



Session 1 (Thursday 10:00-11:30am)

Session 1A – Historic Ideas in Urban Planning (Danielle Willkens – moderator)

**“A Beautiful Eminence Which Commands a View:
The Landscape and Planning History of Raleigh, North Carolina”
Nicholas Serrano – Louisiana State University**

This paper will explore the history of planning and urban development in Raleigh, N.C. with a specific focus on the political, social, and environmental significance of the physical landscape. Raleigh was founded in the late 18th century as a new town to serve as the state Capital. Like many other Capitals in the American South, the site was chosen for its location roughly in the center of the state. However, unlike many capital cities, the site lacked any other distinguishing geographic features such as a major water body or access to main travel routes. The paper argues that this lack of physical distinctiveness led the town to struggle for an identity throughout most of its history, with parallel struggles for population growth and municipal administration during the 19th century. With brief diversions to—and comparisons with—other towns in North Carolina, the paper then explores how municipal boosters in the 20th century led the charge for urban planning to modernize the economy and increase Raleigh’s prominence within the region. This is a history with direct ties to the professionalization of American planning. It draws links between garden clubs, key individuals such as Charles Mumford Robinson and Kevin Lynch, the Tennessee Valley Authority, and global corporations. The paper ends by exploring how Raleigh went from the fourth most populated town in one of the most sparsely populated colonial states to anchoring a nationally prominent center for knowledge production (the Research Triangle Park) within the span of thirty years. Along the way, the paper argues that landscape played a prominent role in the town’s struggles and ultimate success, with distinct consequences for its social and political fabric.

**“Latrobe’s Curious Site Plan for Capitol Hill (1803);
Seeking a System to Represent Landscape Design”
Richard Chenoweth – Glavé & Holmes Architecture**

In the Library of Congress’s collection of ADE design drawings of the Capitol by B.H. Latrobe is a curious watercolored sheet from 1803 that depicts a completed Capitol positioned on the crest of Jenkins Hill (now Capitol Hill) with its principal facades oriented east and west. This plan shows us the existing hill’s topography as well as his design to reshape it. Major avenues converging at the Capitol are faintly visible in this palimpsest of graphic information. The viewer



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can see how his site plan for the Capitol is integrated with L'Enfant's 1791 plan for new city. The drawing is curious because, at first glance, it is puzzling in its graphic complexity. Under closer examination, however, one can understand that besides representing a formal arrangement and design for the landscape design of Capitol Hill (relative to the Capitol building itself), it also represents a step forward in a broader struggle to depict landscape form during a seminal period of history in which the representation of physical form and conceptual form (architecture, landscape, human form) underwent radical change. The depiction of topography as we understand it today is based on the graphic representation of all points of a particular landscape elevation being connected by a horizontal line or plane. When a group of these horizontal lines or planes are compiled, they depict a conceptual threedimensional landform. Architect, engineer, and naturalist Latrobe, living on the cusp of the Enlightenment, did not employ this method. Had it not been invented by 1803? Had he never learned of such a method in his work and travels throughout England, Germany, and France in the previous two decades? Methods existed such as hachuring, but these were not comparable in engineering accuracy. My paper will explore this important drawing within the context of his design for the Capitol's landscape design as well as within the context of new contemporary forms of conceptual representation for landscape design and cartography. Using digital analysis, I have deconstructed the drawing and created computer landform models to illustrate Latrobe's way of thinking. My paper also will connect Latrobe's landform with ground-penetrating radar results from the 1959 Capitol extension project. The 1959 charts indicated the original topography of Jenkins Hill (based on undisturbed soils) and reveal the accuracy of Latrobe's survey from 1803.

“Reclaiming London: Newcourt’s Ideal Fortified Garden City, 1666”

Lydia Soo – University of Michigan

The plan to rebuild London after the Great Fire by Richard Newcourt, surveyor and mapmaker, has been overshadowed by those by John Evelyn, Christopher Wren, and Robert Hooke, renowned natural philosophers. Although recognized as a possible source for Penn's Philadelphia (1682), there is no evidence that Newcourt's design (preserved in three autograph drawings) was ever made public or published. A close study of his plan however reveals that Newcourt brought together diverse ideas into an innovative plan that deserves recognition in its own right. Newcourt proposed an entirely new rectangular riverside city, replacing medieval London and its suburbs. Within its fortified walls, the same block of houses repeats to form a grid, interrupted only by a central civic and commercial piazza and several smaller market piazzas. Each block is hollowed out to create either a large churchyard or livery company garden, the latter centered on a mount offering fresh air and prospects over the new city.



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During the 1660s, little visual information was available on cities, past and present, using orthogonal planning. It is evident that Newcourt studied treatises containing plans for the ideal fortified cities based on the Roman castrum. He may have seen images of real cities influenced by those same sources: gridded colonial towns built by Europeans around the world and, closer to home, in Ireland. At the same time, Newcourt was aware of advancements in land reclamation and the parcellation of drained land. In Holland, the Beemster (1612), once a huge lake, was celebrated through printed maps and descriptions. Praised as a “garden,” it was laid out as a grid, with canals and roads creating squares further subdivided for fertile farms and verdant country estates. For London, Newcourt reclaimed the city from its burnt ruins and surviving slums and turned it into a gridded garden city.

Session 1B – Portraits of Architecture (Ralph Wilcox – moderator)

“Not Just the Exception, But Exceptional: The Gannon & Hands Architectural Firm”

Bethany Laskin (student) – Savannah College of Art and Design

The canon of influential architects and their work is dominated by the presence of men, and it can be easy to assume that this is because there are not any women to recognize. But there have been women creating and contributing to our built environments since the beginning. Without the recognition and respect that is so easily given to men, they have been forgotten. This paper shares the stories of some of these forgotten women by investigating the Gannon and Hands Architecture Firm. Begun by Mary Nevan Gannon and Alice J. Hands in the late nineteenth century, this firm was the first female-founded and lead architectural firm in the United States. Additionally, they broke away from the conventional high-end residential design path that other female architects of the period followed. Instead, they turned toward New York City’s tenement housing crisis, which had left thousands of New Yorkers living in squalor. Gannon and Hands set out to use their talents and unique design approach to solve this issue. In order to understand the conditions and needs of those who lived in the tenements, they lived in one themselves for three months in the winter of 1894. They entered their design in a national competition and won, receiving a contract for their design to be implemented into sixteen new buildings. However, despite their accomplishment and the recognition they received at the time, today Gannon and Hands are practically unheard of. Their legacy consists of the simple fact that they were the first women to start their own architectural firm, however, they deserve recognition beyond that accomplishment. Gannon and Hands were not simply the first, they were exceptional, and the grand narrative of architecture would be benefitted by the amplification of their story.



“Almost Modern: The Transitional Architecture of H. Ray Burks’s Arkansas County Courthouses, 1928 to 1932”

J. Mason Toms – Arkansas Department of Transportation

In the years following the conclusion of the First World War, the state of Arkansas saw an explosion in the field of county courthouse construction. No less than a third of the county courthouses in the state were replaced between 1918 and 1942. Simultaneously, this period was also a time of changing architectural tastes in the state, as new, “Modern” forms of architecture began to make their way across the state. Though in most areas of design, the emergence and integration of the Modern forms was slow and subtle, in the field of county courthouse design, it was a sudden and distinct dichotomy. The majority of the courthouses constructed prior to 1930 tended to embrace the more classically derived, Beaux Arts-inspired architecture. Conversely, the majority of the courthouses constructed after 1930 embodied the recently popularized Art Deco forms. However, there exists a small collection of four courthouses designed by architect H. Ray Burks from 1928 to 1932 that appear to bridge these two eras of design. Utilizing Beaux Arts massing and arrangements but festooned with Prairie School or Art Deco motifs, Burks’s courthouses had one foot in the Classical and one foot in the Modern. As such, these courthouses offer an interesting glimpse into the brief moment when the Arkansas architectural community shifted from the classical tradition of the past and embraced the more Modern aesthetics of the coming age.

“Contrasts in Practice: The Architectural Legacies of Floyd D. Wolfenbarger and Patricia and William Eidson”

Michael Grogan and Christopher A. Fein – Kansas State University

During the post-World War II years, the city of Manhattan, Kansas amassed a rich collection of modernist buildings. Though some were predictably designed by faculty from Kansas State University and external architects, much of this legacy is attributable to two Manhattan architectural firms. Floyd O. Wolfenbarger (1904-79) maintained a prolific practice for over four decades, garnering many of the city’s public and religious school commissions, key university works, banks, and office buildings. William Eidson (1928-79), in 1973 joined by his wife Patricia (1932- 94) in partnership, similarly accumulated many commissions for public and religious institutions, two important public housing projects, and various academic and commercial structures over a twenty-five year period. Wolfenbarger’s work was heavily defined by the design agendas of his associates and partners, evident through stylistic transformations witnessed through the decades (for instance, one particular downtown intersection forms the armature for four elegant but distinct office and bank structures, spanning the late 1950s



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through early 1970s, designed by his firms). Wolfenbarger’s model represented a collaborative firm structure that, generally, followed the various national and modernist trends surfacing through this era. The Eidsons, on the other hand, produced work quite attuned to the landscape, the local context, and that integrated regional resources, notably the ubiquitous light limestone quarried in adjacent counties. Through a variety of typologies ranging from residences to the Main Library, their practice model evidenced a particular, personal trajectory through the 1950s-1970s, creating work that is simultaneously familiar and unique. Both practices significantly advanced—indeed, dominated—the modernist project in Manhattan, albeit through different methodologies and outlooks. This paper stems from a grant-funded, general survey of modernist architectural resources in the city and attempts to unpack these legacies, both of outsized proportions, to promote a deeper understanding Manhattan’s architectural heritage.

“From Lincoln’s Bedroom to Calamity at Cairo: An Illinois Architect/Builder in the 1850s”

Ben Ross – RATIO Design

Hannon & Ragsdale, architects and builders, were active in Springfield, Illinois, from the early-1840s until 1858. By the mid-1850s, Daniel Hannon and Thomas A. Ragsdale had developed the firm into a large concern that designed and built a wide range of buildings in and around Illinois’ capital city, from iron-fronted business blocks on the State House Square to modest frame cottages to high-style mansions. At their height, Hannon & Ragsdale appear to have employed multiple crews of carpenters, joiners, and other tradespeople building many projects simultaneously around Springfield and in the booming port of Cairo, Illinois. Two of the firm’s commissions for 1856 indicate the range of their work. Governor Joel A. Matteson had convinced the State of Illinois to build a new executive mansion—an imposing Italianate villa designed by a Chicago architect—but, upon its completion, he found it “dull and unfashionable” and hired Hannon & Ragsdale to design and build a better Italianate mansion—with a range of costly outbuildings including a Gothic gardener’s cottage—for him directly across the street. A few blocks away, the firm designed and implemented a remodeling of the only home Abraham Lincoln ever owned, transforming a small Greek Revival cottage into a comfortable, two-story Italianate house; this far more modest project would ultimately become the firm’s most famous building. Setbacks in 1857 and 1858, including both an act of God and the failure of an act in the State Legislature, led to the dissolution of the firm and the retirement of its owners to careers in other fields. This paper will examine the range, skills, and business strategies of master builders in the Prairie State of the 1850s as shown through the work of Hannon & Ragsdale.



Session 1C – Documentation Techniques (Kathryn Holliday – moderator)

“Sacred Verticality’ in Climate Zone 10: Mapping Sunlight in the Annie M. Pfeiffer Chapel”

Carrie H. Pavel (student) – Middle Tennessee State University/Georgia Institute of Technology

While Frank Lloyd Wright’s Annie M. Pfeiffer Chapel (1941) on the Florida Southern campus is remembered in part for its catastrophic tower collapse in hurricane-force winds shortly after opening, other climate-related challenges confronting the top-lit chapel are less well known. In 1945, while considering how to optimize the chapel’s reconstruction and redesign, Florida Southern president Ludd Spivey wrote to Wright, “when the sun passes across the building during the mid-day, it is almost impossible to sit in it even 20 minutes” due to the “boiling heat.” Ultimately, only the addition of air conditioning could remedy the problem, but this would not happen for two more decades. This anecdote runs counter to recent scholarship, which, bolstered by digital tools for building performance analysis, has provided a wealth of information on the environmental optimization of Wright’s architecture, particularly his sacred buildings. If Wright’s Unity Temple (Zone 5) and Pilgrim Congregational Church (Zone 3) have been deemed remarkably responsive to regional climate challenges, what is different about the Pfeiffer chapel (Zone 2), which follows a similar spatial logic and desire for environmental integration? This paper uses 3d visualization software (Enscape) and daylighting analysis software (Sefaira) to inform an analysis of two challenges related to the chapel’s orientation: axial constraints due to its location within a larger campus master plan and environmental comfort challenges posed by the sun path. Through a comprehensive mapping of thermal and daylighting conditions in the chapel, this paper aims to further illuminate these two ‘boiling’ decades in the life of Wright’s southernmost sacred building.

“Application of Reality Capture Techniques for Documentation and Analysis of Historic Concrete Structures”

Annie Marie Sowder (student) – City University of New York/University of Florida

Since eighteenth century historian and architect, Julian-David Leroy, combined “historical” and “architectural” methodologies to produce divergent but complementary studies of ancient monuments, the benefits of employing interdisciplinary methodology to tease out new information from a subject have been appreciated. Research approaches that complement historical contextualization of buildings with the creation of 3D models can capture and build data-rich visualizations representing more than just isolated building components, generating new avenues for the documentation and analysis of historic structures. Using laser scanning to capture data point clouds, create Historic Building Information Modeling (HBIM) sets, and



derive basic data on materials and quantities not only documents existing conditions but uncovers new information as the model becomes a receptacle for the historical, analytical, and physical property data. Applying this approach to simple concrete bungalow structures built during 1935-36 in the upper Florida Keys reveals that even in a case where project elements are not complex, documenting built components helps reveal information about the delivery of the project that will be a significant part of understanding their assembly. The iterative exchange of data made possible through laser scan-generated HBIM lends itself to knowing the material makeup of buildings, their physical relationship to surroundings, and the locations of materials in the buildings. Benefits of incorporating reality capture techniques as a research method include improved visualization of data collected and the incorporation of attribute data for documentation and further analysis. This paper also expands on previous research by the author relating to the construction of Florida Keys Hurricane Houses as a novel type of vernacular architecture and on the logistical and organizational background of the building effort.

“Snapshots of Character: How African American Photography Influenced Social Change in Chattanooga, Tennessee”

Stefanie Haire (student) – Middle Tennessee State University

Horace Maynard Brazelton (1877-1956) was the first African American portrait photographer to operate a professional studio in Chattanooga, Tennessee. His career spanned the course of almost fifty years, amidst Jim Crow segregation and racism. Despite all related challenges, Mr. Brazelton and his wife Hettie (Hodge) Brazelton were able to act as pillars of the African American community in Chattanooga during the first half of the twentieth century. They lived, worked, and volunteered in an area known as the “Big Nine” – so called for the name of the major thoroughfare in the black business district, East Ninth Street. This self-sufficient area of a mid-sized southern city was filled with black-owned businesses, churches, hospitals, schools, music venues, and homes. Even still, the history lining this street has since been silenced and largely forgotten. The life and work of Horace Brazelton is directly related to the emergence of the black middle class in Chattanooga. It also serves as a case study of self-representation and identity among the African American community, the history of black-owned businesses during Jim Crow segregation in Chattanooga, and how Geographic Information Systems (GIS) can be used as a spatial tool to visualize HOLC redlining policies as they affected Brazelton and his community.

**Session 1D – Introduction to SESAHA: New Members and First-Time Attendees
(Lydia Mattice Brandt and Leslie Sharp)**

In this session, attendees will learn about the history and community that is the Southeast Chapter of the Society of Architectural Historians (SESAH). Led by SESAHA president, Lydia Brandt of the University of South Carolina, and SESAHA vice president, Leslie Sharp of the Georgia Institute of Technology, this session will help first-time attendees have a better understanding of SESAHA and all it has to offer emerging and seasoned scholars in the field of architectural history.

Session 2 (Thursday 1:30-3:00pm)**Session 2A – Unusual Typologies (Jennifer Baughn – moderator)****“Washed in the Water: Baptismal Pools, Outside and In”
Jennifer Baughn – Mississippi Department of Archives and History**

Immersion baptism, central to the doctrine and practice of Baptist denominations, requires a pool of water in which to baptize new believers, and this pool often distinguishes Baptist church buildings from those denominations that sprinkle or pour water over infants or converts. River baptisms are still common, but since the early 20th century, Baptist congregations have been finding ways to hold baptisms on their own site or within the church itself. This transition can still be seen in surviving concrete outdoor baptismal pools, from a mule trough/baptistry to a more recent spectacular fountain baptismal pool with a viewing bridge. Congregations that installed indoor baptismal pools adapted what had been a preaching-centered meeting house form to one that included a raised baptismal pool behind the pulpit, emphasizing the primacy of the convert’s baptism to the life of the congregation. At the same time, moving baptisms inside transformed what had usually been large public gatherings attended by Christians across racial boundaries to more private events viewed mainly by members of a single congregation.

**“Like a Well-Oiled Machine: The Truscon Buildings of Arkansas”
Ralph Wilcox – Arkansas Historic Preservation Program**

During the 1920s, Standard Oil Company of Louisiana undertook an effort to modernize their existing oil stations throughout Arkansas. At the same time, the company also built several new stations around the state, likely in response to the discovery of oil in South Arkansas in 1920. Many of the buildings that Standard Oil built at their new and modernized oil stations used the



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Truscon Standard Building system, a prefabricated building system developed by the Truscon Steel Company of Youngstown, Ohio. The Truscon Standard Building system used uniformly-sized steel panels to form the building's walls. In addition, the doors and windows that Truscon produced fit into the same grid system, allowing Truscon's prefabricated buildings to have an endless number of configurations, making the building system attractive to a wide variety of potential clients. Although Truscon did conduct some targeted marketing to the oil industry, their buildings were used by a variety of companies for a number of uses. Furthermore, since their system was developed during the 1910s and 1920s, it represented one of the earliest and most successful prefabricated building systems in the United States, predating Lustron's system by over twenty years. In fact, by 1925, Truscon claimed that "The floor area covered by Truscon Steel Buildings has reached the colossal total of twenty million square feet." This paper will examine the Truscon Standard Building system, and the examples of Truscon buildings that the Arkansas Historic Preservation Program has documented around the state since 2019. While the majority of the Truscon buildings documented by the Arkansas Historic Preservation Program are associated with Standard Oil Company of Louisiana, other examples that the AHPP has documented were originally built for other uses.

"Post-WWII Housing Along Aviation Drive in Marietta, Georgia" **Marietta Monaghan – Kennesaw State University**

Just prior to the advent of America's involvement in WWII, a prominent general and Marietta native, Gen. Lucius D. Clay, began the construction of a new airfield to the south of town. By the time the US entered the war Clay recommended Marietta as the site for a new bomber manufacturing plant. The Bell Aircraft Corporation was quickly built and opened in the Spring of 1943 to supply the Air Force with B-29 Super Fortresses for the war effort. Most of the workers flocking into Marietta were Georgians, and 37% were women; Blacks and physically disabled workers were also hired and paid better than at other jobs in the area. At its peak, the plant employed over 28,000 workers. An urgent need for housing resulted in a building frenzy, and after the war was over the US Government used the plant to store tools, with the VA and other agencies making use of the campus. The Korean War propelled the Lockheed Corporation to reopen the plant in January 1951. The population of Cobb County continued to grow, largely because of the bomber plant. Lockheed is still a major employer in Marietta, and the employee housing that remains is well regarded for its shady and pleasant neighborhoods.

This paper will examine the morphology of the houses after the war up until the present day, paying attention to the various communities most impacted by social and political changes over time.



Session 2B – Segregated Spaces (Christopher Hunter – moderator)

“First Do No Harm: An Examination of Segregated Medical Facilities in Kingstree, Williamsburg County, South Carolina, from 1919 through the 1970s”

Annie Laurie McDonald – Richard Grubb & Associates

After graduating from the Charleston Medical College in South Carolina, Dr. Edward Theron Kelley established his medical practice in Kingstree in 1908, and, in 1919, built the Kelley Sanatorium, the first comprehensive medical facility for White and Black patients in Williamsburg County. Containing 16 well-appointed private and semi-private rooms, the three-story sanatorium featured a two-story wraparound porch on which White patients could enjoy fresh air. Starkly contrasting the new building was the converted one-story dwelling containing 12 beds for Black patients. After the three-story Kelley Sanatorium burned in 1938, the hospital for White patients was rebuilt in 1940 as a larger, state-of-the-art facility in the Colonial Revival style, while the wards for Black patients were renovated and returned to their former use. A tumultuous series of events in early 1947 resulted in Dr. Kelley’s ouster from the institution he founded, which continued to operate through the mid-1960s, when it was replaced by a larger county hospital. In the spring of 1948, a collective of eight Black organizations formed The Benevolent Societies, establishing a new hospital for the area’s Black residents. With donations of money, goods, and services, the organization enlarged and updated a modest dwelling east of the Kingstree town limits. Dr. Joseph Addison Mason, a 1916 graduate of Boston University’s School of Medicine and Kingstree’s only Black doctor since 1917, served as the first Director of Medicine. Later, Dr. Cyril O. Spann, a noted physician and Civil Rights leader, served as the hospital’s Staff Surgeon. The Benevolent Societies Hospital operated through the 1970s before becoming a funeral home. This paper examines the “separate-but-equal” healthcare facilities of Williamsburg County’s Black and White citizens, and particularly differences between them in infrastructure, funding, and staffing, from the period 1919 through the 1970s.

“A Desirable Presence: African-American Movie-going and Theater design in the Jim Crow South”

Chad Newsom – Savannah College of Art and Design

Only three weeks in 1896 separate the official debut of film projection in the United States from the Supreme Court decision that legalized segregation, and thus, as historian Robert C. Allen has noted, “for nearly 70 years, then, the history of moviegoing and the history of racial segregation in the US, particularly in the South, are not only co-terminus but conjoined.” Movie theater owners often outright denied access to Black patrons, and at best, offered subpar



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accommodations, which involved separate entrances, segregated balcony seating, and/or, alternate showtimes. The segregated theaters would market to Black moviegoers as if presenting them with a special opportunity, but what these theaters really guaranteed was invisibility: climb up the side stairs, ascend to the highest balcony, and remain out of sight. In many cities, however, there was frequently a third option: African-American movie theaters that catered exclusively to a Black audience. Already by 1909, there were one hundred and twelve African-American theaters, and that number expanded to roughly one thousand by the 1950s. These theaters served an essential function; in the words of one African-American journalist, they provided a space where “our people can attend without becoming conscious of the fact that their presence is undesirable.” How did Jim Crow segregation impact movie theater design? In this paper, I draw upon recent work by cinema historians who call for a “spatial turn” in the study of film history, and I examine how both segregated and African-American movie theaters were products of segregation. I argue that segregation determined not only the design and structure of these theaters, but also the nature of the cinematic experience they offered and what these spaces meant to their audiences. As a case study, I compare two theaters in Savannah, GA: the Savannah Theatre (the site of the first projected films in town) and the Pekin (the first African-American movie theater). I trace the theaters’ opposite trajectories: over the course of a half-century, the Savannah Theatre incrementally reduced the space allotted to Black patrons and physically altered the theater to support this exclusion until eventually becoming a white-only cinema; the Pekin, on the other hand, continually expanded over its twenty-year history to provide a safe, inclusive, and all-encompassing space for entertainment.

Session 2C – Caribbean South (Bryan Norwood – moderator)

“Inhabiting the Counter-Plantations of the Haitian Lakou”

Irene Brisson – Louisiana State University

Jean Casimir characterizes the practice of dwelling in lakou, or yards, as a profound act of resistance against plantation landscapes of colonial and postcolonial states in Haiti (2020). Relationships—with kin, with labor, with plants and food, with spirits and ancestors—define the lakou more distinctly than the geometry of built forms. Nonetheless, the social and physical infrastructures of the lakou system are manifested in a range of spatial relationships between human and more-than-human environments. The Haitian lakou is a “vernacular habitat” according to architect Didier Dominique (1998). Housing for extended kin, gardens for subsistence and trade, water sources for irrigation and sanitation, functioned together in mutually sustaining relationships for quotidian and spiritual life. In the last century, the rural



lakou system has been diminished but the concept of living in community and outside of racial capitalism informs contemporary imaginaries of living well. Combining historical ethnographic accounts, the author's ethnographic observations from the 2010s, and paintings from the Haitian Art at the Crossroads projects, this paper visualizes the Haitian lakou as an evolving metonym for resistance to extractive capitalism and a socio-spatial technique for cultivating collective physical and spiritual well-being.

“The Compass and the Jetty: Entrepôt Building around the Gulf of Mexico”

John Dean Davis – Ohio State University

In the second half of the nineteenth century, nation states and burgeoning multinational corporations worked together to build access points along the Caribbean's edge. Entrepôt facilities ranged from simple wharves to ambitious reconstructions of entire river basins. These busy nodes cemented the definition of the Caribbean as a space of capital circulation and investment. Their structures responded to spatial patterns at a geographical scale, and their forms shaped the landscapes linked to them far into the continental interior. This paper considers the interplay of architecture and engineering and cardinal direction in the industrialization of the Caribbean. Planners and engineers synthesized information they had on global networks of commerce and the topographical problems presented by landscapes found in Mexico and Colombia. The shape of those networks, however, was less defined by economic efficiency than by racial regimes imposed by the American and European design and construction companies that serviced them. Using the construction of North/South railroads in Mexico, I argue that the systemic prevention of an East/West infrastructural grain meant that racial capitalism shaped this geography at a very large scale, and exists within its remnant architectural forms.

“Tourism's Architecture: From Modernist Hotels to Historic Centers”

Erica Morawski – Pratt Institute

Hotels popped up throughout the Caribbean in the post-World War II period as island nations vied for tourist dollars in an era of growing leisure tourism. Governments and developers looked to the built environment as a means to create a desirable destination and shape the tourist experience. Leading the world in luxury hotel design, the majority of the noteworthy new hotels were modernist in style. Looking at specific hotels in such islands as Puerto Rico, Cuba, Trinidad and Tobago, Curaçao and Aruba and their relationship to the surrounding built environment, this paper draws connections between tourism's architecture, histories of colonialism and independence, and postwar global issues to argue that hotel design was bound



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to larger issues of identity formation and foreign relations. As a framework of analysis, this paper proposes the ways in which three different concepts—the modern, the tropical, and the historic—were mutually constitutive in creating a sense of place. Tracing the particularities of modernism in the Caribbean, this paper illustrates how notions of the tropical were raised by modernism’s attention to climate and vegetation. While the concept of the modern and the tropical were directly addressed through this new hotel architecture, the contrasting concept of the historic was exemplified in the historic centers that were undergoing preservation at this moment. By looking at the relationship between modernist hotels and preserved historic centers, this paper reveals the comprehensive experience of the built environment created for tourists. This larger rubric of the built environment’s construction and preservation effectively provides the means to contend that island nations were astutely considering the architecture of tourism’s role in negotiating the ghosts of colonialism and empire as well as the present and future of national and international affairs.

“Destrehan Oil Refinery: Racial Capitalism and the Planetary Plantation”

Bryan Norwood – University of Texas at Austin

As work in the history of capitalism has shown, the plantation capitalism that shaped much of the Antebellum Southern US and the financial and industrial capitalisms that shaped much of the Northern Atlantic world were thoroughly intertwined. In the decades following the Civil War, with boosters proclaiming a New South, this entwinement changed in the particulars of its shape but not its reach. As W. E. B. Du Bois said in *Black Reconstruction*, an oligarchy of planters transformed into an oligarchy of industrialists who controlled resource extraction and the means of transport. Focusing on the conversion of the Destrehan sugar plantation upriver from New Orleans into an oil refinery in the 1910-20s, this paper will situate a site on the Lower Mississippi River in broader Caribbean and Atlantic networks of extraction and energy production. Through this example, this paper will more broadly consider how the frameworks of racial capitalism and planetary urbanization can be used to understand a post-emancipation plantation site. Racial capitalism provides a framework for considering how racialism and capitalist inequality are intertwined both in and beyond slavery, and thus lays out a way to situate the transformations of the post-Reconstruction South in the continuities and modifications of a system of expropriation that shaped the Atlantic World since the 15th century. Planetary urbanization provides a framework for situating rural sites within a set of urbanized connections and ruptures. Using these two tools to position the early twentieth-century Destrehan Plantation landscape as site along the supply chain of resource extraction, we can view the post-Reconstruction South not merely through a sectional or national lens, but rather that of global capitalism.



Session 2D – Interior Spaces (Robin Williams – moderator)

“Small Spaces: Miniature Interiors in the Age of COVID”

Katherine Wheeler – University of Tennessee

For many of us, the pandemic brought a new appreciation for—and exhaustion of—our domestic interior spaces. Simultaneously, social media sites, such as Instagram, reflected back to us this heightened awareness of the interior through the lens of the miniature. From the designer to the mundane, these Instagram-able tiny interiors blurred the boundary between illusion and reality. Drawing on the work of Melinda Rabb, Gaston Bachelard, Susan Stewart, Rebecca Solnit, and Louise Krasniewicz, this paper analyzes the contemporary use of miniature interiors posted on Instagram within the context of theories of the domestic interior and the miniature. Functioning in the same way as images in lifestyle magazines and home improvement shows, these little spaces serve as both aspirational models and as a reflection of our pandemic obsession with the “normal.” Rabb argues that in the seventeenth and eighteenth centuries the increased interest in miniatures was a reaction to larger world events—war, plague, economic uncertainty, and natural disasters. This paper posits that a similar situation has occurred these last years since the pandemic as the interior has been re-presented within social media. Instagram enhances illusions, as both a mini and a full-size room appear the same behind the screen of our phones, and at the same time it reinforces and normalizes the voyeurism of looking into each other’s homes via Zoom. These Instagram spaces are not just static rooms, as a hand of a full-size person performs domestic chores such as cooking, cleaning, and shopping. In a time when the “real” was surreal, contractors impossible to find, and house renovations beyond many budgets, Instagram and the miniature interior served as a way to live out the drama of a normal domestic life. Ultimately, miniatures heighten the awareness of the familiar, and they make the banal fantastical.

“A Different Song of the South: Lost Cause Leadership and Civil Rights Icons at the Wren’s Nest”

Ryan Roark - Illinois Institute of Technology

Danielle Willkens - Georgia Institute of Technology

The Wren’s Nest is the historic home of Joel Chandler Harris (1848-1908), author of the Uncle Remus tales, in the West End of Atlanta. Most writing and attention on the Wren’s Nest have focused on Harris’s life and writings, rather than on the Wren’s Nest’s life as a historic house museum, which dates to 1913, making it a relatively early historic house museum. (For comparison, the Bronte Parsonage, considered to be one of the original writer’s house



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museums, opened in Yorkshire in 1928.) In the 19th and early 20th centuries, the West End neighborhood was an upper-middle-class white neighborhood; then in the mid to late 20th century, as a result of white flight and de facto segregation, it became a lower-income, almost entirely Black neighborhood. The property was managed from 1909 to 1958 by the Uncle Remus Memorial Association and from 1958 to 1983 by the Joel Chandler Harris Memorial Association (JCHMA), both of which had segregationist policies and close associations to the Daughters of the Confederacy and the Children of the Confederacy. In 1983, leadership changed over to the Joel Chandler Harris Association (JCHA), whose board included John Lewis, Maynard Jackson, and other Civil Rights Era leaders. The new board began integration of programming and restoration of the house and its reputation. Meanwhile, Ralph David Abernathy was the minister of the immediately adjacent Hunter Street Baptist Church from 1962 to 1990 and first knew the Wren’s Nest as a venue that refused to host integrated school field trips. Despite his own dislike of the property—which he forbade his own children ever to visit—after the leadership change, he helped raise significant funds to restore the house, which was in very poor repair by the early 80s. In our paper, we propose to tell the story of the Wren’s Nest through the 20th century, with a strong focus on the 1980s and the leadership transition. As far as we know, this history has not yet been published, and we have pieced it together from stories told at the Wren’s Nest and from Professor Richard Dagenhart, who was on the original JCHA board, sources which we will use to record this piece of Atlanta history.

“The Elephant in the Living Room”

Lori Smithey (student) – SUNY Alfred State, New York

Charles Moore’s legacy as the peripatetic professor who moved from Berkley to Yale to UCLA and finally landed at the University of Texas in Austin, is that of a pioneer who opened up the academy to the growing urban issues and social challenges of the mid-twentieth century. Initiatives such as the Yale Building Project and the Urban Innovations Group were born of the economic and environmental urgencies situated within the social context of the postmodern period, and they clearly aimed to shift the traditional power dynamics between architects and the people they design for. This response to the urgency of the period seems to sit at odds with another side of Moore’s work, that of his idiosyncratic domestic interiors that he built for himself as he moved across the country. These two sides of Moore are typically resolved by parsing them out between the personal and the public. Said another way, the early focus on the private home in Moore’s career seemingly gave way to more pressing social concerns. Yet the nested interiors of his early homes delineate a shift from the formal problem of a house within a house to a social problem of situating worlds within worlds. This paper examines the domestic interior of Moore’s Centerbrook house (1969), which featured a plywood pyramid that was



painted to look like a cut watermelon and a US one dollar, in the context of the Civil Rights Movement and the debates around race and power that were playing out in the Yale School of Architecture while Moore was the dean. By situating Moore's domestic work as engaged with and not held apart from the social context of the postmodern period, this presentation argues for situating the domestic interior within a more expansive understanding of entangled world space.

Session 3 (Thursday 3:15-4:45pm)

Session 3A – Architecture in Other Mediums (Mary Springer – moderator)

**“A Moment, Gregory, Arkansas: Analysis and Context of a
Photograph of Vernacular Architecture”
Callie Williams – Independent Scholar, Little Rock**

In early 2022, a newly digitized collection of photographs and historical documentation that covered several rural farming communities in eastern Arkansas was advertised by a local archive. Included in this collection was a striking photograph from Woodruff County, Arkansas, of an African American woman and child, standing on the large front porch of what appears to be a newly expanded dog-trot residence. The photographer carefully framed the photo to show the entire home and the resulting print was labeled "Typical Southern Colored Home, Gregory, Ark." The residence is notable for its obvious signs of recent expansion, with its footprint doubled by the addition of a wood-frame room, expanding what was a one room structure built from heavy stacked timber. This photograph captures a moment in time, representing an important transition from heavy timber construction to more uniform milled lumber, as well as the expansion of what may be a homestead owned by local African American farmers. Although this photos date is currently unknown, the apparent recent construction work and the history of the surrounding community offers many clues to the photos possible date. Through a more detailed investigation of the photograph's origins, the history of the small, rural farming community of Gregory, Arkansas, and a detailed close reading of the structure, this interesting moment in vernacular building tradition can be read within its local context and give more insight into the history of building traditions in the region.

**“Landscape of Reform: Theodore Kauffman’s Misunderstood Painting of the Cheyenne
Sabotaging the Pacific Railroad”
Nathaniel Walker – The College of Charleston**



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In August of 1867, a group of Cheyenne warriors derailed a Union Pacific steam train near Plum Creek, Nebraska, killing its crew and sending shockwaves across the nation. Soon thereafter, German-American artist Theodore Kauffman represented this event in a dramatic painting, adding a new artwork to a well-established tradition of representing Indians in oppositional contrast to the infrastructure and architecture facilitating Anglo-American western expansion. Art historians have never come to terms with Kauffman's painting, which even has two different names: *Westward the Star of Empire* and *Railway Train Attacked by Indians*. Scholars such as John Troccoli have described it as typical of the visual rhetoric of Manifest Destiny, representing Indians as "demonic figures" who are "savage" in their resistance to American progress. Others, like Alexander Roob, have noted the effort that Kauffman made to place the viewer in a shared space with the Cheyenne as he "reversed the perspective" of the visual tradition. Research into the profoundly political practice of Kauffman supports such a re-appraisal, as he repeatedly represented the struggles of marginalized people, from enslaved African Americans to the religious minorities of Europe. Also important is the story of the man who bought Kauffman's painting and put it on public display: James E. Yeatman, an astonishingly progressive St. Louis businessman and Christian philanthropist who waged personal and financial warfare against slavery before the Civil War and against black poverty and oppression afterwards. He also was a founding executive member of St. Louis' Indian Rights Association. Kauffman's painting may therefore offer a view into the kind of landscape that Yeatman hoped to see unfold across the nation: places where human dignity and political fairness were the ultimate shaping forces. The struggle did not end with the Cheyenne victory of 1867, of course, but this painting claims it as a foundational moment for a nation still in the making.

"Following the Steps of Eugene Delcroix: An Anthropological Study of Architecture within the Vieux Carré"

Dana Moody – University of Tennessee at Chattanooga

In the book *Visual Anthropology: Photography as a Research Method* (1996), Collier & Collier emphasize the need for photographic documentation in historical studies. They explain that people often tend to see what they want to see, but photography captures accuracy, allowing the researcher to see and study minute details long after the recorded event (Collier & Collier, 1996). This paper is an anthropological comparative study of architecture within the New Orleans French Quarter, also known as the Vieux Carré, using early 20th -century photographs by Eugene Delcroix and modern images of the same sites taken by the author. Celebrated photographer, Eugene Delcroix, known as the master of the soft-focus lens, specialized in pictorial photography of New Orleans and the surrounding area. In 1938 Joseph S. W.



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Harmanson published a selection of Eugene Delcroix's images of the Vieux Carré in a book entitled *Patios, Stairways, and Iron Lace Balconies*. His soft images communicate the bygone magnificence and unique character of the Vieux Carré. They exude nostalgia and romance while capturing a moment in time (Lawrence & Solomon, 1994). In contrast, a modern photographic study of the same sites within the French Quarter reveals the Vieux Carré of the 21st -century. The sharp details of modern photography allow for an honest look at the architectural condition of buildings, once known for their beauty. In this study, images from both photographic documentaries have been reviewed for ethnographic patterns. A comparison of the two documentaries reveals a view of the architectural evolution of the Vieux Carré after 90 years of exposure to natural elements, economic downturns, modernization of building systems, active preservation, and, in some cases, neglect. The summation of these themes reveals an extraordinary level of resilience and adaptability in the architecture of the New Orleans French Quarter.

Session 3B – Emerging Architectures and Urbanisms in Latin American (Rene Peralta - moderator)

“Informal Housing: An Evolving Architecture of Social Justice” Silvina Lopez-Barrera – Mississippi State University

In Latin America, squatter settlements started around the 1940s as informal land occupations in the outskirts of urban areas, without any access to services or infrastructure. These settlements began to consolidate over the years by ongoing self-help housing constructions and gradual development of basic services and infrastructure provided by local governments. This paper explores the evolution of informal housing in two small towns in Uruguay during the last two decades. Through the lens of spatial justice theory, it argues that stresses created by unequal development create unjust realities that can be challenged when those who are negatively affected perceive them and fight for their right to reclaim and transform their built environment. Using case studies, it explores informal building practices and urban processes to address housing insecurity and unequal development in small rural towns Uruguay. This research provides insights on the dynamic and spontaneous qualities of informal housing, from its formation, consolidation, and regularization. Additionally, it explores the role of (or the lack of) infrastructure and public space in addressing equitable development. Methods included mapping using Geographic Information Systems (GIS) and participant observation to identify building material practices and spatial patterns of land occupation. Finally, this paper discusses the challenges and opportunities of self-help housing for communities to reclaim their right to housing. Findings aim to inform future research and encourage stakeholders who regulate



development and provide resources, as well as to develop inclusive design processes for vulnerable communities experiencing inequalities.

**“Emergent Botanical Gardens in Colombia: Case Studies of Orquideorama and Tropicarium”
Felipe Mesa – Arizona State University**

This paper considers the concept of “permeability” to offer an interpretation of Colombia's urban and social transformation during the last few decades. Permeability is a gradient that fluctuates between the hermetic and the porous. It is expressed in the country's architectural, environmental, and social infrastructure. With its tropical climate, mountainous topography, and deeply inequitable society, the major cities of Bogotá and Medellín have renovated their Botanical Gardens with new public spaces and buildings that preserve and exhibit native nature flora but are also new educational public spaces. In 2006, Medellín transformed its botanical garden, incorporating a new surrounding public space and a new building for exhibitions and various events (Orquideorama). In 2018, Bogotá began the renovation of its botanical garden, concentrating the intervention on a new exhibition building (Tropicarium) with public space. An analytical comparison of these urban zones and facilities in relation to permeability allows us to evaluate the intense transformation processes that the country has been experiencing and the main qualities behind this emerging public architecture.

**“Emerging Architecture Praxis from the Borderlands”
Rene Peralta – Generic**

As of recent decades, the US-Mexico Borderlands have undergone a second transformation from a region devoted to low-wage manufacturing to a region dedicated to innovation and reconceptualization. The industrialization strategy, together with investment in urban infrastructure, set the stage for an open and free-trade market at the border, producing for the northern region a unique economic situation that contrasted with the rest of the country. This shift encouraged laborers to establish informal communities, also known as peripheral settlements, in the northern border towns. Central cities also grew at an accelerated rate as the industrial economy expanded south. The widespread accelerated growth of informal settlements during the country's process of modernization compelled the national government to propose urgent models of planning for new working-class neighborhoods across the country. Before 1970, most programs for worker housing in Mexico were conceived for formal wage workers, allowing access to mortgage loans for purchase of state-designed and financed apartments in mid-rise, high-density towers. The paper presents a series of architectural practices and their worldviews as they emerge from the US-Mexican border, specifically the



area between San Diego and Tijuana. It explores the ways in which changes in national identity, transnational dependencies, and globalization are provoking new forms of architectural thought through the work of architects, think tanks, and independent design venues.

Session 3C – Modernist Case Studies (Mason Toms - moderator)

“Bluffton 29910: Building a Modern Post Office in the South Carolina Lowcountry”

Glen Umberger – Town of Bluffton, South Carolina

On Sunday, May 16, 1965, Town of Bluffton officials, along with state and local dignitaries, dedicated their new Post Office marking the first time since a Post Office was established in 1839 that the Town had a permanent Post Office facility. This paper will explore the creation of a modern, efficient, and distinctive Post Office building for a small, rural South Carolina community best known for its lowcountry vernacular architecture. The Bluffton Post Office is a remarkably intact example of a “Thousands Series” International-style post office property, a standardized type of building included in the Post Office Department’s Building Designs catalog (1959, republished 1964) which was used as a guide in the construction of “uniformly efficient and architecturally attractive small post office buildings throughout the United States.” While these designs were “standard,” they were also highly adaptable and suitable for all climates and geographical areas in the United States. Even with local adaptations, like at Bluffton, these buildings were intended to reflect the Postmaster General’s desire for modern buildings focusing on efficiency and clean lines. These buildings were also distinctive enough that a stranger visiting a town could immediately identify the Post Office solely by its architectural form. Constructed under provisions set forth in the Post Office Department LeasePurchase Act of 1952, whereby the private sector was enabled to erect purpose-built post office buildings which were then leased back to the Department for a specified period of time, the Bluffton Post Office was built by Bluffton’s Postmistress, Lucille G. Heyward on Heyward family property and was subsequently leased to the Department for the next two decades. By the early 1980s, the United States Postal Service, as successor to the Post Office Department, was leasing approximately 28,000 post office buildings from private owners, including the Bluffton Post Office.

“The Aesthetic Grammar of the Narkomfin”

Alexander Bala (student) – University of Texas at Austin

Designed between 1928–1930 by Moisei Ginzburg (1892–1946) and Ignaty Milinis (1899–1974) as housing for members of the People’s Commissariat for Finance, the Narkomfin building in Moscow marked the apex of the Constructivist movement of the 1920s. The threat of this architectural icon’s demolition and its elaborate restoration in 2019 have reignited debates



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surrounding the interwar Soviet architectural avant-garde. Recent scholarship has analyzed the Narkomfin through the Constructivist discourse of buildings functioning as “social condensers,” in which the combination of spaces and programs facilitates communal social relations. This has reinforced, and rightfully so, the Narkomfin’s status as a paragon of Constructivism. This paper seeks to take the next step in this analysis by demonstrating how Ginzburg and Milinis used the complementary discourse of literary Formalism within the Soviet avant-garde and translated it into material and spatial terms. In his essay “Art as Technique” from 1917, literary theorist Viktor Shklovsky contended that the purpose of art is to estrange an object from its clichéd setting, that is, to defer reference to its habitual meanings, thereby allowing a viewer to experience an object in a new way. Ginzburg and Milinis employed this technique of “estrangement” (*ostranenie*) to induce collective subjectivity among the Narkomfin’s inhabitants. By estranging communal building types from their public contexts and projecting them into private spaces, the two architects attempted to condition the aesthetic experiences of inhabitants towards collective dwelling. In doing so, they would realize the social aims of Communism through a transformation of the *byt*, or everyday life, as inhabitants would perceive their private spaces, and, by extension, themselves, as part of a collective.

Session 4 (Friday 8:30-10:00am)

Session 4A – Philip G. Freelon (1953-2019): Architect of African American Museums during the Post Civil Rights and Obama Era (David Price – moderator)

“Phil Freelon: Design Strategies for Telling African American Stories”

Emily G. Makaš – University of North Carolina at Charlotte

The late architect Phil Freelon frequently argued that architecture should “be more than just a container or a wrapper around exhibits.” He felt “architecture should help to tell the story. It should be integral with the exhibitry and the artifacts, so there is a unified experience.” This paper will argue Freelon’s designs, completed at The Freelon Group and after merging with Perkins & Will, were indeed more than a container and they helped tell stories conceptually and formally as well as conveyed history and identity through architecture. This is especially true of the museums, cultural centers, libraries, and parks designed for and with a focus on African American communities. Freelon achieved this with design strategies focused on three key overlapping themes – roots, parti, and skin. Freelon drew on histories of neighborhoods, connections to communities, and African pasts to create designs rooted firmly in place and time. For Freelon, activism and celebration of heritage are subtly present in the work. African American identity is explored through cultural relevance, connections, and the historical rootedness of the designs. Freelon frequently employed expressive formal partis that link architecture to the institutions contained within. He was a master of formal symbolism that is



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thoughtful and thoughtprovoking and references culture and history. Freelon’s work referenced the multiple functions and meanings of skin – as both a protective covering and a visual form of identification. In his designs for African American communities and institutions, Freelon expanded the metaphor of skin with complex building envelopes that explored the use of color, pattern, and material.

“Phil Freelon: My Contemporary, Colleague, and Collaborator” Kevin G. Montgomery – O’Brien Atkins Associates, PA

Kevin G. Montgomery, FAIA, President and Chief Operating Officer of O’Brien Atkins Associates based in the Research Triangle Park, North Carolina, was born the same year as Phil Freelon (1953-2019). Kevin grew-up in Brooklyn, NY and Phil in Philadelphia, PA. As Baby Boomers during the 1950s and 1960s, both men were influenced by dramatic cultural shifts and social movements that gripped the country. Kevin and Phil both completed their architectural education and training during the 1970s and were influenced by the Black Arts and Black Pride Movements. In 1982, Phil joined the O’Brien Atkins Associates (OBA) firm and soon became a principal and head of Architecture. Phil recruited Kevin to the firm in 1988. Within a year, Phil had left the firm and later started his own practice, The Freelon Group. Kevin remained at OBA and rose through the ranks to become a principal in 1998 and President & COO in 2015. Both firms competed against one another for major civic work in Durham, NC. The two firms also collaborated on a major research facility at a local HBCU and on the new terminal at the Raleigh/Durham International Airport. Kevin will highlight these projects in his presentation and other public buildings that helped revitalize downtown Durham as a more livable city. Over the years, Kevin and Phil remained close friends, colleagues, and were members of the local chapter of The Boule, a fraternity of professional African Americans men. Phil became the first African American Architect in North Carolina to be elevated to the AIA’s College of Fellows in 2003. Four years later, Phil nominated Kevin to be a candidate from North Carolina to become a Fellow. In 2016, Phil was diagnosed with ALS and died three years later at the peak of his architectural career. Kevin visited Phil one last time at his home in 2019. The men reflected on their overlapping careers and belief that quality architecture did positively shaped not only their communities but enriched the lives of all people.

“What Can and Can’t Be Designed: Contextualizing Phil Freelon’s Museum Architecture” Arthur J. Clement - Independent Scholar, Atlanta

The exhibition, “Container/Contained Phil Freelon Design Strategies for Telling African American Stories,” curated by Dr. Emily G. Makas and her students from the School of Architecture at UNC Charlotte, examines two dozen of Freelon’s civic, collegiate, and cultural projects through the lens of identity and representation using a color coded, classification system for objectively analyzing each project through three major themes and nine sub-



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themes. Another way to contextualize Freelon’s public architecture is to analyze his major cultural projects as African American monuments created in the vortex of two contentious forces described in Dell Upton’s book, *What Can and Can’t Be Said, Race, Uplift and Monument Building in the Contemporary South*. Upton described the first force as monuments that asserted “the presence of black Americans in contemporary Southern society and politics.”¹ Upton argued a second force was the final approval by whites which made them “neutral arbiters of what is fair and truthful in such memorials.”² This paper will examine four African American and Civil Rights museums featured in the Freelon exhibition but viewed from Upton’s perspective. The paper will describe how these two forces shaped the stakeholders’ vision of each museum, the protracted battles where to locate each museum, and what could and couldn’t be designed in terms of the museum’s physical representation and exhibition design. The four museums are: the Reginald F. Lewis Museum of Maryland African American History and Culture in Baltimore’s Inner Harbor (2005), the Harvey B. Gantt Center for American Arts+Culture in Charlotte (2009) in the Levine Arts District, the National Center for Civil and Human Rights adjacent to Atlanta’s Centennial Olympic Park (2014), and the Mississippi Civil Rights Museum built in conjunction with the Museum of Mississippi History in Jackson’s Capital Complex (2017).

Session 4B – A Wrightian Perspective (Greg Herman – moderator)

**”A Tangled Tale of Preserving a Chamelion: Rehabilitating
Frank Lloyd Wright’s Visitor Center at Taliesin”
Diane Al Shihabi and Mikesch Muecke – Iowa State University**

What do a lumber business, a service station, a burger joint, a potential but never realized Pontiac car dealership, an upscale restaurant, and a visitor center have in common? Nothing, except that they all shared the same site on the Wisconsin River south of Spring Green in Iowa County, in close proximity to Taliesin. The same site also holds the current Taliesin Visitor Center which was designed by Frank Lloyd Wright’s originally as the Riverview Terrace restaurant, and construction began in 1954, continued intermittently before the architect died in 1959, and was completed by Taliesin Associated Architects in 1967 as The Spring Green restaurant as part of a larger project envisioned by the Wisconsin River Development Corporation, drawing from Frank Lloyd Wright’s Broadacre City design to propose a large resort complex that would include a golf course, ski hill, a hotel, and residential sites. By 1990, when Taliesin Preservation Incorporated was founded, the restaurant complex became the official Taliesin Visitor Center. But before Wright took control the site in 1953, it had hosted a lumber business (since the 1800s), followed by a service-station-cum-burger-joint where Frank Lloyd Wright had his cars serviced during the 1930s and 1940s, a proposed design by Wright for the



then owners of the site for a Pontiac car dealership, and finally a restaurant with an attached bar overlooking the Wisconsin River north of the site. In this paper the authors trace the history of the site, its subsequent transformation by Taliesin Associated Architects into the Taliesin Visitor Center, and show student work from a 2021 collaboration by students in two collaborative interdisciplinary courses — a preservation seminar in Interior Design and an architecture studio — to envision a new Taliesin Visitor Center that would improve on the tourists’ experience of the site as an entry point to Taliesin.

“Living with Wright: The Seamour and Gerte Shavin House”

Jessica Etheredge and Dana Moody – University of Tennessee at Chattanooga

The Shavin House, constructed in 1952, is the only Frank Lloyd Wright designed house built in Tennessee. Located on Missionary Ridge in Chattanooga, it is an excellent example of a Usonian house. The purpose of this paper is to tell the story of the Shavin House from the perspective of the family, Seamour and Gerte Shavin, and their 3 children, Karen, David, and Eliot. In 1949, Seamour and Gerte Shavin, as a newlywed couple, searched for an architect to design their first home. They were familiar with and inspired by the work of Frank Lloyd Wright and decided to contact the master architect in the hope that he would recommend an affordable local architect who embodied his principles. Instead of recommending someone else, Mr. Wright advised that he should be the one to design their home and could work with their budget. After the Shavin’s met with Mr. Wright in his home and studio at Taliesin, a set of plans were created for the Missionary Ridge site. Marvin Bachman was sent to Tennessee to act as the site manager. Seamour Shavin was very active in the house’s construction, managing procurement of local materials and supplies. His act of participation in the building of his home created a unique bond easily evidenced in the final product and the years dedicated to living with Wright through his masterpiece. This paper uses primary resources, drawings, correspondence, and photographs, from the Shavin personal collection, as well as previous interviews with Seamour and Gerte Shavin, now deceased, to piece together the rich story of the design and construction of the Shavin House. In addition, recent interviews with the Shavin’s three children tell a story of what it was like growing up within a masterpiece and how it influenced their lives.

“Complexity and Contradiction in Frank Lloyd Wright’s Auldbrass Plantation”

Joseph Watson – Belmont University

In May 1939, Frank Lloyd Wright delivered a series of four lectures at the Royal Institute of British Architects. His talks, which sparked lively debate among the packed audiences of mostly young English architects, meandered across a variety of themes—descriptions of his recent



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works (with a recurring focus on his recent foray into moderate-cost Usonian Houses and his utopian vision Broadacre City); observations on the contemporary city (“Nothing thoroughbred of strength and purpose and character can be city-born nowadays.”); and digressions on escalating tensions in Europe (his “ideal of an organic architecture” was “inevitably a great peace-maker in the world, because it is genuinely constructive.”). The thread tying these disparate ideas together was the architect’s effort to “consider the place Architecture must have in Society if Democracy is to be realized.” If the projects Wright discussed in London embodied, or at least anticipated, this democratic ideal, another commission he received later that year would seem to undermine it. After returning to Taliesin, Wright began work on a sprawling estate along the Combahee River in Beaufort County, South Carolina. In its details, the estate blended the more-or-less standardized visual forms of Wright’s Usonian style with allusions to the low-country landscape, even as the overarching logic of the design consciously evoked a slave-holding plantation. Wright dubbed the project the Auldbrass Plantation, and labeled the staff quarters “Negro cabins” on his drawings. This paper explores the ways in which Auldbrass was and was not unique—within Wright’s work and thought, as part of a broader plantation revival across the South, in relation to the 1930s’ uneasy alliance of economic progressivism and Jim Crow revanchism. Through these overlapping contexts, this paper argues that Wright’s democratic aspirations and his plans for a modern plantation were not as contradictory as they may initially seem.

Session 4C – Documenting Historic Places (Jeff Rosenberg – moderator)

“Exhibiting Voting Rights Marches and Ancient Antiquities: Disrupting Historical Myths and Offering Reconstructions as Educational Tools”

Patricia Rangel (student) – Georgia Institute of Technology

The following paper will discuss an exhibition hosted at the Smithsonian National American History Museum through the ACCelerate Festival featuring the voyage of the SelmaMontgomery march of 1965, the cities, buildings, and local people that influenced the march that brought about the Voting Rights Act signed by Lyndon B Johnson. The exhibit was prepared by an independent studies class of undergraduate and graduate students from the Georgia Institute of Technology in the Spring of 2022. Though the heroes most associated with the march are well-known courageous national leaders, the exhibit focused on local community organizers whose sacrifices lasted beyond March of that year. And though the story concentrates around a bridge named after a Ku Klux Klan Grand Dragon, this exhibit visually demonstrated the grander built environment that contributed to the movement and sacred land that changed significantly American history that is in a deteriorating condition. The



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presentation will entail an overview of the exhibition's preparation, the cities of Marion, Selma, and Montgomery, Alabama that were instrumental to the Voting Rights Act of 1965. In addition, it will feature the residents and structures that offered themselves to the movement and felt the backlash of white supremacy thereafter. Finally, the presentation will discuss the impact of trained architecture students as educators, and if and how visualizing history through archives and technology can enrich people's experience of the past and motivate their involvement in modern social events. The culmination of the class's work led to the granting of the People's Choice Award decided by the thousands of visitors to the Smithsonian during the exhibit's three-day display.

"Making Midtown: Diversity and Contradictions in a Mid-South Neighborhood"

Jeff Rosenberg – Mississippi Gulf Coast National Heritage Area

Upon initial inspection, the Midtown Neighborhood of Jackson, Mississippi appears as a monolith, with clearly defined boundaries between hospital and university complexes to the east and a large rail yard to the west. However, block by block, the unique nuances, that make up this initially unassuming neighborhood in a mid-south capitol city appears to arise and change form from a variety of racial and class planning and zoning auspices, that spanned over three-quarters of a century. This paper summarizes more than five years of research into the neighborhood and presents the result of the study: the creation of three distinct historic districts, each with different areas of significance, and periods of significance ranging from circa 1900 through 1980, discloses the areas extraordinary significance. Under this intensive study the Jackson neighborhood has revealed itself as one of Mississippi's more diverse and unexpected neighborhoods.

"The African American Cemetery: A History in Burials"

Lynn Elizabeth Jones (student) – University of Georgia

This text will discuss the discoveries made through the research of many gravestones from an abandoned African American cemetery in Monroe, Georgia. Gravestones reveal orders... including Oddfellows, Masons, and Knights of Pythagoras. Other stones reveal a heritage tied to families in the area, which may divulge ancestral clues. In 1843, the Odd Fellows became a separate organization under the name Independent Order of Odd Fellows. The Grand United Order of Odd Fellows was formed to include African Americans. American black fraternal orders like Odd Fellows were popular during the 19th century as places where Black people could further their business and economic skills, as well as socialize. After the Civil War, membership rose, as restrictions on gatherings of African Americans ceased. Orders were often entrepreneurial, and many provided financial assistance to members who wanted to buy homes. Gravestones in a neighboring African American cemetery display similar orders, and a



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Sandborn map reveals an Oddfellows lodge was nearby. To demonstrate the entrepreneurial effects of the orders, research was conducted within the record room to see if the names of the deceased were listed as property owners on land deeds. Burial rocks, some initially hidden, and some originally thought to be uninscribed, are continuously being discovered as gravestones. A “Hillyer” inscribed rock may be related to the slaves Judge Junius Hillyer claims to have purchased from his father’s estate. According to his letters, these slaves hailed from Africa. The research easily translates to other African American cemeteries throughout the South. Many African American records are difficult to find. The clues found in gravestones provide excellent ties to link Sanborn maps, deeds from the record room, letters from a special collection’s library, or other pertinent records to provide a more detailed community history.

Session 4D – Collegiate Architecture (Vandana Baweja - moderator)

“Standardizing College and Campus: Alabama’s Unified Education Program Act and the Building of State Technical and Teachers Colleges, 1927-1930” Mary Springer – Louisiana Tech University

David Bibb Graves’s successful 1926 political campaign for Alabama’s governorship—backed by prohibitionists, wage-labor activists, evangelical Protestants, and the Ku Klux Klan—focused heavily on educational reform. After taking office in 1927, when Alabama ranked 45th out of 48 states in literacy, Graves supported an ambitious education bill—the Unified Educational Program Act (UEP)—which increased the existing education budget of ten million dollars to twenty-five million. Between 1928 and 1930, the UEP distributed four million dollars among eight technical and teachers colleges in Auburn, Florence, Montevallo, Livingston, Montgomery, Troy, Huntsville, and Jacksonville. Together with the Alabama Board of Education, led by State Superintendent of Education Robert E. Tidwell, the UEP approved James Dawson of the Olmsted Brothers to evaluate each college’s campus and facilities, as well as to propose plans for improvement or relocation. The architectural commission for academic buildings was awarded to the Birmingham-based architecture firm Warren, Knight & Davis. Before the Great Depression halted construction, both firms vastly altered the collegiate landscapes of these schools by siting residence and academic halls picturesquely around quadrangles and central administration buildings. Echoing other Olmsted Brothers-designed collegiate landscapes, Dawson proposed campuses with curvilinear drives and pathways radiating around cascades of park landscapes, open lawns, and athletic fields. Whereas the campus landscapes were decidedly Olmstedian, Warren, Knight & Davis alternated between Georgian Colonial and Collegiate Gothic styles for the majority of academic buildings. Few authors have documented the architectural contributions of the Olmsted Brothers and Warren, Knight & Davis at Alabama’s UEP-funded colleges, and existing scholarship has not critically evaluated their designs within the context of the UEP’s socio-political motivations and implications as related to race, gender, and class. The UEP is unique in its state-funded higher educational campaign to



underwrite smaller technical and teachers colleges for both white and black communities, especially in rural locations. Initial findings, however, suggest that socio-political motivations to standardize statewide education among teachers, mechanics, and farmers influenced discrepancies in the distribution of public funds and resources. This paper explores the underlying socio-political motivations that guided design choices for UEP-funded schools of higher learning in the early phase from 1927 to 1930, as well as compares the building program to other collegiate architectural initiatives in the post-Reconstruction South.

“Ruskin Goes to College: Ivy League’s Ruskinian Gothic Architecture”

Robert Craig – Georgia Institute of Technology

Vincent Scully has noted that the writings of John Ruskin were “basic reading of all architects in America during the [18]70s and... were rarely mentioned with less than profound respect.” Ruskin’s *The Seven Lamps of Architecture*, published in London in 1849, appeared in an unauthorized edition in New York that same year and went through twenty-five editions by 1894; similarly, *The Stones of Venice* appeared in America in twenty-four editions between 1851 and 1894. Scully observed, “Principles of *truth* and *reality* based upon a new aesthetic morality and spiced by Ruskin’s peculiarly picturesque vision may therefore be truly said to have formed the basic approach to architecture of a vast body of the reading public during the period.” Nowhere in America was this Ruskinian spirit more evident than in the forms, materials, ornament, and color of collegiate architecture of the 1870s on northeastern university campuses: notably at Union College, Princeton, Yale, Harvard, and especially Cornell. The intellectual climate and aesthetic interests of university clients reflected a receptivity to Ruskin’s ideals of character and truth, promoted “sermons in stone,” and called for natural materials and color in a noble, honest, and beautiful architecture that “our children will thank us for.” *The Seven Lamps of Architecture* offered a virtual recipe for “good and great” architecture. This paper draws on Ruskin’s prescriptive writings to illustrate noteworthy collegiate architecture of the period that is self-evidently Ruskinian. High Victorian Gothic was sometimes harsh in its raw materiality, strident in its color and polychromatic juxtapositions, and both literal and symbolic in its expression, ornamental forms, and meaning. Indeed, when Ruskin went to college, his ideas were embraced with enthusiasm and his principles were manifested in a campus architecture that was characteristically Ruskinian, honest and real.



Session 5 (Friday 10:15-11:45am)

Session 5A – Cultural Landscapes (David Gobel – moderator)

“Gilded Age Elites and the Production of Modern Kentucky Thoroughbred Landscape”

Mark Fesak (student) – University of Delaware

The rolling pastures, miles of white-painted board fences, and tree-lined lanes of the thoroughbred horse farms in the Kentucky Bluegrass are among America’s most iconic equestrian landscapes. Dotted with imposing white stables topped with large cupolas and neoclassical houses, these landscapes evoke the romanticized historical memory of the elite southern plantation culture. Although modern thoroughbred farm landscapes form a cohesive whole that idealizes the antebellum South, they differ considerably from the antebellum thoroughbred breeding and racing landscapes built by planters. Northern and western Gilded Age elites developed the modern thoroughbred building and landscape forms during the late nineteenth and early-twentieth centuries as they constructed Kentucky thoroughbred farms to take advantage of the expertise and breeding stock owned by local horsemen. While Gilded Age elites emulated both British elites and antebellum planters through thoroughbred breeding and racing, they introduced specialized thoroughbred barn forms developed in the Mid-Atlantic to the Bluegrass. They shifted land from mixed agricultural use to picturesque pastureland more akin to country estates than plantations. This transformation of Kentucky’s thoroughbred landscapes erased the histories of forced slave labor that occurred in the breeding and racing stables on former plantations, coinciding with concerted efforts by Gilded Age elites to ban talented Black jockeys from racing and limit African Americans to menial occupations in the thoroughbred industry. Kentucky thoroughbred landscapes supported the whitening of American thoroughbred culture by reinforcing the erasure of the important contributions and traditions of Black equestrianism. This paper examines the thoroughbred landscapes of the Kentucky Bluegrass developed by Gilded Age elites during the late-nineteenth and early-twentieth centuries using field and archival research. It contrasts these Gilded Age landscapes to thoroughbred breeding and racing landscapes developed by planters in the Upper South. The paper details the Mid-Atlantic barn forms Gilded Age elites introduced to Kentucky and examines how the stables’ architectural treatments shifted from late-nineteenth century eclectic styles popular among Gilded Age elites to the Colonial Revival as thoroughbred breeding coalesced around elite whiteness.



**“Storied Pasts: Site Interpretation of the Worker Houses at Andalusia:
Home of Flannery O’Connor”**

Sarah Owen (student) – University of Georgia/Historic Natchez Foundation

In recent years, historic preservation and museum professionals have been rethinking the traditional model of literary museums, including writers’ houses and literary landscapes. Challenges for site interpretation at literary museums include making literature, biography, and history relevant to the visitors, an issue more broadly relevant to public interpretation of the architecture of the Southeast. Andalusia Farm in Milledgeville, Georgia, is an example of a writer’s house and literary landscape with a complex, layered history. It was listed in the National Register of Historic Places in 1980 for its literary significance, and in 2022, Andalusia was listed as a National Historic Landmark. Andalusia’s primary significance is that it served as the home for major American author Flannery O’Connor from 1951 to 1964. The site was previously occupied by the Creek Indians until the land was ceded to White settlers in the early 1800s. In 1814, the site operated as one of the largest cotton plantations in the county. During O’Connor’s occupation, the site was a working dairy farm. O’Connor was not only influenced by the landscapes but also the people on the farm, incorporating details about the farmworkers on the property in her fiction. The owner of the site, Georgia College and University, is undertaking the preservation of the site, including the restoration of three worker houses and the development of a new interpretive program. However, there are challenges to interpreting the site. First, perceptions of O’Connor are changing due to major cultural shifts in addressing racism. Second, these sites include tangible evidence of difficult histories such as chattel slavery and tenant farming. Thus, this paper will discuss strategies for sensitively interpreting the workers houses. The research includes historic analysis, literary analysis, archival research, and interviews with museum management.

Session 5B – Architecture of Mid-Century America (Joss Kiely – moderator)

**“Anxiety of Modernity: Architecture and Control”
Chris Noel (student) – North Carolina State University**

Henry Kamphoefner moved to Raleigh, NC in 1948. He was brought from the University of Oklahoma to head the new School of Design at North Carolina State University (NCSU). The fledgling program would come to be regarded as one of the most progressive architecture schools in the United States in the following decades. This appearance of progressivity was built by Kamphoefner around a new, southern response to the International Style. The architecture faculty and program would be built around a framework of critical regionalism. The architecture



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of this period that has survived is viewed uncritically and as representative of the progressive nature of the state at the time. Websites present the architecture without its social and historical context. Disconnecting architecture from its context in this way only serves to construct a mask of progressivism for the white urban elites of the time. The academy, architects, and the elite created an image of progress at a time when the United States and North Carolina were most stratified. The themes of regionalism and nationalism were instrumental in maintaining the system from which architects profited and manifesting the US caste system. This paper seeks to reconnect the architecture of the period with the social, historical, and political context in which it was designed. I examine the politics of the founding of the School of Design and post-war architecture/urban planning in Raleigh through Kamphoefner's private house and residence and archival sources. What emerges is a theory of critical regionalism as a form of identity politics, specifically - a means of constructing and controlling identity within the built environment.

“The Hidden Histories of Internment: Uncovering the Legacies of Japanese-American Designers at Mid-Century”

Kelley Murphy and Heidi Kolk – Washington University in St. Louis

In 1942, shortly after Pearl Harbor, President Roosevelt signed an executive order authorizing the removal of any or all people from military zones “as deemed necessary or desirable” for national security. ¹ Within months, 120,000 Americans of Japanese descent had been forcibly relocated to hastily-built concentration camps. More than two-thirds—80,000—of those interned were American-born citizens. Under the sponsorship of the American Friends Service Committee, The National Japanese American Student Relocation Council worked to resettle Japanese American students in colleges and universities away from the west coast exclusion zones. ² More than 4,000 students were able to pursue higher education in schools located in the Midwest and East Coast. Among those colleges and universities was Washington University in St. Louis. Thirty students of Japanese descent were accepted between 1941-1942. Remarkably, Washington University was the only school of architecture that allowed the enrollment of Japanese American students during the internment. These architecture students, including Gyo Obata, Richard Henmi, George Matsumoto, and Fred Toguchi, would go on to make significant contributions to the post-war architectural landscape in the United States. ³ This paper describes the interpretative strategies pursued by collaborators of a grant-supported initiative devoted to the four architects' work and experiences. Our investigation gives special attention to the effects of detention on the artistic and personal lives of these four; the long-term significance of being educated in segregated cities with their own long histories of racial tensions; the pressures of assimilation—both during the war, in the Armed Forces, and after



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the war, in the communities where they built their careers; and the impact of their Japanese-American political and cultural advocacy, including their involvement in the Japanese American Citizens League, and redress efforts starting in the 1980s. Originally planned as a traditional exhibition, the project shifted during Covid to a site-based storytelling and archival initiative and will yield a podcast series and digital exhibition. Highlighting the conceptual and narrative challenges of the work, we describe efforts to document hidden histories of internment and postwar reintegration—“hidden,” that is, in plain sight across St. Louis, in locations celebrated and unknown, and whose links with the country’s traumatic racial past remain unknown or repressed.

“Split-Level Houses: A Mid-Century Romantic Comedy” Christine Rae Henry – University of Mary Washington

Post-World War II suburban development inspired many design and land use innovations across the United States, from mass-produced housing to intricate networks of cul-de-sacs this period in architecture dramatically changed the American landscape. One of the most overlooked, and perhaps even shunned, of these innovations is the split-level house. Often mistakenly referred to as a style, split-levels are a distinct form of detached single-family houses that blend modernism’s zeal for open plan living spaces with traditional views on formality and privacy in an intriguing and often surprisingly functional plans for the burgeoning baby boom of mid-century America. The challenge for these houses in the 21st century is that aesthetically speaking, these houses usually fail when it comes to style. Clad in space-age materials like aluminum siding, composite roofing shingles, and vinyl decorative shutters that allude to traditional vernacular housing design, the modernist spatial ideals are hidden behind a Colonial Revival curtain of respectability. This paper seeks to give some love to these architectural ugly ducklings by exploring the history and evolution split-levels through the tropes of Romantic Comedy films—from the “love triangle” between modernist plans, traditional details, and mass production to the “meet cute” of ranch and I-houses, finally examining the “happily ever after” ending where a new generation of homeowners is adapting open air car-ports and sunken living rooms for a new generation. Through sources such as architectural magazines, historic photos, and even an oral history or two, this paper hopes to provide an irreverent look at architecture and culture and a rollicking fun exploration of split-level houses.



Session 5C – Historic Black Spaces (Holly Barnett - moderator)

“The Preservation of Black Space: Exploring Historically Black Founded Townships in the American South”

Christopher Hunter and Alysia Williams (student) – Mississippi State University

This paper aims to investigate original black townships in the American South and examine their common public spaces and continuous architectural preservation practices to maintain the establishment as historical black space. For centuries, race and place have been ineradicably tied to the landscape and architecture of the American South. Heavily influenced by the degradational circumstances of slavery from 1619 to 1865, the genesis of Black/African American townships across the American South inherently shaped the current conceptual understanding of black occupancy as black space, and therefore, as black refuge. In Florida of 1738, Garcia Real de Santa Teresa de Mose (today known as Fort Mose), would become the first legally sanctioned free black town in the United States. Runaway slaves from the Carolinas and Georgia fled south to seek refuge by establishing a selfgoverning settlement of Black/African American people. Black municipalities established by former slaves were referred to as Freedmen’s Towns. Patterns of the self-developing Negro landscape of the American South would soon follow precedent in notable places such as Africa Town, located in Mobile, Alabama (1860), and Mound Bayou, Mississippi (1887). Beyond the physicality of spatial experience, black space can be conceptualized as the black spatial imaginary. In this case, spatial imaginary refers to the understanding of how we come to know what we know about space. The black spatial imaginary is the recognition and acknowledgement of the social, political, cultural, and shared beliefs of the occupancy of black people in a particular room, public space, or community. By investigating the town planning and architectural typologies of historically black townships in the American South utilizing the black spatial imaginary, further understanding of the most beneficial efforts of preserving the essence of American black identity can be achieved.

“The Wharves of the West Indies During the Height of the Slave Trade”

Shaheen Alikhan (student) – University of Virginia

The paper I aim to present here is a continuation of my thesis work on the architecture of slaving vessels, which has itself been presented several times. This paper examines the eighteenth-century wharves of the West Indies, focusing on Kingston, as the first point of disembarkation for enslaved African captives who survived the Middle Passage. The West Indian wharf landscape was unique in its diversity and the commercial opportunities it provided; genders, races and social castes mingled on the wharves in ways seen nowhere else. Though much of the eighteenth-century architecture has been lost, the general framework of the landscape and its social implications have survived. The insular landscape also provided a



mostly surveilled arena for British and other European powers' experimentation for brutally exploitive practices which could neither be trialed nor implemented anywhere else, and gave rise to a dichotomously democratic-yet-feudal system of governance which was reflected in the built environment. This paper explores the structural and social landscape of the wharf districts.

**“Racism Doesn’t End at the Grave: A Case Study of Savannah’s Laurel Grove Cemetery”
Robin Miller – Independent Scholar, Savannah**

It can be easy to assume that in death, all people are equal. However, through much of the United States' history cemeteries have been segregated either by ethnicity, religion, or social standing. The pervasive nature of racism has had a long-lasting effect on black cemeteries, beginning with the loss of colonial Negro burial grounds and extending to urban renewal projects that cut through, erased, and redeveloped later cemeteries and their surrounding communities. This paper will examine Savannah, Georgia and explore racism through the treatment of the black community's dead. It will address how racism impacted the establishment, location, and erasure of the Negro Burying Ground as the city expanded southward and developed the town common where it was located. Primary focus is given to Savannah's municipal Laurel Grove Cemetery, which replaced the colonial burial grounds in the nineteenth century. This paper argues that the establishment of Laurel Grove as a Southern municipal rural cemetery furthered the color-line evident in Savannah's city of the dead through its physical segregation, the unequal quality of land provided for the white and colored sections, the drastically different designs of each section, and destructive public projects that further divided the two sections. One such project was the Thirty-Seventh Street Connector to Interstate Sixteen, which permanently divided the two sections and led to their treatment as two separate cemeteries.

Session 5D – British Architecture (Leslie Sharp – moderator)

**“This Country of England, Once as Uncivil as Ireland Now Is: Sir Thomas Smith, Hill Hall, and the Fashioning of English Identity”
Aaron White – Mississippi State University**

In 1558, the influential scholar and statesman, Sir Thomas Smith built a manor house appropriate to his decades of service to the English Crown. That house—Hill Hall, as Smith christened it— was built in the Tudor Gothic style common to many so-called “prodigy houses” of the Elizabethan era. Although such houses aspired to longevity, in 1568, only ten years after Hill Hall's completion, Smith set about rebuilding his house in what, for England, was an unprecedented classicism. The main entry's existing pointed arch was framed by Doric columns and an entablature. The timber-framed interior was covered over with murals depicting scenes



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from classical mythology. And courtyard facades were adorned with an arcade proceeding from a Doric ground floor to an Ionic first floor, culminating in the Corinthian aedicula which surrounded traditional dormer windows. In attempting to account for Smith's sudden affinity for a classicism which was not only novel but mired in troubling associations with Catholic Rome and pagan antiquity—this paper will examine his stylistic turn as part of an attempt to fashion a self-consciously “Roman” persona. Just one year prior to re-dressing his formerly gothic house in classical garb, Smith returned from an ambassadorship to France, where prolonged residence allowed him to visit Roman ruins and establish friendships with leading figures of the Italian Renaissance. Of even greater influence, was Smith's plan to establish an English colony in Ireland modeled on Rome's colonization of England. As Nicholas Canny has argued, Smith considered himself a “new Roman,” bringing civilization to the savages of Ireland just as the “old Romans had once civilized the ancient Britons.” Thus, in Hill Hall, style and identity resonated in surprising ways, with new colonial identities fashioned from contemporary and ancient models, towards the formation of an “Englishness” projected abroad.

“The Hidden Treatise: Pugin's Renderings and the Design Principles of the Neo-Gothic Parish Church”

John E. Joyner, III – Independent Scholar, Raleigh

Pugin set the standard for adhering to Medieval precedence when it came to designing the Neo-Gothic parish church. He wrote several books on Medieval architecture and his book, The True Principles of Pointed or Christian Architecture, commonly referred to as True Principles, is his most famous publication. Despite what the title implies, True Principles is neither an analytical treatise around which a parish church can be designed; nor is it a set of quantitative standards around which the design of a parish church can be objectively evaluated. Rather, as Phoebe Stanton observes, True Principles expresses “proselytism for the revival of the Medieval style” and contains “abstract principles of design”. Pugin's decision to pursue a more discursive approach on the pages of True Principles, rather than a quantitative approach, was arguably counter-productive to his Catholic architectural objectives. Had he combined his enviable rendering skills with a quantitatively oriented manuscript and placed them in a methodical framework, he would have been significantly more effective as a disciple in facilitating the revival of Medieval parish church architecture. Additionally, those who came after Pugin and subscribed to strict adherence to Medieval precedence, such as American architects Henry Vaughan and Philip Hubert Frohman, would have had an additional design resource at their disposal. Fortunately, it is possible to derive the quantitative set of design principles had he done so. When Pugin's renderings, along with selected passages in True Principles, are



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combined with renderings and selected passages found in his other works, chiefly The Present State of Ecclesiastical Architecture in England, one can extract and articulate a quantifiable set of principles for designing the Neo-Gothic parish church. This paper will present the development of this set of quantitative design principles.

Session 6 (Friday 2:00-3:30pm)

Session 6A – Mid-Century Urban Planning (Lydia Mattice Brandt – moderator)

“Master Planning a New Urban Spectacle: The Galleria, Houston, ca. 1970”

Michael Abrahamson – University of Utah

For architects in the post-WWII decades, master plans allowed a "return of the repressed" within the modernist project. The "composition" of enclosed volumes, their arrangement and proportion, had been made irrelevant at the scale of the building by frame construction and the free plan. Designing master plans allowed ostensibly committed modernist architects to engage in compositional work in projects that were otherwise aesthetically modernist. When fully realized, such master plans reiterate a coordinated formal vocabulary at various scales from interiors to buildings, echoing outward to the development as a whole. Comprising two office towers, two hotels, department stores, a massive parking garage and a multi-level shopping arcade, Houston's Galleria was one such master plan. Designed by St. Louis-based Gyo Obata of Hellmuth, Obata, and Kassabaum (HOK) for the famed developer Gerald D. Hines Interests, this was a multi-purpose development with a fully-conditioned environment chilled enough to include a year-round indoor skating rink. HOK's master plan organized built space within gridded modules made visible on the exterior. Module sizes varied based on each building's purpose—hotels featured a slightly shorter floor-to-floor height than office buildings, for example, and the shopping arcade had much larger structural spans. Still, retailer identity necessitated more substantial variation in the case of anchor stores like Neiman Marcus. On the one hand, the Galleria suburbanized the urban spectacle of the commercial arcade and the world-unto-itself of the classic department store. On the other hand, it upgraded the distinctive spatial format of the shopping mall to the level of a new city center rather than a meager substitute. But it also created a placeless "hyperspace" indifferent to its humid subtropical surroundings. Drawing upon HOK's own records as well as other primary sources, this paper asks: was this the end of the urban commercial spectacle or the moment of its rebirth?



“So big... they failed???: Modernist Civic Projects in the 1970s South”

Lydia Mattice Brandt – University of South Carolina

This paper poses a series of questions about major civic projects executed in the 1960s and 1970s American South. What were the motivations for these projects, including master plans, urban renewal clearance and redevelopment, urban infrastructure, and complexes of Brutalist or otherwise Modernist buildings? How did the popular opinion or political support for these projects change over their duration? Why were so many projects left unfinished or unbuilt? How has maintenance affected these projects (and the public’s perception of them) in the decades since their completion? And finally, how (or even did) the outcomes for these projects differ from those of similar scales in other regions of the United States in this period? The construction of the massive South Carolina state capitol complex will anchor these questions and offer a case study for exploring them. Begun in 1967 and not finished until 1981, the project included an 1,812-car underground parking garage, three new Brutalist office buildings, the rehabilitation of a 1950s office building, and an ambitious master plan of additional pedestrian malls and buildings for state purposes. Although the project began with great fanfare and public support under the guise of the growing state government in the late 1960s, it ended with considerable criticism in the budget-conscious economic downturn of the late 1970s. Critical components of the project were finished cheaply or left unrealized. By analyzing the lifetime of this major project—the state of South Carolina’s first attempt to comprehensively plan space for its bureaucracy since before the Civil War—this paper will question the social, political, and economic impacts on major modernist projects in the South.

“Governing through Design: The Mid-Century Civic Masterplan in Toledo and Tallahassee”

Joss Kiely – University of Cincinnati

The scale and ambition of the masterplan doesn’t fit neatly in either architecture or urban planning, and therefore, the history of master planning as a practice, its aesthetics, and its ethics have long existed at the margins of both disciplines. In the postwar period, masterplan proposals designed by architects committed to high modernist ideals reimagined cities as orderly and aesthetic agglomerations—but with considerable anticipation of large-scale growth and development—both in the United States and abroad. Such approaches appealed to broader audiences, including institutions, municipalities, and private corporations as instruments of future visioning, and they also differed from the way masterplans were leveraged in socialist countries. In the former Czechoslovakia, for example, centralized political and economic power utilized a hardline, top-down approach that ordered society, aesthetically, and socially. In Western capitalist countries, particularly the United States, the power was no



less present, but less overtly expressed. This instead appeared in decentralized organizations that had a significant impact on the built environment: convention and visitors' bureaus, social organizations, and other governmental and non-governmental organizations that exerted a kind of soft power over the ordering of the built environment. One significant contribution was the master planned civic center, often the seat of governance for a city, state, or even region. The postwar decades found many earlier government buildings becoming outmoded, symbolically and functionally, and architects responded with expansive master plans to house new welfare-state agencies and new symbols for governmental power. Some of these master plans melded principles of garden city planning with careful attention to climatic adaptation while others embraced a consciously futuristic complex that monumentalized a state or region's governing ambitions. Focusing on two late modern projects, Edward Durell Stone's Florida State Capitol in Tallahassee (1969-77) and Minoru Yamasaki and Associates' masterplan for the civic area surrounding One Government Center in Toledo, Ohio (1976), this paper explores the way in which architects responded to a growing need for civic organization through large-scale late modernist design. Some of the resultant complexes are now approaching the same fate as their predecessors, even as they face new forms of public derision heightened by the association of abstract modernist designs with a now-distant liberal consensus.

Session 6B – New Interpretations of Old History (Mark Reinberger – moderator)

**“Architecture and Advent: Revisiting the City-Gate Concept in
Early Modern Spain and Beyond”**

David Gobel – Savannah College of Art and Design

In his magisterial exploration of *Architectural Symbolism of Imperial Rome and the Middle Ages*, E. Baldwin Smith argues for the central importance of the “city-gate concept,” as a motif in western art and architecture. Smith shows how the varied forms of this motif “acquired divine, royal and celestial meaning” and “came to influence the development of architectural expression throughout the Antiquity and the Middle Ages.” Smith’s study was inspired partly by the work of his colleague at Princeton, Ernst Kantorowicz, who, in similar fashion, traces the history of Roman ritual and ceremony into the Middle Ages in his landmark article, “The King’s Advent and the Enigmatic Panels in the Doors of Santa Sabina,” published in the *Art Bulletin* in 1944. This paper extends their work into the Early Modern era by examining the design, function and meaning of two sixteenth-century city gates in Spain: the Puerta de Visagra in Toledo and the Puerta de Santa Maria in Burgos. In their form and iconography, these gates loftily resurrected the ancient city-gate concept at a time when the city gate, as an essential



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urban building type, was beginning its slide into obsolescence. Both are royal gates, built expectantly, in anticipation of advent of a messianic king. Both were disappointed. Both stand today forlorn, vestiges of a forgotten age. The city gate has largely disappeared from architectural and urban history. But what about its symbolic role? Are cities and buildings no longer built in anticipation of the arrival of something or someone? Can the city-gate concept be found in the global metropolises of the twenty-first century? Inspired by Smith's search for symbolic form in architecture, this paper explores such questions as it considers the design and meaning of two Spanish city gates.

“Medieval Rhythms in late Medieval Italian Architecture”

Kim Sexton – University of Arkansas

Architectural historians often use musical metaphors to describe how buildings were conceived. These discussions frequently take place in the domain of theory, for instance, harmonic proportions and Renaissance design, or rhythmic recurrences of form as a universal aesthetic. Six years ago, one of the foremost cultural historians of medieval Europe, Jean-Claude Schmitt, published an original and ambitious book, *Les rythmes au Moyen Âge* (Gallimard, 2016), that, for the Middle Ages, goes well beyond the realm of the abstract. Beginning with the observation that, in contrast to modern thinkers who discuss rhythm in numerous non-musical contexts, medieval authors generally spoke explicitly of rhythm only when writing about poetry and music, the French historian proceeds to demonstrate that “periodic structures in movement” (Schmitt’s definition of rhythm) informed nearly all aspects of medieval cultural production and social practices. Schmitt relies a great deal upon artworks for his evidence, but surprisingly less often on architecture. This paper seeks to redress this imbalance and, in so doing, bring non-musical rhythms of life to bear on architectural form. It focusses on civil and vernacular buildings in late medieval Italian cities, homing in on the spaces of manual labor and everyday life. For instance, where Schmitt discusses how the spread of wage labor created new rhythms of payment for workers, I ask what the spatial ramifications of these new rhythms were, how modifications in rhythm impacted the design of artisans’ dwellings, how new machinery forced unaccustomed rhythms on the body, how imposed cadences might have transformed marketplaces. In sum, my investigations explores alternative, anthropological causes behind late medieval architectural innovation. So, whereas we might now attribute the form of residences or places of work to function or to gender roles, perhaps we can begin to conceive of “periodic structures in movement,” their suspension or acceleration, as foundational forces in architectural change.

**Session 6C – Landscapes of Change (Nicholas Serrano – moderator)****“Architectural Identity in the Franco-German Borderland”****Emma Lineberger (student) – University of Virginia**

The border between France and Germany has long undergone a constant state of transference between the French and German nations. During the period between the mid- 19th century and the end of the Second World War, the Alsace borderland became an area of contestation as France and Germany sought to transform it into an internal colony, specifically in 1871 and the interwar period of the 1920s-30s. This paper focuses on Haguenau, France to examine how identity and national connection was expressed through analysis of building projects, such as churches, political and cultural sites, as well as restoration projects. Understanding the methods that different ruling governments used to express and enforce the ideal imperial identity with the peoples of the region to the nation to the empire. This paper will also show how these notions of nationality and identity have changed the ways that the Alsace region has considered architecture and regional identity, losing some of the complexity of the cultural mix of identities from minority groups when integrated into different empires. Questions of identity, and nationhood led to debates on architectural style and practices, as well as the enforcement of ideologies on the cities and peoples of this complexly intertwined border region, with new ideas of citizenship and migration within German and French empires. This paper attempts to examine the ways that identity architecture has changed the cities in the region while under this unique experience of the shifting imperial control. This interrogation of shifting identity and how its meaning affects architectural understanding of space can begin to help us understand how peoples and spaces are influenced in architectural thought and practice during the second half of the 20th century and into the 21st century, as well as conflicts between cultures who share the same space and similar architectural heritage.

“Mountains and Lakes: How the TVA Made, and Remade, a Region”**Avigail Sachs – University of Tennessee, Knoxville**

The Tennessee Valley Authority (TVA) is best known as the New Deal agency devoted to resource conservation in the Tennessee Valley. The TVA built a multipurpose system of dams on the river and its tributaries, expanded the reach of electricity to the rural areas of the region and promoted “modern” forestry and agricultural practices. The Authority also included a Division of Land Planning & Housing, later renamed the Department of Regional Studies, which was staffed by architects, landscape architects and regional planners. These professionals urged the TVA to go beyond the engineering projects outlined in the TVA Act and shape the human



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experience in the region. At their insistence, the TVA invested in architecture and design projects, which spanned an interesting divide. On the one hand the designers highlighted one element of the region's history – the material culture of the mountain “folk” in Appalachia – by employing rustic and “regional” design. On the other hand, the TVA designs offered a glimpse of a modern future, a lifestyle based in the recreational potentials of the new “lakes,” replete with state parks, cabins, lodges, marinas and boat docks. The TVA architecture thus created one image of the region even as it promoted a second one. This presentation will examine this dual role through specific TVA designs in the Tennessee Valley.

**“Modernization and the Indian Village: The Case of Etawah”
Rutvi Vyas (student) – North Carolina State University**

Scholars of contemporary Indian history have frequently noted parallels between colonial constructions of Indian society and nationalist fantasies. The village emerged as the quintessential category in which such continuities could be found. This paper examines the village development projects in Etawah, a region in the northeast region of Uttar Pradesh in India, to analyze the overlaps and break open the differences between colonial and post-colonial conceptualizations of the village. The village, its link with Indian traditional identity, and its modernity characterize India's approach to territorialization as a country, and its relationship to itself, for colonial authorities and the urban Indian elite alike. One of the ways colonial regimes continued to present themselves via village development after independence was cooperation between urban and political elites and international experts. Mahatma Gandhi, Jawaharlal Nehru, and Bhimrao Ramji Ambedkar, for example, constructed their political identities based on their conceptualizations of the Indian village. Albert Mayer, an architect and planner and a member of the Regional Planning Association of America, was one of the first Western specialists to collaborate with Jawaharlal Nehru on the development of model villages for India. In the early 1950s, Americans and Indians used Etawah and rural transformation concepts to map India's postcolonial development. Mayer and his associates absorbed and held up the "Etawah model" as the authentic solution to rural rehabilitation after the collapse of the Indian community development program. The Etawah project showed deep-seated beliefs and worries held by Western specialists and the urban elite about village life and rural people, despite its status as a model village development initiative. The numerous fears, diversity, and obstacles of expansion in the sphere of modernization through village redevelopments are revealed when the many Etawah varieties are unpacked.



Session 7 (Friday 3:45-5:15pm)

Session 7A – Recent Trends in Architectural Spaces (Sarah Pitts - moderator)

“Sustainable Design as Activism: Crystal City, TX, 1977-1980”

Meredith Gaglio – Louisiana State University

Between 1973 and 1975, the Lo-Vaca Gathering Company nearly tripled the price of natural gas in Crystal City, Texas, despite a contract with the town that placed limits on such steep increases. Following an ultimately unsuccessful lawsuit brought by the town’s leaders and representatives of the Chicano political party La Raza Unida against Lo-Vaca, the corporation completely discontinued gas service to the town on September 29th, 1977, in retribution—an energy crisis in the truest sense for its eight thousand residents, primarily low- and middle-income Chicano seasonal workers. Having been denied state aid by Texas Governor Dolph Briscoe and a legislature that prioritized corporate rights over those of marginalized citizens, Crystal City officials reached out to the recently formed National Center for Appropriate Technology (NCAT) for technical assistance in implementing alternative energy design solutions in the community, beginning a productive alliance between the embattled town and the groundbreaking Center. NCAT was a federally funded organization committed to developing and improving technology and energy systems appropriate to the needs of low-income Americans, and was staffed mainly by former countercultural activists, who believed that sustainable design could play a key role in reversing the socio-political, racial, economic, and environmental injustice ravaging the nation. They were careful to avoid the technocratic approach of other agencies, which often intervened in low-income communities without understanding the socio-cultural issues particular to each. This philosophy led the radical NCAT architects, engineers, and energy experts to maintain a community-centric, ad hoc approach to AT design in Crystal City. As a result, by 1979, the town had become a model sustainable village, complete with a windmill and solar panels. In Crystal City, Texas, sustainable design became a political act on the part of the townspeople, exhibiting powerful self-sufficiency in the face of corporate antipathy and legislative disdain.

“A Whole New World: The American Nursing Home and the Rise of Corporate Eldercare”

Willa Granger – Florida Atlantic University

Corporate ownership dominates the contemporary senior-care industry in the United States; skilled nursing chains operate thousands of care facilities across the country and maintain a substantial yet understudied building type that dates to the 1960s. The architectural history of



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early commercial nursing homes offers a lens through which to examine America's shifting political economy of health at mid-century. Although the medicalization of elderhood and the bureaucratization of care had been developing across non-profit "homes for the aged" since the 1940s, proprietary nursing homes, as they were distinguished, found a unique architectural and financial vernacular for these forces. Buoyed by government housing and insurance programs, this building model departed from earlier "mom and pop" nursing facilities housed in repurposed structures. Upstart nursing franchises likewise capitalized on the sub-acute skilled care needs of older Americans stuck between the liminal space of home and hospital. New buildings mirrored the professionalization of nursing home staff in the form of organizations, conferences, and publications. I will examine this critical juncture in the growth of commercial nursing facilities using the built environment history of one such franchise, the Americana Nursing Home. Under the leadership of former Federal Housing Administration official Cyrus B. Sweet, the Americana Nursing Home would develop thirty-three chain locations throughout the Midwest by 1969. The company deployed a replicable building model that duplicated the same siting, façade treatment, and space-planning throughout rural node cities and suburban hinterlands. Layering fieldwork, municipal records, primary building documentation, and historic newspapers atop an understanding of government regulations for eldercare, I will use the Americana Nursing Home to uncover the larger architectural and spatial machinations of proprietary nursing homes in the 1960s. Such strategies, supported by a piece-meal landscape of public-private welfare initiatives, secured the supremacy of for-profit nursing homes over other forms of institutional eldercare in the U.S. by the 1970s.

Session 7B – Urban Renewal and Racial Dynamics (Mikesch Muecke – mod.)

"The Rise and Fall of Community Architecture: Philadelphia's South Street Corridor and 1976 Bicentennial Exposition"

May Khalife (student) – University of Cincinnati/Miami University – Ohio

The city of Philadelphia, Pennsylvania, was at the center of the Civil Rights Movement in the 1960s. The city planning commission envisioned schemes for urban renewal to transform the urban fabric at the expense of the local Black and immigrant communities in the targeted areas of development. Part of a publicly funded master plan advanced in 1963 and supported by Edmund Bacon, the Crosstown Expressway project threatened to displace the community living along the South Street corridor in Philadelphia. The city officials and supporters of the project claimed that the expressway was mandatory for the success of the International Bicentennial Exposition of 1976 in Philadelphia. In a context marked by the struggle for racial equality and civil rights, both planning schemes solicited public attention as the stakeholders and the



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residents started to push back against the prospect of large-scale infrastructural projects in their neighborhood. From the street scale to the broader Exposition dimensions, the American architect and planner Denise Scott Brown along with her partners Robert Venturi and John Rauch, contributed to community-oriented visions of redevelopment and planning in Philadelphia in line with the residents' aspirations. This paper examines Scott Brown's role in the alternative strategy for the Crosstown Community on South Street and the development and planning of Philadelphia's Bicentennial Exposition. Scott Brown's article titled "The Rise and Fall of Community Architecture" (1990) negotiated the dimensions of democratic participation in design and community planning within the turbulent context of the 1960s and the strive for social justice and civil rights. The resistance and determination of local communities revealed the underpinnings of democracy in urban design, community planning, and historic and environmental conservation. This paper addresses the agency of communities and grassroots groups as well as the responsibility of architects to support these groups in producing and reclaiming urban space.

"Rethinking the Historic City: Modernism and Urban Renewal in Savannah"

Patrick Haughey – Savannah College of Art and Design

In 2018 the city of Savannah was warned by the National Park Service that it may lose its Historic Landmark designation, moving its rating from satisfactory to threatened. This paper will use archival photo research and original archival documents to retrace the origins of the threat to its unique history of urban renewal. In addition to the racial issues that accompanied other cities during this period Savannah is largely unique. While many of its historic buildings some from the late 19th century and early 20th were erased for roads and parking garages, quite a lot of intact historic fabric remains. Indeed, there was even a moment when the city Savannah briefly flirted with modernist architecture from the 1960s through the early 2000s, before insisting on a Neo-traditional palette with height restriction that that in will have unintended consequences. Why these buildings largely failed from an architectural and aesthetic point of view, what was lost and what survives in the original eight wards will be the primary subject of this paper. In addition, this paper will overlay the history of the Civil Rights Movement that flourished in the middle of all this urban destruction in Savannah and the racial covenants that continue to impact the city in the present.



“Imaginarities of Urban Renewal: Visions for the Detroit Civic Center”

Elizabeth Keslacy – Miami University, Ohio

As one of the first African-Americans elected to lead a major American city—Cleveland, Carl Stokes inherited the largest urban renewal program in the country, with projects in eight different neighborhoods comprising thousands of acres, including the 164-acre, I.M. Pei-designed Erievue project downtown. The Stokes administration completed the first phase of Erievue with the construction of Chester Commons, a park whose complex geometric forms, multiple levels, and waterfall-like water feature rendered in raw concrete departed radically from Pei’s austere modernism. A young planner in the city planning department designed the park to facilitate the social life in underutilized downtown, and to encourage the influx of residents. In this paper, I read the design of the park, its popularity, and its enormously subsidized programming against Stokes’ contemporaneous efforts to provide housing and jobs to the city’s underemployed and poverty-stricken Black community. I do so to understand the agency and limits of nascent Black political power in American cities. This chapter highlights the drastic racial disparities of the federal urban renewal program by comparing its impacts downtown, where local corporations used Erievue as a tool to amass large plots of land for their high-rise headquarters, and in the neighborhoods of Hough and Glenville, which erupted in violence after slum clearance efforts and housing discrimination resulted in severe overcrowding. I contrast the park with Stokes’ contemporaneous efforts to quell the Black community’s indignation through desegregation and job efforts. I conclude with the park’s transition from a space occupied primarily by the city’s white community to one coded as “Black space” as neighborhood demographics shifted, culminating in its eventual removal after a grisly murder was blamed on the park’s design.

Session 7C – Identity Concepts in the Built Environment (Daniel Vivian - mod.)

“An Identity in Concrete: How a Material Shaped National and Individual, Built and Imagined Reality in India” - Vanessa D’Souza (student) – University of Virginia

Within the annals of architectural history, concrete has managed to continually transform itself and the built landscapes within which it has been employed - its very definitions reinvented over time. Normative discussions on concrete have often revolved around its structural and aesthetic properties, however, this material has been readapted under very different social parameters within the ‘Global South’, specifically within India. This paper attempts to analyze how practices employing concrete managed to weave themselves into the social, cultural, and economic fabric of India and encroach on every aspect of its built environment. This paper



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employs “identity” as a socio-economic rubric to analyze how concrete as a material was employed in the reconstruction of India’s national identity - first, as a British colony and then second, as a newly independent nation in the late 1940s to 1960s. It will analyze the influence of the British colonial government in its project of ‘Progress and Empire’, established through the undertaking of major infrastructural projects and how this monopolization later translated to the lobbying for concrete and concrete infrastructural projects by national institutions, both private and public. This discussion is then juxtaposed to the conversation on individual identity of the free citizen of India, explored through the realm of domesticity. It will elaborate on how the idea of individual identity was closely associated with homeownership or lack thereof, and how concrete became the laypersons' currency to achieve social status and security. This paper attempts to explore how the marketing of concrete as a commodity by national institutions and its consumption by the ‘individual’, translated it into capital, establishing long-standing repercussions on the built environment and social fabric of India.

**“Misfit Bodies and Spaces: Conceived Spaces of Istanbul, Turkey (the 1950s-2010s)
Ezgi Balkanay (student) – North Carolina State University**

The movie *Gurbet Kuslari* (1964) follows a storyline used in many other movie scenes in the 1960s Turkey and carries various ideal images and stereotypes of the body and space.¹ In the movie, the interior and neighborhood shots of Nisantasi Apartments have been paired with *gecekondu* (squatter settlements in Turkey) images to construct a dichotomy. Similarly, a representation of a naïve uneducated woman from *gecekondu* is paired with an idealized image of the wealthy, sophisticated, urban male from a modern apartment in Istanbul. This paper, unlike the common story, told in popular culture, examines the *gecekondu*, not as the “other” of the apartment but as the extension of the apartmentization in Turkey. As part of the same quasi-legal and state-sanctioned land-tenure and ownership processes, this paper specifically traces how the residents of *gecekondu* built their dwellings on public lands as a way of integrating into the apartmentization process that the middle-class and the urban elite followed to generate upward mobility and wealth. Through the lenses of Lefebvre’s trilogy of space (perceived, conceived, and lived space), this paper looks at the level of conceived space as the idealized representations.² This work explores Henri Prost's maps, models, plans, municipality regulations, and urban definitions in Istanbul, as the tools of conceived space. They construct the dichotomy between the desired ideal citizen and space vs the so-called “informal” bodies and settlements. They always acted as the most apparent ideological tools with the legal ownership procedures, as well as the most practical ones with their implementation to the level of performance of the body.



**“Non-Muslim Ottoman Minorities and Modernization”
Gulen Cevik – Miami University, Ohio**

This paper investigates the role non-Muslim Ottoman minorities played in the process of modernization. With its Western style leisure and retail spaces, Beyoğlu, more specifically Pera, became an architectural and urban manifestation of modernization in the nineteenth century. Tanzimat (Reorganization) (1839- 1876) was a period of transformative urban policy-making in the multi-ethnic and multi-religious Ottoman Empire. Granting more equitable rights -at least on paper- to non-Muslim Ottomans, the changes were wide-ranging, from modernized banking systems, to secularization of law, to more religious freedoms. The changes in the empire were also becoming visible in its architecture. In the second half of the nineteenth century, multi-family apartment buildings became popular in the most progressive neighborhoods, such as Beyoğlu, Şişli, and Nişantaşı. An 1864 issue of *Journal de Constantinople* reported the complete disappearance of traditional wooden houses in Pera. The 1870 Pera fire was the last draw to cause traditional wooden houses to be replaced with kâgir (masonry) multistory structures. The minorities in Istanbul shaped the urban fabric by commissioning several multistory apartment buildings in Beyoğlu. Sephardic Jewish Camondo family built two Kamondo Apartment buildings in 1868 and 1881; in 1892 another prominent Jewish family built Barnathan Apartments; in 1890, the Belgian Helbig family built the renowned Helbig (Doğan) Apartments, to name a few. Apartment living initially attracted the non-Muslim Pera bourgeoisie, but later became the preferred mode of dwelling among upper-class Muslim Istanbulians. The owner’s family name proudly displayed at the main entrance, renting these multi-story apartment buildings generated income for their proprietors. By the late nineteenth century, newly-built shopping malls, theaters, government offices, and apartment buildings had an unequivocal modernizing effect on the urban character of Istanbul.