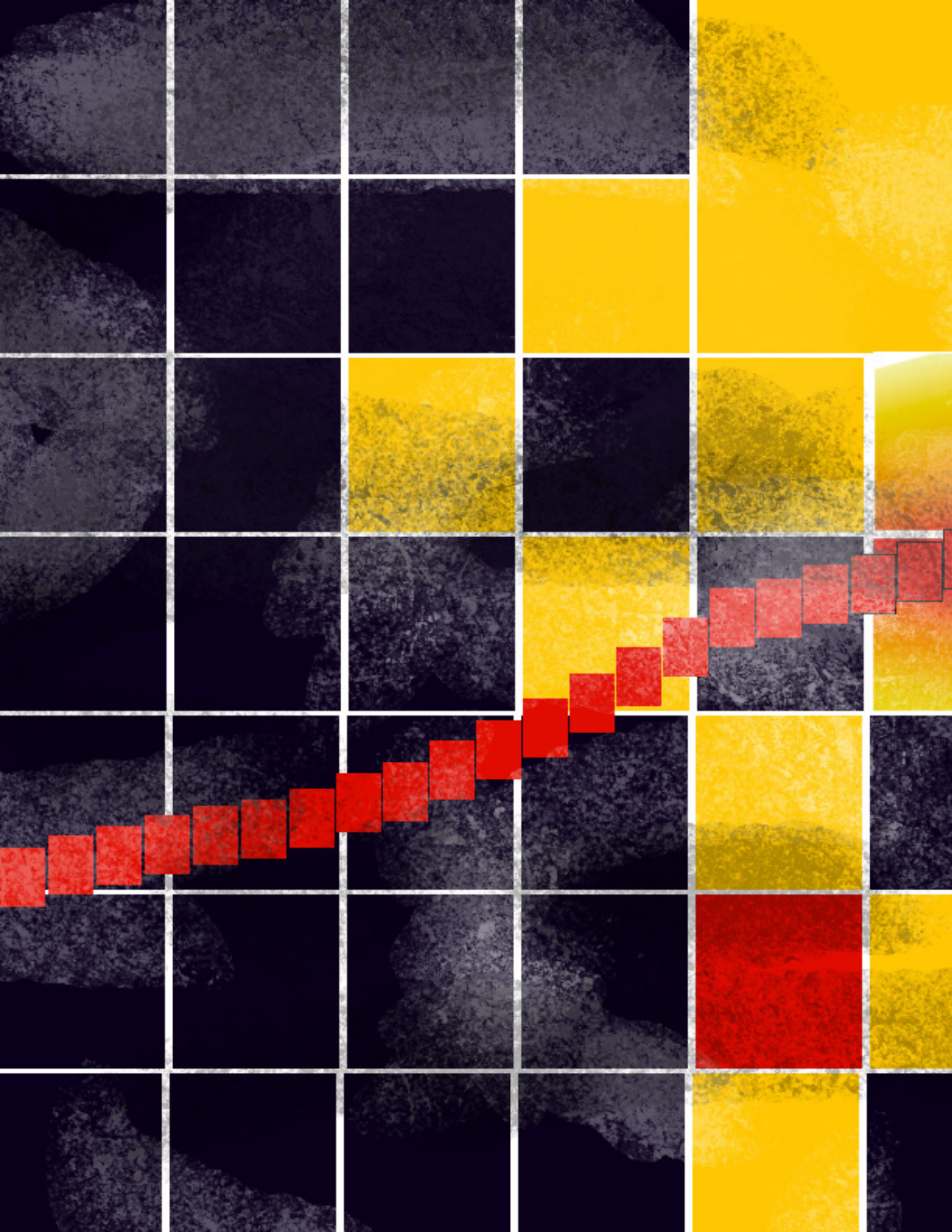
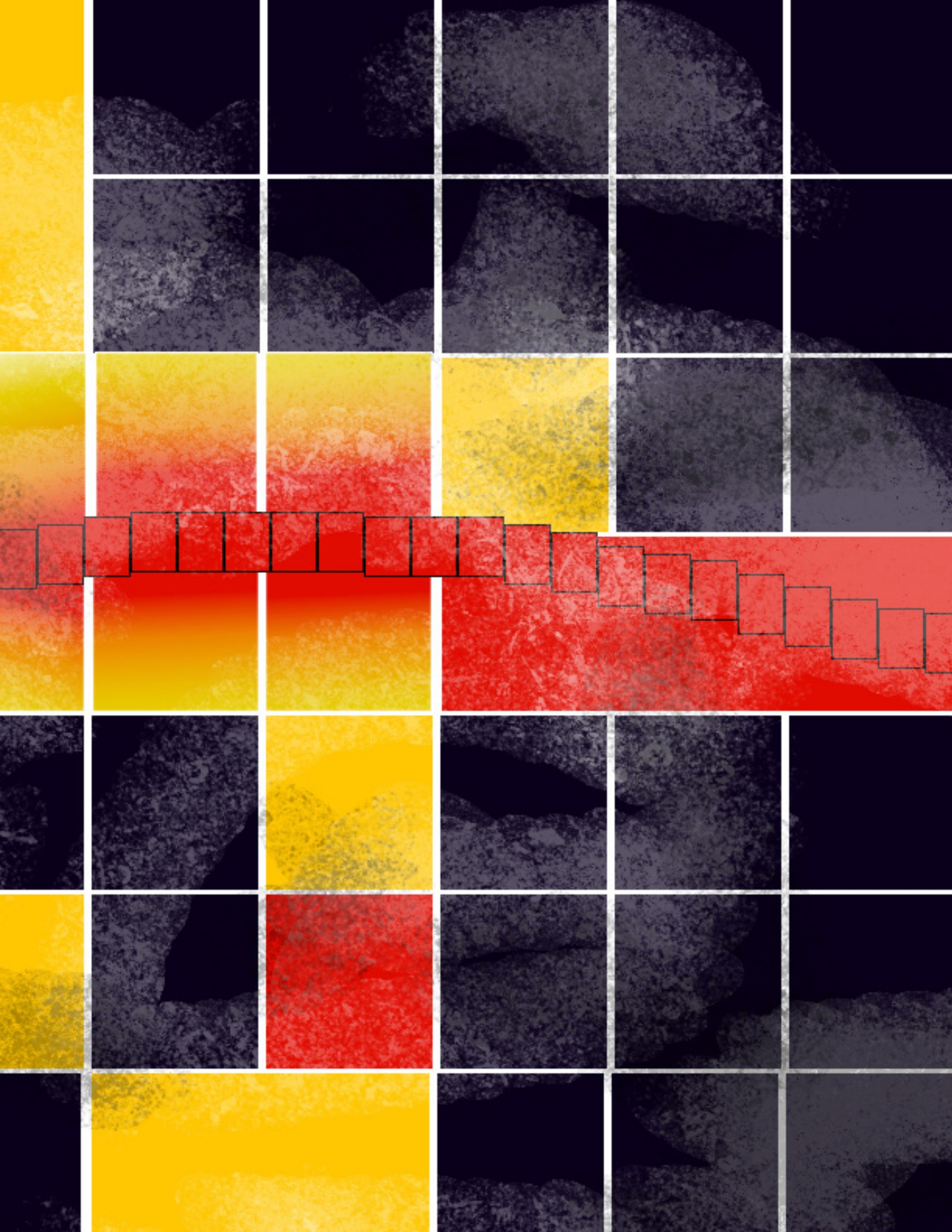


Understanding Black Joy Through Black Pain

Jason McDonald







For many years art has been used to demonstrate **BLACK JOY** while overcoming **BLACK PAIN**.

As such a societal shaping tool, ARCHITECTURE can be used to **CELEBRATE BLACK JOY** while **MEMORIALIZING BLACK PAIN**

In America there is long history of the manifestation of racism into physical landscape to oppress the black community. Architecture has been used as a weapon to demonstrate and execute racist policies. This has assisted in years of pain for the black community, limiting the joy and opportunities in life. Many of these manifestations still exist today, daily affecting the lives of millions. There has been many attempts at reversing this damage to help growth occur in these communities.

Art has been used for many years to celebrate Black culture and life. Art in many forms has illustrated the daily pains and history of oppression in the Black community. Architecture as a tool used to systematically attack the Black population can be used in the inverse to empower and allow for the celebration of Black Joy. This celebration has occurred even with the limited tools in damaged neighborhoods. There is very few examples of an architecture design that is made specifically for Black Joy versus the amount made specifically to create Black Pain.

BLACK JOY

"Used by Black People to highlight acts, experiences and expressions of joy in their lives and the lives of other Black People"

"Making space for joy apart from and in opposition to the trauma, tragedy and struggles perpetuated by anti-Black racism"

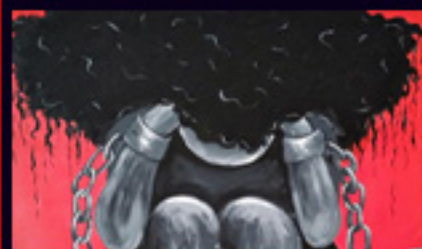
"Encouraged as a way for Black People to fully be themselves and form a sense of community as a response to systems that devalue them"

"Black joy is freedom. Black joy is radical. The Black joy to come from systemic equality would change the world"

"Freedom to laugh, freedom to dance, freedom to create, freedom to thrive in a world without policies and social structures attempting to curtail — even end — your very existence."

"Means to free ourselves from societal norms and preconceived notions about blackness."





“ Black Pain identifies emotional pain—which uniquely and profoundly affects the black experience”

“ Because of segregation, middle-class Black families are now more likely to live in high-poverty neighborhoods than are low-income White families, and their children are more likely to attend high-poverty schools.”

“ The nexus of injustices, privations, and pains that contribute to the daily suffering seen and felt in the lives of Black folks”

“the consequences of racism—conditioned how these oppressed peoples experienced the world, how they created meaning from an existence introduced to the world as nothing”

BLACK PAIN

MEMORIALIZE: Preserve the memory of; commemorate

CELEBRATION: the action of marking one's pleasure at an important event or occasion by engaging in enjoyable, typically social, activity.

OPPRESION: The state of being subject to unjust treatment or control.

CULTURE: the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.

RACISM: prejudice, discrimination, or antagonism directed against a person or people on the basis of their membership in a particular racial or ethnic group.

EMPOWER: give (someone) the authority or power to do something

SEGREGATION: the action or state of setting someone or something apart from other people or things or being set apart.

FREEDOM: the power or right to act, speak, or think as one wants without hindrance or restraint.

Chapter 02: Literature Review

Introduction

Due to the lack of representation in architecture for the black community, the built environment surrounding us is designed to oppress us. This oppression by design has led to the phenomenon of Black Pain and giving limited opportunities to Black Joy or freedom. The laws and policies of oppression have been removed mostly but the physical structure remains and haunts us. Throughout history the Black American Diaspora has used arts like music to exercise liberty and happiness inside physical manifestations of racism. To further the societal shaping tool of architecture, we must understand why this hurtful built environment exists, how it harms, and limits our opportunities. Then we must understand how to tear them down and build a new architecture to create celebration.

In this chapter I look at various writings that explain this tragic and malicious use of architecture. Text that explains how representation was specifically limited for the Black community and how difficult it is for Black architects to have say in many important works directly impacting their communities. Writings that explain how black communities use different forms of art to express their stories or pain while celebrating the limited joy they can. Lastly, I also study texts that explain how we can memorialize this tragic history while rebuilding or create places dedicated to creating joy and opportunities.

Architecture Cultural Significance

One of the first things that must be recognized is the significance of architecture and how it impacts people. A text that discusses this is Ai Weiwei's *Spatial Matters*. Ai Weiwei is an artist, architect, designer, curator, filmmaker, and publisher who creates work typically associated with activism or cultural display. Ai Weiwei is from China and grew up in the far northwest desert due to his father, the revolutionary poet Ai Qing, harsh punishment from the Chinese Government. He is well-known for his very vocal opposition to the Chinese government. His opposition has even led to him being captured by the government in an attempt to silence him or limit his voice. Weiwei's work has

been influential to many on how to challenge imposing large government forces while truly reflecting the voices of the people and understanding the significance of space in correlation to the typical person. *Spatial Matters* is a comprehensive representation of his work expressing the meanings or significance behind them.

In *Spatial Matters* for a section, he defines what is the importance of architecture and how it is used by us as people. In Weiwei's reflection of architecture he first states "Architecture has always been and will always be one of man's basic activities". He writes how even though we discuss and see architecture at times as a commodity it is in fact an essential need for survival. Due to architecture being essential for survival, we are always inclined to design and build. Weiwei goes on to express how architecture is the desire of people to transform their conditions of existence. People then go on to create architecture as a means for safety, comfort, desire, and individualization. Architecture can be very vocal or silent at times. Architecture can be a representation of one's place in this world, the fear of a god or a reflection of our morals.

Ai Weiwei writes how architecture reflecting one's world view, it can be detrimental to others. He describes how architecture has long been in service of those in power. Architecture is difficult to create due to the needs of supplies and labor, meaning the construction of it is controlled by people who have the resources. When someone else controls architecture it is an overt assertion of their beliefs, morals and agenda. Weiwei expresses this need of power to build makes it difficult to use architecture as an opposing force against those in power making their ideology the only one represented with no challenge.

Spatial Matters describes how people confuse the architecture surrounding many people as pure reflections of them when this is not true. Ai Weiwei writes about his anger of how many people associated The Forbidden City in Beijing as a representation of his culture when this is far from true. It was built by rich monarchs hundreds of years ago. It would be the same thing if the structure was French. He writes how culture is not about history or past but rather defined by use and significance. We must recognize more that when we look at architecture it is not directly representative of the culture or people in it all the time.

The only way for architecture to actually be reflective of one's culture is a shift in power. A shift in architecture can be also small pieces or adjustments rather than full fledged changes. People have long changed the architecture built around them for better contemporary use. Ai Weiwei likes to leave open possibilities for nudged vernacular or shifts based on moves within the culture so the design can be reflective surrounding context or internal changes. Weiwei describes how many communities have only been able to do these small nudges and seek the opportunity to shift the power in a larger scale.

Representation in Architecture

After looking at a general understanding for the significance of architecture in the cultural scope it can help bring some clarification to the many important factors affecting the Black Community here in America. As written in *Spatial Matters* architecture has been shaped by those in power with resources and means to build. In America, the black community has not been in power to design the spaces around us. A book that gives a description of this fact and the challenges faced in attempt to represent is *African American Architects in Current Practice* by Jack Travis.

Jack Travis is a Black architect that has done a collection of work for celebrities and cultural institutions. He has delved into investigation of Black History and Culture and encourages others to do so and further design with better reflection of culture. His influence to curate *African American Architects in Current Practice* was the fact there is little documentation regarding the achievements of Black architects. The book continues writings from various other Black Architects regarding the history of Black architects and their personal experiences. And it concludes with accounts of different architects and a brief of their

works.

The first text in this book is "The Black Architectural Experience in America" by Richard K. Dozier. In this chapter Dozier explains the history of the Black architectural experience. Starting off with discussing how there were many tools or building methods slaves brought and taught here in America from Africa. These methods and tools became attached to American society and claimed by the European Americans. Ironworking and woodcarving skills were brought here and stolen for American use. Many develops across the country and even continent relied on the labor and ingenuity of slaves begging the question of if the many tropes we see commonly as European American should instead be recognized as African American.

Dozier goes on to explain that African American efforts would go on to be limited in Architecture. After reconstruction, the period of American history directly following the Civil War and end of slavery, architecture became a professional practice in the country with the opening of the first architecture school at MIT. This professionalization of architecture made it almost impossible for Black people to be in Architecture. It took decades for Black colleges to develop architecture programs that made it possible for them to work and even then, it was still expensive and out of reach for many. This lack of representation had a detrimental impact leading to many damaging and disconnected projects. This has led to structural societal struggles in equity.

These limits for Black architects in the design world is further explained in *Structural Inequality: Black Architects in The United States* by Victoria Kaplan. Kaplan works deal with finance and social justice issues. She chose to discuss architecture due to her fascination with the racial troubles in the field she discovered while studying her doctoral dissertation. When seeing the extremities of the struggles Black Architects face, she sought to answer why and discuss the societal consequences of this

stark separation.

Kaplan made sure to first explain how Architecture became known as a White gentleman's profession. The understanding we have of architecture starts in the Italian Renaissance. Designers then became closer to the aristocracy lifestyle of their clients. In America and Europe, it remained this way and designs stayed mostly Eurocentric. Kaplan writes how architecture from this became built on patronage, privilege and power. Kaplan repeats what was stated in the text *Spatial Matters* by Ai Weiwei discussed early, power and capital are needed to make buildings. Architecture then becomes inaccessible for many of us, creating a hard separation of understanding it and how it affects our lives.

In America the field remained controlled by the white gentlemen pushing Eurocentric ideologies. Kaplan restates what was mentioned in *African American Architects In Current Practice* by Jack Travis, early American architecture was mostly done by the captive slaves. Kaplan in her writing makes sure to state that their names were not credited in any form even for larger roles that some had. Another reiterated point is how after the emancipation the field became professionalized thus making it difficult for Black Americans to break through the ranks. Higher education for Black citizens was hard to get and luckily places like Tuskegee Institute and Howard University created architecture programs in reach of Black Americans. Kaplan emphasized how Tuskegee remained teaching architecture as a master builder rather than a profession while Howard grew to teach it in a professional sense similar to what white universities were doing. This form of education at Howard created the Black Gentleman Architect with similar teachings as their white counterparts just with different experiences once entering the field.

Even with the various programs in HBCUs (Historically Black Colleges and Universities) started and available, education in general is just a difficult challenge and hard to access for black communities. Kaplan expresses how Architecture in comparison to other higher professions has a further deficit in minority representation versus fields like law and medicine. Architecture is also difficult to practice in impoverished communities of color. Once again compared to other professional practices, Architecture is rare I the fact it's more controlled by the clients rather than the practitioners themselves.

Kaplan goes on to explain another major difficulty for black people looking to join architecture is the existing lack of representation makes it threatening to join. Black architects are not well known or discussed in public conversation; architecture overall is already an elusive

field. Then when black people are even able to get into an institute for education of architecture it focuses on the European world view of the field. This lack of understanding of the black voice in architecture makes it seem too separate for an average Black American to join.

The factors discussed in the texts provided here have led to the limited voices of the Black community in the field of architecture. There is even further details that can be discussed of other structured attacks against allowing the growth of the Black Architect. The limitations black people have faced in the field of architecture has led to it be used against black people in devastating scales. Architecture became a weapon of oppression.

Structured Oppression

With the field of architecture in control by the White majority who has had the power of the nation throughout its history, they have structured the built environment around us. We must understand how this was achieved. Then we must understand how the physical manifestations worked with the policies and laws backing them. Finally, it must be clarified how these physical manifestations still carry out their original missions or how their effects still cause difficulty for the Black community as a whole.

A very expressive text to help with this understanding is *Race and Modern Architecture: A Critical History from the Enlightenment to the Present* by Irene Cheng, Charles L. Davis II and Mabel O. Wilson. The book takes a critical stance to acknowledge how important of a role race has played in architecture since the Enlightenment. The authors have chosen to do this task because of the lack of discussion around the subject and to hopefully influence readers to write race back into architectural history. They see this as the only possible way to fully understand architecture as it truly exists today.

(Explanation of *Race and Modern Architecture* text)

A crucial text that goes into large detail of segregation and racism through Built Environment is *The Color of Law* by Richard Rothstein. Rothstein is a academic and author who focuses on the discussion of segregation in relation to education and housing and it's larger impacts to American Society as a whole. The book itself studies the importance and impact of de jure segregation which is enforced by law and policies rather than de facto segregation which is by happen stance. He looks at the impact

of de jure segregation in immediate aftermath and long term. This is important for a full understanding of the built environment around us. This book goes into an incredible level of detail and focuses on the subject for its entirety, so the following are highly crucial pieces of the text.

Sites of Memory by Craig E Barton specifies how race has affected architecture, similar to *Race and Modern Architecture*, but as well goes into an understanding of how these spaces must be seen to understand the reconstruction of their communities. Craig E Barton is a Black architect teaching in Brown University who chose to write his book focusing on the impact of built structures cultural impact especially in association to the Black community. Barton in this book explains why some sites have importance and how do we today recognize them or use them to remember the history they are associated with.

Barton explains how the country has had a long history of segregation through policies such as Separate but Equal. These policies, like mentioned in *Color of Law*, have physically created a separation of White and Black Spaces throughout the country. This separation has clearly manifested through architecture. The understanding of how these built spaces reflect history or memories has often been ignored. The memory of a place itself should be understood to properly display history, doing so can allow these places themselves to remain as documentations of history.

Barton references the *Invisible Man* by Ralph Ellison and it's description of the Black experience in America. The common problems and struggles of a Black American is not often seen by the rest of the country. Sometimes the physical landscape that has caused detriment to Black societies isn't visible because it's about the lack of structure rather than actual built structure. Visibility of structures and built environment can be seen as a form of power so when it is minimized it subdues the culture. For Black communities to garner power or representation they must have visibility of their culture.

This of course leads into the question of the structures that have shaped Black culture. Barton writes how Black culture has been shaped more by what it lacks versus White American culture. Even when looking at the contributions Black communities have made to media and pop culture, people still define it often by what it doesn't have. Separate but equal spaces created a direct comparison ground for this. The same kind of spaces or spaces that serve the same purpose are different in Black communities vs White communities. When these spaces are looked a together the racism and oppression becomes clear, making it very evident the features that have influ-

enced Black culture.

Barton uses Selma, Alabama as an example to look at what existing memorials of segregation look like. In Selma the city's fabric is still very much shaped by the cultural and spatial boundaries placed there by design. Public and civic spaces were defined by racism and segregation. Crucial civic spaces like the courthouse were built on the White side of the city while the only central civic centers found in the Black side are churches. The city also contains the Edmund Petus Bridge which is the connection point of the two distinct sides of the city. The bridge is seen as a representation of the separation, but it is also a significant landmark for Civil Rights due to the Selma to Montgomery Protests led by Dr. Martin Luther King Jr. in 1965 starting around it. The bridge was the host to a portion of Bloody Sunday where many of the protesters were violently attacked showing to the world the true horrors of racism. The complex and deeply rooted history the bridge holds calls for it to represent these historical and important events in a proper way to demonstrate the physical fabric of race in architecture.

Expression of Pain through Art

(Collect some brief texts explaining various art and music expressing Black Pain while exhibiting Black Joy)

Memorializing and Rebuilding

The next big question to ask is how to achieve or exercise the step of memorializing or recording this painful history while rebuilding the communities destroyed by the discussed structured segregation. This would require a new form of architecture to take form to specifically meet these needs. A potential way to look into how to do this

can come from reinterpreting the use of art and music into a new format. The idea of this is what Sekou Cooke writes on in his book Hip Hop Architecture.

Hip Hop Architecture as a recent publication, makes note to highlight the importance architecture takes in Black Communities including influence on recent tragedies like the murders of George Floyd or Breonna Taylor. Sekou Cooke writes "In the age of heightened White fragility, this is not the time to shy away from progressive worldviews... This is the time for Black people to more actively participate in the architecting of their environments". He continues to say how we seek to do this by creating a new form of Black architecture, but we limit ourselves to looking at modernizing or recreating African architecture when we instead must find a new form. Similar to what Ai Weiwei stated in Spatial Matters, older forms of architecture do not truly represent our present culture. Cooke states and argues for the book perhaps we create an architecture out of an already known and understood Black art, Hip-Hop.

(Insert More text and explanations from Hip Hop Architecture)

Going beyond the use of Hip Hop Architecture we must understand various other potential attempts on how to rebuild Black Communities. Reconstructions: Architecture and Blackness in America was an exhibit by MoMA put into book format exploring different uses of Black spaces for direct communal impact designed by various architects, designers, artists, and writers. This book seeks to inspire designers to look for new methods of taking down the racist infrastructure discussed earlier. Methods that can celebrate the individual communities the built structures are in and provide a sense of healing or growth.

(Go into further depth of the writings in Reconstructions)

Conclusion

After analyzing the text discussed earlier, the information can be put together to comprehend the task at hand. The intent in the work ahead is to create a space or spaces that respond to the history looked at and form an architecture that can serve numerous purposes. An architecture that displays history while critiquing and repairing the effects of it. An architecture that becomes for once representative of the Black community and culture that exists today. The culture that directly impacts the people of our present time and provides.

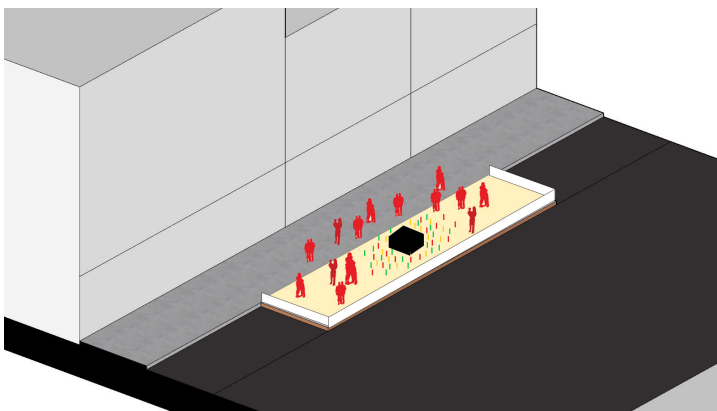
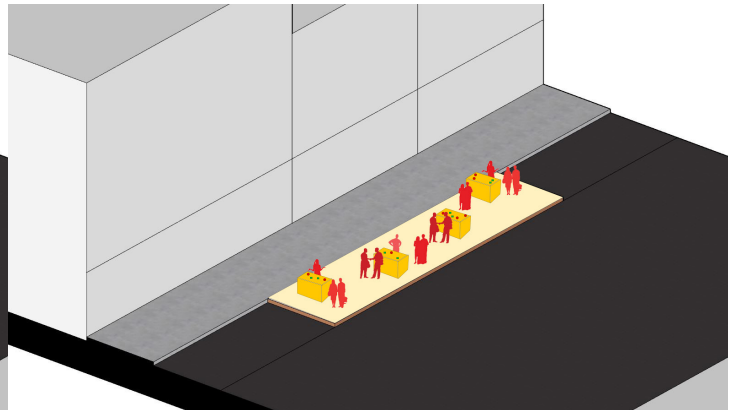
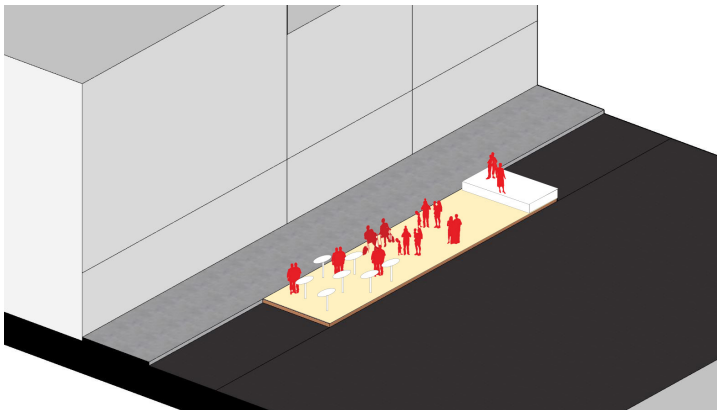
Chapter 03: Design as Research





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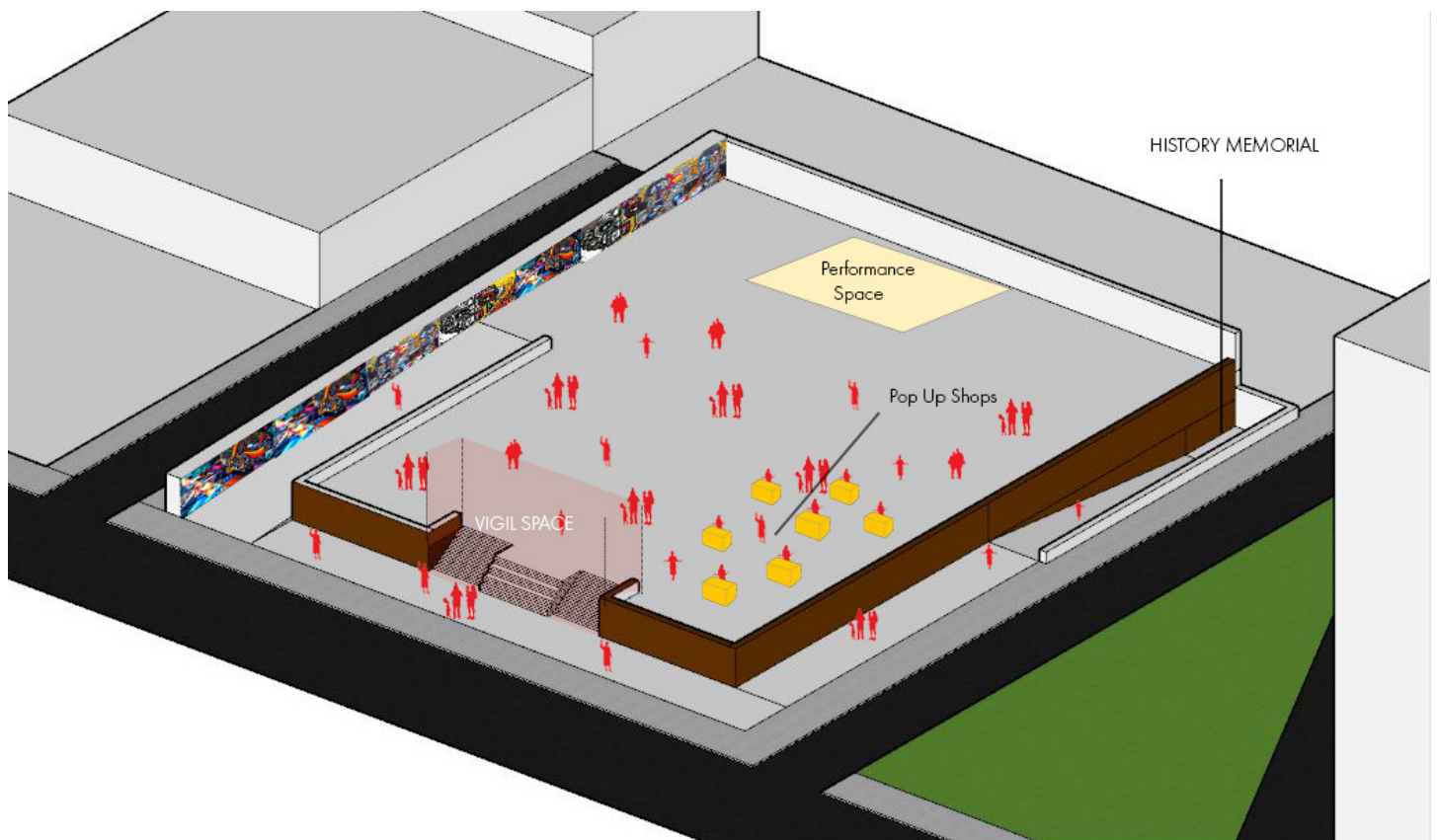


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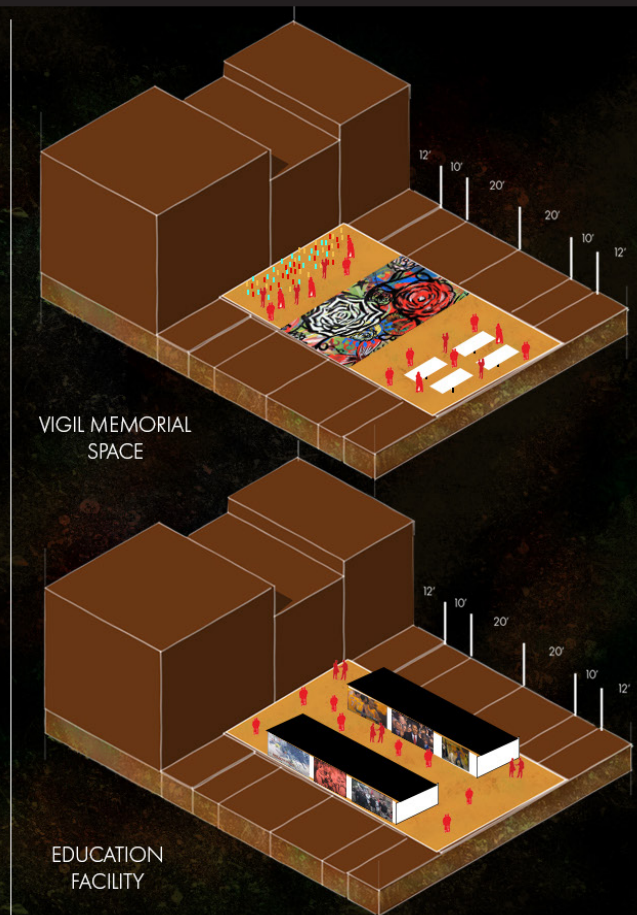
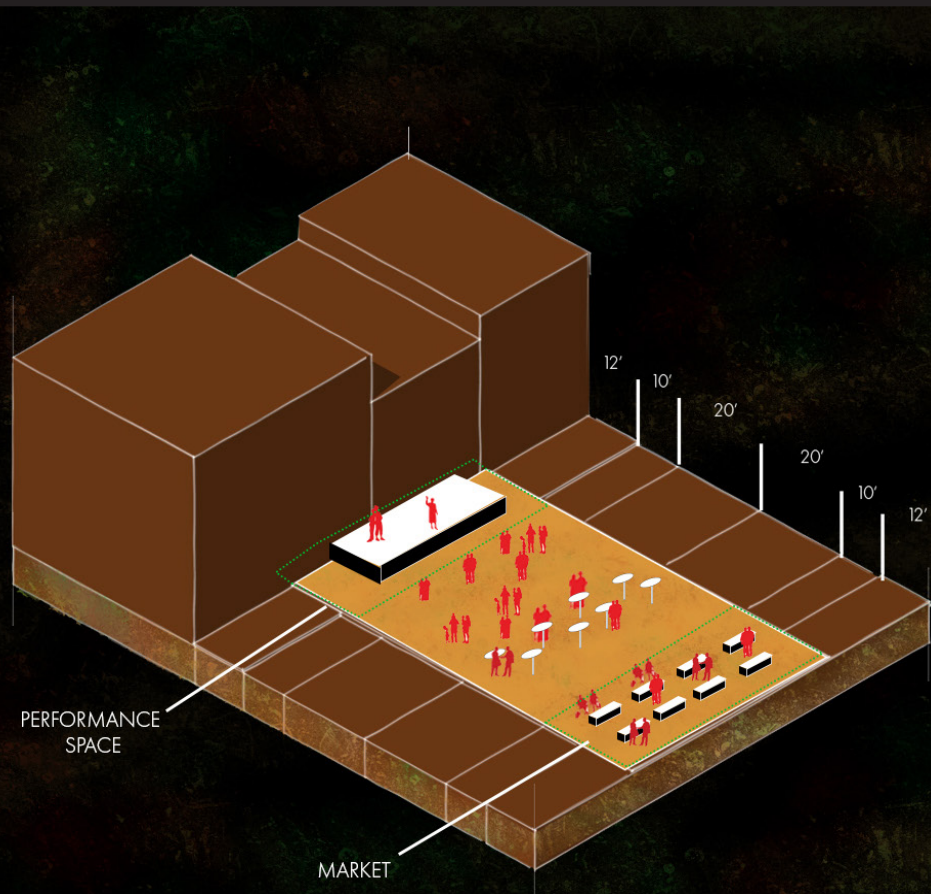
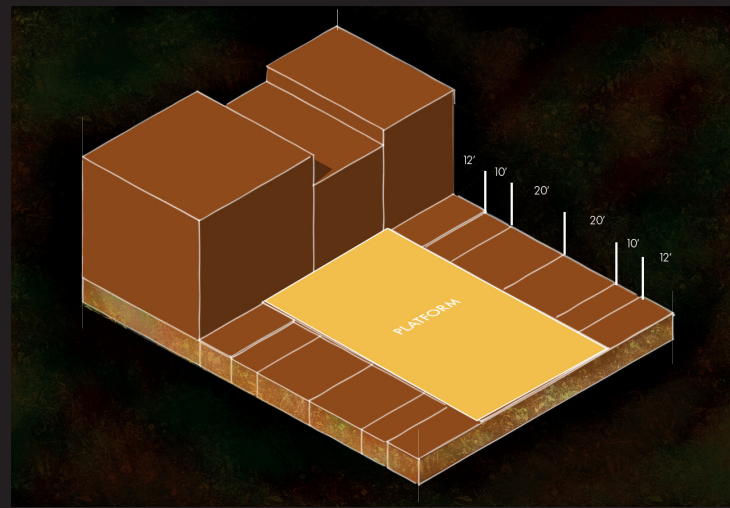
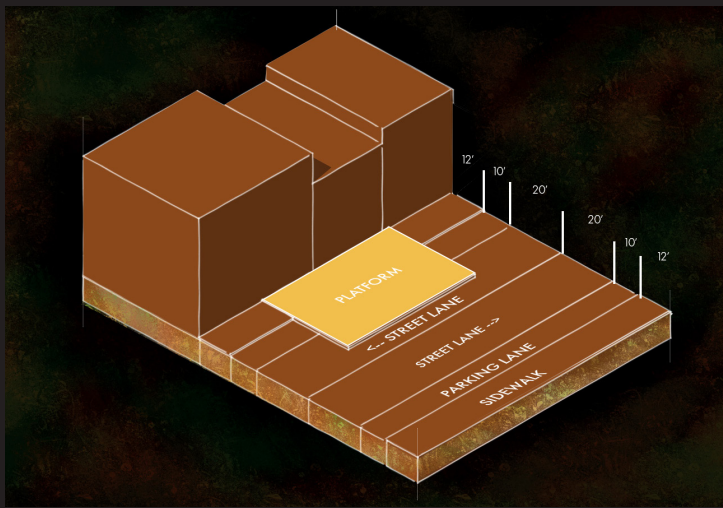
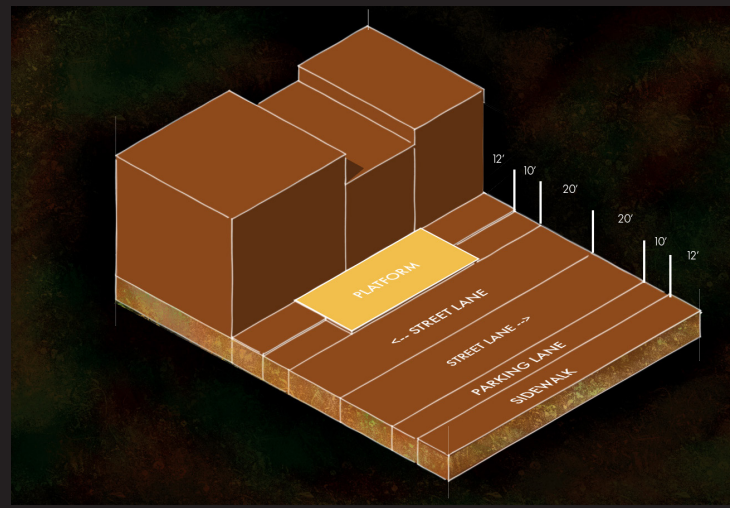
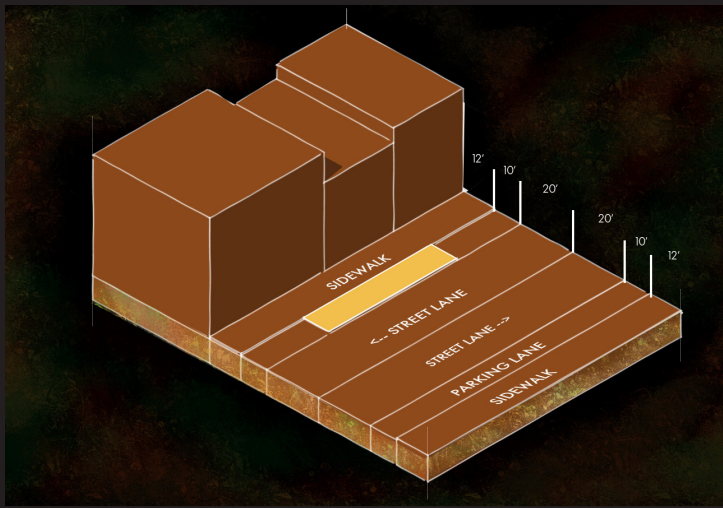
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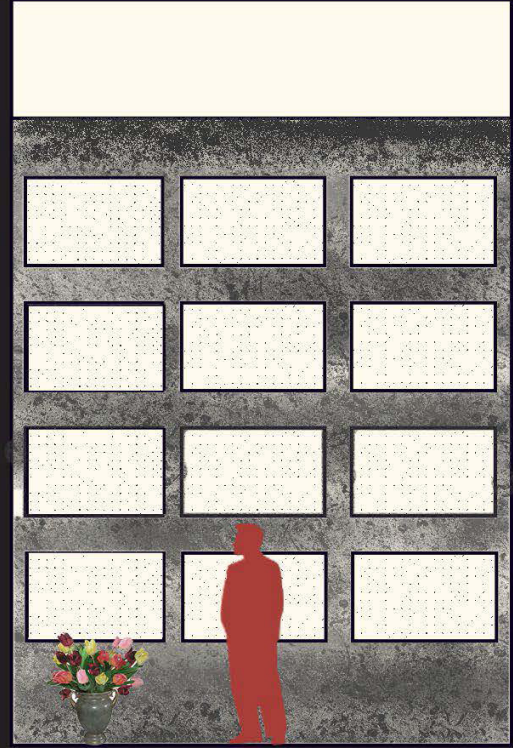
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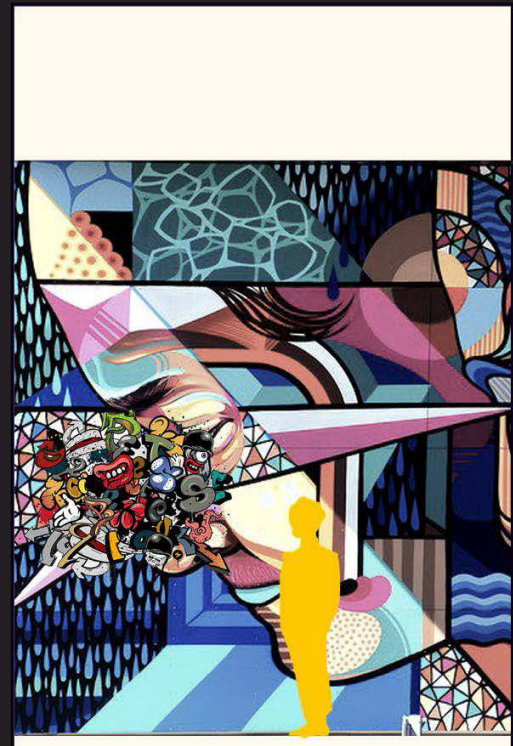
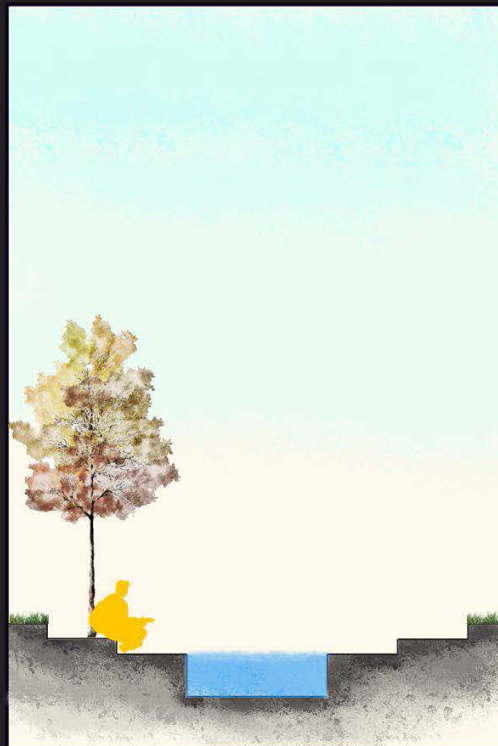
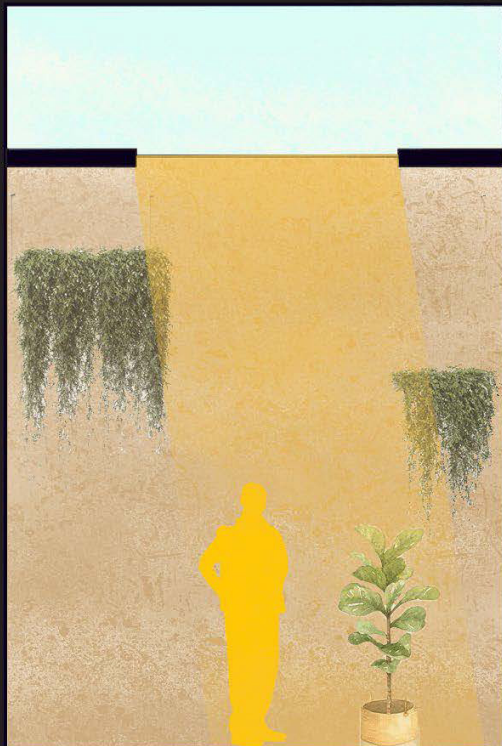
Black Pain



Pain Architecture Vignettes



Joy Architecture Vignettes





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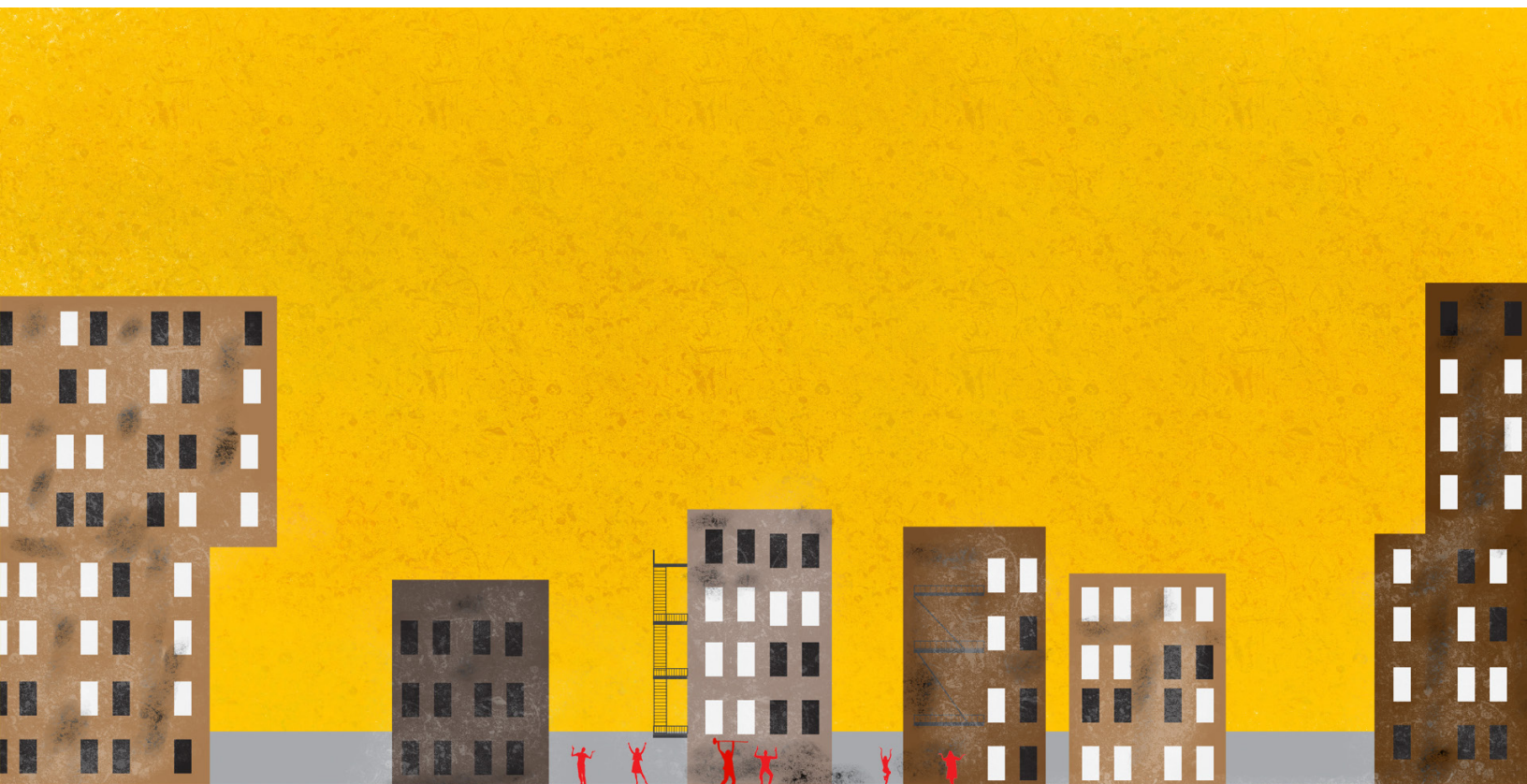
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JOY AND PAIN



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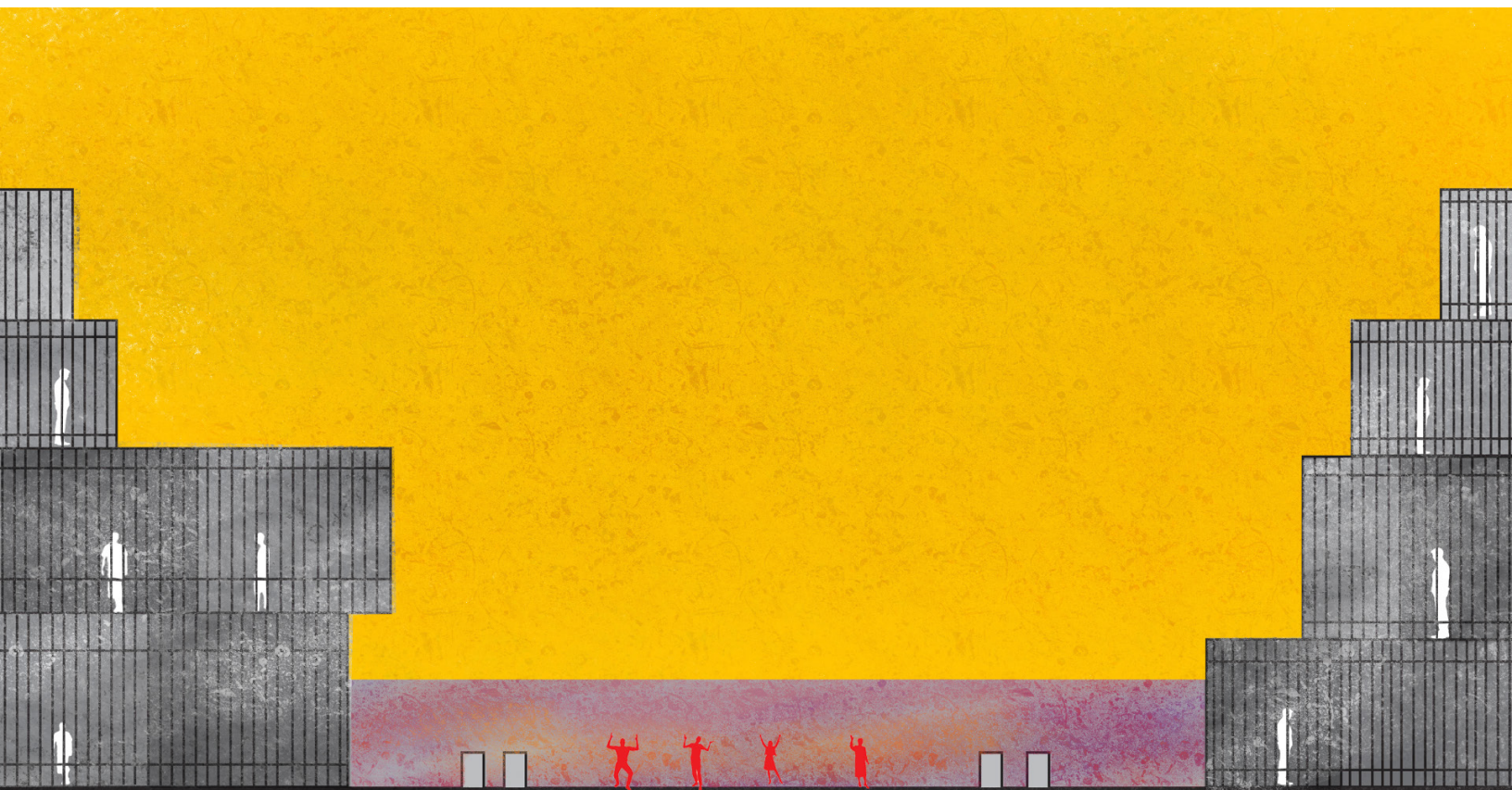


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Members Of The Mount Vernon Goonies Street Gang Sentenced For The Murder Of 13-Year-Old Innocent Bystander

Mount Vernon School System Is Struggling With State and Federal Orders to Desegregate

[illegible]

Conclusions

Mount Vernon mourns 16-year-old cheerleader; officials appeal for help curbing violence

8 CBS NEW YORK

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Investig
Depart





Brutal Friday: 2 Stabbings, 2 Shootings With 1 Violent Death In City

Mount Vernon police have more than scorching temperatures to contend with as a string of violent incidents continued all day long.



Two shootings occur hours apart on same Mount Vernon block

Rockland, Westchester Journal News

