Tabi. Tabbi. Tabique. Tabby.

by

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Submitted to the Department of Architecture and the Department of Urban Studies and Planning in Partial Fulfillment of the Requirements for the Degrees of

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Abstract

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Submitted to the Department of Architecture and
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on May 1, 2023
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The uniqueness of tabby is based in its process of collecting local and accessible materials to produce concrete through a non-measured/estimated process. The origin of tabby as either the North African *tabbi*, or the Spanish *tapia*, has long been debated and no conclusive evidence exists that points towards either location. This clouded absence of origin displays the character of tabbi's history as both rooted and rootless; fluid and based in an intercultural exchange that removes tabby from the confinements of borders and a linear timeline of a beginning, middle, or end. In tabby's move to the Western Hemisphere, its existence is blurred across socio-cultural divides as a symbol of militaristic power, the plantation economy, and the homes of the slaves who built both. In the United States, tabby was composed of oyster shells sourced from Native American middens: the remnants and discarded materials collected by Native Americans years prior, holding a record of indigenous practices and colonial erasure. The introduction of Portland cement and the end of slavery completely changed the prevalence of tabby which relied on free labor to produce the time intensive process of burning and collecting oyster shells.

However, despite its importance in American building culture, tabby is a material that has faded historically and materially. If one were to happen across a tabby structure today, its former marble like finish will most likely suffer from deterioration due to weather damage and neglect, and the broken walls and floors will reveal the oyster shells beneath. In response, tabby structures across the country are undergoing many different types of preservationist practices, whether that is archaeological digs and recordkeeping, the physical preservation of tabby structures, or the continued use of oysters as a construction material in the American South.

This project proposes a new approach to tabby preservation based on its connection to reuse and its subversion of cycles of capital by the enslaved and indigenous peoples associated with its labor. By archiving everyday practices involving oysters and tabby, I hope to rethink how we orient larger tactics of environmental and material resilience towards the stories and labor of marginalized peoples. In this context, material preservation becomes both a social and physical endeavor through the context of the American South and the shore becomes a place where processes of land, water, and people meet.

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M.Arch and MCP Class of '23

For the most amazing years at this institution. For the dancing, the drinks, the conversations, the friendship, and for making four years a little less lonely.

Ayo + Fope + Mom + Dad + Friends + Apollo

For making me laugh and asking how I am doing. For loving me and teaching me what it is to love, without which this project would not have been possible.

Thank you to everyone in Kintsugi. This project began from a Summer class during the pandemic taught by Caitlin Mueller. In the class, a student described the process of making tabby and through this simple conversation, this material worked its way into my life. That 6-week class was a community of learning and discovery that at the time, I sorely missed and desperately needed.

My first academic exploration into tabby was in Theories of Art History taught by Caroline Jones. In her class, my writing, my questions, and my thinking were nourished by her teaching and all the students in that class who also looked to the history of art and architecture to talk about the present through the past. Thank you.

The strength to go begin this project and to disentangle the ways the environment, history, and social ties intersect through the spaces we inhabit is a result of the Hawaii studio at MIT taught by Dominic Leong, Chris Leong, and Sean Connelly. Thank you for a life changing experience.

Finally, the ability to look within myself and to lean into the absences of this world is due to Rosalyne Shieh and the Self/Work Cohort. I cannot put into words the community and love this group poured into me that has touched every part of my life since that class. I thank you all for everything.

For the enslaved and Indigenous peoples who inhabited Kingsley Plantation, and to all their descendants whose history was forced into silence, but who work to bring justice to the past for the sake of the future.

The Letters

Chapter 1

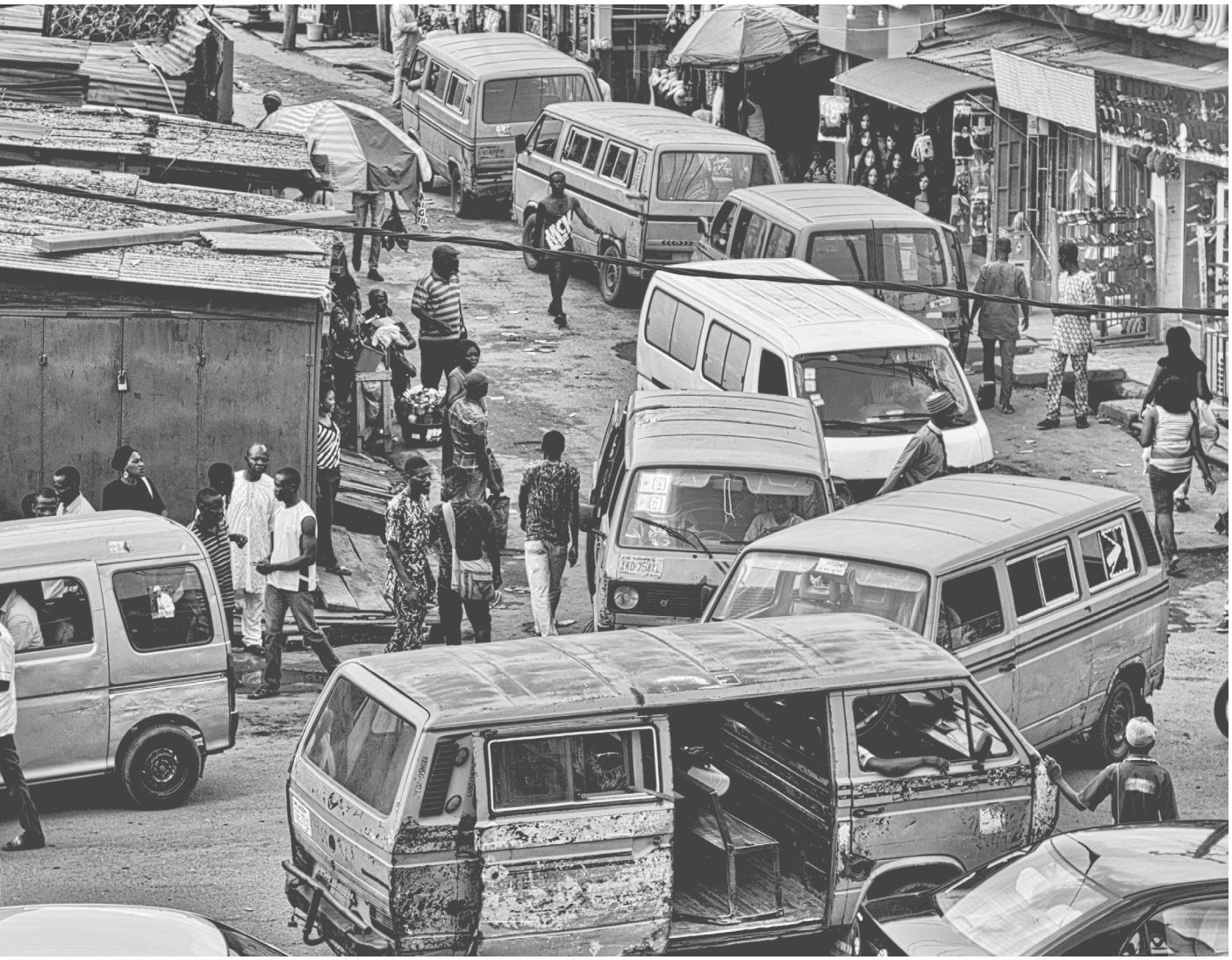


Figure 1. Juwon Muhammed, Busy Day in Lagos. 2019.

This chapter is a series of letters to the reader, reflecting on the author's personal experiene of diaspora and the Atlantic, two concepts that define the history of tabby concrete.

Dear Reader,

I was
born in the city of Chicago,
along a lake, in the middle of America. It is a
little bit North, to the West, with tall buildings and
flat land. I come from parents born in a country, on the other
side of the world, separated by an ocean. Their country, Nigeria, is
on a continent, defined to some by silence, defined to others by the
blurred lines of contradiction that seem to create both joy and pain. My dad
is from the South, from Lagos, directly on the Atlantic. He found his way West,
looking for opportunity. Instead, he found himself disappointed, and then looked
for change. But that is a story we have all heard before: the American dream as not a
straight road, but a dark maze, made darker by the skin he wears. My mother was like
me, from the North, a Yoruba girl in a Hausa town. Recently, she asks me sadly if she will
ever return. The North is the same type of mess, here and there, East and West. A place of
immense power and immense inequality, and in both places, people were tired and fought
back; there with violence. Now her family sits South, looking North, wondering if they will ever
come home. On the surface, two places cannot be more different, but if you look deeper, as with
anything on this earth, they share the same body and the same blood. This place where I am
from is the new world; the people who came to where my parents are from and called it theirs are
the old world. So, I wonder what that makes Nigeria to them. The other world? The third world?
No, that is not right. It is the "no world". Let me tell you why. We will begin with the old world.
The old world has no past; to them, it came straight from God. But it thinks it owns every
future. The old world crossed the Atlantic and said that it had found the new world, ready to
take. For those looking for fortune, wanting to leave their world behind, the new world was
there. However, nothing comes from nothing; there is a gap, filled with silence. First, they
killed everything of the New World (which was really the old world) and built something
else entirely. Then, they went to the No World, and here they found bodies: more
bodies, and hands, and feet than they could imagine. They took them to the New
World, and said you are no more. But, where exactly is this No World? You see,
it is not a specific place or region. It is a history, an oppression. It is united
and yet separated by water, a threshold between realities and space.
We call it "The Atlantic". It is an ocean, and it is not the biggest.
However, it is full: filled with pains of the past, the future,
and the present. It is embedded with absences
that we reach out to, hoping to recover.

Figure 2

Author Unknown, Jola Idowu's first birthday party. 1996.

Dear Reader,

M y
parents are from a place,
from a tribe, divided by the Atlantic.
A people taken and forced to the new world,
and then told to build it, with silence. They are
also from a people who were able to stay, yet under a
power they do not even recognize, but permeates everything
they do. The people they are from and the world they are told to
reside in is the No-World and it is in this place where your whole
world can become no, a negation. When my parents came to the U.S.,
they said who are these people who look like me, and are me, but are not.
When they crossed the Atlantic and entered the New World, who they were
shifted, and they were no longer where they are from or where they are, and so
they were no longer from the negation, but felt it. Then they gave birth to chil-
dren. These children were also from nowhere. As America to some was also the
world of no, filled with battles to create a different world that can say yes. Some-
times, I ask if these battles are too late (I hope not. It is not.). I grew up knowing
where I was from: where my parents grew up, what language they spoke and the
people before them spoke. What food they ate and the people before them ate. What
stories they told and music they heard. I grew up knowing something, but often it felt
like I grew up knowing nothing. I ask my family for our history, and their silence, the
absence, is as wide as the ocean. For the old world came and told them your history is
our history. It came to the U.S. and told people, black people, your history is my history.
So, how can the No-World have a past when it does not exist? How can an ocean divide
history? What could have been? The answer: how can an ocean *not* be large enough to
divide history and stop a culture, a force that seeps through everything we are? Across
the new world, across people taken or brought here, the same finds it way in our lives:
the flavors, the music. An intrinsic longing and remembering that seeps into all five
senses. A longing and absence so wide and full it overtakes everything. For my
mother, my father, myself, where I grew up, where they grew up, as we resue the
same structures of life, they also reuse the same structures of oppression. The
repetition and application of what came before as an intrinsic part of the pain of
living. The daily actions that we take part in as a continous experiment of the
world and we reuse accordingly. My history is one of reuse. Where I grew up,
my life here, my life there, the power, the pain, it is reused by the people
before me and will be by the people after me. It is the structures of this
world that are reused and tell me who I am and what I am. And this
reuse is united. United by the Atlantic, a Black Atlantic. And
this Atlantic is not just a place, but a physical condition.
And this condition is not only physical, but spatial.
And it is not only spatial, but a process of coloni-
zation and migration, forced and voluntary,
shared by centuries of people
through common histo-
ries.

Figure 3

Aart Rieveld, Girls from a girls' school at the Sallah festivities in Bauchi.
c. 1970-1973.

Dear Reader,

However, reuse is not horizontal, but a vertical relationship built on the trickling down of both the tangible and intangible elements of power. It is a system, and within this system are rules influenced by the historical conditions of this power. According to a Marxist framework, if capitalism defines our modes of production, then it is only sensical that the surrounding processes associated with capitalistic production, including its enforcement, such as: government, social interactions, and the after lives of materials such as waste, and of course reuse, are influenced by the same theoretical underpinnings. The lives of materials and the capitalist power structure inherent in its production creates a tangible method of propaganda for a hegemonic way of not only understanding the world, but above all and what concerns this project, a spatial and materialistic way of understanding the world. Our material culture is dominated in some form by those who control the flows of capital, which is not to say that people do not rebel or have their own material culture that in its intention may be adverse to the hegemony of flows of capital, but it is to say that we are all influenced and complicit in this system that trickles down to those who are marginalized. In this project, capitalism takes root in the spatial deriving from the material. If we view material life cycles through the lens of capitalism, then materials have an end of life that produces an unsuable waste with no use value. But this is not the end, as people who cannot participate in the primary material cycles are left to pick up the detritus, sort it, and feed off it. On one hand there is a culture of excess, on the other there is culture of need based on environmental concepts of recyling and reuse that have been coopted by the upper class. And as for the No-World? It is no surprise that those in a culture of need are often in places that have been the subject of power through the tool of colonialism.

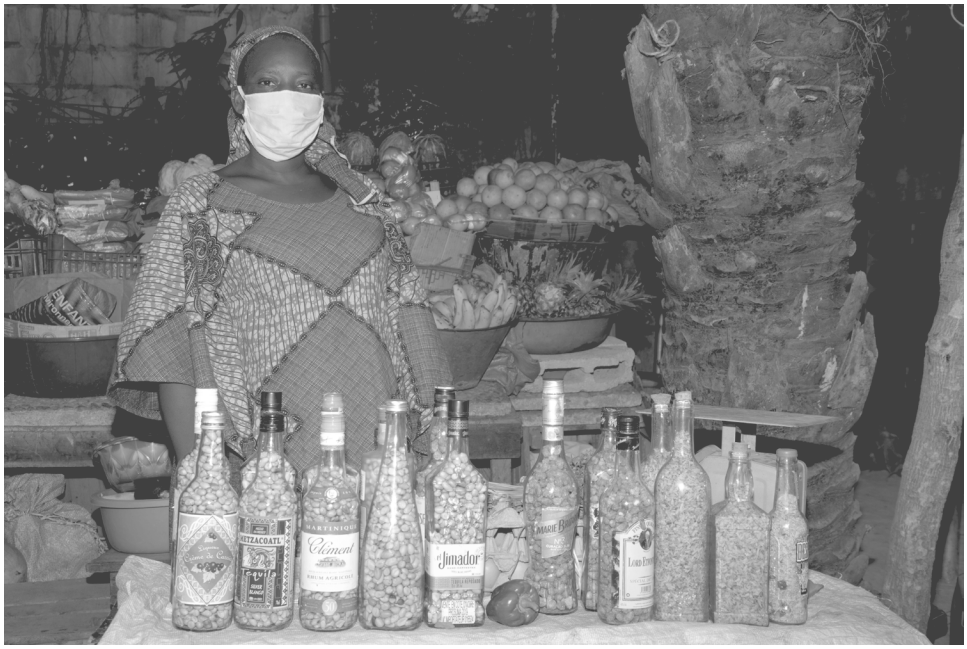
Figure 4

Iniabasi Udosen, Labourers mixing cement. 2017.

Dear Reader,

When I was younger, we sat in the store waiting for the clothes to ring up. One after the other. “I do not need this.” “It is not for you.” “Then who is it for?” “Hush now. It is not for you.” When we went home, she told me to get the clothes I no longer wanted. “I do not have any clothes I do not want.” “It is either you choose, or I choose for you.” So, I went up and chose a few shirts and a few pants, and watched on as they were packed in a suitcase. “Who is this for?” “People.” “Which people?” “Hush now and go get plastic bags.” We kept a drawer of plastic bags in the house. We actually kept a drawer of a lot of things: ketchup packets that no one every used, old cutlery, even my grandmother used old English cookie tins to hide thread and needles. Every time I would open one up hoping to find something sweet; it only stung. When we arrived in Nigeria, she gave all the clothes away. I pulled on a shirt, and she pulled back, telling me to let go. She handed the clothes to a friend, a neighbor, the man who helped her with her suitcases. It was a gift that said, “I made it, and I came back with the spoils. Are you not happy with me?” All of this was so unfair to me: the givers, the receivers, andselfish thought of the loss of my shirt. When we went to the shop for our annual haul of peanuts, I picked up the bottle. A water bottle from the New World that we reuse for water, yet here it holds something entirely different, sold in a store, still wearing the water label. I asked for three bottles. When I brought them home, I poured out the bottle to people looking with confusion at this contraption. “It is a water bottle.” “I know.”

Figure 5



Jennifer A. Patterson, A vendor poses at her fruit stand, where she sells roasted peanuts and bottles of shredded coconut in Marcory, a district of Abidjan, Ivory Coast, the country's economic capital. 2020.

Dear Reader,

I was born in the city of Chicago, in the middle of America on the West of the world. I came from parents from the East of the world, one from a desert, the other from an island city. Separated by a great ocean, the Atlantic, we are connected. A fabric of material weaves the Atlantic between us and others. One of these physical materials is tabby concrete, a palimpsest of colonialism and labor. Tabby is a material of waste and absence. It is built with the remains of the genocide of indigenous people in North Florida and the labor of Black peoples through slavery. Let me tell you more.

Figure 6

Hnkamwa, The merchants at the New Bell Central Market in Douala, Cameroon selling secondhand clothes. 2013.

Tabby Histories

Chapter 2

Figure 7. Close-up of slave cabin ruin made with tabby concrete at Kingsley Plantation. 2023.

This chapter explores the history of tabby concrete through a series of drawings and text.

Figure 8. Midden on Fort George Island. 2023.

Figure 9. Wall close up at Castillo de San Marcos. 2023.

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All photos taken by the author.

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Figure 15. McIntosh Sugar Mill, Georgia. 2023.

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Figure 17. Hollybourne Cottage, a tabby revival building, Georgia. 2023.

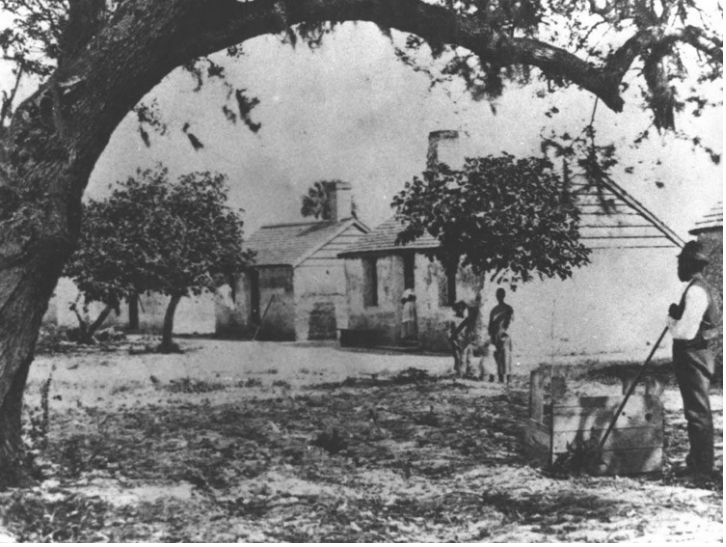

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Figure 19. Jacque Le Moyne, The preparation of a feast. Circa 1600s.

Figure 20. Author Unknown, Laborers and their children on Fort George Island post-Civil War. Circa 1860s.

Figure 21. Jacque Le Moyne, Chief Saturioua before going on an expedition against the enemy. Circa 1600s.

Introduction

It was a hot spring day in Florida when I found myself driving down the roads of Fort George Island outside of Jacksonville. Fort George is a former agricultural marvel, renowned during Antebellum for its innovative crop rotation cycles that were harvested across the island. Over the years, the island has grown over, changing from a site of agricultural production back into a forest. In 1988, the National Park Service transformed Fort George Island into Timucuan National Park to preserve not only the natural wonder of the large and luscious tropical forest that spreads over the land, but also to preserve the island's histories. A variety of buildings sit in Fort George representing Florida wealth and the growth of the state over time. One of the most visited sites on the island is a paved residential estate that housed the owners of the island over the years: Kingsley Plantation.

The plantation was where I was headed on that day, a tourist and quasi-historian traveling to one of lasting tangible remnants of the slave economy in Florida. My thesis had drawn me there to investigate the preservation of the site. As one of the most successful Southern plantations of its time, Fort George is celebrated in relation to what some may call the "genius" of its former owner Zephaniah Kingsley: a slaver and farmer. Though Kingsley owned and operated the island himself, the labor of Fort George Island- those who picked the crops and cultivated the land- were the families of the enslaved people owned by Kingsley.

After hours spent at the plantation observing the slave cabins and other structures of the estate, I drive down the long winding road that leads out of Fort George Island. After circling the island, I stopped at something I had seen out of the corner of my eye: oysters. In a large pile on the side of the road, a pile of oyster shells lay next to a crumbling ruin. The presence of the ruin and the oysters in proximity to each other represents the journey to the use of these mollusks that originally brought me to Florida. In fact, I had been traveling down the road looking to find these shells, staring down beneath me for the presence of oysters as part of the island's foundation. Despite the island's agricultural history, oysters were one of the most important and valuable natural resources and food sources on the island. Oysters seep into every part of the island and its structure, both above and below ground. Abandoned Indigenous oyster middens which hold shell waste and other detritus over millennia have been grown over, left to the forces of nature due to the genocide of the Indigenous tribes who maintained these middens. Now, these shells sit on the ground, transforming the base of the land as a reminder of what used to be.

The crumbling ruin to the left of the pile is made of tabby concrete, a material composed of oyster aggregate and oyster lime from the shells of these middens. Tabby Concrete was one of the most popular in the Americas, and today many tabby buildings sit as preserved ruins for passing tourists and a memory of material ingenuity. However, its stark contrast to the current buildings of the world and its textured surface creates an eerie and ghostly affect. At Kingsley Plantation, this shadow of the past takes on a different form. While the main house has been restored to represent a picturesque version of the Southern past, at the back of the plantation near the entrance sits the enslaved people's cabins. These cabins, left to the elements where you can see and touch the tabby concrete, serve as a reminder of the labor of this material and this site. It shows the hands that made tabby from the shells on the ground that represent the people who died for it.

Tabby concrete is a material whose existence relied in the very nature of its labor, and now sits as a testament to a history silenced, only remaining in the undercurrents of what was built and created. Slaves on Kingsley Plantation and others worked to create it not only for their masters, but also for themselves, and so, it is a material that has spread through structures of power, but has been shaped by those oppressed.

Tabby

Tabby begins with water. Tabby's way into the world and eventually the Americas, is not only a remnant of the past of mineral extraction and its labor but is also a confluence of geological scales of time along the waters of the Western American coast. It is not a story that begins on land, and to quote my previous statement, while it may commence on water, it does not necessarily end there. Rather, tabby represents a time and form of thinking in which the boundaries between land and water were grey and undefined, and the reprocessing and recycling of resources by Indigenous peoples across what is now America, produced material innovation.

Thereforere, tabby's form must speak to the interactions between land and sea. This back and forth is even inherent in the initial phases of its making by the threshold between land and water in the Americas: sand and oysters. Both materials compose tabby, not by coincidence, but by geographical logic. This threshold presents something that can pass through both types of site, breathing water in the hot Florida sun and rain, while also standing on its formations.

The access to oysters was a part of the American geography and its past, starting a scale of time way before the discovery of tabby concrete. The Eastern coast of the United States has been settled by Indigenous tribes since 10000 BCE. Oysters began to settle on the Eastern shore and the American Gulf around 7000 BCE, building large oyster reefs due to the "sticking" quality of oyster reproduction, in which new oysters attach to older oysters as substrate. Oysters became an important and plentiful part of Indigenous people's diet along the coast due to their quantity and proximity to the shore. Indigenous peoples would discard the waste of oyster shells in middens, which contained human excrement and other waste to create shell mounds. However, as the popularity of oysters increased, this resulted in over harvesting which damaged oyster beds.

Tabby is a material not defined by borders, but what happens between them. The history of tabby weaves itself geographically across the globe, from North Africa, to Spain, to the Caribbean, to the American coast. Tabby traces histories of colonialism and capitalism united by the expanse of an ocean and defined by the shared creatures within it. Many scholars credit the popularity of tabby due to its accessibility of extraction, however, this accessibility is not happenstance, but mediated by conditions of labor, both visible and invisible. The shells of tabby were not only sourced from the large oysters reefs along the eastern American bay, but from abandoned Indigenous oysters middens, whose extraction was made possible by acts of extermination and genocide. Furthermore, the intensive labor to construct tabby was a result of slave labor and the machinic anti-humanistic approach to the human body. The labor both seen and unseen across the sides of the world provide the premise for tabby.

However, according to Marxist theory, there is wage labor, and the people who enforce it. Therefore, it is within the history of this material that we also find the history of the colonizer and the colonized, those in power and without. Through this power, tabby found its way into the American consciousness, making tabby a hybrid of the power and the powerless. However, there is a type of agency in the aftereffects of this labor to create a material process for a post-capitalist future in which labor is a part of these histories.

Tabbi (Arabic): "Mixture of mortar and lime"

The official origin of tabby is unknown, but its etymology is from the African word "tabi". This word then became a part of Arabic due to the spread of Islam in Africa, but there is no other information about the word except in its future. The absence of tabi found in lasting institutions of power continued with tabby's relationship to Spain. Tabbi has a North African background and means the mixture of mortar and lime. Historians are unsure if tabbi originated from Spain or North Africa, but there is consensus that tabbi was a material that traveled due to

the Moorish empire coverage of these two regions. The spread of the empire and the cultural interactions make it hard to track tabbi to a specific route between the two countries. This reflects the future of tabbi as a grey area in the form of hybrids. While these seem like two different cultures now, the Moors was one region and one empire. The geographical make-up of the continent today blurs this lack of non-distinction with a specificity that tabby traverses. Today, tabbi is still present in Morocco and parts of Spain.

Tapia (Spanish): "A mud wall"

Tapia is the Spanish word for tabby. It refers to mud or adobe wall construction. When mortar or lime is added, tapia becomes tapia real. Tapia was brought to the Caribbean and through the United States because of Spanish colonial conquests. The entrance of Spain into the New World introduced this material to this region of the world in a long process in which tabby spread from an exclusive material to one defined by subalternity. The first tabby house built in the New World was the Ponce de Leon Domicile, which is the oldest continuous inhabited residence in the Western Hemisphere. The Domicile was constructed in 1509 from surrounding oysters in Puerto Rico for the first Spanish governor. Tabby was a popular construction material around the Caribbean including 30 houses constructed in Santa Elena, Dominican Republic.

Through the rise of Spanish Florida in 1580, Spain moved to Florida to fight French Huguenots who they considered heretics. By establishing a base in Florida, the Spanish established the city of Saint Augustine, the oldest inhabited city in the Americas. Saint Augustine was the capital of Spanish Florida and the Spanish wanted to establish a fort to defend the land holdings. However, Spain's two significant problems were defense and materials. At the time, Spain was using wood, and muskets would crack the wood structures. On the coasts of Florida, Spain discovered coquina quarries, which was easier to mine and built with in a grided block structure. Coquina is a sedimentary rock made of shell fragments as a result of high energy environments and sea pressure through waves resulting in vigorous abrasion, fracturing, and sorting. However, the softness of coquina made it a perfect material for military bases, such as the Castillo de San Marcos which used a combination of coquina and tabby.

Tabby

The Spanish brought this material to the U.S., and when the British saw the miraculous nature of coquina, they decided to apply the material to their own buildings. The earliest traces of tabby in the United States is from around the 1580s near Beaufort, South Carolina and by the 1730s tabby was commonly used by the English General James Oglethorpe was the main proponent of this method, but instead used tabby concrete from the shells found along the Eastern Bay. Oglethorpe was a British military commander and brough tabby to Georgia for forts, but eventually persuaded the use of tabby for homes. One of the biggest proponents of tabby after him was Thomas Spalding who lived in Oglethorpe's house as a child and promoted a tabby revival style in Darien, Georgia which spread to the Sea Islands. In this time slavery was abolished and tabby fell out of favor and was almost non-usable after 1900. The popularity of tabby in the U.S. was a result of its ability to withstand natural and unnatural conditions, and the accessibility of its materials. However, before the introduction of Portland Concrete in the 1870s, tabby had fallen out of favor because of high labor costs. The end of slavery completely changed the prevalence of tabby for to produce tabby, particularly tabby quicklime, required days of work which could only be afforded as a result of slave labor.

There was a revival period for Sea Island mansions made with tabby, usually a repair of old tabby buildings using Portland cement and brick. Today, shells are still used as aggregate because if their proximity and prevalence along the Gulf Coast, despite the dramatic reduction of oyster reefs. But these shells are not for

tabby. Rather, they are used for sidewalks and paved trails.

The clouded absence of origin displays the roots of tabby's history as both rooted and rootless; fluid and based in an intercultural exchange that removes tabby from a linear timeline of a beginning, middle, or end. In tabby's move to the Western Hemisphere, its existence is blurred across socio-cultural divides as a symbol of militaristic power, the plantation economy, and the homes of the slaves who built both.

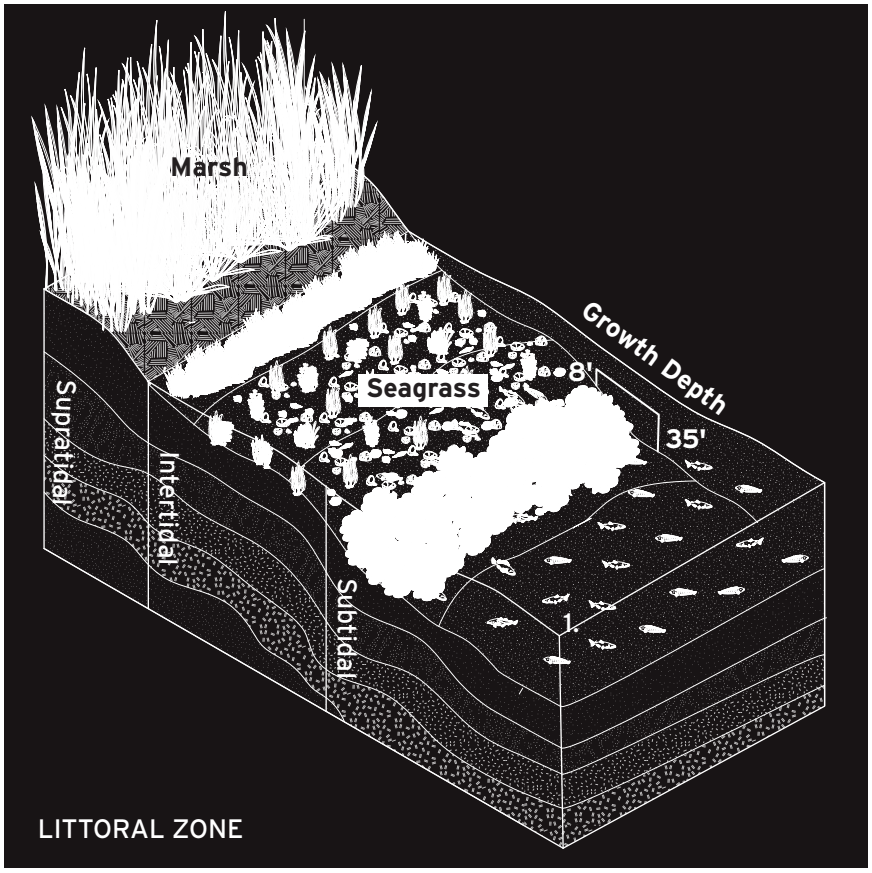
Critical Fabulation

"The most likely future is one in which we have

Figure 22

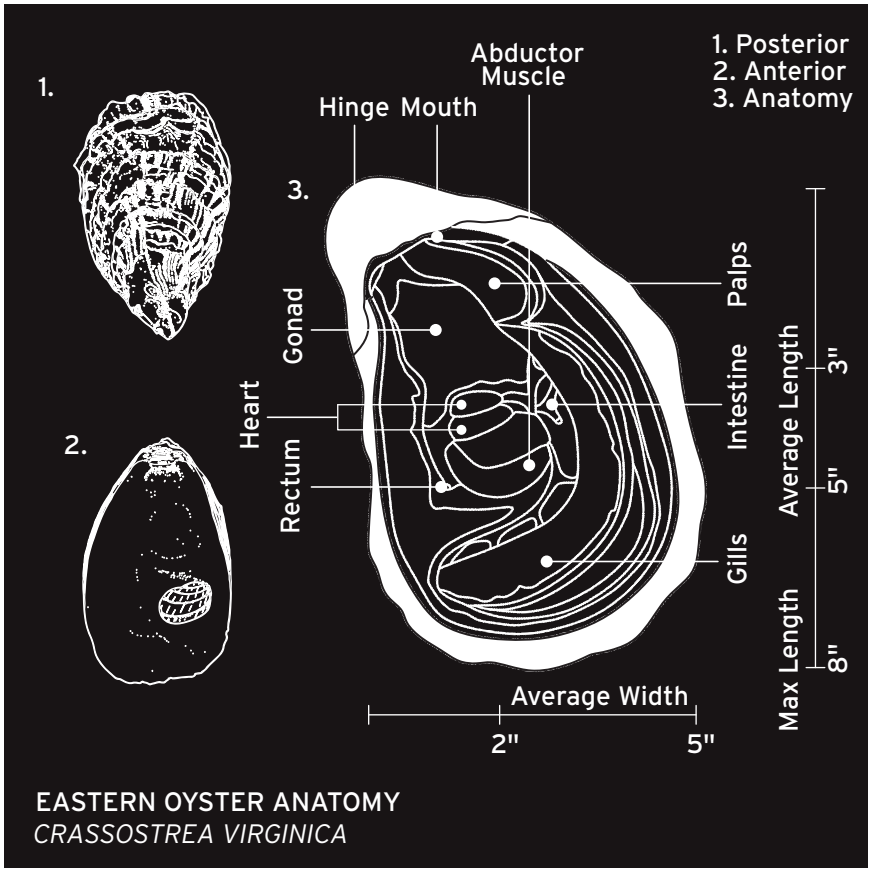
Eastern Oyster Sites

Figure 23



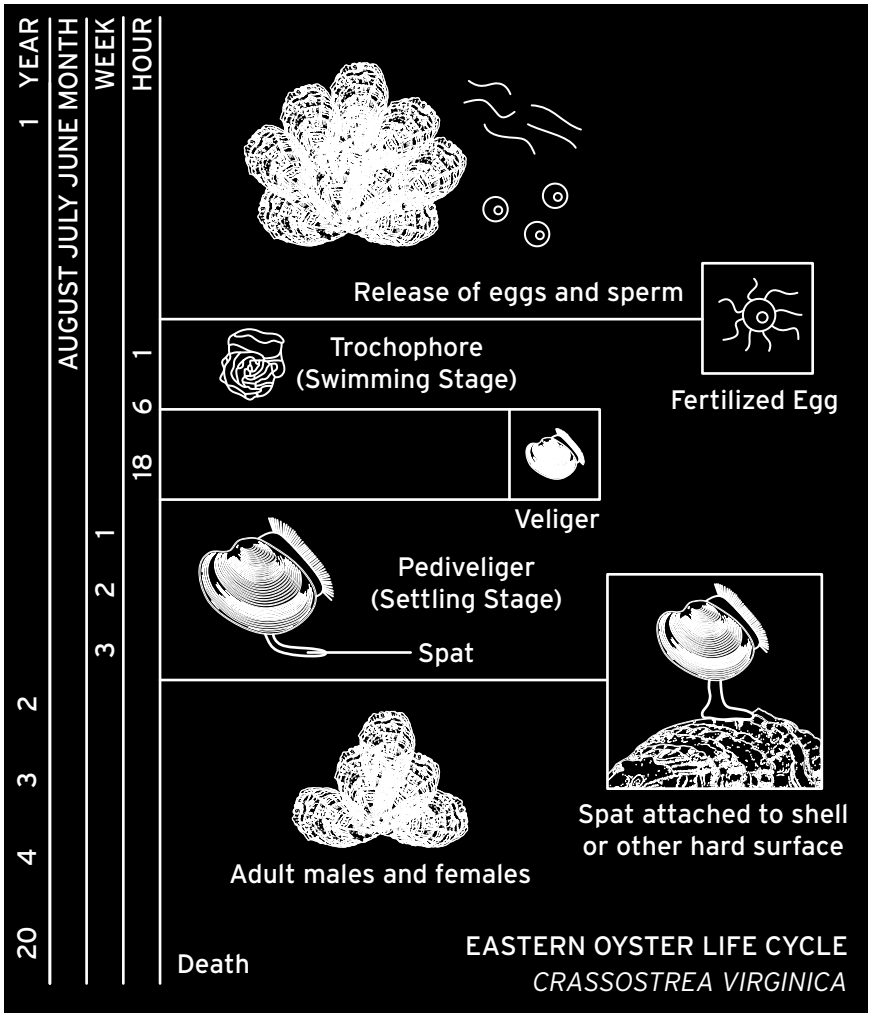
Littoral Zone

Figure 24



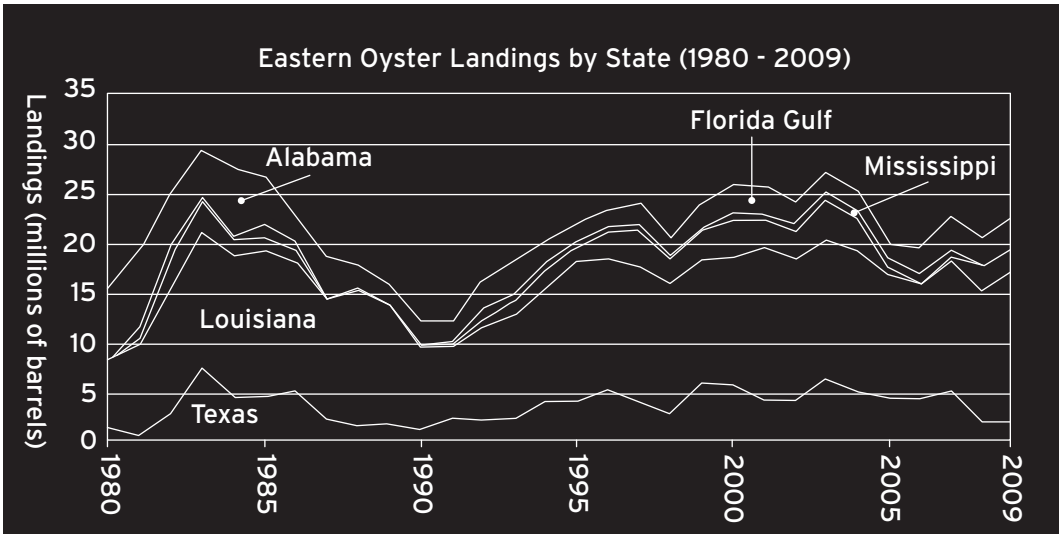
Eastern Oyster Anatomy

Figure 25



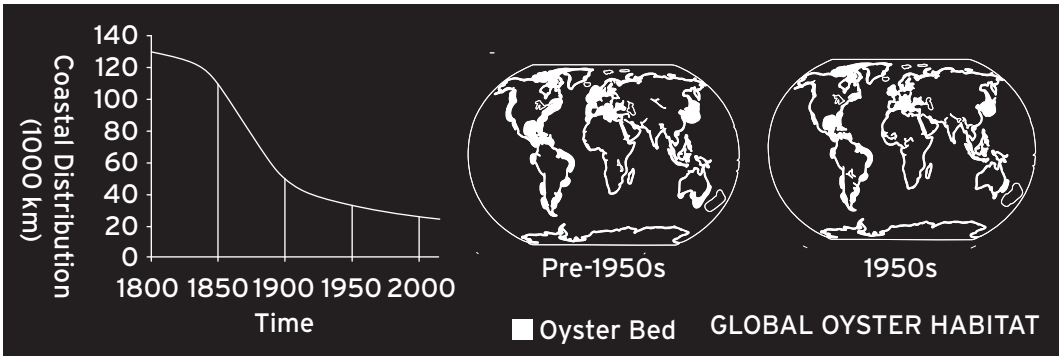
Eastern Oyster Life Cycle

Figure 26



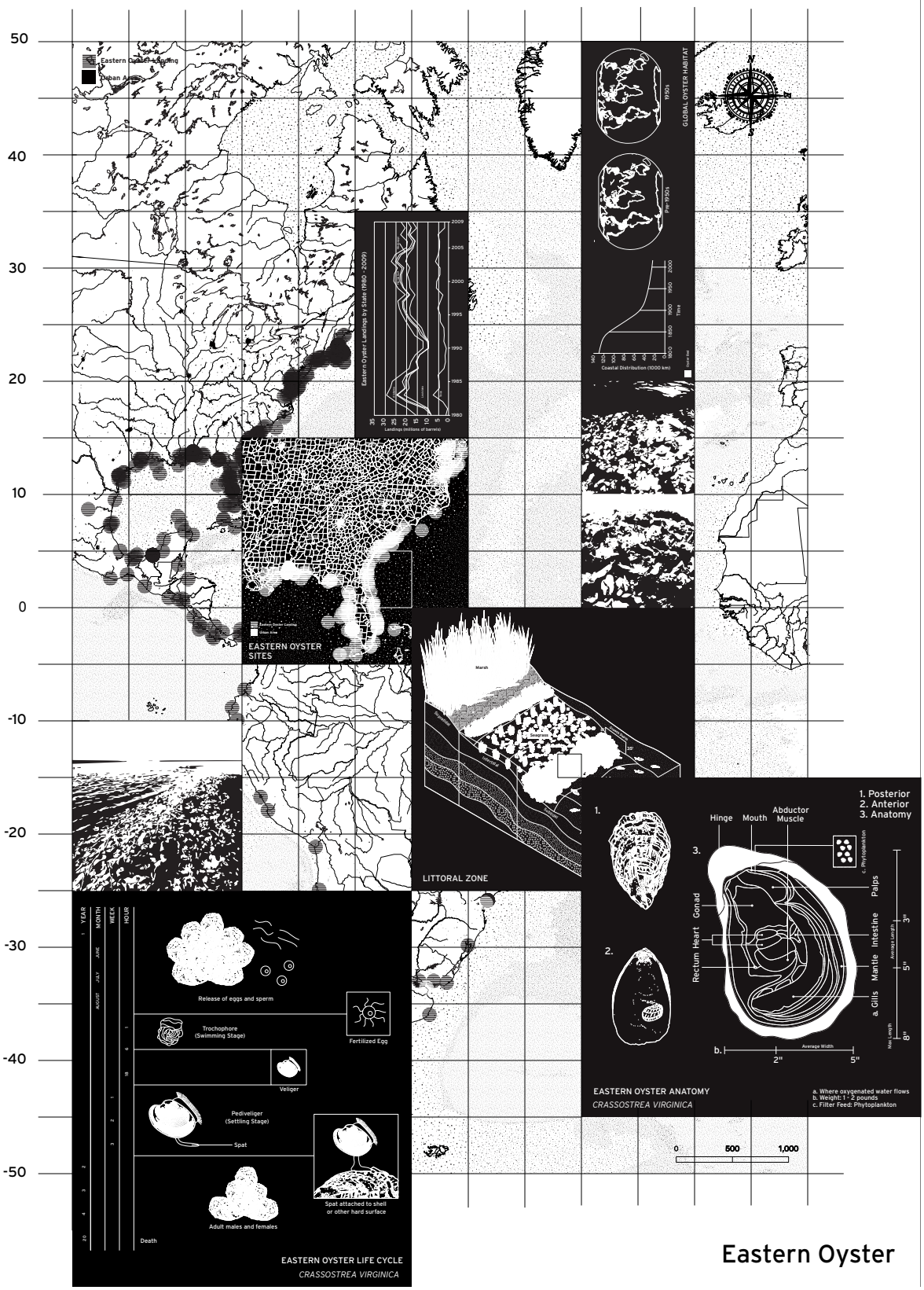
Global Oyster Habitat

Figure 27



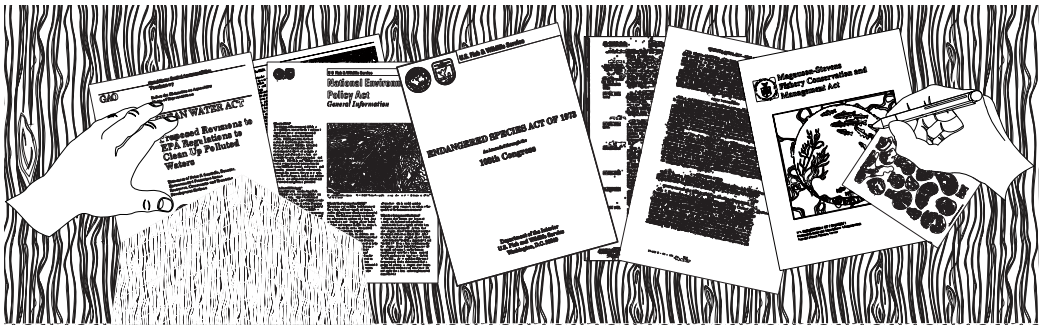
Eastern Oyster Landings by State

Figure 28. Eastern Oysters.



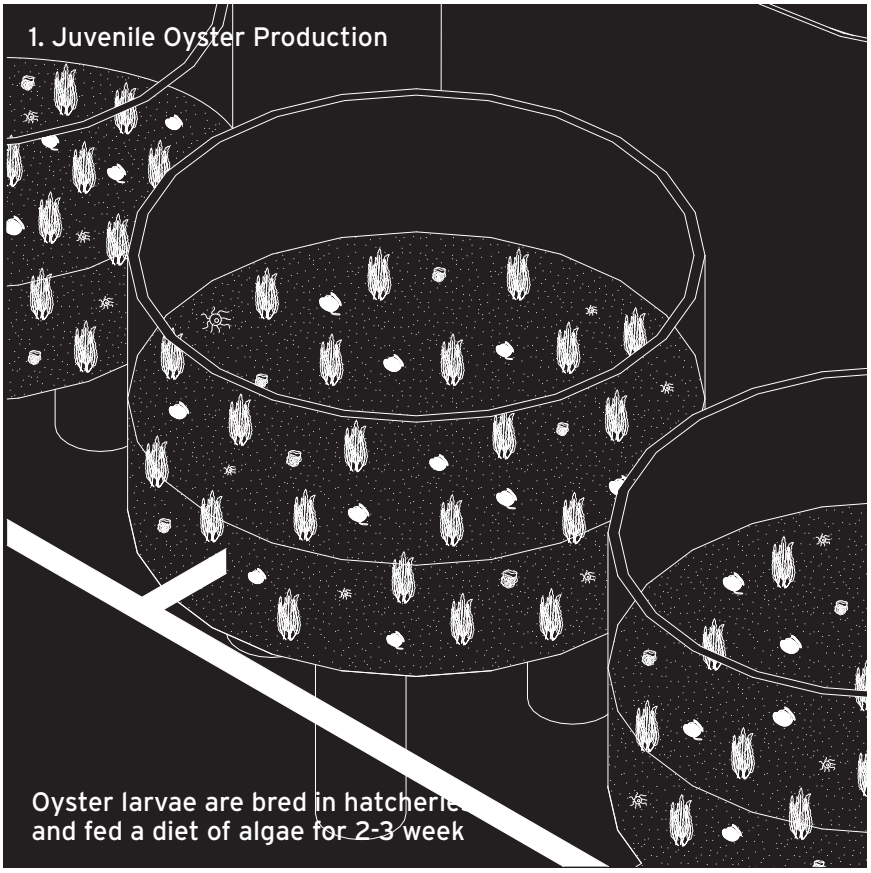
Eastern Oyster

Figure 29



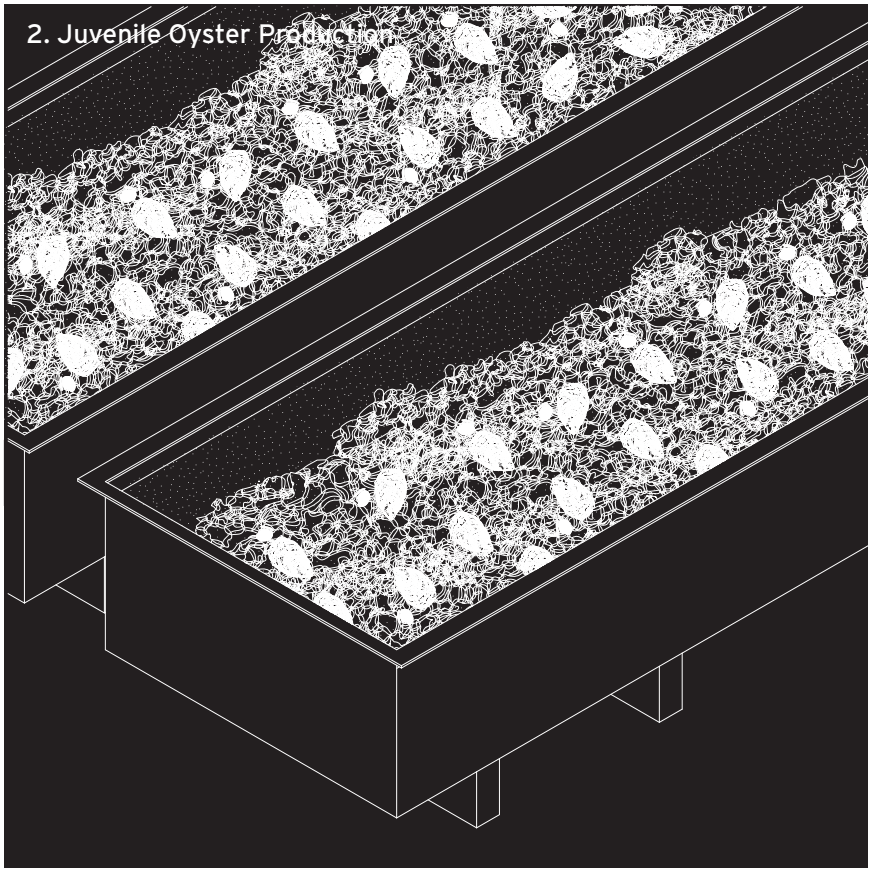
Oyster Management Documents

Figure 30



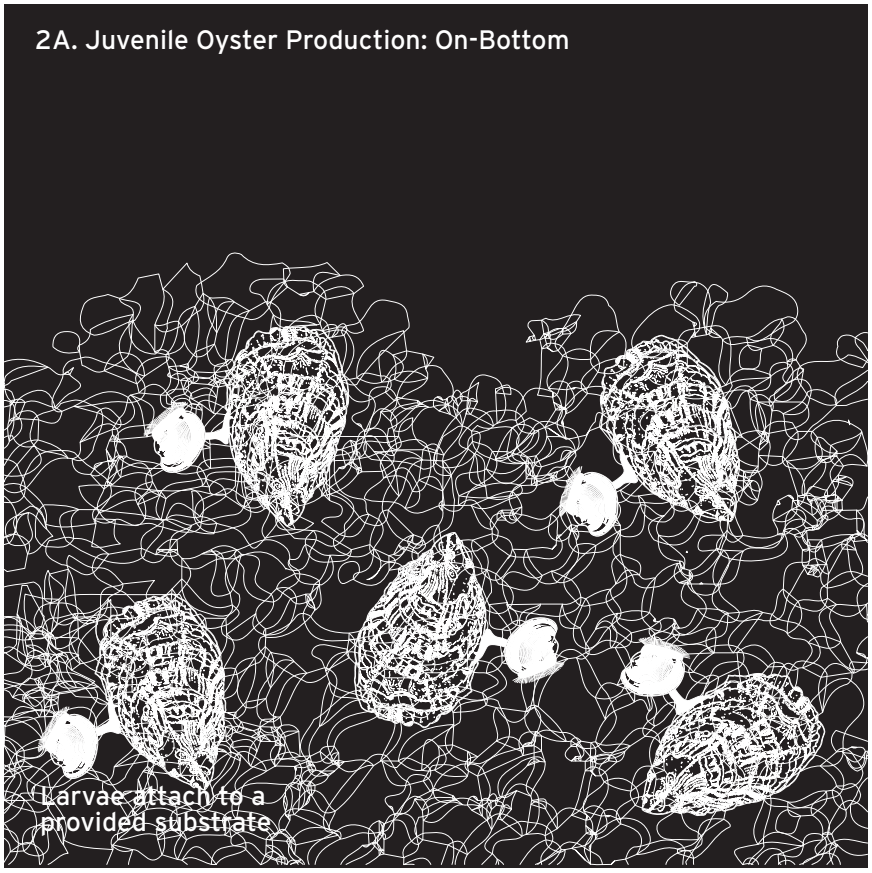
Juvenile Oyster Production

Figure 31



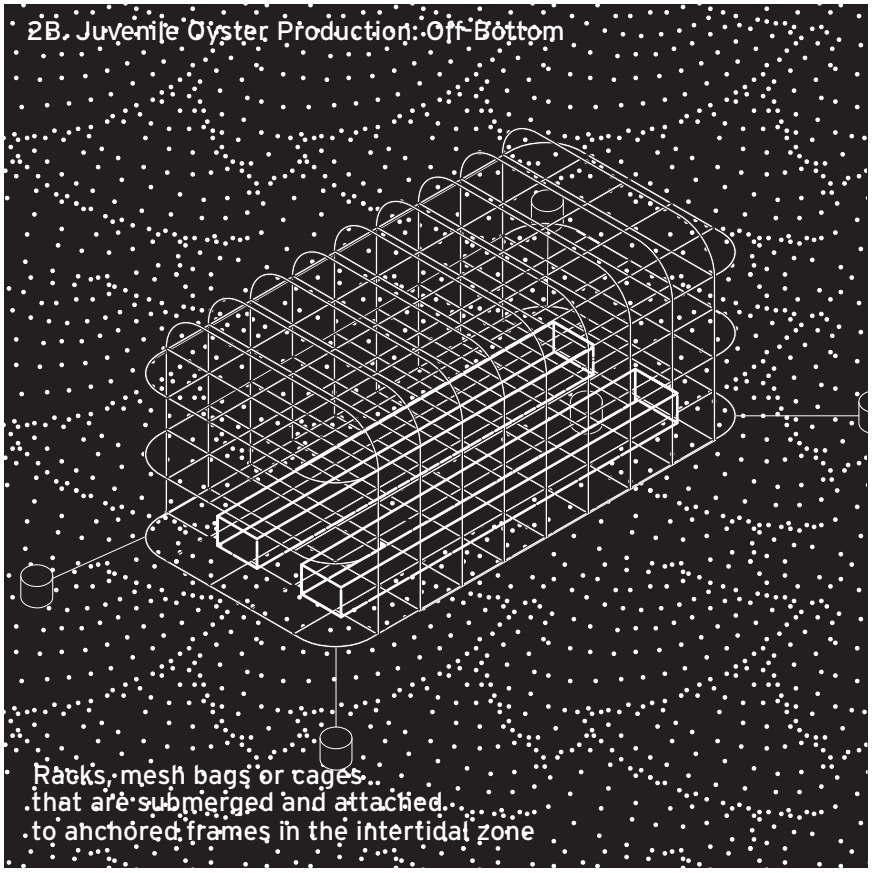
Juvenile Oyster Production

Figure 32



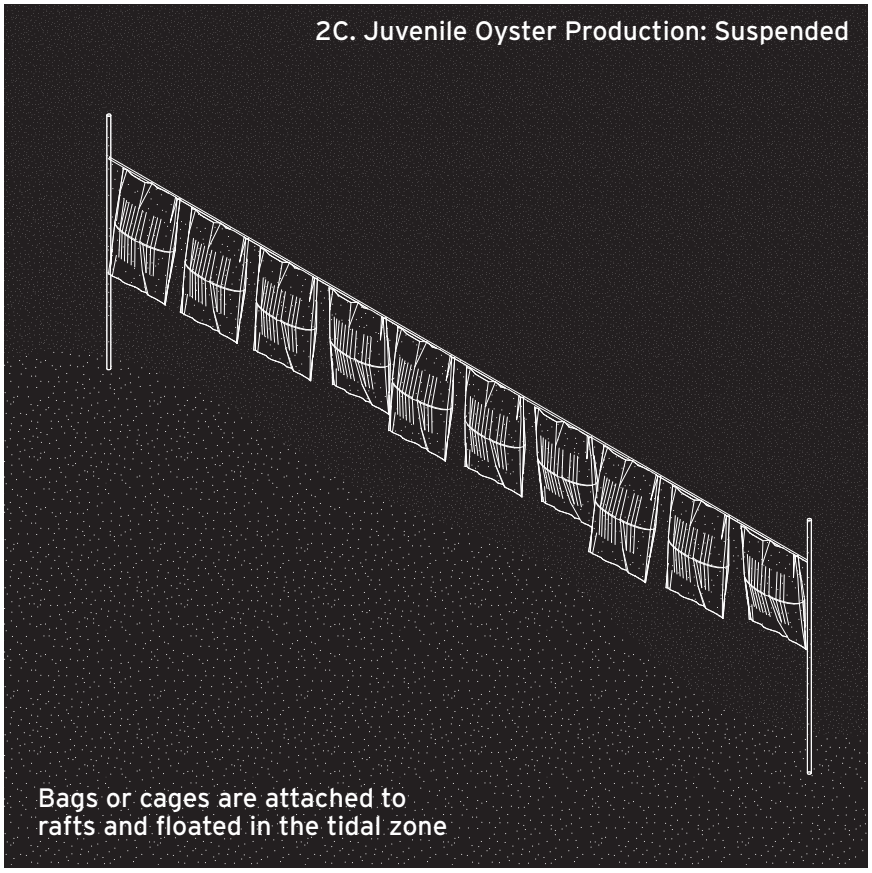
On-Bottom Oyster Production

Figure 33



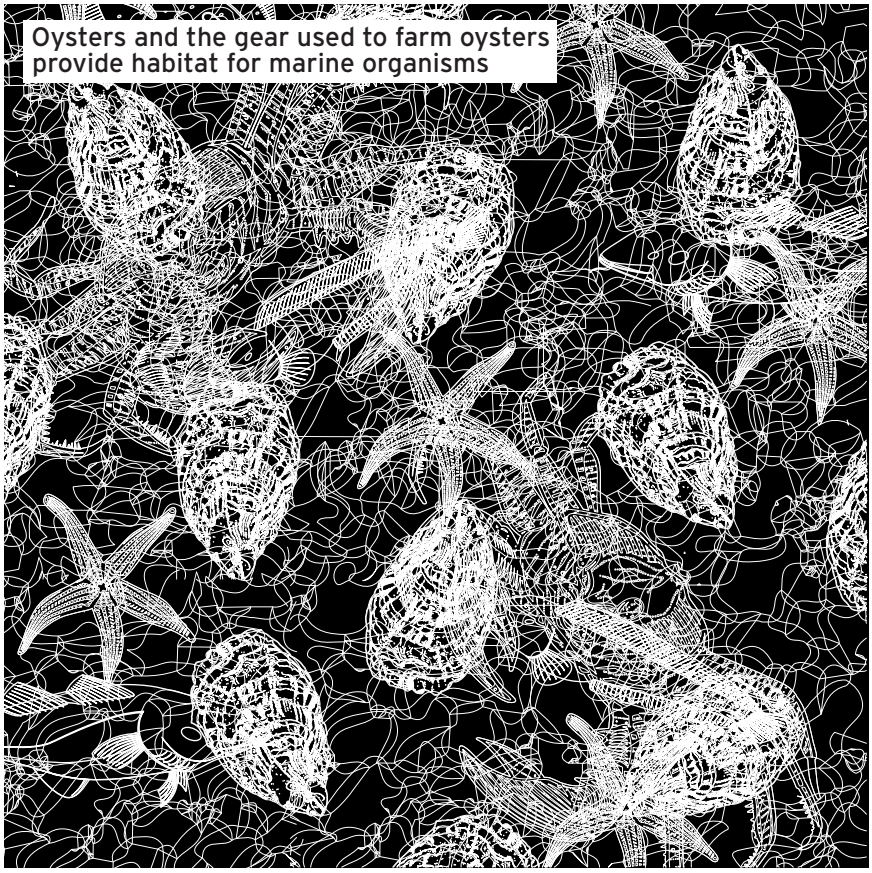
Off-Bottom Oyster Production

Figure 34



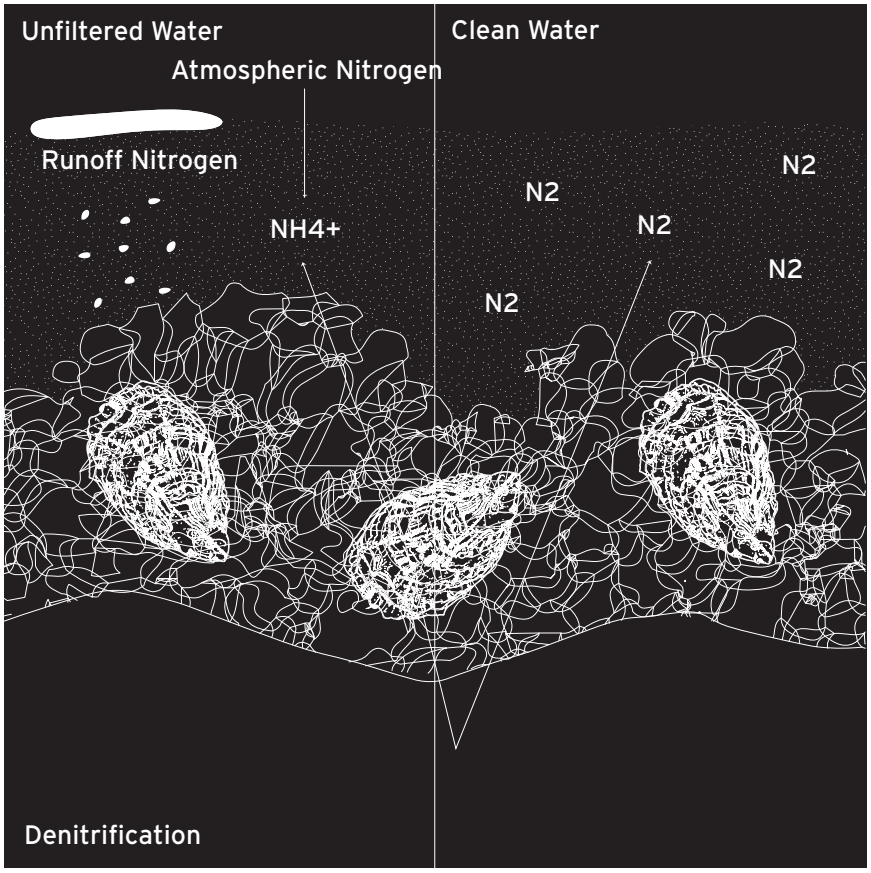
Suspended Oyster Production

Figure 35



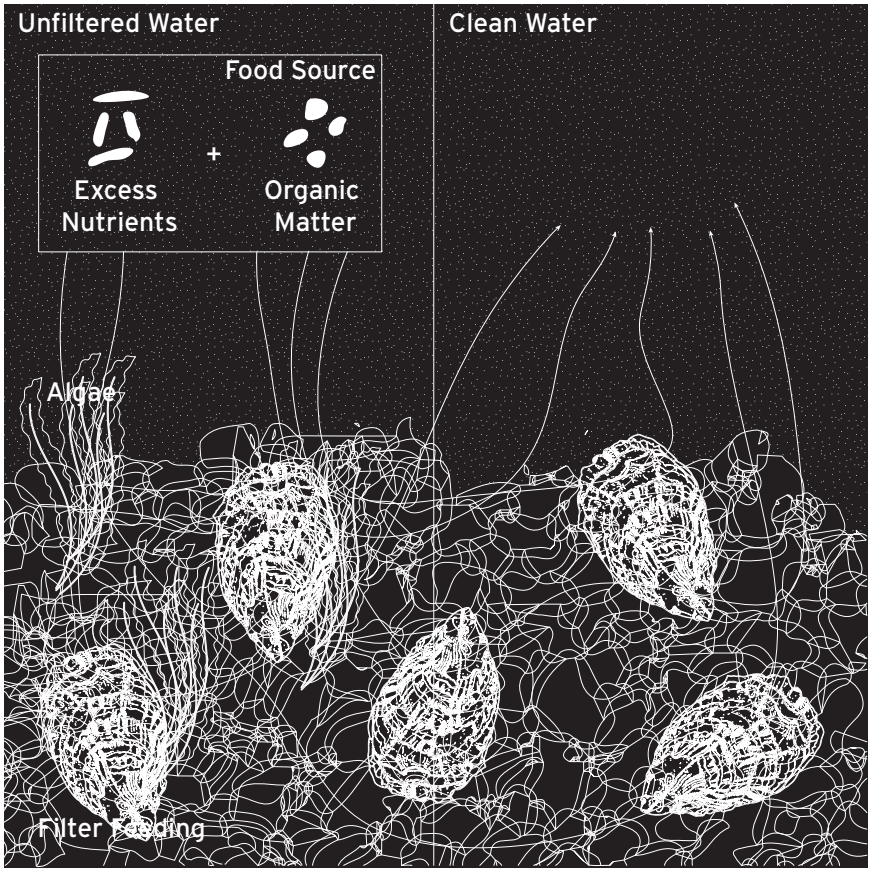
Oyster Habitats

Figure 36



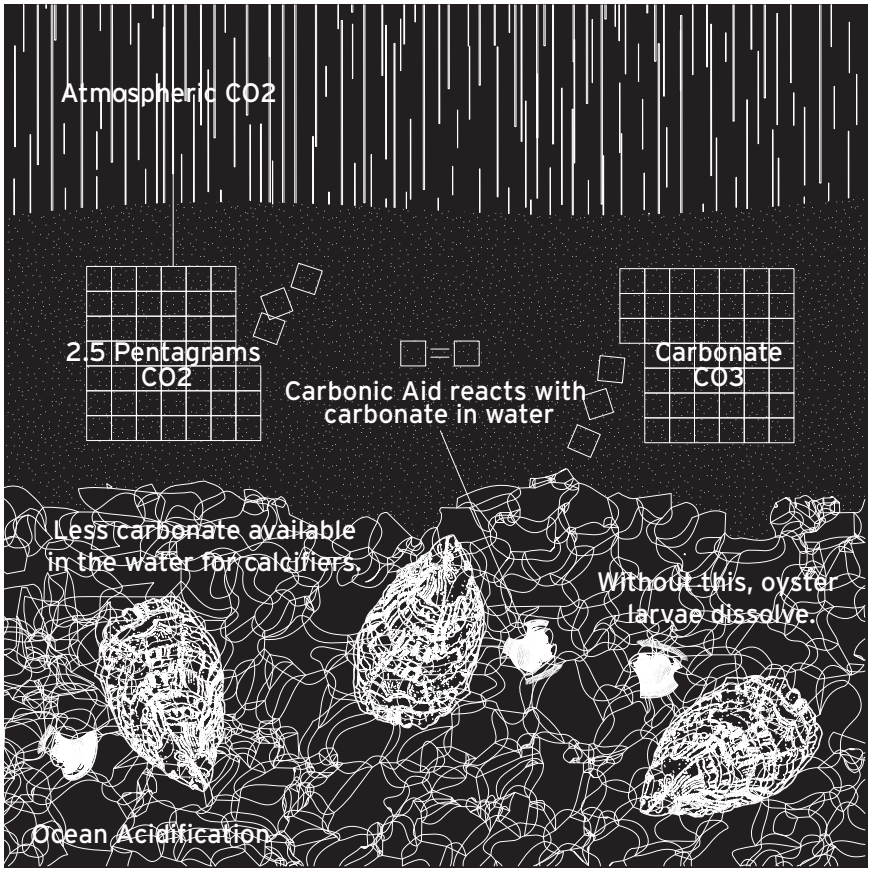
Denitrification

Figure 37



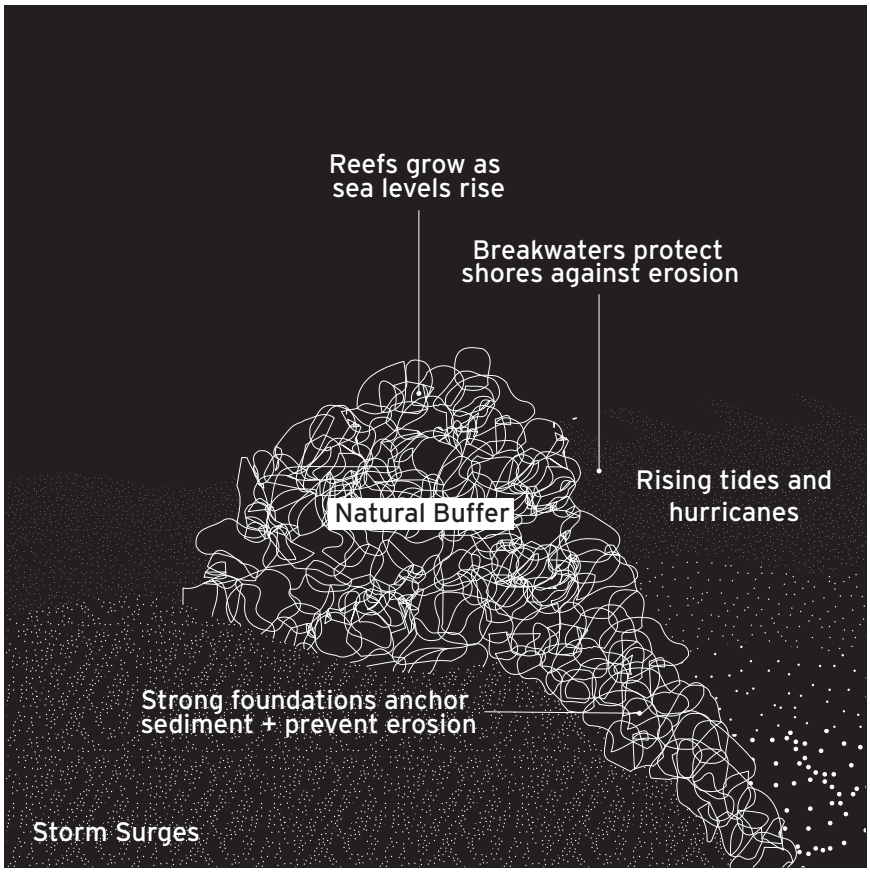
Filter Feeding

Figure 38



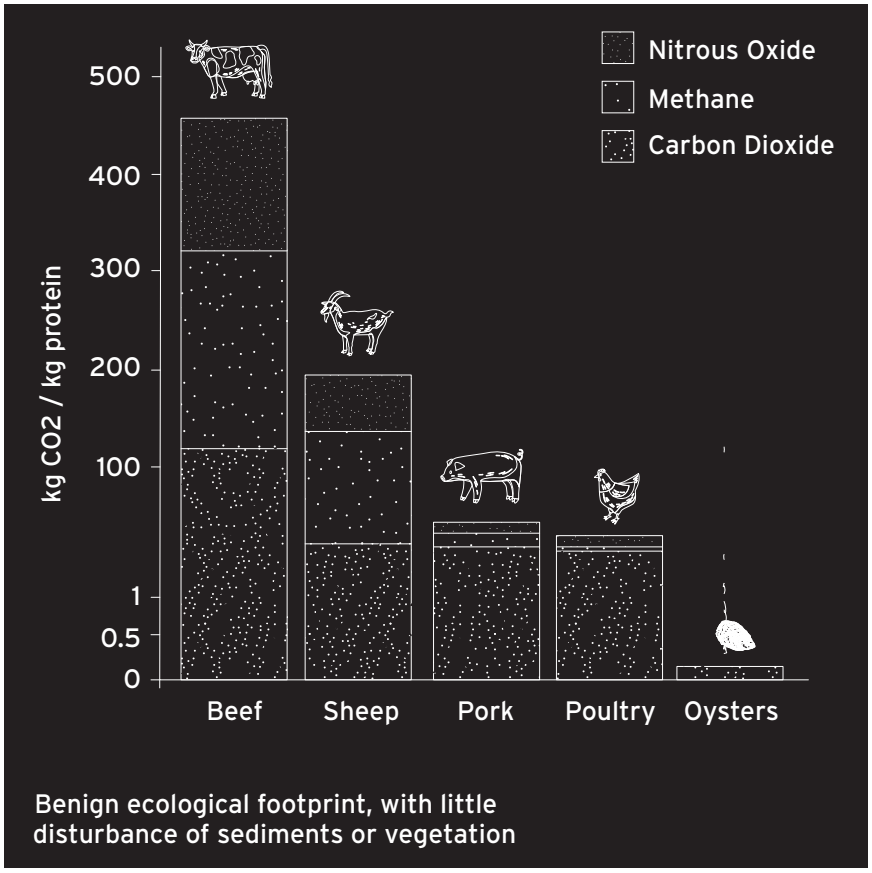
Ocean Acidification

Figure 39



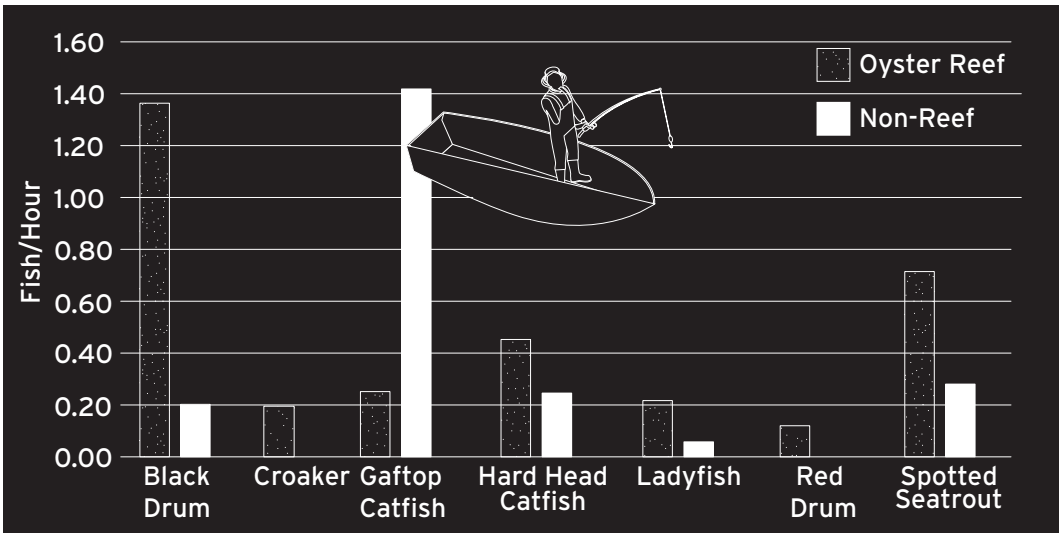
Storm Surges

Figure 40



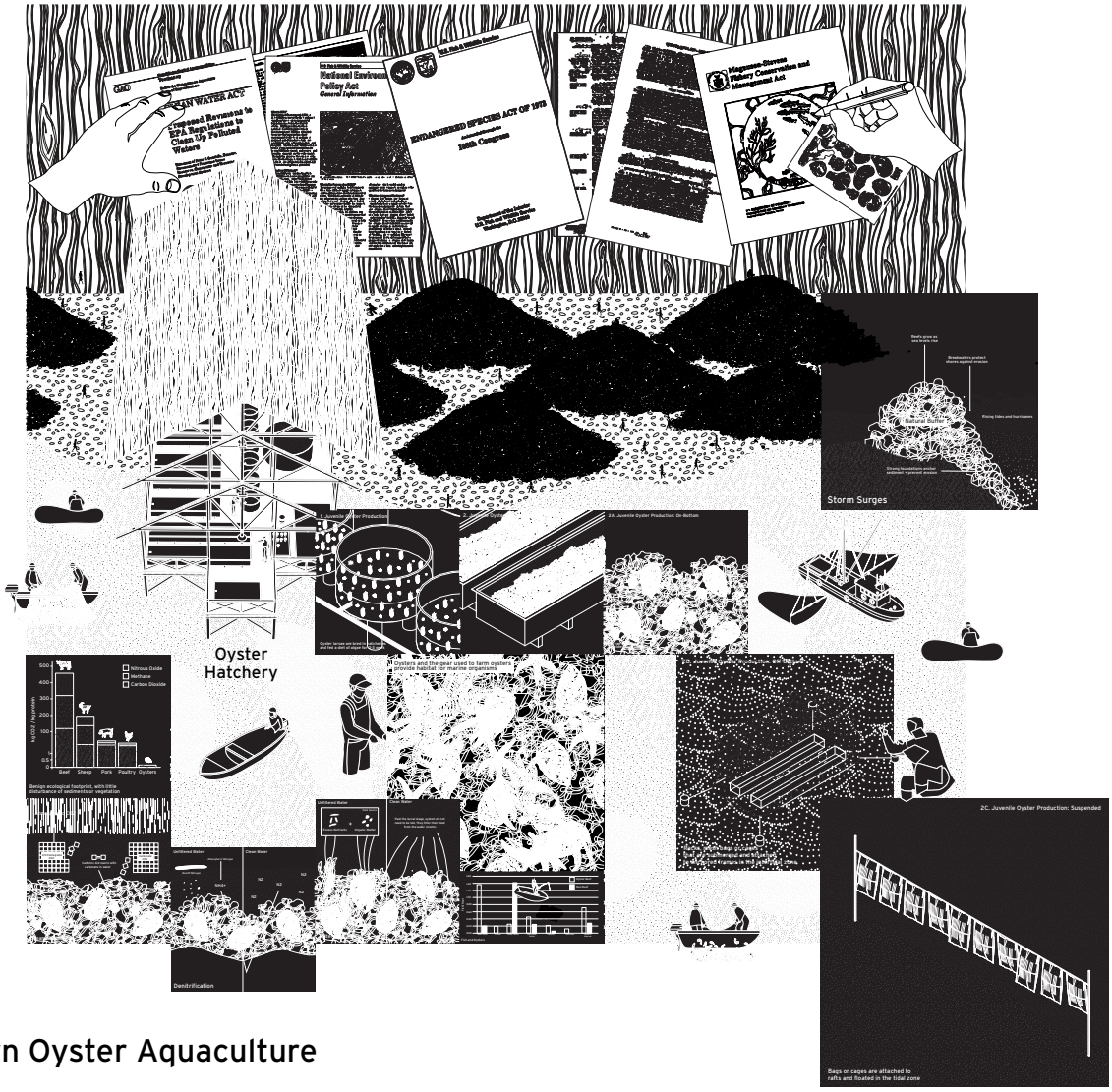
Oyster Ecological Footprint

Figure 41



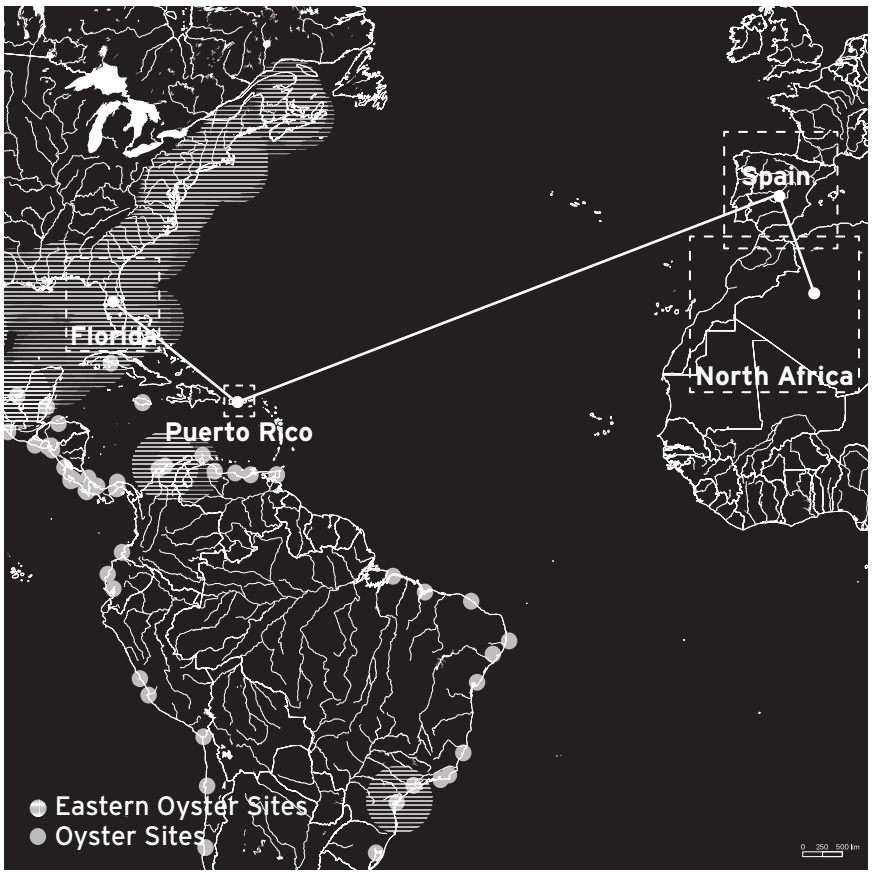
Fish and oysters

Figure 42. Eastern Oyster Aquaculture.



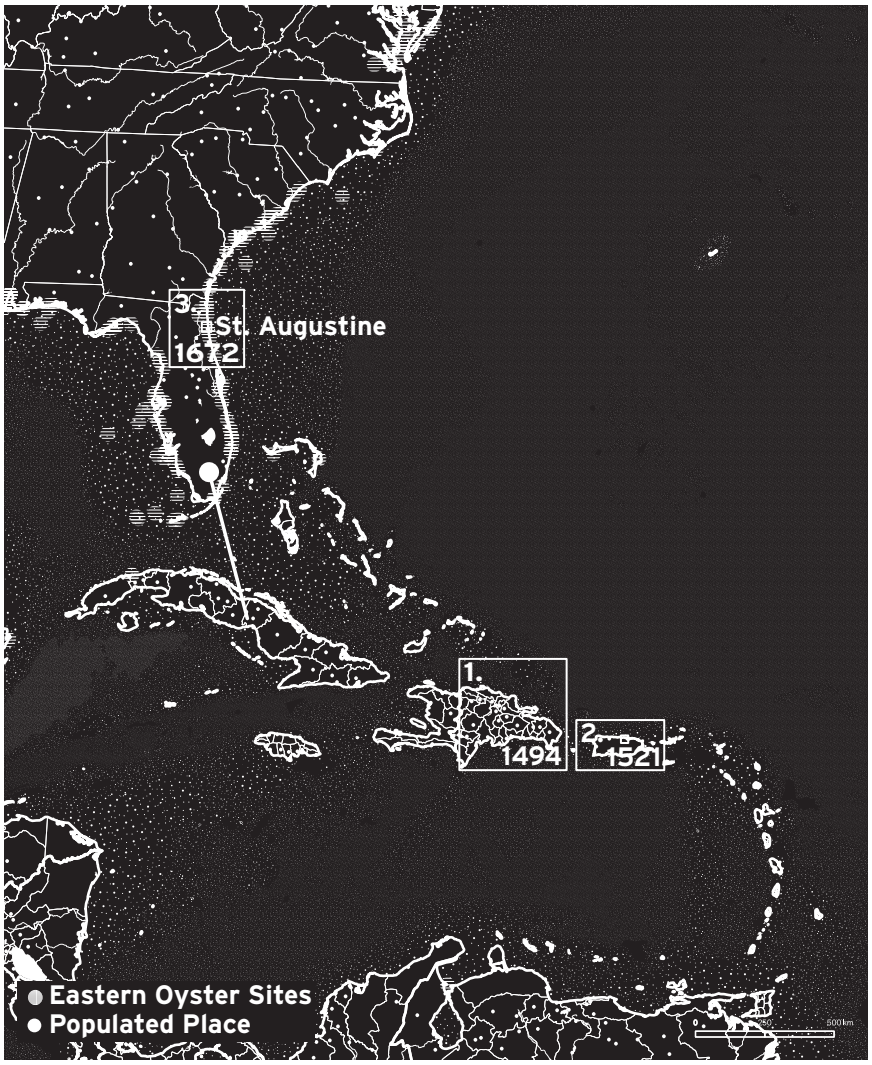
Eastern Oyster Aquaculture

Figure 43



World Oyster Map

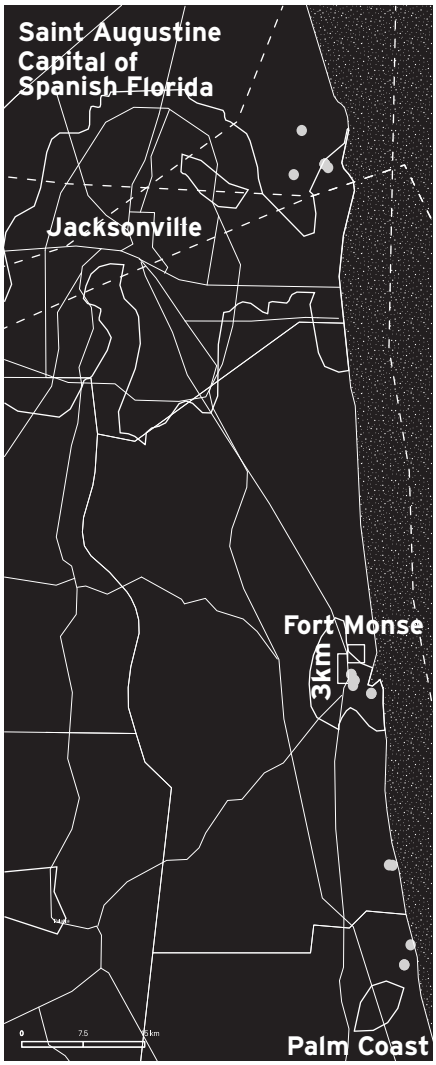
Figure 44



Western Oyster Map

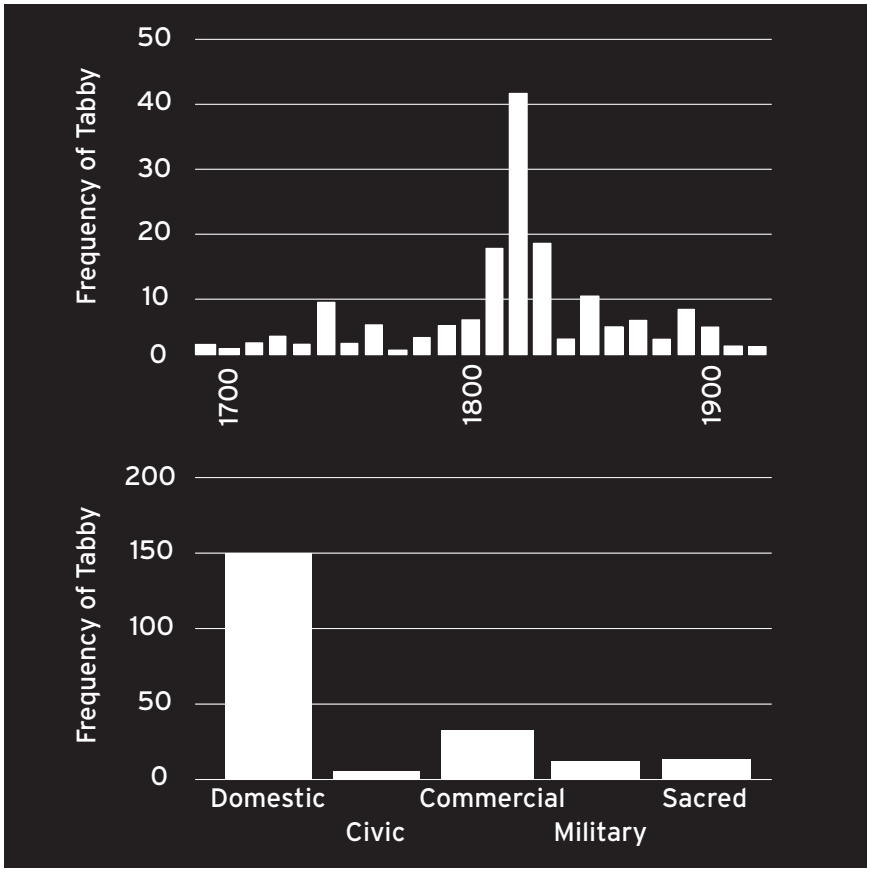
Figure 45. Southern Tabby.

Figure 46



Saint Augustine

Figure 47



Oyster Production

Figure 48. Images of Oyster History.

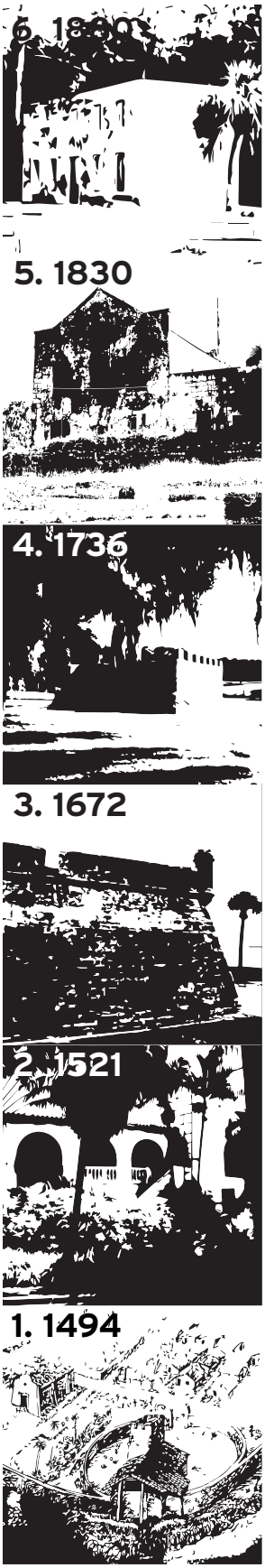
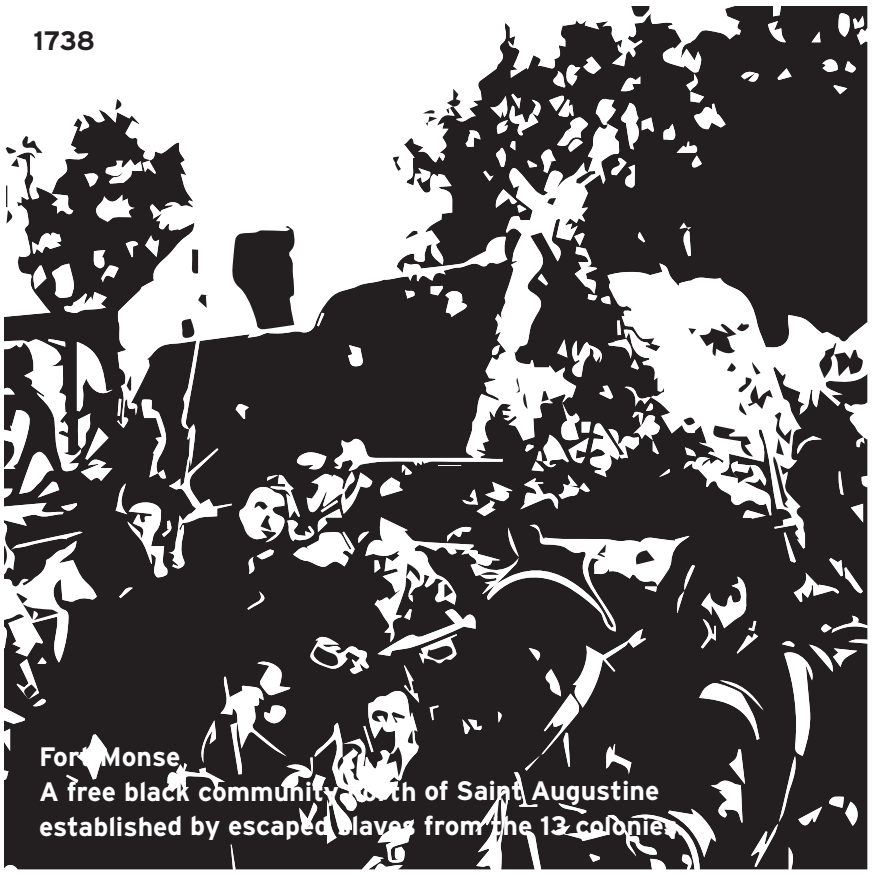


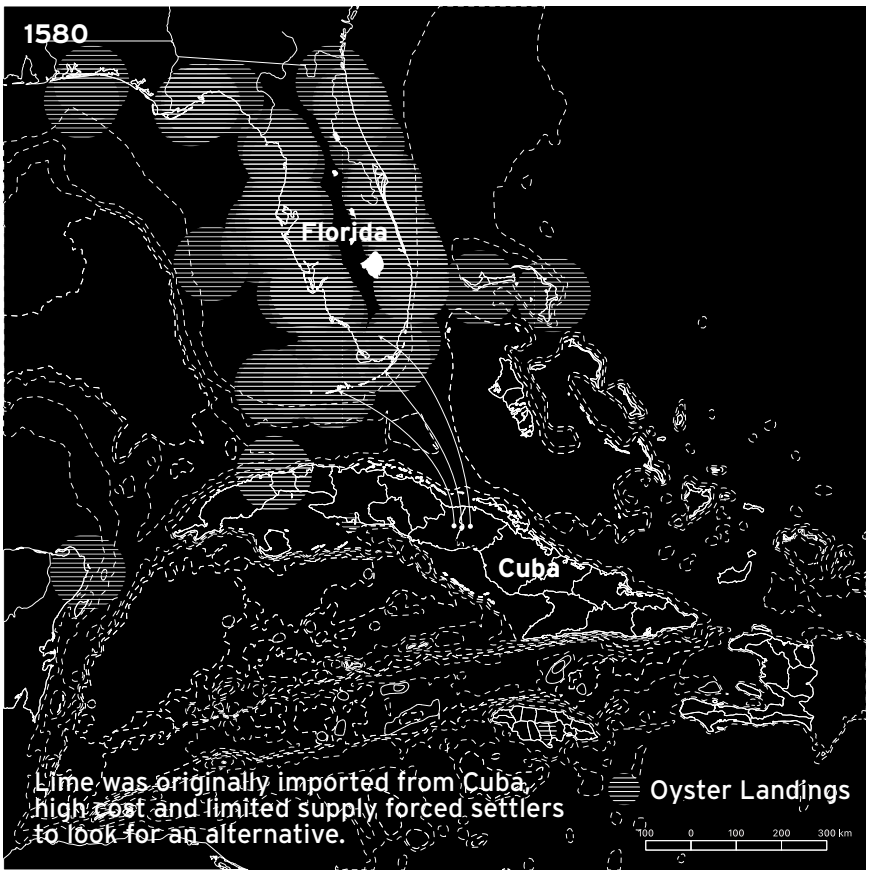
Figure 49



Fort Monse

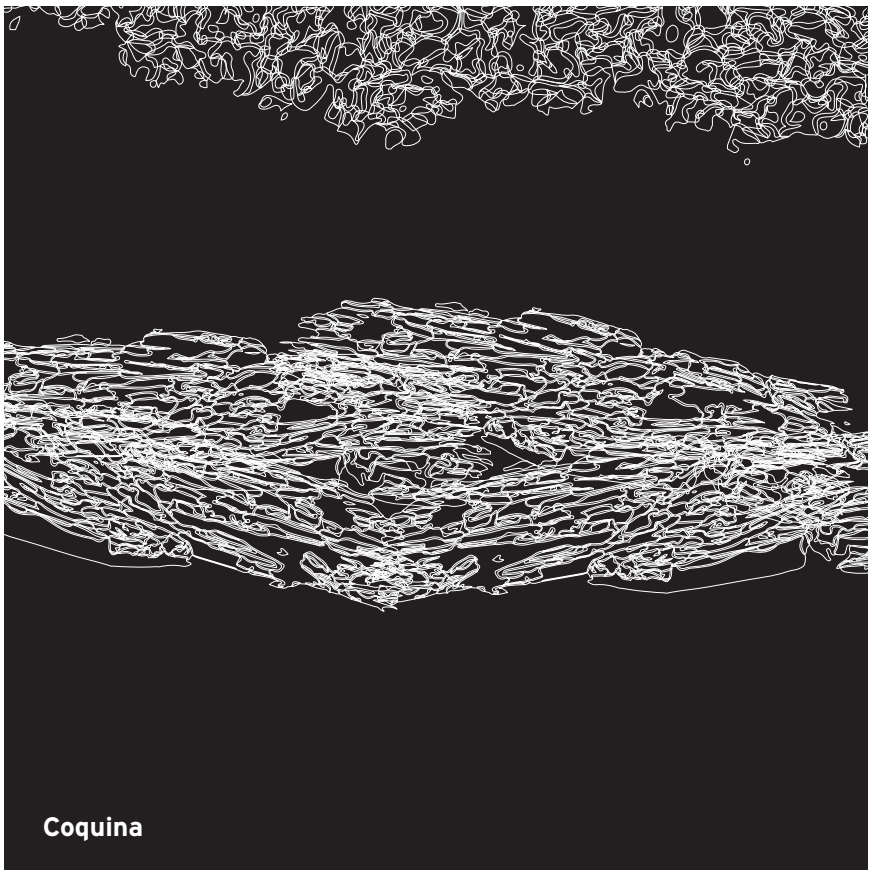
Figure 50. Tabby timeline of American South.

Figure 51



1580

Figure 52

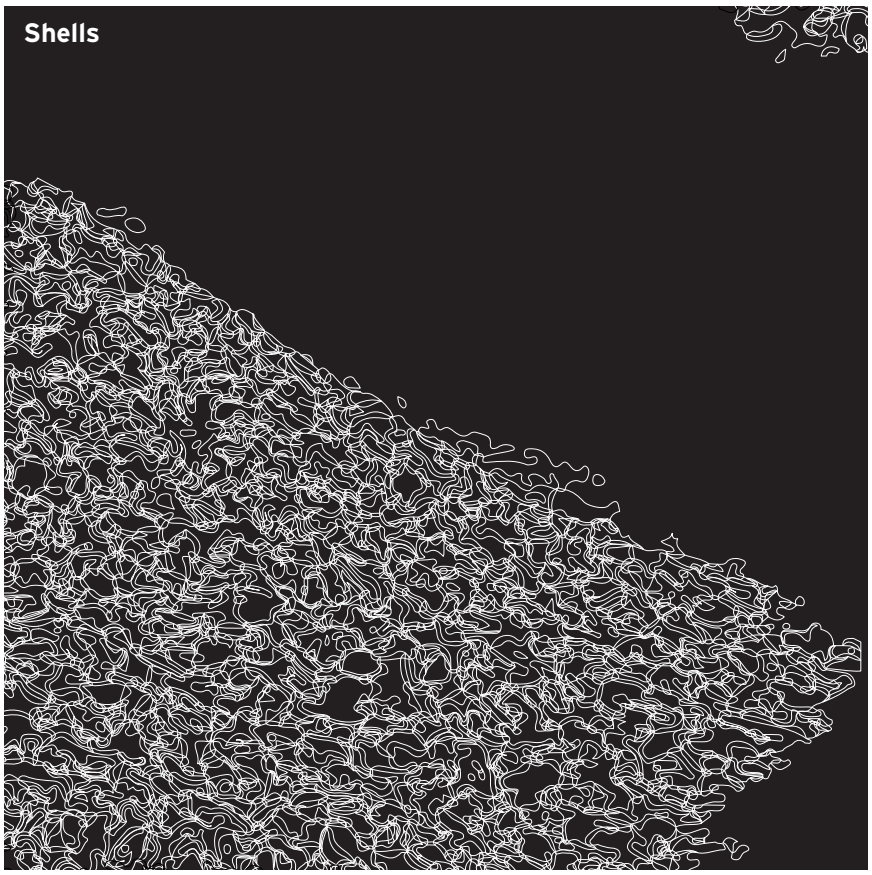


Coquina

Figure 53

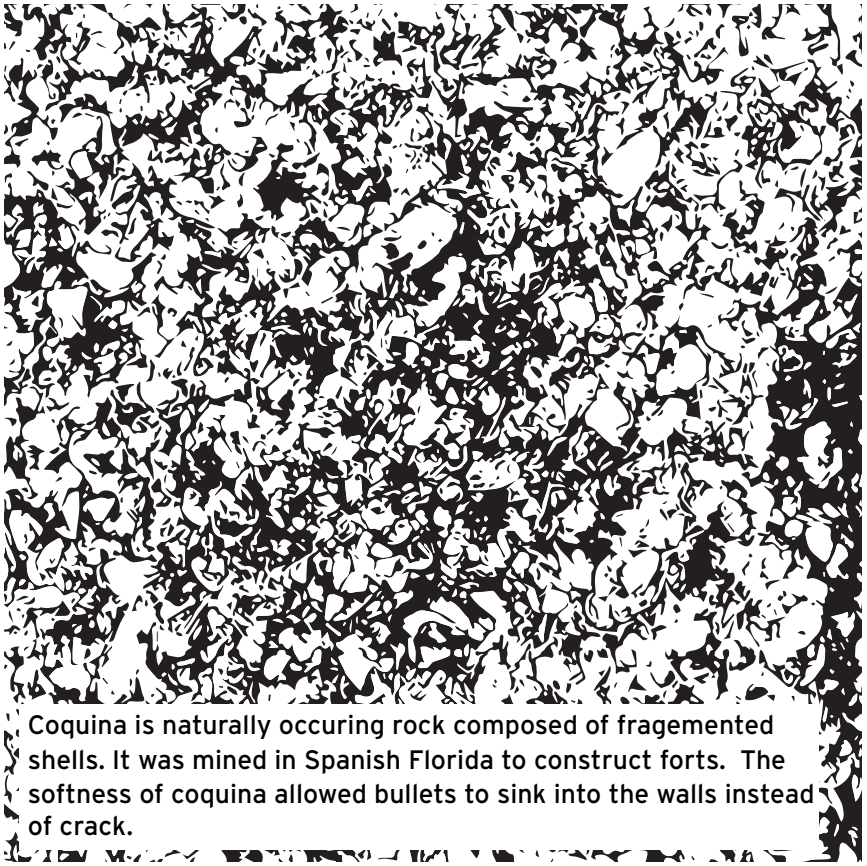
Sand

Figure 54



Shells

Figure 55



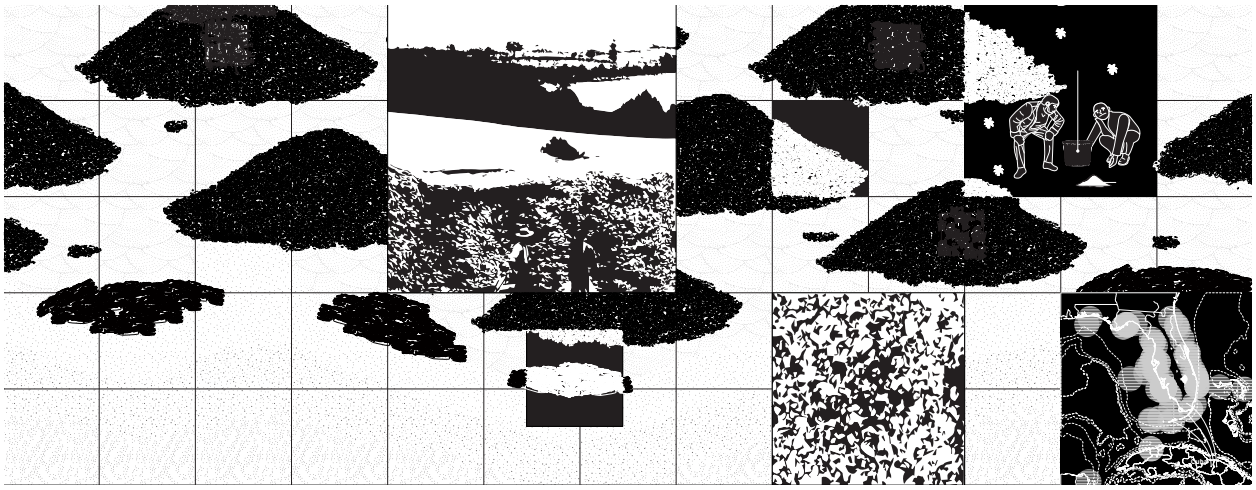
Coquina is naturally occuring rock composed of fragemented shells. It was mined in Spanish Florida to construct forts. The softness of coquina allowed bullets to sink into the walls instead of crack.

Coquina History

Figure 56

Shells

Figure 57



Beach

Figure 58

Slave Cabin

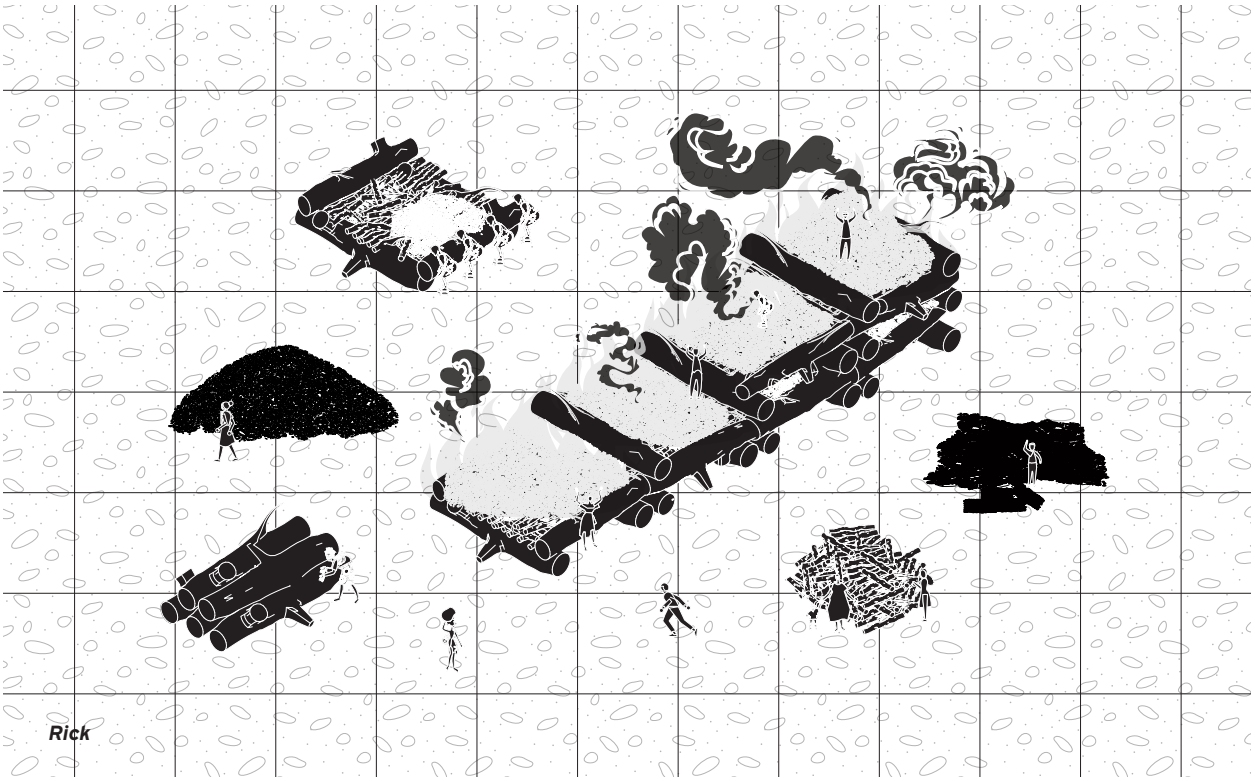
Figure 59

Tabby Mansion

Figure 60

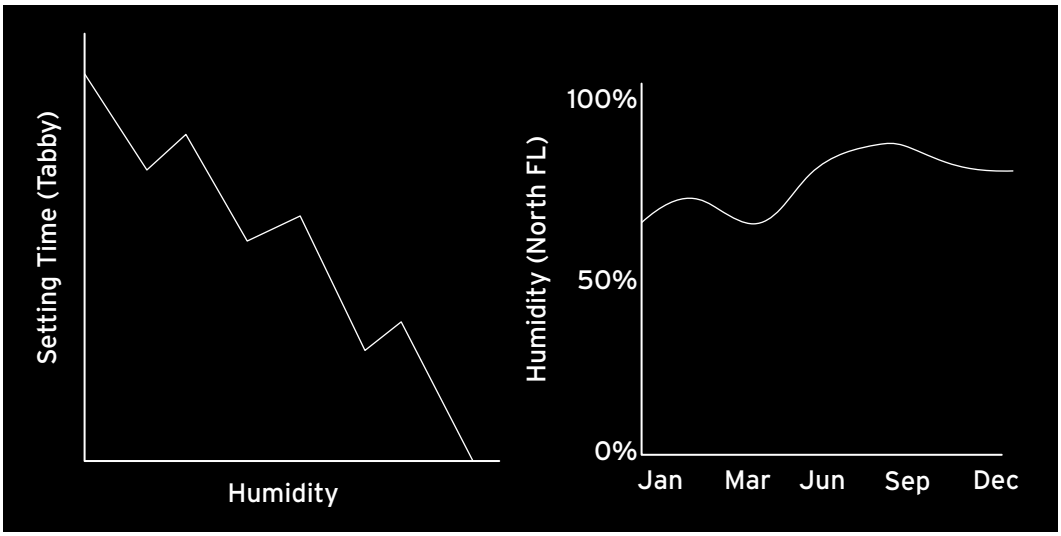
Portland Cement

Figure 61



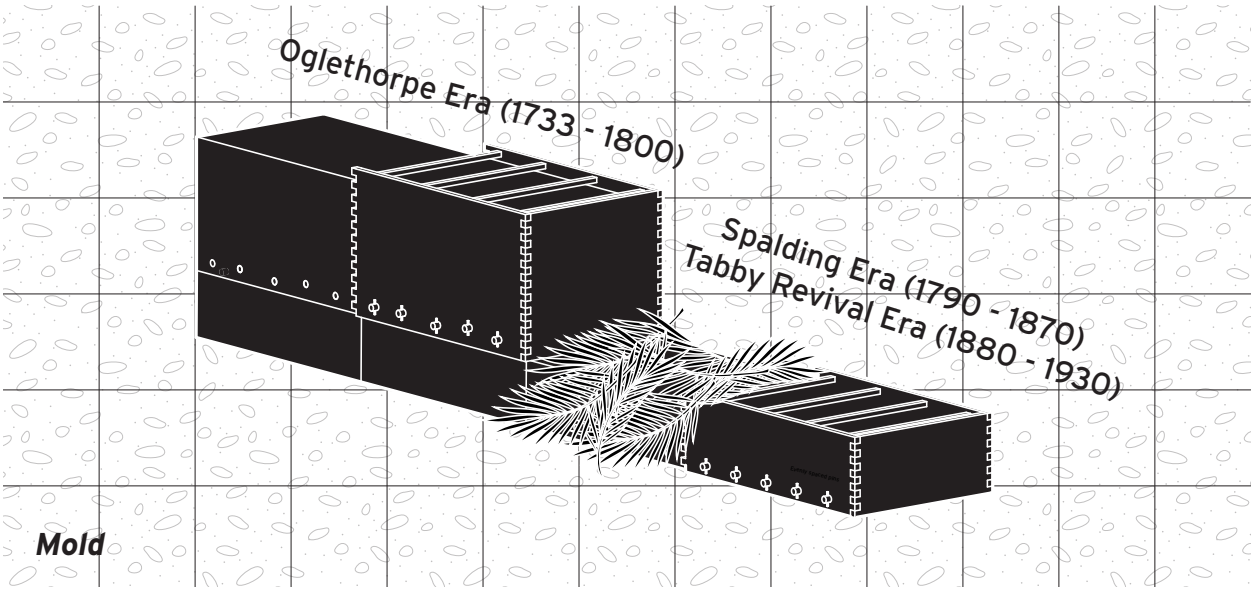
Rick

Figure 62



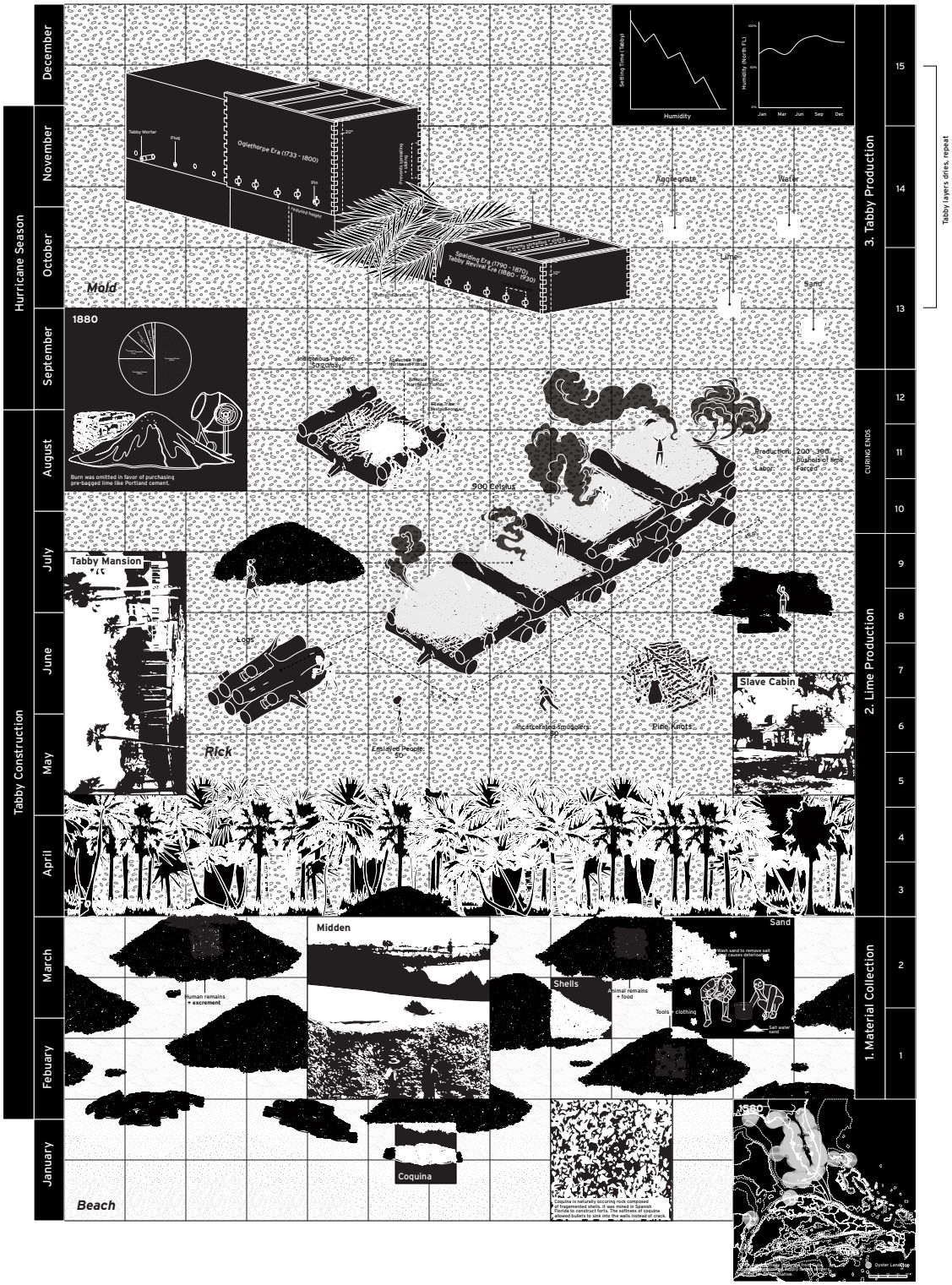
Humidity

Figure 63



Mold

Figure 64. Tabby Construction.



Tabby Construction

Atlantic Aesthetics

Chapter 3

Figure 65. Friedrich Stark, A man working with electronic goods in Agbogbloshie, Ghana. 2015.

This chapter discusses the role of tabby concrete in theories of postcoloniality, reuse, futurism, and critical fabulation.

Dear Reader,

It begins with water. Water covers and water washes away all that was before. It heals by erasing- cleaning out and picking up everything along its path. A group journeys to the edge, before the expanse. At this time of day, it looks peaceful. Some pause for a moment and look out. Now they know the truth, that the ocean can be a ferocious thing, and in some cases true awe requires distance. Some walk quickly, while others try to make sense of this thing before them. The edge: land and water, there and here, becomes a threshold, a crossing. In geographical studies, water is the everything of a place. It is where lives and communities are formed. Where things can wash away or stay as changed. Water covers most of this Earth and forms an other. An Earth that we cannot inhabit fully, no matter how we try. Before it either apathy or fear can take precedent, but mostly the need to go, gather, return what it gives us, before it again takes it all away. On this morning, if one strains their eyes in the distance, they see a group of people that should not be there. A few days before, the decision was made to journey to the midden along the water. A new group had been bought and the old storehouse was damaged after many years. The rain had deteriorated the outside of the storehouse to the point where the walls began to rot, and one could see the oysters beneath the surface. Once again water has proven its agency; it has left its mark. That which came from water will eventually be returned, whether carefully or violently. Whether discarded or destroyed. I wonder if these people also hoped for a return. Not to the ocean, but all the way back. Did they wait? No and yes; when they could, but always eventually, they could not. But when they saw this vastness which they were carried across and sometimes even died upon; this thing that held an escape, a long goodbye. Did they feel hope? Did they feel hopeless? Did they feel nothing? They squint to see what is past the horizon. Some see another boat, something they will never enter again, even for freedom. Some of the younger people think they see a whale. The older ones have seen it all, and now only see blue. They squint again. When things are blurred, a squint can bring something into focus. The other side, other people, the memories, or the other life that one hopes for. It seems each second passes by and they see something different. Othering is not a static state, but a process involved in iterative actions. For them at the edge, these are actions understood in silence, because they speak and are not heard. I often wonder, what it is that they were saying, truly saying at the edge, looking out with only their people? What secrets or desires did they whisper. No. What secrets or desires did they yell at the top of their lungs? Was it “save me”, “listen to me”, or was it “ I love her”, “I want to protect him”, or maybe simply “I am tired”?

Dear Reader,

So, let me start again. With water. As they journey along the coast, this group, this collective, must build for those to come and those who command. The act of building a home in this moment is one of care, and this journey on this page is one of movement in a place where movement is seemingly impossible. Movement as in to be seen and not seen in one's land: where one's land is the forest, the sand, the beach, the back of the house, the fields. A land not organized by property, but by agency. And what is water? Water is the abyss; it is where land and histories shift and twist. It is where time no longer becomes isolated and linear, but where it meets and collision occurs. Water is the passage. The Middle Passage. It is a separation where things blur. The In-between that separates then from now, that divides history between what was and what is: between freedom and slavery. Water is part of the shoals, where land and water merge. It is where the shells are found and people meet across time. Water is the pain and the necessity. It is the site of the mechanical process of slavery, but it is also hope. It is the place that offers connection. When those at Igbo Landing jumped into the water to escape, death myths arose that they walked on water (but "man cannot walk on water"). That they returned. Water is a portal. It comes back again and shifts through place. Those separated on land by water feel a different sense of time and erasure by sea, a sense that permeates till today.

Dear Reader,

Then they happen across their goal, a Native American midden of discarded oyster shells. This thing may seem like trash, and in a sense it is. But this does not mean it is forgotten. For milleniums, people made this pile of trash their remnants, and they thought they would for another millenium. Now, it is their history. The middenused to only exist, now it means much more. It is a left-behind and reminder of the blood that runs through this land. That people were here and history does not begin with those who decides it does. Now the midden is overgrown, covered in trees, beneath our feet. It is a park for a nice family who pick up a shell and wonder how it got there. One cannot place where it belongs only that it exists and now takes on a new life. If we take into consideration history through the midden, as in history through remains, we start to imagine a different sort of relationship not based in capital and hierarchy or in taking, but through the things that are discarded and the people who labor on them. What Susan Strasser sees as a time before mass consumption, where forgotten peoples roamed for "left-behinds" and rescued things in limbo before they existed as trash. I am talking about history through what is picked up by those who are invisible. When exchange is not monetary and extractive, but when things remain and are picked up again or rediscovered. This demands other ways of knowing that are not based in scientific epistemology, in before and after, right and wrong. But in touch, sense, interaction ("It feels new, it smells okay"). This is time folding in on itself, back to the beginning with a new end. Where the tabby is a conflation and a grabbing of different cultures, in which a new identity is formed through labor and what was left behind.

When shells are gathered, the collective activity of burning the lime becomes a process where work and life meet. As it burns, that which was, becomes a material. It is different; its touch and the senses around it have transformed. Oyster to trash to thing to lime to now a house. The shells take on a new life across many timelines: tabby, middens, forts, home, slave; and start a new time: the place of this person or family who we try to grab onto from the present. And this new eventually becomes old and absent until it is transformed again to be used again.

When the tabby has cured the process of homemaking begins. Some repair other tabby structures, while others stay behind to put up stakes and pour the tabby. Each passing minute, this thing become a place. It hardens and from that which is picked from many, a home is built. A small home, two rooms. Just enough room to sleep, to touch, to talk, for children to be born, for children to be raised, for those children to hide, to cry, to dream; a memory for those to remember when they are taken. Something to show that they took something and made it theirs. There is no author, there is no permanence. Only the history and demand to exist. It seems that architectural progress seems to know nothing of this and leaves the tabby of slaves behind. But progress is myth. Hope is real. And to move towards hope is not to move forward, but in all directions.

Dear Reader,

This writing comes from a person who goes into places and feels something and sees something beyond themselves. This writing derives from my wish for a future and a discourse that acknowledges the pain and silences of architectural pedagogy in the name of progress. It holds that history and objects are not purely categorized by time, place, and nation , but attests to the shadows and hauntings of being taken and having been taken from. Of slavery and the colony. That the project of race and hierarchy finds itself blurred in the cultural objects that act as a conflation of the owner and the laborer.

So, what does this mean for architecture?

1. The silences of the archive must be acknowledged
2. The remnant is not limited to the ruins of Greece and Rome, but exists in your backyards. In the people out of sight and discarded. In their work for you and for themselves.
3. When labor lives, authorship dies
4. Permanence is myth, power is real
5. Progress is a myth, hope is real. In the words of Walter Benjamin, "A Klee painting named Angelus Novus shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress." Let us be the calm in the storm.
6. That the absence of history and labor as a design factor is a neo-colonial project
7. Visualize what is gone and rebegin the end of a history.
8. Design should engage in other ways of knowing, other ways of placemaking and view the architectural site and architectural as always needing a rewriting in terms of how people exist in, around, and through time. These are all design factors.

Figure 66. Claudio Oiticica, Nildo of Mangueira wearing P 15 Parangolé capa 11 "Incorporo a revolta", 1967.

Figure 67. Francis Kokoroko, Shoppers buy second-hand shoes at the Kantamanto market in Accra, Ghana. 2022.

Figure 68. Stéphane M. Grueso, Shipbreaking in Bangladesh, 2008.

Figure 69. John Akomfrah, Still from *Perpetia*. 2016.

Figure 70. Julie Dash,
Daughters of the Dust, 1992.

Figure 71. Cannupa Hanska
Luger, "New Myth". 2021.

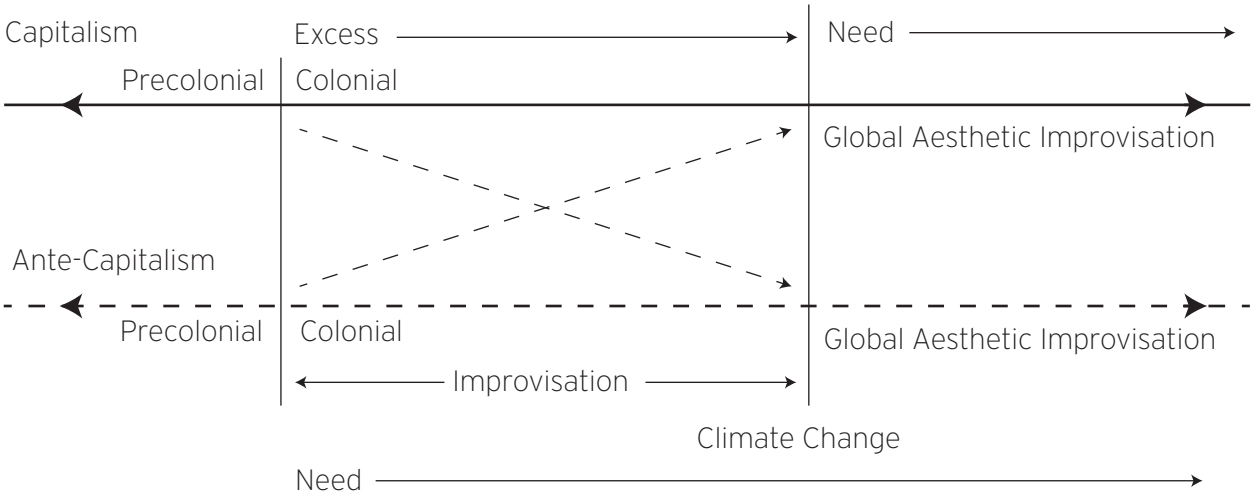
Figure 72. The Associated Press,
High Rise Collapse in Lagos, 2021.

Figure 73. Kerry James Marshall,
Better Homes, Better Gardens. 1994.

"The most likely future is one in which we have ourselves and this planet." This sentence marks the end of the first section of Martine Syms' "Mundane Futurist Manifesto." In the manifesto, Syms offers a direct critique of Afrofuturist works that describe different galaxies or unknown African kingdoms as the definition or direction of black futurist thought. Syms reimagines the temporal relationship of black history as an avoidance of the fantastical, and urges "mundaneness": a celebration of existing creative and political endeavors that complicate temporal relationships by denying the project of modernism as progress. "Mundane futurism" reclaims past, present, and future temporalities as a site for freedom. Syms' theory acknowledges that it is a privilege, not a fact, to "advance" not only culturally, but also in terms of bodily technologies which can conflate or ignore the variations of human experience (race, gender, etc.), and as a result default the definition of the "body" to white, male, and straight. For example, how can the very possible fictions of space travel exist without identifying exactly who gets to space travel and why? Syms' writing subliminally articulates how the past is fraught with pain and silence and the present is something that is still being debated. Therefore, it is the future that offers a true possibility of hope and change that is not an escape to the cosmos, but a celebration of life and a reclamation of the past according to new terms. In Sym's words, "The imaginative challenge that awaits any Mundane Afrofuturist author who accepts that this is it: Earth is all we have. What will we do with it?" Therefore, mundane futurism subverts parallels between futurism and otherworldliness, and instead shift towards "other-timeliness". The value of timelessness is disavowed as an agent of linearity and the unchanging, instead, time is twisted, conflated, and turns in on itself. When histories are missing- some waiting to be discovered and others vanished- what is linear? What world today is worth keeping as is? A twisting and transformation of our world is required. No "progress" can exist without time as an unfolding or a layered temporal engagement that situates black bodies in the past, present, and the future simultaneously.

Moving backwards, prior to Sym's essay, critical theorist Saidiya Hartman engaged in complex temporal relationships in her essay, "Venus in Two Acts." Hartman proposes critical fabulation as a method that utilizes archival evidence in order to not claim but offer alternate methods of understanding forgotten histories through acts of subversion based on the archive; for example two girls comforting each other before their death on a slave ship. Hartman, a trained historian, seeks an archive that is not based on othering and structural hierarchy, but a complex understanding of the assemblage of the self: of its different relationships, triumphs and failures. Unable to locate such an archive, Hartman favors that which is not rooted in the Western tradition of the visual as the master sense. She points to the absences of what is not deemed important or factual: touch, rumors, smell, etc., or other ways of knowing that hold a particular importance for populations that have undergone historical violence through a "silencing of the past" in relation to hegemonic colonial histories. Hartman's work is not so far from Sylvia Wynter's call in "1984" for a shift in methodology toward disciplines based in sociogeny, or the study of the development of social phenomena. First introduced by Frantz Fanon in *Black Skin, White Masks*, sociogeny is Wynter's tactic toward a discipline capable of "mankind's quest for social hope" (43) by examining the problems and trajectory of human behavior. However, according to Wynter, sociogeny requires an overall rewriting of knowledge; in other words, the master sense and its power must be confronted and dismantled. The archive, a symbol of this research and both a technical and social phenomenon, is influenced by a history of social effects based in historiographical biases. By questioning the archive and its biases, Hartman seeks a culture that not only draws into question human behavior in the very sources she utilizes, but also actualizes this unsettling stylistically through critical fabulation. This work, this reclamation by both Hartman and Wynter, is mundane futurism. By resituating time and complicating the inherent anti-blackness of the archive, Hartman and Wynter engage with the past to aggravate the present in hopes of a dif-

Figure 74



Provincializing the Timeline

ferent sort of future.

As an architect, the spatial components of Hartman's text are not lost on me. Hartman relies on provoking the site, in terms of physical and non-physical qualities. I cannot help but speculate on the role architecture plays as a tool of "mundane futurism". Can architecture, as an environment that can encompass the sensorial, provide possibilities to imagine a future where silences in history are reimagined within its four walls? Can architecture as a creative discipline dismantle its archive and pedagogy?

Subalternity

In Spivak's, "Can the subaltern speak?", she says the subaltern can speak but no one is listening. Subalternity relates to postcolonial theory, from a feminist perspective, about the othering of the subject. This othering is attributed to imbalances of power, and the result of this othering, is a silence. However, in this project, the question is "Can the subaltern build?"

Spivak speaks to the lack of agency of the subaltern despite action. She also speaks to how power prevents the subaltern from speaking, which causes the subaltern to find new ways to speak, whether that is through protest, the body, or what they design to take up space. In *Provincializing Europe*, Chakarobaty speaks of post-coloniality as time. He mentions two timelines and speaks of a temporal hybridity brought on by the violent and intense process of colonialization. There is a timeline of capital and its totalizing effects, and how people react to this. In this world, capital has detritus and people are left to reuse due to the inability to participate in the commodities of capitalism. Therefore, reuse becomes an aesthetic.

The items of reuse transform their place in the world and become a thing, divorced not from their purpose, but their intention as a rebellion against capitalistic commodities. The use of tabby by slaves was exactly this process. Reuse is not just an act but is spatial in its effects. In this project there is an architecture and reuse that informs the way we live, as present with concrete and steel. There is a spatial character to these concepts and the way people live and build the world based on the aftereffects of capitalism.

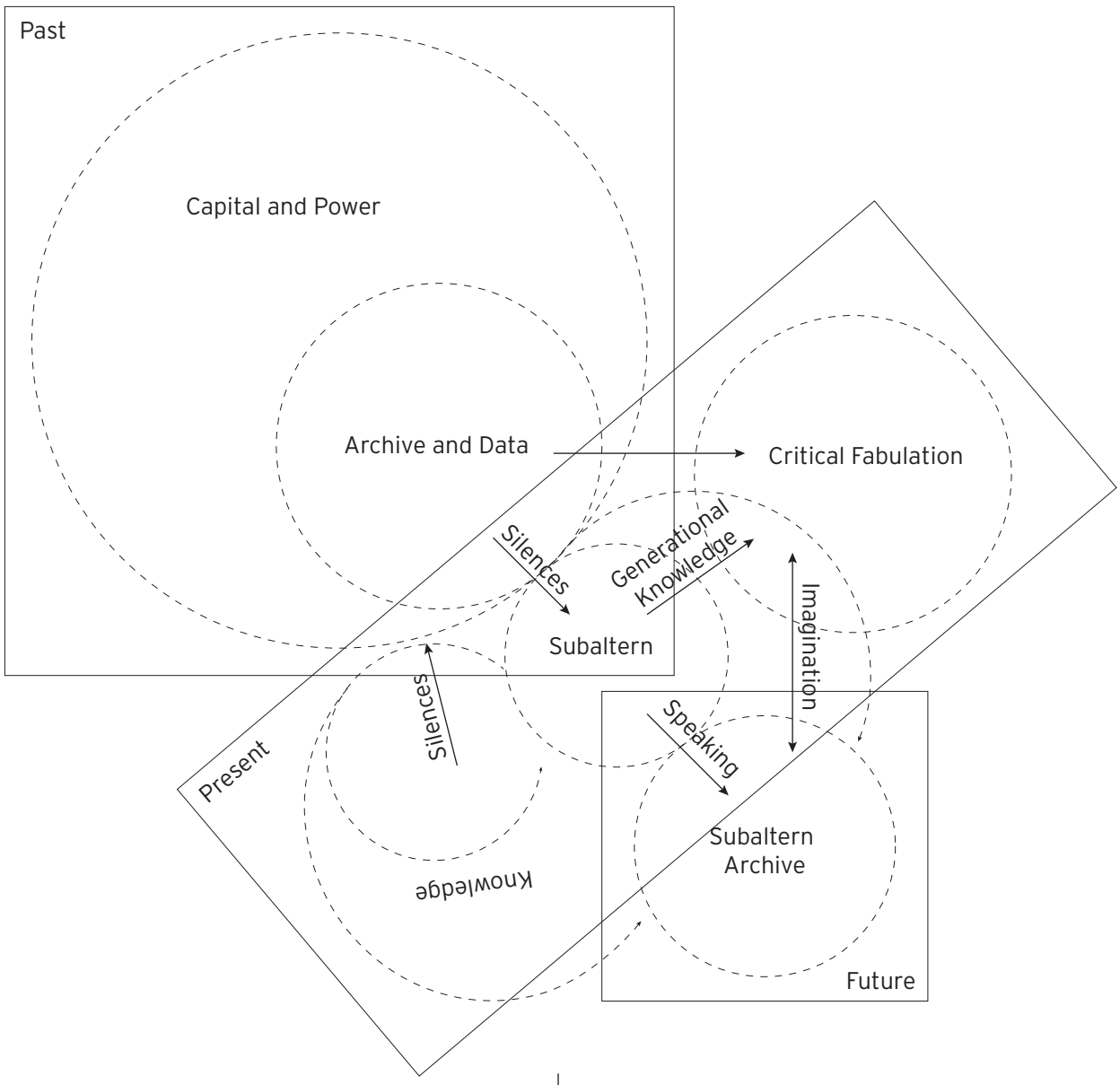
This process is intensely related to labor, as labor informs how the people of reuse, reuse materials through their proximity to labor, and their labor to transform the material. A connection to material, that can be related to indigeneity relationship to land, However, there is an invisible and visible labor because of this, in which slave labor was visible, and indigenous labor was killed. The reclamation of tabby was a way to speak back through customs, but also displays the relationship between cycles of genocide and the under commons.

The Atlantic is united by this process. The Atlantic is a culture of reuse, The water unites people and culture influenced by colonialism. It is not culture of excess, but of conservation, and looks at climate change from a black perspective of black relationships to land and sea.

As alluded to previously, tabby and slave labor are inextricable, to the point where a new culture around tabby was formed in which its coloniality was adapted as a vernacular building type and cultural activity for the homemaking of slaves. Tabby offers an example of how architectural history must foreground the exchange of labor in a world based on hegemonic and inhumane labor practices according to race. Social and cultural exchanges can be an act of subversion, but one must acknowledge how cultural objects and their history passes not only from man to man, but master and laborer in a striated world order. Instead, tabby seems to exist as an anthropological case study rather than a building culture and method that can attest to architecture as a social condition in terms of labor, social life, and complex temporal cases of history through both silences and reclamations. Therefore, can architectural discourse really say it is listening to tabby?

TBy looking towards the past and working its

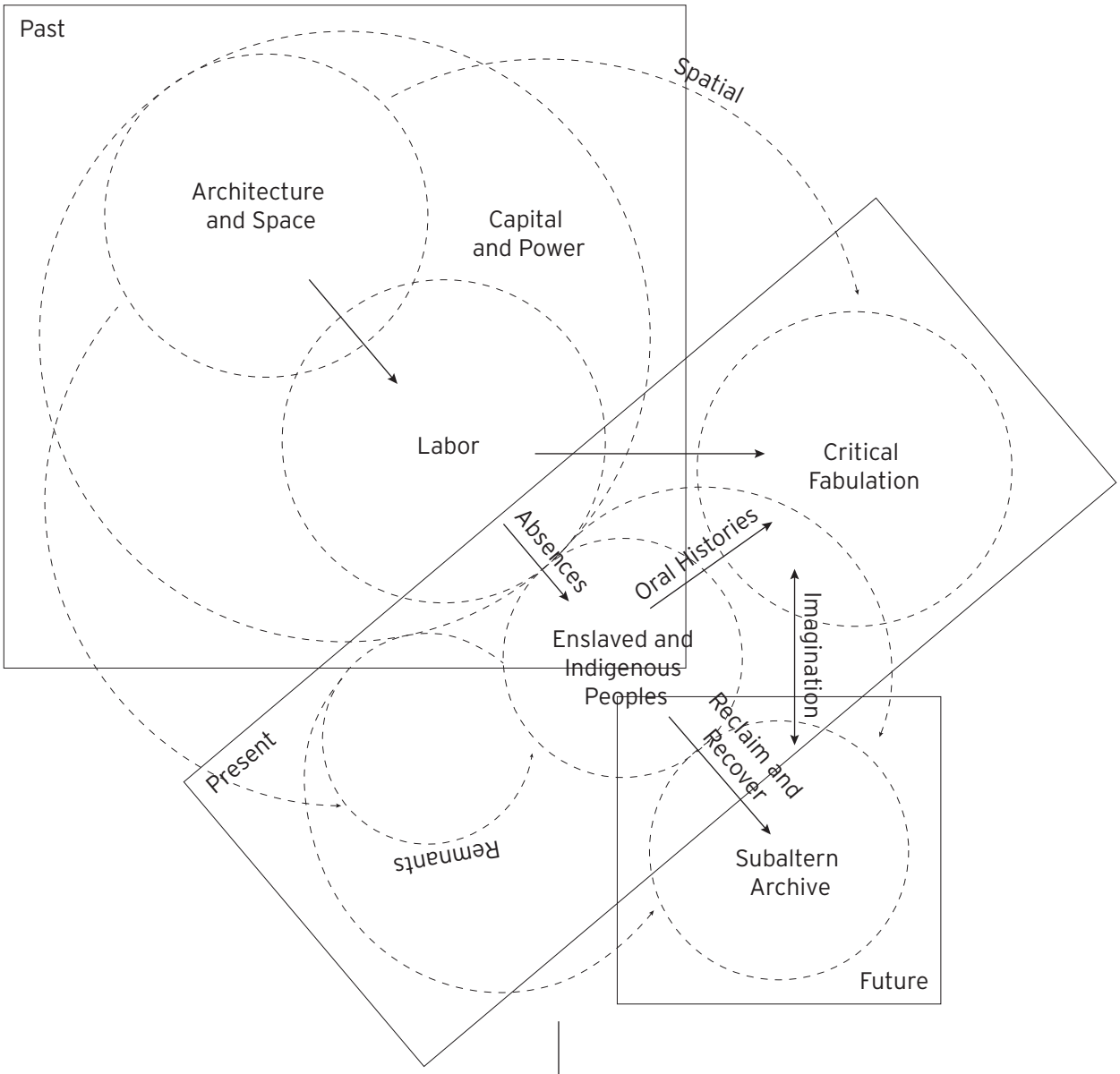
Figure 75



Fabulating the Subaltern Pt. I

silences, the importance of other ways of knowing in relation to architecture and its effect on social development is a gap in historical knowledge that if filled can be the beginning of a more inclusive and nuanced architectural history and practice. The use of tabby has gone through many lives and points to how the silencing of labor especially slave labor is essential to progress. A mundane futurism approach towards architecture is a fight for the past, present, and future of architecture through the lens of labor as essential to rewriting the archive. This method requires an engagement with other ways of knowing that consistently question and aggravate the archive or the means of analysis and truth to acknowledge the silenced peoples behind "progress". As a discipline rooted in placemaking, this work in history and new design to highlight exchanges of labor in process, material, and discourse is not only architecture's responsibility, but also its privilege as our future depends on it.

Figure 76



Fabulating the Subaltern Pt. II

Preservation

Chapter 4

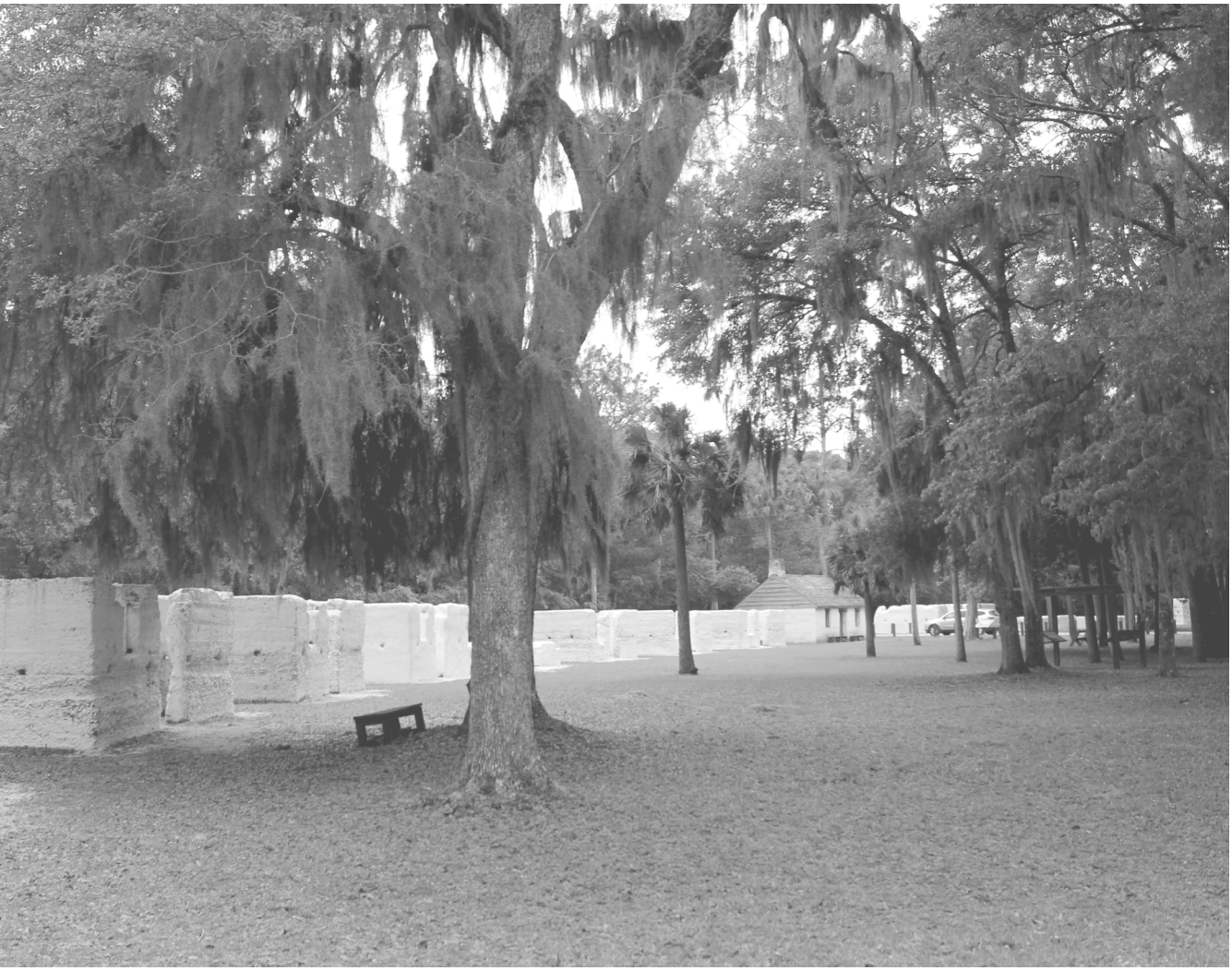


Figure 77. Tabby Concrete Enslaved Dwellings at Kingsley Plantation, Florida. 2023.

This chapter proposes a new structure for preserving tabby concrete and other similar types of architecture through a network based organization and ideology.

WHAT IS THE GLOBAL REGISTER OF BLACK AND INDIGENOUS HISTORIES?

The GRBIH is not a part of the U.S. Department of the Interior the National Park Service. The GRBIH is an independent non-profit organization committed to the preservation of sites of black and indigenous histories according to a community-driven justice oriented method of preserving the histories of marginalized organization. The separation from the Department of Interior and the NPS was intentional in order to free these sites from the overview of American buracracies and the biases of this nation's history. We seek to preserve according to the truth of those who were silenced in making of this country and all others. This history and condition is not limited to the U.S. and is a global condition. We have land managing ability granted by these governments, but maintain these sites through our own funds financed by our members and grants.

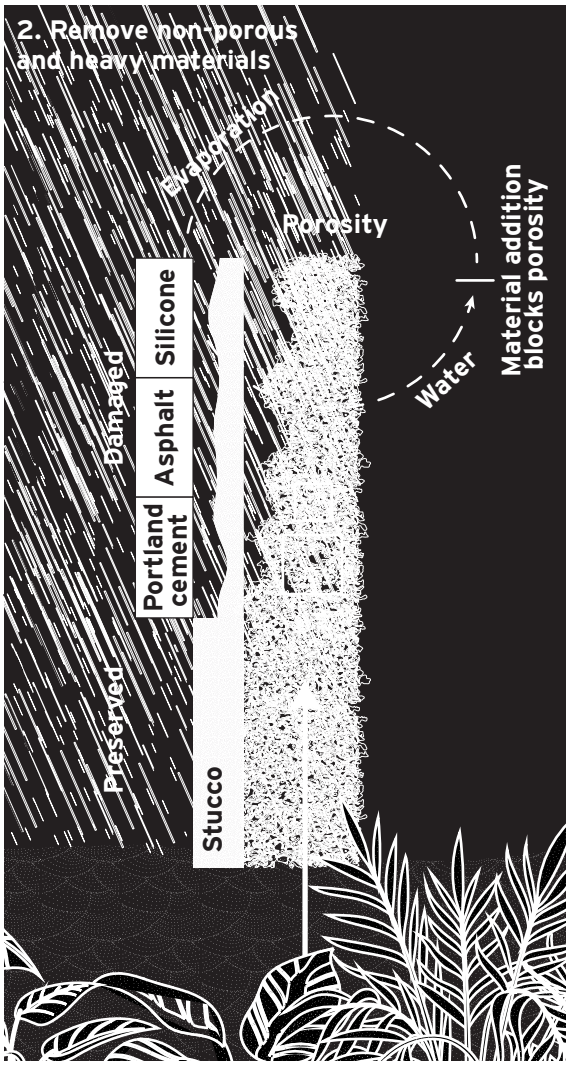
This project proposes a new approach to historical preservation that is not tied to colonial inventions of borders, but demands a historical preservation body that plans for networks, rather than particular locations or sites that separate the conditions and histories of those in the Atlantic. Blackness of the diaspora and the Western hemisphere were not always separated by nation as the systems and cycles of colonialism created a similar condition. Therefore, these sites and histories that depend on other ways of knowing and other geographies of knowing need a new system for planning.

Similar to the National Register, the Global Register is a proposal system financed by grants and the government for Black and Indigenous groups to preserve their own sites across borders through networks of history. This global body has purview over groups of sites and landscapes which are acknowledged through different types of knowing including familial archives and oral histories. This body is financed by other countries and given control of properies through historical reconciliation efforts, but is an independent international body with codes and systems of community engagement that are defined in the following pages to ensure the collective and equitable approach to history that differs from bureucratic Western approaches or private inequitable projects.

Figure 78

Step 1

Figure 79

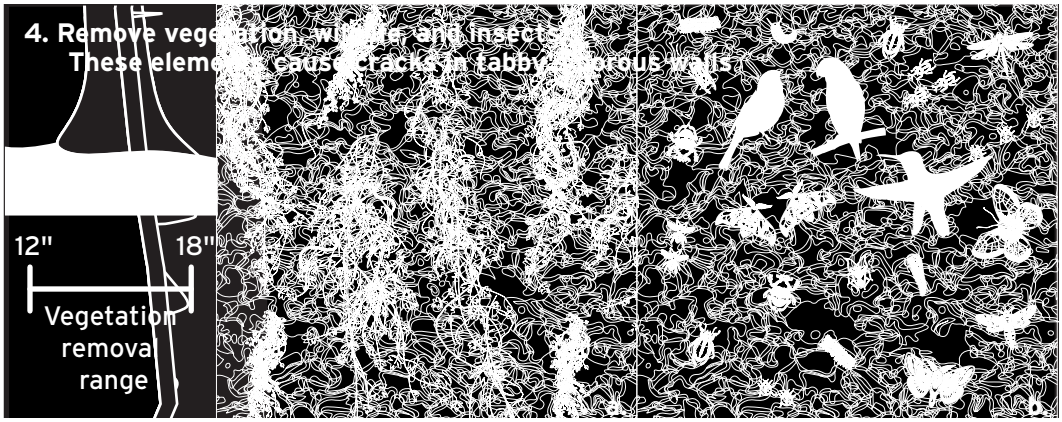


Step 2

Figure 80

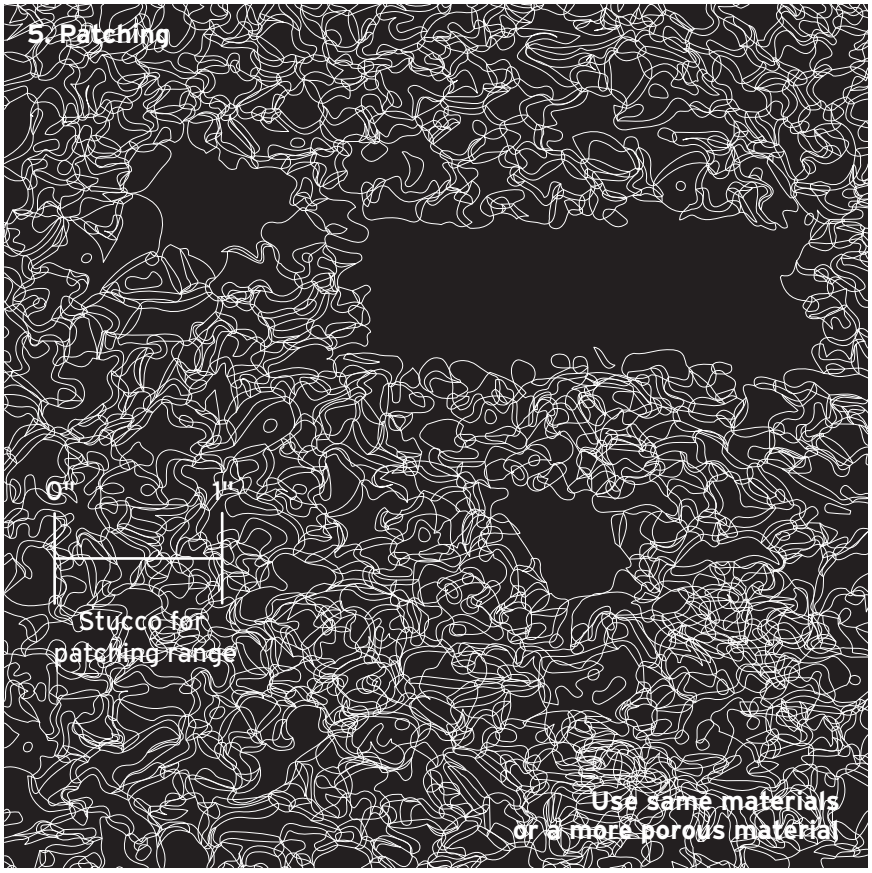
Step 3

Figure 81



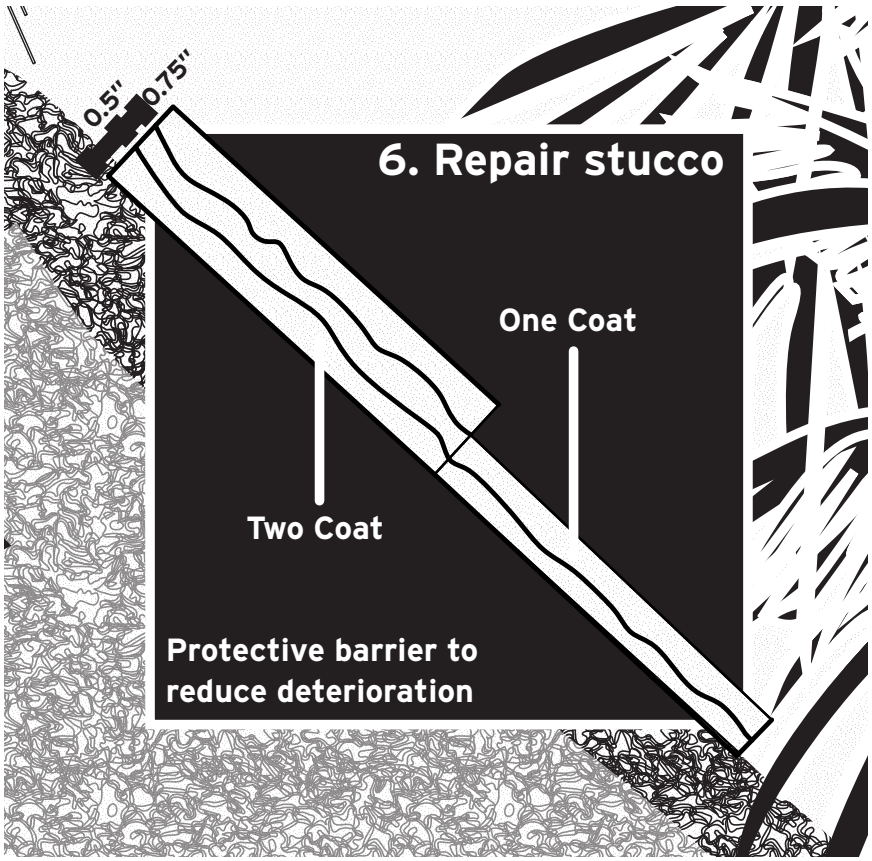
Step 4

Figure 82



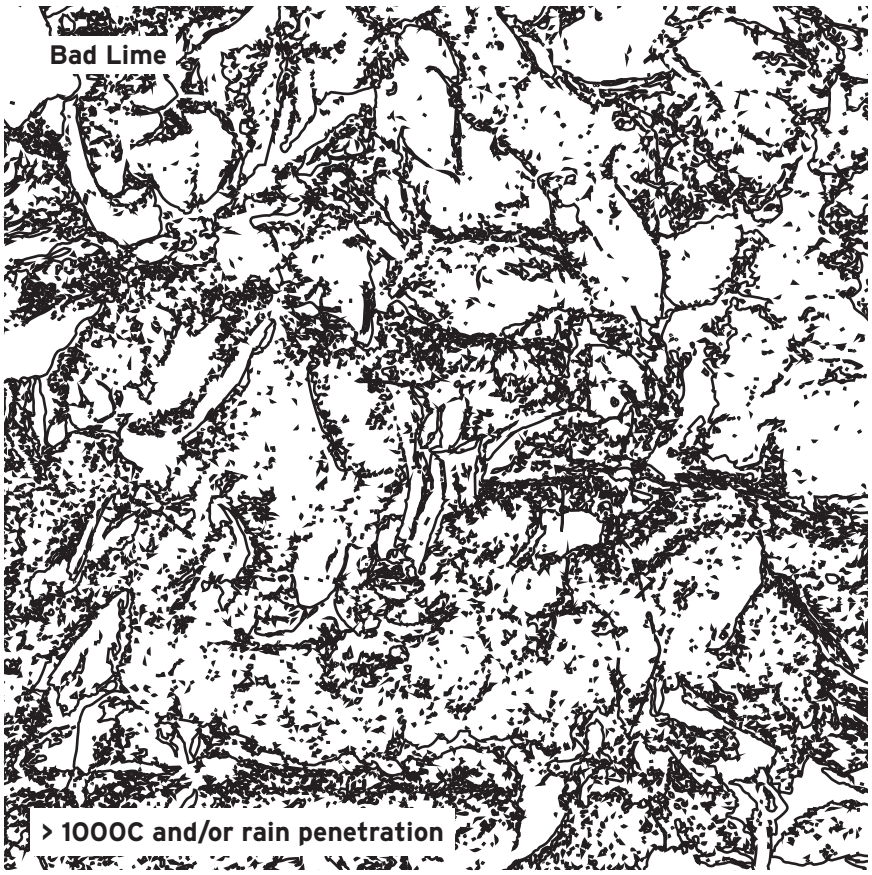
Step 5

Figure 83



Step 6

Figure 84



Bad Lime

Figure 85

Crack and Collapse

Figure 86. Preservation

Figure 87. Oregon State Parks, National Register of Historic Places Process Flow Chart.

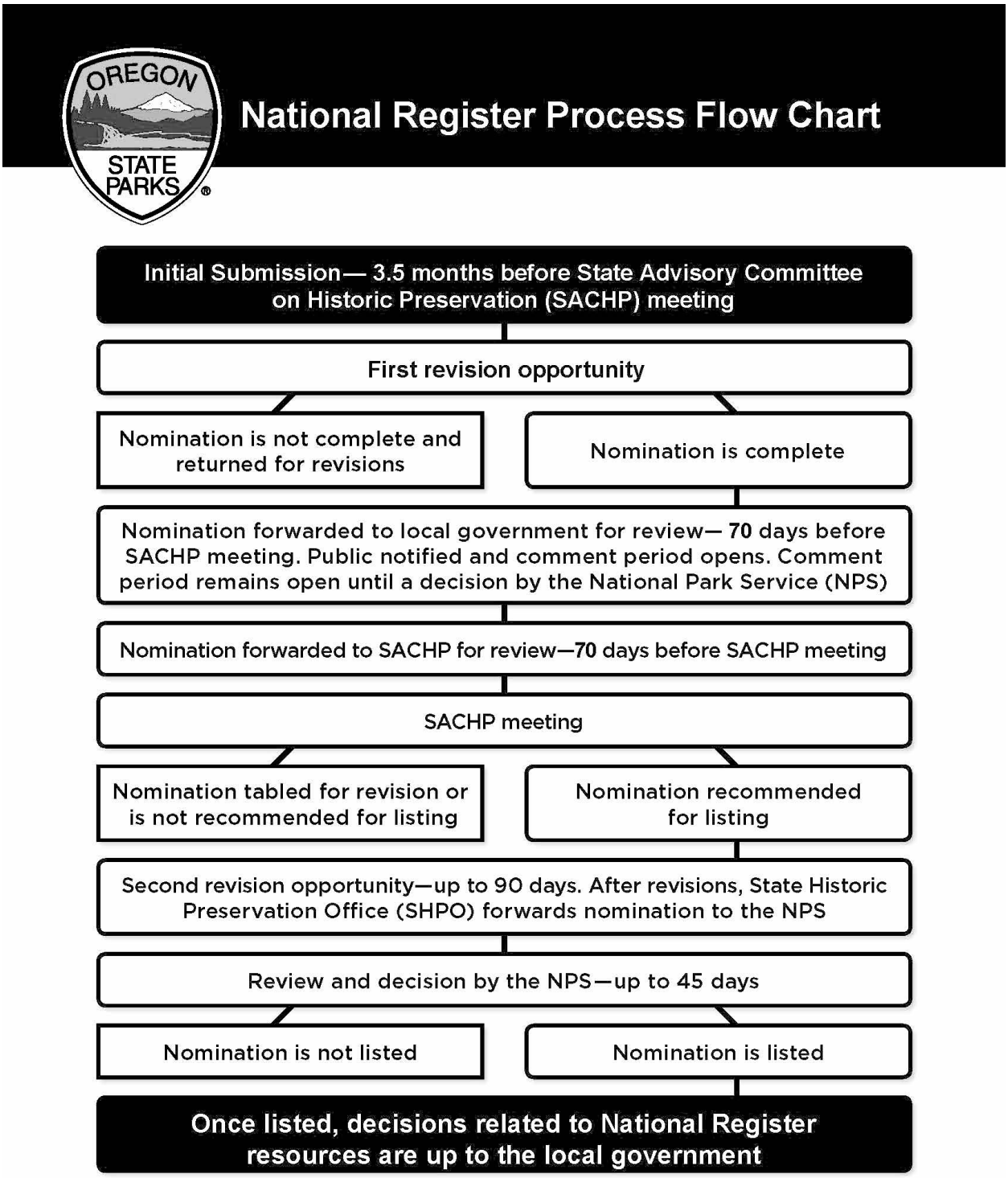
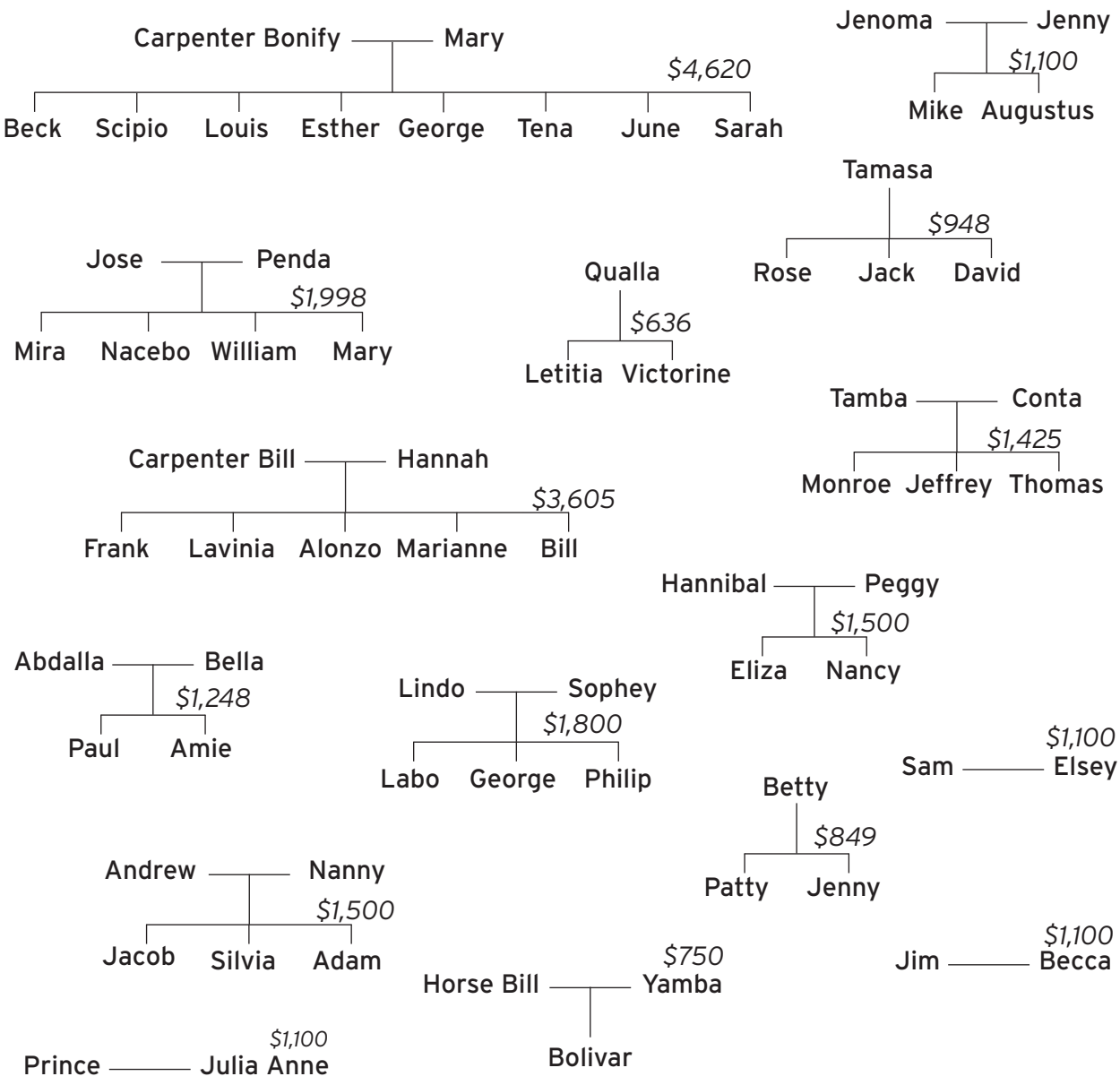
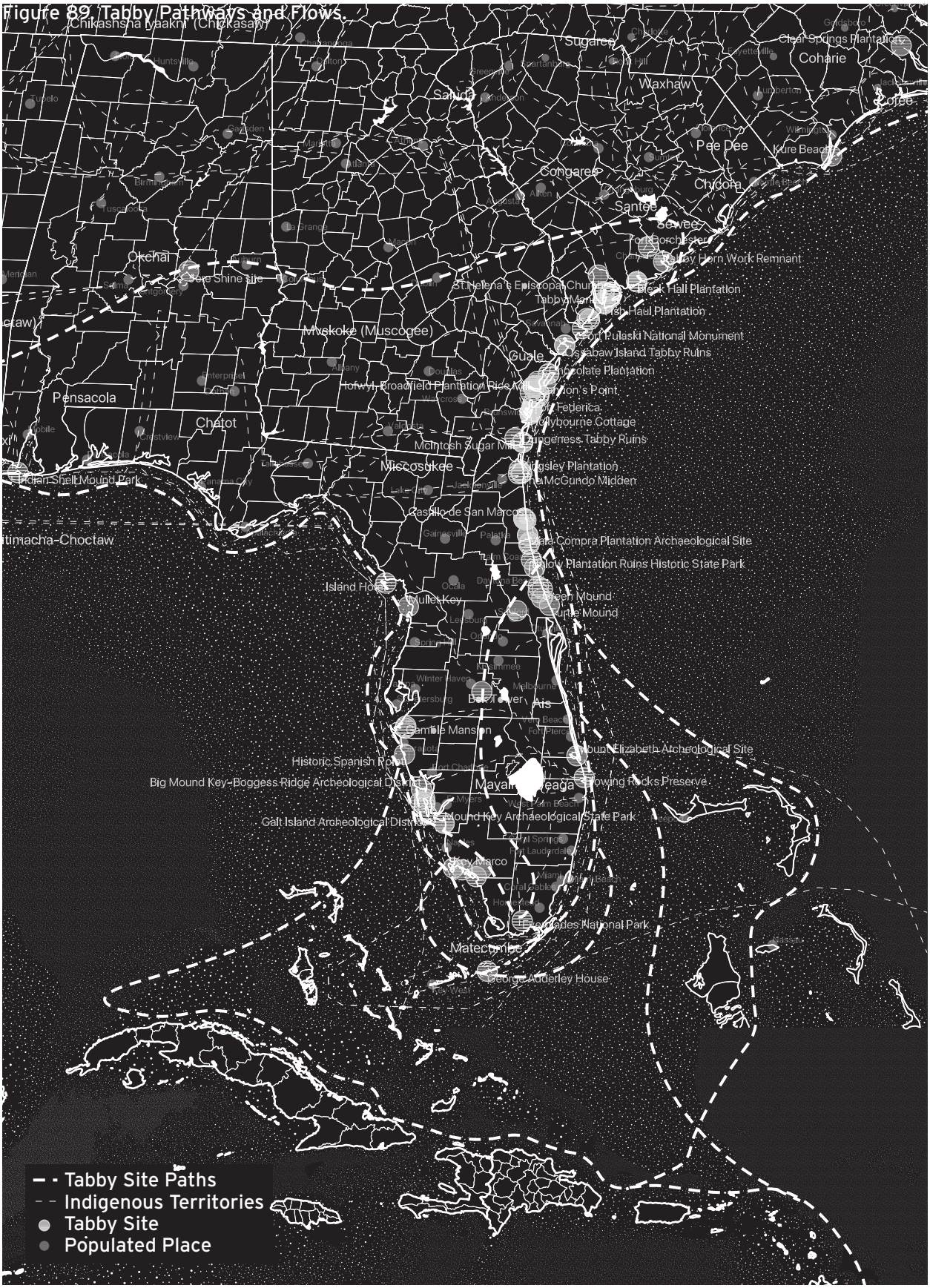


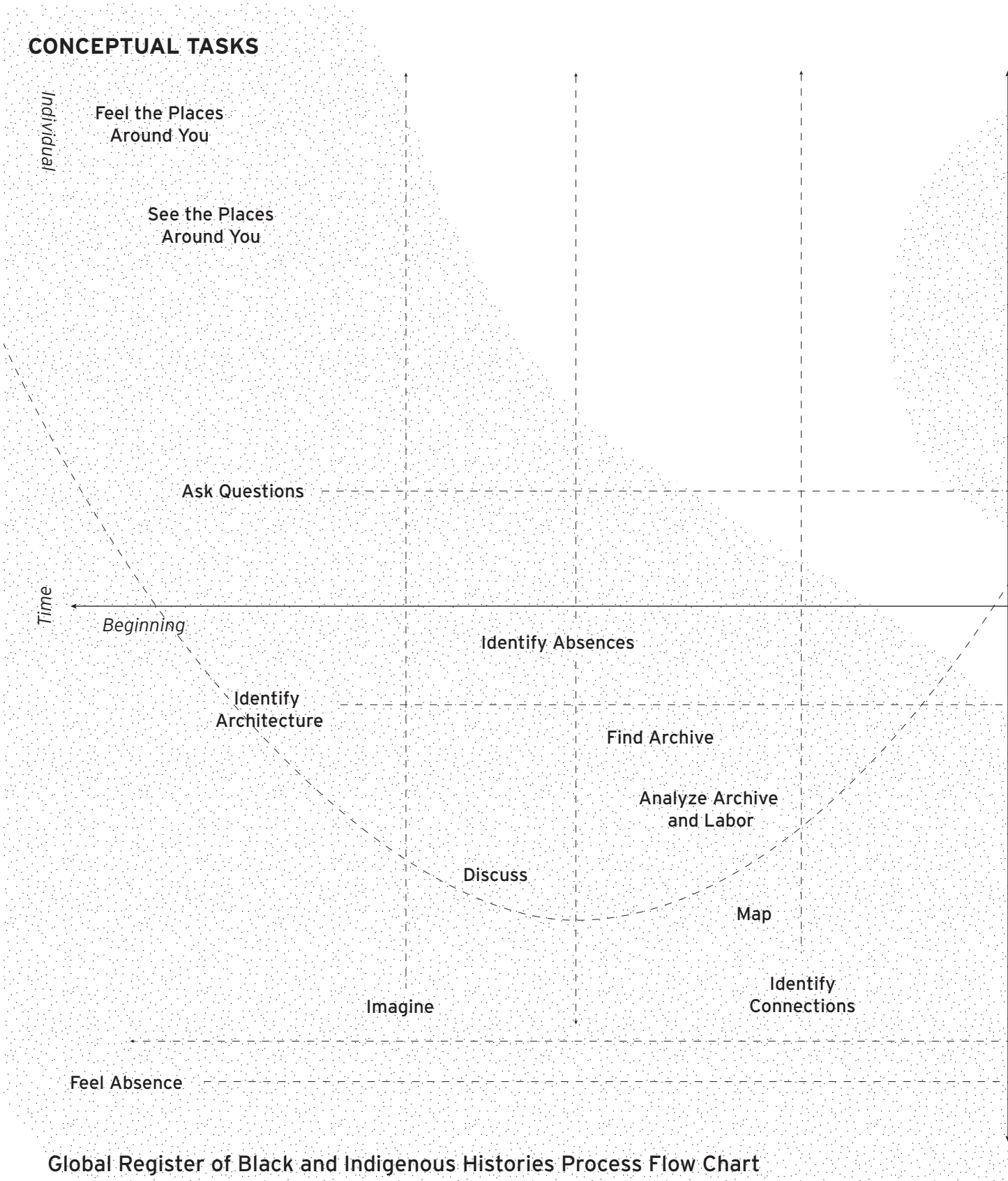
Figure 88. Kingsley Plantation Enslaved Peoples Family Tree, 1844.



Kingsley Plantation Enslaved Peoples' Family Tree, 1844
Post-Kingsley Death
$30,000

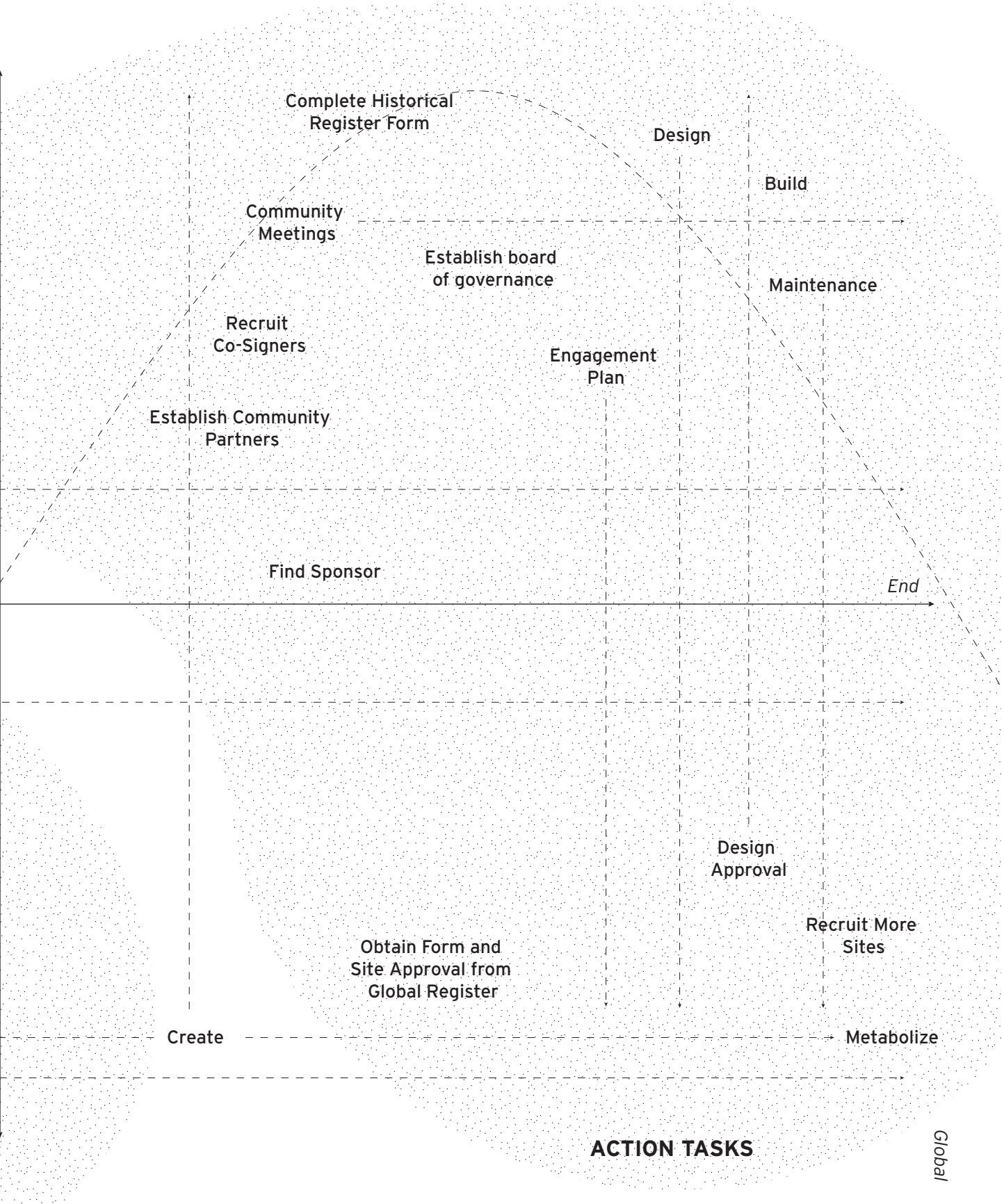
Figure 89. Tabby Pathways and Flows.





Global Register of Black and Indigenous Histories Process Flow Chart

Figure 90. Process of Global Register of Black and Indigenous Histories.


Complete Historical Register Form
Design
Build
Community Meetings
Establish board of governance
Maintenance
Recruit Co-Signers
Engagement Plan
Establish Community Partners
Find Sponsor
End
Design Approval
Recruit More Sites
Obtain Form and Site Approval from Global Register
Create
Metabolize
ACTION TASKS
Global

Kingsley Plantation

Chapter 5

Figure 91. Tabby Concrete Enslaved Dwellings at Kingsley Plantation, Florida. 2023.

This chapter proposes a series of interventions for the preservation of tabby concrete at Kingsley Plantation.

Figure 92. Kingsley Plantation Main House. 2023.

Figure 93. Park Ranger explaining tabby concrete to tourists. 2023.

Figure 94. Enslaved Peoples' cabins at entrance to Kingsley Plantation. 2023.

Figure 95. Brick restoration for a tabby cabin at Kingsley Plantation. 2023.

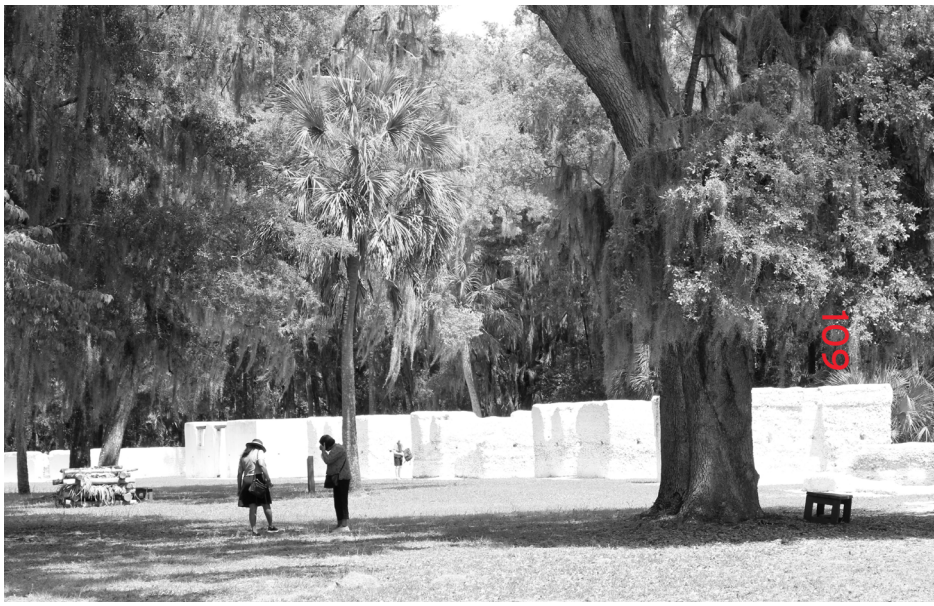


Figure 96. Tourists near tabby cabins at Kingsley Plantation. 2023.

Figure 97. A tourist looking at a tabby cabin at Kingsley Plantation. 2023.

The interventions on Kingsley Plantation define 3 typologies of the cabins based on an analysis of each cabin that sits on the site.

The three typologies are: Patching, Plein Air, and Enclosed. Cabins are defined by these typologies according to their charcateristics and undergo a reactivation process where the program and the building itself trnasforms through collective and communal practice. Each of these typologies also create a greater timeline where they feed into each other as a process, where plein air can become the enclosed cabin, which continousously requires patching.

The process created in this proposal provides an example of the type of projects possible under a Global Register of Black and Indigenous Historic Places and critical fabulation as a method. Preservation becomes a method of care and the unsilencing of subaltern narratives so that these structures and their labor may finally speak.

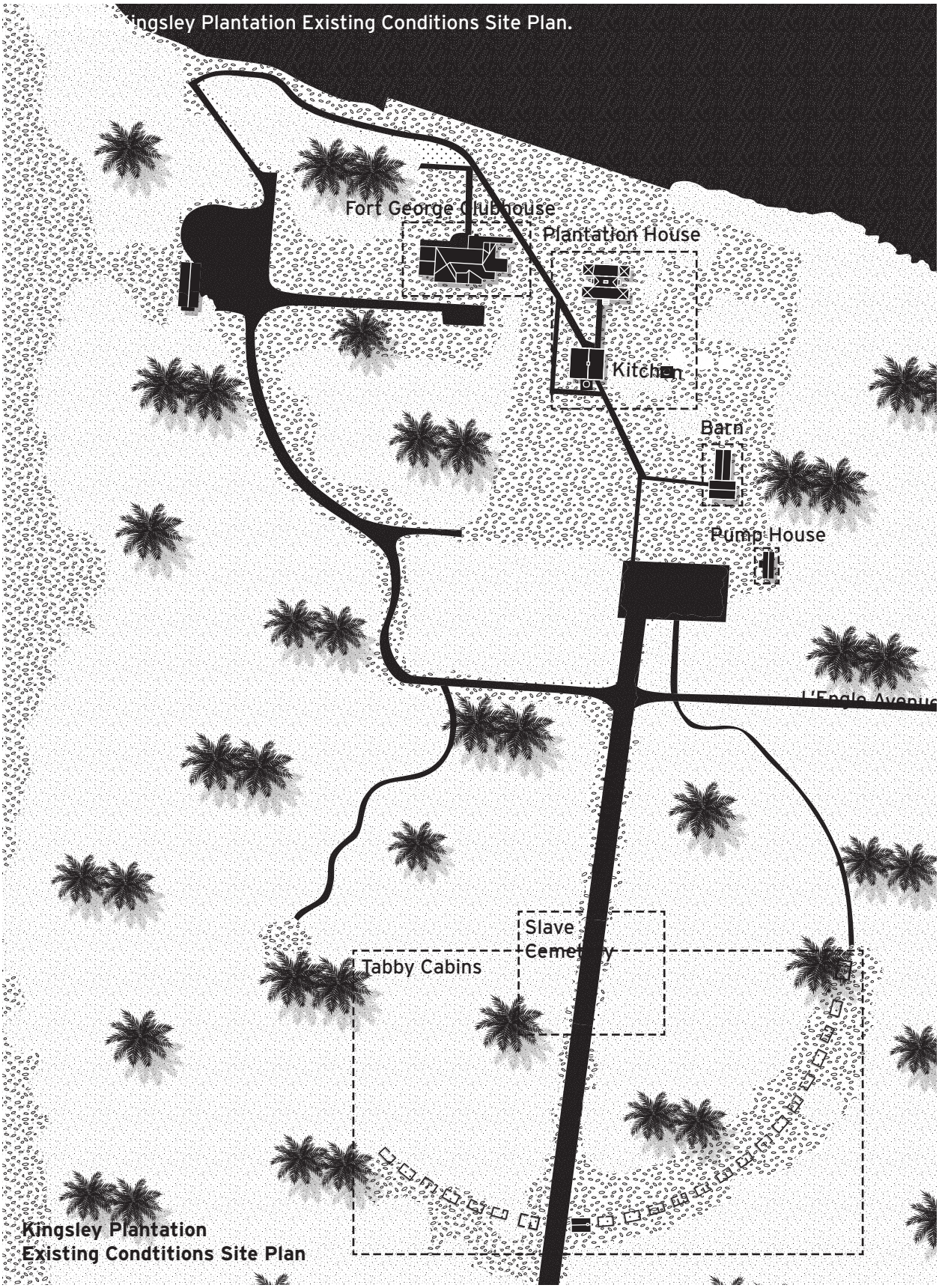
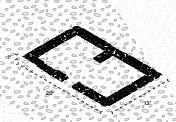
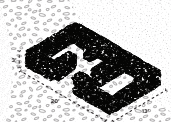

ingsley Plantation Existing Conditions Site Plan.
Fort George Clubhouse
Plantation House
Kitchen
Barn
Pump House
Slave
Cemetery
Tabby Cabins
Kingsley Plantation
Existing Condtitions Site Plan

Figure 99. Kingsley Plantation Existing Tabby Cabins.

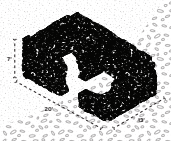
Tabby Slave Cabins
Kingsley Plantation



Ruin Number	Number of Rooms	2
W6	Retrofit Fireplace?	Yes
	Front Window	
	Rear Window	
	Notes	



Ruin Number	Number of Rooms	2
E5	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	

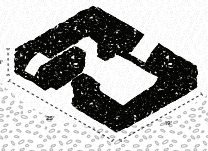


Ruin Number	Number of Rooms	2
E11	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	1
	Notes	Rear window small and the rear door has tabby ruble

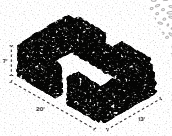
Ruin Number	Number of Rooms	1
W5	Retrofit Fireplace?	No
	Front Window	
	Rear Window	
	Notes	

Ruin Number	Number of Rooms	1
E4	Retrofit Fireplace?	No
	Front Window	
	Rear Window	1
	Notes	

Ruin Number	Number of Rooms	2
E10	Retrofit Fireplace?	
	Front Window	
	Rear Window	
	Notes	

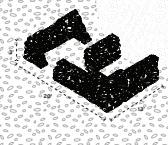


Ruin Number	Number of Rooms	2
E16	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	



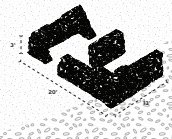
Ruin Number	Number of Rooms	1
W4	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

Ruin Number	Number of Rooms	1
E3	Retrofit Fireplace?	No
	Front Window	
	Rear Window	1
	Notes	Rear window, converted to door, reconverted to window

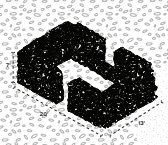


Ruin Number	Number of Rooms	2
E9	Retrofit Fireplace?	
	Front Window	
	Rear Window	
	Notes	

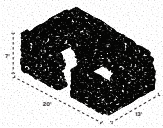
Ruin Number	Number of Rooms	2
E15	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	



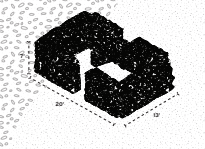
Ruin Number	Number of Rooms	2
W3	Retrofit Fireplace?	Yes
	Front Window	
	Rear Window	
	Notes	



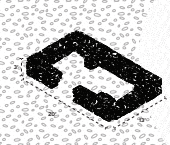
Ruin Number	Number of Rooms	1
E2	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	Rear Window converted to door



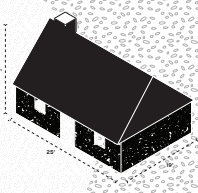
Ruin Number	Number of Rooms	2
E8	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	



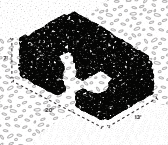
Ruin Number	Number of Rooms	2
E14	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	
	Notes	Rear Window converted to door



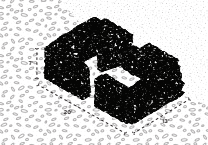
Ruin Number	Number of Rooms	2
W2	Retrofit Fireplace?	Yes
	Front Window	
	Rear Window	
	Notes	



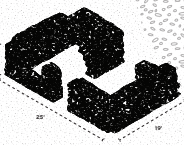
Ruin Number	Number of Rooms	2
E1	Retrofit Fireplace?	No
	Front Window	2
	Rear Window	2
	Notes	Reconstructed with shingle roof, wooden doors, and windows



Ruin Number	Number of Rooms	2
E7	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

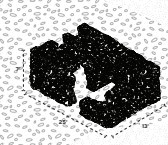


Ruin Number	Number of Rooms	2
E13	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

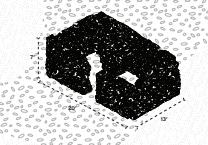


Ruin Number	Number of Rooms	2
W1	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	Half of rear wall missing

Ruin Number	Number of Rooms	2
W7	Retrofit Fireplace?	Yes
	Front Window	
	Rear Window	
	Notes	

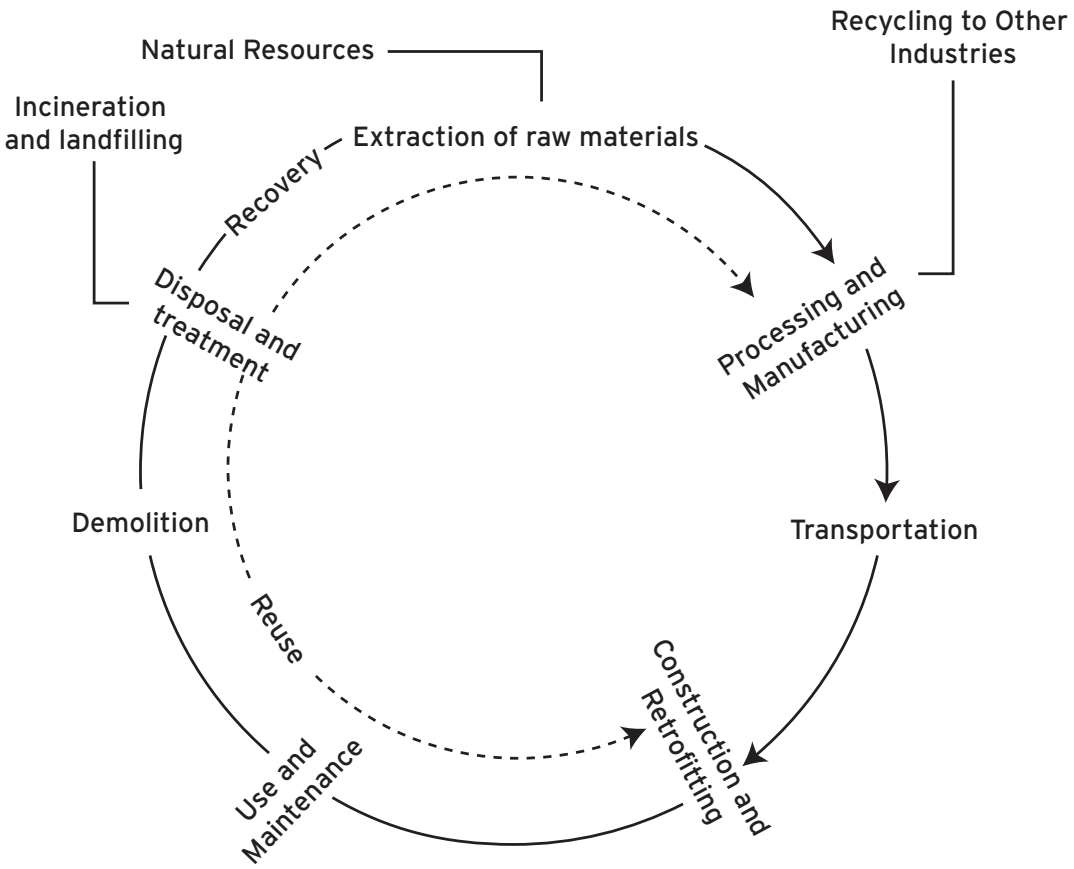


Ruin Number	Number of Rooms	2
E6	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	



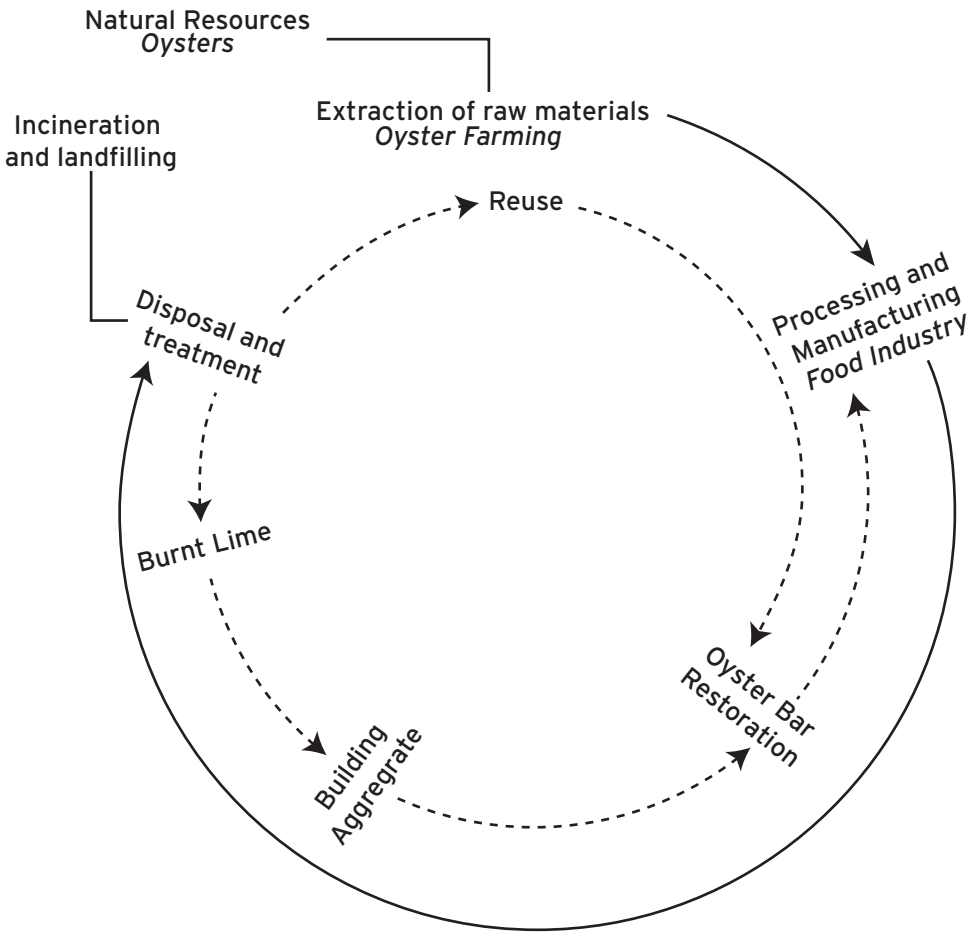
Ruin Number	Number of Rooms	2
E12	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	
	Notes	

Figure 100



Typical Reuse Process

Figure 101



Tabby Reuse Process

Figure 102. Glass Waste.

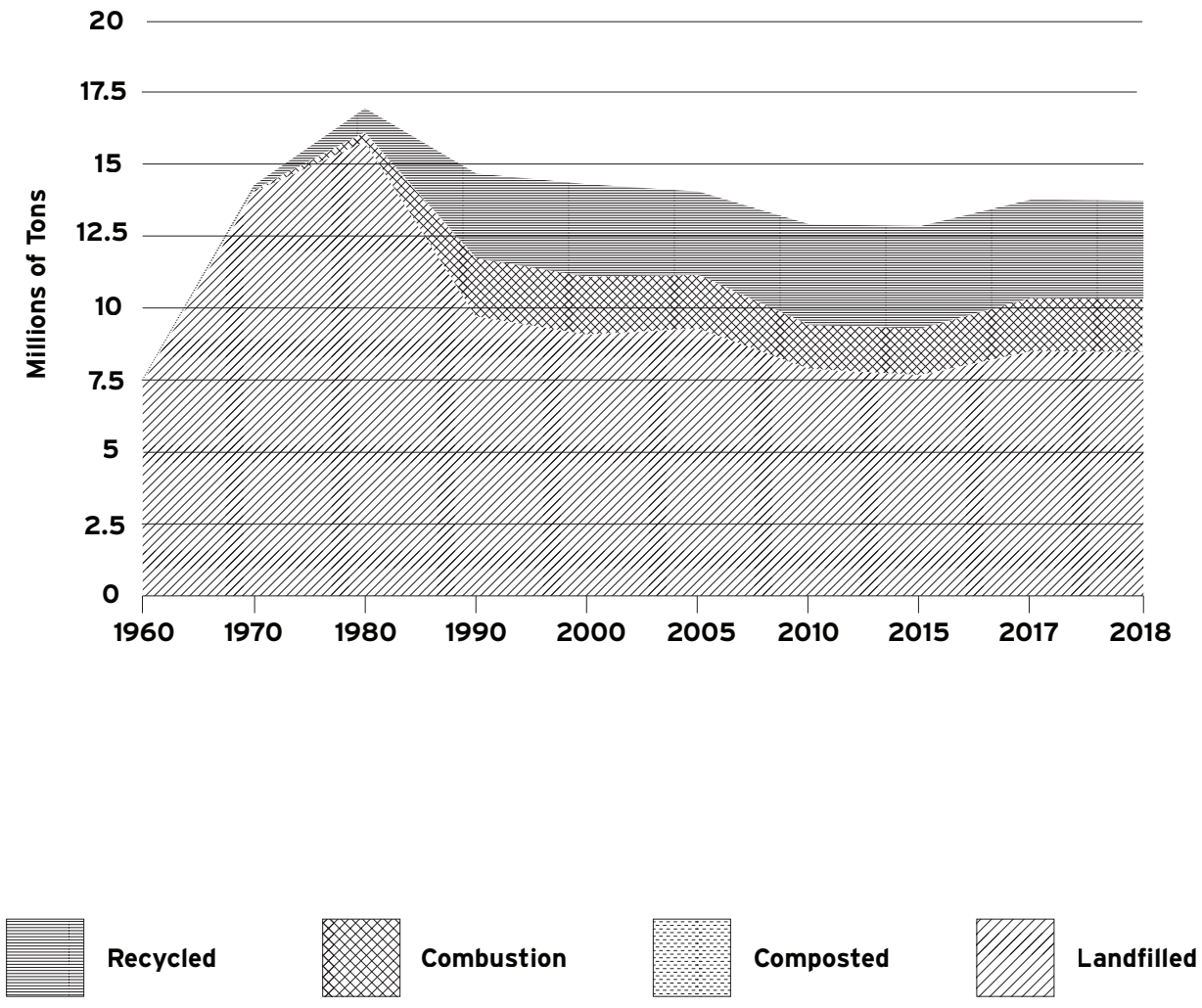
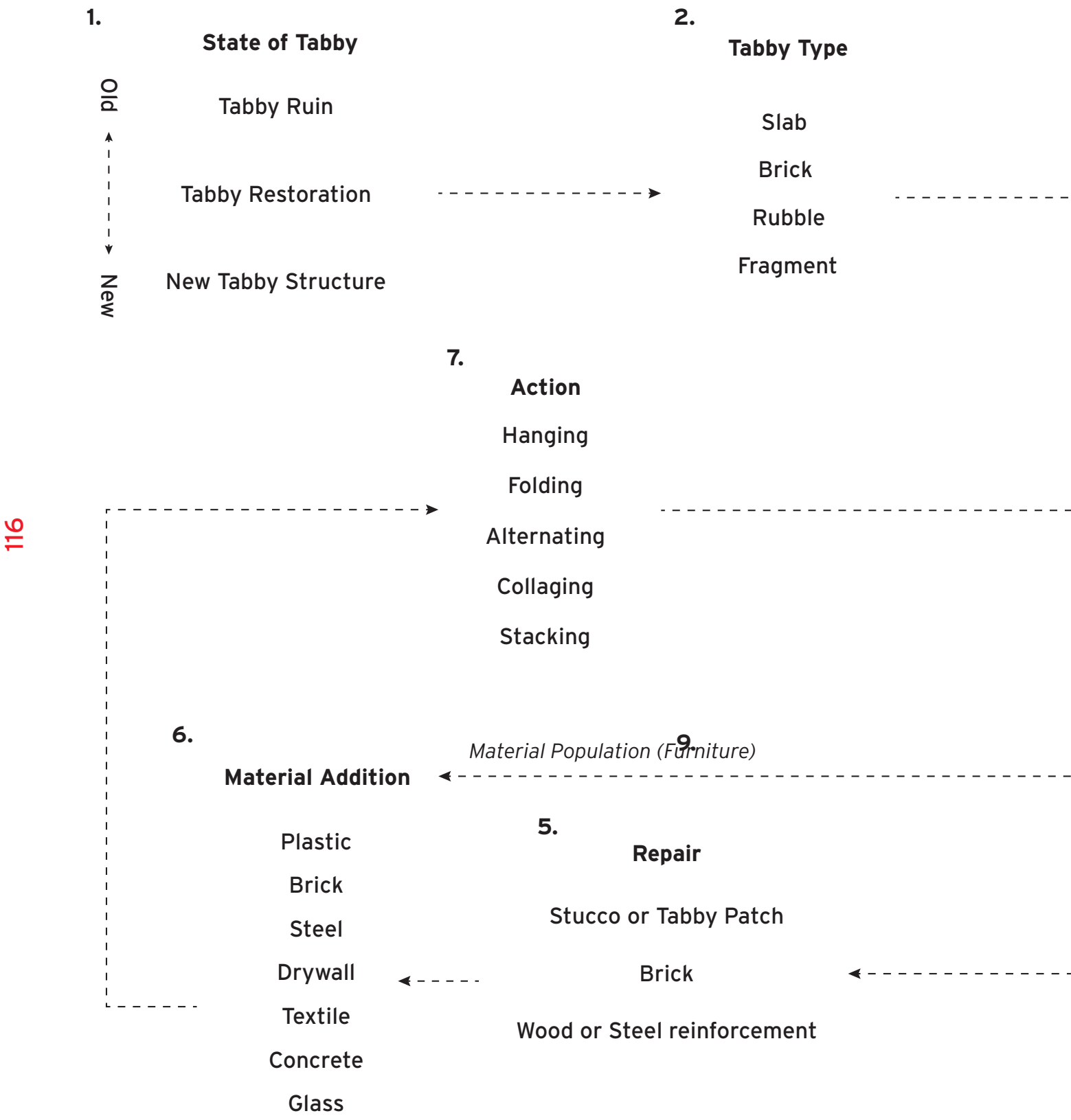
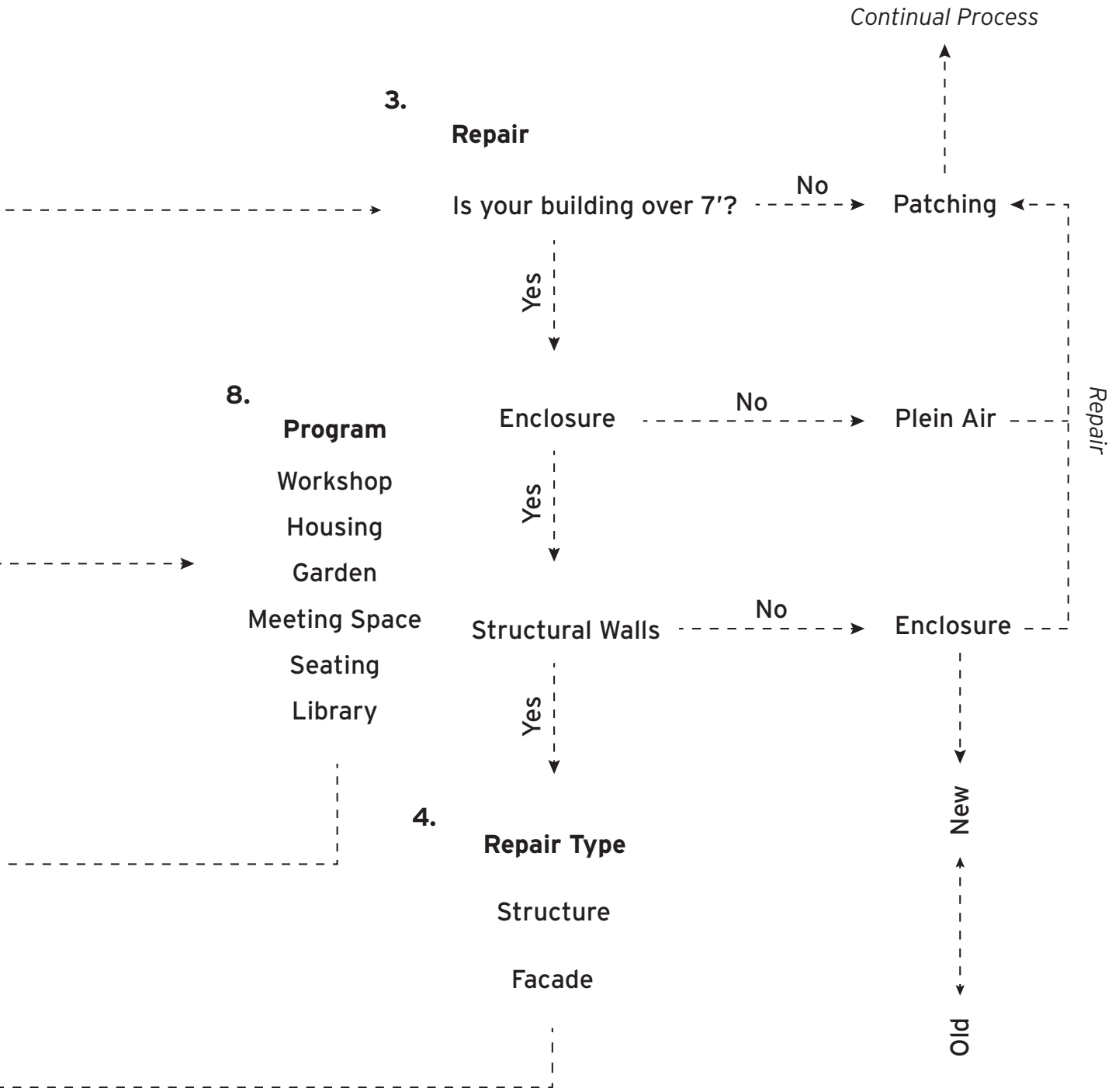


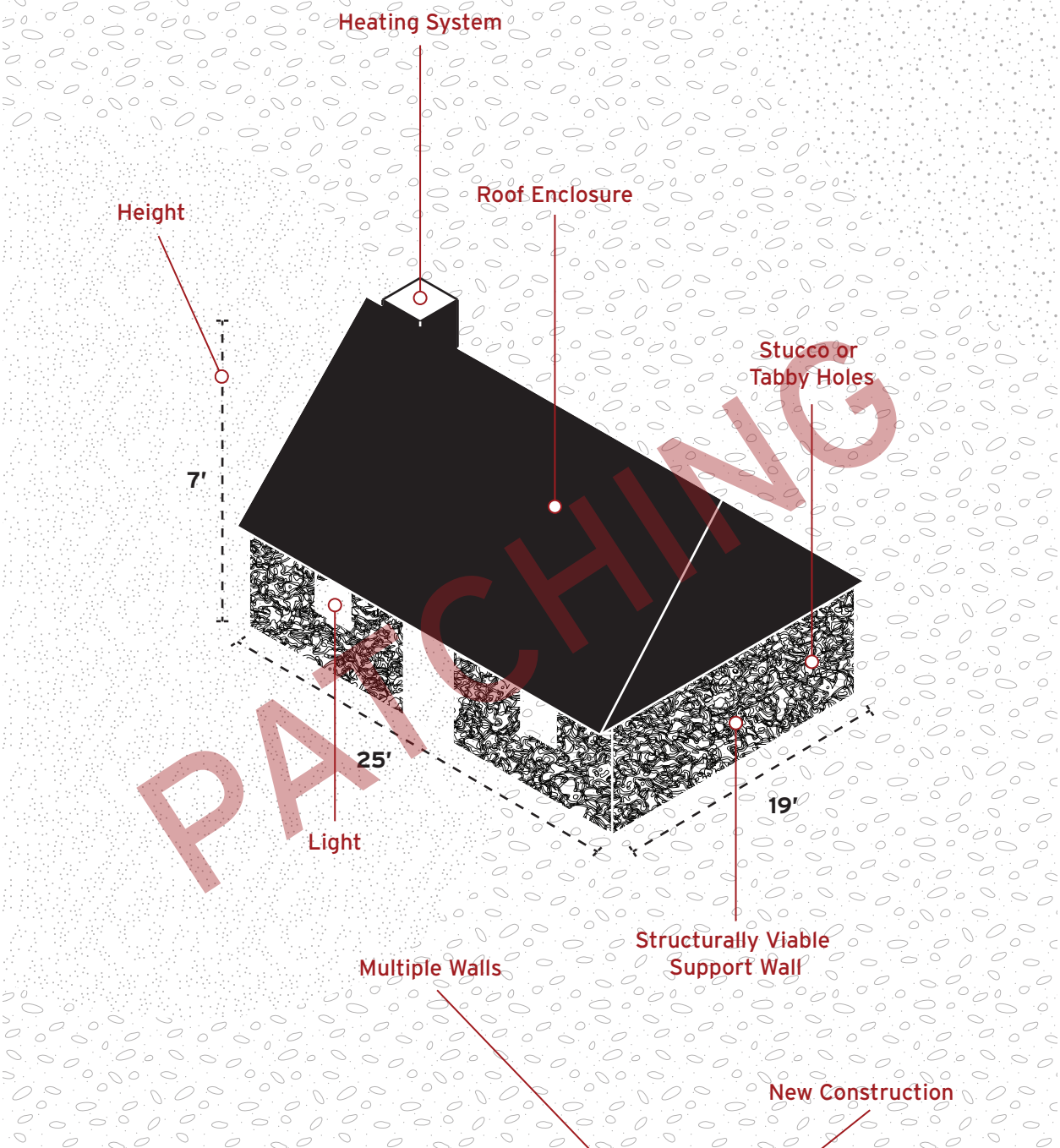
Figure 103. Design Process.





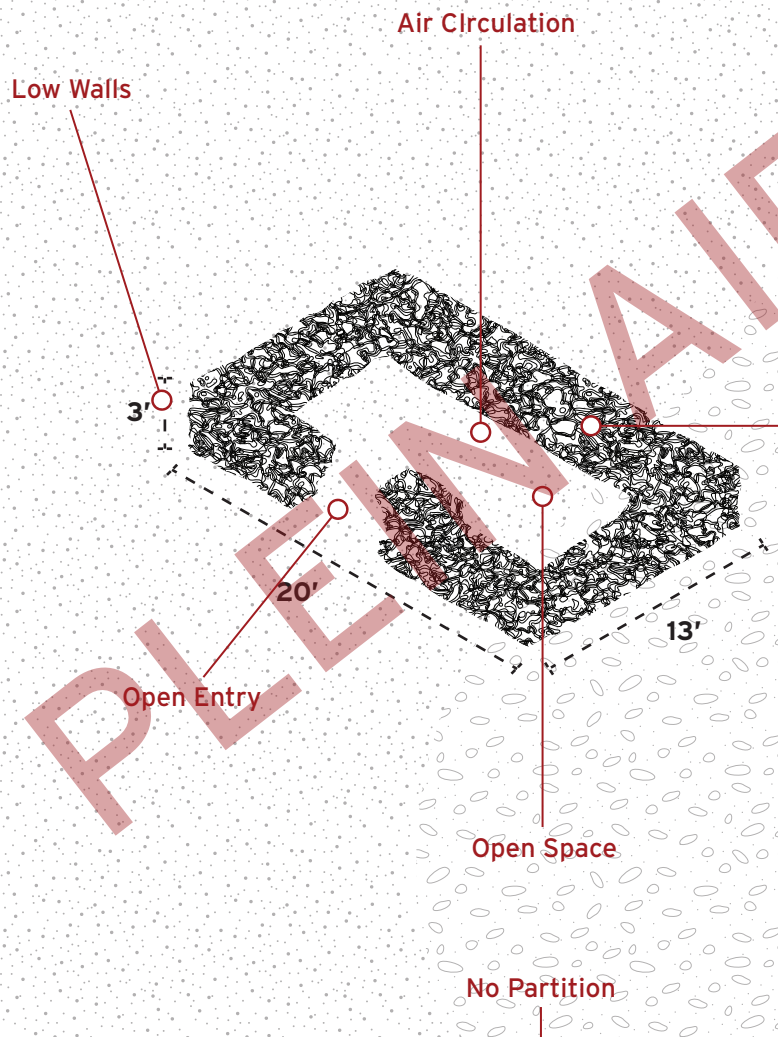
Design Process

Figure 104. E1 Cabin at Kingsley Plantation Analy-



Ruin Number		
E1	Number of Rooms	2
	Retrofit Fireplace?	No
	Front Window	2
	Rear Window	2
	Notes	Reconstructed with shingle roof, wooden doors, and windows

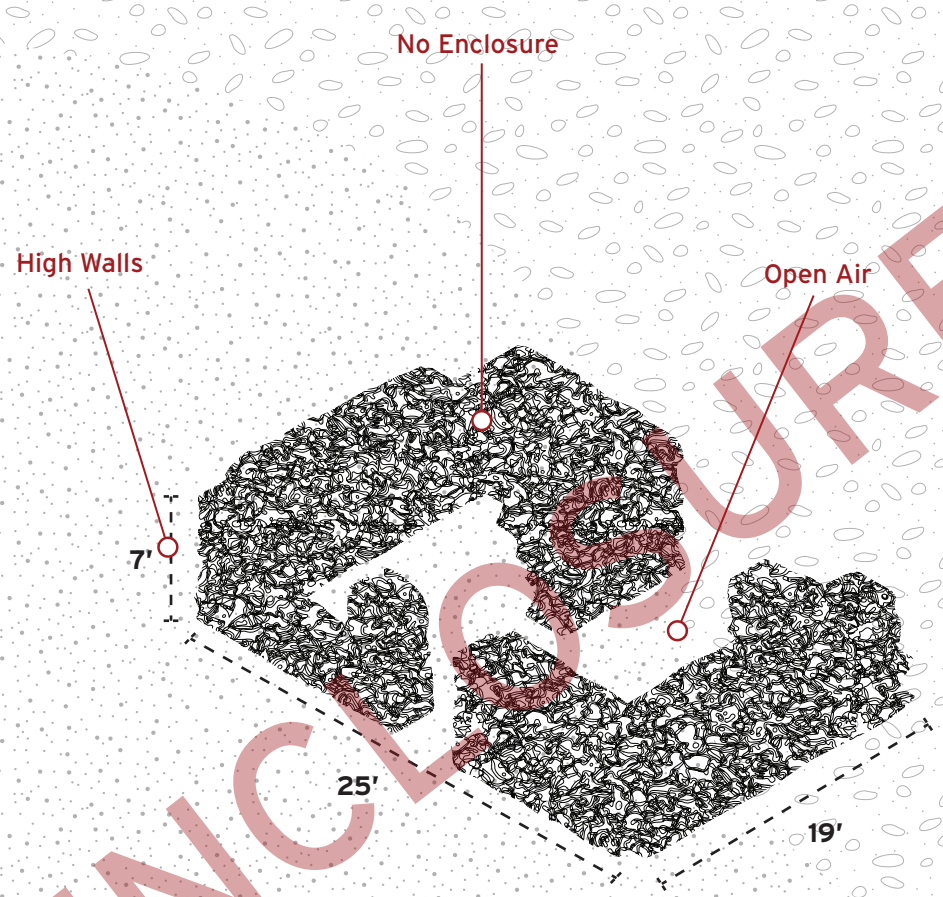
Figure 105. W5 Cabin at Kingsley Plantation.



PLEIN AIR

Ruin Number	Number of Rooms	1
W5	Retrofit Fireplace?	No
	Front Window	
	Rear Window	
	Notes	

Figure 106. W1 Cabin at Kingsley Plantation.



Partitioned Space

Ruin Number	Number of Rooms	2
W1	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	Half of rear wall missing

Figure 107. E1 Cabin at Kingsley Plantation, Patching Timeline.

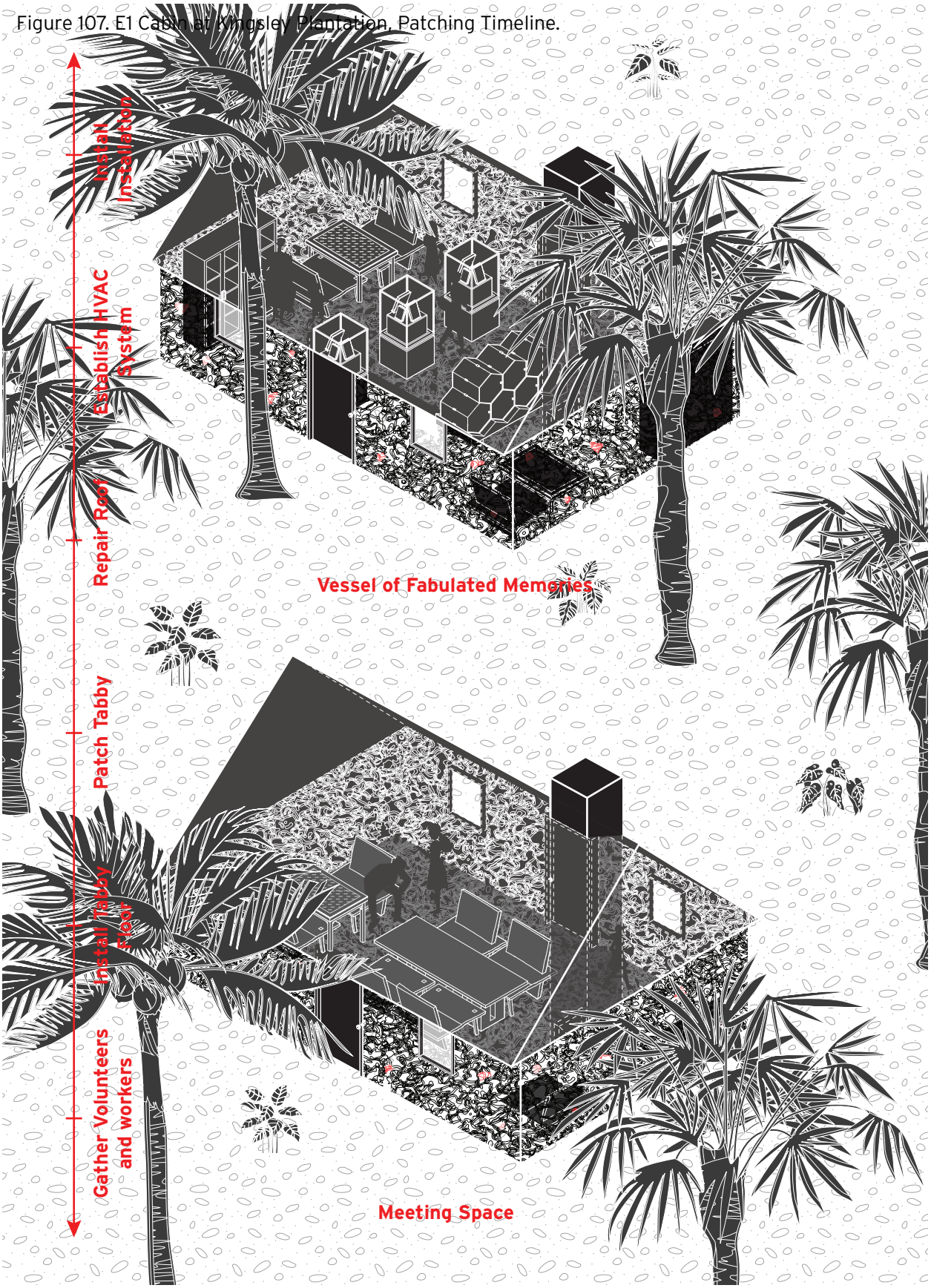


Figure 108. W5 Cabin at Kingsley Plantation, Plein Air Timeline.

Figure 109. W1 Cabin at Kingsley Plantation, Patching Timeline.

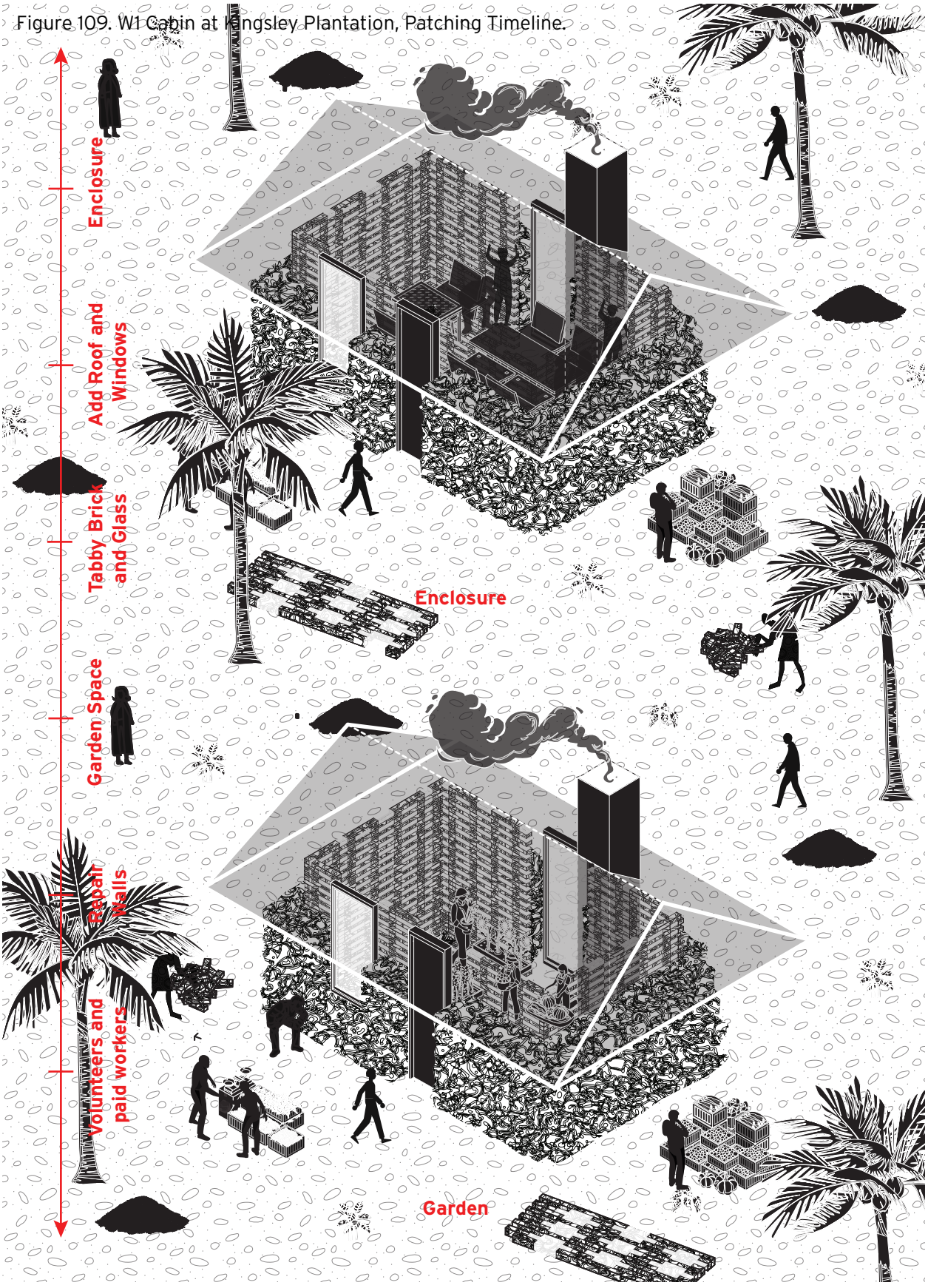


Figure 110. E1 Cabin at Kingsley Plantation, Patching.

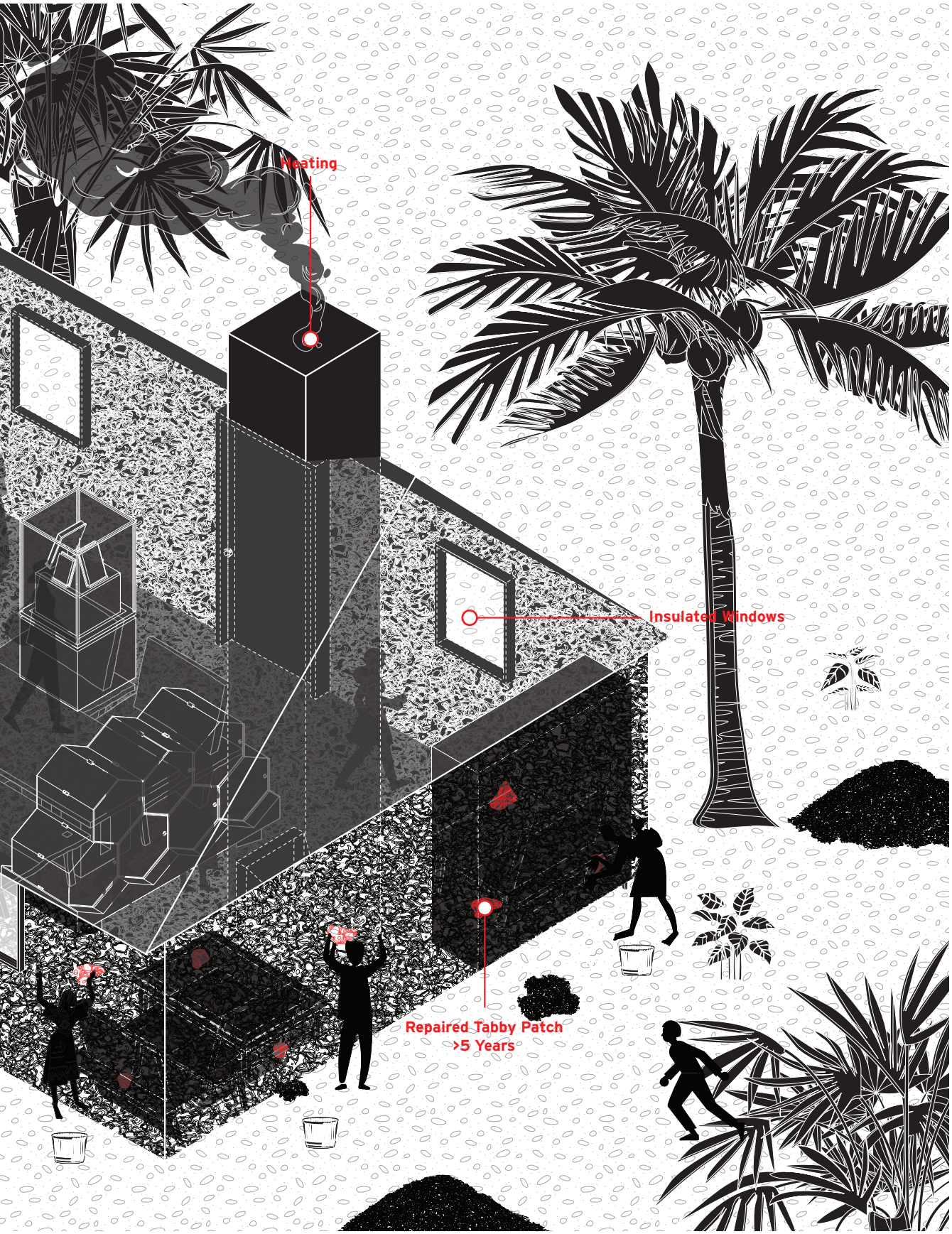

Heating
Insulated Windows
Repaired Tabby Patch
>5 Years

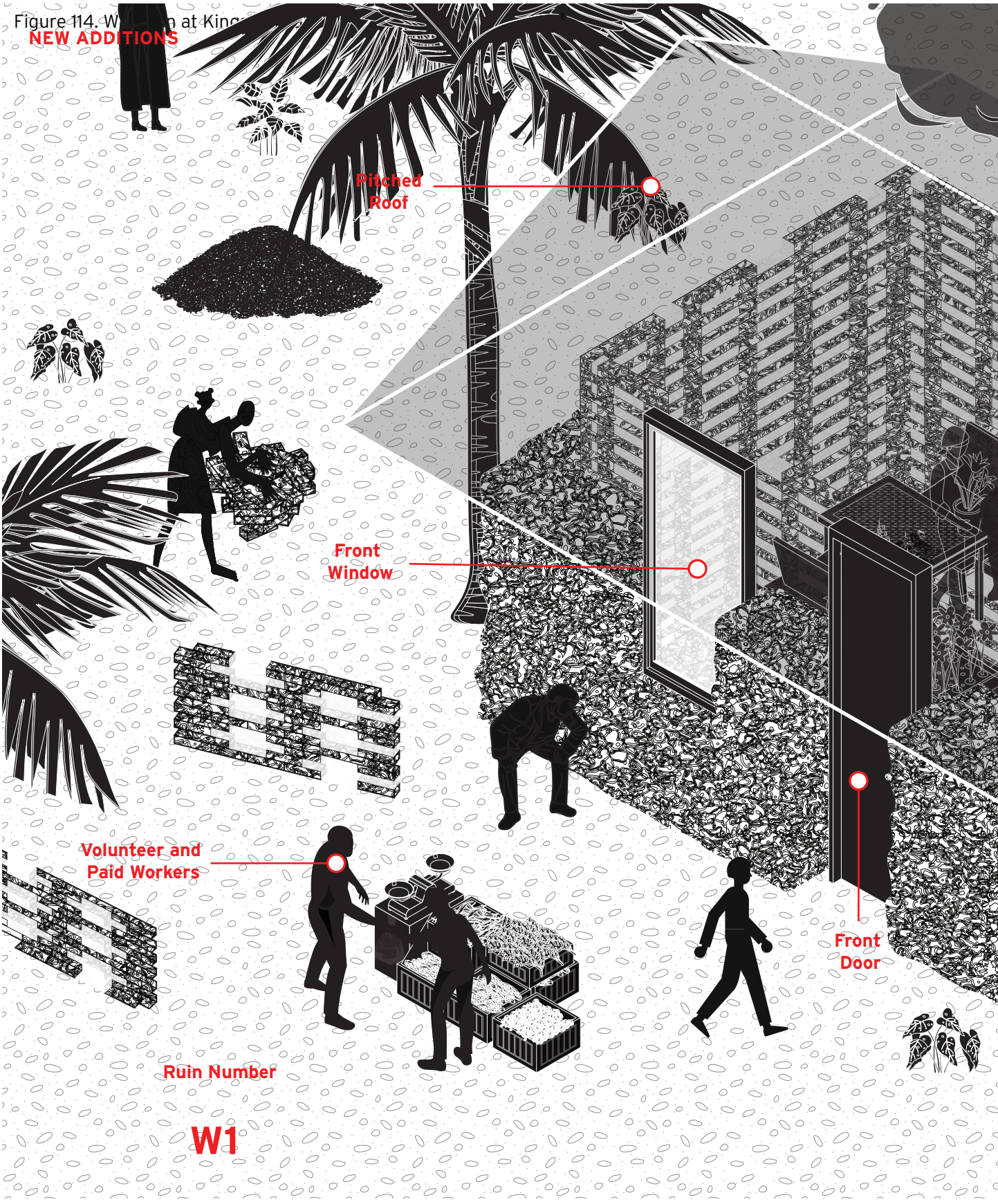
Figure 111. E1 Cabin at Kingsley Plantation, Patching.

Figure 112. W5 Cabin at Kingsley Plantation, Plein Air Description

Glass
Rewired Walls
Tabby Brick

Figure 113. W5 Cabin at Kingsley Plantation, Plein Air.

Figure 114. W[illegible]n at King[illegible]



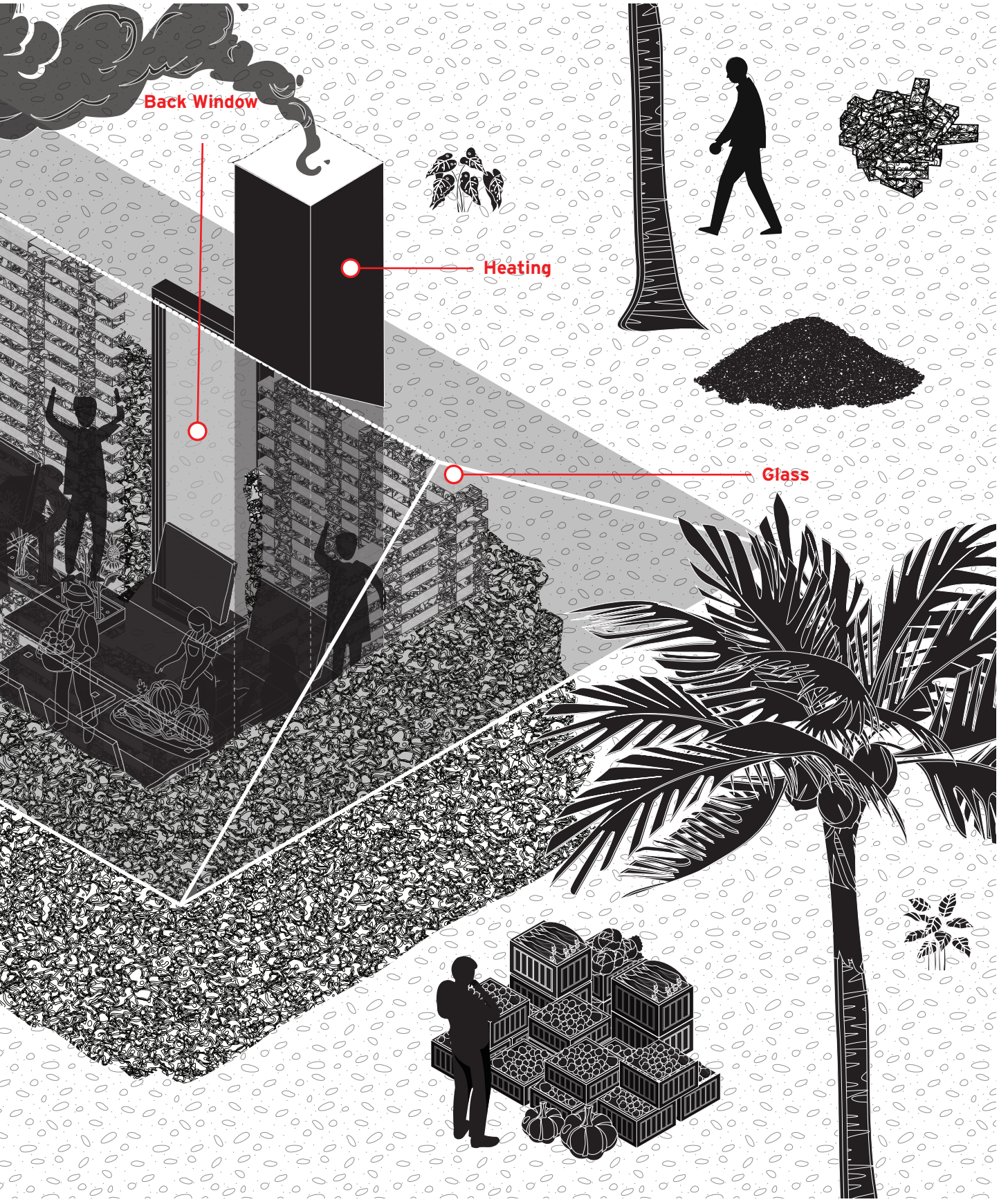

Back Window
Heating
Glass

Figure 115. W[illegible]n at King[illegible]

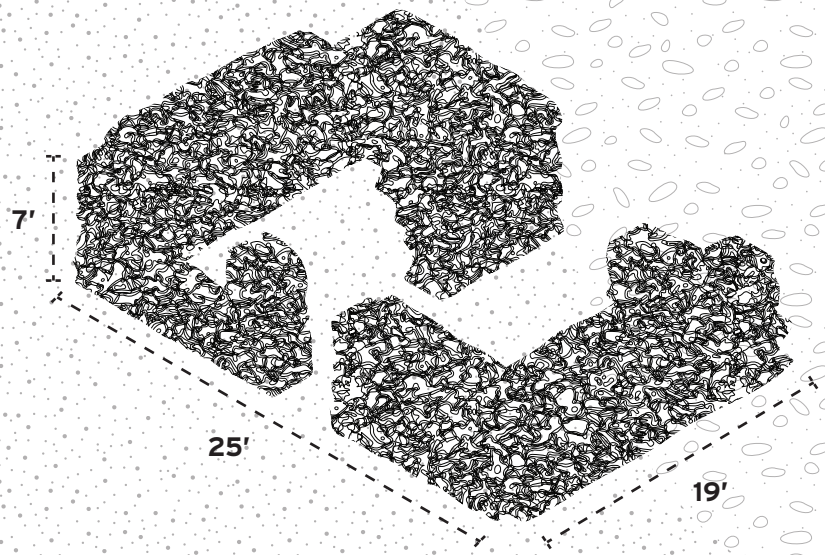
Appendix

Kingsley Plantation Cabin Drawings 136 - 159

Material Reuse Diagrams 160 - 168

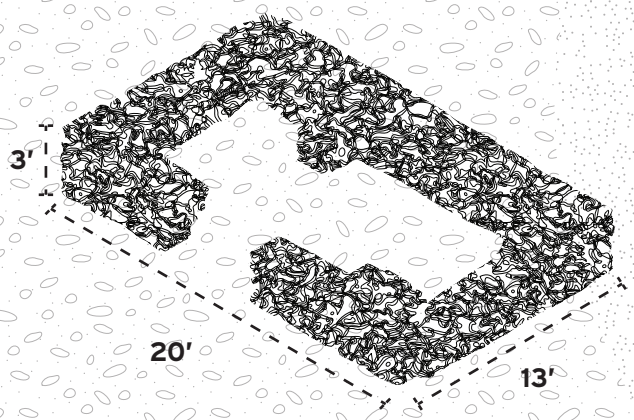
List of Sites 169 - 173

Figure 116. W1 Cabin at Kingsley Plantation.



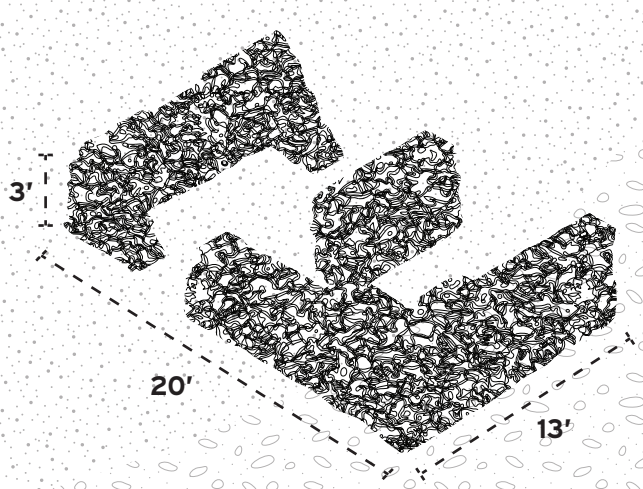
Ruin Number	Number of Rooms	2
W1	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	Half of rear wall missing

Figure 117. W2 Cabin at Kingsley Plantation.



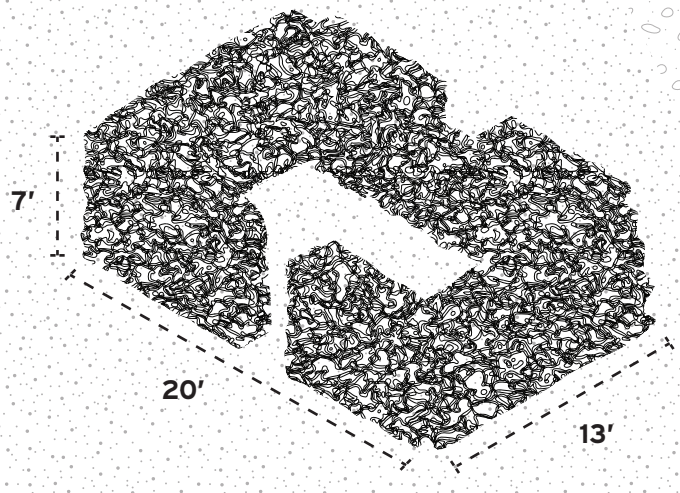
Ruin Number	Number of Rooms	2
W2	Retrofit Fireplace?	Yes
	Front Window	
	Rear Window	
	Notes	

Figure 118. W3 Cabin at Kingsley Planta-



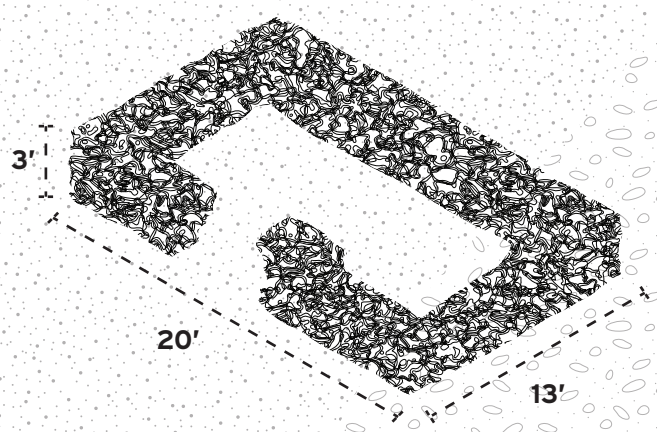
Ruin Number	Number of Rooms	2
W3	Retrofit Fireplace?	Yes
	Front Window	
	Rear Window	
	Notes	

Figure 119. W4 Cabin at Kingsley Plantation.



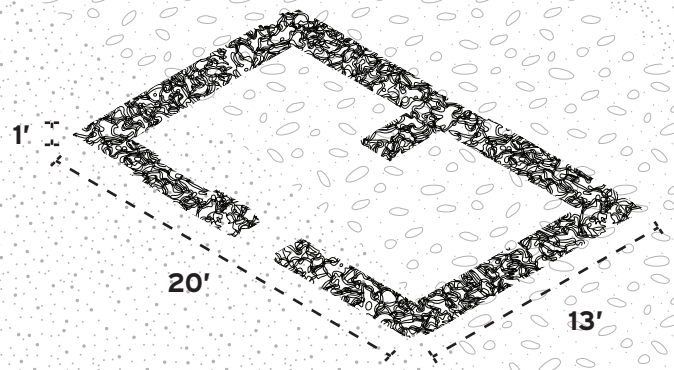
Ruin Number	Number of Rooms	1
W4	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

Figure 120. W5 Cabin at Kingsley Plantation.



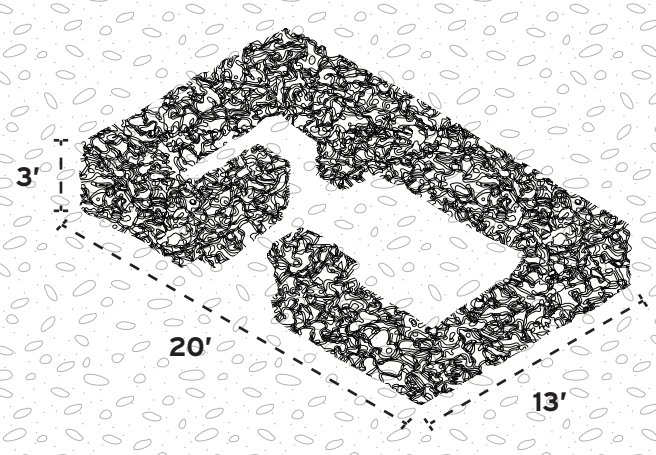
Ruin Number	Number of Rooms	1
W5	Retrofit Fireplace?	No
	Front Window	
	Rear Window	
	Notes	

Figure 121. W6 Cabin at Kingsley Plantation.



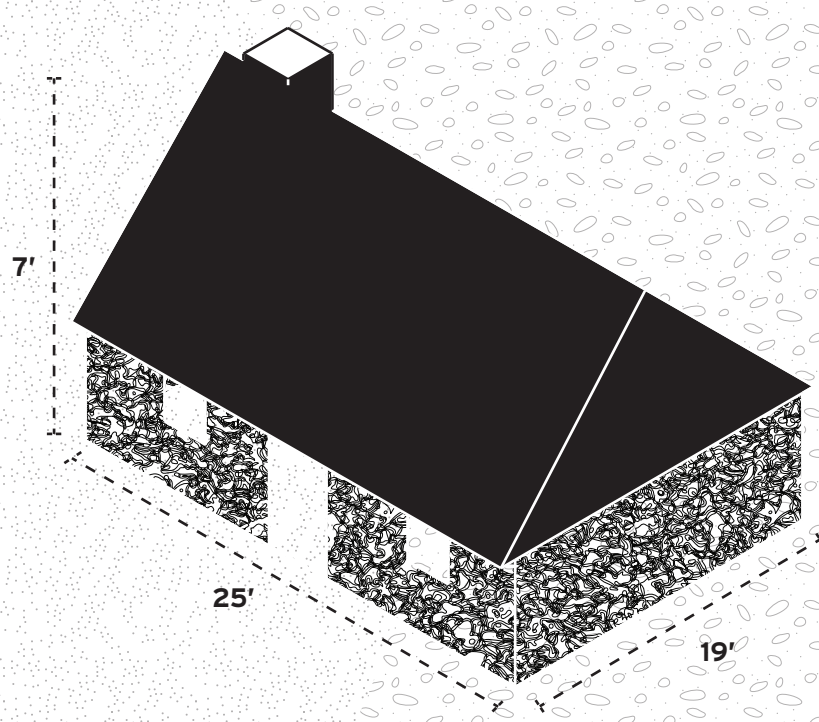
Ruin Number	Number of Rooms	2
W6	Retrofit Fireplace?	Yes
	Front Window	
	Rear Window	
	Notes	

Figure 122. W7 Cabin at Kingsley Planta-



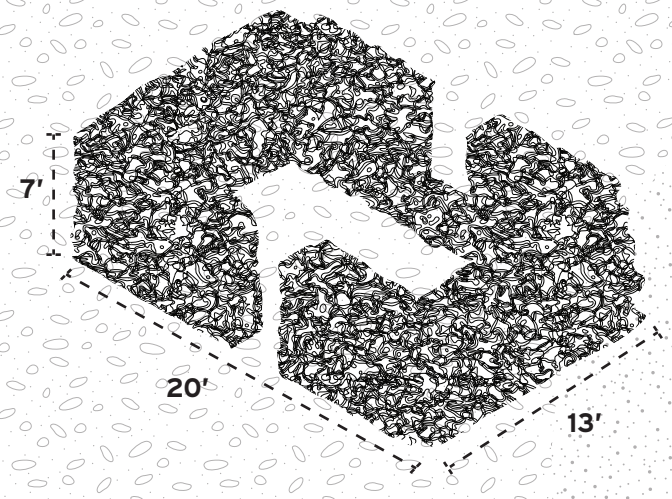
Ruin Number	Number of Rooms	2
W7	Retrofit Fireplace?	Yes
	Front Window	
	Rear Window	
	Notes	

Figure 123. E1 Cabin at Kingsley Plantation.



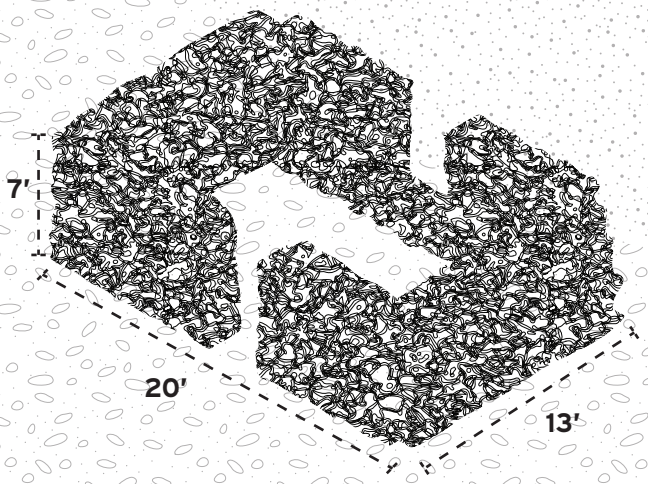
Ruin Number		
E1	Number of Rooms	2
	Retrofit Fireplace?	No
	Front Window	2
	Rear Window	2
	Notes	Reconstructed with shingle roof, wooden doors, and windows

Figure 124. E2 Cabin at Kingsley Plantation.



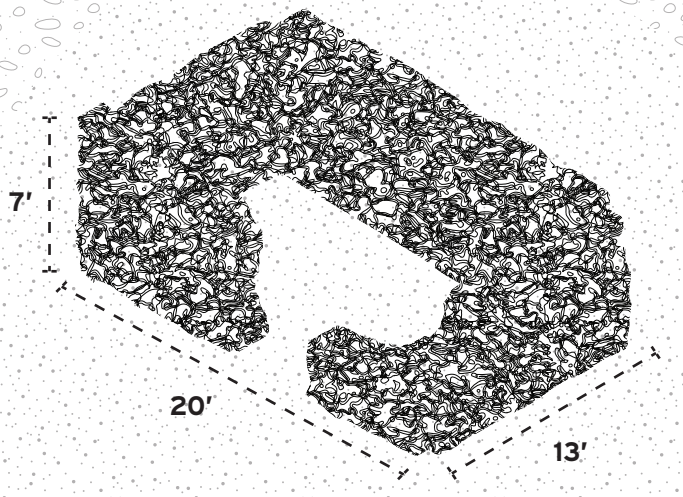
Ruin Number	Number of Rooms	1
E2	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	Rear Window converted to door

Figure 125. E3 Cabin at Kingsley Plantation.



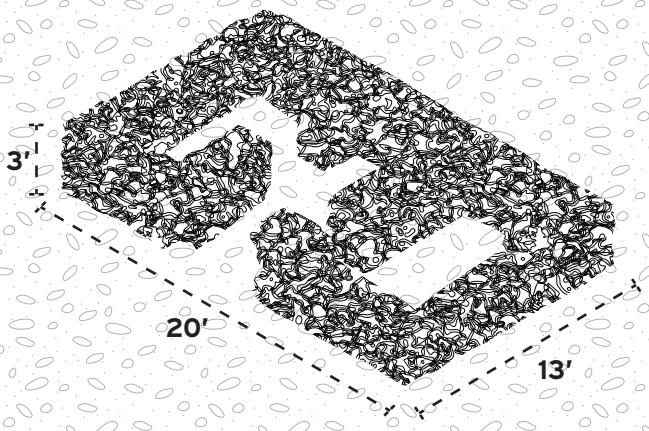
Ruin Number	Number of Rooms	1
E3	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	Rear window, converted to door; reconverted to window

Figure 126. E4 Cabin at Kingsley Plantation.



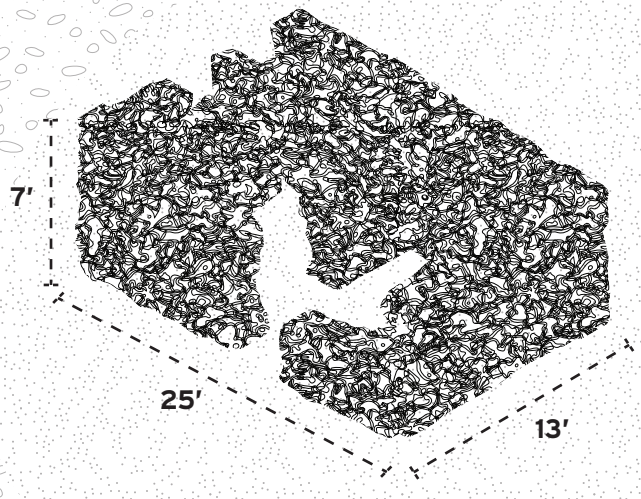
Ruin Number	Number of Rooms	1
E4	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	
	Notes	

Figure 127. E5 Cabin at Kingsley Plantation.



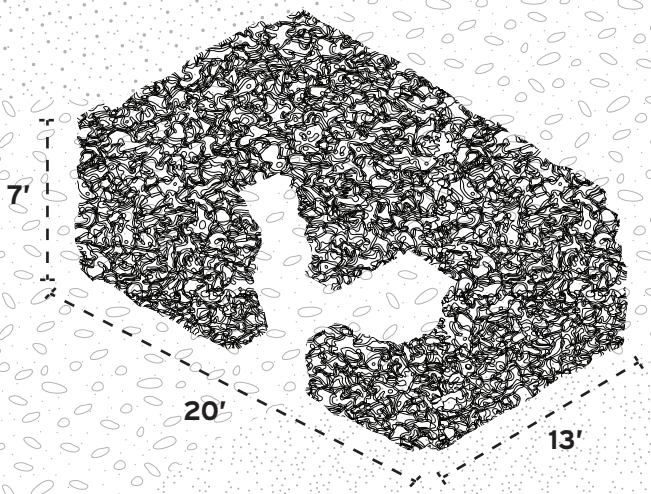
Ruin Number	Number of Rooms	2
E5	Retrofit Fireplace?	No
	Front Window	
	Rear Window	
	Notes	

Figure 128. E6 Cabin at Kingsley Plantation.



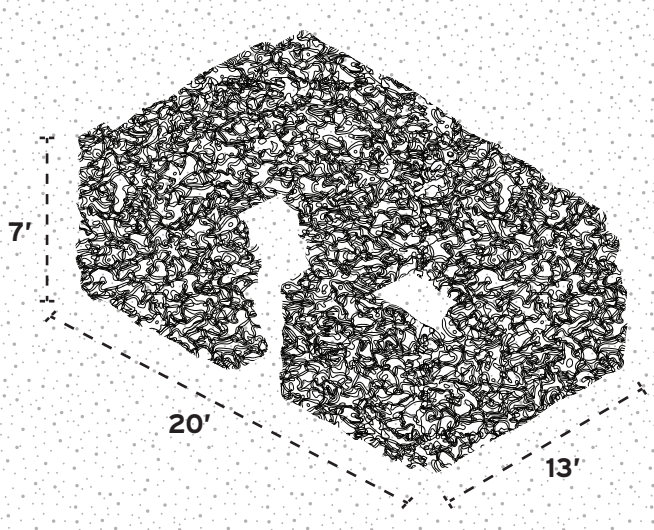
Ruin Number	Number of Rooms	2
E6	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

Figure 129. E7 Cabin at Kingsley Plantation.



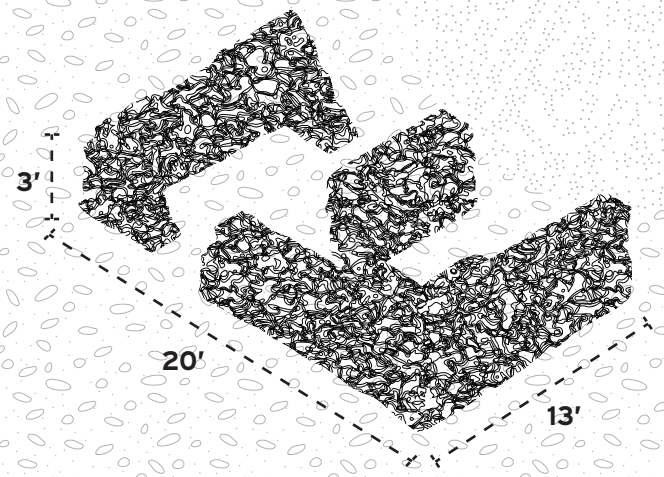
Ruin Number	Number of Rooms	2
E7	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

Figure 130. E8 Cabin at Kingsley Plantation.



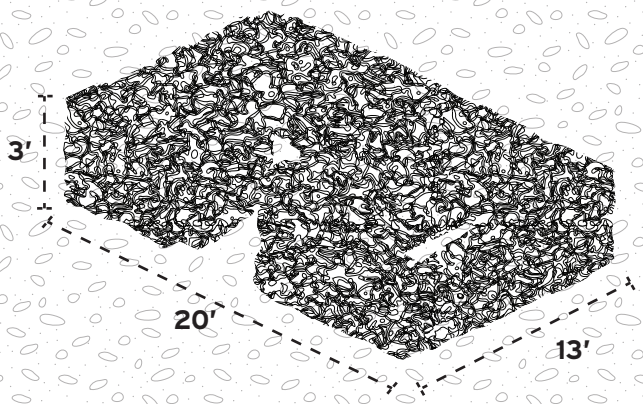
Ruin Number	Number of Rooms	2
E8	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

Figure 131. E9 Cabin at Kingsley Plantation.



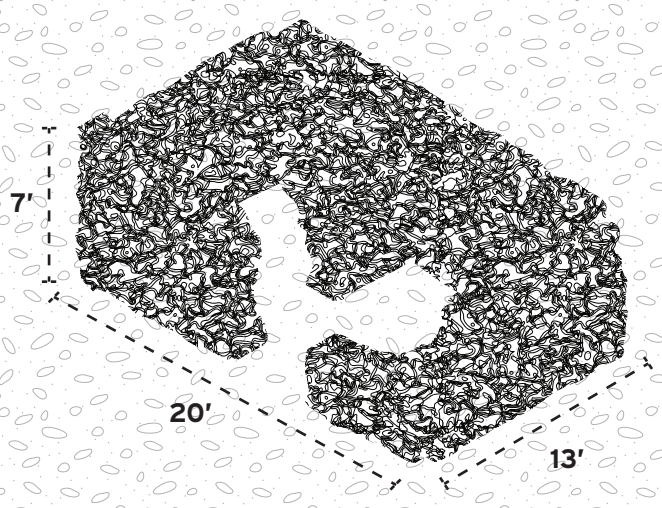
Ruin Number	Number of Rooms	2
E9	Retrofit Fireplace?	No
	Front Window	
	Rear Window	
	Notes	

Figure 132. E10 Cabin at Kingsley Plantation.



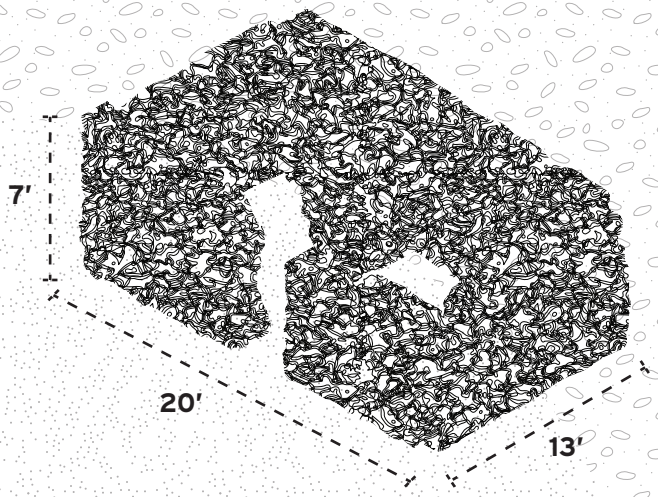
Ruin Number	Number of Rooms	2
E10	Retrofit Fireplace?	
	Front Window	
	Rear Window	
	Notes	

Figure 133. E11 Cabin at Kingsley Plantation.



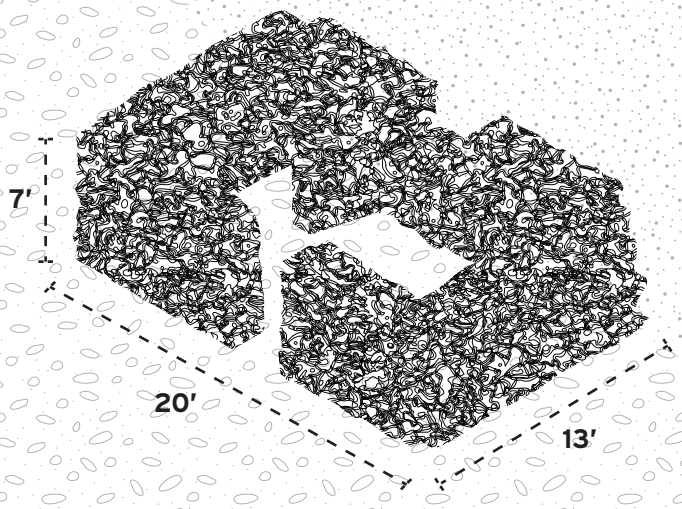
Ruin Number		
E11	Number of Rooms	2
	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	1
	Notes	Rear window small and low, rear door has tabby header

Figure 134. E12 Cabin at Kingsley Plantation.



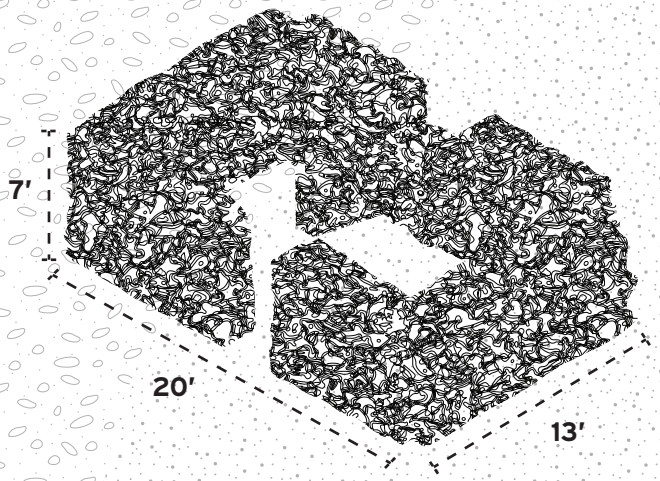
Ruin Number	Number of Rooms	2
E12	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	
	Notes	

Figure 135. E13 Cabin at Kingsley Plantation.



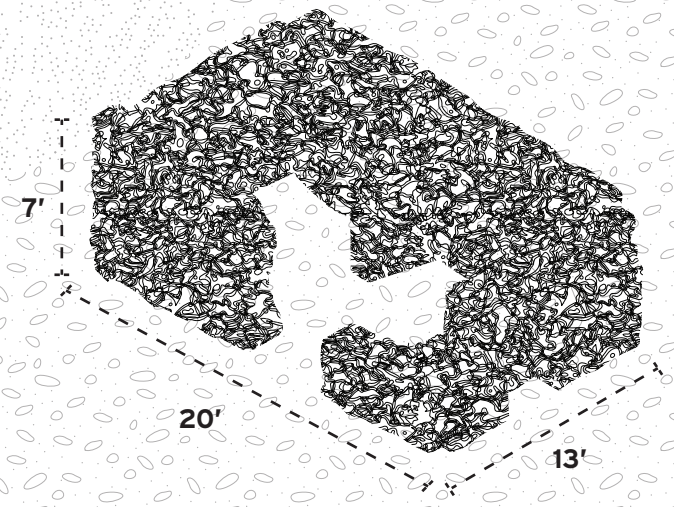
Ruin Number	Number of Rooms	2
E13	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

Figure 136. E14 Cabin at Kingsley Plantation.



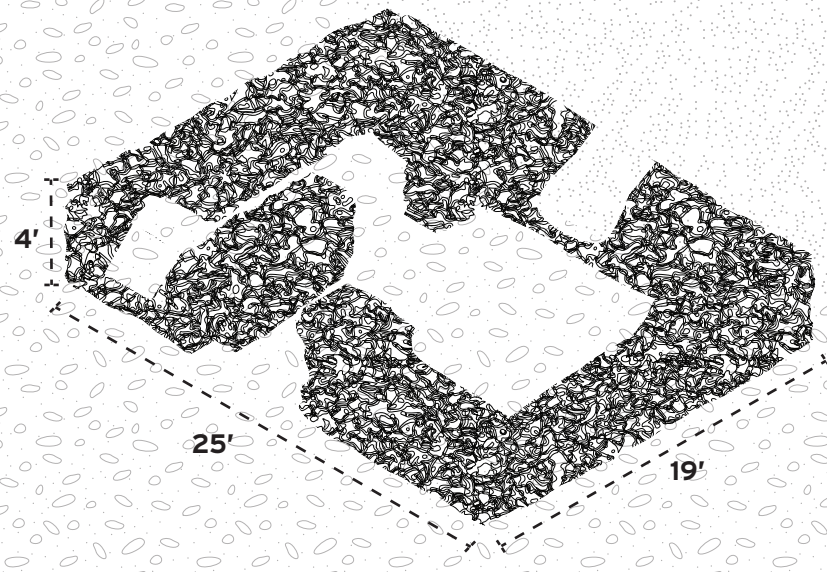
Ruin Number	Number of Rooms	2
E14	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	
	Notes	Rear Window converted to door

Figure 137. E15 Cabin at Kingsley Plantation.



Ruin Number	Number of Rooms	2
E15	Retrofit Fireplace?	Yes
	Front Window	1
	Rear Window	
	Notes	

Figure 138. E16 Cabin at Kingsley Plantation.



Ruin Number	Number of Rooms	2
E16	Retrofit Fireplace?	No
	Front Window	1
	Rear Window	1
	Notes	

Figure 139. Waste Generation by Material.

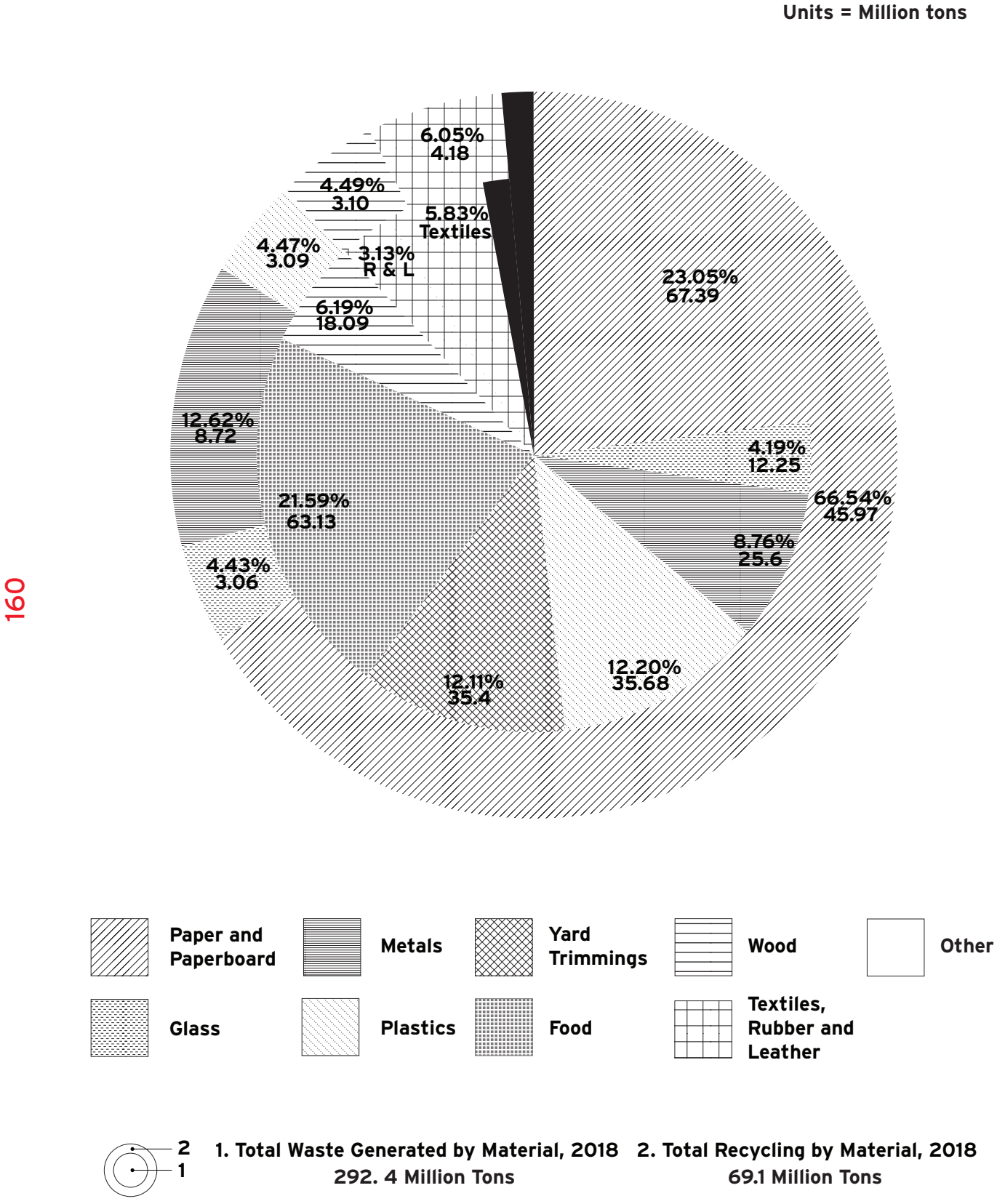


Figure 140. Waste Generation from Demoltion and Construction Waste.

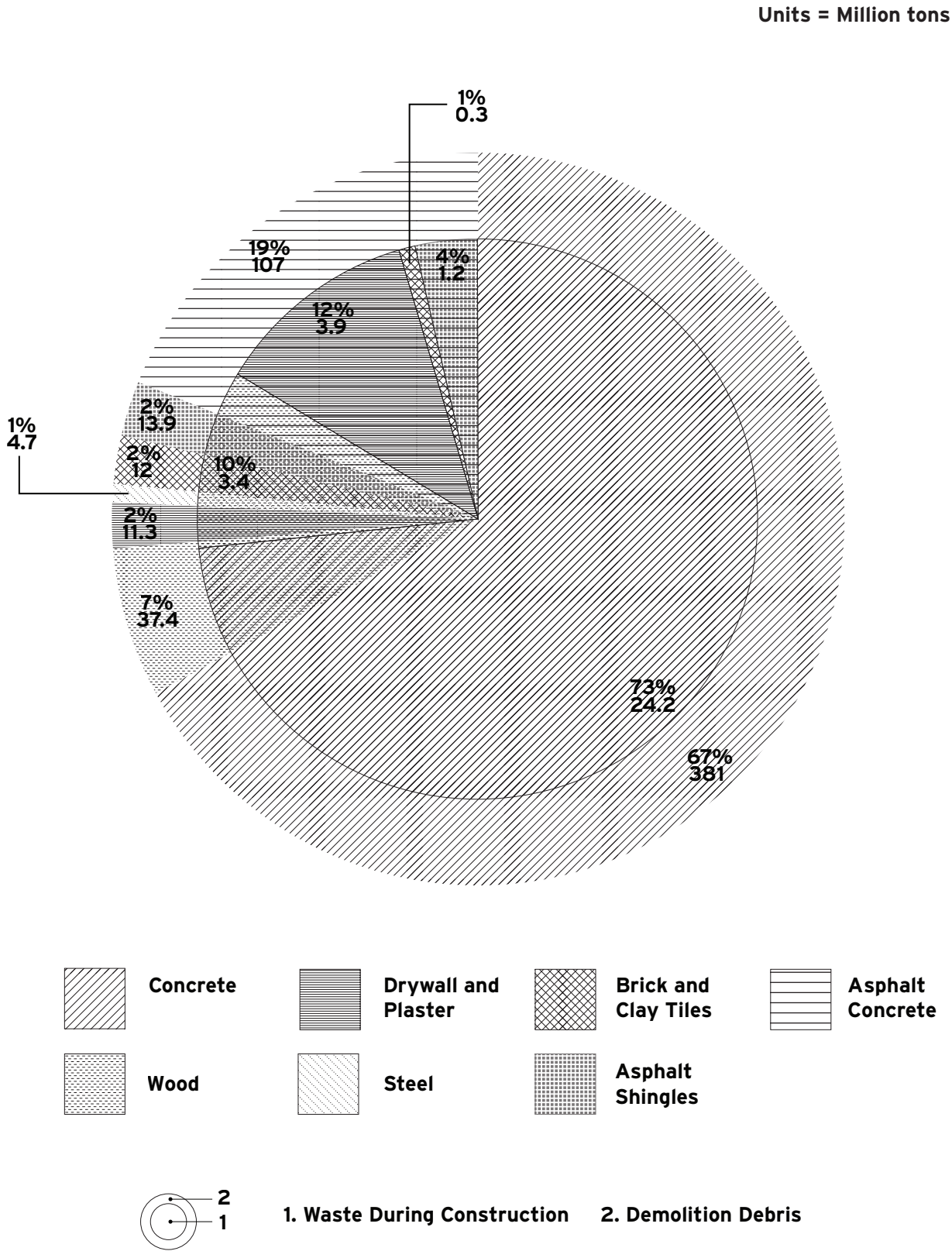


Figure 141. Metal Waste.

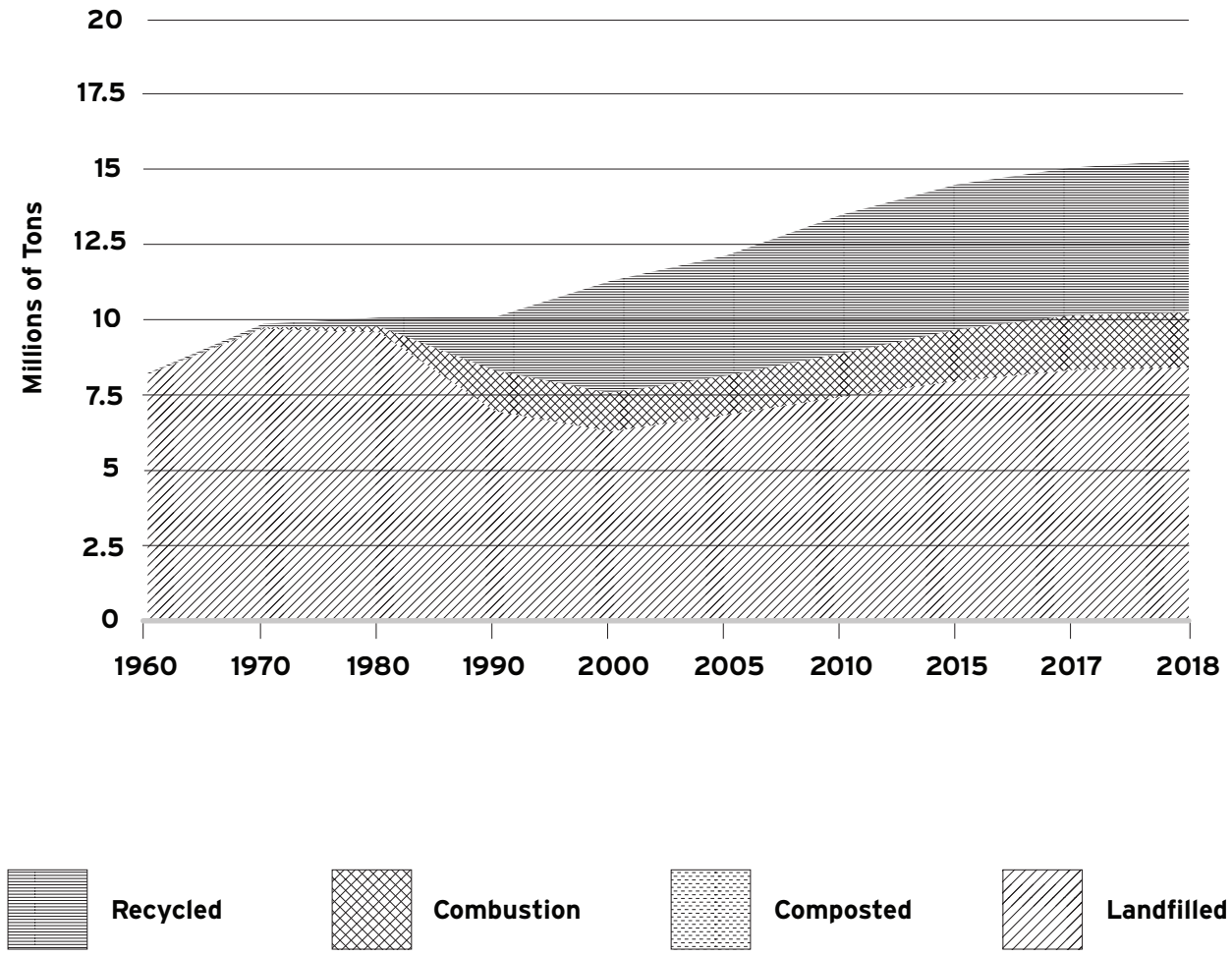


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Figure 142. Plastic Waste.

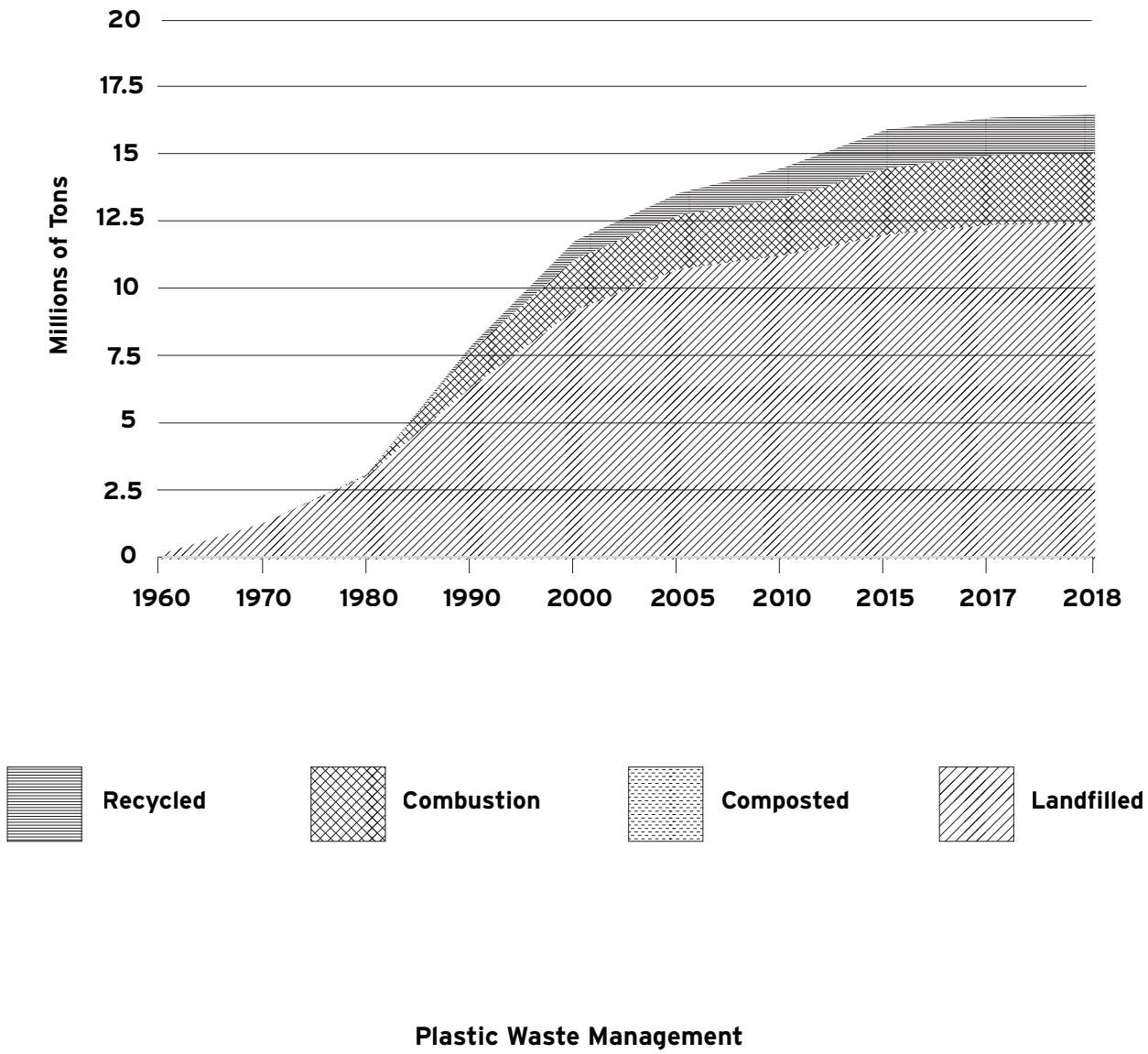


Figure 143. Textiles Waste.

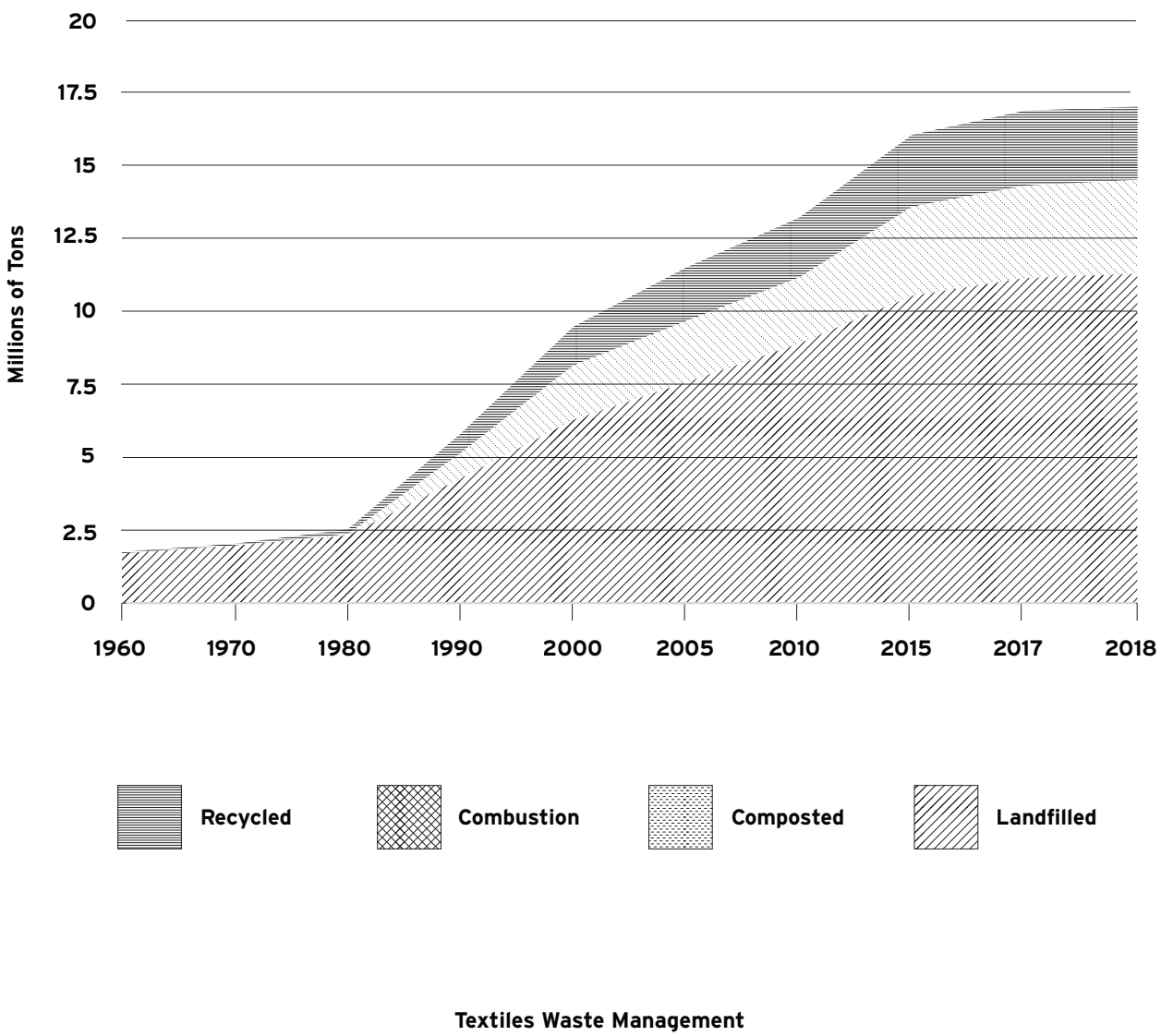


Figure 144. Recycle Cost.

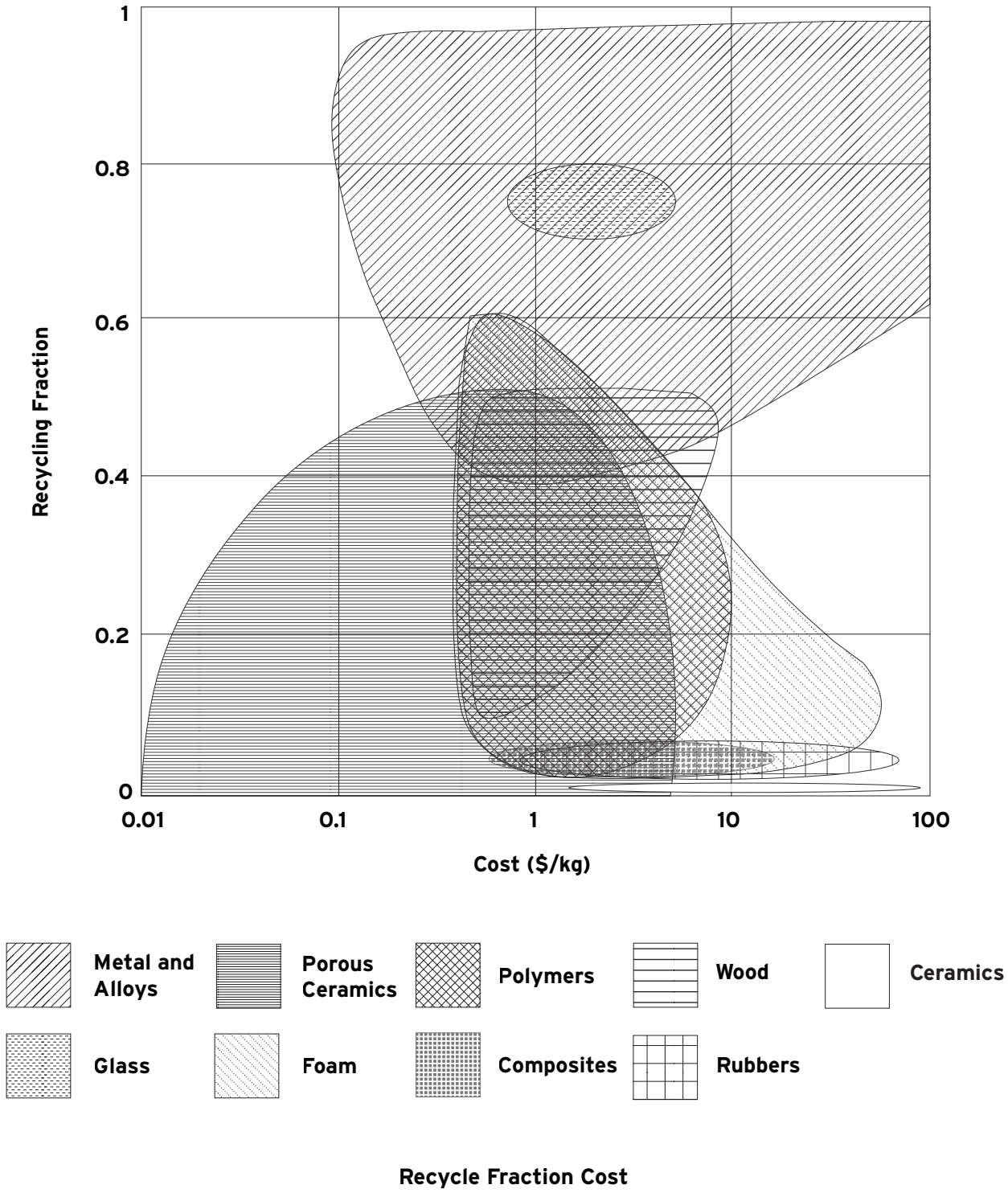


Figure 145. Recycle Cost (Glass).

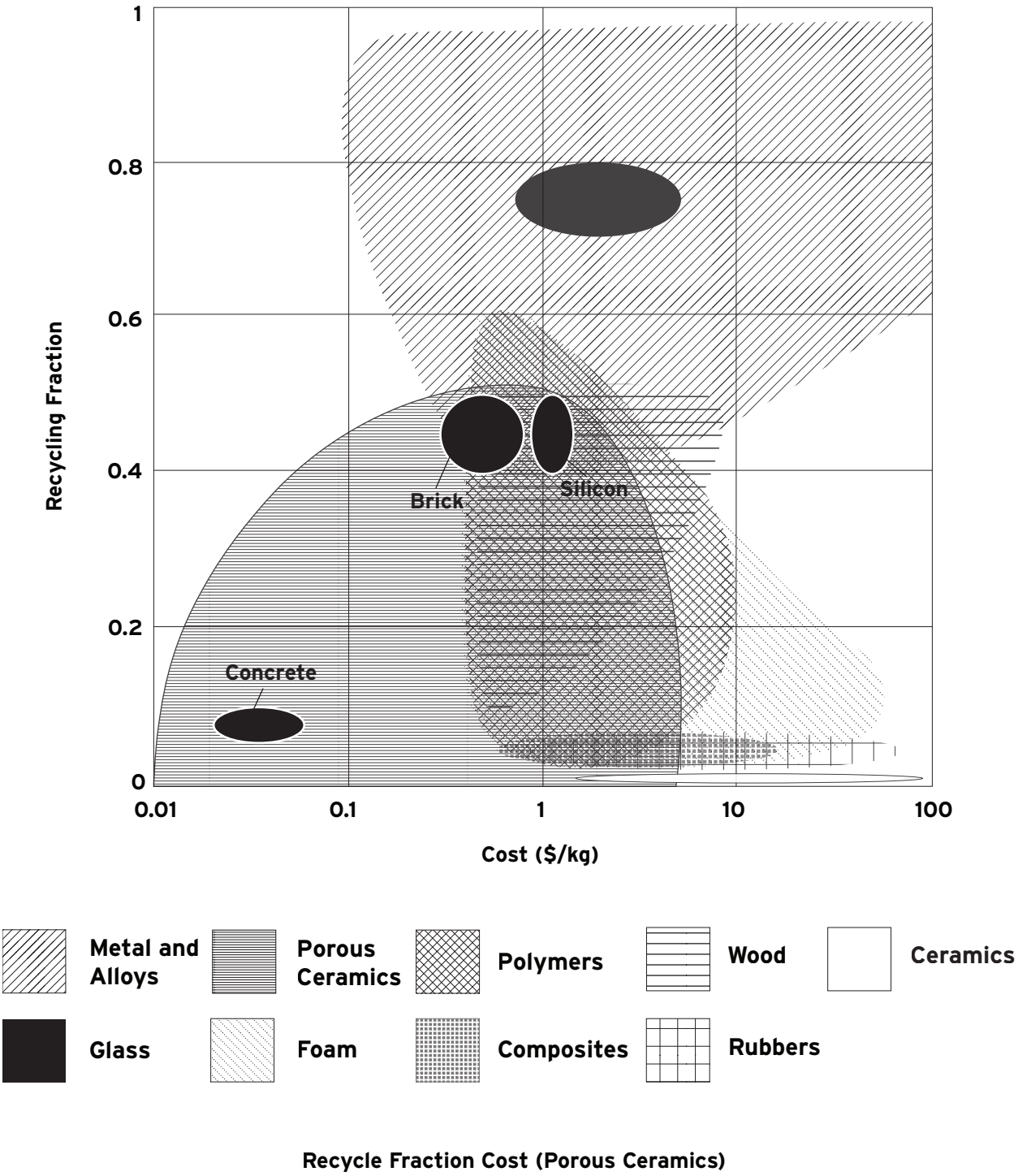


Figure 146. Recycle Cost (Metals).

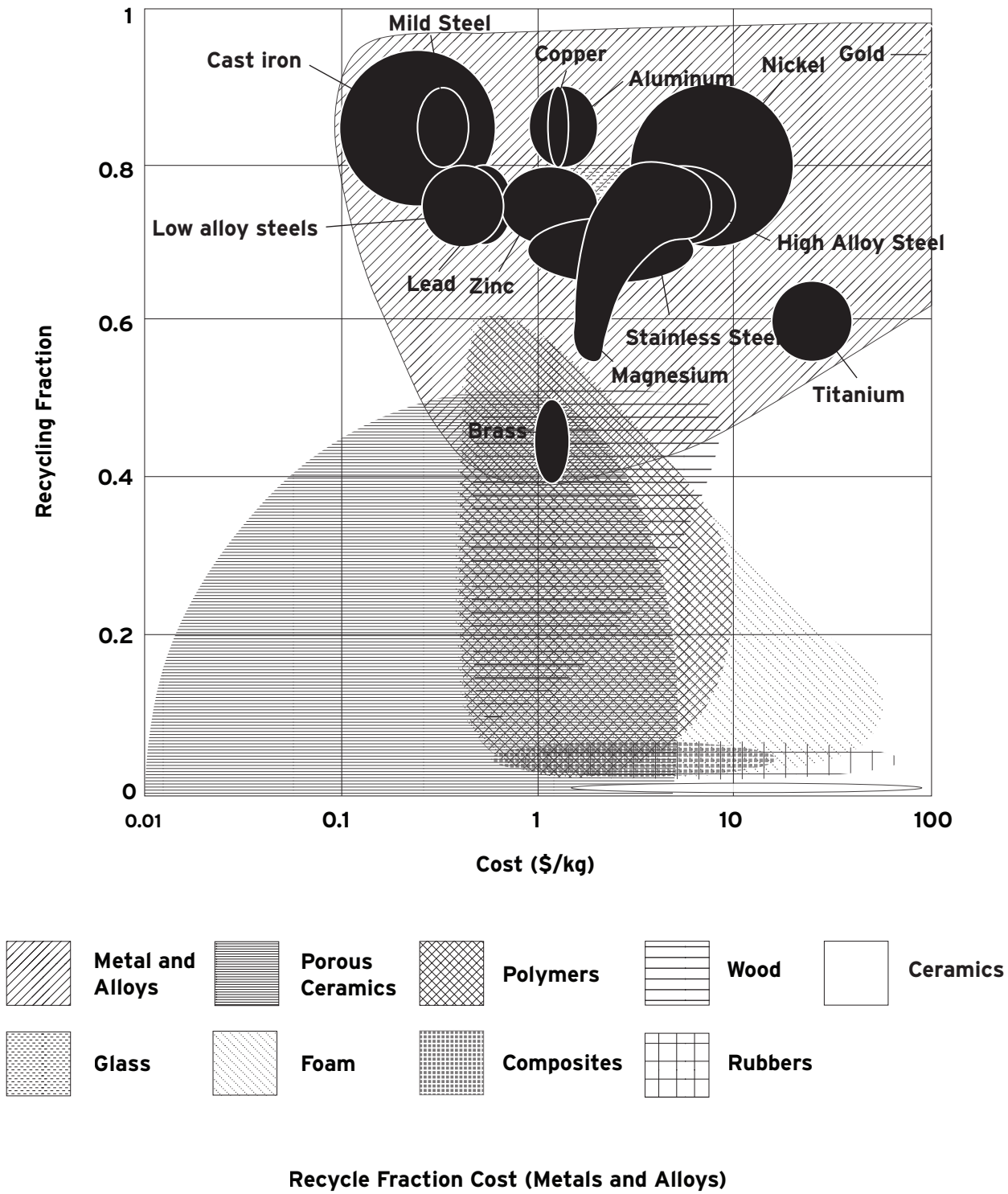
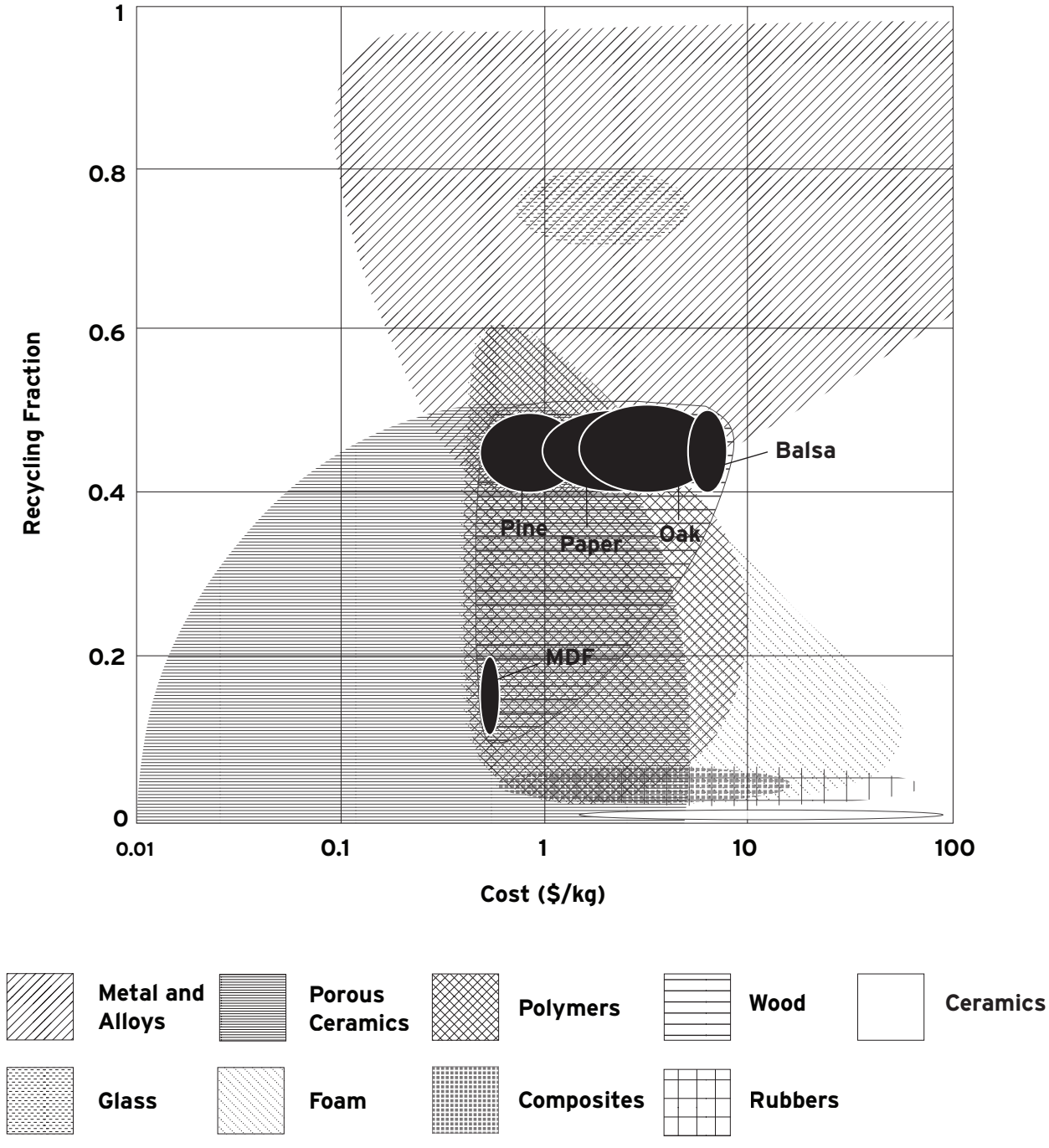


Figure 147. Recycle Cost (Wood).



Recycle Fraction Cost (Wood and wood products)

List of tabby, coquina, and proximate midden sites in the United States.

NAME	CITY	STATE	TYPE	DATE	TYPE
Mala Compra Plantation Archaeological Site	Palm Coast	Florida	Coquina	1816	Well
Mala Compra Plantation Archaeological Site	Palm Coast	Florida	Tabby	1816	Plantation House
Mission de Nombre de Dios	Saint Augustine	Florida	Tabby	1677	Church
Mission de Nombre de Dios	Saint Augustine	Florida	Coquina	1677	Church
Castillo de San Marcos	Saint Augustine	Florida	Coquina	1695	Fort
Castillo de San Marcos	Saint Augustine	Florida	Tabby	1695	Fort
St. George Street Tabby Walls	Saint Augustine	Florida	Tabby	1671	Wall
Sister's Creek Tabby House	Jacksonville	Florida	Tabby	1800	House
Fitzpatrick Plantation	Jacksonville	Florida	Tabby	1795	Plantation House
Thomson Tabby House	Jacksonville	Florida	Tabby	1854	Plantation House
The McGundo Midden	Jacksonville	Florida	Midden	N/A	N/A
Kingsley Plantation	Jacksonville	Florida	Tabby	1820	Slave Cabin
Kingsley Plantation	Jacksonville	Florida	Tabby	1820	Kitchen
Kingsley Plantation	Jacksonville	Florida	Tabby	1820	Barn
Dungeness Tabby Ruins	Cumberland Island	Georgia	Tabby	1800	Mansion
Dungeness Tabby Ruins	Cumberland Island	Georgia	Tabby	1800	House
Dungeness Tabby Ruins	Cumberland Island	Georgia	Tabby	1880	Mansion
McIntosh Sugar Mill	St. Mary's	Georgia	Tabby	1826	Sugar Factory
Hollybourne Cottage	Jekyll Island	Georgia	Tabby	1890	Mansion
Tabby Silo	Jekyll Island	Georgia	Tabby	1910	Silo
Horton House	Jekyll Island	Georgia	Tabby	1743	Mansion
Horton House	Jekyll Island	Georgia	Tabby	1743	Wall
Horton House	Jekyll Island	Georgia	Tabby	1743	Warehouse and brewery
Retreat Plantation	St. Simons Island	Georgia	Tabby	1804	Slave Hospital
Retreat Plantation	St. Simons Island	Georgia	Tabby	1804	Wall
Retreat Plantation	St. Simons Island	Georgia	Tabby	1804	Barn
Retreat Plantation	St. Simons Island	Georgia	Tabby	1804	Plantation House

Retreat Plantation	St. Simons Island	Georgia	Tabby	1804	Slave Cemetary
Retreat Plantation	St. Simons Island	Georgia	Tabby	1804	Slave Cabin
Hamilton Plantation Slave Cabins	St. Simons Island	Georgia	Tabby	1793	Slave Cabin
Fort Federica	St. Simons Island	Georgia	Tabby	1736	Fort
Cannon's Point	St. Simons Island	Georgia	Tabby	1793	Plantation House
Hampton Point Plantation Tabby Ruins	St. Simons Island	Georgia	Tabby	1774	Plantation House
Hofwyl-Broadfield Plantation Rice Mill	St. Simons Island	Georgia	Tabby	1806	Rice Mill
Fort King George Tabby House Ruins	St. Simons Island	Georgia	Tabby	1830	House
St. Cyprian's Church	St. Simons Island	Georgia	Tabby	1875	Church
Darien Tabby Walls	St. Simons Island	Georgia	Tabby	1815	Walls
Adam-Strain Buiding	St. Simons Island	Georgia	Tabby	1813	Store
Ashantilly	St. Simons Island	Georgia	Tabby	1820	Plantation House
The Thicket Sugar Mill and Rum Distillery	St. Simons Island	Georgia	Tabby	1800	Sugar Mill
Chocolate Plantation	Sapelo Island	Georgia	Tabby	1819	Slave Cabin
Reynolds Mansion	Sapelo Island	Georgia	Tabby	1819	Plantation House
Chocolate Plantation	Sapelo Island	Georgia	Tabby	1830	Barn
Ossabaw Island Tabby Ruins	Ossawbaw Island	Georgia	Tabby	1820	Smokehouse
Ossabaw Island Tabby Ruins	Ossawbaw Island	Georgia	Tabby	1820	Slave Cabin
Wormsloe Tabby Ruins	Savannah	Georgia	Tabby	1737	House
St. Helena Chapel of Ease	Beaufort	South Carolina	Tabby	1740	Church
Gamble Mansion	Ellenton	Florida	Tabby	1840	Plantation House
Braden Castle	Bradenton	Florida	Tabby	1850	Plantation House
Stoney-Baynard Plantation Ruins	Hilton Head Island	South Carolina	Tabby	1793	Slave Cabins
Stoney-Baynard Plantation Ruins	Hilton Head Island	South Carolina	Tabby	1793	Plantation House
Fish Haul Plantation	Hilton Head Island	South Carolina	Tabby	1762	Slave Cabin

Riverside Plantation	St. Helena Island	South Carolina	Tabby	1805	Outhouse
Sam's Plantation Complex Tabby Ruins	Dataw Island	South Carolina	Tabby	1783	Plantation House
Sam's Plantation Complex Tabby Ruins	Dataw Island	South Carolina	Tabby	1783	Slave Cabin
Sam's Plantation Complex Tabby Ruins	Dataw Island	South Carolina	Tabby	1808	Chapel
Sam's Plantation Complex Tabby Ruins	Dataw Island	South Carolina	Tabby	1808	Cemetary walls
The Arsenal	Beaufort	South Carolina	Tabby	1795	Fort
St. Helena's Episcopal Church	Beaufort	South Carolina	Tabby	1724	Walls
Bay Street Building Exterior	Beaufort	South Carolina	Tabby	1760	Walls
Verdier House	Beaufort	South Carolina	Tabby	1804	House
Old Sheldon Church	Yemassee	South Carolina	Tabby	1751	Church
Tabby Horn Work Remnant	Charleston	South Carolina	Tabby	1757	Fort
Fort Dorchester	Summerville	South Carolina	Tabby	1757	Fort
Bleak Hall Plantation	Edisto Island	South Carolina	Tabby	1840	Ice House
Bleak Hall Plantation	Edisto Island	South Carolina	Tabby	1840	Gardener Shed
Bleak Hall Plantation	Edisto Island	South Carolina	Tabby	1840	Barn
Fort San Anton de Carlos	Estero	Florida	Tabby	1567	Jesuit Mission
Island Hotel	Cedar Key	Florida	Tabby	1859	Store
Isaac Fripp House	St. Helena Island	South Carolina	Tabby	1850	House
George Adderley House	Marathon	Florida	Tabby	1903	House
Tabby Manse	Beaufort	South Carolina	Tabby	1786	House
Old Spanish Fort	Pascagoula	Mississippi	Tabby	1757	House
Fort Pulaski National Monument	Tybee Island	Georgia	Tabby	1847	Fort

Caparra	Guaynabo	Puerto Rico	Tabby	1509	House
Haig Point	Daufiskie Island	South Carolina	Tabby	1733	Slave Cabin
Bok Tower	Lake Wales	Florida	Coquina	1929	Water Tower
Fort Matanzas National Monument	Crescent Beach	Florida	Coquina	1742	Fort
Fort Matanzas National Monument Headquarters and Visitor Center	Saint Augustine	Florida	Coquina	1936	Visitor Center
Cathedral Basilica of St. Augustine	Saint Augustine	Florida	Coquina	1797	Church
Saint Augustine Light House	Saint Augustine	Florida	Coquina	1737	Lighthouse
Saint Augustine Light Tower	Saint Augustine	Florida	Coquina	1783	Light Tower
New Smyrna Sugar Mill Ruins	New Smyrna Beach	Florida	Coquina	1830	Sugar Mill
Dunlawton Plantation and Sugar Mill	Port Orange	Florida	Coquina	1804	Sugar Mill
Bulow Plantation Ruins Historic State Park	Flagler Beach	Florida	Coquina	1832	Sugar Mill
Clear Springs Plantation	New Bern	North Carolina	Coquina	1740	House
Washington Oaks Gardens State Park	Palm Coast	Florida	Coquina	N/A	Coquina Site
Kure Beach	Kure Beach	North Carolina	Coquina	N/A	Coquina Site
Blowing Rocks Preserve	Jupiter Beach	Florida	Coquina	N/A	Coquina Site
Tchefuncte site	Mandeville	Louisiana	Midden	200	Shell Midden
Jere Shine site	Montgomery	Alabama	Midden	1550	Shell Midden
Indian Shell Mound Park	Dauphin Island	Alabama	Midden	1550	Shell Midden
Holly Bluff site	Holly Bluff	Mississippi	Midden	1500	Shell Midden
Big Oak-Little Oak Islands	New Orleans	Lousiana	Midden		Shell Midden
Big Mound Key-Boggess Ridge Archeological District	Placida	Florida	Midden	400-900	Shell Midden
Chokoloskee	Chokoloskee	Florida	Midden	500-1513	Shell Midden
Dismal Key	Dismal Key	Florida	Midden	500-1500	Shell Midden

Everglades National Park	Everglades	Florida	Midden	5000-	Shell Midden
Galt Island Archeological District	St. James City	Florida	Midden	500	Shell Midden
Green Mound	Ponce Inlet	Florida	Midden	500-1600	Shell Midden
Green Springs Park	Deltona	Florida	Midden	N/A	Shell Midden
Historic Spanish Point	Osprey	Florida	Midden	3000-	Shell Midden
Josslyn Island Site	Pine Island Center	Florida	Midden	1500	Shell Midden
Key Marco	Marco Island	Florida	Midden	900-1513	Shell Midden
Mound Key Archaeological State Park	Estero	Florida	Midden	1150	Shell Midden
Mount Elizabeth Archeo-logical Site	Jensen Beach	Florida	Midden	N/A	Shell Midden
Mullet Key	Mullet Key	Florida	Midden	500-1500	Shell Midden
Nocoroco	Ormond Beach	Florida	Midden	800-1600	Shell Midden
Mark Pardo Shellworks Site	Bokeelia	Florida	Midden	500-1500	Shell Midden
Pineland Archeological District	Pineland	Florida	Midden	500-1700	Shell Midden
Spruce Creek Mound Complex	Port Orange	Florida	Midden	500-1500	Shell Midden
Turner River Site	Big Cypress	Florida	Midden	200-	Shell Midden
Turtle Mound	Oak Hill	Florida	Midden	800-1600	Shell Midden
Useppa Island	Bokeelia	Florida	Midden	4500-	Shell Midden

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Alternative Text

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Figure 98. Kingsley Plantation Site Plan with featuring the tabby cabins, Fort George Clubhouse, barn, and main house.

Figure 99. Please see pages 166 - 174 for individual drawings of each cabin with large text.