Y'all Come Back Now, Ya Hear: A Reflection on Nashville's History and the Carnivalesque

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Y'all come back now, ya hear!
A REFLECTION ON NASHVILLE'S HISTORY AND THE CARNIVALESQUE

KOLBY FORBES

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With the departure of manufacturing and industrial production from urban centers, contemporary American cities have turned to tourism as a method of turning the experiences and memories of a site into a commodity for public consumption. In an effort to combat the historical perceptions of urban centers being places that are dirty, poverty stricken, and dangerous, municipalities have attempted to reshape the city's image. This shift has turned the city into a place of attraction, starkly contrasting the realities of urban decay and political strife that may or may not exist. Governments now seek profit through a series of simplifications and reductions of culture, converting the cityscape into advertisement. This propaganda interprets the essence of a city, telling visitors what they should do, feel, and even think. The investigation of this thesis is to hyper accelerate these negations, creating spectacles of commodity fetishism into an absurdist event of carnival through a series of urban pavilions, revealing the discrepancies and contradictions between crafted illusions and realities of experiences.

This thesis seeks to utilize the technique of allegorical image in understanding both the past and present histories of Nashville. By collaging aspects of past and present, the images produced seek to present the emerging alternative. This otherness constructs an in between in which the narratives of both instances begin to merge and mutate. These collages establish a landscape of Nashville which is no longer constricted temporally or spatially, remaining open to interpretations and resisting a clear sense of closure. The designs that I propose are meant to clarify the neglected traumas and occurrences of the past to demonstrate that these moments are not so far removed from the present consciousness as most people would consider. In this way, the pavilions attempt to act as lenses that provide an apparatus in which dialectical images could therefore be produced and experienced.
"Areas that envelop the traveler so that he/she only moves inside secured, protected and normalized environments"

"Providing entertainment and excitement, with reassuringly clean and attractive surroundings"

Constructing the Tourist Bubble, Dennis R. Judd
nashville, tennessee

LOWER BROADWAY
DAY ONE

1. HAL PHILLIP WALKER CAMPAIGN HEADQUARTERS

2. HAL PHILLIP WALKER ON BROADWAY AVENUE

3. HAVEN HAMILTON AT THE RECORDING STUDIO

4. LINNEA REESE AT THE RECORDING STUDIO

5. NASHVILLE AIRPORT

6. REPORTER AT NASHVILLE AIRPORT

7. DEL REESE WELCOMES AIRPLANE

8. BARBARA JEAN SPEAKS AT AIRPORT

9. TRAFFIC JAM ON HIGHWAY

10. OPAL INTERVIEWS TOMMY JONES DURING TRAFFIC

11. LINNEA REESE SPEAKS WITH TOM

12. SUELEEN GAY GETS READY FOR SHOW

13. LADY PEARL SPEAKS AT BLUEGRASS BAR

14. BARBARA JEAN AT VANDERBILT HOSPITAL

15. WINIFRED AND KENNY FRASIER WALKING TO TOWN

16. KENNY FRASIER SPEAKS WITH MR. GREEN ROOM

17. BARBARA JEAN AT VANDERBILT HOSPITAL

18. LINNEA REESE AT HOME WITH CHILDREN

19. DEL REESE LISTENS INTO PHONE CALL AT HOME

20. OPAL AFTER SLEEPING WITH TOM AT TOM'S APT

21. TOM CALLS LINNEA REESE AT APARTMENT

22. OPAL INTERVIEWS BUD HAMILTON AT THE HAMILTON

GRAND OLE' OPRY

23. TOMMY BROWN PERFORMS AT GRAND OLE' OPRY

24. HAVEN HAMILTON PERFORMS AT GRAND OLE' OPRY

25. HAVEN HAMILTON SPEAKS TO AUDIENCE AT OPRY

26. BARBARA JEAN AND BARNETT ARGUE AT HOSPITAL

27. CONNIE WHITE PERFORMS AT OPRY AFTER PARTY

28. MARY SLEEPS WITH TOM FRANK AT TOM'S APT

29. ROMAN CATHOLIC CHURCH SERVICE

30. SUELEEN GAY SINGS AT ROMAN CATHOLIC CHURCH

31. HAVEN HAMILTON SINGS IN CHOIR AT PROTESTANT

32. BAPTISMAL AT BLACK PROTESTANT SERVICE

33. OPAL SPEAKS TO RECORDER AT AUTO JUNKYARD

34. NASHVILLE SPEEDWAY

35. BILL AND MARY ARGUE AT HOTEL

36. TOM ASKS NORMAN FOR PILLS AT TOM'S APARTMENT

37. HAL PHILLIP WALKER CAMPAIGN HEADQUARTERS

38. OPAL SPEAKS TO RECORDER AT BUS YARD

39. JOHN TRIPLETTE ANSWERS PHONE FOR CAMPAIGN

40. KENNY FRASIER SPEAKS TO MOTHER AT MR. GREEN'S

41. OPRYLAND

42. OPRYLAND FOR BARBARA JEAN PERFORMANCE

43. BARBARA JEAN PERFORMS AT OPRYLAND

44. BARNETT CALMS AUDIENCE AT OPRYLAND

45. TOM CALLS LINNEA REESE

46. BUD H., DEL R., AND JOHN T. WATCH SUELEEN STRIP

47. MARY AND TOM PERFORM AT BAR

48. SUELEEN GAY STRIPS AT CAMPAIGN PARTY

49. LINNEA REESE SLEEPS WITH TOM AT TOM'S APT

50. TELEVISION ANNOUNCEMENT FOR FUNDRAISER

51. HAL PHILLIP WALKER FUNDRAISER AT PARTHENON

52. BARBARA JEAN AND HAVEN HAMILTON SPEAK

53. AMERICAN FLAG BACKDROP FOR PERFORMANCE

54. BARBARA JEAN PERFORMS AT FUNDRAISER

55. KENNY FRASIER FIRES AT BARBARA JEAN

56. CROWD CARRIES OFF WOUNDED BARBARA JEAN

57. WINIFRED FINALLY PERFORMS
The capacity for a cityscape to produce narrative is examined in Robert Altman's 1975 film Nashville, a film set in the country music scene of a 1970s Nashville. The production constructs an exaggerated notion of contemporary American society, reflecting on a culture now based solely on appearance and the curation of illusion as image. Altman seeks to combat this tendency by gradually revealing the nuanced contradictions between the perceived and the actual in given situations. This is achieved through deployment of a cast of 24 characters presented within the five day span of the film. Altman crafts a film in which these characters are described spatially within the landscape of Nashville, rather than temporally. Altman’s characters become objects within the medium through a flat characterization. By depriving the audience of clear back stories or information regarding the characters, they are able to maintain a sense of anonymity. Altman's film resists resolution by allowing a myriad of readings to be taken from the relationships between the objects that he has positioned within the landscape of Nashville.
In designing these structures, the pavilions are meant to be treated as fragments of history that could be replotted within the landscape of lower Broadway. These fragments are then activated by the context of the site as well as the myriad of possible interactions from the public. Each structure corresponding to four key moments from Nashville’s history, each moment influencing the architecture, program and materiality of the various pavilions.
XINCI
Lives in Knoxville, TN
Studies Architecture at University of Tennessee - Knoxville
Everything you can imagine is real.
Works at Cool Beans
Lives in Knoxville, TN
Studies Architecture at University of Tennessee - Knoxville

LAYNE
Lives in Knoxville, TN
Studies Studio Art at University of Tennessee - Knoxville
And so it goes.
Works at West Elm
Lives in Knoxville, TN
Studies Studio Art at University of Tennessee - Knoxville

PABLO
I do a lot of math and I do a lot of dancing.
Grader at Art of Problem Solving
General Math Tutor at Chegg
General Math Tutor at University of Tennessee - Math Tutorial Center

CHIRO
Lives in Nashville, TN
Studies English Literature at Vanderbilt University
There is not love of life without despair about life.
Works at Reviving the Tent
Lives in Nashville, TN
Studies English Literature at Vanderbilt University
Lives in Knoxville, TN
Studies Architecture at University of Tennessee - Knoxville

WORKS AT COOL BEANS

EVERYTHING YOU CAN IMAGINE IS REAL.

Lives in Knoxville, TN
Studies Studio Art at University of Tennessee - Knoxville

WORKS AT WEST ELM

AND SO IT GOES.

I DO A LOT OF DANCING.

I DO A LOT OF MATH AND I DO A LOT OF DANCING.

Grader at Art of Problem Solving

General Math Tutor at Chegg

General Math Tutor at University of Tennessee - Math Tutorial Center

Public Speaker and Political Activist

Lives in Washington, D.C.

Studied Political Science at Harvard University

All that is necessary for the triumph of evil is that good men do nothing.

Lives in Nashville, TN
Studies English Literature at Vanderbilt University

WORKS AT REVIVING THE TENT

THERE IS NOT LOVE OF LIFE WITHOUT DESPAIR ABOUT LIFE.

Lives in Cookeville, TN
Studied at Tennessee Technological University

WORKS AT JAMES N BUSH CONSTRUCTION

ALL LIVES MATTER

Lives in Cookeville, TN
Studied at Tennessee Technological University

WORKS AT COOKEVILLE ELEMENTARY SCHOOL

LIVE. LAUGH. LOVE.

All Lives Matter

Work at James N Bush Construction

Lives in Cookeville, TN

Studied at Tennessee Technological University

Lives in Cookeville, TN
Studied at Tennessee Technological University

Lives in Cookeville, TN
Studied at Tennessee Technological University

THE SPEAKER

THE JOB

THE COUPLE
AFTER ARRIVING TO LOWER BROAD, PABLO AND FRIENDS STOPPED FOR SOME HOT CHICKEN AT ONE OF THE NEWER ATTRACTIONS TO THE STRIP, THE LUNCH COUNTER.

PABLO, HURRY UP!! WE'RE HEADING TO REVIVING THE TENT!
THE ANNOUNCEMENT THAT WES LESONS WOULD BE SPEAKING AT REVIVING THE TENT ON SUNDAY BRINGS SILENT PROTESTERS TO THE LOWER BROADWAY STRIP. IN SOLIDARITY, XINCI JOINS THE GROWING LINE OF WOMEN.

KEEP HATE SPEECH OFF LOWER BROADWAY!!!
EVERY FRIDAY, CHIRO IS ABLE TO ENJOY AMATEUR SINGER SONGWRITERS PERFORMING AT THE WEEKLY SHOWCASE. IT ALWAYS MAKES FRIDAYS A LITTLE BIT MORE ENJOYABLE.
You may say that I am not free but it don’t worry me....

Performances protesting Wes Leson’s appearance have begun to spring up all throughout the downtown area with signage urging the public to boycott the event.
They say this train don’t give out rides, it don’t worry me...
In all the world it is taking sides, it don’t worry me...

Xinci decides to climb nevertheless, she persisted. It’s her first trip to Nashville and she wants a solid picture of all of Broadway for her Instagram.
UGH, WE SHOULD HAVE REMEMBERED THE SELFIE STICK...
Economy's depressed not me, my spirit is high as they can be, and you may say that I am not free, but it don't worry me ...

You may say that I am not free, but it don't worry me. C'mon everybody ...

It don't worry me, it don't worry me ...
Pablo and Layne spend the rest of their Saturday exploring Black Bottom.
XING AND THE REST OF HER FRIENDS MESS AROUND AND KILL TIME AT BLACK BOTTOM, BEFORE THE PROTEST AT REVIVING THE TENT.
MARY ANN AND HER DAUGHTERS PREPARE FOR WES LESON'S SPEECH IN THE AFTERNOON.
AND WE PRESENT WES LESONS’S SPEAKING EVENT...

Black Lives Matter is the culmination of racial divide. They're nothing more than the last socially acceptable hate group in America.
REPORTING LIVE FROM WES LESON'S SPEAKING EVENT: ALTHOUGH PROTESTS HAVE PERSISTED THROUGHOUT THE WEEKEND IN OPPOSITION, THE EVENT CONTINUES AS PLANNED WITH AN EAGER CROWD.
THE LUNCH COUNTER
grab a meal on wheels
OPEN DAILY
On the corner of 5th Avenue North and Broadway, The Lunch Counter acts as a food truck depot. You are able to experience the sights and sounds, coming from nearby attraction, Reviving the Tent, while grabbing a meal from some of our famous food trucks. The mirrored exterior allows you to catch reflections of other patrons and views of downtown Broadway. The Lunch Counter is also located at the historic site of the Trailways bus terminal, where in 1960 local students organized demonstrations in attempts to desegregate the lunch counters. This attraction pays homage to these efforts and asks visitors to acknowledge this experience through its implementation.
Located on top of Legends Gifts, Reviving the Tent is an event space, featuring a calendar of signer songwriter showcases, public speakers, musical performances, and religious services. If something of interest is happening, it is bound to be located here. The site utilizes its adjacency to the historic Ryman Auditorium, a church converted to a music hall for bluegrass and country music. Reviving the Tent takes its form from the history of evangelical tent revivals. These events were meant to bring communities together in acts of worship and pilgrimage. Come on by, Reviving the Tent hopes that these historical references become evident upon attendance.
Experience

REVIVING
THE TENT
CLIMB
BLACK BOTTOM
EXPLORE
EVERY SIDE
Black Bottom is an urban park, on the waterfront of Cumberland River, at 1st Avenue North and Broadway. The park is made up of a series of modified wooden blocks, with shifting sides for sitting, lounging, and climbing. Black Bottom park is meant to reference the history of black bottom slums, an area of downtown Nashville that was physically the lowest point in downtown, prone to flooding and black mud. The city sought to aggressively redevelop the area due to the race and class of its residents as well as the perceived criminal activity. The form of each block is taken from the plan of this area, each block thereby referencing a block from the original area of black bottom slums. In this way the urban park instead becomes an area for picnics, events, and casual exploration.
NEVERTHELESS
SHE PERSISTED

visit
NEVERTHELESS
SHE PERSISTED
NEVERTHELESS
SHE PERSISTED:

Climb the steps of Nevertheless, She Persisted to experience an aerial view of downtown Nashville. This site is located at the corner of 3rd Avenue South and Broadway. The structure provides views from multiple heights of the urban park below, while also referencing the struggles and contributions that women have made to the suffrage movement in Nashville. Tennessee was the final state to contribute its vote to the passing of the 19th Amendment. This heavily influenced the orientation of Nevertheless, She Persisted, which is angled towards the Tennessee Capitol Building. After exploring these views, you are able to lounge on some of the structures surrounding the monument, making up the urban park of Black Bottom.
works cited


y'all come back now, ya hear...