



ABSTRACTS

**2021 Annual Conference
September 30 – October 2, 2021**

Session IA: Monuments: Past, Power, Progress

“The Black Space of Confederate Monuments”

The purpose of this paper is to investigate the need to maintain the presence of Confederate Monuments currently under threat of removal and/or destruction within American society.

Understanding the current national conversation regarding social justice and cultural appropriation, it is necessary to examine factual data and information under a political lens about the origins and existence of Confederate monuments which glorify individuals from the 19th century. Historical interpretation may categorize these individuals as insurrectionists and traitors, or heroes and patriots, to the Union and the Constitution of the United States. Removal of such monuments will not remove the beliefs some in our society continue to have about the meaning of being an American from a past where this country was legally defined by segregationist laws and southern traditions. There is a counterbalancing belief by others in our society that acknowledgement and the continued presence of such monuments in the 21st century is a constant reminder of a not too distant past and that we as a nation must progressively move forward from. In this current time where the redefinition of black space is of current discourse, persons of color are attempting to reconcile a prejudicial past with the present assault upon basic human rights within the context of social justice. Reminders of a past in the form of statues and monuments are direct targets of discourse, where their removal presents either an eradication of a culture or their continued presence reflecting the reinforcement of a once segregated society.

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Session IA: Monuments: Past, Power, Progress

“Iconoclasm and Architectural Heritage in Today's Italian culture”

Does iconoclasm against effigies of uncomfortable memories address the conservation of architectural heritage?

In Italy almost no discussion among the general public around this issue occurred at least until autumn 2017 when an article appeared in the New Yorker bearing the title: “Why are so many Fascist monuments still standing in Italy?” reopening a question which to many seemed over.

After a decades-long process of analysis of the fascist regime, some consider the current polemic a sort of “involution” in the field. After the fall of the dictatorship and the call for a Republican government in 1946, Italy has gradually gone up the slope, on one side putting down a very antifascist Constitution, on the other only removing the statues of the Duce from their pedestals, ‘scraping away’ the symbols of fascism from public buildings, and demolishing almost nothing the regime had built. One reason for keeping buildings and infrastructures was the fact they were essential during the years of post-war reconstruction. Yet, it should also be considered that demolition was never practiced diffusely in Italy for precise cultural reasons, as this may be considered a very recent practice in after the unification of the country in 1871 and was continued by fascism.

Processes of continuous layering stimulated by the culture of conservation have produced a very specific approach to extant building and works of art, which goes by the name of “Italian restoration.” In a nutshell, the built heritage has been more easily considered and assessed according to two dominant values, the historic and the artistic, leaving behind political, ideological, and symbolic meanings, at least since the Age of Enlightenment. Buildings from the fascist years have undergone a similar process of critical judgment and after almost one century, are now considered historical documents or art works rather than symbols of the fascist regime: education and scientific knowledge, not iconoclasm, have represented the Italian reaction to the fascist era.

This paper explores the very specific Italian attitude to uncomfortable testimonies, which leverages upon the culture of conservation, that perpetuates a continuous and beneficial rereading of the past based upon the reading of its material witnesses.

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Session IA: Monuments: Past, Power, Progress

“Of Monuments and Bureaucrats: Hierarchies of Control Over Symbolic Space”

Public protests in the spring and summer of 2020 have seen many spontaneous acts of monument removal. Not all the monuments removed were Confederate monuments. While many were monuments to historic figures otherwise seen as problematic through the lens of recent unrest, some were not politically charged at all. Like other waves of monument removal around the world, this monument removal upsurge should not be simplified solely to large-scale partisan and ideological agendas.

Analyzing examples of monument demolition in American and post-socialist cities, this paper shifts the inquiry from monuments as representations of political narratives to the act of monument removal itself. It uses media archives, legal documents, and government papers to uncover the power and governance structures determining whose history, memory and beliefs are embodied in built landscapes.

Monument demolition is a revealing physical manifestation of the relationships between the general public, distinct communities, and local and central authorities. Through monument demolitions and replacements this paper tracks power dynamics and hierarchies of control over symbolic space between the units of a town or a city, the larger entity of a state or administrative region, and the largest unit of the national or federal government. In particular, it examines the law-making power of the state over the symbolic landscapes of the city, the power equally omnipresent in heritage laws and contested in urban direct action.

This paper then looks at Mississippi and specific instances of monument demolition and preservation, specifically the Andrew Jackson statue in Jackson, MS and the monument to Confederate Soldiers in Gulfport, MS, to track the similarities and distinctions this largely non-metropolitan Southern state may present in the greater picture of local, state-wide, and federal power hierarchies of control over symbolic space.

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Session IB: Women’s Work: Architecture, Landscape, Preservation

“Grand Dames, Artists, Activists, and Professionals: A History of Women in Historic Preservation in Mobile, Alabama”

The important role women have played in the historic preservation movement in the United States is well documented. From the creation of the Ladies of Mount Vernon to the present, women have championed “why this place matters” before it became a slogan. Women spearheaded historic preservation in Mobile, Alabama from the very beginning and play a leading role to this very day. This paper explores the roots, evolution, identities, and forms historic preservation has taken in Mobile through an examination of some of its most prominent players – all of which who were women.

The national historic preservation movement has roots in Mobile. One of the first lady regents of Mount Vernon was society hostess and travel writer Madame Octavia Watson Levert. The role of society lady, an enduring presence through the whole of the narrative, was just one of numerous guises realized by women in the historic preservation. As the scope and understanding of curatorial management spread, hostesses of high standing were joined in their efforts by practicing professionals. Augusta Evans Wilson, the first American born women writer to earn a substantial income from her novels was joined by historian, commentator, and writer Laura Craigshead in writing of the history of place. Artists, including Marian Acker Macpherson, Chichi Glennon Lasley, Annie S. Howard, and Ethel Creighton, combined work and image to promote the past, a version of it at least. National figures such as Zora Neale Hurston and Frances Benjamin Johnston would respectively diversify the embrace and expand the mediums of the field. More recently, Architect, Elizabeth Barrett Gould, and trained historic preservationist, Nancy Weislander Holmes, turned passion for place into policy, programs, and reality.

Highlighting over one-hundred-and-sixty years of historic preservation in one of the oldest cities in United States through women, this paper looks at how a big picture played out in one stage set. Themes of social hierarchy, educational advancement, regional art, and urban renewal will be explored. The overall history is not the woman behind the man in the traditional interpretation of the expression.

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Session IB: Women's Work: Architecture, Landscape, Preservation

"Miss Belle Dinwiddie, Architect"

During the mid-20th Century, Belle Dinwiddie carved out a career as an Architect in Northwest Arkansas, becoming a "well-known" commercial designer in the area with large scale commercial and ecclesiastical projects to her credit. Unfortunately, by the end of the century, her additions to the architectural landscape of the region had become overlooked and all but forgotten. Luckily, thanks to archival documents collected in the 1980s related to her uncle's architectural practice, examples of Belle Dinwiddie's architectural drawings were also saved and catalogued. A native of Northwest Arkansas, her parents settled in the area after immigrating to the United States as children. Following in her uncle's footsteps, Belle Dinwiddie eventually began working as an architect in Northwest Arkansas at her own independent firm during the late 1930s. She would continue to work on commercial projects throughout the 1950s. During the 1940s, Belle Dinwiddie became the first licensed female architect in Arkansas, when the state enacted legislation to create new licensing regulations. Interestingly, Dinwiddie seemed to have specialized in industrial designs such as the Farmer Co-op Campus in Fayetteville as well additions to the Welch's Grape Juice factory in Springdale. She was also a civic leader in the area, helping to create the local Roger, Arkansas, planning commission during the 1950s. Unfortunately, her work and life have been overlooked for too long; with very little known about her education, her relationship with her uncle's architectural firm, or her true full architectural oeuvre. Hopefully, a deeper dive into the forgotten history of this independent, southern, female architect of the mid-20th century can lead to a better understanding of her contributions to the architectural context of the region.

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Session IB: Women's Work: Architecture, Landscape, Preservation

"Historic Trends in Architecture Affecting Careers of Women, and Women of Color"

In the history of architecture women and women of color have faced, and continue to face many challenges in entering and progressing within the architecture industry. According to AIA surveys, only seventeen percent of women gain licensure and move to upper levels of management in the United States, compared with their male counterparts. However, according to NCARB surveys, almost half the population of graduating architecture students are women. Gender diversity within architecture colleges is certainly improving, but how can we explain the large gap between educational institutions and the profession with respect to women, and particularly women of color, careers?

Research indicates that male-dominated workspaces and inflexible working conditions contribute to their main challenges. Other issues, related to why women refrain from advancing in their architectural careers, include discrimination at the workplace, unequal pay, sexual harassment, and unsafe working conditions. Consequently, the profession now calls for a greater increase of equitable opportunities for women and institutional restructuring of inclusion strategies to increase the number of women entering the workforce and to help women architects retain their jobs and take leadership positions. As research on STEM-based professions rapidly evolves, research about women within architecture and construction is still scarce. The architecture industry is far from creating any significant changes in women employment trends. We can at least start by finding ways to make women belong and feel accepted in the workforce.

The context of this research is the historic and contemporary academic and professional setting for women architects. It will identify organizational strategies and change agents within and outside architecture firms, to develop key educational and professional recommendations for institutions to increase their diversity. Its contributions will aid researchers, students, and professionals in understanding methods to enrich the participation and diversity of women and women of color in the built-environment industry.

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Session IC: Introduction to SESA

This session is for new members and first-time conference attendees who want to know more about SESA and find out how to become involved.

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Session IIA: Preserving the Architecture of Enslavement

“Preserving the Architectures of Enslavement”

I propose to moderate a roundtable session, perhaps with a boxed lunch, tentatively titled "Preserving the Architectures of Enslavement" where panelists will discuss the various approaches and ways of presenting the institution of slavery and the daily lives of the enslaved at historic sites around Mississippi. We expect to have four panelists: Jodi Skipper, University of Mississippi ("Behind the Big House" program), Jessica Crawford, Archaeological Conservancy (owner of Prospect Hill plantation in Jefferson County), Deborah Cosey, Natchez (owner and operator of Concord Quarters), and Carter Burns, Historic Natchez Foundation (speaking about the ongoing Natchez Outbuilding Survey).

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Session IIA: Preserving the Architecture of Enslavement

“Natchez District Outbuilding Survey”

The old Natchez District, one of the wealthiest cotton districts in the nation in the first half of the 19th century, today contains one of the richest collections of extant service-related outbuildings—also called dependencies. Many of these are associated with the extravagant suburban estates that ring Natchez rather than with the more familiar plantation settings most associated with the architecture of slavery. The suburban estates incorporated detached service buildings into their site plans in a more formal way than their rural counterparts, creating sophisticated pathways of service with the main house that can be compared with the service floorplans evolving in northern mansions in the same period. Since January 2019, the Mississippi Department of Archives and History and the Historic Natchez Foundation have conducted fieldwork to document with photos, architectural descriptions, and measured floor plans the estimated 200 sites in the Natchez District retaining nineteenth-century outbuildings. This survey brings up to date previous survey work from the 1970s and 1980s, in which the mansion houses were listed on the National Register, often with only brief mentions of their dependencies. This paper will share what we have learned about the architectures of enslavement through this survey work.

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Session IIA: Preserving the Architecture of Enslavement

“Concord Quarters”

Concord Quarters is a circa 1819 two-story, brick slave quarter in Natchez and is the only free standing slave dwelling in Mississippi listed on the National Register of Historic Places. It stood behind the mansion Concord, which burned in 1901. Concord was built circa 1794 as the plantation house of Manuel Gayoso de Lemos, the Spanish Governor of the Mississippi Territory. Today, the site is run as a bed and breakfast and event venue. The life of the enslaved people who lived there is interpreted for visitors. My talk will explain the history of the site and its use today.

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Session IIA: Preserving the Architecture of Enslavement

“Behind the Big House”

The Behind the Big House public education program in North Mississippi is a collaboration between private homeowners, other local volunteers, and University of Mississippi faculty and students that interpret slave dwellings. The program, which features several sites in the city of Holly Springs, was designed to be a replicable model for more complete antebellum narratives centering slavery. In 2015, Preserve Arkansas, a state-wide historic preservation non-profit, adopted the Behind the Big House model with a focus on a specific interpretation site in the state each year. That program is a partnership between Preserve Arkansas, the state’s Black History Commission, managers of the historic site, and other partners. This talk will think through the roles of historical sites of slavery as storytelling spaces and how they fit into broader conversations about reimagining monuments and memorialization in the U.S. How do we publicly think about Black lives mattering in the past? How do sites of slavery fit into the broader narratives about whom we choose to honor and why?

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Session IIA: Preserving the Architecture of Enslavement

“Starting from Scratch: Preservation, Public Outreach and Prospect Hill Plantation”

Prospect Hill is The Archaeological Conservancy’s only archaeological preserve in its Southeast Region with Plantation archaeology as its main component. It is also the only preserve with an architecturally significant structure. To date, it has been the site of family reunions, tours and archaeological investigations. In an area that relies heavily on antebellum tourism and is beginning to rethink how to present its plantation past to the public, the Conservancy plans to use Prospect Hill, its archaeology, and its history to reach a different audience. It is a new kind of project for an organization devoted specializing in preserving resources beneath the ground, yet it seems perfectly timed.

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Session IIB: Places for Reinterpretations

“Futuristic Visions: The Modernistic Architectural Representations in Emory Holloway's *Janice in Tomorrow-Land*”

In 1935, Pulitzer Prize winner author and literary scholar, Emory Holloway, published a rather unusual and anomalous work. While the vast majority of his work was centered around the writings of Walt Whitman, the book he released that year was a futurist tale about a girl named Janice that was a spinoff of Lewis Carol's famous book, *Alice's Adventures in Wonderland*. While there are many aspects of the book that warrant a greater awareness and appreciation of the work, such as the genre of Wonderland spinoffs and the prediction of amenities such as automatic doors and home shopping networks, one of the most fascinating features of the book is the illustrations. Contained within the pages are a series of seven prints, as well as a beautiful cover, that depict a Modernistic vision of the future. Unlike many of the futuristic visions that were contemporary with the work, which still commonly employed a great deal of historic precedents in the architectural designs, Holloway's depictions seemed to have been inspired by emerging trends in Modernist design at the time, specifically the forms of Art Deco and Streamline Moderne architecture. From residential and recreational designs to urban planning and transportation, the renderings in Holloway's work craft a remarkable architectural world that was unlike anything else at the time and appeared to be drawn straight from the leading-edge and hypothetical architectural designs of the time. This paper will explore the possible sources of inspiration for the illustrations as well as compare them to other contemporary depictions of the future. From this analysis, new insights can be gained into the non-architectural perception of Modernist design, as well as the society that they envisioned would accompany that type of architectural world.

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Session IIB: Places for Reinterpretations

“Weeds in the Walls: Ambivalence in Architecture from Serlio to the Present”

Architects and artists in Early Modern Europe frequently envisioned architecture infested by or even entangled with weeds. It seems only natural that viewmakers and antiquarians would depict the ubiquitous ruderal vegetation that inevitably grew in the mortar joints and cracks of antique ruins as they sought to record the timeworn achievements of the ancients they so venerated. The depiction of invasive plants growing from buildings in various states of collapse and decay provided viewers with visual clues concerning the cause and meaning of the structure's demise. Weeds are vital accessories in the representation of ruins. What is more difficult to explain, however, is why some architects also drew weeds growing in the walls of designs of their own invention. Why would any architect show his own work invaded by unwanted vegetation? This paper explores this question by examining the work of several Early Modern architects including Sebastiano Serlio, Philibert de l'Orme and François Blondel. While a variety of plausible explanations will be offered, it seems clear that the threatening presence of nature growing on an artistic creation represents a challenge to its architectural integrity. Because this challenge is self-made, it represents an ambivalent attitude concerning the practice of architecture itself. The architect seems to be questioning whether it is the building or the plant that represents the true end condition of architecture. A similar ambivalence can be found in architecture today as buildings become increasingly green. The green roofs, vertical gardens and landscaped public spaces of twenty-first century architecture are predominately planted with species that earlier generations would have identified as unwanted weeds. In both the classical tradition of the Early Modern period and post-humanist project of contemporary design, weeds burst from the walls to question not just the role of nature in architecture but the nature of architecture itself.

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Session IIB: Places for Reinterpretations

“Climate Change and the 19th-century Roots of Heritage Conservation”

The architectural conservation and restoration movements emerged in the Western world in the mid-nineteenth century, arguably as a reaction to the acceleration of visible aging of buildings caused by the Industrial Revolution and associated changes in air quality. At the same time, Enlightenment ideals established at the end of the eighteenth century reinforced the relatively new idea that a building could have a single author and a fixed state.

A new drive towards ‘restoration’—the return of a building to a glorified singular past state—led William Morris in 1877 to establish the Society for the Protection of Ancient Buildings (SPAB), whose manifesto marked the dawn of the age of conservation and essentially prohibited any interference with old buildings. What emerged was a debate between those who favored “scraping” (restorationists, e.g. 19th-century French architect Viollet-le-Duc) and those who were “anti-scrape” (conservationists, e.g. 19th-century English architecture writer John Ruskin and architect William Morris).

Later this year, Courtauld Books Online will publish *Ruskin’s Ecologies*, a book devoted to Ruskin’s writings and attitudes on climate (change), which reveal an ongoing and emerging anxiety through Ruskin’s career (from the 1840s through the 1890s) about changing environmental conditions, as well as patterns of human use. My contribution to *Ruskin’s Ecologies*, “The Afterlife of Dying Buildings: Ruskin and Preservation in the Twenty-First Century,” details Ruskin’s use of life-cycle metaphors in the *Seven Lamps of Architecture* (1849) and his botanical textbook *Proserpina* (1888) to explain and justify his attitudes towards the treatment of existing buildings—which evolved from a fatalistic, linear description of life in his younger years, to a more cyclical model of lives/ buildings in his latter years.

In this paper for SESA, I propose further to examine Ruskin’s writing, including *The Stones of Venice* (1853), and the writings and architectural works of William Morris and the other primary founder of SPAB, Philip Webb, to hypothesize to what extent their extreme “do-not-touch” model of conservation (later echoed to a large extent in the highly influential Venice Charter of 1964, still influential in 21st-century conservation practices throughout Europe and North America) can be interpreted as an early reaction of alarm about climate change.

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Session IIB: Places for Reinterpretations

“The Medieval Castle through a Post-Medieval Lens”

Long relegated to the category of military history, English castles have enjoyed a recent growth in scholarly interest. A survey of recent publications shows that most focus on the medieval history of the buildings, not all together surprising, considering that the construction of castles was a particularly medieval phenomenon. However, as the urban castles of the Conquest approach the end of their first millennium, it is important to acknowledge that they did not wait patiently for five hundred years to become tourist sites but continued to develop over time in both function and appearance.

My paper focuses on the post-medieval life of English urban castles through the case study of Lincoln Castle, and seeks to answer the following question: In what ways is the survival of urban castles predicated on their ability to adapt to evolving needs and functions over time, and how did popular and scholarly attitudes towards castles affect their continued use and preservation? In addition to functional and physical alterations made to castles during their post-medieval history, I will explore the role played by developments such as Antiquarianism, Romanticism, historic preservation, archaeology and architectural history in the preservation of these structures, and more importantly for the purpose of this study, in the shaping of modern perceptions of the medieval castle.

Through this paper I contextualize the post-medieval life of Lincoln Castle within contemporary social, scholarly and architectural trends. By giving the past five hundred years of the castle's history the attention usually reserved for the earliest period of its development I will analyze the context of these later stages highlighting the impact of post-medieval castle development on our understanding of the castle as a whole.

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Session IIC: Mid-Century Designers

“Modernism in Memphis : The Midcentury Work of Walk Jones, Mah & Jones”

The architectural firm of Walk Jones, Mah & Jones was one of the most prolific in Memphis. Founded in 1900 by Walk C. Jones Sr., a native of Memphis who had been trained as a draftsman, the firm’s design philosophy was rooted firmly in the past, focusing on classical design. Despite their success in historicism, by the middle of the twentieth century, the firm readily embraced Modernism, becoming one of the leading Modernist firms in Memphis.

In the early twentieth century, Walk Jones Sr. designed several well-known classical-style commercial banks, civic buildings, and residences and with his partner, Max Furbringer, continued the firm’s success in classical design, with high-profile local commissions such as the Federal Reserve Bank of St. Louis, the Scottish Rite Cathedral, and academic buildings at the University of Tennessee medical school. They also designed the neoclassical house that later became Elvis Presley’s Graceland.

In 1934, Walk C. Jones Jr. joined the firm and soon became a partner, taking over the firm in 1940, when his father retired. Under the guidance of father and son, the firm’s notable residential and institutional buildings are all excellent examples of the neoclassical and history-focused designs that were prominent in the early half of the twentieth century.

In 1959, the firm hired Francis Mah who had also studied architecture at Yale University. Two years later, Walk C. Jones III joined the firm. Mah and Jones designed the First Tennessee Bank skyscraper, a forward-looking Modernist design that dramatically reshaped the Memphis skyline. Other mid-century Modernist designs include the Southern College of Optometry, Liberty Bowl Stadium, Buckman Laboratories, and Baptist Memorial Hospital East as well as upscale private residences such as the International-style Seagle House. Completed in 1969, the private home of Walk Jones III is a Brutalist-design inspired by Louis Kahn. The work of Walk Jones, Mah & Jones would influence other local architectural firms such as Francis Gassner and Hanker and Heyer and . was published in architectural magazines.

Based in part on recent fieldwork completed by New South Associates for an eight-mile-long mass transit project, this presentation will explore the architectural legacy of Walk Jones, Mah & Jones, one of the most prolific and important architectural firms in Memphis. The presentation will focus on the significant impact the firm had on mid-century Modernism in this southern river town, where the 2022 SESA Conference will be held.

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Session IIC: Mid-Century Designers

“Breathing New Life into Two Los Angeles Icons”

During the Fall semester 2020 students in two courses—one a fourth-year architecture studio, the other an interior-design preservation seminar—collaborated on the design for an addition to and a rehabilitation of two iconic mid-century jewels. The first is the Theme Building, a restaurant and exhibition structure built between 1957 and 1961 at the Los Angeles airport by Williams, Pereira & Luckman, and Becket. The second is the Lytton Savings & Loan building, built in 1960 by Hagman & Meyer at 8150 Sunset Boulevard.

Due to Covid-19 students could not travel to Los Angeles for field research but the instructors collaborated with representatives of the LA-based non-profit organization Save Iconic Architecture (siaprojects.org), specifically Tony Estrada, Douglas Cain, and the late Rocky Lefleur, to coordinate a virtual field trip. The challenge for the architecture students was to design an architectural learning center as an addition to either historic building. The interior design students worked on a rehabilitation of either the Lytton or Theme building.

For the architectural design studio we proposed to explore the intersection between philosophy, architecture, and life, using German idealist traditions that connect to Frank Lloyd Wright’s ideas about the organic, individualism, democracy, and nature through which “he was expressing nineteenth-century values that are subtly but crucially different from our own. All were infused with the values of romantic idealism. [...The] chief task of science and art was to discover underlying principles of order [...] which would reveal the hidden unity of humanity and nature.”^[1]

The paper will showcase the design process and final work of both courses.

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^[1] William Cronan, "Inconstant Unity: The Passion of Frank Lloyd Wright," in Frank Lloyd Wright, Architect, ed. Terence and Reed Riley, Peter (New York: The Museum of Modern Art, 1994): 10.

Session IIC: Mid-Century Designers

“Importing Sand to the Andes: Bringing Hotel Architecture from Florida to Quito, Ecuador, 1957-1960”

In 1954, the Organization of American States named Quito, Ecuador, as the site for the Eleventh Inter-American Conference of 1959. To accommodate visiting delegations, Ecuador’s government constructed various modern-style buildings, one of them, the Hotel Quito. The hotel would lodge all ministers of foreign affairs while providing the city with an internationally-class hotel with extensive meeting spaces, salons, more than 200 guestrooms, exterior gardens, and the city’s first warm water swimming pool. The building would become Quito and Ecuador’s most prominent and first modern hotel in history. Ecuador entirely financed the project but handed over its development and administration to International Hotels Corporation (IHC). IHC commissioned the hotel’s design to Charles F. McKirahan, an experienced hotel architect based in Florida whose studio was at the highest production peak with offices in Nassau, Chicago, and Brasilia. While the hotel’s design confirmed the uptake of US design practices globally, it would also play an essential role in Ecuador’s intent to place itself on the world stage of international tourism. The rise of aviation businesses and the increasing number of American tourists flying worldwide also made the hotel the ideal match to attract air travelers. It would provide luxury accommodation at the end of every flight. Ironically, the conference never occurred. Yet, the hotel fulfilled the expectations of Quito’s elite and burgeoning middle classes, many of whom yearned for American culture, products, buildings, and spaces. This paper analyzes the Hotel Quito beyond the transfer US design, arguing that more than fulfilling Ecuador’s need for a new hotel, it materialized the collective imaginary of Western lifestyles and leisure cultural practices aspired by Quito’s upper classes. This paper uses various sources such as photographs, newspaper articles, advertisements, and postcards to explore the aspects of the desire to import sand from Florida to the Ecuadorian Andes.

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Session IIIA: African American Landscapes of the South

“The Divergent Landscapes of the Savannah State University Campus”

Savannah State University’s picturesque landscape possesses a natural beauty that was present when the school opened as an 1890 Negro, land-grant school chartered by Georgia’s General Assembly. The campus is situated on part of a former, 18th century rice plantation, named Placenia Plantation, nestled between the salt marsh and waterways that lead to the Wilmington River, and then into the Atlantic Ocean. From its inception, SSU has been a coastal campus by the sea with two different districts divided by the Placenia Canal, a historic drainage canal built during the antebellum period. The eastern district of the campus borders the marsh and has been maintained with a grove of mature pine and live oak trees overhung with grey moss. From 1891 until the 1960s, the eastern district served as the academic core.

As a land-grant institution, agriculture played a central role in the life of SSU. The school held Georgia’s first Negro Farmer’s Conference in 1893. SSU conducted for educational purposes an experimental farm with dairy, creamery, and poultry houses, plus several vocational structures for industrial training. These facilities were located at the edge of the eastern district and near the heavily forested, western district. This area remained essentially undeveloped until the mid-1960s when a new campus plan, developed by Atlanta-based landscape architect, Edward Daugherty, was adopted. The new plan guided the development of the western district for the next three decades while preserving the historic buildings and landscape within the eastern district.

Using Sanborn maps from 1898 and 1916, scaled campus maps from 1939 and 1952, archival photographs, and aerial imagery, the paper will examine the evolution of SSU’s two campus districts, one a picturesque landscape reflecting its agrarian legacy, the other a western frontier transformed into a modernist collection of contemporary buildings and hardscapes.

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Session IIIA: African American Landscapes of the South

“The Pioneering African-American Architects of Tuskegee Institute”

Robert Taylor the first African-American professionally trained architect in the country; David Williston, the first professionally trained African-American landscape architect in the country; Edward Pryce, the first licensed African-American landscape architect in the state of Alabama; and Dr. George Washington Carver, the father of agronomy are responsible for creating the Tuskegee University campus. The campus is now recognized as a national historic landmark because the convergence of these pioneering architects transformed the landscape - utilizing Booker T. Washington’s “learning to do by doing” educational philosophy. Their design aesthetic involved working with the rolling topography and incorporating a catalog of plantings from the surrounding forest. From 1893 through 1970, they designed and managed the construction of the Tuskegee University campus. This paper explores the contributions Williston, Pryce, Taylor, and Carver made in transforming the campus into a world class university-employing indigenous vegetation and local labor. Utilizing the image comparison method of photo repeat, we compare the contemporary campus of Tuskegee University to its development during their tenures. We explore the unique contributions of each of these individuals by analyzing how the campus landscape was changed – as viewed through the lens of sustainability. The intent of the paper is to explore the relationship between sustainable practices on Tuskegee’s campus during their era versus how sustainability is integrated on U.S. campuses today.

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Session IIIB: Designing Status

“The Productive Networks of Millford, 1839-1841”

Millford is one of South Carolina’s finest antebellum mansion houses, built in 1841 for the offspring of two of the state’s wealthiest families, John Lawrence Manning and Susan Frances Hampton Manning. The broad outlines of its production are well known: supervised by builder, Nathaniel Potter, and using designs for woodwork from Minard Lefever’s *Beauties of Modern Architecture*, it has been described as an exemplar of an old approach to the design process, with an undertaker responsible for supervising much of the work, skilled local tradespeople for fabrication, and select details appropriated from pedigreed sources. In this sense, it seems to fit neatly into a prevailing understanding of the early American design process for elite houses, little different from the system operative in the colonial period.

But an important collection of documents describing Millford’s construction suggests that the story of its creation is more complex, more geographically dispersed, and more modern. Manning and Potter engaged the Rhode Island-based Russell Warren to prepare drawings; door hardware and furnishings were ordered from New York; marble mantels came from Philadelphia; and the wealth that underwrote the entire project came from enslaved labor camps in Louisiana. In this sense, Millford belongs to a later era of building production, characterized by professionalism, complex contractual agreements, and networks in which the principal contributors were widely dispersed.

This paper uses Millford to illustrate how fully professionalized, impersonal, and contractual the American design and construction process was in 1841. Only the clay in the ground and a small portion of its workforce was from Sumter County. Millford was in this sense a modern project, one in which the production of architecture was predominantly a problem not of design but of the management of distributed resources.

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Session IIIB: Designing Status

“The Comforts with which he is Surrounded: Walled Family Cemeteries of Wake County, North Carolina”

This presentation spotlights a localized sub-type of nineteenth-century family burial grounds: cemeteries enclosed by a wall of dressed granite blocks quarried from the Rolesville Batholith rock formation that underlies eastern Wake County, North Carolina. While many family burial grounds in North Carolina are demarcated by uncoursed random rubble masonry enclosures laid to protect the gravemarkers from livestock, very few have the large, well-dressed granite enclosures of eastern Wake County. These walled cemeteries were a functional, decorative expression of the highest social prominence and their purpose, to “rest their bones under the generous soil of their native state” in the “neat and substantial granite enclosure...the comforts with which he is surrounded.”

Rolesville granite is found in abundance in eastern Wake County, and the material was commonly used for foundations and chimneys in the nineteenth century. In the central and western parts of Wake County, these building features were constructed of brick, and less commonly fieldstone. Rolesville granite was quarried from the narrow Rolesville Batholith rock formation, which occupies the eastern third of Wake County and parts of Franklin County to east. In northeastern Wake County, topsoil erosion led to exposure of the granite outcroppings, which made the stone visible and easily quarried. The stone’s consistency made it relatively easy to cut into blocks, but also rendered its surface prone to erosion.

As part of this study, a survey of mid-nineteenth-century walled cemeteries of eastern Wake County was conducted. So far, eight cemeteries enclosed with walls of cut Rolesville granite have been documented. These cemeteries contain both folk burial markers and elaborate gravestones carved by local stone carvers.

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Session IIIB: Designing Status

“When I See Architecture That Moves Me, I Hear Music in My Inner Ear:’ The Piano as Status Symbol in Twentieth-Century Architectural Drawings”

When Frank Lloyd Wright drew plans for the Ullman House in 1904, he illustrated some of the furniture placement in the design. This fact in itself was somewhat novel, since most architectural plans of the period did not show furniture placement. In addition to the chairs, tables, and built-in seating near the fireplace, Wright also showed the placement of a grand piano. Judging from the scale of the instrument in relation to the size of the room, it appears that Wright illustrated a concert grand, an instrument that would have been quite expensive. (However, if the Ullmans were hiring Frank Lloyd Wright to design a house, they were likely a family of some financial means anyway.)

Interestingly, many architects, if they illustrate potential furniture placement in their architectural drawings, will often include a piano in the plan. Also, more often than not, the piano included is a grand piano. This fact seems to indicate that if a client has hired an architect to design a house, they are likely to also be able to afford a grand piano, as well as be cultured enough to know how to play. However, this was not always the case. For example, many of the plans for homes that were sold by Sears and Roebuck included pianos, but very few were grand pianos. Most of the pianos illustrated in the Sears plans were spinets or uprights, a type of piano that was cheaper to buy, and conveniently available for purchase in the Sears and Roebuck catalogue. It also illustrated the fact that the plans of the Sears homes were geared towards a more middle-class demographic.

From architect-designed houses to pattern book plans, this paper will explore how the piano in architectural drawings of the twentieth century is used as a status symbol and an indicator of wealth.

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Session IIIC: The Architect's Intention

“Speaking Architecture: Didactic Intentions at Georgia Tech's Architecture East and West Buildings”

Despite distinctive differences in architecture styles, Paul Heffernan's Architecture Building (1952) and Jerry Cooper's Architecture West Building (1976-79) share distinct didactic intentions in providing facilities which support the education of architects. Heffernan's building, with its formal references to the Bauhaus, was recognized at the time for its programming, its emerging functional modernism, and its avoidance of historicist stylistic formal vocabularies of the past. Heffernan's collection of 1939 to 1960 campus buildings survives as an “academic village” of Modern architecture, dramatically shifting Georgia Tech's established Collegiate Jacobean aesthetic earlier advanced by his architectural partners, Harold Bush-Brown and James Herbert Gailey, to Modernism in what Bush-Brown called a revolution from “Beaux-Arts to Bauhaus.” Heffernan's Architecture East Building directly reflected current new developments in the school's architecture curriculum, and is Heffernan's masterwork of functionalist architecture.

In a comparable way, when the school's growth in the early 1970s called for a new wing, the question of how the new building could directly contribute to the education of resident architect students remained paramount. Architect Jerry Cooper [BS 1953; Bachelor of Architecture 1955] had studied under Heffernan, and wrote that the new architecture West Building should allow students “to come face to face with the logic of engineering and the art of architecture...” The object lessons for students would be in four areas: expression of structure, a sense of weight and gravity, an awareness of human scale and proportion, and a sense of craftsmanship. Embracing a similar didactic purpose, Cooper's intention was that his building should “speak architecture” in a language in which its users, the architecture students, could learn to be fluent.

This paper illustrates the didactic intentions of two architects, designing a quarter-century apart, the two wings of Georgia Tech's Architecture Building.

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Session IIIC: The Architect's Intention

“Fay Jones and the Critical Regionalist Project”

In his seminal essay, *Towards a Critical Regionalism: Six points for an architecture of resistance*, Kenneth Frampton stated that the “...fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place.” Beginning with Frampton’s lens, this paper will inspect selected early works of architect Fay Jones as they pertain to the Critical Regionalist project, as articulated primarily in the last quarter of the twentieth century. The essay will also address the work in the context of the modified conceptualizations by architectural theorists Tzonis and Lefaivre, and as demonstrated by Jones early in his career as an architect and educator in the 1950s and ‘60s in the Ozark plateau region of Northwest Arkansas. Jones’s best work may be characterized as possessing a distinct approach to the particular circumstances of the regions for which they were designed, with site strongly in mind, and with materials and forms distinctly derived from the Ozarks. In an attempt to address Jones’s ongoing legacy and relevance in an educational environment (in opposition to a dismissive response to the work as either derivative or passe’), and through analytical consideration, the works of Jones can be positioned within a dialogue between particular elements indicative of the critical regionalist position in the Ozarks and in Northwest Arkansas in particular, and as a mediating condition between local traditions and the influx of new ideas - in his effort to situate modernism into the local cultural context. Utilizing sketches, drawings, and photos from papers housed in the Fay Jones Archive at the University of Arkansas, this paper will consider the work of Jones as an expression of ethos rather than style, and thus allowing it to be understood in the richer context of form and experience.

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Session IIIC: The Architect's Intention

“Latrobe's Egyptian Library of Congress: Echoes of Enlightenment and Imperialism”

My paper will explore and examine the importance of B. Henry Latrobe's design for an Egyptian Library of Congress from 1808. Its arrangements of reimagined (Egyptian) forms and its innovative lighting and structure are all signature elements of Latrobe's vision. This paper will be based on my computer recreation which is based on the original working drawings in the Library of Congress.

In November 1808 the Madison Administration was incoming. The South Wing of the Capitol was functioning but was unfinished. The North Wing's original construction, only ten years old, was already failing and under repair. There was no rotunda or dome in 1808 - the N-S cubic wings of the Capitol were temporarily connected by a nondescript wooden causeway.

Despite the shortcomings of time, money, and perpetual conflict, Latrobe made plans to build an elaborate Library of Congress in a three-story slot of space in the northwest corner of the North Wing. The only evidence of the project are three architectural drawings in the style of an Egyptian temple. Latrobe was a student of the indirect lighting methods of the Enlightenment, but what exactly was the nature of Latrobe's Egyptian historical reference? What is purely a stylistic conceit or a reflection of the zeitgeist? Latrobe doesn't tell us in letters. Serious public interest in Egyptian monumental architecture came about lately due to Napoleon's conquest of Egypt and his subsequent defeat at the Battle of the Nile (1798). One historian claims that the first large-scale Egyptian building since antiquity may have been the Karlsruhe Synagogue (1798).

Latrobe's library was not built, but American examples of major buildings in the Egyptian style appeared a couple of decades later. A significant example was executed by Latrobe's favorite student William Strickland in Nashville by 1845.

His Library was, like his Hall of Representatives in the South Wing, the insertion of a complex program within an existing masonry shell. By re-making the Library as a digital design, we may decipher deeper ideas behind Latrobe's superlative design and his overall strategy for the Capitol.

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Session IVA: Places of Work

This session was cancelled. Chase Klugh's paper, "Interpreting Urban and Suburban Enslavement in Natchez, Mississippi: Longwood and Stanton Hall," was moved to Session VIIA.

Session IVB: Planning and Preserving Cities

“Recreating Nature: Concrete Leisure in the American Midwest”

In the CIAM approach to urban design, the space of recreation served as the antithesis to the city, a supplement of “nature” required to soften or relieve the man-made environment, often rendered as an undifferentiated buffer of greenspace between towers and programmatic zones. The top-down approach of modernist urban design supported the prevailing policies of urban renewal in the United States, enacted to clear so-called blighted neighborhoods for the construction of new highways, public housing projects, and newly reconfigured downtowns and civic centers. In the wake of these urban renewal efforts, a new design strategy emerged along the riverfronts of deindustrializing Midwestern cities under the direction of their first Black mayors. There, designers jettisoned the dichotomy between natural and man-made to reimagine recreation and leisure space in the city. Nationally, Lawrence Halprin Associates pioneered the new approach to public open space, creating parks, pedestrian malls, and interactive fountains whose formally complex, multi-level concrete forms invited users to occupy them in open-ended ways. Following Halprin’s lead, designers in cities such as Detroit, Cincinnati, and Cleveland created parks, music and festival venues, and fountains to create new opportunities for recreation within the city—installations that were visually and physically contiguous with the urban environment, rather than categorically separate from it.

This paper examines the emergence of “concrete leisure” urban landscapes in the 1970s-1980s within the larger urban design schemes in which they were developed. In particular, I focus on Detroit’s Chene Park Amphitheater (1982) and Hart Plaza (1975) within the context of the Linked Riverfront Parks Project; Cleveland’s Chester Commons (1972) within the larger Erieview Masterplan; and Cincinnati’s Concourse Fountain (1976) at Yeatman’s Cove. Together, these serve as fertile ground to interrogate the changing role of recreation and leisure in the post-industrial city, and to explore how new approaches to urban and landscape design rejected naturalism in favor of an architectural, even anti-natural mode.

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Session IVB: Planning and Preserving Cities

“Marietta Square: A Town's History Revived”

A small cluster of homes near the Cherokee town called Kennesaw were recorded as early as 1824. A road in what would become Cobb County crossed the "Shallow Ford" of the Chattahoochee River and passed south of these settlers. The town of Marietta was legally recognized by the state legislature in 1834. Three years later, the Western and Atlantic Railroad selected Marietta as its home base and businesses began to boom, with three taverns springing up between the traditional businesses, including a tannery and a warehouse run by the first mayor of Marietta, John Glover. As the county seat, Marietta boasted a courthouse on a central square.

During the summer of 1864, forces under the command of William Tecumseh Sherman moved in and occupied the town. For the next five months, federal troops ravaged the town. In November 1864, the soldiers of Union General Hugh Kilpatrick, Sherman's "merchant of terror," set the town on fire as they left to burn Georgia on "The March to the Sea."

Kennesaw House, west of the town square, was the hotel where Andrews' Raiders finalized their plans for the Great Train Robbery during the Civil War. It is one of only two buildings around the square not burned to the ground. Several homes in the area also escaped the fires, often because the owners had graduated from the same schools as the Union generals, who used them as residences during the occupation of Marietta.

Today, Marietta Square is the beneficiary of a successful rehabilitation and is a destination for tourists from around the world. In its first forty years as a town Marietta saw more historic events than most towns see in a century. This history is long and colorful and can be understood and experienced first-hand by visitors today.

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Session IVB: Planning and Preserving Cities

“Bluff City Modernism: Sites of Vulnerability on the Memphis Promenade”

Along Memphis’s bluff the southern zone of what was once designated the “Public Promenade” has long been defined by three modernist buildings. One parcel accommodated three successive fire stations, the latest a distinguished 1967 “Brutalist” work designed by Alfred L. Aydelott. Considered “the father of modern architecture in Memphis,” and once well-published, Aydelott is now barely known. The neighboring site evolved from a small park accommodating city scales, removed by the 1930s to host a drill tower, and by 1955 the site was subsumed by a perforated concrete-clad parking garage. Just north, a 1958 wing for the Cossitt-Goodwyn Library replaced the beloved 1893 Romanesque Revival original (also accommodating the city’s first museum). This Walk C. Jones-designed wing represents an elegant essay in postwar modernism—defined by a lofty reading room lifted on cylindrical piloti—though was much-maligned as it supplanted the popular original structure that had been represented on scores of postcards and mementos.

For over a half-century these three buildings have quietly defined this urban promontory—half of the Promenade site—while also confronting a series of threats. The modernist library wing narrowly avoided demolition and is currently under renovation while the Brooks Museum of Art has proposed to decamp from its Overton Park location to a new building designed by Herzog and de Meuron, a firm much lauded for innovative adaptive reuse work, yet here anticipating the removal of Aydelott’s distinguished fire station and the neighboring parking structure.

This paper analyzes the complex history and transformations of this important stretch of the Promenade and its often-undervalued array of postwar modernist buildings, all now surpassing the important fifty-year historical threshold. Though not usually associated with the robust legacy of modernism in the Bluff City, these structures have formed a cohesive urban edge, arguably one in polite dialogue with the older, surrounding built fabric. The vulnerable status—of the distinguished fire station especially—necessitates a deeper consideration of the buildings in relation to the sites’ layered histories and the grouping’s accrued values.

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Session IVC: The Digital Lens on the Past

“Whence Craft? Expanding the Foundation Myth of Digital Craft”

Whether the object of critique or veneration, the arts and crafts movements of the nineteenth century provide the ground on which debate about craft in architecture takes place. Contemporary formulations of digital craft in architecture today, I have argued, suffer from misreadings particularly of the socio-political goals of figures like Ruskin and Morris. Despite their shortcomings, these interpretations raise important questions about authorship, labor organization and the definition of craft in today’s digital design environment.

Continuing this work, this paper explores how digital craft might benefit from expanding the interpretive scope of its historical narrative back beyond craft revivals of the nineteenth century with a focus on the relationship between craft and guilds. Romantic images of guild organizations are central to popular narratives about craft. John Ruskin’s Guild of St. George and various craft associations and communities reinforce the connection between craft and these socio-political structures. However, historians of material culture and economics now debate the function and efficacy of preindustrial guilds. Furthermore, archeological research has enriched our understanding of the evolution of craft practice both before the proliferation of guilds as well as contemporaneous work conducted outside of their jurisdiction.

This paper will trace the historical narrative of craft backwards from its usual starting point in the arts and crafts movement, drawing on recent literature in medieval studies and histories of economics and material culture to expand the founding myth of digital craft in architecture. It will interpret those findings within the context of contemporary digital practice to identify new parallels and new possibilities for authentic craft in architecture in the digital age.

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Session IVC: The Digital Lens on the Past

“Exploring Historic Structures via Virtual Tourism”

In this paper, we will discuss virtual tourism and the use of gaming technologies in promoting engagement with historic structures. Due to the recent COVID-19 pandemic and travel limitations, there has been an increased interest in virtual tourism. Educational institutions and previously avid travelers have sought new ways to explore sites, such as historic structures, safely from their own homes. This trend will likely have lingering impacts for years to come.

Mobile applications and websites can employ virtual and augmented reality to enhance the experience of the virtual tourist. In addition to more traditional three-dimensional building design/documentation software, gaming software, such as Unity, can provide added layers of interactivity that convey important historical data in more engaging ways. This paper explores the benefits of this technology for different audiences, ranging from the young learner to the experienced preservationist.

Using Longwood as a case study, we will discuss the process of creating an immersive mobile application that has the potential to allow virtual visitors around the world to experience this architectural gem located in Natchez, MS. We will provide a brief overview of the history of Longwood and the historical evidence that exists for its never completed interior. Furthermore, we will discuss the lessons learned during the development of this immersive mobile application and the implications for the digital preservation of other historic structures.

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Session IVC: The Digital Lens on the Past

“Ruins and Renewal: Documentation and Development at Atlanta’s St. Mark’s AME”

How can an urban ruin be reborn? With a complex history, the Stone Mountain granite walls of St. Mark’s AME mark a prominent corner in Atlanta’s English Avenue neighborhood. Under the Westside Land Use Framework Plan, the stone shell may be reinvented a secular community resource; however, before any adaptive reuse endeavors commence, research and documentation will be critical to understanding the history and future of this once-prominent site. A physical survey using traditional HABS-guided methods has been underway since February 2021 and this endeavor is tied two courses at Georgia Institute of Technology’s School of Architecture: a Race, Space, and Architecture in the United States seminar and a senior studio within the BS Architecture program. Introducing students to digital surveying techniques and how to incorporate these into active architectural investigations, this project demystifies the technology and allows architecture students to interface with critical questions of preservation and restoration. The results of the 3D scans, photogrammetry, and research will be leveraged for preservation planning and revitalization, as well as virtual exhibits for public outreach. Moving beyond the goal of simply documentary record through 3D scanning and UAV (i.e., drone) aerial photogrammetry captures, this project uses St. Mark’s AME as a case study for a layered and interactive approach to heritage BIM modeling and design.

Finally, this project introduces students to community-grounded field work. This design-research project engages myriad voices from the disciplines of architecture and public history, as well as non-profits, specifically the Atlanta Preservation Center, and community stakeholders. This underscores the value of partnering with a local organization with an existing audience to give the students real-world experience and to contribute to local organizations and communities. The cost of 3D scanning is typically prohibitive for sites in underserved areas; therefore, this truly is a service-learning endeavor in preservation.

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Session IVC: The Digital Lens on the Past

“Digitizing Rosedown Plantation; documentation technologies for landscape ensembles”

This paper looks at a current project to digitize the Rosedown Plantation house and gardens through terrestrial laser scanning, drone photogrammetry, real-time kinematic GPS, and ultra-high definition photosphere images and videos. Sixty miles south of Natchez, Rosedown is one of the best-preserved examples of a 19th-century plantation house and gardens on the lower Mississippi river, and one of two owned by the State of Louisiana. Recent research discusses the myriad opportunities and epistemological challenges that digital documentation technology presents in preservation practice: while it vastly improves the quantity, detail, and accuracy of data collected, it also disrupts the interpretive process by separating documentation and investigation. Charged with making historic resources more publicly available in the era of COVID-19, we framed the current project as a digitization of primary source material, focusing on technical processes over larger theoretical questions. Whereas many previous projects use a singular technology to document solitary structures or ensembles of like structures, we investigate the efficient integration of multiple digital documentation technologies simultaneously and the complexities of extending the scanning project to encompass the surrounding eighteen-acre garden.

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Session VA: African American Stories through Place

“Recognizing the Legacies of African American Educations in the Built Landscape”

In the past two decades, Rosenwald schools have become a focus of great attention in the historic preservation field. Much needed survey work and funding has been directed to Rosenwald schools, which has served to enhance awareness of the history of African American education. However, we must look critically beyond this success to see what this spotlight has left in shadow. It excludes all of the hundreds of schools constructed before 1917 and after 1932; all of the independent schools constructed without public or Rosenwald funding; and all of the public schools constructed without Rosenwald funds. These are schools that were constructed through the hard work and initiatives of Black educators and communities, but their stories are slipping from living memory while the name of a white philanthropist headlines. This perpetuates the long-taken approach of placing whites at the center of histories of African American education, and it reinforces the trope of African Americans as “subjects who were acted upon, rather than as actors.”

To compliment the work of historians like Heather Andrea Williams and Adam Fairclough in refocusing how we read the history, this paper will present the much more temporally and materially dynamic built landscape of African American education into which Rosenwald schools fit. It will tie together the palimpsest of antebellum; Civil War and Reconstruction era; and late-nineteenth to early-twentieth-century African American education with the mid-twentieth-century consolidated schools stitched across the landscape from Texas to Virginia. Physical elements of place, both lost and extant, will be presented as evidence of the numerous pioneering educators who created these spaces of black education: William Benson, Samuel Houston, Frances Gaudet, Robert Jacobs, Berry O’Kelly, Jennie Dean, and many more.

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NOT PRESENTED AT CONFERENCE

Session VA: African American Stories through Place

“Recovering the African American Cemetery: Georgia Code for Abandoned Cemeteries and Burial Grounds”

This text will discuss Georgia Law regarding abandoned cemetery code, as well as the best practices for restoring an abandoned African American Cemetery. The wording of the Georgia Code demands respect and protection for the irreplaceable cultural heritage of Georgia. Many rural cemeteries are overlooked because they are marked with rocks and bear few gravestones. Gravestones that exist are often difficult to read and are unkempt. Because slaves were not permitted to own land, burial of the dead often occurred on the land of a slave owner.

Georgia’s law for Abandoned Cemeteries and Burial Grounds is addressed in official Georgia Code to protect the upkeep and provide a definition for abandoned cemeteries. According to the Georgia Code GA Code § 36-72-6 (2017) for Abandoned cemeteries, any permit applicants must seek to identify the descendants of the people interred in the cemetery. Church records, geological sites, and paid advertisements are all ways to locate heirs. The Georgia Geological Site also offers services.

African American graves were often marked with rocks. Used in this fashion, a rock is the acknowledgement of the burial place of the dead, as defined by the Georgia Code. The preservation of Zion Hill Cemetery, located in Monroe, Georgia, is an example of the use of Georgia’s code.

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Session VA: African American Stories through Place

“English Avenue School: The Bricks of Ancestors, Ushers, and Heralders”

The following paper will discuss an elementary school closed in 1995 by Atlanta Public Schools, sold in 2010 to a local non-profit, and then conveyed in 2017 to a development company. Despite its initial programmatic charge to meet the demand of educating the children of white working-class families, English Avenue School on the west side of Atlanta is arguably, from its inception, always been connected to African American history. Completing a Historical American Building Survey submission, the research indicated a building fighting to tell its story, despite its deterioration, and reveal all that it has witnessed because of local, state, and federal racist policy. Whether through its namesake’s use of free enslaved labor in the convict leasing system to build his fortune or in its conversion to an “equalization school” to prolong racial integration in Atlanta’s public school system or its bombing in 1960 by segregationist forces attempting to halt the civil rights movement, the century-old building carries a legacy of resilience. Its very bricks the symbols of ancestors. Its detonated bricks the ushers of school integration within the city. And now, its aged bricks the heralders of a past almost forgotten and future nearly repeating itself. The structure serves as an example and possibility of monuments already living amongst us representing the joy and pain of the Black experience within the United States. The building’s revitalization is critical in infusing the community with a reminder of where they came from and to stake a claim as gentrification broaches the neighborhood. The presentation will entail an overview of the building’s history, the local leadership advocating and campaigning for its adaptive reuse as a community center, the story of its National Registry status, and its challenges from accelerating decay to obstacles within the city zoning commission.

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Session VB: Moving People and Places

“Signs of Urban Change: Localized Solutions in the Design, Materiality and Placement of Early Street Name Signage”

The rapid growth of cities from the mid-nineteenth to the mid-twentieth centuries and concurrent evolution of transportation technology from horse-drawn vehicles to street railways and automobiles, prompted a search for the design, materiality and placement of effective street signs. Engineering trade journals, such as *The American City*, *Engineering News*, *Concrete* and the *Brick and Clay Record*, documented novel applications from cities around the country. Despite the broad reach of such journals, the solutions implemented varied dramatically from city to city and included ingenious, highly localized and vernacular solutions to the street sign problem. The resulting variety of street signs reflected a sense of place that contrasts today’s standardized use of white letters on a green background defined by the *Manual on Uniform Traffic Control Devices*.

Visibility to carriage drivers and streetcar passengers resulted in street signs being in elevated positions, attached to poles or affixed to the corners of buildings. Such horizontal signs varied not only in terms of design, such as the distinctive “humpback” signs in New York, but also in materiality, from enameled sheet metal to reinforced concrete. Signs on buildings often reflected the style of the building itself. Yet it was at the level of the sidewalk that the greatest experimentation and local character emerged, with proposals for squat pyramids, electrified curb signs and concrete obelisks. Despite the fascination with new technology, simple hand-crafted solutions persisted, such as the blue and white ceramic tiles embedded into sidewalks at intersections in New Orleans.

Patterns of survival of old street signs can be telling. In Savannah, hundreds of concrete street sign obelisks from the 1930s to 1950s survive mainly in less affluent neighborhoods and occasionally document lost streets or changes in street names, bearing silent testimony to the dynamic forces of change that define urban life.

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Session VB: Moving People and Places

“A Hotel for the Stars: The Century Plaza and the Architecture of Itinerancy”

At the conclusion of World War II, Americans grew more nomadic in their everyday lives, moving from city to city at a frequency unimaginable by the previous generation. In addition, newly accessible means of mass transportation in the 1950s and 1960s rendered citizens of the western world part of a growing itinerant group, yet unlike earlier versions of nomadism, this was spurred by desire instead of necessity. As people took to the sky and roads in record numbers, they appealed for transient accommodation adjacent to airports, and airlines turned correspondingly to hotel acquisition as a way to increase profits and streamline operations. To keep pace with growing expectations, corporations turned to architects that were integral to the formation of a new architecture for travel. Such projects were developed to support the needs of global capitalism, reifying often-invisible economic and political forces that shape the built environment. This paper thus examines the interrelationship between modern architecture and transient domesticity, focused on the advent of the international hotel chain, and specifically, the Century Plaza Hotel in the Los Angeles, designed by Minoru Yamasaki and Associates. This and other late modern hotel projects afforded architects and developers the opportunity to experiment with new building forms and construction materials. The latter was sometimes at the behest of the material producers, such as the close tie between Alcoa and the development of the Century Plaza, the unique architectural design of which included a sunken cocktail lounge aimed at attracting the Hollywood elite. In a bizarre foreshadowing to a recent history past, Ronald Reagan was even known to call the hotel's Presidential Suite, “the Western White House.” Taken together, I argue that hotels such as the Century Plaza became emblematic of a newly developing “itinerant architecture” situated at the crossroads between material development and corporate branding.

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Session VB: Moving People and Places

“The Story of the Cross-Bronx Expressway: Automobility, Revolt, and Memory”

The unsuccessful highway revolt against the Cross-Bronx Expressway (the CBE) from 1952 to 1954 is significant as an early civic action led by a working-class neighborhood that paved the way for future success. The efforts of the revolt’s leader, Lillian Edelstein, do not figure prominently in twentieth-century planning history and literature; the story of the CBE is often overshadowed by protests that succeeded, such as the Lower Manhattan Expressway (LOMEX) revolt led by Jane Jacobs. This paper critically reexamines the CBE revolt to show that later, successful revolts, like LOMEX, are indebted to the lessons learned in the Bronx and that Jacobs’ success must be understood in a more nuanced context. A major part of this story is the design and construction of the freeway itself. The CBE is an early, trenched highway that is the product of a car-centric ideology, promoted especially by Robert Moses. Its construction through disenfranchised urban neighborhoods in the Bronx has had lasting negative impacts on the borough, which is now made up of mostly minority neighborhoods. To address these impacts, the story of the CBE and its revolt, revealed through planning literature and contemporaneous newspaper articles, must be understood as part of the tradition of highway revolts and as a significant event in the twentieth-century urban development of New York City.

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Session VB: Moving People and Places

“American Roadscape Preservation as Cultural Landscapes”

American roadside architecture and landscapes are historically and culturally significant remnants of the past. These structures and landscapes are in great danger of neglect, demolition, and abandonment. Though some individual structures or roads are preserved, entire roadscapes are usually overlooked. This research examined the strengths and weaknesses of five approaches to roadscape preservation: individual listing, federal act protection, Main Street program, historic district, an outdoor museum. The Main Street program maintains small sections of roadscapes. Federal legislation protected the Route 66 roadscape. However, the preservation of roadscapes as outdoor museums or as their own historic district has only been theorized. The researcher analyzed these approaches to determine which is the best practice for future preservation efforts. The researcher analyzed these approaches based on their rate of success, which was calculated by the percentage of remaining roadside elements in good condition, financial stability of the roadscape, and the inclusivity of historical interpretations. Theorized approaches were analyzed based on their potential to meet the requirements of success. This research indicated that multiple approaches had the potential to fully protect and engage historic roadscapes, however, each had its own advantages and disadvantages. Individual listing was valuable in protecting highly endangered sites but overlooked their role in the larger roadscape. Federal protection was the most successful but is not viable for most communities. Whereas, the Main Street program was accessible, but neglected large swathes of the roadscape. An outdoor museum required immense capital investment and privatization of vast tracks of land at the expense of the community but required the least amount of bureaucratic oversight. In conclusion, this research indicated that listing historic roadscapes as historic districts was the most viable as it is the most flexible option and combines the strengths of the other options without their weaknesses.

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Session VC: Visions and Plans for a Better Society

“Trade and Empire in Wren's Plan for Rebuilding London, 1666”

Christopher Wren's plan for London after the Great Fire has been interpreted as a rejection of the medieval city in favor of the “Baroque” forms introduced into French gardens. But a new interpretation arises by considering his plan, featuring a monumental round point centered on an exchange, in terms of function and symbolism specific to London's nascent identity as the entrepôt of a global commercial empire.

Upon his restoration in 1660, Charles II became THE promoter of trade, to the delight of the City of London, the locus of British commerce. He created new councils of Trade and of Foreign Plantations, rechartered the overseas trade companies for America, the Levant, and East India, and created a new one for Africa. This leadership was celebrated visually in his 1661 coronation procession, which included passing beneath temporary triumphal arches. The one erected by the Royal Exchange was surmounted by personifications of the four continents bearing the arms of the four major trading companies. Below was a panel depicting the courtyard of the Exchange, built in 1566 based on the Antwerp bourse. Earlier engravings depicted it filled with merchants, some wearing turbans of eastern countries, and sources described how they congregated along walks named after the geographical sources of their commodities. Before he reached the Exchange, the East India Company had the unique honor of presenting Charles with a pageant where young men in brown and blackface threw exotic goods out to the crowds.

After the 1666 fire, Wren took the opportunity to express the king's trade agenda urbanistically. The Exchange is rebuilt in a piazza surrounded by postal, tax, and insurance offices, banks, and the mint: all necessary to carry out global trade. Avenues radiate out to other important institutions and figuratively to commercial interests far beyond. At the same time, the elongated star at the center of the plan appealed to Charles, who wore the Order of the Garter Star and was known as the Star King. By appropriating continental planning to promote commerce and the king, Wren's design gave form to Britain's imperial agenda, a century before it was fulfilled.

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Session VC: Visions and Plans for a Better Society

“Trapped in Political Games: The Ill-fated Resurgence of Turin’s Mercati Ortofrutticoli all’Ingresso”

All of Italy and its overseas territories were touched by the construction euphoria of Fascism. 5,000 Case del Fascio, 150 new towns and rural “borghi” 3,800 colonie building instituted to provide to 700,000 children every year summer and open-air experiences, or 6,000 subsidized housing, are just but a handful of the numbers that surface when analyzing the commitment of Mussolini’s government towards architecture and construction.

Construction did not stop when in June 1940, Italy joined the battlefields of an expanding war, nor when it became clear that defeat was imminent. In his ambition to make Italy a world’s power, Mussolini had embarked on two simultaneous campaigns: one to be fought with an army, the other with architects to make Italy the most modern nation of all. After his dismissal, however, it was unsettling for the newly established Italian Republic to come to terms with a wealth of buildings reminiscent of a political movement that had plunged Italy into one of its darkest periods.

Over 75 years later, these buildings are virtually untouchable as they now are listed in the historical registry. But their success or failure in adapting to the demands of contemporary forces can solely be attributed to the political realities of local governances rather than to their designed original political needs. Adaptive-reuse success stories of fascist-era built structures are not uncommon, but this paper examines the ill-fated socio-political and functional transformation of one of the most remarkable examples of Italian rationalist architecture, Turin’s Mercati Generali, or wholesale markets, undertaken for the 2006 Winter Olympics.

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Session VC: Visions and Plans for a Better Society

“Vistas, Knolls, and Sloping Lawns: Frederick Law Olmsted’s Vision for a Democratic Campus”

From the mid- to late nineteenth century, Frederick Law Olmsted designed parks, suburbs, and civic and residential grounds that had a lasting effect on campus planning conventions at institutions of higher learning in the United States. Influenced by his mentor Alexander Jackson Downing and his 1850 tour of English parks, Olmsted developed a preference for collegiate landscapes of picturesquely arranged buildings around curvilinear walkways, irregular clusters of trees and plants, and changing vistas of knolls and sloping lawns. Olmsted was especially concerned with the campuses of institutions promoting democratic access to education, a principal goal of land-grant institutions that received public funds through the Morrill Act of 1862. Olmsted, who planned the grounds of numerous land-grant schools, extended his democratic objectives for parks and municipal grounds to collegiate landscapes. As such, he hoped that his campus plans that integrated nature with domestic life, designing architecture suited to human scale, might “civilize” all social classes in a democratic America.

To date, in spite of significant scholarship focused on Olmsted’s architectural contributions to American parks and city planning, less attention has been paid to Olmsted’s campus plans and their impact on higher educational developments. This is surprising, given that Olmsted and his successors planned hundreds of campuses across the United States. As we approach Olmsted’s 200th anniversary, it is a particularly advantageous time to re-evaluate his early campus planning efforts, especially as related to the socio-political circumstances of new institutions of higher learning in post-Civil War United States. This paper compares Olmsted’s ideas about campus planning in light of the architectural programs and his social ideals at Cornell University and Trinity College in Hartford, specifically Cornell University’s use of land-grant funds to secure an egalitarian and practical higher education at a nonsectarian institution versus Trinity College’s Episcopalian motivations at a sectarian school.

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Session VIA: Mississippi Places

“Interpreting Parchman Farm: A Schematic Proposal”

Parchman Farm, more formally known as Mississippi State Penitentiary, is located in unincorporated Sunflower County in the heart of the Mississippi Delta. As the state’s only maximum-security prison, as well as the oldest penal institution in the state, it was constructed largely by the very same prisoners who would become the first to experience life within its confines. As a working prison farm, inmates, to this day, serve their sentence by working in state-owned agricultural fields, or in the onsite manufacturing workshops-ultimately generating revenue for the state. Since its creation at the turn of the 20th century, Parchman Farm has been a unique character in the narrative of the Magnolia State. The prison has been home to several notable blues musicians, including Bukka White and Son House. Its distinctive form of labor-intensive rehabilitation inspired many numbers of blues songs to be written about the facility, ultimately becoming an informal incubator of sorts for pre-war delta blues. In 1939, folklorist Alan Lomax recorded White and multiple others at the farm for the Library of Congress. In addition to its rich delta blues history, the facility also served as an integral component to the civil rights movement after becoming a brief home to the 1963 “freedom riders” upon their arrest. In 2005 Tim Climer, the (at the time) executive director of the Sunflower County Economic Development District, stated that he wanted to develop Parchman Farm as a tourist attraction by establishing an interpretive center. I take this as an invitation, as well as an obligation, to participate and contribute-implementing my past work along with future research, student participation, site visits, interviews, and an unprecedented level of appreciation of all things delta blues, towards the thoughtful schematic design of a compelling interpretive center.

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Session VIA: Mississippi Places

“Mississippi Shotguns: Diversity Within Form”

The shotgun form in relation to the city of New Orleans has been much discussed and dissected, however few have studied the form outside of the Big Easy. To expand our understanding of the shotgun, this paper begins to examine the housing form in Mississippi, specifically on the Mississippi Gulf Coast. This paper will seek to explore executions of the form and what rolls the shotgun played in the Mississippi communities they were constructed in. The Mississippi Gulf Coast has long had close material, societal, and cultural ties with New Orleans making the Coast a natural place outside of Louisiana to begin such an investigation and a broader discussion about the form. Examining the Mississippi shotgun’s quirks and features and detailing the reality of applications will expand beyond the housing form’s oft limiting New Orleans-centric understanding.

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Session VIA: Mississippi Places

“Architrave, Frieze and...White Supremacy? The Aesthetics Question in Contemporary Planter Dwelling Interpretation”

“A portrait of the past” declared Rosedown Plantation’s advertising, and “Natchez, where the Old South Still Lives”. For close to a century, planter dwellings, both plantation ‘big houses’ and urban homes, have served as promulgators of a largely imagined history, their architecture and aesthetics providing the lens through which romanticized narratives found meaning. However, over the last decade there has been a growing movement to embrace more comprehensive interpretation of these spaces. In this new process, architecture-based content becomes minimized—if not removed altogether—replaced by content that focuses on these dwellings as sites of enslavement and racial power dynamics. It is a distinct transition in the way these dwellings are considered from “form” to “function.” In addition to this narrative shift, classical architecture has seen the effect of the increasing politicizing of classicism as a whole. That is not to say that classical architecture has previously been apolitical, far from it. Rather, recent events such as the proposed Executive Order “Making Federal buildings Beautiful Again” and the responding bill H.R. 7604, “Democracy in Design Act”, pushed existing examples of classical architecture—including planter dwellings—into the discussion spotlight. This paper will explore the recent changes in how planter dwellings are shared with the public and the relative gains and losses experienced with their narrative changes. It will consider larger cultural shifts in how we view classicism and how this shift has impacted the unique convergence of public history and architectural history which together inform the visitor experience. It will draw on current practices at historic sites, interviews and primary material. Lastly, the paper will demonstrate the unique potential planter dwellings have in actively applying their architecture and aesthetic value in the service of a comprehensive

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Session VIB: Finding or Losing Cultural Heritage in Preservation

“Beyond the Kiva: Conflicts of Preservation and Architectural History”

If someone put drill rigs all over the lawn of Monticello or Mount Vernon there would be outrage. Yet that is what is happening to thousands of years of history across the Americas, mostly in places inhabited by native peoples. Today as in the past many of these places from Bears Ears to the Amazon are under threat, as are native peoples everywhere. Just as there is no typical Christian church in the world, many cultures built and inhabited rooms now called kivas in what is now the Native Southwest, some round, some square, some cribbed, some not. Many that survive have been improperly restored. Unfortunately most of the scholarship on these places is by archaeologists, yet there is a rich architectural history to this vast and ever threatened landscape in the Americas and beyond. Yet few architectural historians study these places. Therefore this paper (or panel would like to invite) will present new and emerging scholarship on the pre-Columbian native architectures and landscapes in the Americas, current threats to these people and places, how poor preservation and urbanization practices destroyed or created a false narratives, how native peoples have adapted and resisted colonization and urbanization with new practices, as well as critiques on how native peoples in the Americas and elsewhere have been depicted in museums or left out of nationalist histories.

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Session VIB: Finding or Losing Cultural Heritage in Preservation

“Derelict Paradise: Future Prospects of the Endangered Industrial Patrimony and Cultural Heritage of the Central Aguirre Sugar Mill in Puerto Rico”

Sugar cane played a critical role in the socio-economic development of Puerto Rico (Fernández, 1957). As part of American-led economic initiatives, at the beginning of the 1900s, many sugar mills were built in Puerto Rico, leaving a large inventory of post-industrial buildings after the industry dwindled slowly. As part of this industrial legacy, one of the most valuable is the Central Aguirre in the southern town of Salinas, Puerto Rico. This sugar mill and its later established company town were born in 1899 as a transformation and expansion to the agricultural estate known as Hacienda Aguirre. These now abandoned post-industrial structures resulted from the political and economic policies of the United States, with its largest U.S. territory for more than 100 years. Presently, the Sugar Mill Central Aguirre main factory buildings and many of the structures related such as mill administrators homes, workers housing, hospital, theater, and hotel, continue to deteriorate due to lack of initiatives, governmental failures, economic crisis, and the severe impact of climate change. This paper briefly discusses the context that brought Central Aguirre to this abandoned state shedding light on the complexity of the problem. It mainly examines the potential that emergent technologies, such as augmented reality (AR), could offer as a catalyst for history retracing, cultural heritage, and tourism consumption and its potential for adaptive reuse by reviewing existing initiatives in similar projects.

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Session VIC: Places of Worship and Community

"Friendship Baptist Church: A Church Built by a Community"

The Friendship Baptist Church, built in 1980 it is a historical gem in the community of Corning, New York. The church is located at the intersection of Pearl and Denison Parkway East and has implanted its Black cultural presence on the great history of Corning. The church's story can be told from personal narratives by the older congregation, and from various records of historical events which created the church today. The church was built from a strong body of mostly African American people who faced a lot of challenges. During its early years, the church's dedicated congregation helped shaped a church that has become one of the successful churches of Corning. Friendship Baptist Church got most of its support from its community and created a niche for the Black community of Corning. The Black community saw Friendship Baptist Church as that space in Corning that they could call their own. The architect Joseph A. Connell created an architectural presence that would give this Black community a home that expressed their mark in the city of Corning. The building sits in a historical city, yet it takes a new shape and form that invites a more promising future. The selection of the architect Joseph A. Connell allowed for a more personal relationship between the community and the architecture. The congregation and the architect built a relationship that created a structure that would fulfill the needs of the church and the community. In conclusion the Friendship Baptist Church has a rich history which has helped shaped the Black families in the community of Corning.

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NOT PRESENTED AT CONFERENCE

Session VIC: Places of Worship and Community

“Ariel, Kentucky: Church, School, and Community in the Struggle for Equality in a Border State, 1868-1924”

The Union Army’s Camp Nelson, a recruitment and training center for Black soldiers in Kentucky from 1864 to 1865, drew thousands of men escaping slavery and eager to fight for their freedom. Abolitionist and minister John G. Fee came to Camp Nelson in 1864, establishing a nonsectarian church and a school to serve the enlisted men and their families, who were housed in a refugee camp on site. In 1868, Fee purchased the refugee camp site and laid out the town of Ariel as part of a plan to create a community of land-owning Black veterans. With the lifelong support of Fee as well as the American Missionary Association, the Freedmen’s Bureau, and the (Northern) Presbyterian Church, the residents of Ariel worked to build a community and a center for Black education at the school, known variously as Ariel Academy, Camp Nelson Academy, and the Fee Memorial Institute. The community and its allies worked to cultivate the conditions for African American citizenship and equality amidst a hostile environment. Despite many setbacks, Ariel was seen as a model African American farm community at the turn of the twentieth century, with the church and school as central institutions. Keeping pace with changing needs, the school became an agricultural, industrial, and teacher training institute. The community, later known as Hall, saw sustained out-migration from the 1910s; the school moved to nearby Nicholasville in 1924, where it operated for another decade; and most of the historic buildings succumbed to demolition or abandonment. Today, the 1912 Fee Memorial Church, now part of Camp Nelson National Monument, is one of the few surviving resources connected to this story. This paper will examine the history of the Ariel church, school, and community in postbellum Kentucky, presenting new research on this cultural landscape of Black freedom.

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Session VIIA: Modernity, Race, and Contradiction

“Fears and Fantasies on Early American Roof Gardens”

In the late-nineteenth and early-twentieth century, after several decades of incubation in utopian literature and architectural development in great cities like New York, roof gardens proliferated across the United States. Becoming a widespread cultural trope, even an obsession, they graced the tops of hotels, clubs, office buildings, factories, and churches, often proudly advertising their presence with showy pergolas, flags, signage, or draping vegetation. Their public or, more often, semi-public nature, their glamor, and their multi-layered associations with modernity and urbanity meant that their palm trees and wisteria often sprung from key fault lines in American civil life. Gendered and racialized dimensions were vast. Some roof gardens served as industrial retreats for the female workers of ostensibly enlightened corporations like AT&T and Heinz—with the latter, for example, proudly advertising their provision of roof gardens for the “Baked Bean Girls,” who used them between shifts on the cannery line to take in fresh air and sunlight while remaining cloistered from the sordid streets below. On the glassy, green, and brilliantly illuminated rooftops of segregated hotels and office blocks, racial hierarchies were manifest in ways that lent an air of modernity and inevitability to longstanding bigotries and exclusions, as black Americans were welcomed only as serving staff, or else cruelly caricatured in blackface minstrel shows that echoed in the surrounding neighborhoods. Rooftop gardens could also, however, serve as sites of resistance, as the African-American entrepreneur Annie Turnbo Malone built her own enormous garden atop Poro College in St. Louis, which for a time became a key platform for black society in that city. These spaces, once so common and now almost entirely forgotten, offer a rich and fertile ground for architectural history, nurturing as they did so many American dreams, nightmare, fears, and fantasies.

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Session VIIA: Modernity, Race, and Contradiction

“The Language and Landscape of Race in Frank Lloyd Wright's Broadacre City”

On April 15, 1935, Frank Lloyd Wright debuted Broadacre City at Rockefeller Center in New York. A newly built 12 x 12 ft. model of his rural utopia dominated the display, and was accompanied by smaller, repurposed models of unrealized projects and a wall of drawings. A network of plywood panels stitched these disparate parts together. The panels unified the exhibit, visually and organizationally, as a guide for visitors, and thematically, via the large black lettering emblazoned across their vertical surfaces. The first panel promised “A NEW FREEDOM FOR LIVING IN AMERICA,” while others offered insights into land tenure, transportation, governance, and other themes central to Wright’s vision. Thirty-five blocks south of Rockefeller Center, the NAACP was flying a 6 x 10 ft. flag outside its 5th Avenue headquarters with the words “A MAN WAS LYNCHED YESTERDAY” in large white letters on a black background. Between 1920 and 1938, banner was raised, as described in the Association’s journal *The Crisis*, “as a method of publicizing and protesting against lynching. [...] It is planned to hang the flag after every lynching.” It appeared twenty times in 1935.

A utopian architectural exhibit and a flag protesting anti-Black violence would seem to share nothing in common. This paper argues, to the contrary, that Wright’s display panels and the NAACP’s flag both used similar graphic means to render a rural phenomenon legible to white metropolitans. For the NAACP, the flag forced passersby to confront the persistence and pervasiveness of lynching, which was often ignored by the mainstream white press. For Wright, Manhattan’s overwhelming density amplified Broadacre City’s rural ambitions. Putting these two projects into dialogue forces a reexamination of the presumed “freedom” underpinning Wright’s utopia and the racist rhetoric underpinning his vision of a reconstituted rural America.

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Session VIIB: Identity and Identification with Architecture

“Signs of Gay Remembering: Place, Design and Identity”

The period 1969-2016 witnessed the evolution of Stonewall Park from the site of the eponymous riots to a National Monument. A sense of gay community also emerged within this period, now situated within a larger LGBTQ context, with a collective identity defined in part by a claimed history. People and events were identified, researched, and often memorialized at associated sites. This paper explores the nexus of place, design, and the representation of gay collective identity, through an analysis of consciously designed memorials. What are the recurring design themes, are the themes universal, and how do they reflect – or influence – evolving ideas of sexual identity, gender, and community?

Two events dominate the formal memorialization projects within this context of gay remembering: the AIDS epidemic and, less obviously, persecution of gays during the German Third Reich. For both events, memorials have been constructed in many countries, on several continents. More local events are also memorialized – for example, the accomplishments (and persecution) of Alan Turing, gay-hate crimes at Bondi Beach, missing Two-Spirited women in Alberta, and the Pulse nightclub mass shooting. While several memorials were used in the analysis for this paper, some of the more influential are explicitly referenced, including the Homomonument in Amsterdam, the AIDS Memorial Grove in San Francisco, Berlin's Tiergarten memorial, and the New York AIDS Memorial. The analysis identifies some anticipated themes, such as garden and naming, but also more challenging themes such as confinement, foreboding, and erasure. The changing use of the triangle as icon is also noted. The paper concludes that as the LGBTQ increasingly becomes a 'community of communities', then the memorialization – and the use of history – will become more specific, more personal.

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Session VIIB: Identity and Identification with Architecture

“Interpreting Urban and Suburban Enslavement in Natchez, Mississippi: Longwood and Stanton Hall”

As sectional tensions and threats of violence increased throughout the country, the height of Cotton Kingdom wealth was on full display in Natchez, Mississippi. An impressive collection of suburban villas, townhouse mansions, and high-style plantation homes served as the architectural embodiment of deep coffers: revenues earned through the use of enslaved labor for agricultural production. The culmination of decades of success, seven Natchez residences, completed from 1858 to 1861, closed what would later be known as the antebellum period. Two sites, Stanton Hall and Longwood, serve as not only deviations from earlier architectural models but also representations of typological advancements of urban and suburban enslavement in Natchez. The landscapes and built environments of Stanton Hall and Longwood define the development of these perfected enslaved spaces: informing on the lives of enslaved individuals in a variety of settings across Natchez and Adams County.

Completed in 1858, the Greek Revival, Italianate hybrid Stanton Hall occupies a full city block in downtown Natchez. The elevated townhouse mansion, home to Irish immigrant Frederick Stanton, included an integrated three-story dependency wing with kitchen, pantry, and enslaved servant’s hall with four quarter rooms. Additional accessory buildings included a two-story frame slave quarters and a carriage house/stables building. Longwood, completed to its current state in 1861, is the largest octagonal house in the country. The suburban villa constructed for Haller Nutt featured a curated landscape complete with six dependency buildings including a privy, three-story slave quarters, carriage house, barn, kitchen, and 10-pin alley. Distinct differences and similarities within the built environment, landscape, and enslaved labor practices provide insight regarding how to better interpret the institution of enslavement at a variety of sites in Natchez.

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