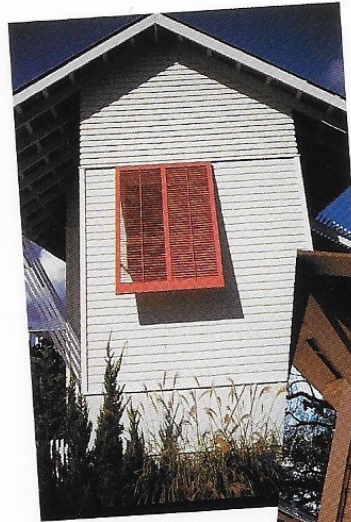
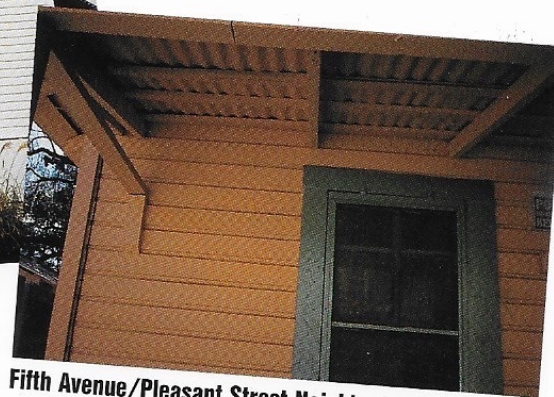


A Dialogue Between Old Florida and New Florida:



Seaside and the

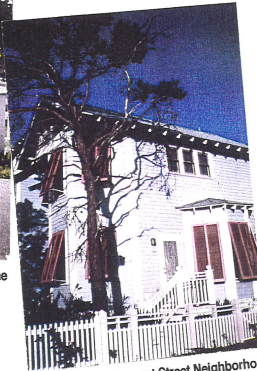


Fifth Avenue/Pleasant Street Neighborhood in Gainesville, Florida

A Dialogue Between Old Florida and New Florida:



Seaside and the



Fifth Avenue / Pleasant Street Neighborhood in Gainesville, Florida

April 12, 1997:

**Fifth Avenue / Pleasant Street Neighborhood
Gainesville, Florida**

Walking Tour: 10:30 a.m. Meet outside Santa Fe Community College Downtown.

Panel Discussion: 2:00 p.m. in the Santa Fe Community College Downtown Seminar Room.

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Walking Tour: 2:00 p.m. Meet outside the Modica Market.

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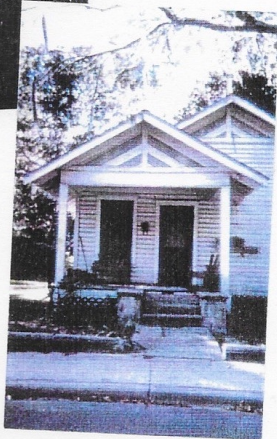
Through (Y)Our Eyes

An Exhibition of Photographs, Drawings, Maps and Quotations

April 12-May 8, 1997: Santa Fe Community College Downtown, Gainesville, Florida.

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June 30-September 10, 1997: Various Churches in the Fifth Avenue / Pleasant Street Neighborhood



A Dialogue Between Old Florida and New Florida:
Seaside and the Fifth Avenue / Pleasant Street Community in Gainesville, Florida

Special Thanks to

Robert Davis and the Seaside Community Development Corporation which, as a co-sponsor of this project, donated housing for the Humanities Scholars and guests from Gainesville during the Seaside weekend visit.

and

Ruth Brown, Joel Buchanan, Nkwanda Jah, Andrew Mickle, George Tedford and Rosa B. Williams for their frank advice and sincere interest in this project, and for their belief in the future of the Fifth Avenue/Pleasant Street neighborhood.

Co-Directors

Phyllis Bleiweis
Executive Director
The Seaside Institute
Kim Tanzer

Associate Professor
University of Florida

Humanities Scholars

Dr. Mildred Hill-Lubin
Dr. Anthony Oliver-Smith
Dr. Robin Poyner

Derrick Smith, Architect
Professor LaVerne Wells-Bowie

Photographic Essay, "Memories of Vernacular Architecture from Gainesville and Seaside, Florida"

Alice Wingwall, with Donlyn Lyndon,
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Exhibit Design and Fabrication

Kim Tanzer
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David Douglas
Bob Hendrick
Nick Morisco
Navin Pathangay
Amy Wirshing
Mike Wirshing

Symposium Assistants

Angela Richmond in Gainesville
Kristie Buege, Seaside Institute Assistant
Director

Fifth Avenue/Pleasant Street Advisory Committee

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David Herkalo
Nkwanda Jah
Dr. Lemuel Moore
Thomas Saunders
Dr. Portia Taylor
George Tedford
Rosa B. Williams

Seaside Advisory Committee

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Robert Davis
Richard Gibbs
Randy Harelson
Barry Mankes
James Miles
John Packard
Cheryl Troxel
Robert White

Fifth Avenue/Pleasant Street Photographers

Roxy Aycox
Buchanan Family
Reba Bryan
Leslie Cosby
Larry Hamilton
Nkwanda Jah
Larry Sanders
George Tedford

Seaside Photographers

Gerald Anderson
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Richard Gibbs
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Cheryl Troxel

Walking Tour: Fifth Avenue/Pleasant Street

Joel Buchanan
Nkwanda Jah
George Tedford
Rosa B. Williams

Walking Tour: Seaside

Gordon Burns
Richard Gibbs
UF Graduate Design Three Studio 1996
UF Design Eight Studio Spring
Lunch in Fifth Avenue/Pleasant Street
Catered by Mom's Kitchen

Provided by McGalliard and Brady
Dinner in Seaside
Catered by Josephine's Dining Room

Provided by the Seaside Advisory Committee
Bottled water provided by Silver Springs
Bottled Water Company

This program made possible through a grant from

FLORIDA
HUMANITIES

COUNCIL

1514-1/2 E. Eighth Avenue
Tampa, Florida 33605-3708



Schedule of Events

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All events are free and open to the public.



Panel Discussion

Introduction and Welcome: Phyllis Bleiweis, Executive Director, The Seaside Institute
Moderator's Introduction: Kim Tanzer, Professor, University of Florida Department of Architecture

Presentation by Humanities Scholars

Audience Response

Presentation by Humanities Scholars

Audience Response

Humanities Scholars

Mildred Hill-Lubin, PhD., Professor of English Literature at the University of Florida, studies connections between African and African-American literary forms, and the role of the Grandmother in African-American literature. She is co-editor of the book Toward Defining the African Aesthetic.

Anthony Oliver-Smith, PhD., Professor of Anthropology at the University of Florida, researches reconstruction and resettlement problems encountered by people whose communities have been impacted by natural disasters and large-scale development projects.

Robin Poyner, PhD., Professor of Art History at the University of Florida, researches the art of the Yoruba peoples of Nigeria as well as the Yoruba Diaspora and the Yoruba impact on transatlantic cultures. He recently curated the West African art exhibit "Spirit Eyes, Human Hands" which is currently installed in the Harn Museum in Gainesville.

Derrick Smith, Architect, was one of Seaside's first town architects and has designed several houses in Seaside. He currently practices architecture in Miami as a principal in the firm A & S Architects, Planners and teaches architecture at the University of Miami.

LaVerne Wells-Bowie, Professor of Architecture at the School of Architecture at Florida A & M University, has worked on settlement patterns in the Americas with an emphasis on impacts of the African Diaspora on New World communities. Her work has included the Gullah Sea Islands and areas of the Caribbean. Architectural guidelines she produced for the Eastern Caribbean recently won an international Ecotourism award for their contributions to the cultural conservation of St. Kitt's historic urban district.

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UF Graduate Design Three Studio 1996

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Provided by McCalliard and Brady

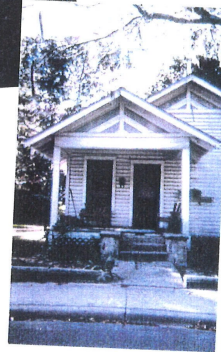
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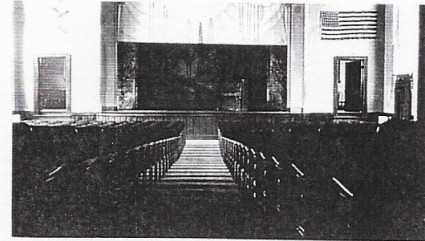
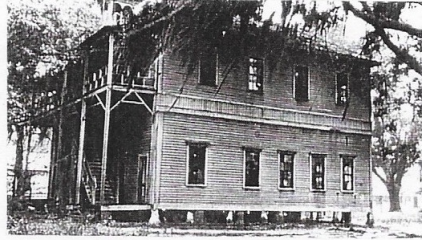
Constructing the Space of Community

At first glance, the town of Seaside and the Fifth Avenue/Pleasant Street neighborhood of Gainesville are dissimilar in many ways: One is new, the other more than 100 years old; one is a holiday town of second homes, the other is in the urban center of a middle sized city; many residents of Seaside are affluent, most residents of Fifth Avenue are not; residents of Fifth Avenue/Pleasant Street are predominantly African-American, the residents of Seaside are predominantly white; Fifth Avenue/Pleasant Street has grown its own traditions and history, Seaside is too young and its homeowners too often absent to have had the opportunity to develop a common history.

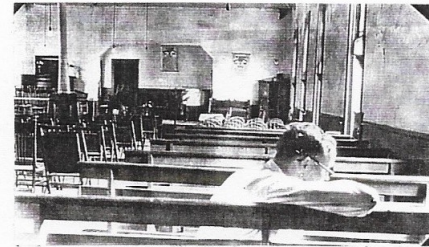
However, on a fundamental, physical level, the two communities share several elements central to their respective identities. Both communities are built using construction techniques and styles common to southern vernacular architecture. Both communities employ traditional urban elements—porches, shallow yards, narrow streets—to provide places for shared experience. These components define what is currently called traditional neighborhood development.

The events outlined here—walking tours, panel discussions and a traveling exhibit of photographs, maps, drawings and quotations—are intended to highlight the common framework these two communities share. In the process of discussing architectural and urban principles we hope to develop a broader dialogue about community building. Perhaps most important, we hope this project will begin to build bridges between citizens of a new Florida.

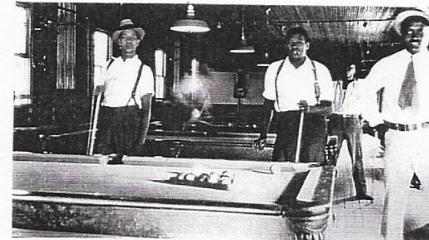
Union Academy was built in 1867 to educate freed slaves.



Lincoln School Auditorium was used to educate generations of African Americans, from 1925 until desegregation.
St. Augustine Episcopal Mission has occupied the same site for 125 years.



Mt. Carmel Baptist Church is one of over a dozen churches in the Fifth Avenue / Pleasant Street Neighborhood.
Lincoln Grill was a popular eatery when this photo was taken in 1938.

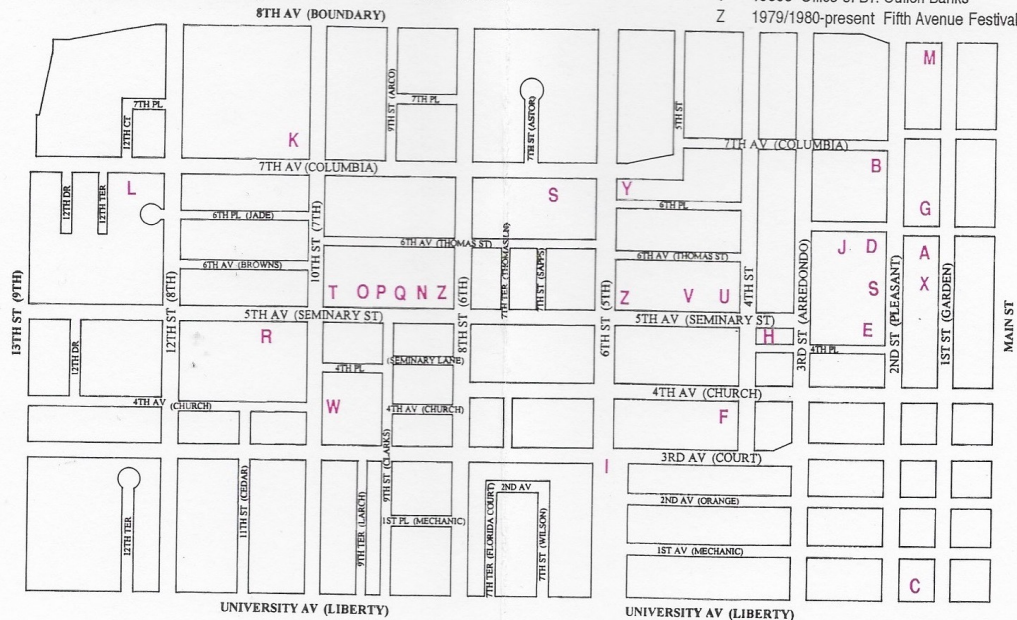


Pool halls such as this one provided recreational focus in the Fifth Avenue / Pleasant Street community.



The Fifth Avenue Festival, begun in 1979, now draws thousands of people annually.

- | | | | | |
|---|---|---|---|--|
| 1854 City of Gainesville platted | I | c. 1909 G & G Railroad; Station built 1948; | R | 1930's Red's Two Spot |
| A 1867 Union Academy | J | Santa Fe Community College 1990 | S | c. 1930s-1940s Dr. P.M.H. Stafford's Office |
| B 1867/1904 Mt. Pleasant Methodist Church | K | 1913 Johnson's Hall Opera House | T | c. 1940s Walter's Blue Room |
| C 1870 Josiah Walls, U.S. Congressman and Attorney's Residence and Office | L | 1925 Lincoln School | U | 1944 Plummer's Barber Shop |
| D 1887/c. 1913 African Rising Sun Hall Lodge | M | c. 1925 Jesse Aaron Residence | V | pre-1950 Rose Theater |
| E 1888 Friendship Baptist Church | N | 1925-1936 Metts' Silent Theater | W | c. 1950 Fire Station (later renamed Wilhelmina Johnson Center) |
| F 1870s/1893 St. Augustine Mission | O | 1927/1932 Glover and Gill Grocery | X | 1950 Recreation Center (later renamed Rosa B. Williams Center) |
| G 1877/1903 Mt. Zion A.M.E. Church | P | 1932 Wabash Hall | Y | 1960s Office of Dr. Cullen Banks |
| H 1909/1940s Mt. Carmel Baptist Church | Q | 1937 Lincoln Theater | Z | 1979/1980-present Fifth Avenue Festival |



Fifth Avenue / Pleasant Street Historic Walking Tour

Date indicates first presence in neighborhood. Subsequent date (/) shows building rebuilt or relocated within neighborhood.



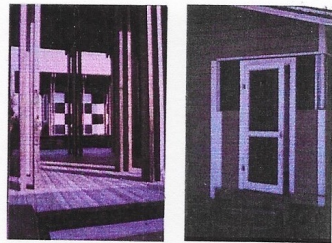
Through (Y)Our Eyes

"Through (Y)Our Eyes" compares the vernacular architecture and urban principles of Gainesville's Fifth Avenue/Pleasant Street neighborhood with those of Seaside, a much-studied holiday town in northwest Florida. When isolated from their contexts and collected according to common architectural and urban themes, remarkable similarities emerge. In a sense this comes as no surprise, since the designers of Seaside (Andreas Duany and Elizabeth Plater-Zyberk) looked very closely at vernacular architecture in an attempt to write an architectural code that would respond to Florida's climate.

Their borrowing is, however, largely unknown in the Gainesville community. One of the exhibit's goals is to juxtapose such images, allowing residents of the Fifth Avenue/Pleasant Street neighborhood to see their architecture through fresh eyes.

The second goal of the exhibit is to link architectural form and the space of community. Excerpts from African American literature merge "storied place" with architectural form. This aspect of the exhibit may be of interest to the residents of Seaside, who have not yet had time to develop a common history.

Seven themes are framed in diptychs. These are: The Street; Community Anchors; Commerce; Houses, from Modest to Grand; Porches; Cultivated Nature and Colors. Each diptych collects photographs, drawings, maps and quotations from community residents, archival sources and students of architecture to create a collective expression common to residents of both communities.



Memories of Vernacular Architecture from Gainesville and Seaside, Florida.

A series of photographs by noted artist Alice Wingwall focuses on a several of streets in Seaside and in the Fifth Avenue/Pleasant Street neighborhood.

Wingwall's work expresses an enduring fascination with architectural themes, particularly the porch and the street. In an exhibit entitled "House Is as Porches DO" she looked at porches as "aedicular informational rooms which allowed visual and verbal exchange between dwellers and passers-by." Another exhibit, "Entre Chien et Loup" required viewers to gain information exclusively by passing along the street, 53rd Street in Manhattan.

Photographic techniques used in Gainesville and Seaside, such as the fish-eye lens which captures a wide perspective and close-up shots to focus on architectural details, make the comparison especially persuasive.

Alice Wingwall has exhibited her photographs, video installations and landscape-scale sculptures across the United States and in Japan. In addition to numerous individual and group exhibitions, she has published her work in Building Blocks, Places and GA Houses. She has received many grants and prizes including the Bunting Fellowship, a National Endowment for the Arts Design Arts Award, a Graham Foundation Grant and a Fulbright Grant.

In this project Alice Wingwall was assisted by Elise Brewster, Donlyn Lyndon and Kim Tanzer.





Lunch was hosted at Mom's Kitchen, Gainesville Florida



The Seaside walking tour:
Tony Oliver-Smith,
anthropologist; N'Kwanda Jah,
community activist; Robert
Davis, Seaside developer



Gainesville group photo,
Seaside Florida 1997



“Memories of Vernacular Architecture from Gainesville and Seaside, Florida”

Alice Wingwall, Photographer, assisted by Elise Brewster, Donlyn Lyndon and Kim Tanzer.

Exhibited at Seaside Community Meeting Hall (left) and Santa Fe College, Gainesville (right)





“Through (Y)Our Eyes”

A blended exhibition of community members’ photographs and quotations, archival sources, poetry, and UF architecture students’ photographs

Exhibited at Santa Fe College, Gainesville (left) and the Seaside Community Meeting Hall (right)

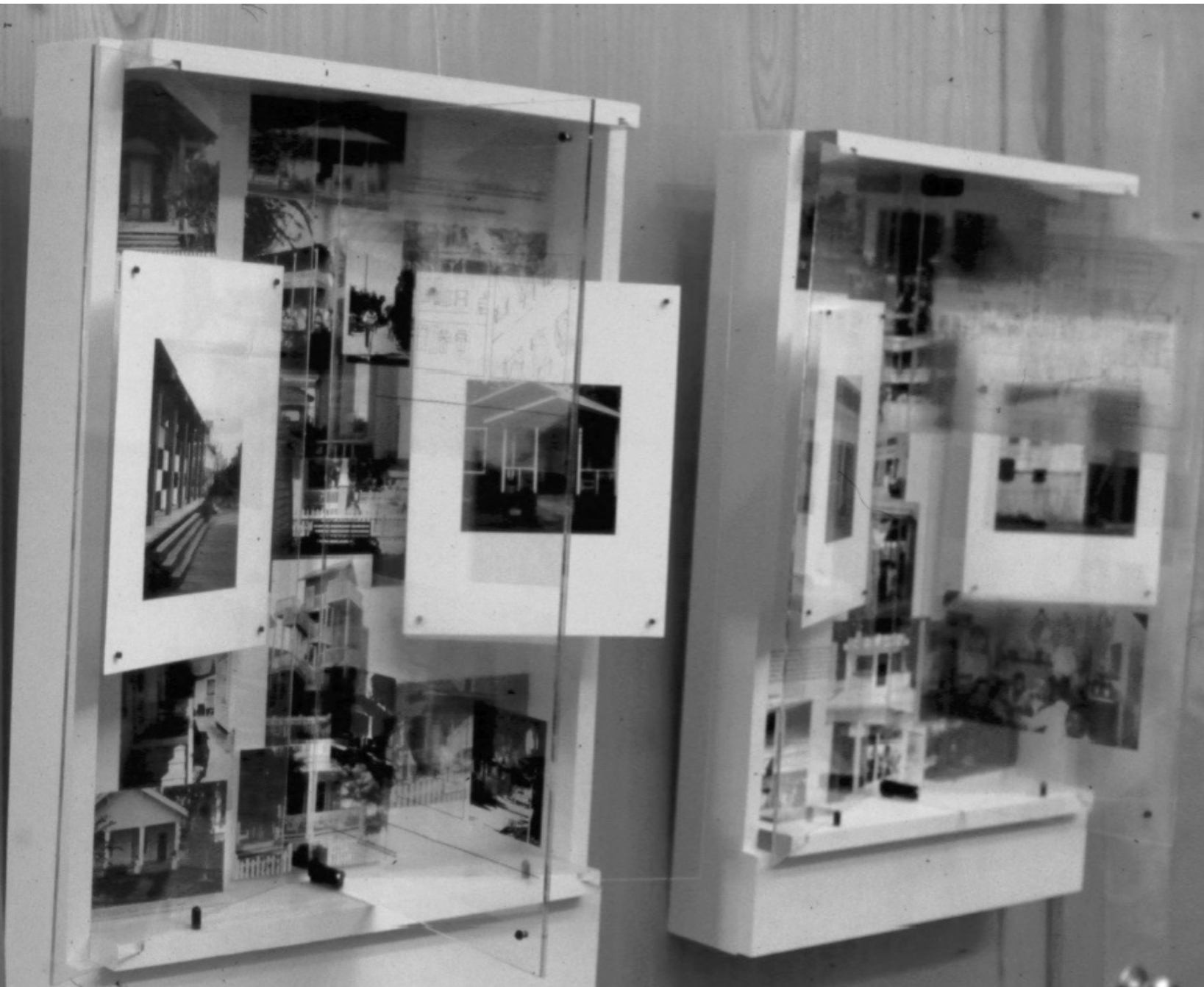




“Through (Y)Our Eyes”

A blended exhibition of community members’ photographs and quotations, archival sources, poetry, and UF architecture students’ photographs

Shown at Santa Fe College,
Gainesville



"Through (Y)Our Eyes" Shown at the Seaside Meeting Hall



"Through (Y)Our Eyes"

Exhibition detail



with gum wire, wire and Vienna-sausage
at the design stood out clearly and miss-
houses to find Grandmother on the front
the starch that it could have stood alone.
redhead that had been raked with a big-
looked over toward the school principal's
community pillars would see the design.

GI-RE-TA'S BA ZAT-ER-IG

"Through (Y)Our Eyes"

Exhibition detail



Whatever she planted grew as if by magic. Her garden of flowers spread over three counties. Because of her creations, all her flowers, even my memories of poverty are seen through a screen of legums—sunflowers, petunias, roses, dahlias, forsythia, spruce, azaleums, verbena—and on and on...

For her, so hindered and included upon in so many ways, being an artist part of her life. This ability to hold on, even in very simple ways, is work black and white very long time.

At the Walker in *In Search of Our Mother's Gardens*

“Through (Y)Our Eyes”

Exhibition detail



There is a house. There were three of us - my brother, my sister, and
the young woman Marie thought we were embracing. She would look
at, sometimes, sometimes - sometimes - and she would give them
a look that said "normal" and "happy". "When I get back," she would
say "I have learned this much - right here." Today we each have
a beautiful piece - representation of Marie's spirit to have her
life.
If each person in this world will simply take a small piece of the
earth, the land, the sea, the sky, and work it together in the
way we will have harmony in this planet.
Thank you to J. David A. Hunt, Founder of Open World Arts
Inc.

Photo credit
The house in the middle of the house
The house in the middle of the house
The house in the middle of the house
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“Through (Y)Our Eyes”

Exhibition detail

