



CENTER FOR HERITAGE
CONSERVATION
TEXAS A&M UNIVERSITY

DIFFICULT CAMPUS HERITAGE

22ND ANNUAL HISTORIC PRESERVATION SYMPOSIUM

KEYNOTE SPEAKER

NICK SHEPHERD

AARHUS UNIVERSITY

SPEAKERS

JODY LYNN ALLEN, THE COLLEGE OF WILLIAM AND MARY

TARA DUDLEY, UNIVERSITY OF TEXAS, AUSTIN

REBECCA HANKINS, TEXAS A&M UNIVERSITY

TARA INNISS, UNIVERSITY OF THE WEST INDIES, CAVE HILL

DIANA LOREN AND PATRICIA CAPONE, HARVARD UNIVERSITY

LOUIS NELSON, UNIVERSITY OF VIRGINIA

BERNARD POWERS, COLLEGE OF CHARLESTON

ADAM ROTHMAN, GEORGETOWN UNIVERSITY

RHONDDA ROBINSON THOMAS, CLEMSON UNIVERSITY

STUDENT POSTER SESSION

FEATURING NEW AND EMERGING PRESERVATION RESEARCH

A VIRTUAL EVENT

FEBRUARY 13, 2021



TEXAS A&M UNIVERSITY

Center for Heritage
Conservation

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22nd Annual Historic Preservation Symposium

Difficult Campus Heritage

A VIRTUAL EVENT

February 13, 2021

Program and Abstracts



TEXAS A&M UNIVERSITY
Center for Heritage
Conservation

"Difficult Campus Heritage," the 22nd Annual Historic Preservation Symposium at Texas A&M University, looked at a sample of the different ways colleges and universities around the world are currently addressing the preservation and conservation of heritage and heritage assets (for example: buildings, statues, memorial sites, art, museums, archival collections) that relate to topics such as gender, race, religion, and politics. These include aspects of history, heritage, values, tradition, and identity that have emerged, especially over the last few years, as very polarizing, contentious, offensive, controversial, and often difficult to discuss. What perspectives should university administrators, planners, curators, preservationists and conservators keep in mind as they formulate their own policies and conservation strategies for campus heritage? And what do our students (future administrators, planners, curators, preservationists, and conservators) need to be aware of as they formulate their own informed responses about these issues? The symposium offered an outstanding slate of nationally and internationally known scholars discussing case studies from Texas, the United States, Barbados, and South Africa.

Program Committee:

Brent R. Fortenberry
Kevin T. Glowacki
Priya Jain

SCHEDULE

- 9:00am **Welcome to the Symposium,**
Priya Jain, Texas A&M University
- 9:05am **Dean's Welcome**
Jorge Vanegas, College of Architecture, Texas A&M University
- 9:10am **Center Welcome**
Kevin Glowacki, Center for Heritage Conservation,
Texas A&M University
- 9:15am **Keynote**
Nick Shepherd
"After the #fall: The Shadow of Cecil Rhodes at the
University of Cape Town
- Moderator - David Woodcock, Texas A&M University
- 10:15am **One: Remembering**
Tara Innis, University of the West Indies Cave Hill
"From Codrington to Cave Hill: University Heritage in
Transition"
- Louis Nelson, University of Virginia
"Re-Seeing Slavery at UVA: the Memorial to Enslaved
Laborers"
- Moderator - Priya Jain, Texas A&M University
- 11:15am **Two: Spaces**
Rhondda Thomas, Clemson University
"Call My Name, Clemson: The Power of Call and Response
in Documenting University History"
- Bernard E. Powers, College of Charleston
"The Center for the Study of Slavery in Charleston and
African American Public History"

Tara Dudley- University of Texas, Austin
"Displaced and Disowned: African American Communities
and The University of Texas at Austin"

Moderator- Kevin Glowacki, Texas A&M University

1:00pm Lunch and Poster Sessions

2:00pm **Three: Excavating**

Diana Loren and Patricia Capone, Harvard University
"Harvard Yard Archaeology: Practice, Relevance, and Lived
Experience."

Jody Lynn Allen, The College of William and Mary in
Virginia
"Healing and Reconciliation: A Neverending Process"

Moderator - Susannah Bieber, Texas A&M University

3:00pm **Four: Curating**

Adam Rothman, Georgetown University
"The Landscape of Slavery at Georgetown University"

Rebecca Hankins, Texas A&M University
"The Archival Imperative: From Decolonization
to Radical Inclusivity"

Moderator - Dawn Jourdan, Texas A&M College of
Architecture

4:00pm **Closing Remarks**

Dawn Jourdan

4:45pm APT-Texas Meeting

KEYNOTE SPEAKER

Nick Shepherd, Aarhus University

“After the #fall: The Shadow of Cecil Rhodes at the University of Cape Town”

On March 9th 2015, Chumane Maxwele, a student at the University of Cape Town, threw a bucket of feces at a statue of Cecil Rhodes, prominently sited at the main pedestrian entrance to the university. A month later, following concerted protest action by the student-led social movement, #RhodesMustFall, the statue was removed. In this paper I situate the Rhodes statue and the events of #RMF into historical relation with the broader memorial and symbolic landscape of the Groote Schuur estate, the landscape of which the University of Cape Town forms a part. I argue that an imperial legacy is deeply inscribed in this landscape in architectural form, the organization of space, forms of the gaze, and embodied habitus. The University of Cape Town upper campus was conceived in terms of two architectural tropes, the idea of the Temple-on-the-hill, and the idea of the site of prospect. These, in turn, derive from Rhodes Memorial, slightly further up the slope. In this context, the Rhodes statue was the most obvious materialization of a more generalized coloniality, which remains a part of the ambiguous legacy of the Groote Schuur estate and the University of Cape Town.



Nick Shepherd is an Associate Professor of Archaeology and Heritage Studies at Aarhus University, and an Extraordinary Professor at the University of Pretoria. He has been a Visiting Professor at Brown University, Colgate University and the University of Basel, and a Mandela Fellow at Harvard University. In 2017-18 he was Artist-in-Residence at the Amsterdam University of the Arts. In 2004 he founded the programme in Public Culture and Heritage in Africa

at the University of Cape Town, which he convened until 2017. His recent publications include the volumes *Colonial and Decolonial Linguistics: Knowledge and Epistemes* (Oxford University Press, 2020), and *After Ethics: Ancestral Voices and Postdisciplinary Worlds in Archaeology* (Springer, 2014), and the monographs *La Mano del Arqueólogo: Ensayos 2001-2015* (JAS Arqueología, 2017) and *The Mirror in the Ground: Archaeology, Photography and the Making of a Disciplinary Archive* (Centre for Curating the Archive, 2015). Together with Christian Ersten and Dirk-Jan Visser, he is convenor of The Walking Seminar, an experiment in walking methodologies involving scholars, artists, curators and activists, that moves between contested locations in the global north and south.

PART ONE: REMEMBERING

Tara Inniss, University of the West Indies Cave Hill

“From Codrington to Cave Hill: University Heritage in Transition”

In 2018, The University of the West Indies (UWI) celebrated its 70th anniversary. Established in 1948 upon the recommendation of the Asquith Commission to improve access to university education in the British Caribbean, the University College of the West Indies (UCWI) was originally affiliated to the University of London. Today, the University has expanded from only one campus at Mona, Jamaica to four campuses in the region, with a presence in 15 territories serving the English-speaking Caribbean. One of five (5) university campuses in the region, Cave Hill Campus in Barbados was established in 1954 and, until the Open Campus and Five Islands Campus in Antigua and Barbuda, was the youngest campus. Despite its 20th century beginnings, the Campus has ties to one of the oldest tertiary institutions in the region, Codrington College, which was established as a school for surgery and theology dating to 1710, when Christopher Codrington bequeathed his sugar estates in St. John, Barbados for the establishment of an institution of higher learning in the region. Codrington College is an Anglican seminary that grants UWI degrees in theology. The most recent parcel of land deeded to the university from Government is a portion of the former Lazaretto lands, which date to the mid-nineteenth century.

Endowed with a rich patrimony, Cave Hill Campus has sought to position itself as a heritage destination on the island for education tourism, but it will take far more than a nod to the past to ensure the preservation and protection of Cave Hill's heritage resources for the future. This presentation revealed some of the opportunities and challenges for heritage development at Cave Hill Campus, and indeed in Barbados in general, while also outlining the need for a management plan for the site and its tangible and intangible resources. The presentation discussed some of the challenges of the campus and its affiliated properties being sited on former slave plantations in the light of some of the campus' leadership in decolonization efforts as well as recent Black Lives Matter Protests. Given the recent growth in the campus' physical development, it may be an opportune time for the campus to take stock of its expansion, while also balancing the resources required to service the campus' present and future needs.



Tara A. Inniss is a Lecturer in the Department of History and Philosophy at The University of the West Indies (UWI), Cave Hill Campus. She currently serves as Deputy Dean (Outreach) in the Faculty of Humanities and Education at The UWI, Cave Hill Campus. The areas of focus for her teaching and research include: history of medicine; history of social policy; and heritage and social development. She is a Commonwealth Scholar and holds a PhD in Caribbean History from The University of the West Indies as well as a Masters in International Social Development from the University of New South Wales. Dr. Inniss has served as a delegate for the Government of Barbados on the World Heritage Committee. She is a member of the Research Team for the Nomination Dossiers for UNESCO World Heritage Properties Historic Bridgetown and its Garrison and The Industrial Heritage of Barbados: The Story of Sugar and Rum. She currently sits on several committees for the Barbados World Heritage Committee, the Barbados Museum and Historical Society, the Barbados National Trust and the Association of Caribbean Historians (ACH).

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Louis P. Nelson, University of Virginia

“Re-Seeing Slavery at UVA: the Memorial to Enslaved Laborers”

The years following the deluge of hate and violence in Charlottesville in the summer of 2017 have been a profound reckoning for the University of Virginia. While efforts at truth-telling and repair had begun years, even decades, earlier, that summer amplified the need for the institution to take seriously its legacy of exclusion and harm. Those years saw the launch of now two major presidential commissions on race and repair at UVA, the publication of *Educated in Tyranny: Slavery of Thomas Jefferson’s University*, and other efforts. But the most important was the design and now opening of the new Memorial to Enslaved Laborers. This talk enlists the material and formal qualities of the memorial as a window into the history of slavery and the necessity of repair.



Louis P. Nelson is Professor of Architectural History and the Vice Provost for Academic Outreach at the University of Virginia. He is a specialist in the built environments of the early modern Atlantic world, with published work on the American South, the Caribbean, and West Africa. His current research engages the spaces of enslavement in West Africa and in the Americas, working to document and interpret the buildings and landscapes that shaped the trans-Atlantic slave trade. He has a second collaborative project working to understand the University of Virginia as a landscape of slavery.

PART TWO: SPACES

Rhondda Robinson Thomas, Clemson University

“Call My Name, Clemson: The Power of Call and Response in Documenting University History”

This presentation examines the development of the Call My Name Project that researches, documents, and shares the stories of seven generations of African Americans in Clemson University history. These stories include those of 1) enslaved African Americans, 2) sharecroppers, tenant farmers, and domestic workers, 3) convicted laborers, 4) wage workers and cooperative extension workers, 5) musicians, 6) students, faculty, and staff post-integration, and 7) 21st century activism. This paper discusses how the project’s reliance on the African American call and response tradition, as well as counterstory, to invite the public to assist in making these stories accessible and visible in the university’s public narrative.



Rhondda Robinson Thomas is the Calhoun Lemon Professor of Literature at Clemson University where she teaches and researches early African American literature and American literature in the Department of English. Thomas has published *Call My Name, Clemson: Documenting the Black Experience in an American University Community* and *Claiming Exodus: A Cultural History of Afro-Atlantic Identity, 1770-1903*, and co-edited *The South Carolina Roots of African American Thought*. She contributed the “Locating Slave Narratives” chapter to the *Oxford Handbook of the African American Slave Narrative* and is the acquisitions co-editor for the African American Literature series at the Clemson University Press. She is currently editing volume 1 of the *African American Literature in Transition* series forthcoming from Cambridge University Press and serving as the Community Engagement Coordinator for Clemson’s African American Burial Site project on campus. Dr. Thomas is also the faculty director of the Call My Name: African Americans in Clemson University History research project for which she was selected as a 2018-19 Whiting Foundation Public Engagement Fellow. She has received substantial additional funding for Call My Name, including grants from the National Endowment for the Humanities, SC Humanities, and Clemson’s Office of the Provost as well as a gift from Dr. James and Edith Bostic Jr. through the Clemson University Foundation.

PART TWO: SPACES (continued)

Bernard E. Powers- College of Charleston

“The Center for the Study of Slavery in Charleston and African American Public History”

The focus of this presentation is the College of Charleston’s Center for the Study of Slavery in Charleston (CSSC) and the challenges and opportunities it faces in transforming the landscape of the campus, its adjacent environs and other selective parts of the city. Established in fall 2018 after the College joined the Universities Studying Slavery Consortium, CSSC is a faculty driven effort which built on the considerable interest which already existed on campus, in exploring slavery and other race related issues in the city and throughout the Lowcountry especially. Formally stated, the mission of CSSC is to foster “a deeper public understanding of slavery and its complex legacies. It supports academic research and teaching that examine the role of slavery in the history of the College and our region.” Its work is conducted by a director, an executive committee and four working groups all of which are populated by faculty members. The specific faculty committees are: Academic Research, Public History, K-12 and Social Justice; the presentation will review the scope and function of each committee. From the beginning, planners recognized the need to build relationships with other campus organizations as well as with entities and programs external to the campus. Some of the center’s greatest successes have been achieved as a result of such relationships and illustrations will be provided. Not surprisingly, some of the work of CSSC has incurred opposition and strategies for countering such criticism will also be covered.



Bernard E. Powers Jr. earned his PhD in American history at Northwestern University. He is Professor Emeritus of History at the College of Charleston and the College’s founding director of the Center for the Study of Slavery in Charleston. Powers also serves as the interim C.E.O. of Charleston’s International African American Museum scheduled to open in 2022. His *Black Charlestonians: A Social History 1822- 1885*,

was designated an “Outstanding Academic Book” by *Choice Magazine*. Powers is co-author of *We Are Charleston: Tragedy and Triumph at Mother Emanuel*, which contextualizes the city’s racially motivated murders of 2015. Most recently he has edited *101 African Americans Who Shaped South Carolina* (2020). Powers has appeared in African American oriented documentary films, including most recently the PBS production, *The African Americans: Many Rivers to Cross* and *Emanuel: The Untold Story of the Victims and Survivors of the Charleston Church Shooting*. He was the founding president of the Charleston Branch of the Association for the Study of African American Life and History. In 2019 that organization recognized his commitment to “research, writing, and activism in the field of African American life and history” with the Carter Godwin Woodson Scholars Medallion.

Tara Dudley, University of Texas, Austin

"Displaced and Disowned: African American Communities and The University of Texas at Austin"

Within a few years of the Civil War, African American families resided in communities scattered around Central Austin, including the fringe of "College Hill," an area set aside by city planners as the site of a proposed public university. Throughout the late nineteenth century, these freedom colonies adjacent to "College Hill" thrived. Within fifty years of the University of Texas at Austin's 1883 opening, however, these neighborhoods ceased to exist—engulfed by the physical expansion of the campus and institutions in its service, a movement exacerbated by the 1927 Austin Plan—the city's racist policy to segregate African American Austinites to the east side of the city. In the early 1980s, UT-Austin continued to cite the Austin Plan as a source for its plan to expand ever eastward, this time into the Blackland community where displaced African Americans had re-established themselves from the 1930s onward.

This talk explores the history and development of vibrant African American communities in Wheatville, at Horst's Pasture, and in the Blackland neighborhood, particularly their fate relevant to the expansion of UT-Austin campus. It places these communities, and the lives of their former inhabitants, within the context of the campus' history, so that the university can not only address the violence inherent in the deliberate erasure of African American communities at the margins of the campus, but also serve as a site of memory that reaffirms the agency of those communities and their inhabitants and addresses the ongoing effects of that erasure.



Tara Dudley is a historic preservation consultant and a Lecturer in The University of Texas at Austin School of Architecture, where she teaches in the Architectural History, Interior Design, and Historic Preservation programs. Her research focuses on nineteenth- and early twentieth-century American architecture and design, specifically the undertold and untold contributions of African Americans. Her research methodology includes creative utilization of archival resources and conducting oral histories. Notably, she has applied this approach to her study of the architectural activities of New Orleans' *gens de couleur libres* (free people of color); their influence on the physical growth of New Orleans; and the historical, cultural, and economic implications of their contributions to New Orleans' built environment and to nineteenth-century American architecture. Her current research explores the contributions of African Americans to Austin's built environment from the antebellum era onward and includes re-analysis of Austin's only recognizable slave quarters building at the Neill-Cochran House Museum and identification of African American builders and architects from the city's founding through the Jim Crow era. Dr. Dudley obtained her doctorate in Architectural History and master's degree in Historic Preservation from UT-Austin and holds a bachelor's degree in Art History from Princeton University.

PART THREE: EXCAVATING

Diana DiPaolo Loren and Patricia Capone, Harvard University

“Harvard Yard Archaeology: Practice, Relevance, and Lived Experience”

Visitors to the Harvard University campus can be struck by history around them, colonial brick buildings in the well-ordered landscape of paths and lawns of Harvard Yard. Less visible are the nearly four centuries of Harvard's past under our feet. Archaeology in Harvard Yard has revealed objects and features dating from the earliest years of the university to modern times. This represents an intimate and sometimes surprising legacy, expanding what it was to live, work, and study at this early American institution. In addition to the finds themselves, we emphasize the context in which they were made. The chronicle of campus archaeology at Harvard mirrors contemporary movements within the field, shifting focus from salvage-driven archaeology to proactive stakeholder involvement and collaboration. Currently, the Harvard Yard Archaeology Project focuses on expanding the conception of the seventeenth century colonial universe (what stories, who participated) and engaging in reflection. The Project raises awareness of the Harvard Indian College specifically, and relates to considering diversity and inclusion today. Further, architectural features and artifacts, such as those related to the first printing press, have further illuminated the early goals of Harvard in constructing a substantial educational institution in the fledgling colony, while artifacts related to daily life reveal experiences of students at the early College and how they existed within a Puritan institutional structure. Guided by the Peabody Museum and the Department of Anthropology, the Project involves stakeholders toward an inclusive educational setting critically reflecting on the role of early Harvard, and generating histories for today's consideration.



Diana DiPaolo Loren is Senior Curator at the Peabody Museum of Archaeology and Ethnology, Harvard University. Loren specializes in the colonial period Southeast and Northeast, with a focus on the body, health, dress and adornment. She co-directs the Archaeology of Harvard Yard Project with Patricia Capone. Loren is the author of *In Contact: Bodies and Spaces in the Sixteenth- and Seventeenth-century Eastern Woodlands* (2007) and *The Archaeology of Clothing and Bodily Adornment in Colonial America* (2010).



Patricia Capone is a Museum Curator in North American Archaeology at the Peabody Museum of Archaeology and Ethnology, Harvard University, with interests in museum anthropology, North American historical archaeology, repatriation, and collaborative methodologies. Her recent activities include co-director of the Harvard Yard Archaeology Project with Diana Loren, and teams implementing partnerships with Indigenous museums.

Jody Lynn Allen, The College of William and Mary in Virginia

“Healing and Reconciliation: A Neverending Process”

In 2007, William and Mary students called on the university to study its history as an enslaver, make it public, and memorialize the enslaved. In 2010, The Lemon Project: A Journey of Reconciliation began the process of uncovering and documenting the African American experience at William and Mary and the surrounding community from slavery through racial segregation. This presentation shares our process and outcomes to date as one model for other institutions doing this work.



Jody Lynn Allen is a native of Hampton, VA, and Assistant Professor of History at William & Mary. Her research interests cover the broad span of the African American experience in the U.S. Allen is also the director of The Lemon Project: A Journey of Reconciliation, which is addressing the history of African Americans at the College and in Greater Williamsburg.

PART FOUR: CURATING

Adam Rothman, Georgetown University

“The Landscape of Slavery at Georgetown University”

Since 2015, Georgetown University has been wrestling with its difficult history of slavery. The school was founded by the slaveholding Catholic gentry of the new United States. Enslaved people lived and worked on campus and are buried beneath it. Proceeds from the mass sale of people owned by the Jesuits in 1838 paid off the school’s debts. Professor Adam Rothman, a member of Georgetown’s Working Group on Slavery, Memory, and Reconciliation, and the curator of the online Georgetown Slavery Archive, discusses the efforts being undertaken at the university to commemorate, teach, and learn from this history. These efforts have transformed the landscape of historical memory at the university and led to sustained conversations about the meaning of reconciliation and repair.



Adam Rothman is a Professor in the History Department at Georgetown University, where he teaches 19th century U.S history, the history of slavery, and Atlantic history. He was a member of Georgetown University’s Working Group on Slavery, Memory, and Reconciliation, and is the lead curator of the online Georgetown Slavery Archive. Rothman is the author of *Slave Country: American Expansion and the Origins of the Deep South* (Harvard University Press 2005) and *Beyond Freedom’s Reach: A Kidnapping in the Twilight of Slavery* (Harvard 2015), which won awards from the American Civil War Museum, Louisiana Endowment for the Humanities, and American Library Association Government Documents Roundtable. He has written for *The Atlantic*, *Daily Beast*, *Al Jazeera America*, and the *New York Times*’ Disunion blog. He was a Distinguished Visiting Scholar at the John W. Kluge Center at the Library of Congress in 2018, where he created the *African-American Passages: Black Lives in the 19th Century* podcast for the Library of Congress.

Rebecca Hankins, Texas A&M University

"The Archival Imperative: From Decolonization to Radical Inclusivity"

The two guiding principles of archival theory and professional work are provenance and original order. These principles are the foundations for all the activities carried out in the archives and are considered sacrosanct. This presentation will show that adhering to these principles have advanced a colonial context to archival work and enshrined often violent or oppressive ownership that centered patriarchy and affluence. Provenance more so than original order forces us to only consider the donor when we document our collections ownership. Scholar Jarrett Drake notes that "At its most basic level, provenance thrives with the presence of a clear creator or ownership of records and with a hierarchical relationship between entities, both of which reflect the bureaucratic and corporate needs of the Western colonial, capitalist, and imperialist regimes in which archivists have most adhered to the principle." ¹ These principals have also added to the misidentifying and silencing of those who were much more central to records creation. The archival profession is now coming to an understanding of the harm that adhering to provenance has wrought. These issues of ownership and economic injustice are front and center where too often provenance is very much used as a tool for subverting ownership to the one who holds the purse strings. This presentation will provide examples that speak to the need to decolonize these principals and center those who are oftentimes erased from the archival record.

Rebecca Hankins is the Wendler Endowed Professor and certified archivist/librarian at Texas A&M University. She was elected as an a Fellow of the Society of American Archivists (SAA) in



in August 2016 and in December of 2016, U. S. President Barack H. Obama appointed her to the National Historical Publications and Records Commission (NHPRC) where she served from 2016-August 2020. Her work has appeared in *The International Review of African American Art*, *Critical Muslim*, *Foundation: The International Review of Science Fiction and Fantasy*, *American Archivist*, *Reference & User Services Quarterly*, and co- edited a monograph with Miguel Juarez,

Ph.D. (UTEP) titled *Where Are All the Librarians of Color? The Experiences of People of Color in Academia*. Her latest publications are "Joseph Cinque: Reframing and Reclaiming the Muslim Presence in the Amistad Revolt," co-authored with Balthazar Beckett, Ph.D. in *The Muslim World*, a special issue titled *Black Muslim Portraiture in the Modern Atlantic* edited by Temple University Professor Zain Abdullah, Ph.D.; and "*Practicing Islam in the time of COVID-19*" freely available in the eBook, *Religion in Quarantine: The Future of Religion in a Post-Pandemic World* edited by TAMU Communication's Professor Heidi Campbell.

STUDENT POSTERS

Terrestrial Laser Scanning and Historic Building Information Modeling of the Caudill House in College Station, Texas

Keywords: Digital Heritage, Laser Scanning, BIM, Architecture, Heritage Conservation

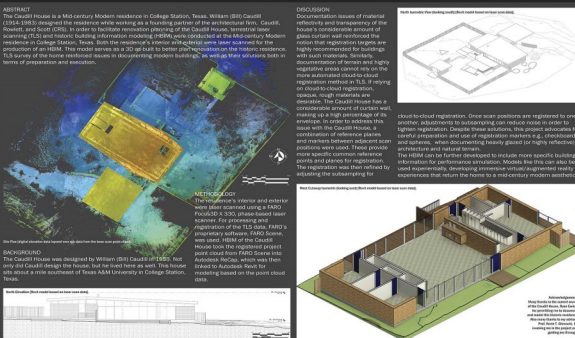
Ben Baaske, Advisor: Prof. James S. Givens

ABSTRACT
The Caudill House is a Mid-century Modern residence in College Station, Texas. Within (BIM) Caudill (2018) is a 3D model of the residence and serves as a starting point for the architectural and historical research of the house. This poster presents the results of a research project that aims to create a digital model of the house using terrestrial laser scanning (TLS) and building information modeling (BIM). The project involves the collection of point cloud data from the house and the creation of a BIM model that includes the house's structure, materials, and systems. The project also involves the creation of a digital model of the house's interior and exterior spaces, including the house's landscaping and site plan. The project is a collaboration between the Texas A&M University and the National Institute of Standards and Technology (NIST).

INTRODUCTION
The Caudill House was designed by William (Bill) Caudill in 1955. The house is a prime example of the Mid-century Modern architectural style. The house is located in College Station, Texas, about 10 miles northwest of Texas A&M University in College Station, Texas.

DISCUSSION
Documentation issues of cultural heritage are a major concern for the heritage community. The house's considerable amount of glass and metal components, which are highly vulnerable to weathering, are a major concern for the house's preservation. The project involves the collection of point cloud data from the house and the creation of a BIM model that includes the house's structure, materials, and systems. The project also involves the creation of a digital model of the house's interior and exterior spaces, including the house's landscaping and site plan. The project is a collaboration between the Texas A&M University and the National Institute of Standards and Technology (NIST).

CONCLUSION
The project is a collaboration between the Texas A&M University and the National Institute of Standards and Technology (NIST). The project is a collaboration between the Texas A&M University and the National Institute of Standards and Technology (NIST).



Benjamin Baaske,
Texas A&M University
"Terrestrial Laser Scanning and Historic Building Information Modelling of the Caudill House in College State Texas"

Won't The Very Ground Shake When They Come Together

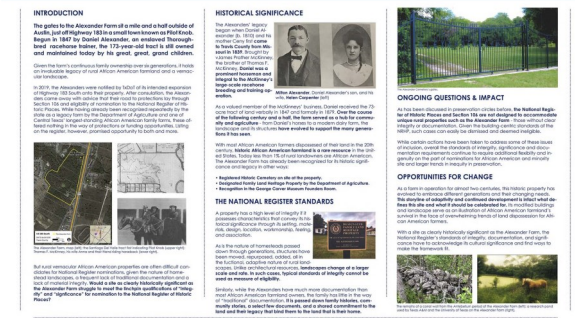
Questioning Subsequent Land Registry for Ancient Roman Rural Farmstead through the Case of the Alexander Farmstead

INTRODUCTION
The ruins of the Alexander Farmstead at a site east of a half mile north of Austin, just off Highway 183 in an area known as the Alexander Farmstead, began in 1847 by Daniel Alexander, an enslaved African American man who worked on the farm. The farmstead is a prime example of the Mid-century Modern architectural style. The farmstead is located in Austin, Texas, about 10 miles northwest of Texas A&M University in College Station, Texas.

HISTORICAL SIGNIFICANCE
The Alexander Farmstead is a prime example of the Mid-century Modern architectural style. The farmstead is located in Austin, Texas, about 10 miles northwest of Texas A&M University in College Station, Texas.

THE NATIONAL REGISTER STANDARDS
The National Register Standards are a set of guidelines that provide a framework for the evaluation and listing of historic properties. The standards are based on the National Historic Preservation Act of 1966.

CONCLUSION
The project is a collaboration between the Texas A&M University and the National Institute of Standards and Technology (NIST). The project is a collaboration between the Texas A&M University and the National Institute of Standards and Technology (NIST).




Eliza Blackman,
University of Texas at Austin
"Won't the Very Ground Shake When they Come Together"
*Winner - 1st Place CHC Poster Award

Living Heritage: The Hagia Sophia Lives on as a Mosque

Olivia Brill, Texas A&M University

INTRODUCTION
The Hagia Sophia is a prime example of the Mid-century Modern architectural style. The Hagia Sophia is located in Constantinople, Turkey, and is a UNESCO World Heritage Site. The Hagia Sophia is a prime example of the Mid-century Modern architectural style. The Hagia Sophia is located in Constantinople, Turkey, and is a UNESCO World Heritage Site.

CONCLUSION
The project is a collaboration between the Texas A&M University and the National Institute of Standards and Technology (NIST). The project is a collaboration between the Texas A&M University and the National Institute of Standards and Technology (NIST).



Olivia Brill,
Texas A&M University
"Living Heritage: The Hagia Sophia Lives on as a Mosque"

MARIA FERNANDA CHACON PORTILLO
 M.Arch, M.P.L.A., M.A.S., M.A.S.T., M.A.S.T.P.
 Director of Architecture, University of Texas at Austin
 Director of the Center for the Study of the American West

COFFEE TOURISM COMPLEX IN GUATEMALA
 HERITAGE CONSERVATION THROUGH COFFEE PROCESSING EDUCATION

TEXAS A&M UNIVERSITY
 Kenneth Anderson House, College Station, Texas
 Heritage Architecture Institute

EXPERIENCING COFFEE BY IMMERSING IT IN ITS INDUSTRIAL HERITAGE, LEARNING ABOUT ITS PRODUCTION AND HISTORY, AND HELPING VISITORS ENJOY IT FROM A NEW PERSPECTIVE.

THE COFFEE TOURISM COMPLEX is a new project in Guatemala, designed by Maria Fernanda Chacon Portillo and her team at the University of Texas at Austin. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history.

EXISTING CONDITIONS
 The existing conditions of the site are a mix of agricultural and industrial buildings. The site is located in a rural area of Guatemala, and the existing buildings are in various states of disrepair. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history.

ADAPTIVE REUSE
 The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history.

NEW EXPERIENCE
 The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history.

Maria F. Chacon Portillo,
 Texas A&M University
"Coffee Tourism Complex in Guatemala: Heritage Conservation through Coffee Processing Education"

**Winner - APT Texas Poster Award*
**Winner - 3rd Place CHC Poster Award*

Conserving our Environment & Culture:
 A Blue-Green Infrastructure Network for Hays County, Texas

Mitch Ford, MSICP Candidate
 M.S. in Landscape Architecture, University of Texas at Austin
 Michael Phillips, Ph.D.

Introduction
 The Hays County area is a mix of agricultural and urban land. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history.

Network Criteria
 The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history.

Methods
 The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history.

Conclusions
 The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history. The project is a response to the need for a new type of tourism in Guatemala, one that is focused on the coffee industry and its history.

Mitch Ford,
 University of Texas at Austin
"Conserving our Environment & Culture: A Blue-Green Infrastructure Network for Hays County, Texas"

TEXAS A&M UNIVERSITY
COASTAL COMMUNITIES:
 LOOKING AT METHODS FOR COASTAL RESILIENCY THROUGHOUT HISTORY

CHARLOTTE JARVIS

The Bad
 The Bad is a section of the poster that discusses the negative impacts of coastal development. It includes a map of the Gulf Coast and a list of key points.

The Good
 The Good is a section of the poster that discusses the positive impacts of coastal development. It includes a map of the Gulf Coast and a list of key points.

The Ugly
 The Ugly is a section of the poster that discusses the negative impacts of coastal development. It includes a map of the Gulf Coast and a list of key points.

What Can We Do?
 This section provides a list of strategies for coastal resiliency, including the use of natural infrastructure and the implementation of coastal zone management plans.

Charlotte Jarvis,
 Texas A&M University
"Coastal Communities: Looking at Methods for Coastal Resiliency throughout History"

STUDENT POSTERS (CONTINUED)

Analytical Approach for Infrared Thermography to Aid Historic Preservation

Case Study : Shivappa Nayaka Palace, Shivamogga, India

Manogna Kavuru, Spring 2021, The Shilpa Centre, Shivamogga, India | Centre for Heritage Conservation, College of Architecture, Texas A&M University

Theory
Infrared Thermography has been commonly used for identifying materials with varying thermal properties. This technique can be used to identify areas of high thermal mass or low thermal mass that may appear as different heat patterns.

Significance
Presence of moisture in historic masonry is an established problem worldwide. Moisture in masonry causes structural damage and is a major cause of deterioration. Infrared thermography is a non-destructive method for detecting moisture in masonry. This method is a form of preventive conservation of historic masonry. This document discusses the use of infrared thermography in the conservation of historic masonry.

Architectural History
Architectural history is very important for buildings such as this. It helps in understanding the building's context and its evolution over time. It also helps in identifying the building's value and its significance to the community.

Manogna Kavuru,
Texas A&M University
“Analytical approach to the use of Infrared Thermography is explained through the case study at the Shivappa Nayaka Palace in Shivamogga, India”

PRESERVATION AS LIBERATION: University Housing Coops in the US

INTRODUCTION
This thesis investigates how preservation can protect the unique culture of housing cooperatives in the US. The historical preservation movement in the US began in the 1950s as a response to the loss of historic architecture and the loss of historic neighborhoods. This thesis explores the role of preservation in the development of housing cooperatives in the US. It also explores the role of preservation in the development of housing cooperatives in the US.

AUSTIN
Organization: ECC, Michigan
Number of Coops: 16
Other Adaptive Reuse: Vail House, 1845
Largest Operating Coop: Lerner House, 1940

AUSTIN
Organization: College House and ECC Austin
Number of Coops: 10 and ECC: 10
Other Adaptive Reuse: Holton House, 1905
Largest Operating Coop: New Guild, 1972

BERKELEY
Organization: Berkeley Student Cooperative
Number of Coops: 17
Other Adaptive Reuse: Classic Club, 1981
Largest Operating Coop: Subbia Hall, 1938

RESEARCH METHODOLOGY
This research uses a combination of archival research, field research, and interviews to explore the role of preservation in the development of housing cooperatives in the US. It also explores the role of preservation in the development of housing cooperatives in the US.

IMPACT
This research serves to create resources for people to maintain their resources by education. It also serves to create, maintain, and improve housing cooperatives. It also serves to create, maintain, and improve housing cooperatives. It also serves to create, maintain, and improve housing cooperatives.

Sydney Andrea Landers, MSHP
Committee Members: Adam Hillier, M. Arch, Jim Amos, Michael Harkness, Ph.D.

Sydney Andrea Landers,
University of Texas at Austin
“Preservation as Liberation: University Housing Coops in the US”

TAKING AIM AT HISTORY

Documentation of a 1930s Pistol Range in Austin, Texas

Architectural Drawings
Detailed architectural drawings including floor plans, elevations, and sections of the Pistol Range building.

Photographs
Historical and contemporary photographs of the Pistol Range building and its surroundings.

Map
A map showing the location of the Pistol Range in Austin, Texas, and its proximity to other landmarks.

Historical Context
A detailed account of the building's history, including its construction, use, and the historical context of the area.

Lisa Maccora and Sara Patrick,
University of Texas at Austin
“Taking Aim at History: Documentation of a 1930s Pistol Range in Austin, Texas”
*Winner - 2nd Place CHC Poster Award

A TRIP TO PINEY POINT A HIGHLIGHT OF THE IMPORTANCE OF PRESERVING BLACK CULTURAL SPACES

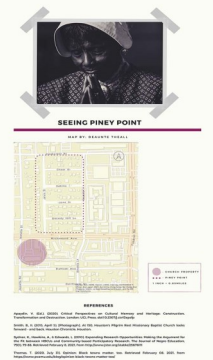
The Emancipation Reconstruction offered new opportunities and possibilities for the since enslaved African Descendants in the United States after the Emancipation. These newly freed Black Americans were given more latitude to create their own identities and define what it means to be Black in America. These towns, a particularly rich one being Piney Point, were created by Black Americans who were able to give identity to a Black cultural space over 100 years old in Houston, Texas. Meaning this community is preserving the heritage of many Black historians and their stories of struggle, youth, religious liberty and love.

BACKGROUND/METHODOLOGY
There are over 500 documented Freedom Colonies, also known as Freedom's Towns, in Texas alone. The majority of these colonies have three underlying aims: create physical structures, a community, a school, and a place of worship. In Piney Point specifically, all three characteristics known as Piney Point Cemetery, Piney Point Elementary, and Piney Point Methodist Baptist Church, are all visible. However, through participatory practices, it has been identified that various forms of Certification are showcasing the Center Coast neighborhood's original residents. These forms directly impact the residents through cultural and spiritual aspects.

Along with participatory practices, ethnographic methods, such as the hosting of a townhall, were utilized to help thoroughly comprehend the perspectives, concerns, and culture of Piney Point residents.

WHY PRESERVE THIS COMMUNITY?
Piney Point, Houston's forgotten Freedom's Town, is worth preserving because it echoes and projects the intangible and tangible history of America. This Freedom's Town is a source of knowledge for young generations of enslaved Black Americans inside and beyond Houston, Texas. Being a cultural hub alone, Piney Point is worth preserving because of the memories associated with this special space. As stated in Critical Perspectives on Cultural Memory and Heritage: "Cultural memory and heritage are strongly linked to one another. [It] provides a critical resource for survival in a complex world, the destruction of this important component through war, terror, systematic racism, and globalization. Systematic racism also means the destruction of memory and identity for individuals, groups, and communities" (Aparicio, 2020).

COLLABORATING TO PRESERVE
Generalized discrimination against Black people and their communities has been opposed and dismantled historically, socially, and geographically. The Black geographic and the perspective of other communities of color have been either significantly diminished throughout American history past and present. It comes in the preservation of many sites, historically Black Colleges and Universities need to be utilized to foster community based participatory research efforts. Historically Black Colleges and Universities, HBCUs, have the most visible and most visible ability to help facilitate and create a dialoguing space. Black cultural spaces like Piney Point, are featured in an article published by the Journal of Negro Education. "The first step in restoring role in history and autonomy community relationships, HBCU provide a natural pathway and network by which partnered organizations learn, especially in African American Communities. Further, HBCUs are a critical point of contact between Black people and the wider world. HBCUs and members of affiliated Black cultural spaces, more tangible and intangible aspects of these African history and culture can be adequately presented for America's future generations (Thomas, 2020).



Kennedy Wallace,
Prairie View A&M University
"A Trip to Piney Point: A Highlight of the Importance of Preserving Black Cultural Spaces"

Conservation of Fire-Damaged Stained Glass Conditions and treatment options for 19th-20th century American decorative windows impacted by fire

BACKGROUND
The conservation of fire-damaged stained glass is a challenging task due to issues of deterioration induced by thermal damage. Through the use of existing fire-resistance conservators, the authors present a series of conservation strategies to make more informed preservation choices. The following research efforts, including Black College and University, HBCUs, have the most visible and most visible ability to help facilitate and create a dialoguing space. Black cultural spaces like Piney Point, are featured in an article published by the Journal of Negro Education. "The first step in restoring role in history and autonomy community relationships, HBCU provide a natural pathway and network by which partnered organizations learn, especially in African American Communities. Further, HBCUs are a critical point of contact between Black people and the wider world. HBCUs and members of affiliated Black cultural spaces, more tangible and intangible aspects of these African history and culture can be adequately presented for America's future generations (Thomas, 2020).

CONDITIONS

- Lead
- Metal matrix
- Chemical erosion
- Sealing
- Replacements
- Leaking (support thermal)
- Breaks (support thermal)

GLASS ANALYSIS, Sample 25

TREATMENT OPTIONS

Consolidation: The application of a diluted adhesive across the surface of the glass, allowing it to sink into surface cracks in order to strengthen the object and allow one to finish the object.

Plating: The technique of sandwiching stained glass between two pieces of thin clear glass, cut to match the outline of the original glass. The edges are sealed before being installed, with the glass being placed in the same lead channel.

Controlled Environment: A method of preventive conservation, the object is either placed in an indoor climate-controlled environment or a microenvironment is created in situ using protective glazing.

ONGOING RESEARCH

- Investigating the benefits of UV inhibitors
- Electronic Backscatter of Diffraction of this section to glass and long-term effects on material
- Energy Dispersive X-ray Spectroscopy of this section to glass and chemical composition
- Investigating the long-term viability of treatment options
- Methodology for field testing of consolidation and plating

Ali Wysopal, MSP
Graduate, The University of Texas at Austin
Committee Members: Isabella Narkish, Barbara Lane, and Rob Scholten

Ali Wysopal,
University of Texas at Austin
"Conservation of Fire-Damaged Stained Glass: Conditions and Treatment Options for 19th-20th Century American Decorative Windows Impacted by Fire"

Ostia as an Archaeological Park: Conservation Considerations

Claire Zak, Nautical Archaeology PhD Student, Texas A&M

Portus

Ostia Antica

History of Ostia

- Ostia settled since the 8th cent BC
- Claudio begins construction at Portus in AD 41
- Claudian harbor completed AD 64
- Trajan's harbor constructed AD 100-112
- Papeo Commodus became director of Ostia in 1920, beginning official excavations that continue today
- Dig spots for excavations by the Papacy and Mussolini
- Today is an archaeological park open to the public

Challenges of Maintaining Archaeological Parks:

- Human interference
- Conservation of multiple materials
- Large area
- Budget constraints

Factors Affecting Archaeological Sites:

- Environment
- Human activity
- Natural disasters
- Gradual effects of human
- Deliberate destruction such as graffiti and other vandalism

MAIN AGGRESSORS OF ARCHAEOLOGICAL HERITAGE
Stated & Hidden Factors

Ostia Antica's Preventative Conservation and Mitigation Strategies
Conservation at Ostia implement similar preservation strategies as other sites such as interpretation, monitoring of heritage, establishing protection policies, creating signage, using consolidation, and selective removal. These allow the park to engage the public and protect cultural heritage.

Consolidation: Fragments of brick walls are covered with concrete to prevent further weathering.

Reinforcement: Reinforced concrete structures are used to stabilize and support existing masonry.

Restoration: Original structures are reconstructed using traditional techniques and materials.

Excavation: Excavation of buried structures and artifacts to provide a clearer view of the site's history.

Benefits of Community Engagement

- Greater community involvement
- Understanding of the importance of preservation
- Sense of cultural pride
- Interests in historical preservation
- Decrease in the destruction

Basaltic: Copies of statues are featured outside, while original statues are housed in the site museum.

"Conserving to conserve has no meaning if the final objective is not to make archaeological heritage and its value available to the public." -Ge Gachon, European Commission, 2000

Claire Zak,
Texas A&M University
"Ostia as an Archaeological Park: Conservation Considerations"



TEXAS A&M UNIVERSITY
Center for Heritage
Conservation