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Author:
Nepomechie, Marilys R

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1,290 square foot, single-family wood-frame house, with typical features like gables, overhangs, and dormers. Illustrations courtesy author, unless indicated otherwise.
In May, 1992, the city of Delray Beach and its Community Redevelopment Agency (CRA) held a competition for the design of affordable housing, to be built on scattered vacant lots throughout Mount Olive, a turn-of-the-century, African-American neighborhood. The brief encouraged contextual proposals.

We responded by turning to examples of the shotgun, a house type brought to the Florida Gold Coast by its earliest African American (Caribbean) settlers—and the Charleston single house, a type indigenous to a region with history and climate greatly similar to those of Mount Olive. Our competition entry
We believed the authenticity of the urban form was compelling, expressing the most compelling

Events in Delray Beach have forced us to reflect on the current interest of the profession in a regionalist architecture of culture. They have raised important questions relative to the generation and communication of meaning in architecture. The competition results have caused us to re-examine our belief that such meaning is fluid, something that emerges from history and use in a specific geographic and cultural context. Our proposal effectively argued that a change in use and a redefinition of context might, over time, also result in a change in meaning. Yet the results of the competition have prompted us to reconsider the use of building typology not only as a contextual design tool, but also as a way of defining the limitations that adherence to the socially con-

structed meaning of a built form (the shotgun house) clearly places on an interpretive community (the residents of Mount Olive).

The outcome of the Delray competition has also caused us to examine the place of historic preservation in the context of government-subsidized, affordable housing. And it has prompted us to scrutinize the modern insistence of our profession on forging a link, however uneasy, between the form and content of our work. For even in the face of empirical evidence indicating that a conjunction of the two is less than ideal, a Romantic separation of form and content in contemporary practice has proven increasingly unsatisfactory for both architect and client.
shotgun, and its urbanism were vehicles for elements of Mount Olive.

We are convinced, in short, that the Delray competition is not simply another instance in a long history of miscues between architects and clients. Rather, it is the theater in which a fundamental tension in the direction of current architectural practice has inadvertently been revealed.

**Mount Olive and Shotguns: Architecture and the Racial Past**

Originally built amid pineapple and mango groves in the 1890s, Mount Olive centers around (and unofficially takes its name from) the Mount Olive Missionary Baptist Church, home of the oldest African-American congregation still active in Palm Beach County. The neighborhood, a product of a deeply segregated South, was purposely set so far apart from white Delray (at the eastern edge of the Everglades) that it virtually defined the frontier of civilization at the time of its founding.

Mount Olive was one of many Colored Towns whose labor supported the agricultural and tourist economies of the Florida Gold Coast through the mid-twentieth century. Despite far-reaching changes wrought by the civil rights movement, contemporary Mount Olive is full heir to a history of post-Emancipation Proclamation racial injustice.

Currently, Mount Olive’s housing stock consists primarily of single-family detached residences one or two stories tall (wood-frame Florida Cracker houses as well as Mission-style masonry houses). Lots range from 50 to 75 feet wide but are uniformly 90 feet deep. Much of the neighborhood’s social life centers on the street, played out on front porches, yards and driveways. The houses, which are in varying stages of disrepair, comprise the fabric of a historic neighborhood in peril of disintegration—a neighborhood languishing as it loses its upwardly mobile population to the suburbs.

Shogun houses are common in this neighborhood. Uniformly one room wide, extended in length (and sometimes height, as in the camelback variation), they can be found throughout the South, precisely in African-American neighborhoods like Mount Olive. Most were constructed as slave and agitworker housing during the 1800s, but variations on the type were built during much of the eighteenth and nineteenth centuries. The type has subsequently been the basis for considerable contemporary design exploration across a range of regional, cultural and economic contexts.

Both the shotgun and the Charleston single house are uniquely suited to a subtropical, urban context, such as Mount Olive. Both have deep porches and cross ventilation in every room. Their narrow structural bays and simple framing systems make them strong in the face of hurricane winds, as well as inexpensive and easy to build. Both types were traditionally erected without front setbacks on contiguous narrow lots. These houses generated tight, pedestrian-scale environments whose
focus was life on the street as filtered by the semi-public space of their front and side porches.

Historians of vernacular architecture have unearthed considerable evidence that the shot-gun house has its origins in a West African residential prototype and was first brought to the New World in the 1700s by the West Indian slave trade. Today the shotgun is widely regarded as a significant African contribution to the American built landscape, an expression of African culture carried on in the face of extraordinary cruelties.

Nevertheless, dismissive of the early origins of the shotgun, and despite the fact that our proposal married it to a house that historically housed both rich and poor, Mount Olive residents persist in rejecting it, focusing on the social meaning of its more recent history.

The Delray Beach Competition

The Delray Beach competition was part of a program to provide well-designed, affordable, single-family houses for residents with annual incomes ranging from $7,000 to $15,000. City officials sought to assemble a portfolio of designs for the southwestern district of the city, which includes approximately 9,000 residents, some 3,000 homes and some 100 scattered, buildable lots. Pending land acquisition by the city, prospective residents, pre-qualified by the CRA and state lending agencies, would be free to choose a new home from among the winning designs. City-approved builders would then cooperate in constructing the homes.

The competition, whose stated intent was "to upgrade traditionally neglected neighborhoods through new affordable construction," was announced in spring, 1993. Organized by Elizabeth Debs, a Delray Beach architect with affordable housing experience, it drew 45 completed submittals. The brief explicitly insisted on affordability and ease of maintenance. It encouraged, but did not require, a contextual response.

Four entries were awarded first prize, ours the first among that group. We proposed a $40,000, three-bedroom, two-bath, 1,720 square foot, single-family wood-frame house, with typological ties to shotgun, camelback and side porch houses.

It was intended neither as a literal reconstruction of neighborhood structures nor as a romanticized, sanitized version of the past. Rather, it represented a desire to reinforce and validate the morphology of a significant place by adding to it in (relative) kind, while offering new housing stock that included spatial variety and modern conveniences.

Our interest in the Delray competition came from a conviction that urban infill presupposes the neighborhood as a social construct and artifact worthy of conservation. We believe that designing within recognizable building traditions allows forms to become the repositories of multiple simultaneous meanings, resulting in a richness, at both urban and architectural scales, of inestimable worth.

Our proposal for a shotgun - side porch house did not intend to freeze Mount Olive in time, either physically or psychologically. We hoped to
Proposal for Delray Beach Competition

Architect: Marilyn E. Negomechick.
Landscape architect: Holy Featherlances.
Residents explain that the image suggested by our house carries with it powerful and abhorrent associations with the Jim Crow history of Delray Beach.
Were this to occur, the artifact, bereft of the descendants of its original inhabitants, would remain physically intact, i.e. ultimately romantized. Yet the most valuable part of Mount Olive’s genius loci would be lost, as would the hope of the Delray CRA to provide in situ housing for part of the city’s population.

This is the gentrification pattern for many American inner cities: developers acquire run-down, potentially valuable, downtown real estate inhabited by the poor. It is refurbished and subsequently marketed under circumstances that displace its original residents in favor of upwardly mobile people seeking something newly fashionable.

Mount Olive might have become an unusual variation on the typical gentrification pattern. Its architecture is only beginning to be considered significant, and its location has yet to become truly valuable. As a result, although demolition and reconstruction were not economically out of the question, it became possible to consider retaining the neighborhood for its current population. The brief, written by the Delray CRA, underlined and supported that possibility. Post-competition events have all but destroyed it.

At What Cost Preservation?

In recent years, the City of Delray Beach has gone to considerable lengths to refurbish its significant historic structures. Residents have supported municipal preservation efforts, approving funds to restore City Hall and tax credits to private owners who preserve historic properties.

In theory, Delray could designate Mount Olive as a historic district and so insist on its preservation, encouraging residents to remain and engage in the effort. But it is highly uncertain that the historic designation would wield any persuasive power with either current or prospective inhabitants. Instead, we suspect that placing Mount Olive among protected historic districts would only hasten gentrification, taking the neighborhood away from its current residents altogether. Similarly, our experiences indicate that enacting architectural and zoning codes directed at maintaining the physical character of the place would only be seen as coercive, paternalistic efforts to keep a disadvantaged segment of the local population oppressed.

Historic district status for places like Mount Olive, while not unheard of, is hardly commonplace in South Florida. A poor neighborhood with an unsavory history is not readily seen as worthy of preservation unless the proposal is accompanied by an economically and socially attractive promise of gentrification. In cases where the context itself is either socially embarrassing or otherwise questionable, and where gentrification is not the ultimate goal, mandated preservation is immediately suspect. This holds true for current residents who devalue their own holdings and can only envision a radical transformation of their neighborhood, for building and zoning boards (whose members seldom understand the goals of preservation are not solely economic) and for the general public (whose support fuels and protects preservation efforts).

The price of preservation, as it is currently practiced, is unreasonably high for a neighborhood like Mount Olive. Such realities speak volumes about the typically exclusive character of our historic areas and suggest a need for more
Forging a Design Attitude for a Post-Romantic Professional Practice

The clear disjunction of form and content represented by the Mount Olive competition also raises important questions for what Thomas Fisher has called a post-Romantic era of professional practice. These questions not only probe the ambivalent social role of preservation, but also direct self-reflexive inquiries about the design stance of the profession. As architects, how independent do we want to make form from content? How independent do our clients want us to make the two? In a competition like this one, in which the jury and the intended inhabitants of the project turn out to have vastly different agendas, is it ever really possible to reconcile form, content and meaning?

Hoping to avoid some of the land mines of many decades of institutionalized separation among architects, clients and the physical context of their work, and in the absence of a flesh and blood client, we naively thought that by serving Mount Olive, we were serving its inhabitants. We assumed a positive correspondence between a physically cohesive place, neighborhood identity and resident satisfaction. In purposeful contradiction to the late eighteenth-century, Romantic dissociation of form, user and meaning under which contemporary practice often labors, we harbored the illusion that by building according to the laws of the vernacular as translated into a type, we would be doing our part not only to conserve the neighborhood but also to empower the people who lived there.

We have ended up exactly deciding that the best interests of a place by something other than

careful scrutiny of their economic and social dynamics both before and after historic district designation. At stake is the very definition of the city, an organism whose physical form preservations work to maintain, but whose social, cultural and economic content are the sine qua non of its multi-dimensionality and authenticity.

It seems clear to us now that we were operating in a context that simply did not permit us to find a solution that would save Mount Olive while finding favor in the eyes of its population. We (and the prototype clients we conceived) held a widely different vision for the future of Mount Olive from its present and prospective residents.

The desires of Mount Olive residents had one important parallel with ours and one important difference. Like us, the residents assumed a correspondence among the place, its form and its intended inhabitants. But while we positied a necessary correlation among place, form and user, they instead posited a complete identification between themselves and the physical surroundings. In a social context that blurs image with tremendous power, especially in terms of self-identity and self-determination, it is not surprising that Mount Olive residents, in rejecting the content associations of the scogon, also rejected its image, and thus its form.

The Re-Interpretive Agenda

Our proposal for Delray Beach was a plea for pride in both place and history. We saw these as a source of strength from which to forge a future, rather than a shackles to an oppressive past. Yet we find ourselves in the unexpected position of having to re-evaluate a scenario in which preservation and continuity, even as interpreted through the elastic prism of typology, are perceived as symbols of a coercive rather than natural fit between form and content.

We had hoped that the African roots of the typology would lift it above the stigma of its more recent history and refocus the attention of prospective residents on its cultural authenticity and intrinsic value as a tropical residence. The example of the Charleston side porch house, which, from its inception, evolved in both remarkable and luxury editions, seemed reason enough to assume
where we so wanted not to be:
and its people are served
what they themselves expressly desire.

that the shotgun, too, might be manipulated to
bridge the gap in economize and class differences.

In retrospect, the reaction of Mount Olive
residents to these designs is far from incomprehensi-
able. The desire to leave a position of social and
economic marginality in favor of full assimilation
and acceptance by the larger culture virtually
defines the ethnic, racial and immigrant history of
this country. But membership in that larger
culture is purchased at a dear price. The cost of
assimilation and accommodation for racial,
national and ethnic groups in America has always
included a collective forgetting, a loss of specific
identity, history and past.

It is precisely against that loss that our small
house was a physical argument. We chose to call
against a collective amnesia because we consid-
ered that it should be difficult, not to say inau-
authentic, to accept a manufactured, fictionalized
history in lieu of a genuine past. We hoped that
typologically based design a meaningful context
might be the vehicle through which real history
had a chance to survive its potential trivialization
and commercialization. Beneficiaries would
include groups whose history might be preserved
long enough so that the pain of old memories
could be incorporated into a newly positive col-
lective identity, and American cities, which would
become increasingly multi-dimensional as they
found ways to be inclusive rather than exclusive.

In an effort to refrain from imposing foreign
ideas on either a people or place, our design sought
to speak the physical language of Mount Olive and
its history, supporting an archiscenial fabric that
would strengthen a rundown but viable inner-city
neighborhood. Ironically, largely as a result of a
competitive process that separated user from pro-
fessional, we have ended up exactly where we so
wanted not to be: deciding that the best interests
of a place and its people are served by something
other than what they themselves expressly desire.

Although we believe strongly that we see far-
reaching consequences in blind acquiescence to
as narrow a reading of an architectural form as
Mount Olive residents with to imagine us disinti-
sely, we also understand the historically drain-
ting results of professional Hubris. Nevertheless,
Mount Olive residents might reconsider the
voluntary self-improvement inherent in this
particular social construction of meaning.

We suspect that Mount Olive residents would
mourn the disappearance of their former neigh-
borhood in the aftermath of the destruction that
would result from yielding to their preferences.
We cannot help but suspect that our small shog-
gun house, hopelessly ravaged now by unacceptable
echoes in the eyes of Mount Olive residents,
would appeal to them if they were to come upon
it in Longham, or in their own, long-since
prejudiced former community.

By then, however, Mount Olive would have
become a different place, transferred to people
unfamiliar with, and perhaps uncaring about, its
history. By then, it would be far too late for former
Mount Olive residents to reclaim and ultimately
re-create their own past with any degree of
authenticity in a historically meaningful location.

After considerable reflection, after acknowl-
edging frankly that our solution may not be the
best or most appropriate in all cases, we have
(gingerly) returned to our original position.
Despite the local response, we find ourselves
unable to ignore the vast chasm that separates
a transformation and reinterpretation of the
history of enslavement from its abandonment,
either through the destruction of its physical
remnants or through gentrification. We must
conclude that in our own estimation, at least,
genuine empowerment for Mount Olive resi-
dents lies in embracing and celebrating their
history rather than in succumbing to the urge
for its destruction.

Notes
1. For example, see John
Viac's, Common Places: Readings in African Vernac-
ular Architecture (Athens, GA: University of Georgia
Press 1986).
2. Thomas Fisher, "Escape
From Style", Progressive
Architecture 45 (December
1994) pp. 18-25. Fisher
thinks that the economic,
social and intellectual frame-
works increasingly guiding
the profession will dictate a
critical architecture of "context, context, climate and
culture of place" (p. 63).