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

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YALL COME BACK NOW, YA HEAR
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
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

**THE GRADUATION TRIP**
**THE JOB**
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 Lason's appearance have begun to spring up all throughout the downtown area with signage urging the public to boycott the event.
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.
XINCI 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
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
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...