 1836, specifically at its border with Missouri and Oklahoma during the 1820s as part of the Missouri Compromise. Erecting cast-iron markers that marked the state’s resurveyed western border occurred in 1877.

However, it wasn’t until the twentieth century that erecting markers at some of Arkansas’ important geographic locations really took off. In addition to modifying the marker at the state’s northwest corner, markers were also erected at the state’s southwest corner, the geographic center, and at the beginning point of the Louisiana Purchase Survey. Markers of various types were also erected at the state’s northern and southern borders.

The heyday of the erection of geographic markers was during the 1920s and 1930s and coincided with the increase of automobile travel and tourism. In fact, the establishment and erection of Arkansas’ Zero Milestone in Little Rock in 1932 was in direct response to the dedication of the national Zero Milestone in Washington, DC, in 1923, which was erected to aid in establishing consistent measuring of highway distances. The most recent geographic marker in Arkansas was constructed in c.2005 at Signal Hill on Mount Magazine, the state’s highest point, although tourism to Mount Magazine had been occurring since at least the early twentieth century.

This paper will look at the construction of Arkansas’ geographic markers and monuments, specifically in conjunction with the rise of automobile tourism in the first half of the twentieth century, a topic that has received very little research up to now.

### **Ralph S. Wilcox**

National Register & Survey Coordinator  
Arkansas Historic Preservation Program  
1100 North Street  
Little Rock, AR 72201  
(501) 324-9787 - office  
ralph.wilcox@arkansas.gov

## Session IIB: The Long Italian Renaissance

### “Vaulting Pattern in the Cathedral of Tortona: State of Investigation”\*

The cathedral of Tortona presents a number of anomalies for a sixteenth-century cathedral in northwestern Italy: it has a nave (covered by windowless, banded barrel vaults) that ends in an apse, with side-aisles covered by cross-vaults. This straight-forward design does not follow the norm for local cathedrals (which have transepts and domed crossing), nor does it imitate the supposed model for contemporary churches (which was the Gesù-type); furthermore, it does not display the spatial/structural creativity associated with the building's architect, Pellegrino Tibaldi. A newly discovered, nineteenth-century act of the cathedral chapter reveals that two bays of the nave had been originally covered with a false barrel vault of lathe-and-plaster (while the rest of the nave was covered with true masonry vaulting, which was indistinguishable from the false vaulting in its form). The chapter was discussing renovations to the church, but fell into a debate about the original design intentions. A few canons referred to local legend and opined that the false vault was a temporary solution intended to permit later construction of transepts and domed crossing. The majority of the canons and consulting architects pointed out several weaknesses in that argument, and proposed that the church was never intended to have that configuration. In the end, the majority of the chapter decided to proceed with a project that substituted the false vault with true masonry vaulting in the same barrel-vaulted configuration, and altered the nature of the nave piers. This raises a number of questions about the sixteenth-century design and construction of the building, and the goals behind such a solution. This presentation will examine the possible reasons for the difference in material, and the design options that it may indicate.

#### **John Alexander**

Dept. of Architecture  
501 W. Cesar Chavez Blvd.  
San Antonio, TX 78207  
210 426 6810  
john.alexander@utsa.edu

## Session IIB: The Long Italian Renaissance

### “The Palladian Villa between Country and City”

The primary family palace of a Venetian noble in the medieval and early modern period was known as the casa da statio. Statio, from the verb stare, to stay, indicated a stable home, a fixed base for family life, business, and self-representation. As this paper will show, however, for some Venetian patricians of the sixteenth century, “home” became a flexible, multifarious concept. I will focus on the homes of Venetian families associated with the architect Andrea Palladio, for whom he built some of his best-known villas, or country houses, in Venice’s stato da terra (mainland state). My paper uses a wide lens to reconstruct the place of Palladio’s villas within the larger geography of their Venetian owners’ lives. Residential strategies and circumstances varied among the patrons but on the whole were characterized by flexibility, multiplicity, and mobility. Some inherited a casa da statio in Venice, while others lived in rental palaces, sometimes even by choice. Mainland villa and Venetian palace comprised two nodes in a residential system that often also included houses in other mainland towns or on other landed properties. This paper will present three case studies of families and their spatial footprints, which – though different in the precise contours – reveal similar internal dynamics. We find, moreover, that within this context of multiple residences and frequent movement, the Palladian villa emerges as a fixed point and manifested a family’s permanent presence on the terraferma. It points to the deep imbrication of Renaissance Venice and its mainland in a way that has not been adequately acknowledged in scholarship on this city and on Palladio’s villas.

#### **Johanna D. Heinrichs**

Assistant Professor of Architecture  
School of Architecture  
University of Kentucky  
112 Pence Hall  
Lexington, KY 40506-0041 USA  
+1.516.712.9095  
johanna.heinrichs@uky.edu

## Session IIB: The Long Italian Renaissance

### “Hollow Mass, the Concept of Density in Louis I. Kahn’s Work”

The architecture of Louis I. Kahn changed radically in the 1950s. Such was the transformation that it is difficult to find its unmistakable mark in works so different like the miesian Parasol House (1944) or the palladian Fleisher House (1959). Leading architectural critics have widely recognized all these differences, and some of them even venture to place that process of change while he was at the American Academy in Rome between 1950 and 1951. They are right in terms of time and place. Nevertheless, the real question arises when it comes to establishing the reasons for such a radical change in his short stay in Rome. The answer, however, is more difficult....

The three months that Kahn spent in Rome as a Resident Architect (RAAR) were intense. Contrarily to what one might think, he was more a college friend than a Professor. His job allowed him to travel and also encouraged him to do so, so Kahn used to do it a lot. Some of these trips were nearby, but he also made a far journey that got him to Egypt and Greece. This Mediterranean journey is also widely known because of the great drawings he made. Some architectural critics even point out that this trip may have had a potential influence on his late work. However, no one has dwelt upon it so far.

This paper will unfold the origin of the concept of density, or "hollow structures," in Louis I. Kahn's late work. First, the text will dissect Louis Kahn's stage at the AAR, and especially his Mediterranean trip. Second, it will explain the lessons learned by Kahn during the trip, especially the constructive lesson. Finally, it will analyze the architect's work done just after his return from Rome to show the origin and development of the "hollow mass," or the concept of density, in his work.

**Ruben Garcia Rubio, Ph.D.**

Assistant Professor

Tulane University

## Session IIB: The Long Italian Renaissance

### “Loggia Legacies: The Modern Afterlife of Renaissance Porticoes”

The urban loggia or portico enjoyed a post-classical heyday in late medieval and early modern Italy. While not unknown elsewhere in Europe, the Italian portico was particularly successful in emboldening citizens to take pride in new lifestyles and to embrace economic and political change in a visual and public manner. Even so, its time on the squares and streets of Italy’s cities was limited to about the thirteenth through sixteenth centuries. Changes in program only partly account for their demise; it seems instead that a definitive shift in how space was deployed for social change and control had taken place. Yet, in spite of change, and perhaps in some cases because of it, the loggia had a circumscribed, but compelling afterlife in modernity. The stand-alone loggia was resuscitated in revivalist copies to celebrate themes as diverse as civic-minded monarchy and labor-championing dictatorship in modern Europe. Moreover, the street portico might be seen as re-emerging in a somewhat altered form as the glass-roofed arcade or passage in Western cities.

An investigation of the modern legacies of the porticus might well begin with a focus on events that revolved around the buildings rather than the buildings themselves. If Renaissance loggias had been shuttered, what took their place socially-speaking on the city streets? Two issues are worth pursuing in the space of this conference paper. One is the status of ritual in the modern era: Had public rituals not kept up with modern modes of political expression and the symbolism it deployed? Second, the history of the social experience of looking: How might faith in the visual experience of things, as statements of cultural values, or the manner in which the public consumed them, have changed as a new era in European history dawned? The discussion centers on three monuments: the Feldherrnhalle, a very close copy of Florence’s Loggia dei Lanzi erected in 1837–44 in Munich by King of Bavaria Ludwig I; the Loggia of the Merchants in Pistoia built in 1911–13 but demolished in 1939; and a literary monument, Walter Benjamin’s Passagen-Werk (Arcades Project) of 1927–40, which explained a novel visual dynamic based on what Benjamin called dialectical image.

#### **Kim Sexton**

University of Arkansas  
479-575-2920  
ksexton@uark.edu

## **Session IIC: Narrative and Design**

### **“Tales from the Archives: Stories of Federal Buildings and the Communities They Impact”**

As a Historic Preservation Specialist working for the US General Services Administration (GSA) for the past ten years in Washington DC, I have had the pleasure of spending many Fridays researching the history of GSA’s nationwide portfolio of historic Federal buildings in the Supervising Architect of the Treasury’s collection (RG 121) at the National Archives in College Park, MD. My goal in doing this was to better understand the planning, funding, siting, design and construction of GSA’s historic Courthouses, Custom Houses and Federal buildings to better inform contemporary design and construction projects or to address questions about the history of the building and its location. Oftentimes these files, which are largely correspondence between Washington and the construction location, would contain information that could not be found anywhere else.

As I began to accumulate records for enough individual buildings, I started to see not only larger patterns, but also stumbled onto remarkable individual stories. For example, historians are certainly well versed in the critical role the Federal government played through the New Deal to put people back on their feet during the Great Depression, but the archival files have illuminating personal letters from citizens pleading for projects to get started or complaining about the lack of local labor being used. My most satisfying research was when I stumbled across human stories, like the life and death of a beloved fountain in Port Huron, MI or one man’s battle to make a building accessible in Greensboro, NC in the mid-1930s. Piecing these personal tales together out of the letters and then subsequent other research really opened my eyes to what the construction of a new Federal building meant to communities all over the nation.

#### **Jeffrey Jensen**

Historic Preservation Specialist  
US General Services Administration  
404-433-8360  
jeffrey.jensen@gsa.gov

## Session IIC: Narrative and Design

“Modern Textiles for Modern Furniture: The Work of Women Textile Designers in Post-War America”

Lasting legacies of the Bauhaus are outlined by a mantra of optimal design using technologies that push design forward. The Bauhaus émigrés, fleeing Germany and taking their ideas and convictions with them, brought not only the definitive face of the 20<sup>th</sup> century in architecture and design but also a trajectory for the future. Their transition to leading American schools, including Cranbrook, Black Mountain College, MIT and IIT, is most often noted in the architecture and furnishings produced at the time. This paper seeks to outline the innovations in weaving technology and pattern-making that will marry 20<sup>th</sup> century upholstery to the frames of its forward-looking furniture.

I seek to explore the line of female designers – Florence Knoll, Marianne Strengell, Eszter Haraszty, Noemi Raymond, Anni Albers, Suzanne Huguenin, Ruth Adler Schnee – their leadership in the evolution of textiles during this period and their advocacy for innovation in what was for so long a ‘cottage industry.’

At this time, Textile Divisions emerged within companies, such as Knoll Associates.

“It became apparent to me that suitable textiles were not available for our furniture and interiors. The current vogue in the textile showrooms was brocade and chintz with cabbage roses. I began to search for acceptable alternates and began to use fabrics from British tailors. *“And the whole spirit of the time was emerging. [Textiles] was becoming a new thing. We knew it was new. We knew we were into something that was different. And that enthusiasm spread.”*

-Florence Knoll

These Textiles Divisions retained Werkbund ideals that were made manifest in the Bauhaus credo – “The Bauhaus strives to coordinate all creative effort, to achieve to unification of all training in art and design. The ultimate, if distant, goal of the Bauhaus is the collective work of art – the Building – in which no barriers exist between the structural and decorative arts.” In the creation of these female-led enclaves of production, this ultimate expression was achieved.

### C. Michael Kleeman

Brenau University  
2977 Layton Avenue NW  
Atlanta, Georgia 30318  
404-754-9656

## Session IIC: Narrative and Design

“A “Made” connection between the Las Vegas Mob Museum and the Community that Fostered Its Creation”

In 2014, Las Vegas Seven, an innovative weekly publication covering news and cultural events in the Las Vegas, NV valley, reached out to artists and designers, including the author of the abstract, to ask the question: what projects would redefine Las Vegas in twenty years? No limitations to the imagination on proposals were to be imposed...possibilities could explore augmenting existing projects to proposing far-fetched constructions that would enrich the city’s fabric. The excitement and momentum from the publication’s inquiry led to the cover story, 2034: Postcards to The Future, featuring some dynamic and progressive proposals.

The author of the abstract, a designer with an interest in history and its influence in design, took the publication’s query as an opportunity to engage the National Museum of Organized Crime & Law Enforcement, or more affectionately known as the Las Vegas Mob Museum, for his proposal for what the next twenty years may bring.

Since opening on February 14, 2012 (on the 83rd anniversary of the infamous Valentine’s Day massacres in Chicago), the Las Vegas Mob Museum has provided its visitor’s a unique perspective on organized crime in Las Vegas and beyond. Through themes and interactive methods, it strives to balance entertainment and education, while maintaining a significant level of etiquette on its sensitive subject matter. The museum, in downtown Las Vegas, once served as the city’s first federal building with a courthouse that hosted the 1950 U.S. Senate Special Committee to Investigate Organized Crime in Interstate Commerce.

It was the designer’s proposal that in the year 2034, The museum would identify and connect, in various means and methods, with infamous locations in the valley to highlight the exact locations of past sinister mafia related history. The sites would be unified by a connection to the museum. Six years after the publication of the article, the designer wishes to revisit the museum and its intentions in moving forward.

### **Torrey Tracy, M.Arch**

Assistant Professor of Interior Design  
Fay Jones School of Architecture and Design  
University of Arkansas  
(702) 289-2799  
tdtracy@uark.edu

## Session IIC: Narrative and Design

### “Atlanta’s Sweet Auburn: A Study of Early 20th -Century Commercial Buildings as Seen through Their Occupants”

Auburn Avenue became the central business district of black Atlanta beginning at the turn of the twentieth century. The business and commercial district, extending from the Five Points area of downtown Atlanta east to the Old Fourth Ward residential area of the city, was the product of the Jim Crow segregation laws prevalent throughout the South. The 1906 Atlanta Race Riot was a pivotal event in the city’s segregated history, forcing many African Americans to leave the city or moving even closer together than previously. African American businesses began to coalesce around the Auburn Avenue corridor, with middle and upper-class black residences in the adjacent Old Fourth Ward, during this era of segregation.

Financial institutions that anchored the business district and led the nation in black-owned businesses included the Citizens’ Trust Company Bank, the Standard Life Insurance Company, and the Atlanta Life Insurance Company. Prominent black leaders of the business district included Alonzo Herndon, Henry Rucker, and Heman Perry, all credited with constructing some of the first African American-owned office buildings on Auburn Avenue. Along with the financial institutions, other important early businesses included the Gate City Pharmacy and the Atlanta Daily World newspaper. Geneva Haugabrooks established Haugabrooks Funeral Home at 257 Auburn Avenue, beginning her business’ long tenure in the Sweet Auburn area.

What emerged on the Auburn Avenue landscape was an array of successful businesses built upon an exclusively African American clientele because of the racial segregation policies of the City of Atlanta. In 2019, New South Associates’ historian Jackie Tyson completed a survey of the Sweet Auburn National Historic Landmark District for the National Park Service (NPS), as well as a conditions assessment of the district. Each building within the district was surveyed and researched, and the results provide a unique window into Atlanta’s early twentieth-century African American entrepreneurs and leaders. It also provides an opportunity to study low-scale commercial architecture dating to the first half of the twentieth century and to identify the character-defining features of this landscape.

**Jackie H. Tyson**

jtyson@newsouthassoc.com

## **Session IID: People, Housing, and Design in the Twentieth Century**

“Hell-Hole on the Brazos turned into Model Company Town: Sugar, Housing, and African American Landscape of Texas”\*

In the 1920s, Sugar Land was considered one of the “best planned and equipped communities” in Texas for its size. Many, however, would not believe that before flourishing as a model company town for the Imperial Sugar Company, the first sugar refinery in Texas and the state’s oldest extant business, it had once been called the “hell-hole on the Brazos,” depended on convict laborers, and was racially segregated. Like other sugar towns consolidated in the early 20th century, Sugar Land shared agricultural, industrial and residential characteristics. As a company town, most of the houses were built between 1908 and 1925. However, with a population currently of about 84,000 people, Sugar Land is easily mistaken as one of Houston’s many suburbs, some 15 miles to the east. With an identity and history intimately connected to the sugar industry, the place has been gradually losing its roots, and its industrial heart, closed in 2002, is on the cusp of large redevelopment plans. This paper focuses on housing for African American and Hispanic labor force promoted by and for sugar production. The study is based on field work, historical maps, photographs and reports, and on two publications in particular: a book from 1991 by Robert M. Armstrong, who, as the son of one of Sugar Land's oldest employees, grew up in the company town, and as vice president of Imperial Sugar, participated in the management of Sugar Land until its incorporation in 1959; and a more recent book, from 2010, which is part of the series “Images of America”, published by the City of Sugar Land, based on photographs and oral history.

**Gabriela Campagnol, Ph.D.**

Lecturer, Department of Architecture  
Texas A&M University

## Session IID: People, Housing, and Design in the Twentieth Century

“Transatlantic Brotherhood of Slum Fighters: European Social Housing Meets the Segregated South”

Proposal In July 1934, Atlanta real estate developer Charles F. Palmer sailed from New York to Naples, Italy, embarking on a two-month Slum Fighting Grand Tour of Europe. Palmer was the mastermind behind Atlanta’s successful application to the PWA Housing Division for the first federally-funded “slum clearance” project in the US and the first completed—completely segregated—public housing projects: Techwood Homes (for white families), and University Homes (for black families). Before plans for the complexes could be drawn up, however, precedents for neighborhood clearance and social housing had to be gathered. To justify the European fact-finding trip to his wife, Palmer noted that “slum clearance was actually helping to increase and stabilize real-estate values in London. So, it’s plain that when businessmen support slum clearance they not only benefit humanity, they are doing themselves a might good turn as well!” Using Palmer’s 1955 memoir *Adventures of a Slum Fighter*, that chronicles the European trip, and his personal archive held at Emory University, this paper will investigate through Palmer the ways in which the international business community concerned itself with urban poverty to advance capitalistic aims. It will pay particular attention to the rhetoric of slum fighting as a multi-pronged war to win improved land valuation, class division, and racial segregation (in the case of Atlanta). Tracing the contacts between Palmer, economic attachés in US Embassies, fellow for-profit developers, and his Rotary International brotherhood in Europe paints a new transatlantic picture of architectural and urban intervention in the Interwar/New Deal period, in which commercial real estate interests and “the social good” intertwined.

### **Christina E. Crawford, Ph.D., MArch, RA**

Assistant Professor Architectural History  
Emory University Art History Department  
581 South Kilgo Circle  
141 Carlos Hall Atlanta, GA 30322  
+1 617.515.8946  
[www.christinaecrawford.com](http://www.christinaecrawford.com)  
[christina.crawford@emory.edu](mailto:christina.crawford@emory.edu)

## Session IID: People, Housing, and Design in the Twentieth Century

“Extending the “Family:” Immigration, Mutual Aid, and Collective Senior Care at the Bialystoker Home for the Aged”\*

On June 21<sup>st</sup>, 1931, a crowd of 5,000 people converged on a new, ten-story building in Manhattan’s Lower East Side. The occasion marked the opening of the Bialystoker Home for the Aged, a facility intended to serve elderly Jewish immigrants from Bialystok, Poland, many of whom had survived the Russian pogroms. As an architectural phenomenon, the home symbolized and reproduced not biological but rather ethnic kinship amongst fellow *Landsmannschaft* in America. Though this type of mutual aid activity is unsurprising amidst migration scholars, the subject warrants further study using the tools of built environment history. For the cultural landscape of immigrant eldercare facilities offers a pointed lens through which to unearth a bygone era in which senior homes operated as a form of extended kinship: in absence of state aid or a broad biological network, elder migrants navigated old age, the trauma of relocation, family-breakup, and assimilation from within the *built consanguinity* of the Bialystoker Home. As this paper argues, the early immigrant home for the aged—as a symbolic institution, as a physical structure, and as the product of a grass-roots building culture—played a critical role in mediating between the double-consciousness of ethnic “in-group” and “out-group” audiences. We can see this by analyzing archival and field documentation concerning the siting, style, funding, and internal program of the facility. In this sense, institutional senior care bore a closer relationship to its wider community, a truer approximation of “home” manifested not so much in architectural gesture but rather the *lifeworld* sheltered within. As a case study, the Bialystoker Home reveals itself as a receptacle of group identity, ethnic pride, religious practice and transnational networks—demonstrating how the old age home became but one anchor point in the much larger “family” of one’s ethnic group—and thus a far cry from the socially-atomized mode of senior care most prevalent today.

**Willa Granger**

PhD Candidate

The University of Texas at Austin, School of Architecture

4311 Avenue G, Unit A. Austin, TX 78751

(914)-584-7895

## Session IID: People, Housing, and Design in the Twentieth Century

### “Mockbee’s Mississippi Triptych”

In 1983 Samuel Mockbee partnered with a non-profit in Madison County, Mississippi to design “Three Houses.” Physically and socio-economically, the houses were situated within a characteristically Southern agrarian landscape dotted with small towns and scattered settlements. Mockbee chose to base his practice here where modest and generic new buildings sat among decaying relics of Mississippi’s past. In this paper I revisit the Three Houses project and reflect on its influence on a project I’m currently designing in the Deep East Texas timber town of Lufkin.

What led me to revisit Mockbee’s proposal is that it’s conceived as a group of houses that sit adjacent to one another as an ensemble. This neighborly act positions Three Houses as a gesture of collective life where dialogue and exchange play out among related but distinct character buildings. This is significant as it suggests Mockbee’s investigations into the rural could offer a countryside counterpart to Aldo Rossi’s *The Architecture of the City*. Additionally, the exaggerations and reinterpretations of common building types and elements puts Mockbee in conversation with work happening contemporaneously by John Hejduk.

T&projects, my design research practice, is partnered with a non-profit to create a set of houses along a 100’ x 1,000’ piece of a land on the North edge of Lufkin. In this under-resourced area, original plans called for subdividing the property into ten conventional suburban lots for copy-&-pasted spec houses. This may have been efficient, but the community recognized similar developments were not only unattractive, but also not contributing to shaping places in resilient and meaningful ways. I’ve been invited to help rethink the approach, putting forward an alternative that’s modest and generous. The Lufkin project is an opportunity to imagine how housing and resources can positively impact living in a rural-urban threshold.

#### **James Michael Tate**

Assistant Professor

Texas A&M University

College of Architecture, Department of Architecture

3137 TAMU, Office #429, College Station, Texas 77840

tate@tamu.edu

## Session IIIA: Architects Without Borders: Interregional Exchange in American Design

### “Vernacular-Modern in Lethaby’s Brockhampton Church”

During the 1870s, concrete began to be utilized in isolated English structures built by architects from whose offices a younger generation would participate in the Arts and Crafts Movement. These include G. E. Street, in whose studio Philip Webb, William Morris, J. D. Sedding, and Richard Norman Shaw apprenticed. In turn, E. S. Prior and W. R. Lethaby were associated with Shaw, and both are noted for their work in concrete at the turn of the 20th century

John Ruskin had rejected modern materials, citing specifically that iron was inappropriate to the art and craft of architecture, and he called upon architects to continue the practice of using traditional handicraft materials--- stone, brick, and wood--- to insure an architecture of beauty and value. While cast iron was modern and deplored, concrete might be viewed as a natural outgrowth of the past. Although “Roman cement” had not been used since ancient times, Portland cement, patented in 1824, was modern. It was Arts and Crafts architects who led the way in the use of modern concrete in England. The material was linked to age-old use in Cornwall and elsewhere of mud, cob, pisé, and related unbaked earth constructions for humble buildings such as cottages, small farm houses, and their out-buildings, all of which would have appealed to the 19th century Arts and Crafts generation’s interest in the vernacular.

W. R. Lethaby extended this development of a modern vernacular from domestic application to ecclesiastical expression producing in 1901-2 a small church in rural Herefordshire that Arts and Crafts historian Peter Davey has described as a building "constructed like no other church on earth" It is structured and vaulted in concrete, roofed in thatch, surfaced with clapboards and local stone, and survives as a happy synthesis of vernacular and modern tectonics.

#### **Robert M. Craig**

Professor Emeritus Georgia Tech  
rob.craig@arch.gatech.edu

### **Session IIIA: Architects Without Borders: Interregional Exchange in American Design**

#### **“Survival and Revival in Three 1920s Waco, Texas Churches”**

Three Waco, Texas churches of the 1920s, two for African American congregations and one for recent Mexican immigrants, tell stories of perseverance in the face of continuing injustices and the desire for opportunity and safety in a new land. New Hope Baptist Church was founded in 1866 by freed slaves; their Neoclassical church from 1922 had a program which included not just the sanctuary but spaces for Sunday school, for socializing and to provide services which African-Americans did not ordinarily have, including a radio reception room and drinking fountains. St. James Methodist Episcopal Church was on the southern edge of downtown Waco, and took the remarkable step of hiring white architects from San Antonio to design their new home. Adams & Adams had recently designed St. Paul’s Methodist Episcopal in San Antonio for another African American. The simplified Tudor Gothic style of the San Antonio church was kept for its Waco sibling, and H. W. Hawkins, the African American contractor for St. Paul’s, moved to Waco to oversee construction of St. James. These two churches, built less than a decade after the horrific lynching of Jesse Washington on the town square of Waco, show how buildings could emphasize the tenacity and persistence of their members in the struggle for justice. At the end of the 1920s a Franciscan priest from Spain, Father Pablo Puigserver, and architect Roy E. Lane, built a church for refugees from the Mexican Revolution based on the church of Mission San José y San Miguel de Aguayo in San Antonio. This they did, though the original San José stood a roofless ruin, yet to be restored during the New Deal. This Spanish Colonial style church had services in Spanish from the start, and it continues to serve a Hispanic population to this day.

**Kenneth Hafertepe**

Department of Museum Studies  
Baylor University

### **Session IIIA: Architects Without Borders: Interregional Exchange in American Design**

#### **“Ligatures and Fusions: Joinery and Conjunction in Fay Jones’ Chapels”**

The chapels designed by American architect Fay Jones (1921-2004), considered for their modern accommodation of traditional liturgies, enhance the experience of worshipper and visitor alike. This paper will examine two prominent chapels designed by Jones (1921-2004) in order to consider their actual and phenomenological conditions of joinery and conjunction. In both the Thorncrown Chapel (Eureka Springs, AR, 1980) and the Cooper Chapel (Bella Vista, AR, 1988), Jones applied an inconsistent means of joining material to material according to circumstance, in order to evoke a particular spatial and architectural experience. These circumstances and conditions can be said to constitute Ligatures and Fusions, with Ligatures understood as a tied, or fastened connection, and a Fusion understood as the coming together of materials by adjacency. In the former case, one material is fastened to another through the agency of a third element, a mediating element – a connector, or a space, as in the example of the voids at the crossings of the steel roof trusses at Thorncrown Chapel – in the latter case, one material rests on another material, without benefit of a mediating element, as in the example of the tall steel columns resting on the stone side walls at Cooper Chapel. Through this categorization, an analogous relationship to human skeletal joints will be explored in a consideration of the chapel as an evocation of the human body. In such examples, one can find ingenious orchestration of spatial elements, and can thus measure their richness and overall effect. Utilizing sketches, drawings, and photos from the Jones papers housed at the University of Arkansas, as well as analogical images prepared specifically for this presentation, this paper will expand the traditionally understood details and joinery of the work of Fay Jones, positioning it in the richer context of the human form and experience.

#### **Gregory Herman**

Associate Professor, Architecture  
gherman@uark.edu

and

#### **Torrey Tracy**

Assistant Professor, Interior Design  
Fay Jones School of Architecture + Design  
University of Arkansas  
Fayetteville, Arkansas 72701  
tdtracy@uark.edu

## **Session IIIA: Architects Without Borders: Interregional Exchange in American Design**

### **“The African American River Churches of Mississippi”**

At the turn of the 20th century the construction of African-American church houses saw enthusiastic expansion throughout the South. The construction of African-American church houses in Mississippi became an expression of architectural style, local vernacular building tradition, and the creation of sacred space in buildings located from Greenville to Natchez. These sacred spaces were created by persons a few decades removed from the institution of slavery and on the point of codified segregationist laws and customs which would make Afrocentric placemaking even more challenging. Though various religious denominations were practiced by African-Americans (i.e., Baptist, Methodist, Catholicism, etc.) what began to evolve was an architectural language formally applied to the newly constructed church houses. The datum which existed with these early church buildings was their proximity to the Mississippi River.

This paper shall begin to examine a possible relationship of African-American placemaking through the architectural expression of the church house, in an attempt to determine a cultural or physical relationship of the people and buildings to the Mississippi River valley. This paper will also study the development of stylistic building expressions between African-American churches constructed within an urban setting as well as a rural setting, both areas within proximity of the River, and how such construction similarities and differences began to define the meaning and relevance of Afrocentric placemaking at the turn of the 20th century.

**Christopher S. Hunter, Ph.D.**

Assistant Professor of Architecture  
Mississippi State University  
chunter@caad.msstate.edu

## Session IIIB: Midwest in the South: An Architectural Exchange

### “A Northern Architect Goes South: Joseph Willis in Antebellum Mississippi”

The career of architect Joseph Willis (1808-1883) highlights the architectural interconnectedness of the Midwest and the Deep South in the antebellum period. Born to a Philadelphia Quaker family, Willis learned his trade at Cincinnati and came to Indiana about 1839. He became one of Indiana’s leading architects, designing major Greek Revival public buildings including the Indianapolis Masonic Temple (1848) and Kirkbride-plan state institutions for the insane (1847-1848) and the deaf and dumb (1848-1850). In 1850, Indianapolis was a rapidly growing city of 8,000 inhabitants, with ample project opportunities drawing architects from other cities. As the designer of some of the state’s most celebrated new buildings, Willis was favorably positioned to secure public and private commissions. That June, Willis resigned from his ongoing projects and moved to Jackson, Mississippi. This relocation was sparked by Willis’ acceptance of the commission for another Kirkbride-plan hospital, the Mississippi Lunatic Asylum (1850-1855), replacing a local architect who had begun the design work. His prospects for other work in Jackson, which had a population one quarter that of Indianapolis and which was experiencing moderate growth, would seem to have been comparatively limited, but Willis secured notable commissions including Jackson City Hall (1853-1854) and courthouses for Rankin (1853) and Madison (1855-1858) Counties. In 1858, Willis relocated again, settling in Memphis, Tennessee. He remained in practice there until his death in 1883, designing houses, commercial buildings, churches, and courthouses. Willis also secured state contracts in Mississippi and Arkansas, including the Arkansas Lunatic Asylum (1881-1883) in Little Rock. This paper will examine the career of Joseph Willis as a Northern-born, Quaker-raised architect practicing in the South in the decade before the Civil War.

#### **Benjamin L. Ross**

Historic Preservation Specialist

RATIO Architects, Inc.

101 S. Pennsylvania Street

Indianapolis, IN 46204

765-491-1528

BRoss@RATIOdesign.com

## **Session IIIB: Midwest in the South: An Architectural Exchange**

### **“Building Delta Plantations: Indiana Carpenters in the Mississippi Delta”**

The Lakeport Plantation, an antebellum, Greek Revival house on the Mississippi River in southeast Arkansas, highlights the role of Northern builders and materials in constructing the Mississippi Delta’s built environment. Built in 1859 for Lycurgus Johnson, a Kentucky-born planter, the house anchored his 4,000-acre cotton plantation worked by 155 enslaved laborers. Careful restoration by Arkansas State University, archival research, and comparative architecture suggests the same group of carpenters from Madison, Indiana constructed several Greek Revival and Italianate big houses for Johnson relatives in Chicot County, Arkansas and Washington County, Mississippi in the late 1850s. This paper will examine the evidence that Kentucky planters in the Arkansas and Mississippi Delta reached back to the Ohio Valley (Kentucky and Indiana) for materials and builders of their iconic “Southern” homes.

#### **Blake J. Wintory, Ph.D.**

Director of Preservation and Education  
Heritage Foundation of Williamson County  
2401 Mercer Court  
Thompson’s Station, TN 37179  
bwintor@gmail.com

## Session IIIB: Midwest in the South: An Architectural Exchange

### “America’s Greatest Modern Subdivision: Hollin Hills, 1946-71, Alexandria, Virginia”

Virginia contributed to modernism? Frequently ignored by scholars because of its location in Virginia and the home of the Colonial Revival, Hollin Hills was recognized in the 1950s by architecture and home magazines along with Life. The AIA list it one of the ten buildings for the future. Hollin Hills was a revolutionary scheme for the emerging suburbia. Created in a rolling landscape in Alexandria it was composed of 458 single family houses. Robert Davenport a DC area developer hired Charles Goodman, a young modern architect and they laid out the curving roads following the topography and sited the houses at angles and not just on the street front. Later the landscape architects Bernard Voight, Dan Kiley and Eric Paepcke aided in the planting of trees and siting of houses so to “make the community look as if there were no individual lots but a beautiful park.” Goodman’s about 50 different house designs included slightly pitched, flat and butterfly roofs, concrete floor slabs, prefabricated wood frames, big glass walls, open floor plan and no ornament. They were “modern.” Davenport arranged for residents to order modern furniture and household accessories from Knoll and other suppliers. Hollin Hills differed greatly from the more standard flat landscape and pitched roofed houses of Levittown and others.

This paper will treat the development of Hollin Hills, the landscape and architectural elements, and the work of Charles Goodman, an important Washington, DC architecture who is largely ignored. A small comparison will be made with contemporary modernist developments such as Eichler of California and the Case Study project.

**Richard Guy Wilson**  
University of Virginia  
Charlottesville, VA  
rgw4h@virginia.edu

### **Session IIIC: Macro Ideas through Micro Studies**

“Study of Japanese Architects Genealogy—How the Essence of Japanese Architecture Remains or Transformed”\*

To understand the roots, influences, relations, periods (ages) of Japanese architects, "Architectural Genealogy Chart" was created. This chart will classify Japanese architects based on their home offices and laboratories (University they graduated from) and arranges them in a chronological order. Architects may not be able to express their creativity purely like a novelist, but must design a "work/project" while being forced into contradiction or impurity under the various circumstances and constraints of society. It can be called a profession/occupation. And the work is completed only with the help of various collaborators such as office staff. This is the reason why many architects have a master-apprentice relationship with senior and junior generations, and methods and ideas are inherited in various ways.

Throughout the analysis of above chart, school/style/group of architects are attempted to be classified. Moreover, when Japan opened its country to the world in 1868, the floods of the western culture heavily influenced the Japanese architecture as well. Looking back of this 150 year of progress and development of the Japanese architecture and architects, this research will discuss about how the essence of Japanese architecture carried out, transformed, or remained in the modern period, and even in the contemporary periods.

**Koichiro Aitani, Ph.D.**

Texas A&M University

Department of Architecture

Langford-A

3137 TAMU, College Station, TX, USA

kaitani@arch.tamu.edu

### **Session IIIC: Macro Ideas through Micro Studies**

“Monumental Musical Chairs: The South Carolina State House Grounds and Questions of Permanence”

Recent discussions over the future of public monuments have often split debaters into two categories: those who want to change them and those who wish to preserve them intact. Yet this over-simplification overlooks a more nuanced perspective offered by the monuments themselves: many have already been moved or altered, often obscuring or even destroying their makers’ original intention. We erect monuments with the belief that they will remain everlasting statements to our priorities. And yet because of practical necessity, vandalism, or shifts in collective memory, monuments and the public spaces they occupy inevitably change. How can knowing monuments’ own pasts shift conversations about their futures?

More than one third of the thirty-five monuments on the South Carolina state house grounds have been moved or altered. Built between the 1850s and the early 2000s over twenty acres, this cultural landscape offers a case study for questioning the significance of monuments’ impermanence. This paper will address the history of how and why these particular monuments have changed, offering potential categories for other memorial landscapes. It will then ask a series of questions about how such observations could impact arguments about what should happen next: should the fact that a monument has moved before influence one’s willingness to alter it once again? should monuments be subjected to the same standards of integrity as buildings? should we weigh monuments’ original intention and subsequent reception/consumption differently than other historic resources?

**Lydia Mattice Brandt, Ph.D.**

Associate Professor

University of South Carolina

646.263.1434

lbrandt.usc@gmail.com

### **Session IIIC: Macro Ideas through Micro Studies**

#### **“Encountering the Void: Emptiness & Transcendence at the Anne Frank House”\***

Since the opening of the Anne Frank House as a museum, it has welcomed millions of visitors. However, the centerpiece of the museum, the secret annex where Anne Frank wrote her diary, remains largely devoid of objects. This begs the question then, how did these almost empty rooms become a place that attracts people by the thousands? I will argue that the absence of artifacts paradoxically plays a significant role in transforming what may otherwise be a rather simple Dutch building into a transcendent space by focusing attention on the ransacking of the space and lack of survivors. It serves as a reminder of lives interrupted, stolen away, reflecting the loss of the eight in hiding and thus acts as a signifier those lost in the Holocaust more generally. This paper draws on scholarship by architects Thomas Bender and Michael J. Crosbie, specifically their work regarding the creation of transcendent space, as well as the anthropologist Severin Fowles and his work on material absence. While entire volumes have been written on Anne Frank’s life and her influence, comparatively little has been written regarding the space in which the events of her diary occurred, of the Anne Frank House itself. This paper aims to further discussion on the meaning and the power of the space in which she lived. I intend to further the dialogue on the Anne Frank House by analyzing how this small series of rooms became a transcendent space. I argue transcendent experience created by the Anne Frank House is part of the secret behind its enduring cultural power, 75 years after Anne and the others lived there.

**Ryan Niezgocki**

MA Student

University of St. Thomas

## Session IIID: People Preserving Places

### “Georgiana: Restoring a Raised Planter’s Cottage in the Mississippi Delta”

The meticulous restoration of Georgianna, a circa 1850 raised planter’s cottage in the lower Mississippi Delta has allowed architectural historians and architects to study the raised cottage form, log construction variants, and how to transform a house that was never electrified or plumbed into a functional hunting retreat.

Georgianna was constructed by the Hunt family in Sharkey County, Mississippi fronting Deer Creek, an important early waterway that provided access to the Mississippi River at Vicksburg, about 30 miles to the south. “King David” Hunt was a large landholder who used over two thousand slaves to grow cotton on numerous plantations in Mississippi and Louisiana. The house survived the Civil War but the plantation economy fueled by slavery did not. The house and the surrounding acreage passed from the Hunt family to tenant farmers. In the Flood of 1927, although Georgianna’s raised basement flooded to the ceiling, the upper floors served as an island for those seeking shelter from the water. Around 1930, Georgianna passed to the Weissenger family, but because the house had never been plumbed or electrified, they used it as a barn, keeping a sheltering roof on. By the early 2000s, the soft bricks of the foundation started to decay the first floor masonry walls, which began to collapse. The Weissenger family, recognizing the architectural significance of Georgianna, offered the house for free to anyone willing to take on a historical restoration

In 2017, Mississippi businessman Francis Lee accepted the call and formed Georgianna LLC to take on the restoration. He hired Michael Fazio to document the history of the house and prepare a nomination for listing on the National Register. Briar Jones was commissioned as the architect, and George Fore was retained for his skills as an architectural conservator. The slow process of saving the structure has taken nearly three years and is now complete.

**W. Briar Jones, AIA**  
wbriarjones@gmail.com

## Session IIID: People Preserving Places

### “The AIA and Early Twentieth-Century Preservation in the South: The Cases of New Orleans and San Antonio”

The rise of preservation as a field of inquiry and practice occurred alongside the modern professionalization of architecture. Well before the advent of the Historic American Building Survey in 1933, the American Institute of Architects and several of its most prominent members began to engage in preservation leadership in the 1890s and 1900s. They successfully positioned themselves as professional preservationists through preservation campaigns and restoration projects for significant civic landmarks like the Bulfinch Statehouse in Boston and the White House in DC. By the 1910s, the unique success of the Philadelphia AIA chapter in spearheading restoration at the Independence Hall complex inspired the national AIA to encourage other local chapters to serve as preservation leaders. While most of these efforts focused on British Colonial or Federal-era sites on the East Coast, the AIA's Committee on the Preservation of Historic Monuments and Scenic Beauties sought to widen its focus by engaging members further south and west. This paper presents two case studies that examine the ways in which the AIA acted as preservation leaders in the South in the 1910s and 1920s. First, the work of the Louisiana chapter to document and preserve the New Orleans's French Quarter, under the leadership of Moise Goldstein and later Richard Koch. Second, the efforts of Atlee Ayres and Harvey P. Smith to document and preserve the Spanish Colonial missions in San Antonio. While the architecture profession was not the primary driver of early preservation activities in the cities, the architects embraced preservation as a way to distinguish their knowledge of historic buildings from non-professionals. In both cases, they played an important role in recording historic buildings and bringing professional interest to the preservation of sites of “other” colonial and early American built heritage.

#### **Anna Nau, Ph.D.**

The University of Texas at Austin / Ford, Powell & Carson Architects  
San Antonio, Texas  
annanau@gmail.com

## Session IIID: People Preserving Places

### “Remember the Stone: Barbara Erkkila and the Cape Ann Granite Industry”

During the mid-20th century, the Cape Ann granite industry’s history was at risk of vanishing. As historian Barbara Erkkila (1918-2013) lamented, “In the short 40 or so years...much of its history has been lost forever. Tools are rusting at the bottom of waterfilled quarries all over New England, and the aged workers who know so much go to their graves without a chance to tell it all.” Fortunately, Erkkila’s life-long work in historic preservation has ensured that the history of the region’s granite industry continues to command its deserved place in the industrial history of the region.

While Cape Ann, Massachusetts is best known for its iconic fishing industry, the granite industry was a significant employer from the 1830s through the early 20th century. Cape Ann quarries specialized in paving blocks used to finish roads; millions of blocks were shipped annually for construction projects throughout the United States and Cuba. The conversion from dirt streets to paved may have been one of the most significant civic improvements for 19th century American cities, and the Cape Ann granite industry played a leading role in the transition. However, the Great Depression and the industrialization of concrete forced many quarries out of business in the 1930s.

Erkkila spent decades researching the granite industry, interviewing workers, and writing newspaper features, which she later developed into a book. Her research was thorough and personal, examining who the quarry workers were, the industry’s tools, how the work was completed, and where the granite was used. Erkkila’s oral history interviews captured the memories of the last generation of granite workers, providing invaluable insight into the everyday of these workers and the industry. Additionally, Erkkila was an avid collector of the granite industry, including: tools, archival papers, and historic photographs, capturing tangibles of the industry for later generations.

#### **Amber Wingerson**

Curatorial Assistant, Cape Ann Museum

704-642-2419

amber.wingerson@gmail.com

## **Session IIID: People Preserving Places**

### **“Public Perceptions of Preservation Policies and Practices in Historic Residential Neighborhoods: A Case Study of Dongsi, Beijing, China”**

The 1964 Venice Charter defined historic built environments that survived to the present day as living witnesses to human civilization and our common heritage. Although architecture and urban environment can never exist without interactions with the human society, historic preservation in the West has always been heavily focused on the tangible form. The 1994 Nara Document on Authenticity pointed out the need to address cultural diversity in the heritage discourse, recognizing the importance of both tangible and intangible aspects of the historic built environment and its management. Since the beginning of the 21st century, there has been a growing trend in historic preservation called people-centered approach. This global shift speaks directly to the East Asian tradition of preserving community culture other than focusing solely on the brick and mortar. In the discussion of Chinese historic neighborhoods and cities, most of the existing scholarly works took on a top-down manner, looking at administrative structures, urban planning policies and their impacts. This study takes a bottom-up, interdisciplinary, and people-centered approach to examine the preservation of historic built environment in the Chinese context. Using participant observation, in-depth interviews with stakeholders, and qualitative analysis on text materials, this paper discusses residents’ perceptions of historic preservation policies and practices in an 800-year-old historic and cultural conservation area in Beijing. Results suggest that government-led preservation interpreted historic built environment differently from residents’ values and daily needs. This led to a gap between preservation policies and effective practices on the ground. The paper concludes that in many developing countries, preservation of historic built environment often go hand in hand with economic and urban development, but only by incorporating residents’ values and needs in preservation, can we truly protect our heritage for the future generations.

#### **Mingqian Liu**

Doctoral Candidate

Department of Architecture and Center for Heritage Conservation

Texas A&M University

mingqianliu@tamu.edu

## Session IVA: Concrete as a Modernist Statement

### “Concrete River: Mid-Century Design and the American Riverfront”

In the second half of the 20th century, urban leaders of riparian cities turned their attention to their respective riverfronts as important sites of physical and economic redevelopment. Long used for industrial and shipping purposes, the riverfront was newly reconsidered in the 20th century through the lens of leisure under the banner of urban renewal. Riverfronts were thus reimagined as touristic destinations, luring suburbanites back into the city with new sports stadia, concert venues, restaurants, and linear parks that transformed the public’s perception of the river from the utilitarian to the aesthetic. The architectural language of such developments is surprisingly consistent across American cities that were related to, but distinct from, large-scale concrete projects across the globe. *Béton brut*, or the raw concrete used extensively by Le Corbusier in the *Unité d’habitation* and the civic monuments of Chandigarh took on a new life and a new set of associations through its deployment in various leisure-time programs such as Cincinnati’s Serpentine Wall and Concourse Fountain, as well as Detroit’s Hart Plaza and Chene Park Amphitheater. In the 1955 essay “The New Brutalism,” Reyner Banham characterized mid-century experiments in raw concrete in terms of their “honesty”—that is, their extreme exhibitionism of structure, function, and raw materials in which formal legibility coalesces into a memorable image. And yet, the programmatic requirements of touristic riverfront installations demanded complexity, variety, delight, and a sensitive integration into the landscape that often precluded their apprehensibility as a singular form. Instead, sites became memorable by offering new opportunities for sociability and as backdrops to important cultural events. By inquiring how the translation of an architectural idiom into a language of landscape design engendered a warm public reception distinct from Brutalist buildings, this paper explores the American Brutalist phenomenon of the “concrete river” as a core late 20th century urban redevelopment tactic.

**Elizabeth Kessler**

Assistant Professor of Architecture

Miami University

## Session IVA: Concrete as a Modernist Statement

### “Enduring Functionalism?: The Question of Formal Expression and Obsolescence in Late Modern Air Terminal Design”

The airport terminal is among the few architectural typologies that uniquely belongs to the twentieth century, and one that has a checkered history with respect to form and function. Over the years, airport buildings were quickly outpaced by the steady increase of travelers and the rapid development of aircraft design, further complicated by the conflicting pressures of civic needs and corporate ambition. The speed with which airports became obsolete is perhaps best evinced in the case of Eero Saarinen’s TWA Flight Center in New York, which was celebrated for its magnificently curvaceous form that evoked abstracted images of flight. But even this example of “high design” was unable to weather the rapidly changing landscape of air travel, and is today a designer hotel. Similarly, Minoru Yamasaki’s Eastern Airlines Terminal in Boston was designed as a compact machine for business travel, but was largely unable to accommodate growing numbers of travelers and was eventually replaced.

In spite of these examples, form has not always given way to function in air terminal design: both Saarinen and Yamasaki designed air terminals which are still operational today in the American South. The formally expressive aspects of Saarinen’s Dulles terminal remain nearly unchanged from when it opened and Yamasaki’s St. Louis Air Terminal lobby has been largely preserved, even as it was expanded in the years that followed its 1956 opening. Using the aforementioned air terminals as case studies, this paper inquires into the afterlife of mid-century air terminals in order to understand what factors led some to be quickly abandoned while others persisted into the present-day. Examining the formal expression, programmatic organization, and ownership structures inherent in the projects, I argue that architectonic quality was far less significant of a factor than their ownership and the distinct programmatic divisions within the terminals.

#### **Joss Kiely, Ph.D.**

Assistant Professor

University of Cincinnati

Design, Architecture, Art and Planning (DAAP)

860-303-0763

kielyjn@ucmail.uc.edu

## **Session IVA: Concrete as a Modernist Statement**

### **“Designing for Nuclear Quarantine: The Wooten Fallout Shelter and Cold War Survival Architecture”**

Between 1961 and 1963, radio executive Hoyt Wooten designed and built a private 5,600 square foot fallout shelter on his estate south of Downtown Memphis, Tennessee. Comprising multiple rooms including sex-segregated dormitories, entertainment spaces, and a morgue, the Wooten Fallout Shelter was designed to house up to sixty-five people for a month to protect against deadly fallout in the event of a nuclear attack on Downtown Memphis. The shelter’s construction attracted the attention of federal officials, the press, and even the Soviet Union which described the shelter as “the atomic fortress of Hoyt Wooten.” This paper will examine the architectural and engineering design of the Wooten Fallout Shelter and how it represents Cold War-era design theories for survival of a nuclear attack. The paper will consider the shelter’s materials, layout, and systems to illustrate the techniques believed to ensure physical survival. The paper will also consider the psychological effects of longtime underground isolation and examine how the shelter’s interior design sought to address those effects and increase the likelihood of occupants’ compliance with the requirements to remain underground.

#### **Rebecca Schmitt**

Historic Preservation Specialist  
Tennessee Historical Commission  
Ph.D. Student, Middle Tennessee State University  
Rebecca.Schmitt@tn.gov

## **Session IVA: Concrete as a Modernist Statement**

“Agents of Modernization in the Florida Keys: FERA, The American National Red Cross, and the Concrete Hurricane Houses”\*

The use of steel-reinforced, cast-in-place concrete for Hurricane Houses, the single family dwellings built between 1935-36 in the upper Florida Keys, upended the labor force, oversight, and resources traditionally associated with timber house construction. Houses built using an imported labor force, overseen by national organizations, and employing new construction techniques brought house building practices closer in line with major civil building projects such as the Florida East Coast Railway Key West extension. Historian Amy Slaton has examined how the use of concrete brought mass production practices to construction. The change is particularly remarkable for house building, given its tendency towards one off, owner-built production. This paper draws from contemporary historic sources to examine the decision-making processes of the key groups and personalities behind the building effort, including national organizations, politicians, construction foremen, immigrant and migrant labor forces, and a woman project manager. Absent evidence of coherent top-down design directives, these houses appear to have been a true collaboration between multiple interests. Any future best efforts to expand the recognition of these houses beyond their limited inclusion in the Florida Keys Heritage Trail would mention the diverse participants involved and the way that their efforts contributed to the modernization of home building practices. This paper also expands on previous research by the author relating to the construction of Florida Keys Hurricane Houses as a novel type of vernacular architecture and on the logistical and organizational background of the building effort.

**Anne Marie Sowder**

City University of New York (CUNY) / University of Florida, College of Design, Construction and Planning  
amsowder@citytech.cuny.edu / amrs@ufl.edu

## **Session IVB: Finding Late 19th Century African American Builders, Architecture, and Landscapes: A Texas Case Study**

“Austin’s most prosperous colored men’: Freedmen Builders and Craftsmen in Austin, Texas, 1870-1900”

Visual analysis of built works and examination of a variety of archival sources are underutilized methods through which the growth and development of antebellum American building culture created at the hands of freedmen in the late nineteenth century is studied. After emancipation, building trades-related occupations dominated those held by African American males in Austin (as well as many a Texas or US city). Little to nothing is known about these men, however. This paper explores how the architectural contributions of African American craftsmen and builders to the development of urban and rural communities can be brought to light by using Austin, Texas, as a case study. The identities and roles of African American craftsmen and builders, when interpreted through the lens of disparate sources, enable historians to reintroduce and reconsider their legacy. This paper explores who these men were, the building-related firms which employed them, their opportunities for self-employment, and the historic and current state of various buildings they erected throughout the city, especially in former freedmen communities that face rampant gentrification today. The methods by which this legacy is reconstructed allow for creation of an expanded historic context that is necessary for situating late nineteenth century African American builders in the canon of American architectural history.

### **Dr. Tara Dudley**

School of Architecture

The University of Texas at Austin

taradudley@utexas.edu

**Session IVB: Finding Late 19th Century African American Builders, Architecture, and Landscapes: A Texas Case Study**

**“Identifying Texas Freedom Colonies' Landscapes through Intangible Heritage”**

Formerly enslaved Black Texans aggressively pursued land ownership after the Civil War in Texas. Clusters of agrarian, land-owning settlements or “freedom colonies” emerged from secluded areas across the State. Also known as Freedmen's Towns, settlements, “my family place”, “where we go for homecoming”, Black settlements, or “the Black side of town”, these communities can trace their origins directly back to the period between 1866-1930. Many of these communities cannot be found on maps or in current census maps, but they live on in memory, church anniversaries, and family reunions. This paper explores the ways in which intangible heritage and cultural practices inform grassroots groups' approaches to vernacular landscape preservation of tangible features of these disappearing communities. Ethnographic, archival, and action research place data collected in partnership with descendants and related findings are analyzed. Themes and patterns detected in content analysis of online survey entries into the Atlas reveal insights including strategies that can increase identification and recognition of freedom colony landscape using crowdsourcing-based engagement and mapping.

**Dr. Andrea Roberts**  
College of Architecture  
Texas A&M University  
roberta318@gmail.com

## **Session IVB: Finding Late 19th Century African American Builders, Architecture, and Landscapes: A Texas Case Study**

“Black Placemaking, the Primitive Baptist Denomination and the African American Community in Mexia, Texas”

Reverend Lee Wilder Thomas, a Texas freedom colony native, was responsible for organizing the St. Thomas Primitive Baptist Church in the community of Summit, Oklahoma. Summit was established in 1922 by Rev. Thomas and is now one of thirteen Black towns still in existence in Oklahoma. Though he had much influence in the field of black placemaking in Oklahoma, it was his Limestone County, Texas, roots that helped develop him into the altruistic figure he was within the community and region. Rev. Thomas was one of the prominent landowners who struck oil during the 1921 oil boom in Limestone County. One of his greatest accomplishments was being a trustee and integral part in the establishment of Saint Paul Normal and Industrial College, the historically black college in Mexia, Texas. Rev. Thomas, was involved in the Primitive Baptist Association at both the state and national level. For this reason, it is no surprise that he partnered with the Texas Educational Primitive Baptist Convention to establish this educational facility. Additionally, Rev. Thomas was closely tied to Sardis Primitive Baptist Church, founded in 1870, which played a pivotal role in his calling to preach the gospel. This paper explores the vernacular contributions of these historic educational and religious structures. Visual analysis of photographs and content analysis of newspapers and various grassroots archives mentioning the construction of both the school and church were utilized as the primary methodological practices of this paper. Not much remains of the historic footprint of the school, and the church has since been rebuilt. However, the lasting impressions of both of these structures influence the cultural and historical significance within the African American community of Mexia, Texas. The impact of the two structures being discussed is also vital to bringing visibility to this exemplary community advocate and leader.

**Schuyler S. Carter, MURP**

Ph.D. Student

College of Architecture

Texas A&M University

[schuyler.carter@tamu.edu](mailto:schuyler.carter@tamu.edu)

**Session IVB: Finding Late 19th Century African American Builders, Architecture, and Landscapes: A Texas Case Study\***

“Faith without Works is Dead’: A Case Study of St. John Missionary Baptist Church's Historic Preservation Journey”

“Faith without Works is Dead” emerged from an eighteen-month longitudinal study of St. John Missionary Baptist Church (SJMBC) in Missouri City, Texas, and the ways in which preservation efforts served as a site of faith in action. In this paper I expand my discussion to explore the work done by Friends of St. John, a non-profit affiliate of SJMBC, to push back against preservation practices that do not, or tend not, take into consideration the narratives of African American communities. Through oral history interviews and an analysis of meeting minute notes, I explore the collaborative projects of SJMBC, Friends, and other stakeholders from 2015-2020 to argue that these efforts served as ministry and mission work to the participants. The preservation efforts put forth by the grassroots organizations in these communities faithfully work to remind us that history without preservation is lost.

**Dr. Portia Hopkins**

History and American Studies  
Lee College  
phopkins@lee.edu

## Session IVC: Attracting Tourists through Design

### “Spa City Modernism: Imperiled Postwar Architecture in Hot Springs, Arkansas”

On the evening of February 27, 2014, a fire destroyed the oldest building in the sprawling historic Majestic Hotel complex in Hot Springs, Arkansas. The remaining wings were summarily demolished soon after, including the removal of a 1926 addition and, most conspicuously, the curved Lanai Tower that, since 1963, formed the perceptual terminus of Central Avenue, leaving a void yet to be filled.

On Christmas Eve, 2015 a backhoe ripped through the last remnants of the recently-shuttered Howard Johnson Express Inn. The DNA of the modernist, concrete motor court elevated over parking was barely perceptible after previous modifications smothered the once-airy complex beneath large hipped roofs. Sited at the intersections of Central and Grand Avenues, at the south end of downtown, this motel could have been considered a bookend, with the Majestic, of an urban stretch typically celebrated for its Bathhouse Row, Arlington Hotel, and other pre-World War II buildings. This zone also contains an assortment of postwar works, a 1969 Edward Durell Stone-designed bank serving as a notable centerpiece of the array. Also included are modernist buildings such as the Downtowner Motor Lodge and the Aristocrat Motor Inn, both listed on the National Register of Historic Places. The series perhaps begins north of the Majestic site with the long-abandoned, 1946 Mountaineer Hotel, a pair of threatened Moderne structures.

This study attempts to chart the evolution and precarious status of modern architecture in the Spa City. In addition to the individual buildings, this history encompasses the attendant socioeconomic context—such as the forceable end of tolerated gambling in 1967—and urban design visions such as the Forty for the Future plan that sought to sanitize the downtown in parallel with the gaming crackdown. Residing within a National Park, this unique downtown contains an as-yet unexplored and tattered modernist legacy.<sup>1</sup>

<sup>1</sup>For instance, the otherwise excellent and recent *Buildings of Arkansas* fails to include any downtown Hot Springs buildings completed after 1931. Cyrus Sutherland, *Buildings of Arkansas* (Charlottesville, VA: University of Virginia Press, 2018), 159-66.

#### **Michael Grogan**

Assistant Professor

Department of Architecture

Kansas State University

(617) 840-8930

mgrogan5@ksu.edu

## Session IVC: Attracting Tourists through Design

### “Dystopia in the World of Utopia: The Transient Nature of Modern International Expositions”

Expositions typically form thin, but often impactful, layers of the *palimpsests* of the sites on which they are held. Most of the dozens of pavilions built for these events are designed to be transient with their grandeur remaining as only fleeting memories after closing day. However, like military battles and other historic events, expositions can have a significant influence on a place well into the future, including shaping the psychogeography, spirit, and use of the grounds in ways that range from the symbolic, with the event imprinted on the local collective memory, to the physical, with remains of both structures and landscape elements clearly visible for years. While some recent former fairgrounds have been well transformed into dynamic districts by their host cities, in other cases the large, once vibrant sites have turn into desolate, underutilized tracts of land, scattered with remnants of the spectacular events in various states of use and decay. The post-event conditions of late twentieth-century expositions, which prominently projected sustainability-related themes, serve as vivid illustrations of the disconnect between the focus of the fairs and the often-dystopic realities of these transient events and legacies they leave behind. More recently, expositions that incorporated post-fair use in their initial designs either have failed in their initial attempt to shift uses, like Expo 2015 in Milan, or the design of the exposition has been detrimentally shaped by the site’s expected post-fair use, as at Expo 2017 in Astana. This paper explores the disconnect between the utopian ideas promoted at the “sustainable” expositions of the recent pastWorld and the dystopic realities of their fairgrounds after the close of the events.

**Lisa Schrenk**

University of Arizona

CAPLA 1040 N. Olive

Tuscon, AZ 85721

Lschrenk@emai.arizona.edu

## **Session IVC: Attracting Tourists through Design**

### **“Arkansas Goes to the Fair: Architecture as Promotion from 1876 to 1939”**

In 1876, the state of Arkansas completed a striking octagonal wood and glass pavilion that housed a variety of exhibits that was purported to present the best of Arkansas’s natural resources to the nation. This first world’s fair commission for the Centennial Celebration in Philadelphia was hailed as a success and proved to set the standard for later fair participation. Over the next six decades, Arkansas would continue to participate to varying degrees in world’s fairs and expositions hosted throughout the United States. However, it was often the case that the original ambitions of the state of Arkansas to offer bigger and better promotional exhibitions at new expositions was overshadowed by a lack of financial resources as well as a lack of political will on many fronts. Despite often falling short of the ideal, the state of Arkansas still managed to commission and construct several important structures, a few of which enjoyed an interesting afterlife in Arkansas. The promotional architecture and exhibit designs used to promote the state at national exhibitions and world’s fairs was by its very nature temporary and often ephemeral. However; the state buildings and exhibitions commissioned by various political parties and organizations are an important window on the political, social, and economic intentions and aspirations of state leaders as they attempted to shine the best light possible on a southern state often maligned for its “hillbilly” inhabitants and rough and wild culture. Through an investigation of the designs and intentions behind the presentation of the state to a wider national and international audience, the role of architecture and exhibit design can be more fully understood within the historic context of the world’s fair.

#### **Callie Williams**

Education and Outreach Coordinator  
Arkansas Historic Preservation Program  
1100 North Street Little Rock, AR 72201  
Callie.Williams@arkansas.gov

## **Session IVC: Attracting Tourists through Design**

“In Pursuit of Health and Pleasure: Architecture and Society at Nineteenth-Century American Spa Resorts”

This paper investigates the American spa resort and how it contributed to the development of tourism in the nineteenth century. Initially, the desire to improve one’s health drove the creation of spa resorts; however, the public’s demand for well-appointed lodgings and social activities would transform these rustic retreats into luxurious respites from the city where the quest for pleasure became more important than the pursuit of health.

In the eighteenth century, American spa towns were established around geothermal springs, which had been prized for their healing and spiritual properties for centuries. American colonial developers sought to imitate elegant English watering holes such as Bath and Tunbridge Wells, but their early attempts lacked refinement. By the mid-nineteenth century, the stage was set for success when medical authorities validated hydrotherapy as an effective treatment for a multitude of ailments. America’s obsession with curing the body’s ills combined with the emerging philosophy of self-care to result in the creation of multiple health and wellness resorts. Visitors to these retreats were housed in massive, architecturally stunning hotels offering all the modern conveniences in addition to fine dining and recreational facilities.

This paper examines three popular destinations: Hot Springs in Virginia, Saratoga Springs in New York, and White Sulphur Springs in West Virginia. All three became fashionable havens; first for society’s old money families, then for newly minted tycoons, and finally for the upwardly mobile middle classes, who took advantage of expanding transportation options to indulge in a life of leisure previously unknown to them.

### **M. Caroline Wilson**

MFA Student in Architectural History  
Savannah College of Art and Design  
(864) 266-8350  
Mdover20@student.scad.edu

## Session IVD: The Many Faces of Midcentury Design

### "A 'Florida Home' for Everyone: South Florida Builders and a Regional Postwar House Type"

On January 16, 1960, the Mackle Company of Miami announced it would build a full scale version of one of their vacation/retirement homes in a department store in downtown Chicago. Dubbed the "Floridian" by Miami-based architects, James Vensel and Herb Savage, the model home compared to postwar houses everywhere; it stood one-story tall, displayed a combination living-dining area, and contained about 1000 square feet of living space. Yet the house also looked decidedly different – it sported a carport (versus a garage); it contained a "Florida room" (a large, screened porch for outdoor living); and its colors – blue, green, and yellow – and lush tropical plants marked it as "something else" than its counterparts in the Chicago suburbs (and elsewhere).

The Mackle Company's effort represented part of a carefully staged campaign targeting an audience outside Florida. In this display as well as in their broader national advertising scheme, Mackle marketed a regional iteration of the postwar house. The Mackles knew their model homes were familiar but different enough they would appeal to clients in the Midwest and northeast, who, with newfound income in the postwar years and robust pensions, were interested in relocating to the sunbelt.

Using building plans in the Mackle archive and company records at the Marco Island Historical Society, this paper takes the first critical look at the "Florida House." In addition to defining a regional postwar housing type, it also discusses broader issues in the postwar period – namely, how builders and developers contributed to the demographic shift to the sunbelt through their marketing efforts. The "Florida Home" may not have been all that different from postwar houses elsewhere – but its image, which Mackle manufactured through its advertising and model home displays, were absolutely key to transforming south Florida's cultural landscape during the postwar period.

#### **Anna Vemer Andrzejewski**

Professor, University of Wisconsin-Madison

608-772-1026

avandrzejews@wisc.edu

## **Session IVD: The Many Faces of Midcentury Design**

“A Nudist, a Sailor, and also an Architect: The Life and Styling of Midcentury Designer Harry Inge Johnstone”

Harry Inge Johnstone (190—19--) was a prominent member of the first generation of academically trained architects hailing from Mobile, Alabama. A true character – an accomplished sailor, one-time nudist, and gifted interior designer – Johnstone developed a very distinctive architectural idiom that defined the whole of his forty-year career. An Art Moderne tempered by tradition, the jaunty architect and man applied his distinctive styling to buildings as diverse as private houses for Mobile’s social elite and federal housing projects alike. An examination of Harry Inge Johnstone’s upbringing, education, career, and legacy provides at once a glimpse into the life of gifted designer and the hometown he did so much to refashion. Utilizing recently rediscovered primary source material, intense of documented works, and oral interviews, this paper sheds light on a fascinating individual and community during an era besieged by tumultuous changes. The goal is to bring into better focus a fascinating personality and phenomenal place.

**Cartledge Weeden Blackwell, III**

Architectural Historian and Curator of The Mobile Carnival Museum, Mobile, Alabama

251.432.3324

cart@mobilecarnivalmuseum.com

## **Session IVD: The Many Faces of Midcentury Design**

### **“Designed for Domesticity: The Personal Residences of Arkansas’s Mid-Century Architects”**

Though our homes have long been our most private and personal spaces, for many architects over the years, the home served the dual purposes of dwelling and advertisement. Their family’s private spaces became a showcase for potential clients to see that particular architect’s idea of how a house should take form, and how talented that architect was at creating it. However, in the years following World War II, the field of American residential design was filled with a multitude of new and unconventional forms, features, and ideologies. The European-based International Style and the American-based Organic/Wrightian architecture were competing for dominance in the minds of architects across the country. Because of this the mid-century period allowed a great deal of personal latitude when it came to the design of American residences. As such, many of the homes designed by architects for themselves were individual manifestos on the future of American residential design. These homes not only served as a way to attract potential clients, but often also served as prototypes for future projects by the architects, with design elements, spatial arrangements, and material choices often being repeated in their later works. Due to this, the self-designed residences of architects during the mid-century period displayed a level of individuality and uniqueness not seen in the homes of architects from previous eras, who were confined by long proscribed historical arrangements. This paper will examine the personal residences of some of Arkansas’s more influential and prolific architects, to identify the manifestation of individual architectural ideologies and origins of signature design elements that each home possessed. By doing so, an increased understanding of the various influences and trends in Arkansas mid-century residential design can be achieved, as well as increased appreciation for those individual mid-century Modernist ideologies that created them.

#### **J. Mason Toms**

National Register Historian  
Arkansas Historic Preservation Program  
1100 North Street  
Little Rock, AR 72201  
(501) 324-9192 - office  
mason.toms@arkansas.gov