



fall 2020-2021

# untold stories of the built environment

IN 333 History of Interior Architecture · ARC 221 Architectural History and Theory II

Students of IN 333 and ARC 221 bring together their stories of the built environment in a collaborative booklet. The booklet will be a collective response to tell the stories of the people, topics, and geographies that are frequently left out from the mainstream historical narratives.

Poster designed by ARC221 TAAyşe Sena Nur Tarhan

## An Overseas Student Collaboration: **Untold Stories of the Built Environment**

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# GOALS:

## SEATTLE, WA

- Cornish College of the Arts
- Interior Architecture
- IN333 History of Interior Architecture
- Met at 9:35 am PST

1 – To explore learning experiences that online education can provide through an overseas communication during the lack of in-person contacts in our localities

2 – To address the urgent need for teaching non-Eurocentric, global histories of design, within the framework of **diversity, equity and inclusion**

## ISTANBUL, TURKEY

- MEF University
- Interior Design
- ARC221 Architectural History and Theory II
- Met 8:35 pm GMT+3Hours



1 — To explore learning experiences that online education can provide through an overseas communication.



9:35am PST – 8:35pm GMT+3 Hours

## A Productive and Mind Opening Encounter

- Time difference - 10 Hours
- Language
- Culture / History
- Urban and built environment
- Politics
- Exchanged ideas about the state of the profession in both countries
- Students stayed in touch
- Possible internship / work opportunities
- Comparative discussions

2 — To address the urgent need for teaching non-Eurocentric, global histories of design, within the framework of **diversity, equity and inclusion**

We aimed at addressing the difficult question “How can we teach a **global** history of interior design and architecture?”

While doing this, we were aware that the issue is not just about adding non-Western regions to the list. It was about bringing **a critical perspective that addresses the power relations including colonialism and discriminations against diverse racial, gender and ethnic identities.**

“... while the simple hub-and-spoke model of international modernism provides a clear model for organizing one’s understanding of how things happened, the ‘actual’ modalities of how things occurred is inherently convoluted, entangled, and resistant to easy generalizations. There is not a simple and clear picture from which one can zoom out and quickly outline. Rather, what one gets is a multilateral forcefield of diversely interconnected, competitive and collaborating modalities whose interactions can be just as incidental as they are causal.”

Prakash, V., Cosciato M., Coslett, D. Rethinking Global Modernism: Architectural Historiography and the Postcolonial, Routledge, 2022, p. 17 - 18

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\*student chose to withheld her/his name.

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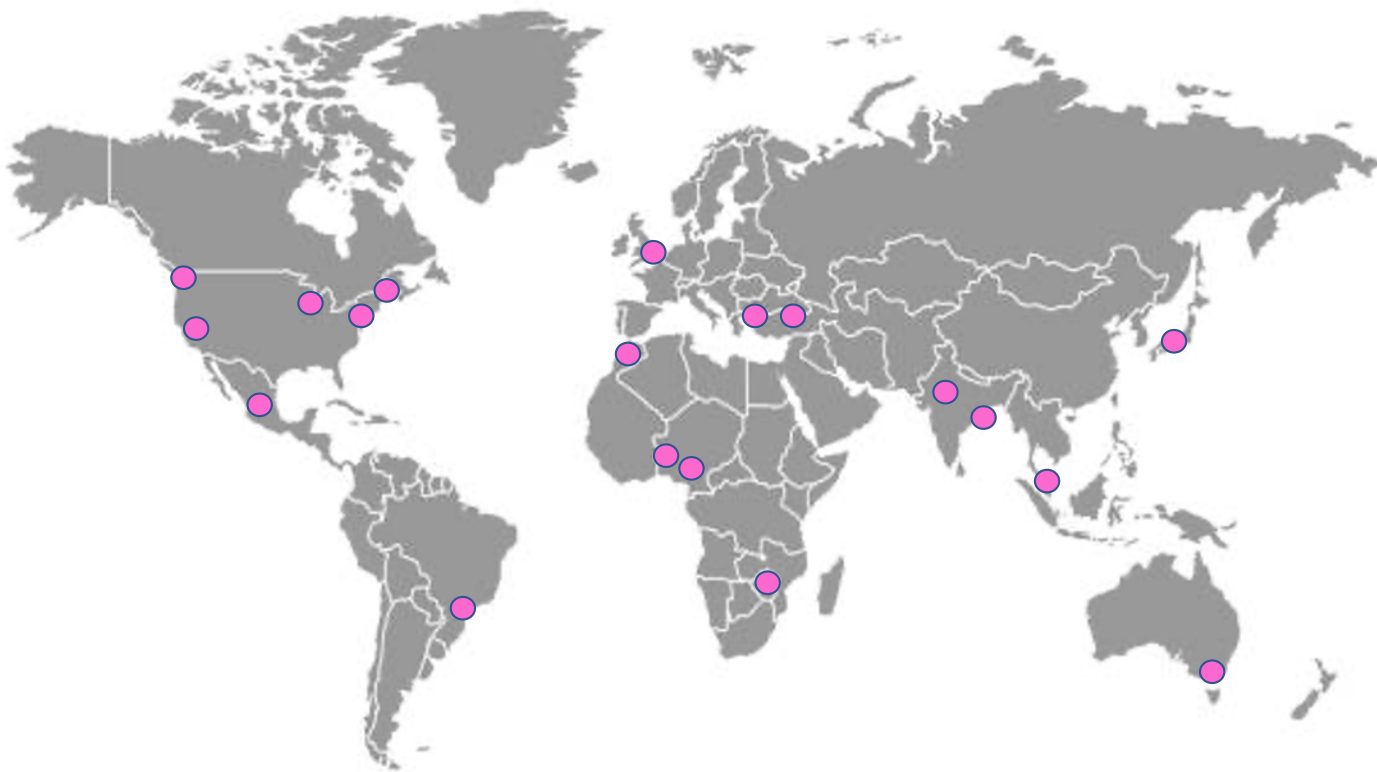
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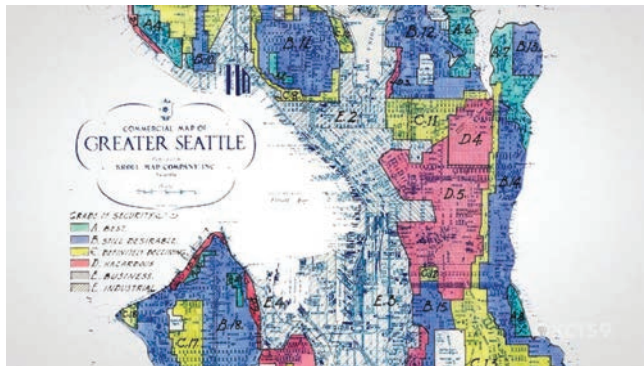
<https://tiny.cc/untoldstories>

Map Showing the Regions We Covered Globally





# REDLINING IN SEATTLE



Famous Redlining Map of Greater Seattle  
Knauf, Ana Sophia "How did the Central District become Seattle's historically black neighborhood?" Jan, 2019, Accessed 26 Nov 2020

Seattle is considered one of the most progressive cities in the United states. Almost always a 'blue state' in our elections, it boasts inclusivity and welcomes all. While that may be mostly true today, like most of America, Seattle has a rich history of segregation and discrimination against minorities in its founding years. This important past can often be overlooked to forget those times, but it is important that we acknowledge them so as to prevent them from happening again.

For some short context, the land we live on is already stolen, stolen from the indigenous people that rightfully own this land, this is a fact about all of America, one we don't like to acknowledge but really can't be denied. In Seattle, the land was taken particularly from the Duwamish Tribe. But unfortunately, that's not even the human rights disaster that we are focusing on here, this brief overview is focused specifically on the segregation and redlining used to push minorities out of Seattle in the

18 and 19 hundreds, but to also look at how the lasting effects of these racist practices live on today.

In Seattle, the main result of redlining and segregation is a place called the Central District located on the backside of capitol hill. The CD was essentially born when one of the first black settlers, William Grose, bought roughly 12 acres of land that equates to 5 city blocks from Henry Yessler, one of Seattle's wealthiest landowners in 1860. When minorities weren't able to buy houses in certain areas, due to the racist redlining and segregation laws, William Grose would allow people to build houses on his property, because it was private, the city had no jurisdiction over the land. Usually, racial housing covenants were put in place by the realtors, and investors of the communities ensuring that African Americans were not able to buy houses in those areas. "In the 1930s and '40s, Boeing Co. founder William Boeing and his wife imposed "white or



Property of Museum of History & Industry, Seattle  
Seattle residents protest the racist housing practices of the city, Accessed 26 Nov 2020

Caucasian race"—only covenants on their new North End developments such as Blue Ridge, Richmond Beach and Innis Arden." (Berger, Seattle Mag). Redlining was a simple technique where literal red lines were drawn on a map by the realtors marking 'hazardous areas' that already housed black residents.

These racist practices did not only affect African Americans, a large portion of Chinese and Japanese residents lived in the International District, in the 1920s. They also found themselves in the CD with roughly 300 Japanese residents, 100 Chinese residents and 1000 Black residents. The CD became a hub for a flourishing life of minorities in Seattle, but Sadly today, it's actually slowly slipping away again. With the rapid growth of Seattle, more people are moving into the city driving up the real estate prices making it almost impossible for many people who have lived in the CD their whole life to afford living there. So while the CD was built on minorities being pushed out of the city, the residents of the CD are once again being pushed out. Sadly this story like I mentioned before, is untold because Seattle has a national image of progressive thinking

and does not want to recall its racist past. While we should put it behind us and move forward, it should not be forgotten, because for that exact reason, not much is being done to protect the CD from fading away into the past, and when we forget our history, we often repeat it.

## SOURCES

Berger, Knute,  
"Seattle's Ugly Past: Segregation in Our Neighborhoods"  
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Austen Henry-Biskup



## AIDS'S INFLUENCE ON SPACES

*"At the beginning of the fourth decade of the HIV epidemic, profound stigma and discrimination is a fact of life for those with the disease - not just socially, but within our legal system."*

Sean Strub

Architecture in crisis is continually reshaping our infrastructure in cities. Through various pandemics it is prominent that there is a refashioning of landscapes for mass death under immediate crisis. Buildings that are built with a great deal of open space become reinvented as a location for those who are sick or recovering. During pandemics, fear of contamination often controls the types of spaces we desire to live in. In 1933, the Paimio sanatorium was built, a facility for the treatment of patients with tuberculosis. This sanatorium embodied all aspects of modernism, with light colored walls, expansive windows, a wide roof terrace, and so on. Modernism has now pushed us into creating sterile spaces in our homes, which resemble that of these hospitals. Designing for people with aids, particularly during the beginning of the AIDS epidemic, is like trying to hit a moving

target. This is because the nature and needs of the population is constantly changing. Even today, the AIDS pandemic is still in effect and there is no cure. Architects designing for people with AIDS try and make the building simple and modern to blend in with surrounding buildings, because they are ashamed of their condition. Interior design firms were also discriminated against by insurance companies for having a "high concentration of gay men." A study conducted in a facility dedicated to persons with AIDS provided information regarding how we design for patients with AIDS. Providing supportive environments is most evident when designing for the ill. Outdoor space provides an important role in designing the facility, as well as plastic furnishings compared to stainless steel. "Neighborhoods" were created within the space to create a sense of community, compartmentalizing .



AIDS patient Deotis McMath, shown asleep in bed at San Francisco General's AIDS ward, circa 1983. After being diagnosed with AIDS, he returned to his apartment where all of his belongings had been thrown out onto the street.

areas based on colors, usually light and pastel. It is through adequate architectural design and detailing that Architects can be of use to in the AIDS fight. This includes the necessity for flexibility of building layouts and universal design. This topic is important to the built environment because it is still an ongoing epidemic with no cure to the virus. The AIDS epidemic has impacted today's built environment especially in hospitals and homes, but needs for its design has changed. What is interesting about this topic is we were designing for a virus that the population knew nothing about, yet those original design ideas still carried out into today. Has innovative design for people who have been infected gone away? Now that we know more about AIDS and how it spreads, there is less fear among the population of getting it. Less fear equals less needs for solutions, and less needs for design.

### **sources**

Dunlap, David W. "AIDS and the Practice of Architecture." The New York Times , The New YorkTimes, 3 Apr. 1994

Shepley, Mardelle McCuskey. "Designing for Persons with AIDS: A Post-Occupancy Study at the Bailey-Boushay House." Journal of Architectural & Planning Research

"Impacts of Pandemics on Architecture." TSW , 23 June 2020,

Benett Ratzlaff

## NORMA MERRIC SKLAREK; SHATTERING GLASS CEILINGS



*"In architecture, I had absolutely no role model.  
I'm happy today to be a role model for others that follow."*

Norma Merric SKLAREK

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Throughout history, women who have helped to build the world we live in have faced various difficulties to overcome. Sometimes they were not even allowed to achieve their goals. When women who were excluded in the sexist environment were of different races, their struggle was twice as difficult. Sklarek is one of the most important female architects trying to survive in this environment. She is one of America's first African-American women architects. Norma Merrick was born in 1926, in Harlem, New York. She started her architectural education at Columbia University. She was the one of only two women who received an architecture degree from Columbia University in the year 1950. Sklarek wanted to be an example for others, to be the role model that she never had. In fact, there were 2 important Afro-american women architects that Norma could take as a role model, but Norma

did not even know about these architects, as the success of women was ignored at that time. Norma Merrick, being an Afro-american and also unlicensed, was refused jobs and was not given the opportunity to demonstrate her skills. It took 4 tough years to get her license after graduation. After that she became New York State's first licensed African-American architect. Hence she is one of America's first African-American licensed female architects.

She was treated differently from white men in the firm she works for, both because of her race and gender. Therefore, they are often not even allowed to present their projects to clients. Despite all these obstacles and prejudices, Norma Merrick took part in many projects and carried out all of them. Some of the projects she directed are: California Mart, Pacific Design Center, Fox Hills Mall, San Bernardino City Hall and the American Embassy.

SAMPLE PAGE 3

Mapping of selected works of Norma Merrick



### African American Architect

*Today, about 274 female African American are registered architects in the United States, out of approximately 120,000 licensed architects and 1.814 African American registered architects total.*

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In 1980 she moved to Welton Becket as project manager and was responsible for the construction of the first terminal of the Los Angeles Airport. In 1985, she became the co-founder of Siegel-Sklarek-Diamond, the largest All-Women Architecture firm in the country, as well as the first African-American woman to start her own architecture firm. Sklarek, who has been awarded several awards, mentored many female students and colleagues.

Despite the increase in the number of black women we see in the architectural community throughout history, when we look at the general picture, these rates are still low. According to the directory of African American Architects, which tracks the numbers: of the 113,000 licensed architects, approximately 3 percent are black women. When being a female architect was doubly harder she achieved

many firsts. The effort and success of Norma Merrick cannot be ignored, along with prominent names such as Sophia Hayden. Her design has been criticized by male critics remarking that the structure had such "feminine" attributes as daintiness and grace. Sophia gave up this path due to the stress she felt on her from the industry and the stress resulting from exclusion. Norma didn't give up in all these unfair and harsh conditions.

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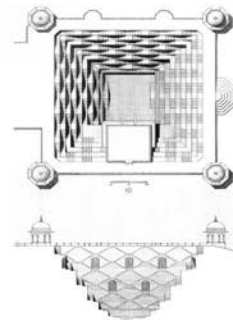
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Beste Sevgi Köroğlu  
Selin Gökçe Kaya

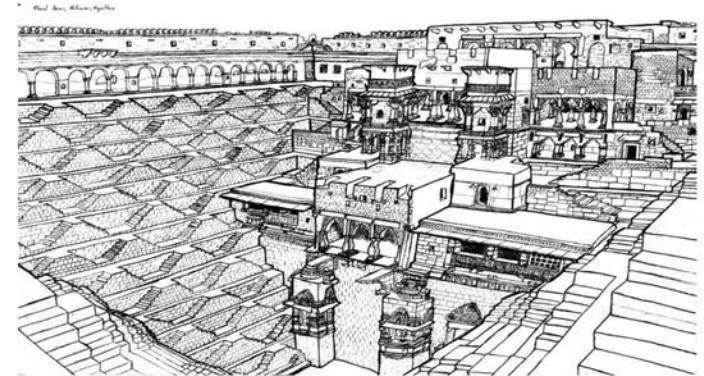
## STEPWELL'S OF INDIA



Interior of Chand Baori  
Chand Baori is a stepwell situated in the village of Abhaneri in the Indian state of Rajasthan



Plan and Section of Chand Baori  
Stepwell of Chand Baori



Stepwell from North-West  
Chand Baori,

Water has always been an energy source for human development and has played an important role in determining the quality of life. The importance of water has also been reflected in human history. Today, water is used for industrial purposes as well as traditional uses such as agriculture, domestic purposes, transportation. Water is the very source of existence for life and has social importance as well as religion in many cultures. However, Industrialization, Globalization, Rapid population growth, Urbanization, the use of existing resources, and many other factors continue to affect both the quantity and quality of water. Water scarcity is one of the serious problems the whole world is trying to deal with. If so much can be learned and observed from history, you will realize that we have left many effective traditional water systems behind on our journey from past to future under this .

-development. Cascading water wells, also known as Baolis, are among the most effective methods of traditional water collection systems built in India in the middle ages. The basic principles of cascading water wells are to save water by recovering rainwater. In this context, a Stepwell or "Baoli" that deserves a special mention is "Chand Baori" located in the village of Abhaneri near Jaipur in the state of Rajasthan in Western India. Located in front of the Harshat Mata Temple, this gigantic 20-meter-deep step well consists of 13 different levels and 3500 steps. This particular cascading water well is believed to have certain spiritual powers and is therefore thought to be housed inside the temple complex. Structurally unlike other step wells, Chand Baori was frequently renovated during the Mughal era in the eighth century.

including the addition of pavilions with an enclosure, patio wall, and arches to the upper floors. Each of the sides is thirty-five meters long and built in the form of a square, reaching a depth of nineteen and a half meters, and is one of the oldest, largest and deepest stepped wells in India. Built like an inverted pyramid, this engineering wonder was designed and implemented with remarkable mathematical precision. The Chand Baori was constructed primarily for water harvesting given the hot and dry climatic conditions around it. However, being right next to the Harsat Mata Temple, it must have had a significant role to play in the contemporaneous religious rites and rituals. Owing to its structure and the presence of a significant body of water within it, the inside of the baori is even now cooler than its surrounding areas by at least five to six degrees.

It would have provided a cool sanctuary for the people, especially inside its pavilions. One can also imagine it being a focal point for the local inhabitants as also the travelers to the town, not only for its drinking water but also for washing clothes and bathing and as a meeting place for social, cultural, and religious purposes.

sources  
<http://www.chandbaori.org>  
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Murat Tannkulu



The project provided students from each country with insights, viewpoints, perceptions, methods, and tools, from contexts they had very little knowledge about. Students got to know their peers from a different place, culture, and communicated with them contributing to each others' visions as to what interior design meant in the context of their countries accordingly. They experienced a glimpse of the even more globalized future ahead of them and thought of ways to adapt. They experienced a complex collaboration overcoming barriers of language, time, place, cultural, political and economic differences. Academically, students gained critical thinking skills and told stories that challenged established norms. The project has been a significant contribution to the endeavors for teaching complex global histories that meet diversity, equity and inclusion goals.

<https://tiny.cc/untoldstories>

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Poster designed by ARC221 TA Ayşe Sena Nur Tarhan

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