

and eighteenth century. In most cases, the church began within existing homes, oftentimes in living rooms and basements that could accommodate dozens of people at a time. In the same ways that the parlor of a home accommodated the showing of the body of a loved one after death, so did the living room, den, and basement transform itself into the space of spiritual revivalism. Ironically, it was this same practice of surreptitiously hiding things in plain site that enabled the Underground Railroad to liberate the bodies of many Black subjects from slavery to freedom. This space is perhaps one of the earliest modern inventions of Black America. Colson Whitehead's recent novel *Underground Railroad* intimates its modernity by transforming it into a literal train line that runs underground. His treatment of Black space translates it into the invaluable infrastructure that it most certainly was in the nation's past. The King Memorial Church in Montgomery, Alabama is an inverse example of this as it often brought Black residents out in the open in their support of Civil Rights. The congregation explicitly selected King as its pastor because of his stance on Civil Rights, and their prominent place in the downtown of a Southern city: a position that was only obtained because of the expansion of Black rights during Reconstruction. As Lisa Findley notes in her essay "Building Presence," Maya Lin's monument to Civil Rights and Erdy McHenry's designs for the Southern Poverty Law Center headquarters in this same city amplifies the radical actions of a single Black congregation fighting for equality in the Confederate South. Architectural form can bring presence to the complexity of Black space, when done properly.

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