

# T W A R D S A **SPATIAL RESILIENCE**

**LAVERNE WELLS-BOWIE, PROFESSOR EMERITUS**

**2022 ACSA DISTINGUISHED PROFESSOR AWARD**

*THE SEEMINGLY SIMPLE SHOTGUN HOUSES OF THE NEW WORLD CARRY FAR MORE ENVIRONMENTAL SIGNIFICANCE THAN WHAT APPEARS UNTIL THEIR MEANINGS ARE "READ" AND DECONSTRUCTED. THE BASIC HOUSE FORM IS GEORGIAN STYLE (SPECIFICALLY ENGLISH) AND THE PORCHES CAN BE ATTRIBUTED TO THE CONTRIBUTIONS OF AFRICAN PEOPLE WHO WERE BROUGHT THERE DURING THE ANTEBELLUM PERIOD, AND VICARIOUSLY AFTERWARDS, THROUGH THE INTERCOASTAL WATER WAYS ALONG THESE BARRIER ISLANDS. IT WAS AFRICANS THAT CAME FROM THE HOT AND HUMID ENVIRONS OF THE OLD WORLD—NOT EUROPEANS. ENSLAVED AFRICANS THAT WERE CARPENTERS WERE GIVEN MUCH DEFERENCE TO MAKE INFORMED DECISIONS REGARDING BUILDING TRADES. PORCHES AND PORTICOS ALSO FOUND THEIR WAY ONTO THE CLASSICAL ARCHITECTURE OF THE BIG HOUSE, ACTING AS PASSIVE COOLING SOLUTIONS AND EVEN LIVING SPACES. THUS, MUCH OF THE ARCHITECTURE OF THE SOUTH IS AN AMALGAMATION BETWEEN THE AFRICAN AND THE EUROPEAN.*

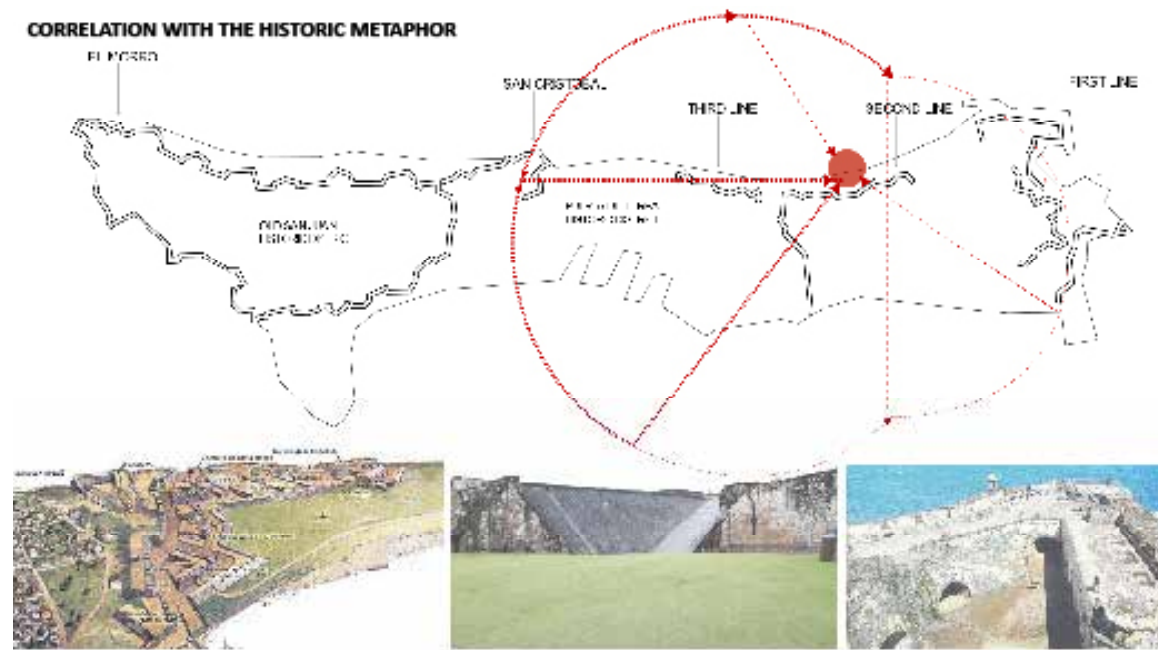


**Florida A&M University  
2020 THESIS**

Florida A&M University (FAMU), where I am a member of the faculty, is an Historically Black College and University (HBCU). My university enjoys the distinction of ranking highly among the top 10 of 107 HBCUs in America. The student body and faculty together are representative of all ethnic, socio-economic and religious backgrounds. Being in a diverse campus milieu has richly exposed me to a wide world of people and perspectives. Notwithstanding the decisive complexities all societies and life forms presently face, a spirit of hopeful tenacity has traditionally persisted throughout the history of my professional environment— and, because of personal identity as well. It is precisely that dynamic that has assisted in preparing me for productive resilience. In creative ways I continue to value and engage the persistent spirit of cultural space.

(left column)  
2020 Thesis Committee Member  
**Luzeida Matos**  
*Architecture as Metaphor for a Beloved Historic Urban Landscape: An Interpretive Center for San Juan Islet*

(right column)  
2020 Thesis Chair  
**Sarah Cenary**  
Magnum cum laude  
Awarded Best Graduating Student of 2020  
*Coral Reef as Inspiration for Tropicalist Design: A Marine Center for Turks and Caicos Islands*



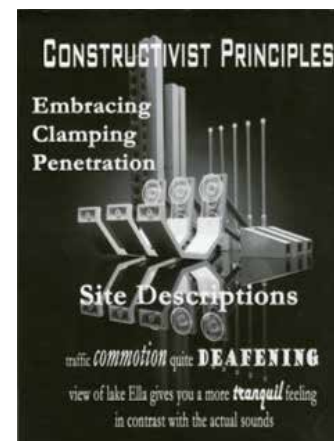
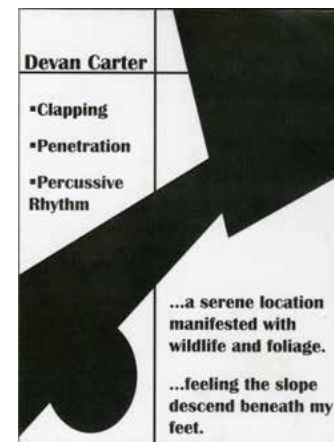
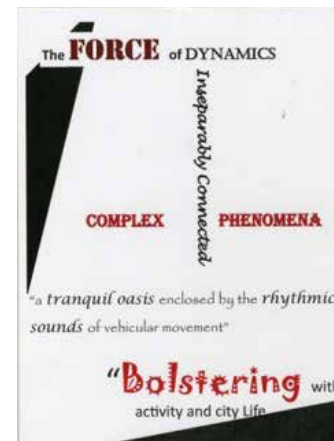
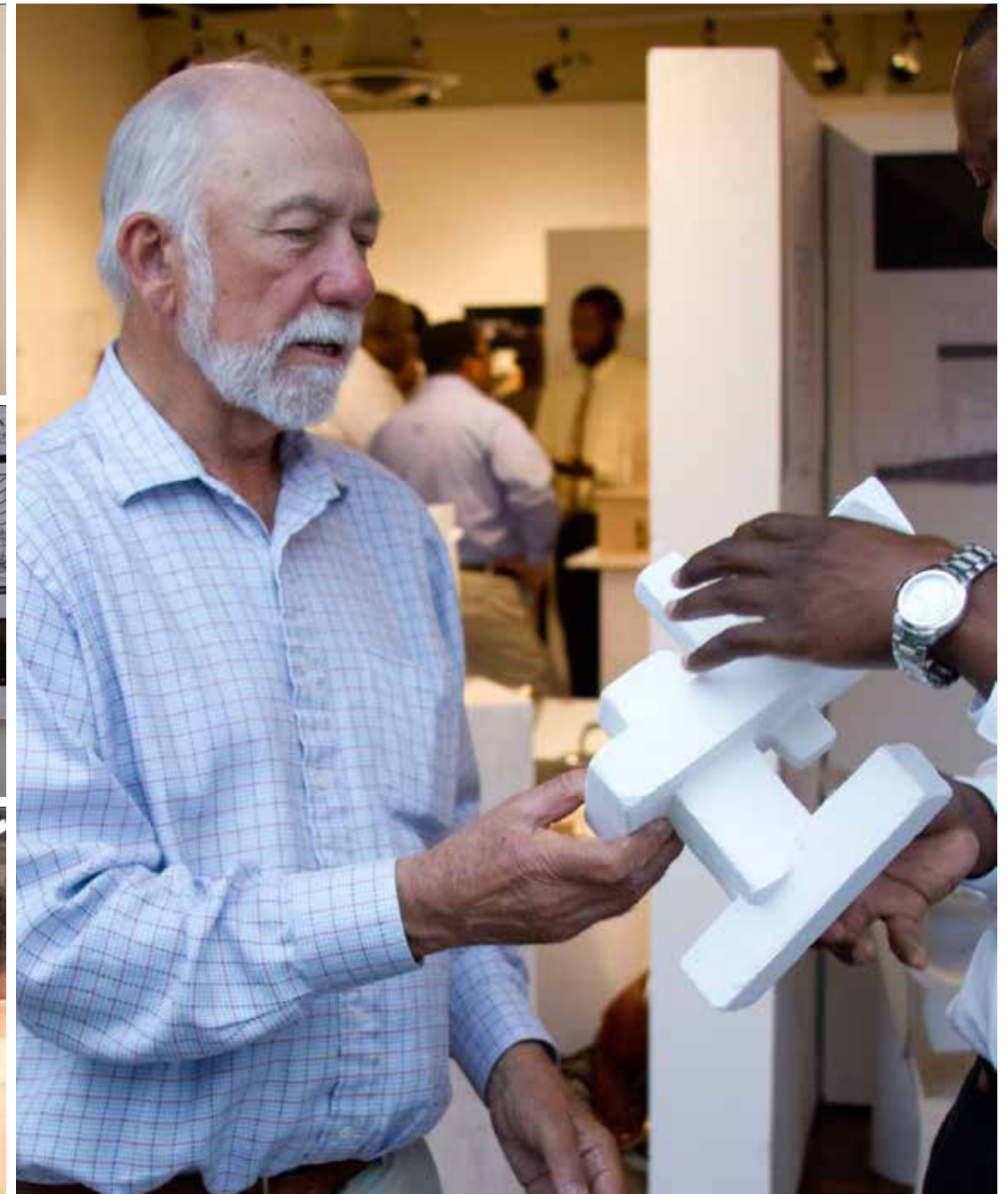
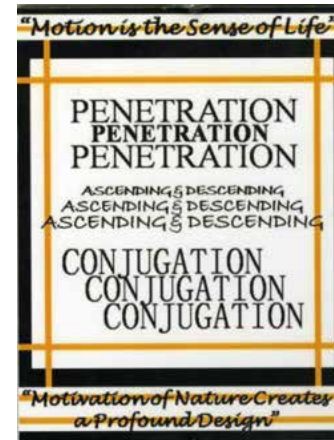
**TALLAHASSEE NATIONAL FEDERATION OF THE BLIND (NFB): CONSUMER ADVOCACY BUILDING (CAB)**

This project was a community outreach coalition between the School of Architecture, the Tallahassee National Federation of the Blind (NFB) and Christopher Downey, AIA, Architecture for the Blind, San Francisco. The local NFB asked that the studio design a Consumer Advocacy Building (CAB), that was explained by their members as a facility intended to expose consumers who are blind to amenities and resources available in society. Advocacy addresses a systematic approach for challenges through action plans that promote personal and group service and empowerment. A CAB building provides users with healthful spatial experiences in addition to reinforcing personal independence and positive interfaces in the universal environment.

The studio design challenge was not only to accommodate consumers who are blind, but to also help "Change what it means to be blind". Students were exposed to the opportunity to investigate, though design, possibilities for a transitional shift from physical barriers that are often unwarranted, yet traditionally associated by others with blindness.

**Process and Concepts**

*Pedagogy for Site Analysis and Design Approach engaged Russian Constructivist Theories because of Constructivist's formal interconnections among political and Societal Forces, physical and metaphoric Energy Systems and Cultural Aesthetics. It allowed for inventive ways to understand and express the project's complex set of proscriptive and prescriptive requirements. The sculptural interpretations produced by students also served as a reciprocal sense of touch for communicating and receiving feedback from blind intended users.*





Above: Mr. Downey joined us for interim crits from his California firm via skype. Drawings were sent to him ahead, which he'd embossed and printed out for remote discussions with class participants. The architect also attended our final critique along with many Tallahassee blind participants.

Right: "Blindness is not a handicap. It is just an inconvenience."  
- Johnnie Burns Slaton, Senior Rehabilitation Specialist and Vice-President, Tallahassee Chapter of the National Federation of the Blind



**Design 3.2 and 4.2 Vertical Studio, Spring 1997**  
**Professors L. Wells-Bowie and C. Sanchez**  
**CARIBBEAN INFLUENCES IN MIAMI AND THE KEYS**

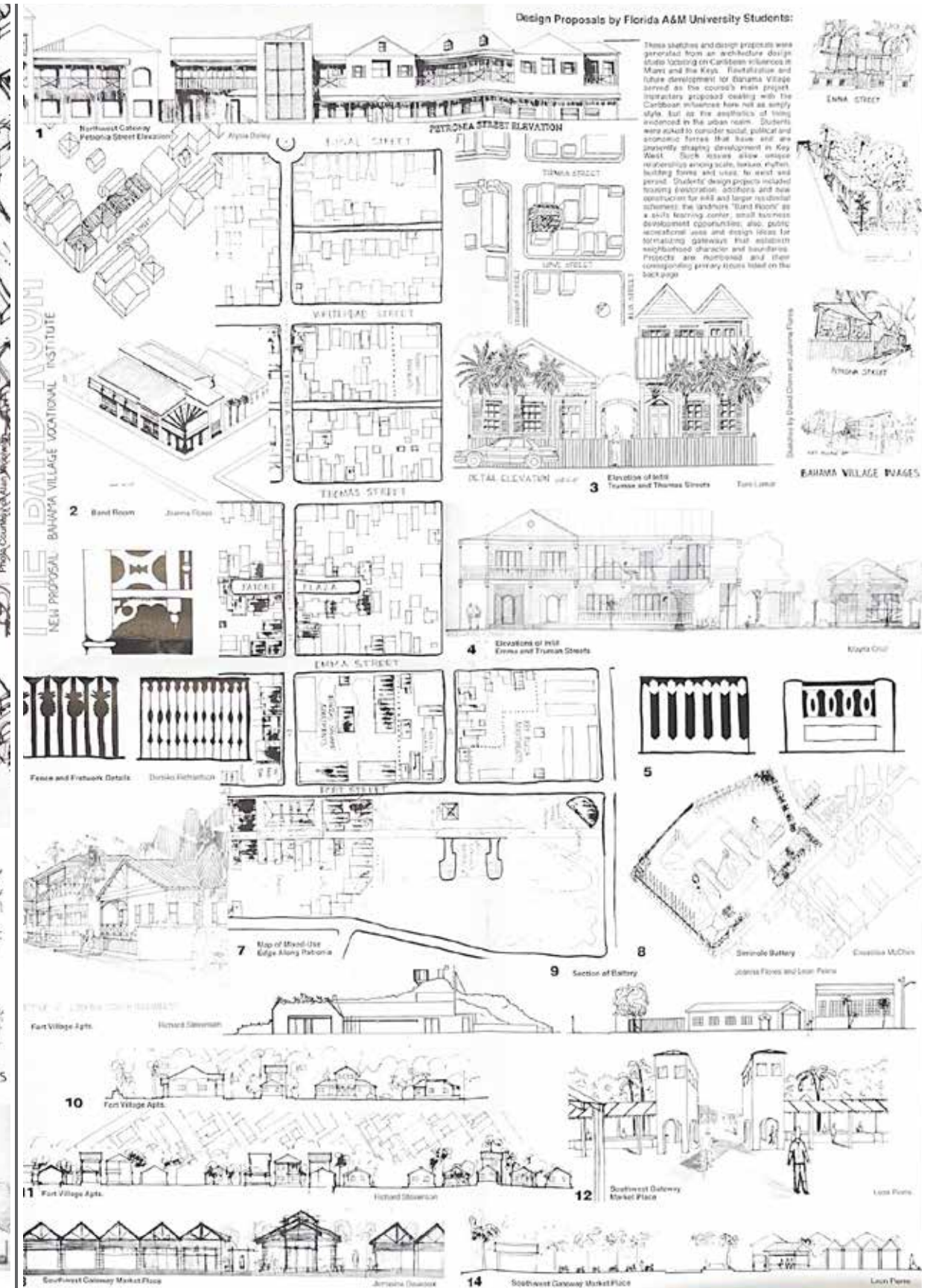
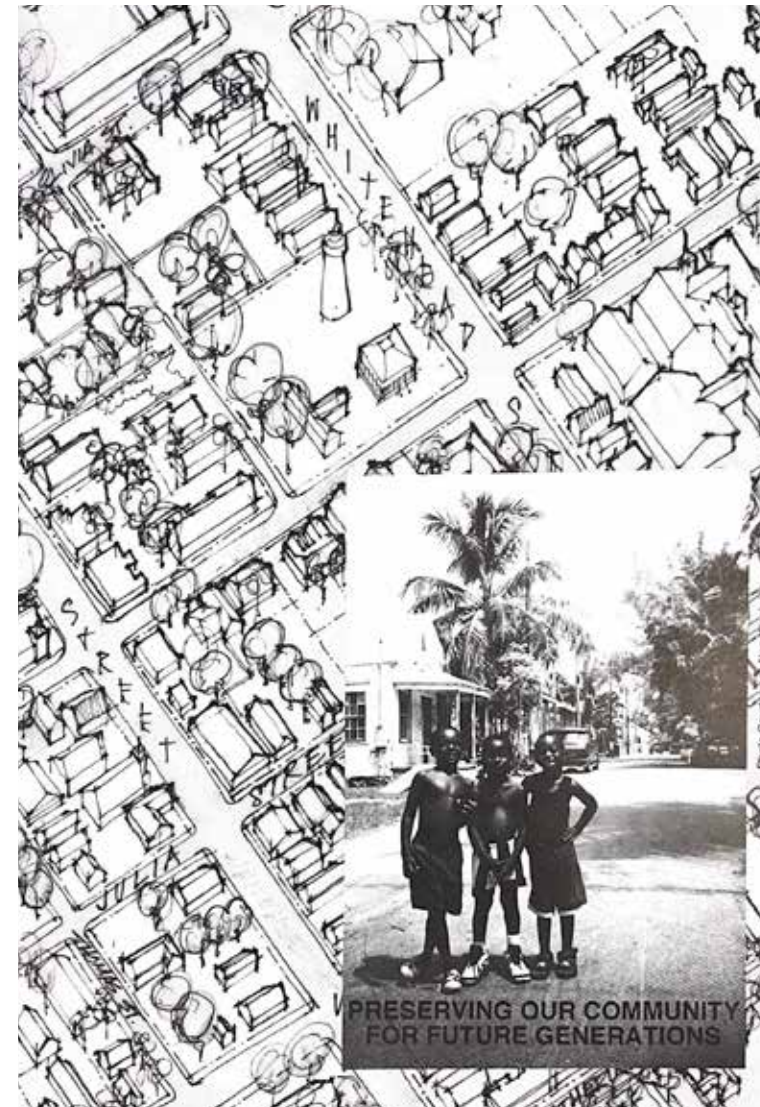
The studio studied the influence of Caribbean culture in the fabric of the city and its architectural typologies. Projects, lectures, discussions and guest critics focused on specific areas of Miami and Key West—Overtown, Coconut Grove, Coral Gables, Calle Ocho-Little Havana, Hialeah, Little Haiti; and in Key West, Bahama Village.

**The Revitalization of Bahama Village; Key West, Florida**

Bahama Village's settlement patterns are very apparent. Its streets and buildings reflect an historically diverse group of residents from the Caribbean. The industries that lured them there for work, as well as the as well as the skills they brought with them prospered and are evident in the built environment. As railroad builders, shrimpers, conch divers, cigar manufacturers and skilled building craftsmen, they added to the notoriety Key West once enjoyed as the most prosperous city in the country. Today's Key West is a significant center of preserved historic structures. Bahama Village is a vital part of its legacy.

Students were asked to consider Caribbean influences here not as simply stylistic nuances, but also as the aesthetics of living evidenced in the urban realm. Design projects included housing restoration, additions and infill; adaptive reuse of the landmark "Band Room" as a skills learning center; also, small business development opportunities

The multi-phased project included a Citizen Planner Workshop and Charette organized with collaboration among the Center for Marine Conservation, Professor Wells-Bowie's 4th-year studio and the Bahama Conch Community Land Trust; funded by a John D. and Catherine T. MacArthur grant. Activities resulted in a report of illustrated solutions for concerns by local community residents regarding urban design basics, traffic calming, local and regional environmental and sustainable principles. The report served as a training guide for the community that was centered about their preferred solutions.



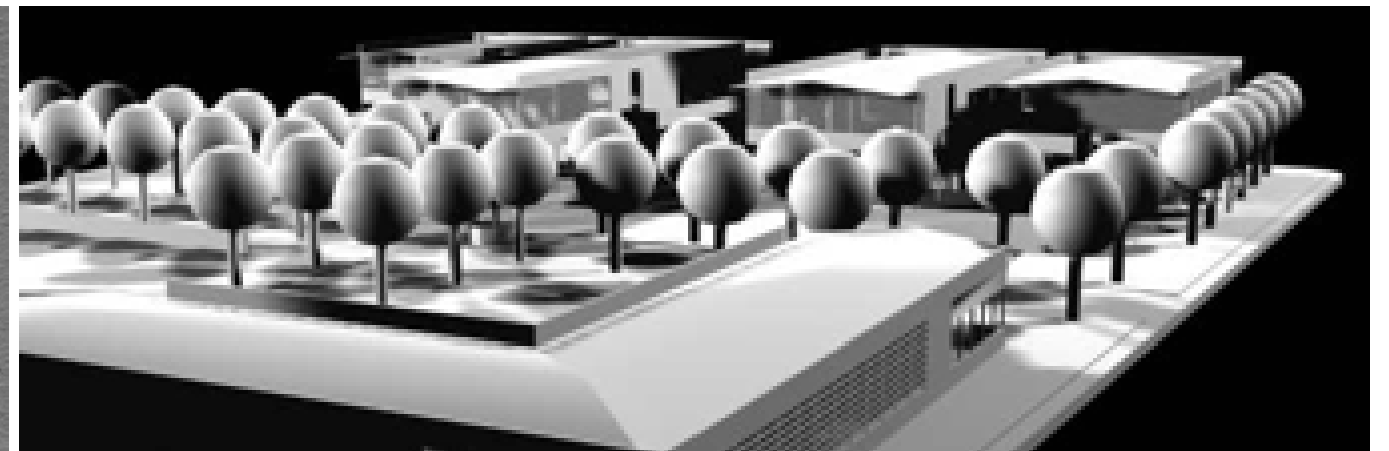
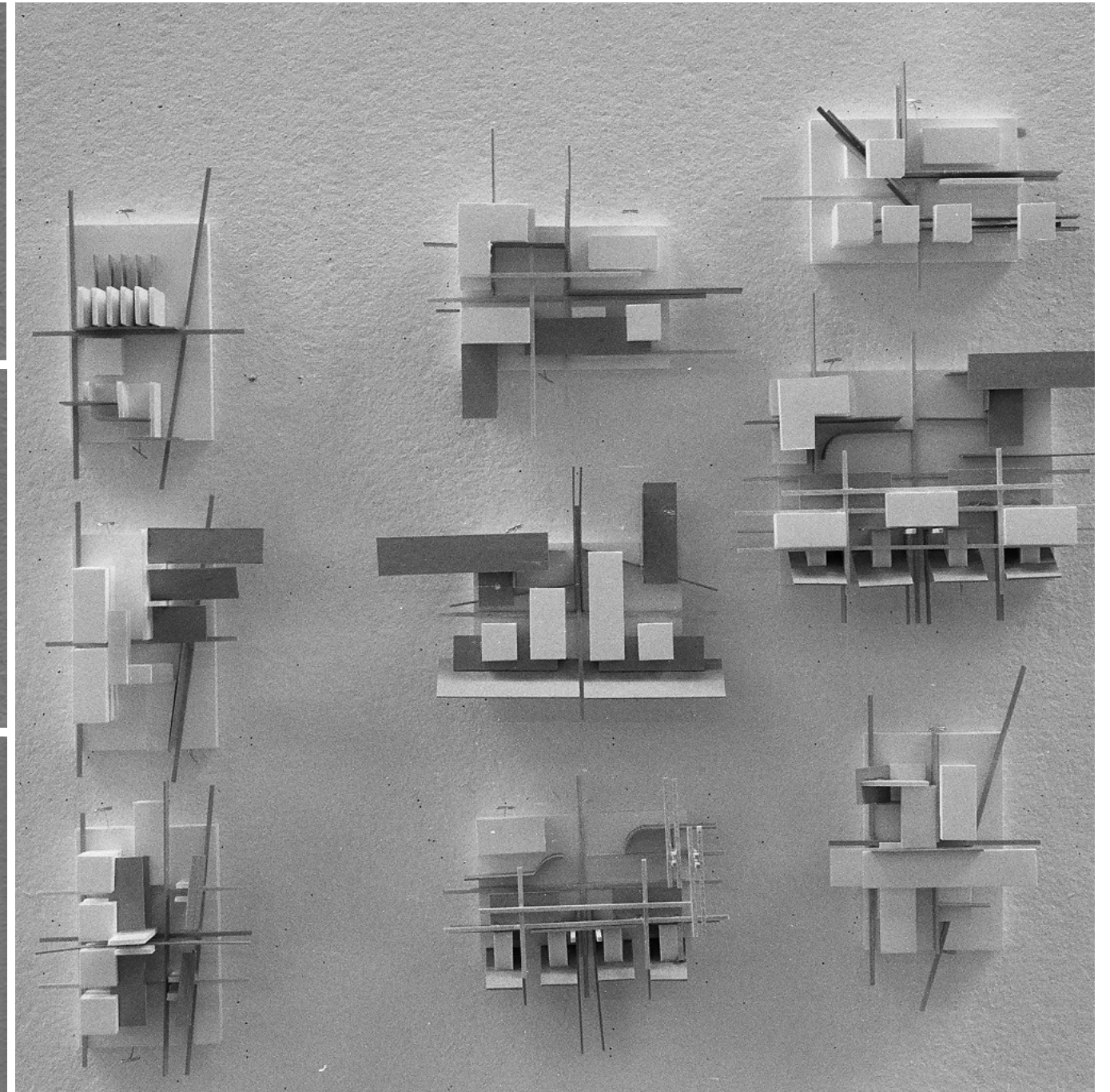
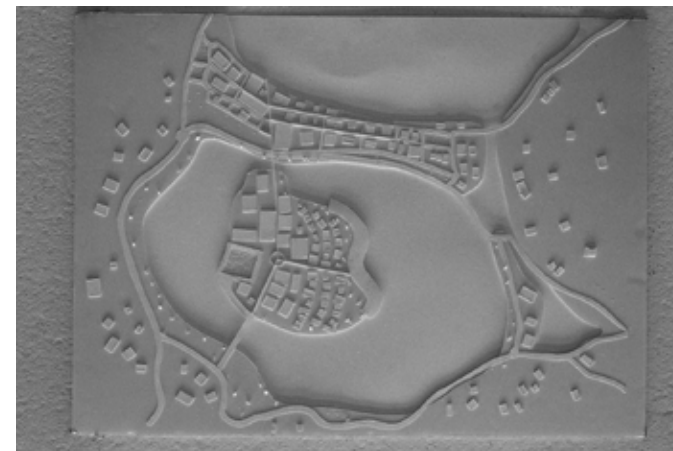
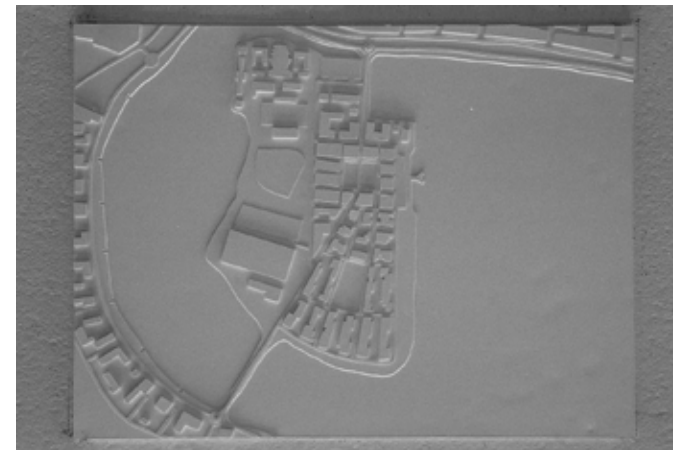
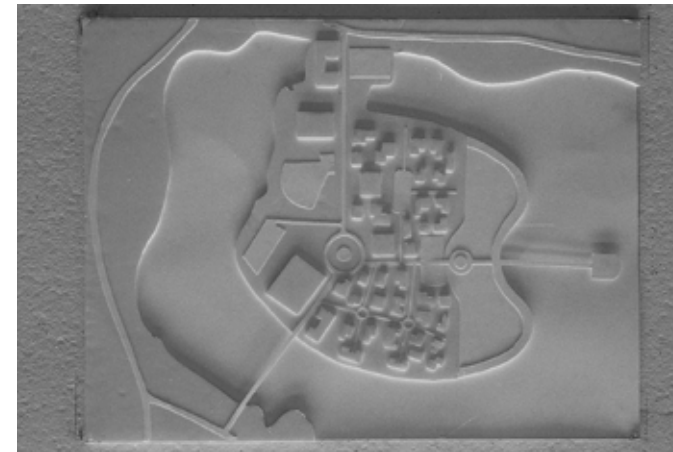
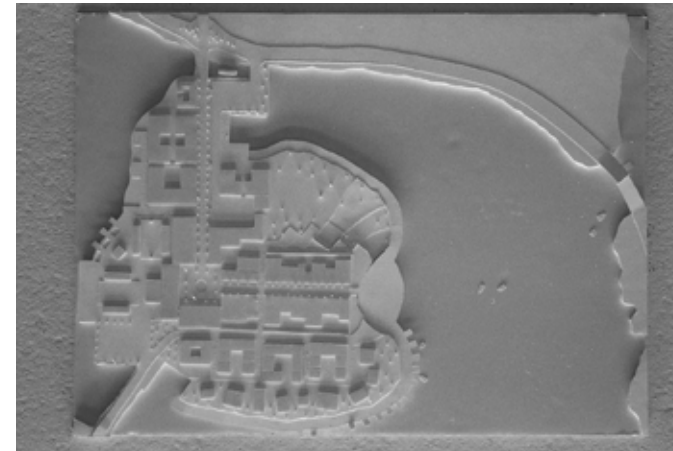
**University St. Martin, Netherland Antilles**  
**POND ISLAND URBAN DEVELOPMENT DESIGN PROPOSAL**

The University of Saint Martin (USM) requested design assistance for the campus's physical facility, which had been targeted for restoration after a hurricane disaster. It was to be included in an updated development plan as part of the Comprehensive Beautification Plan for Philipsburg, the capital and downtown urban center. The Great Salt Pond, which abuts the campus site and serves as an organizing element that connects USM to the adjacent governmental and commercial district, needed to be a primary consideration. It only physically linked the varied nodes around it. The Beautification Plan needed ideas for design considerations of landscape and architectural approaches that could invite users of the campus and the adjacent central district realm to interact and simultaneously provide appropriate degrees of privacy for University students, faculty and staff.

Twelve FAMU Architecture and Landscape Architecture students, led by Professors Wells-Bowie and Rome, collaborated with USM administrators, faculty and students, as well as local planning officials. After a one-week onsite study tour students worked on the project in studio for the next eight weeks.

**Funding provided by:**

Florida Association of Voluntary Agencies for Caribbean Action (FAVA/CA)  
Florida A&M University, International Institute for Environmental Studies & Architecture;  
a Title III Program  
Rotary Club of St. Martin  
St. Martin Ministry of Education



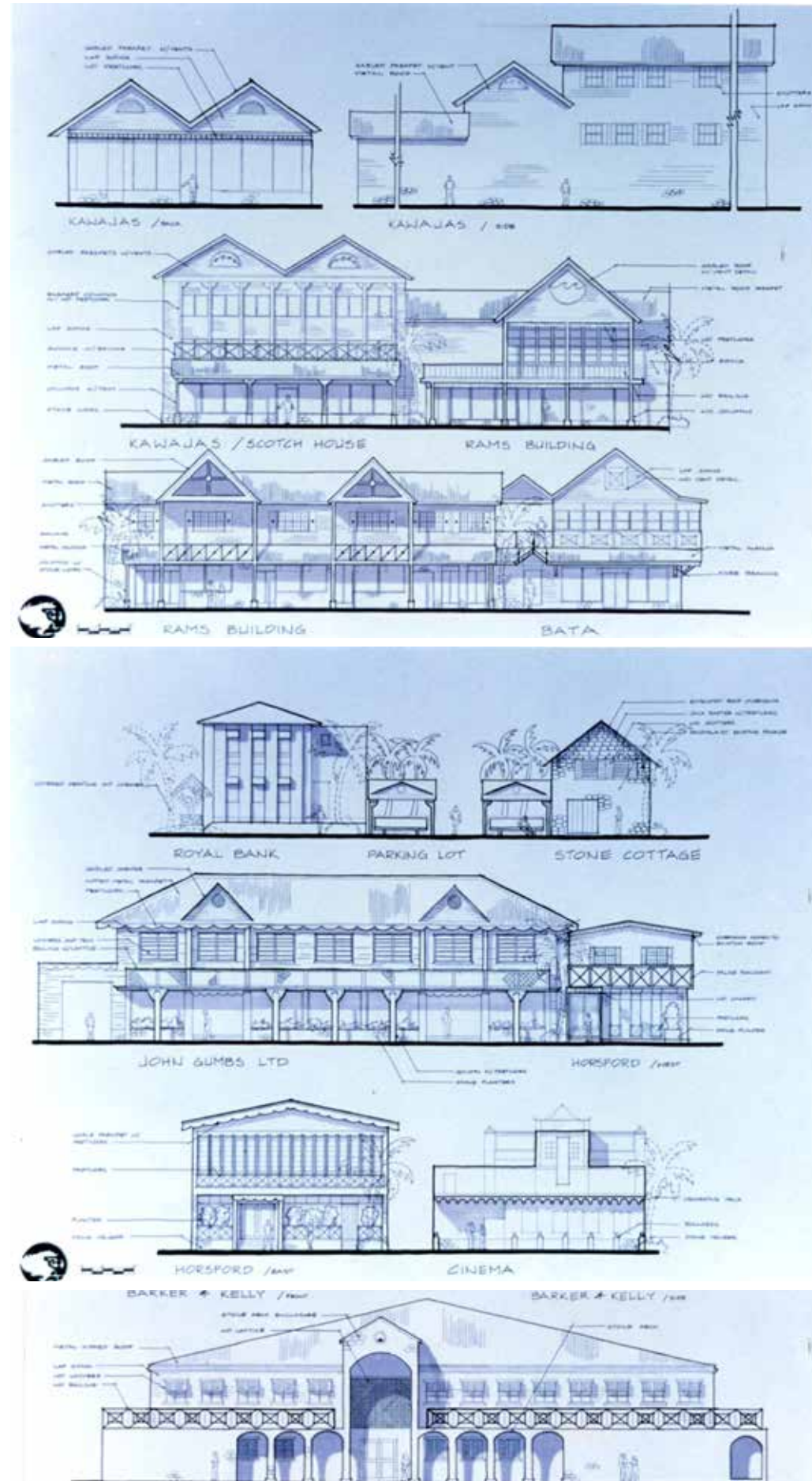
ST. KITTS



The St. Kitts Projects began with a request from local business owners and politicians for a means of establishing better development practices. Contemporary architecture in the country was not appropriately addressing the existing historic or the early modern buildings in the urban core of Basseterre, the capital city. They, as well as the general citizenry, welcomed the bustling tourism business on the island, but had become apprehensive about its impact on the built and cultural environment. Beyond the insensitivity of some recent buildings to support it, tourism was specifically impacting how locals were accustomed to using the historically significant central district for pedestrian strolling, household and other consumer shopping, and family entertainment.

Over a three-year period, St. Kitt's needs were addressed as a studio project and a thesis. I published an illustrated design guidelines manual based on preservation that likewise engaged cultural conservation issues. It included related research conducted in seven additional Caribbean countries. Collectively the works earned an international tourism award; an honorable mention based on its embracing of cultural conservation within architectural preservation and development. As well, funding made it possible to also consider similar growth patterns and concerns of eight other Eastern Caribbean island countries.

(Funded by the Mukti Fund, Florida Association of Volunteer Agencies for Caribbean Action (FAVA/CA), and the McKnight Foundation)



# Beautiful Basseterre

ABOUT FIVE YEARS AGO MERCHANTS in Basseterre, disappointed that visiting cruise ships hardly benefited St. Kitts's capital, called for action. The Chamber of Commerce proposed several ideas: A tax on tourists? An offer of discounts? Vouchers? No, suggested businessman Maurice Widdowson, the answer was to make the town a place people want to visit. Make it a special place. And make it a place that Kittitians want, too.

His idea gathered momentum. Over the next couple of months a historic district was defined and Florida architect LaVerne Wells-Bowie was brought in to evaluate the status of local buildings.

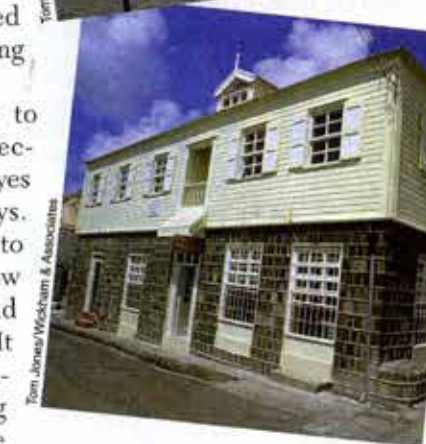
When she first arrived in St. Kitts, Wells-Bowie started her project by talking with islanders.

"I really tried to look at the architecture through the eyes of locals," she says. "It was important to get a sense of how the buildings and streets were used. It wasn't just buildings we were trying to save; we were talking about cultural conservation."

**From The Circus (top) to commercial buildings downtown (center and bottom), Basseterre has a fresh new look.**

Over the next two years Wells-Bowie and her students, in conjunction with a planner and an architect from California and concerned Kittitians, researched, sketched, and advised – and it wasn't long before the results could be seen on the facades of several downtown buildings.

"We have possibly the finest example of a traditional West Indian town left in the region, and we get our thanks in many ways," Widdowson reports.



"Tourists say, 'This is what we dreamed of,'" he adds. "They are impressed by how tidy and clean and authentic-looking Basseterre is. And there's the ripple effect. New buildings, like the College of Further Education on the outskirts of town, are also paying attention to Basseterre's architectural heritage."

Wells-Bowie's work has produced a 70-page handbook of architectural guidelines that will help other preservationists throughout the Caribbean.

On St. Kitts "fix-it-up" fever has definitely caught on.

"Everyone here is trying to outdo each other," says Wells-Bowie. "But they are also helping one another out. This is a community that is learning about itself."

St. Kitts and Nevis Chamber of Industry and Commerce, P.O. Box 332, Basseterre, St. Kitts; tel. (809) 465-2980, fax (809) 465-4490.







#### ALUMNA COMMENTS

The summer of 2005 after my first year in graduate school at the FAMU SOA, I was in search of an architectural internship in Washington, DC. Professor Wells-Bowie recently served as a judge of the Martin Luther King Junior Memorial Foundation national competition, and suggested that I consider working there. She felt it would be a great experience for me as an African American female to be involved in such a prestigious and historic project. I never considered working at the MLK Foundation mainly because it was not a traditional architecture firm. Little did I know, this internship would impact the future of my academic, professional, and personal experiences.

Professor Wells-Bowie put me in contact with the executive architect of the MLK Memorial and I was afforded the experience to learn and work directly under him. At the completion of my internship, I had created the first virtual tour of the memorial and realized that the MLK Memorial project would be an excellent (and relevant) subject for my Master's Thesis: "Architectural Communication: Bridging the Gap between Architects and Laypersons". I immediately asked Professor Wells-Bowie if she would serve as my thesis chair not only because of her involvement in the memorial, but also, more importantly because I knew that she was going to guide, push, and challenge me throughout the thesis writing process. I knew that she would offer her pragmatic perspective and provide honest feedback to help me mature both as a writer and as an architect. She agreed to serve as my chair, and, because of her unwillingness to accept mediocre work, my thesis was the selected recipient of the ARCC King Student Medal for Excellence in Architectural and Environmental Design Research. My thesis was selected to be presented at the 2006 AIA/Florida Convention. My thesis presentations and experience working at the MLK Memorial has helped to elevate my professional network and opportunities.

Crystal J. Satterfield, AIA, NOMA, LEED AP, NCARB



**Design 4.1: San Francisco Studio, 2008**  
**GALLERIA FOR MODULAR**  
**ARCHITECTURE**

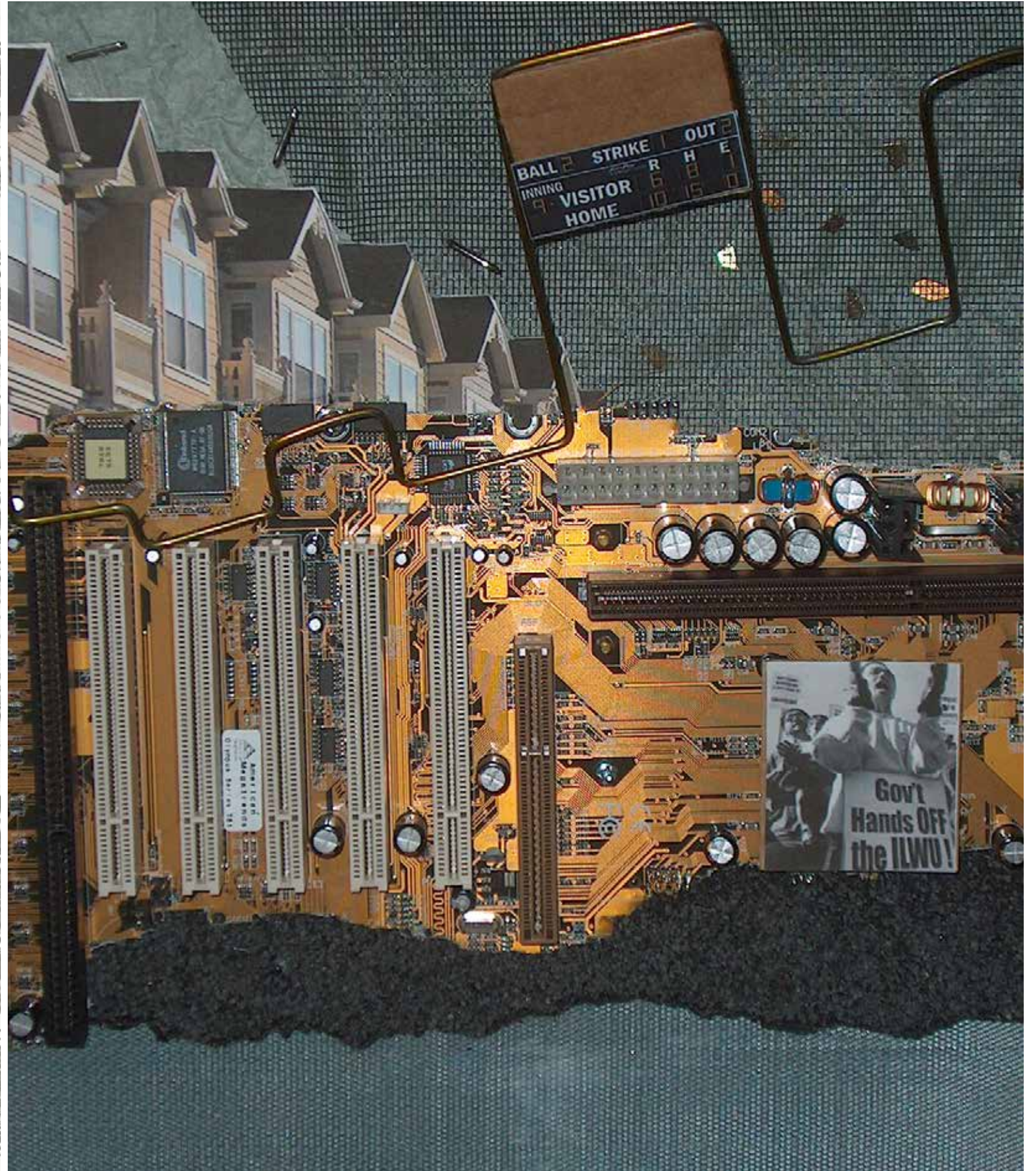
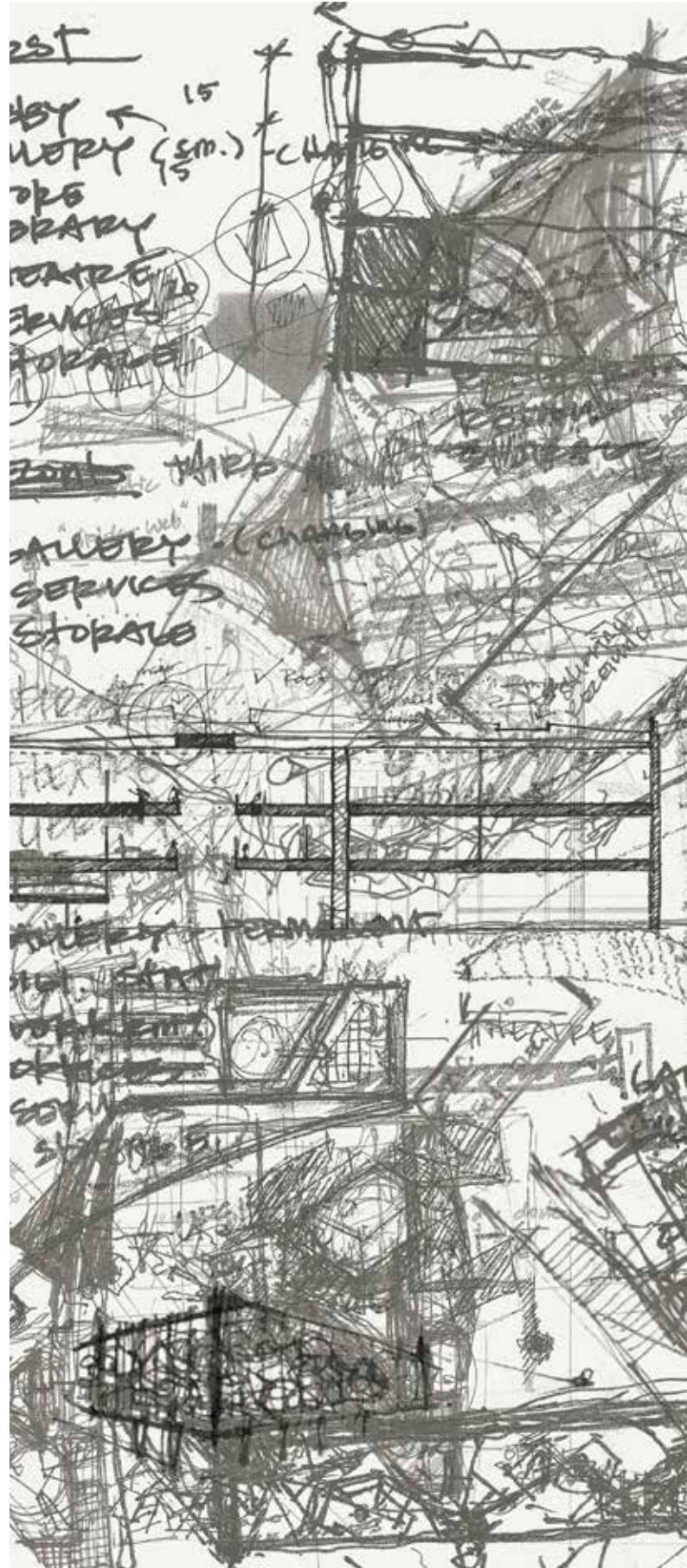
A museum and car park within Mission Bay, a post-industrial landscape

The Galleria, situated between Third, Fourth, and Channel Streets, and enclosed on the fourth side by the China Basin water channel, was to house an extensive compendium of Modular Architecture and design. The museum would serve to educate and stimulate, promoting awareness through charettes, critiques, educational workshops, film screenings, interactive displays, physical models, and symposia. It was to have a character and coherence synonymous with the existing architectural landscape and socio-political attitude within the Bay Area.

**Assemblage** was assigned as an initial Site Analysis of the China Basin District following an onsite visit to the city.

**David Graham (right):**  
 Collage of process.

**Vaughn Samuel (far right):**  
*"San Francisco Mission Bay has had its history plagued with conflict and change. From the clash between Longshoremen and police over wages, the fire that destroyed much of the buildings in the area or the constant erosion and resurfacing of the landscape from a built up industrial landfill to modern day highrises, this China Basin has seen its share of turbulence. My assemblage is a reflection of this soft chaos."*



**CHARLESTON SPOLETO FESTIVAL  
INSTALLATION:  
Clemson University, Mickel Endowed  
Chair Professor**

**Looking Thru: Not Up To**

Students were challenged with deconstructing the meanings and interpretations of a predominant Civil War Monument of John C. Calhoun in Charleston. A life-size, plexiglass panel, likeness was used by each student to convey his/her re-assigned meaning to the power of place and memory.

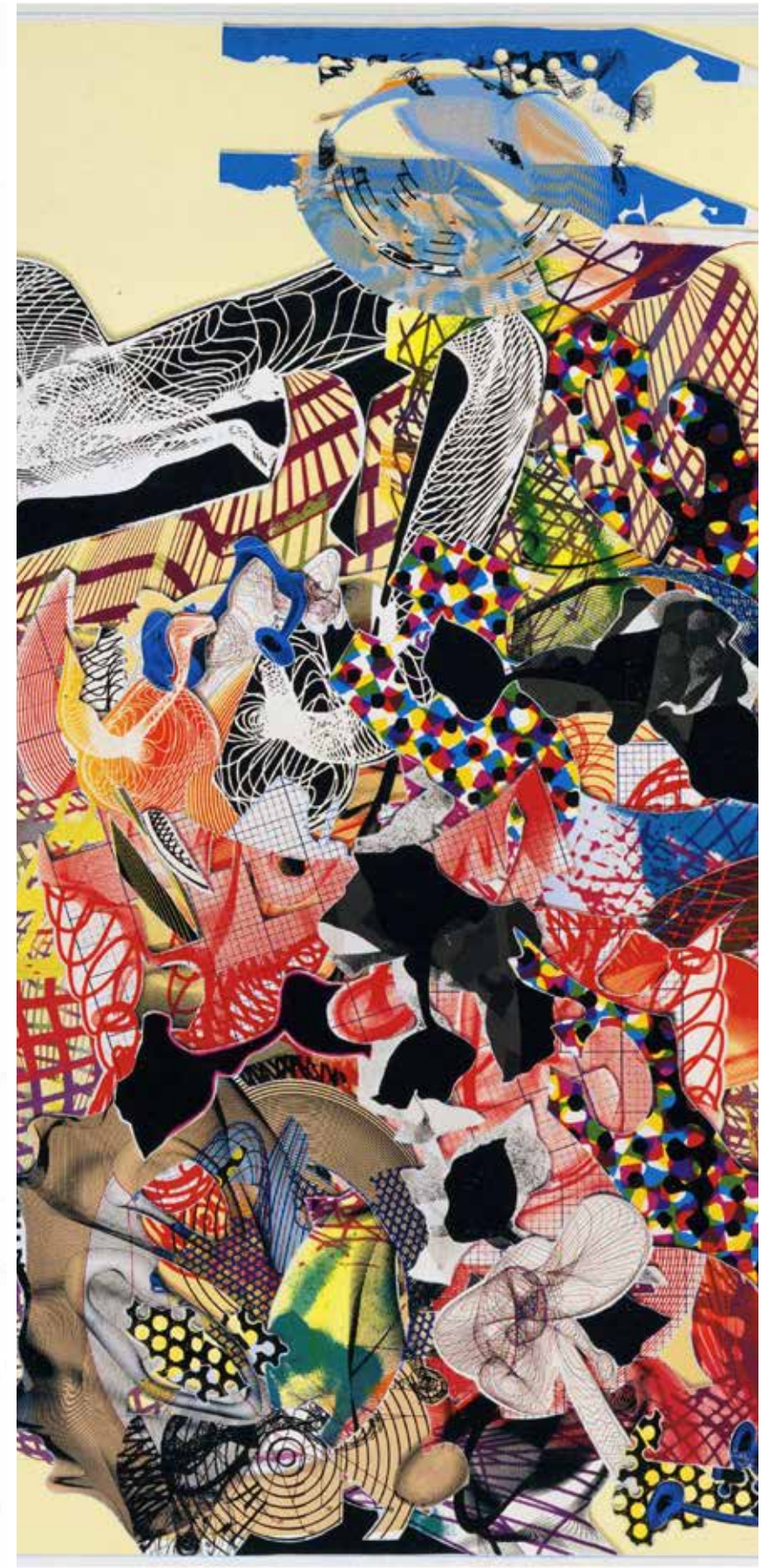


REHEARSING THE PAST ■


LAVERNE WELLS-BOWIE came to architecture after a career in fabric design. She is Mickel Endowed Chair Professor for 2000-2001 at the Clemson University Department of Architecture and recently served as Juror and Managing Consultant for the design competition for The Martin Luther King, Jr. Memorial on the Mall in Washington, D.C. In 1996 Ms. Wells-Bowie was Artist-in-Residence for Seaside, Florida. She is completing a book on the contributions of black builders to the historic, urban fabric of Charleston, the city in which she was born. For *Rehearsing The Past*, she worked with members of her class on "Charleston: Context, Building Culture, Materiality, Detail, and Technique" at Clemson University: Brantlee D. Burnett, Jason P. Diehl, William D. Drennan, Brandon K. Edwards, Meredith A. McCormick, Emily R. Tinkler and Lauren E. Ulmer.



**SPOLETO FESTIVAL USA 2001**



A 2-DAY INTERDISCIPLINARY ARCHITECTURE, ENVIRONMENTAL SUSTAINABILITY AND ART VENTURE ORGANIZED AND FACILITATED BY LAVERNE WELLS-BOWIE AND RICHARD GRAGG.



# SITE

# Dis PLACEMENT

Walter L. Smith Building Atrium and Wood Shop: MON-WED 3|2-3|4 2015

An Installation Build with **Roberto Rovira**  
Landscape Architect and Artist

The inexpensive, recyclable, and biodegradable qualities of cardboard contribute to its vast global footprint and make it a familiar fixture that transcends place and culture. From the refined work of architects to cardboard's opportunistic use as provisional shelter in informal settlements worldwide, this low-tech material has the potential to mean different things to different people.

Site DisPlacement will explore some of the material limits and potentials of cardboard to shape space and create infrastructure for people and vegetation. The material origin and waste stream of cardboard will additionally be researched, traced, and communicated visually and in written form to better understand where this material comes from and where it goes once it is discarded.

**School of Architecture + Engineering Technology & School of the Environment**  
Site DisPlacement is an interdisciplinary project involving students in Architecture, Environmental Science and Visual Arts

Sponsors: School of Architecture + Engineering Technology, School of the Environment FAMU Division of Research, Sustainability Institute and City of Tallahassee Environmental Policy and Energy Resources

**Florida A&M University**



**Lead Designer:**  
**Roberto Rovira**

**Studio Roberto Rovira Associates:**  
**Brennan Basxley, Santiago Olarte**

**Famu Coordination:**  
**Professor Laverne Wells-Bowie, Architecture, and Richard Gragg, Environmental Science.**  
*Installation, Graphics and Fabrication: Famu Architecture, Environmental Science, and Art students and faculty*

Roberto Rovira is principal of Studio Roberto Rovira, recognized for its creative approach in the fields of landscape architecture, public art, and design. He is also Chair of the Landscape Architecture + Environmental and Urban Design Department at Florida International University (FIU). Roberto completed a Bachelor of Science in Mechanical Engineering from Cornell University in 1990, and a Masters in Landscape Architecture at the Rhode Island School of Design (RISD) in 1998, where he was Dean's Scholar, recipient of the Award of Merit from the ASLA, and founder of the installation group Guerrilla Gardens. Roberto has lived in Latin America, Europe, and Japan and is a former U. S. Naval Officer, having served primarily in Asia and the Persian Gulf from 1990 to 1994.

As a professionally Registered Landscape Architect, he combines his knowledge from landscape architecture, engineering, technology, and fine art, to work at various scales and collaborate with interdisciplinary practitioners, community, city, state, and government organizations. His teaching, research and creative work often test the concepts of time and transformation, and the potential of landscape architecture to play a pivotal role in envisioning and shaping public space. Roberto has been lead designer in national and international projects in the U. S., Latin America, and the Middle East, and his work ranges from installations to urban projects.

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



INTERDISCIPLINARY

## SOUTH QUINCY COMMUNITY DEVELOPMENT

### DOWNTOWN REDEVELOPMENT CHARRETTE 2012

#### Design Intent:

- Develop a viable Town Center in downtown rural Quincy that offers a variety of retail and recreation opportunities
- Envision Tanyard Creek as a corridor that links diverse neighborhoods and serves as a catalyst for better citizen participation among Quincy's traditional and transitioning neighborhood nodes in Quincy
- Spawn development in the 'in-between' spaces to merge the activities of Downtown and Tanyard Creek, further enhancing the appeal of the City of Quincy to all its residents

#### Participants:

##### Florida A&M University School of Architecture

Graduate Architecture Studio, Prof. Wells-Bowie; Project Coordinator and Facilitator  
Landscape Architecture Design Studio, Prof. Richard Rome

##### Joe Osae-Ado, Principal, Constructs

Accra and Tamale, Ghana; Washington DC and Los Angeles, USA

##### Office of the Mayor, Quincy Florida

Dr. Carolyn Ford, Mayor  
Community Representatives

##### Florida State University School of Urban Planning

Graduate Planning Studio

##### City of Tallahassee, Department of Urban Planning

Dan Donovan, Senior Planner

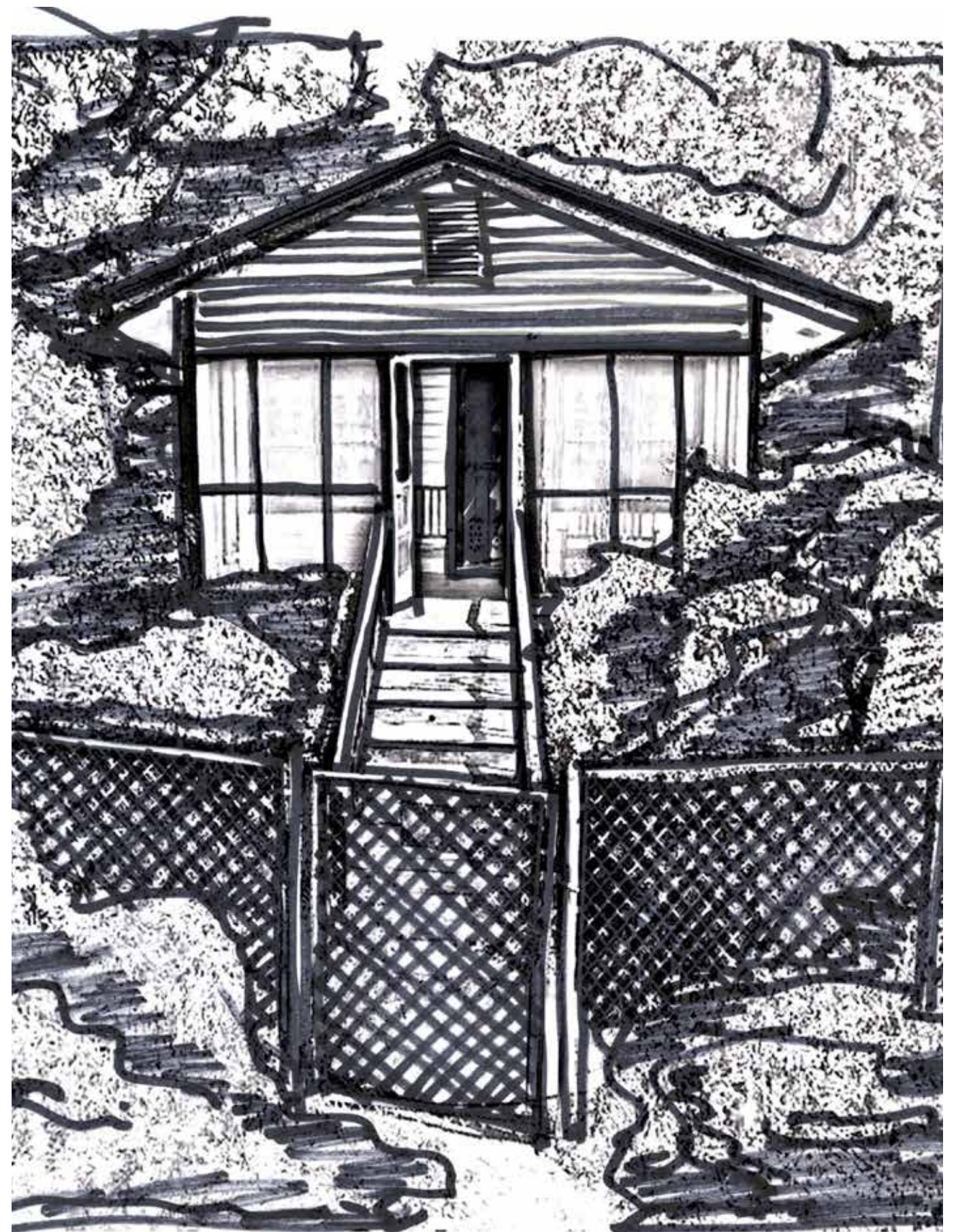
### QUINCY STEVENS SCHOOL NEIGHBORHOOD CENTER DEVELOPMENT: 2019

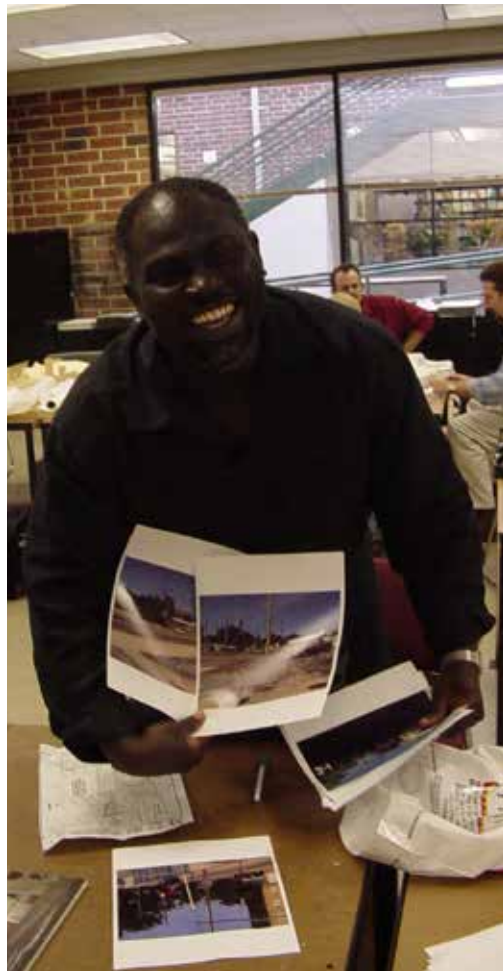
Professor Wells-Bowie, Coordinator; Graduate Design Studio and Graduate Theory Course  
Dr. Richard Gragg, Environmental Justice Graduate Elective Course

#### Design and Environmental Justice Considerations and Intent

The Steven's School Legacy is that of an engaged resilient community consistently rooted in their past, present and future. Sankofa is a word in the Twi language of Ghana that translates to "Go back and get it". Originally known as the Dunbar School, the William Stevens School 1.0 first opened to grades 1-12 in the early twentieth century during segregation. Dr. William Spencer Stevens saw potential in expanding the school to provide educational opportunities to more residents. Dr. Stevens not only served as the Supervisor of Quincy City Schools, but he also operated a community hospital for blacks and a drug store. After desegregation eliminated its formal educational activities it continued to serve the community informally William Stevens School 2.0.

Stevens School Redevelopment Project: Stevens School 3.0 is the focal point of a broader vision and action agenda of the public/private partnership between the Friends of Steven's School, Quincy City Commission, Gadsden County Commission and the community at large to revitalize and sustain William Stevens' legacy of fostering community development, viability and resiliency. Integrated planning and design stages for the proposed multi-use facility should include prospective environmental, social and economic challenges and opportunities to the benefit of Gadsden County residents, jurisdictions and other stakeholders. The Steven's School Redevelopment Project could serve as a replicable and scalable resiliency demonstration model for the municipalities of Gadsden County and throughout the north Florida and southern Georgia region.





### CONSIDERATION 1.0 "GO BACK AND GET IT"

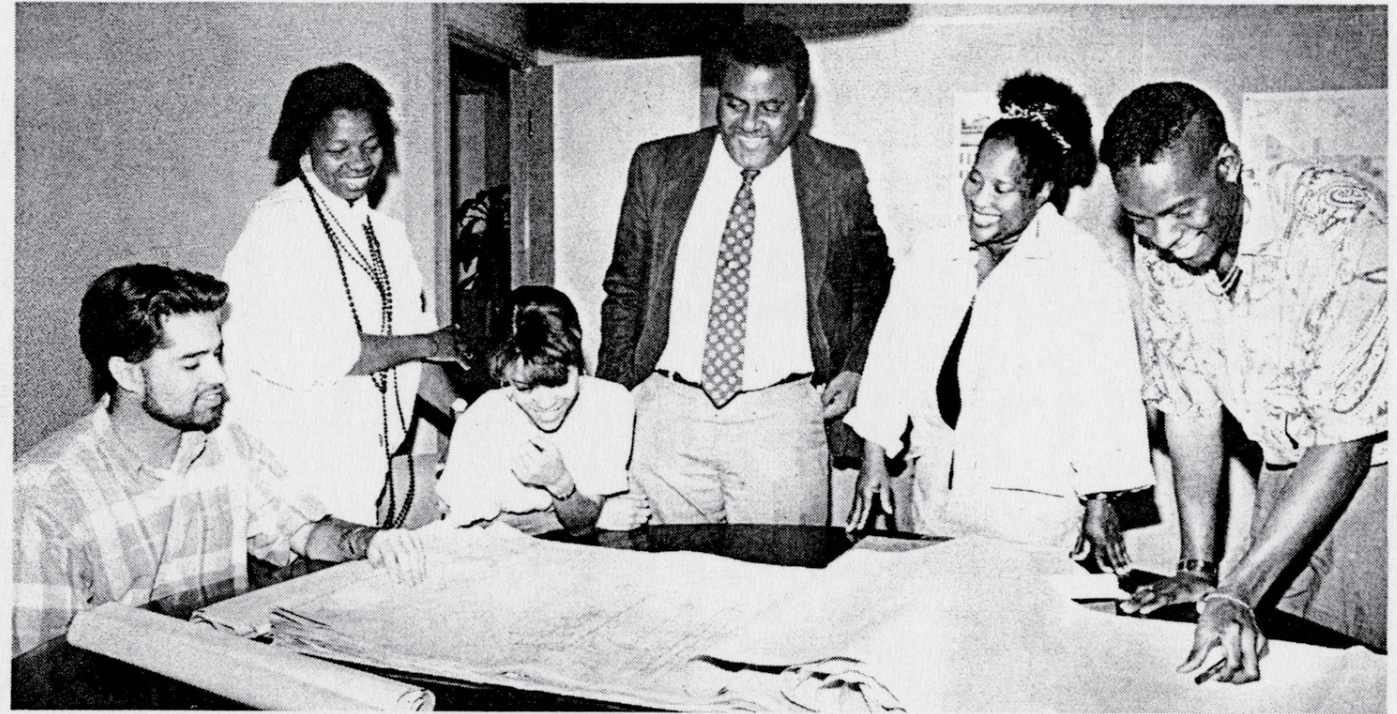
The Steven's School Redevelopment Project: Stevens's School 3.0 is the focal point of a broader vision and action agenda of the public/private partnership between the Friends of Steven's School, Quincy City Commission, Gadsden County Commission and the community at large to revitalize and sustain William Steven's legacy of fostering community development, viability and resiliency. Integrated planning and design stages for the proposed multi-use facility should include prospective environmental, social and economic challenges and opportunities to the benefit of Gadsden County residents, jurisdictions and other stakeholders. The Steven's School Redevelopment Project could serve as a replicable and scalable resiliency demonstration model for the municipalities of Gadsden County and throughout the north Florida and southern Alabama and Georgia regions.



## JAMAICA CONTEXTS

Student site visits, design projects and a summer semester in Jamaica started with structuring a MOA with FAMU and the University of the West Indies, Mona Campus. Throughout the early 1990's to after 2000, students traveled to Jamaica for studio projects and courses in Kingston primarily, but also other Jamaican cities and towns. Prior to the formal establishment of a school of architecture FAMU students took two trips to Kingston to work with the Urban Design Corp. One project was centered in the urban hub of downtown, New Kingston; another was located in the history district of Spanish Town.

Opportunities were made possible with grants from the Florida Association of Voluntary Agencies for Caribbean Action and the FAMU Office of President Frederick Humphries who generously funded all summer studies tuition, travel and living expenses.



*Reviewing plans for historic preservation in Spanish Town area (l-r) Scott Carlisle, FAMU architect student; Patricia Green; Rachel Robinson, FAMU; Dr. Vincent Lawrence, Urban Development Corp.; Prof. LaVerne Wells-Bowie and Sidney Smith, FAMU.*

## Heritage tourism plan developed for Jamaica

Volunteer consultant Laverne Wells-Bowie, who was FAVA/CA's Volunteer of the Year for 1991, is assisting a Jamaican architect in developing plans for the restoration of the island's historic Spanish Town.

Ms. Wells-Bowie visited Jamaica in February for a round of meetings with architect Patricia Green, who became interested in recruiting Ms. Wells-Bowie after reading about the Florida A&M University architecture professor's efforts in a similar project on St. Kitts.

"As part of her overall involvement, we are inviting Laverne to assist us with putting out specific preservation guidelines and establishing standards for development work on the historic district within and around the Spanish Town square," said Ms. Green. Spanish Town is seen as having great potential as a tourist attraction.

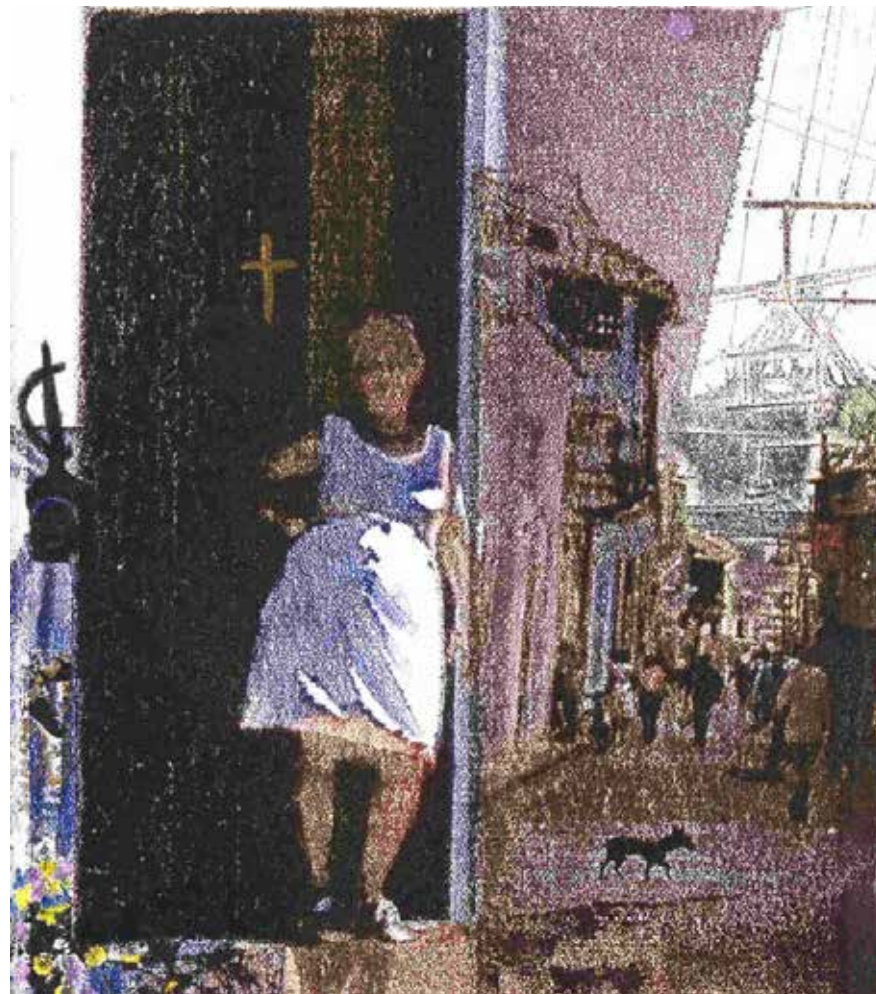
Like Ms. Wells-Bowie's earlier projects, this one utilizes architecture students at FAMU in the development of plans, providing them with actual experience in their field. ♦





The essence that informs my creative work is woven by a passion for documenting relationships among people and the spaces we create, occupy, contest, and celebrate. Correlations among environment, space and rituals are of particular interest. I am attracted to the shadows of lifeways where spirit dwells and is manifest in the soul and cultural constructions of its participants.

**My work is a voyeur.**



Excerpts

**FOLIO BOOK OF RESEARCH: FUNDED AND PUBLISHED BY THE U.S. PARK SERVICE**

for distribution at  
Places of Cultural Memory: African Reflections on the American Landscape, International Symposium, 2001

Buildings that house social institutions such as mutual benefit societies and churches are also rich purveyors of lived cultural environments. For example, a praise house is not the same as a church. It is for shouts and not Sunday services. In addition to the facility for worship the church is traditionally the respected societal foundation that adjudicates misconducts. It is recognized as the "just law", as opposed to outside laws and judicial systems that are labeled "the unjust law".

Yards are earthen rather than planted and they are maintained by sweeping. In addition to working spaces that house farmed animals, activities such as smoking and storing meats, cooking, wood chopping, and tending provision gardens and medicinal plants, yards are also the scene of much social interaction. Visitors, with respect to traditionally held boundaries, are expected to call from outside a line of hedges or other fencing. Most commonly interaction with "outsiders" takes place in a yard or on the porch.



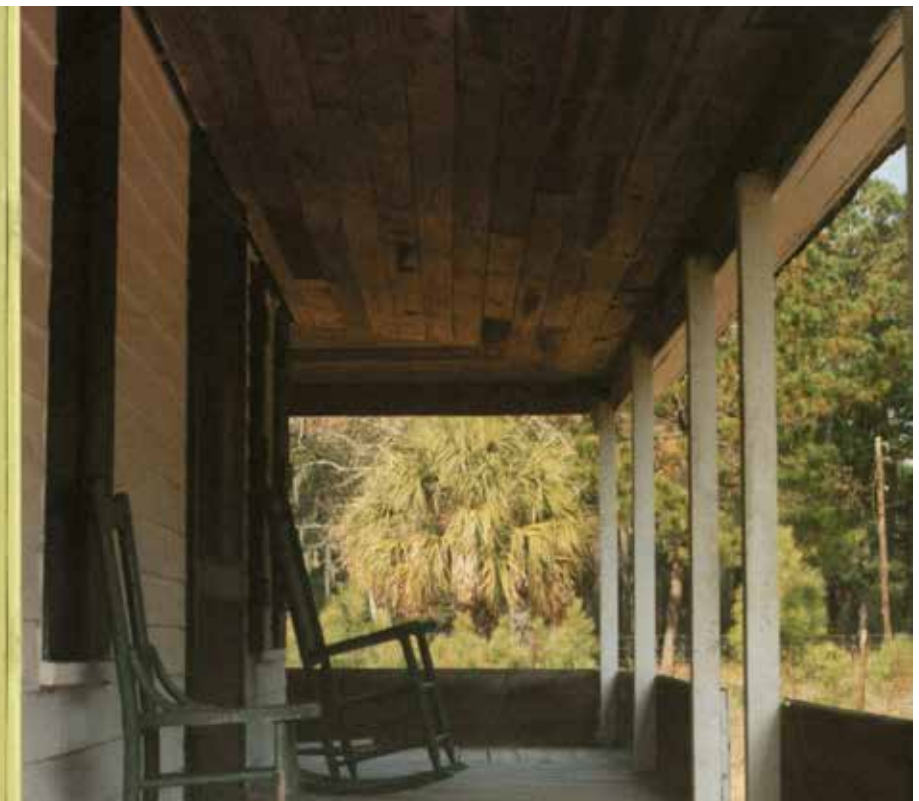
The Oyster Sister and Brothers Society Hall, a two-story frame building, was an essential communal space at a time before outside intervention had an impact on Daufuskie's economic base. Named for the island's active shell fishing industry, it housed an institution which supported the thriving cultural traditions that bonded community and kinship. Fraternal support included a tend-the-sick service and burial insurance at a time when blacks were not permitted to use insurance companies.

The Hall and Mount Caramel Baptist Church, with its octagonal apse, recall a turn-of-the-century period of independence and prosperity.



Interplay's between buildings and landscape are responses to the *shout* of hot and humid climatic conditions; the *syncopation* of handclaps with change over time, telling history- as *the story*, conveying the *rhythmic* meter that links *kinship* to settlement patterns.

Traditional expression can be identified, interpreted and understood through a variety of vehicles. How can intangible cultural manifestations that are inherent in environmental traditions be named? Can such phenomena exist as vehicles of significance for formal preservation purposes?



Design 3.2  
**THEY ARE THERE: A MAPPING PROJECT**

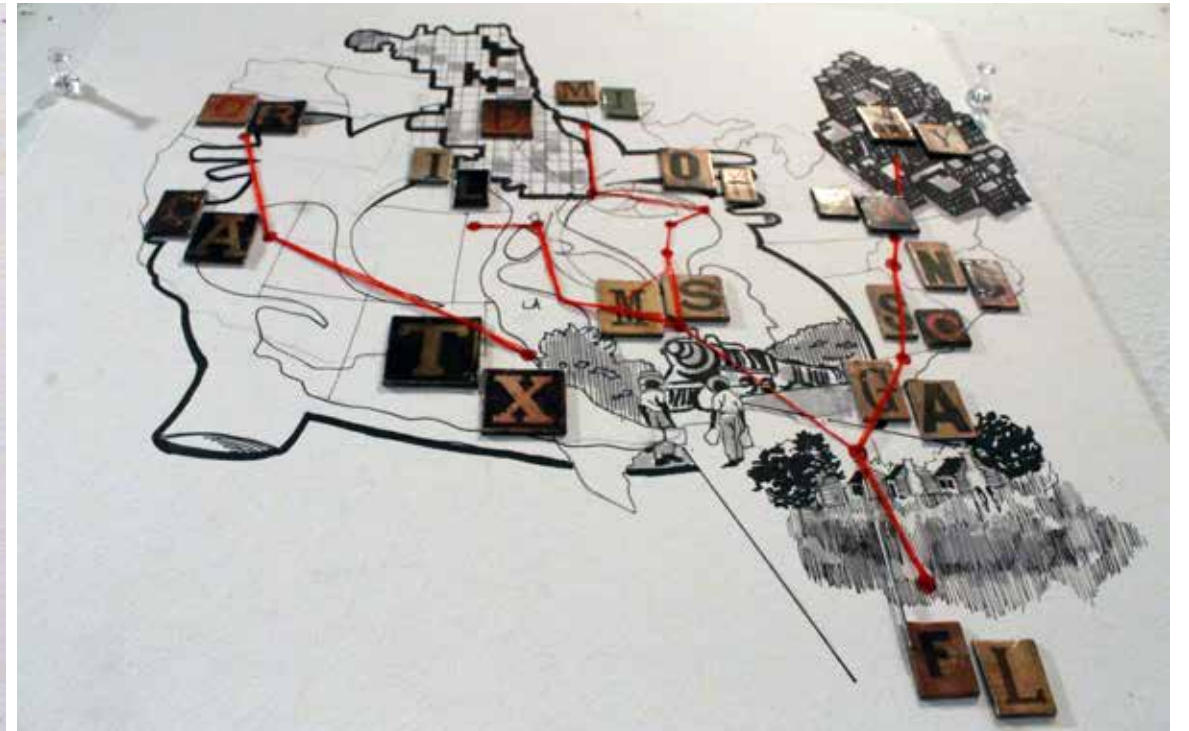
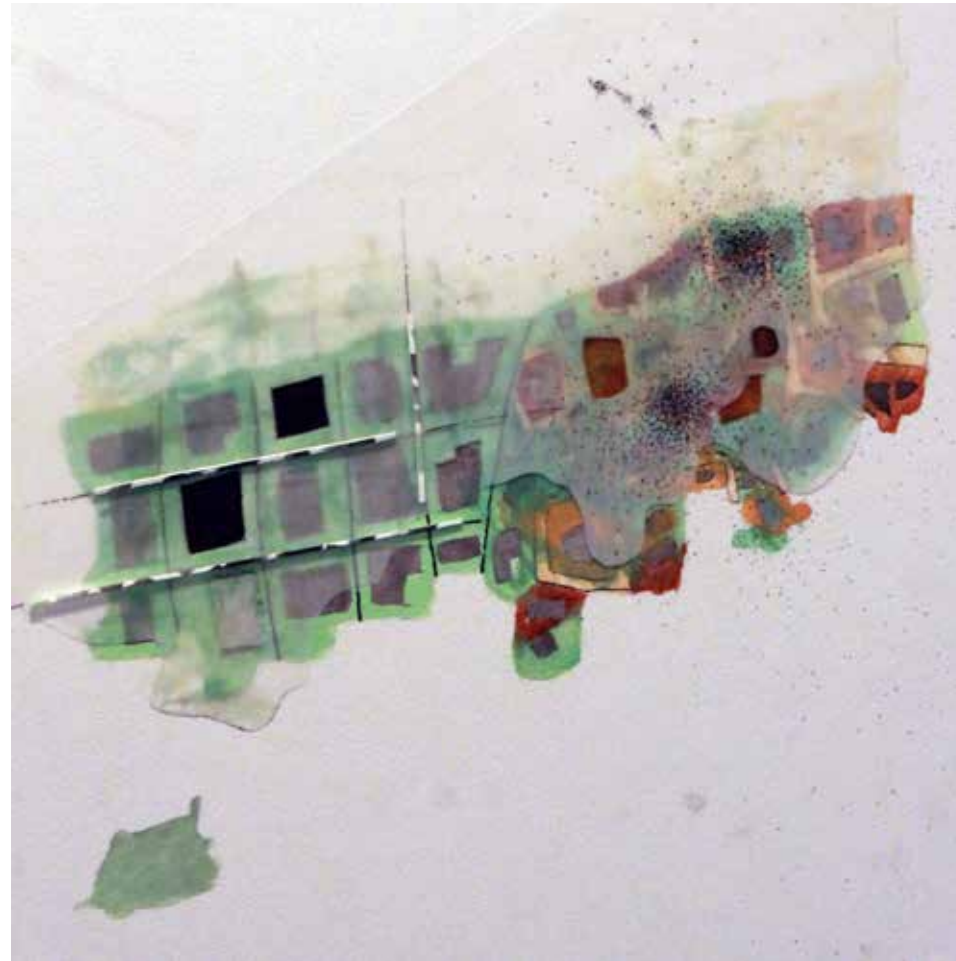
**Project Introduction:**

As architects we often have difficulty dealing with the sensorial or the experiential aspects of our craft. In fact it is usually when we are not behaving as "architects": that we are able to express that sensibility.

Toni Morrison constructs her literary sites by beginning with a base of some concrete information and a little bit of guess work, "a kind of archeology". She describes the process as one in which "you journey to a site that is not real [a memory site] to explore the remains which were left behind [in one's memory] in order to construct the world that the remains imply. What makes it fiction is the "nature of the imaginative act". She crafts her works with fragments of reality and fiction drawn from memory and imagination—from ancestral myths, from learned pasts, and from contemporary experiences. Her ability as a writer to create a place with text is extraordinary. In 1993 Toni Morrison was awarded the Nobel Prize in literature for *Beloved*. Last year in an anthology of essays, *Out of Context*, she published a piece titled "The Site of Memory" that talks about how she actually puts together the site where a story takes place. Reading it one can begin to understand the striking parallel between the craft of a writer and the craft of an architectural designer.

**Design Challenge:**

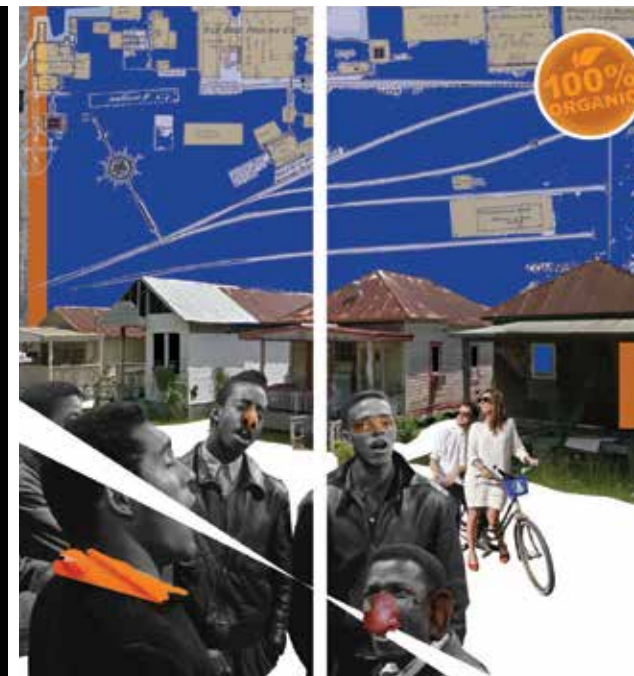
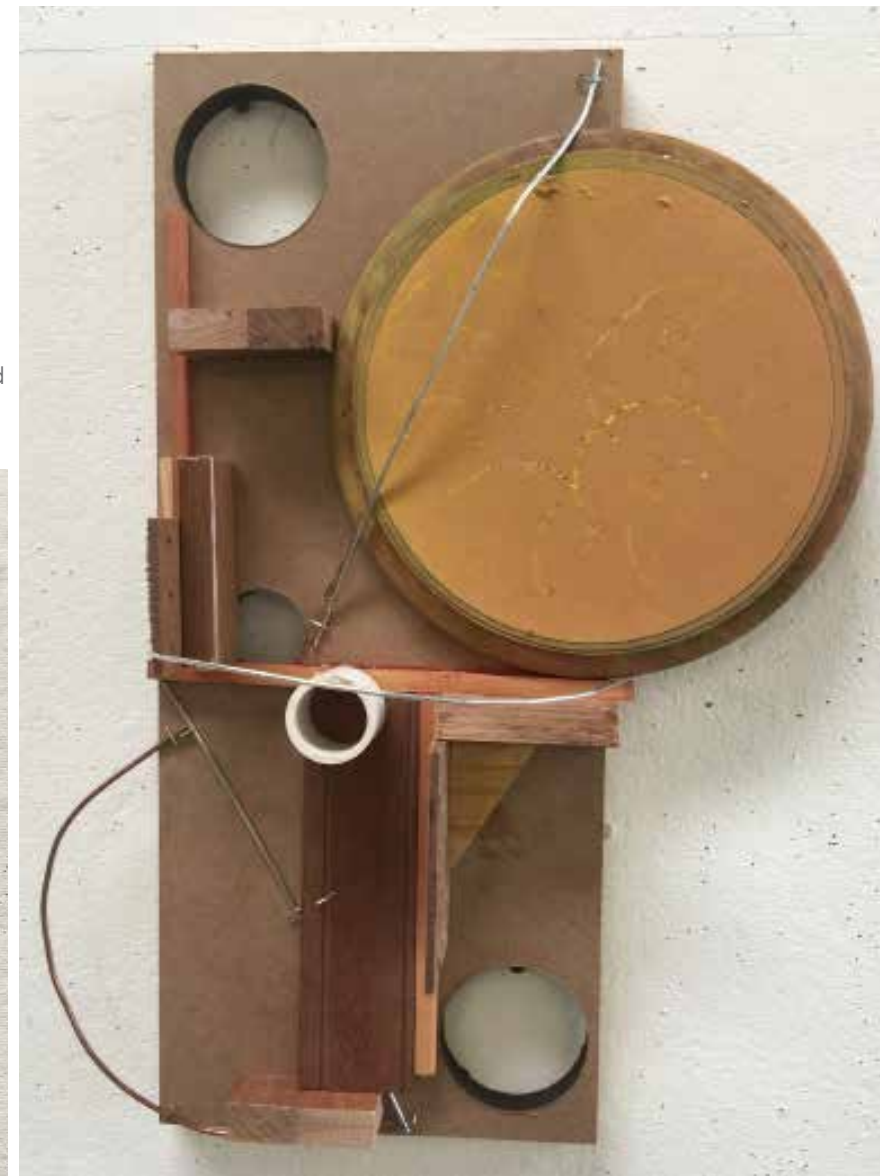
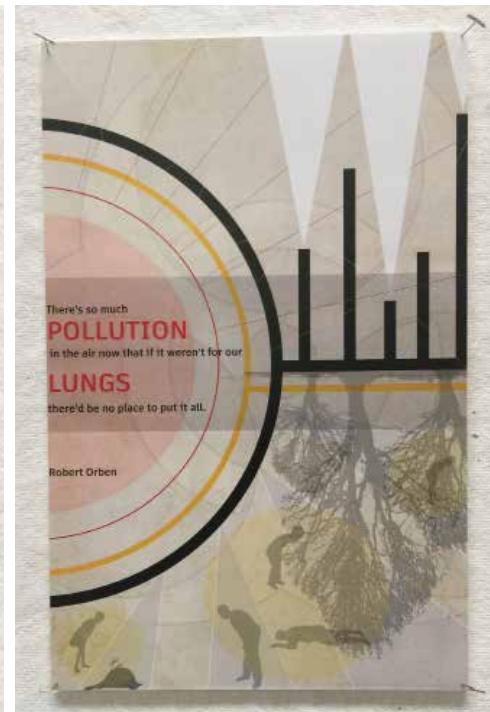
You are asked to listen to the audiobook for Isabel Wilkerson's, *The Warmth of Many Suns: The Epic Story of America's Great Migration*. Then, choose the journey of a specific family or individual. Starting with where their journey began within the Deep South, through and to Northern and Western urban destinations, map a story of people, culture, society and place and space. Create a representative depiction that reads as a visual story.



**Graduate Theory, 2017**  
**ARCHITECTURE MAKING**

Students were asked to engage a characteristic of the Hill Neighborhood in coastal Apalachicola, Florida's physical and cultural context—a local building type, building element, landscape, streetscape, historically traditional activity and, or currently evolving phenomenon. It is a traditionally African American neighborhood that is undergoing rapid gentrification. However, it is lauded for its pre-integration, strong community, and strength of days past. A good number of the part-time residents who still own and use their family homes as vacation sites include past and present professors of FAMU, as well as the most popular, accomplished and favored president that the university has ever had, Frederick Humphries.

The initial component of the project required site visits and community participation. Following, they also researched the works of various theorists and philosophers (i.e. Matsuo Basho, Aristotle, Henry David Thoreau, Mahatma Gandhi and others). Collages by Romare Bearden and the box constructions of Joseph Cornell were analyzed. These sets of work represent the students' viewpoints of the Hill.



*It is an interesting challenge, though not insurmountable, to guide students through a task outside of their own scope of lived experience. In the architecture studio I often begin a project by involving the class in investigations of their own personal spatial memory. The process of making art can be viscerally rewarding. Communicating personal experience through artistic manipulation encourages concentrated self-awareness and assists perceptual skills. It introduces a person to themselves. And, in turn, the student begins to cultivate new ways of understanding and communicating with others unlike themselves. In cases where there is actual community partnership, students are encouraged to begin schematic architectural design with the conscious intent of creating proposals that can, as Randy Hester notes, "introduce the community to itself".*