

My GSAPP Sketch Diary.



By: Lauren Yvonne Brown

My GSAPP Sketch Diary.

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Am I studying architecture to better understand my own identity and that of the communities and places around me?

Drawing naturally fell into place in my life: my father sat me down one day and showed me how to draw a cartoon and it was something five-year-old me seemed to just catch onto naturally. Maybe it was because I grew up an only child and used my art to be the friend I didn't have while both of my parents worked full time. Or maybe it was because I was always surrounded by colorful copy paper when my mom brought me to work after hours.

Whatever the hook might have been, the act of sketching was—and still is—an important part of my life.

Sketching by the art of hand-drawing has created an intimate experience in understanding the elements that make up the world I encounter every day as well as rationalizing my internal relationship with the built environment.

I seek to share these sketches as a diary of my journey at GSAPP.

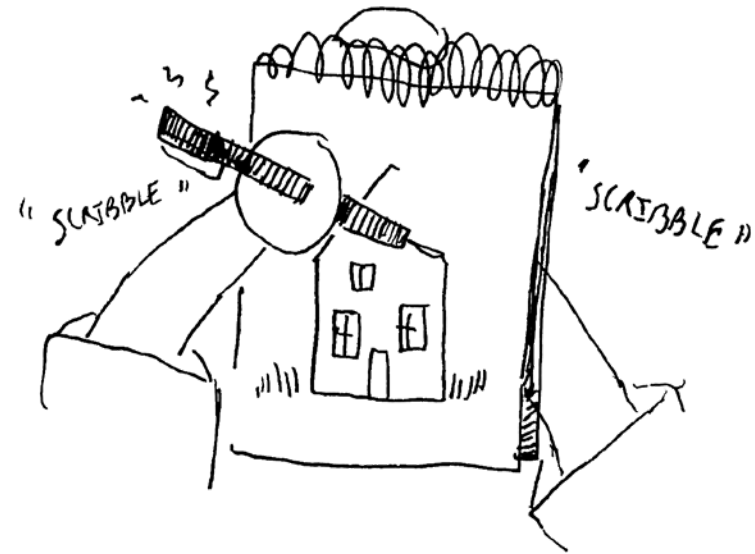
While this body of work is a comprehensive look at my skillset as a designer, I hope that this diary can begin to paint a picture of how drawing made me into the person I am today.

Welcome to my GSAPP sketch diary!



ONCE UPON A TIME

WHEN LAUREN WAS A KID....



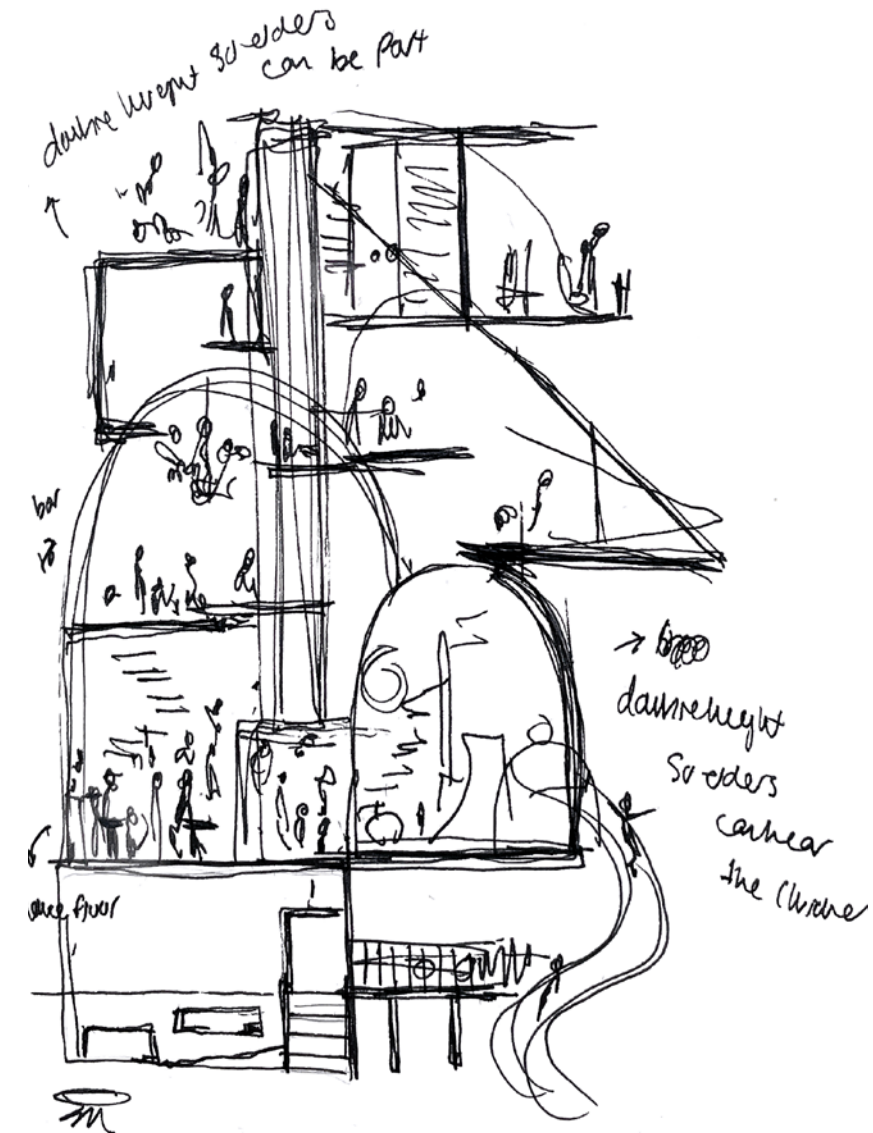
an interlude...

an interlude...

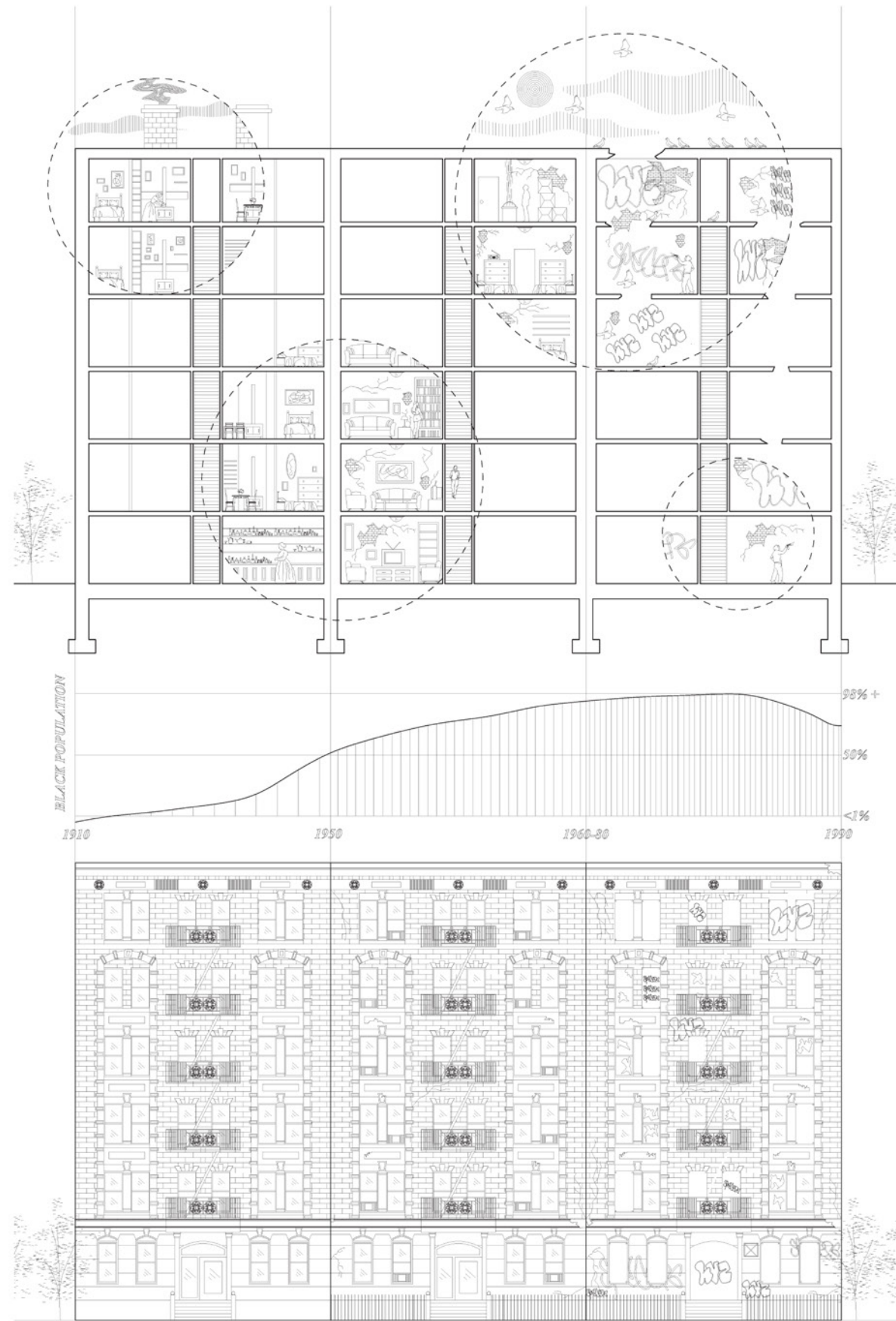
I questioned what it means to be a Black American in Harlem, but also a Black American pursuing an M.Arch degree at GSAPP post-2020. In the project, I looked to those who came before me as a point of inspiration for my drawings—both in Harlem and in my own family.

The Cookout at Serenity seeks to be an architectural manifestation of the traditional Black-American Family Cook-out off of Broadway and W. 146th St. in Harlem. Using Roy DeCarava and Langston Hughes' book, *The Sweet Flypaper of Life*, as a visual precedent, the project seeks to understand the Commons by highlighting moments of Black Joy lived within the community's past and present. By repurposing Serenity Garden—the community garden of the Harlem neighborhood—into a year-round accessible garden and gathering space for the block, architectural expression and Black Joy create a commons of expression, domesticity, and love.

Studio Critic: Alessandro Orsini
Core I Studio | For an Architecture
of the New Commons



The intergenerational section of the Black American Family Reunion Cookout.



My preliminary research for the project was inspired by the words and images of Langston Hughes and Roy DeCarava--both of whom used their craft as a medium to show the world Harlem's beauty.

Ballad of the Landlord

“Landlord, landlord.
 These steps is broken down.
 When you come up yourself
 It’s a wonder you don’t fall down.”

- Langston Hughes

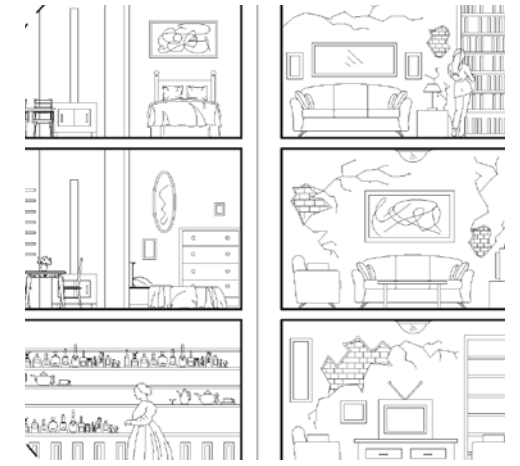
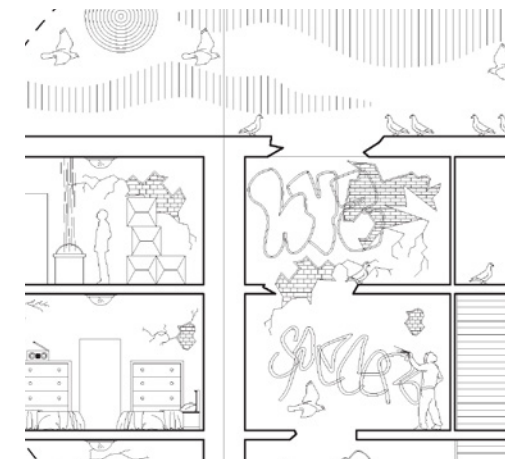


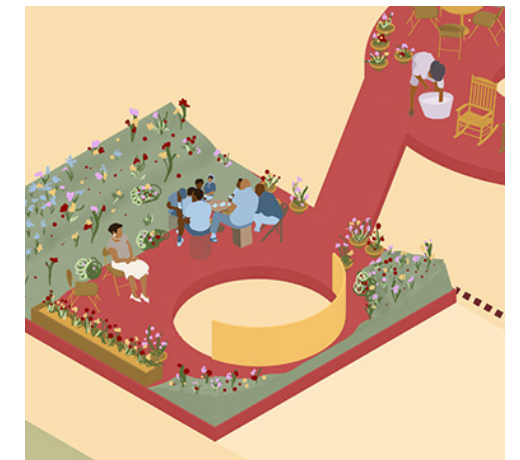
Image Credit: *The Sweet Flypaper of Life*.
 Photo By: Roy DeCarava.

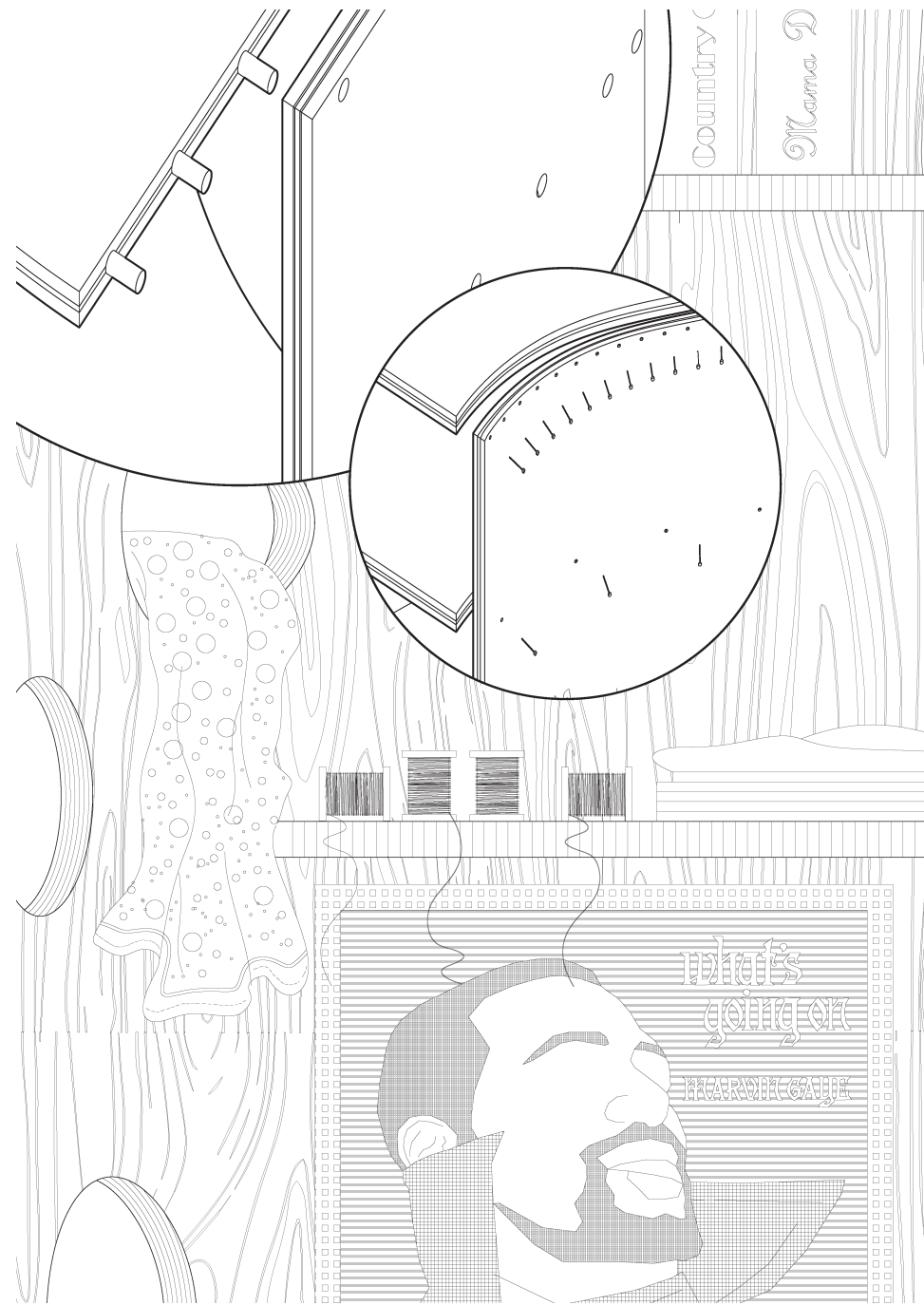




The project became a collage of these poems and images as well as collage of my own sketches which reflected on the commons within my own Black American Family.

Attention to detail was paid to highlight all of the moments of Black joy from...





the records we display on a bookshelf...



to the cook-
books we read
and the yummy
meals we
make...



from the ways
we dance and
play...



to the ways we celebrate our culture...

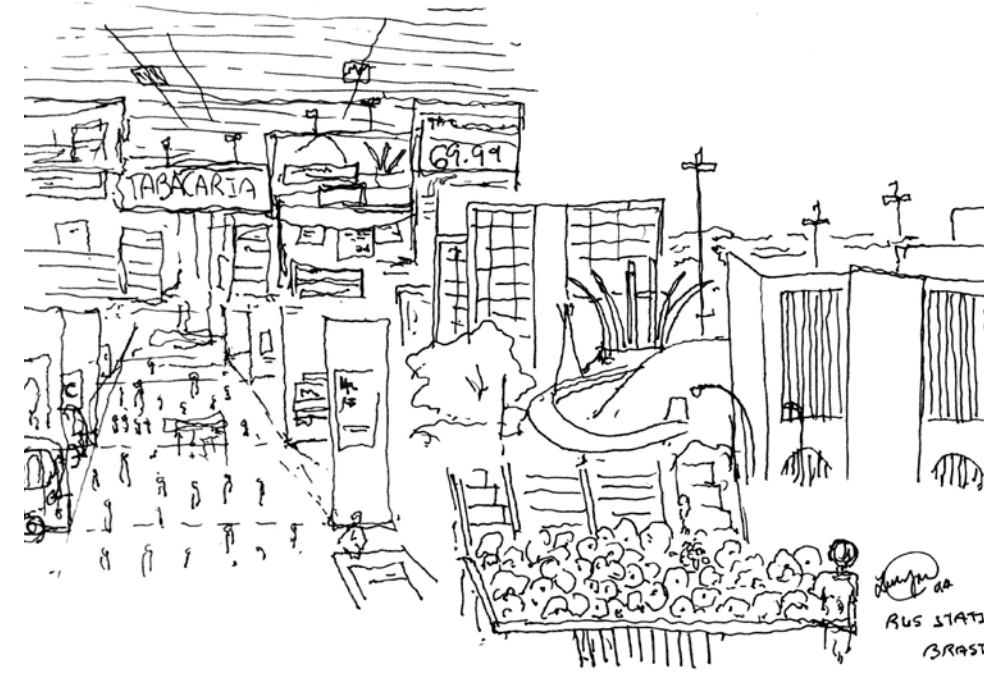
This project showed me how architecture can be a reflection of myself and a medium to visually display the layers of culture, history, and memory that embed our built environment.



Ever since I was a child, sketching has been my way of making sense of the world around me. While many kids would play tag or play on the playground, I always found myself drawing the world and people around me. Drawing was my act of play.

During my travels to **Brasilia and São Paulo** during Kinne Week 2024, I carried around a sketchbook and my grandfather's Polaroid 600 to document the various sites our studio encountered. Through my sketches, I gained both a better understanding of Brazil's urban fabric and started amazing conversations with my peers and the people I met in Brazil where we discussed what these sites and the sketches meant to them.

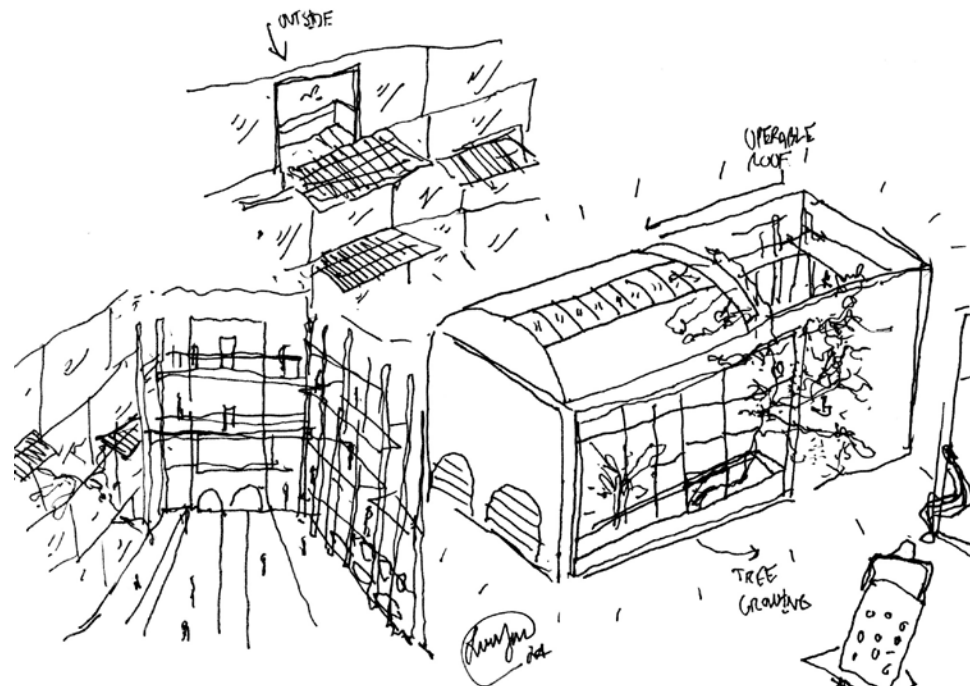
Studio Critics:
Paulo Tavares + Max Goldner
ADV. VI Studio | Reparation
Architecture Studio



Bus Station, Brasilia.



National Cathedral, Brasilia.



Teatro Oficina, São Paulo.



Lina Bo Bardi House, São Paulo.



Casa de Francisca, São Paulo.



SESC Pompéia, São Paulo.



Monumental Axis, Brasília.

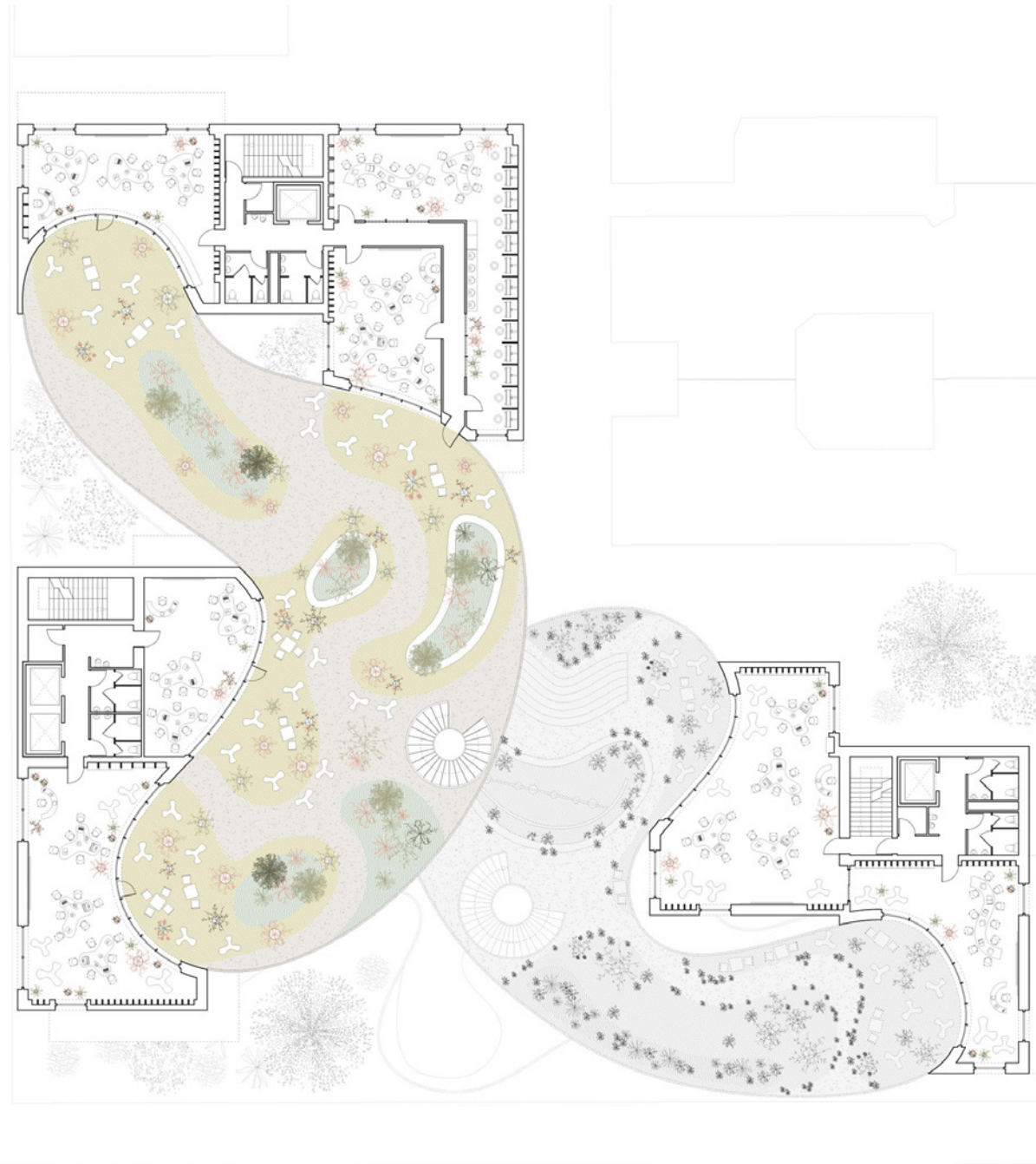
In the spirit of play and the artistic expression of elementary-aged children, **Puzzle Pavilions** seek to use symbolization through amorphic Architectural form as a means of storytelling and identity for K-8 students. Classrooms and learning spaces are dispersed through one of three pavilion chunks on the corner conditions of the site, while a series of amorphic courtyards and outdoor teaching areas interlock and break the rectilinearity of each of the three pavilions on the interior of the site. The abstract spaces formed by the subtraction and interlocking of space on the site become the symbols for each classroom, enabling the students to use the architectural form to unlock creativity into their education.

Studio Critic: Benjamin Cadena
Core II Studio | All is School



This project was inspired by the carefree-organic nature of children's drawings. Pictured here is one of my own.

I reminisced on my childhood sketches to inspire moments of form...



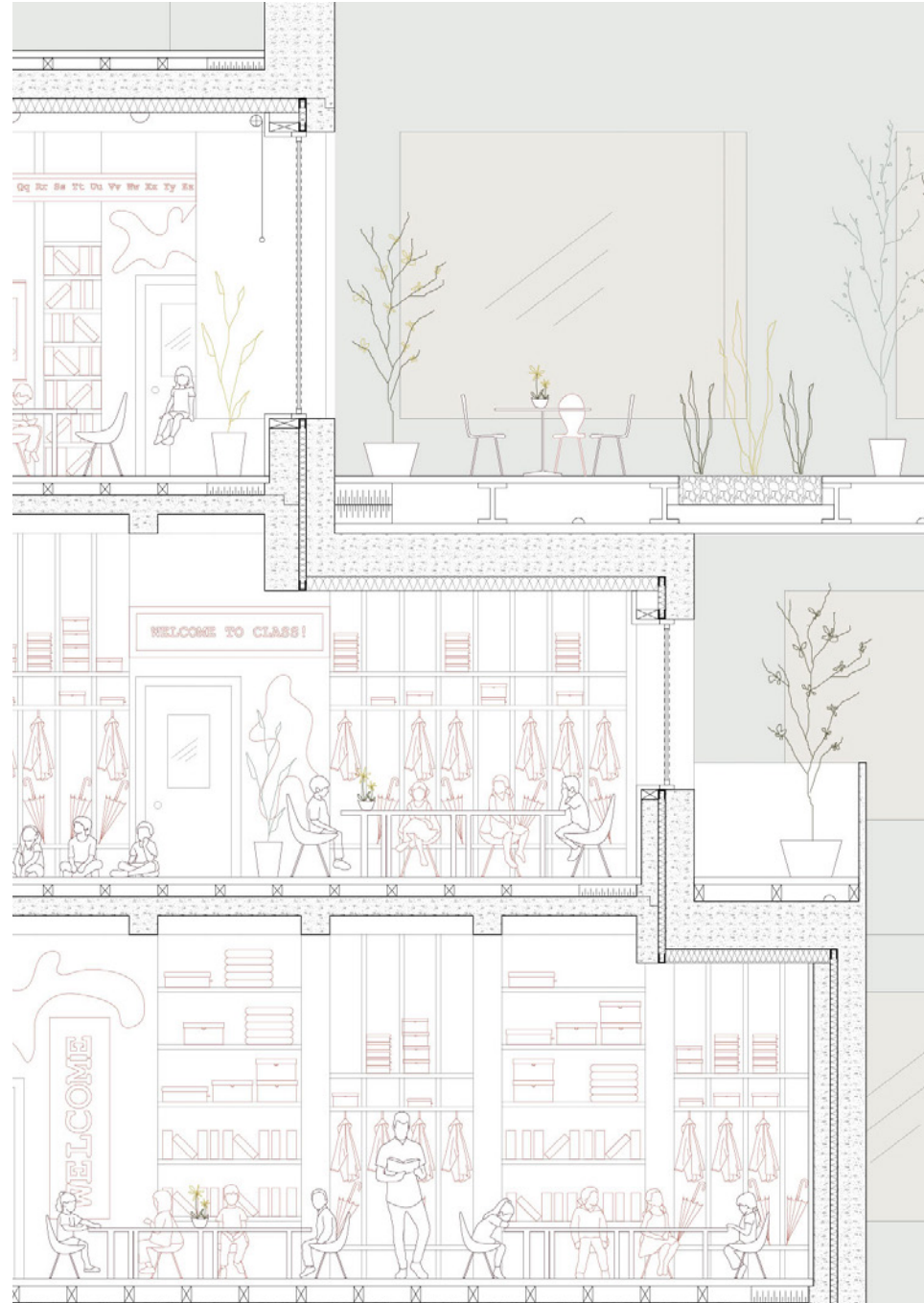
and used this form to create amorphous playscapes that ensured each classroom had direct access to nature.



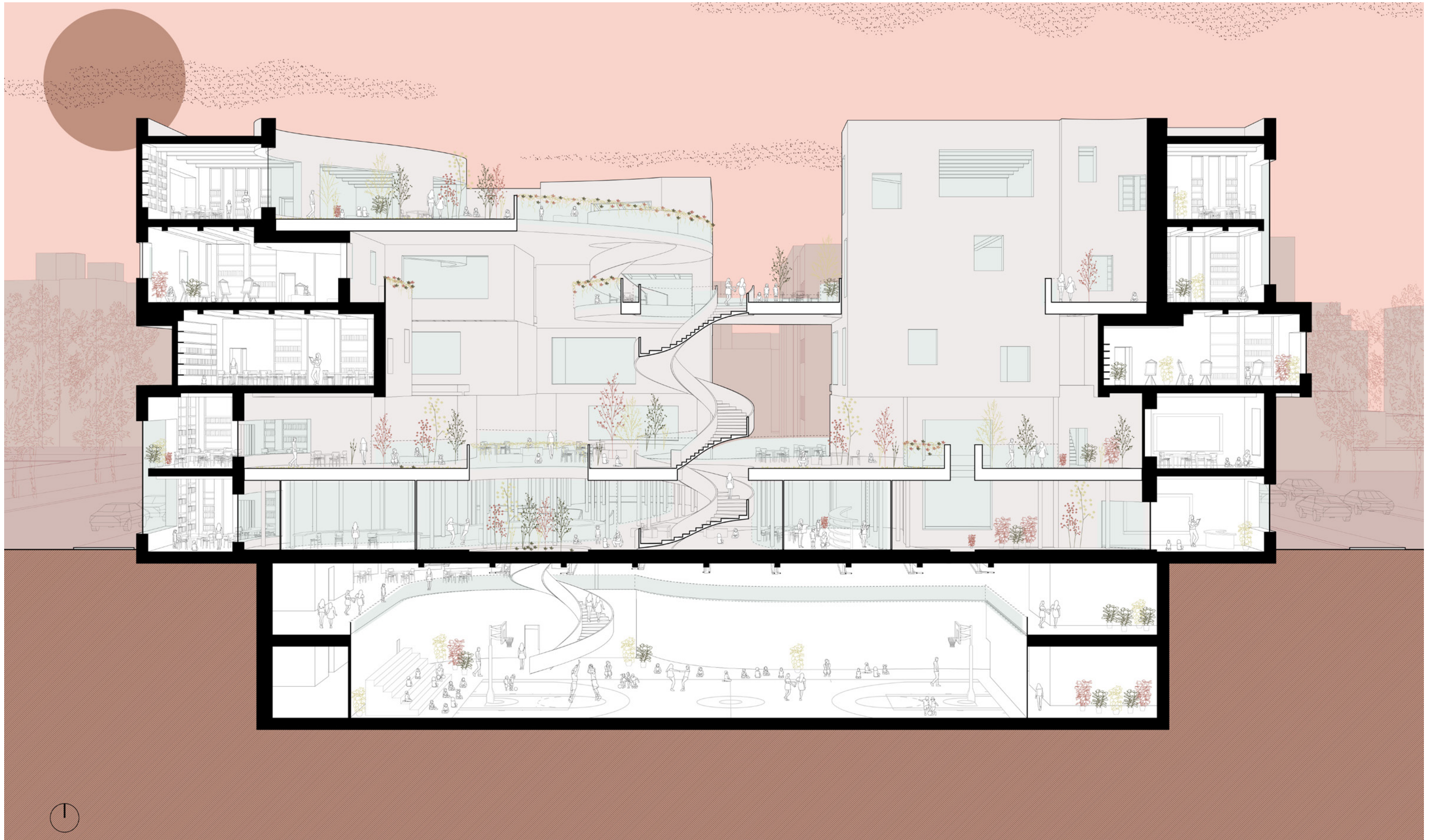
Every Classroom is treated as an individual piece of the puzzle...



that makes the experiences of both students and teachers alike bring about the joy of a child's drawing.



The project became a way of me trying to understand how to bring about the creativity I had as a child playing with colored paper in my mom's office into a spatial experience for others to enjoy.



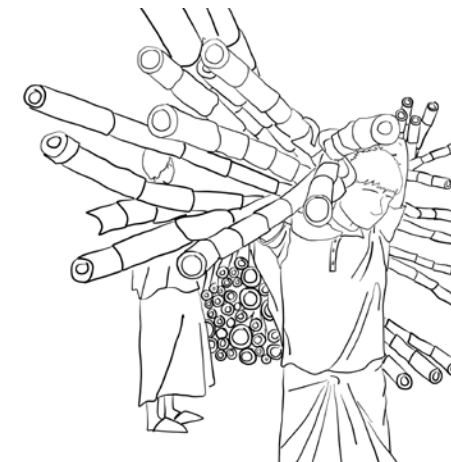
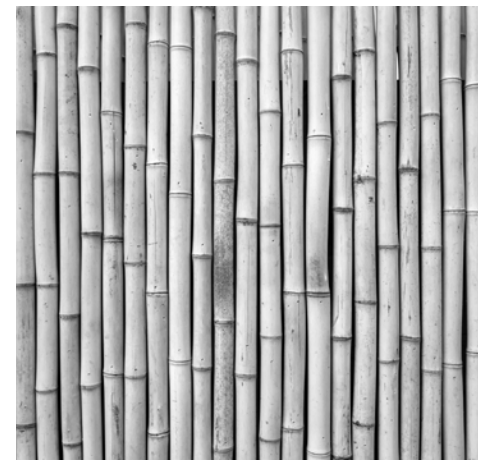
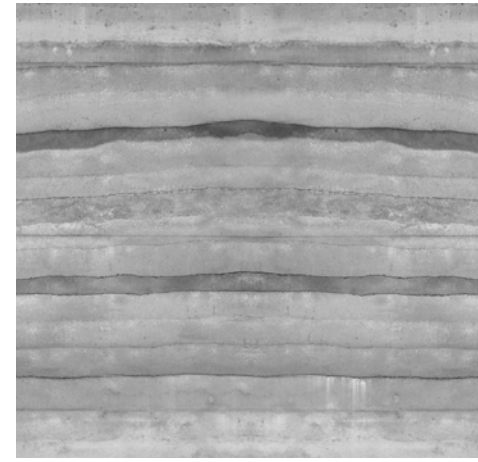
After exploring play in my studio work, I wanted to better understand how architecture responds to play from a technical standpoint...

Designing Spaces for Children explored spaces designed specifically for children ages 2-8 years through precedent study analysis and an ultimate design of a kindergarten in a location of our choosing. Rural Bangladesh allowed my group to use natural materials in the design that are used in the vernacular architecture of the region. The school responds to the need for transition spaces between the hands-on garden outside and classrooms inside. In addition, the school utilizes monsoon rains to create kiddy pools and elements of play throughout the elevated school grounds.

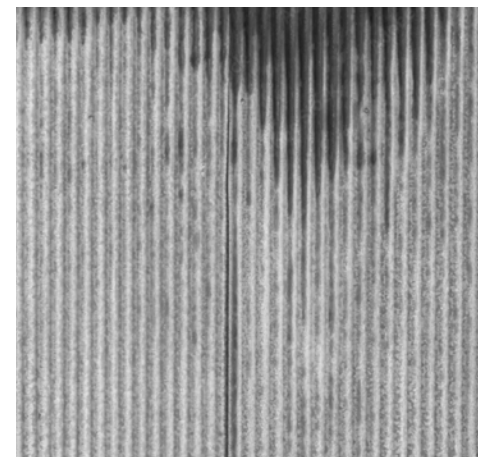
Critic: Anna Knoell

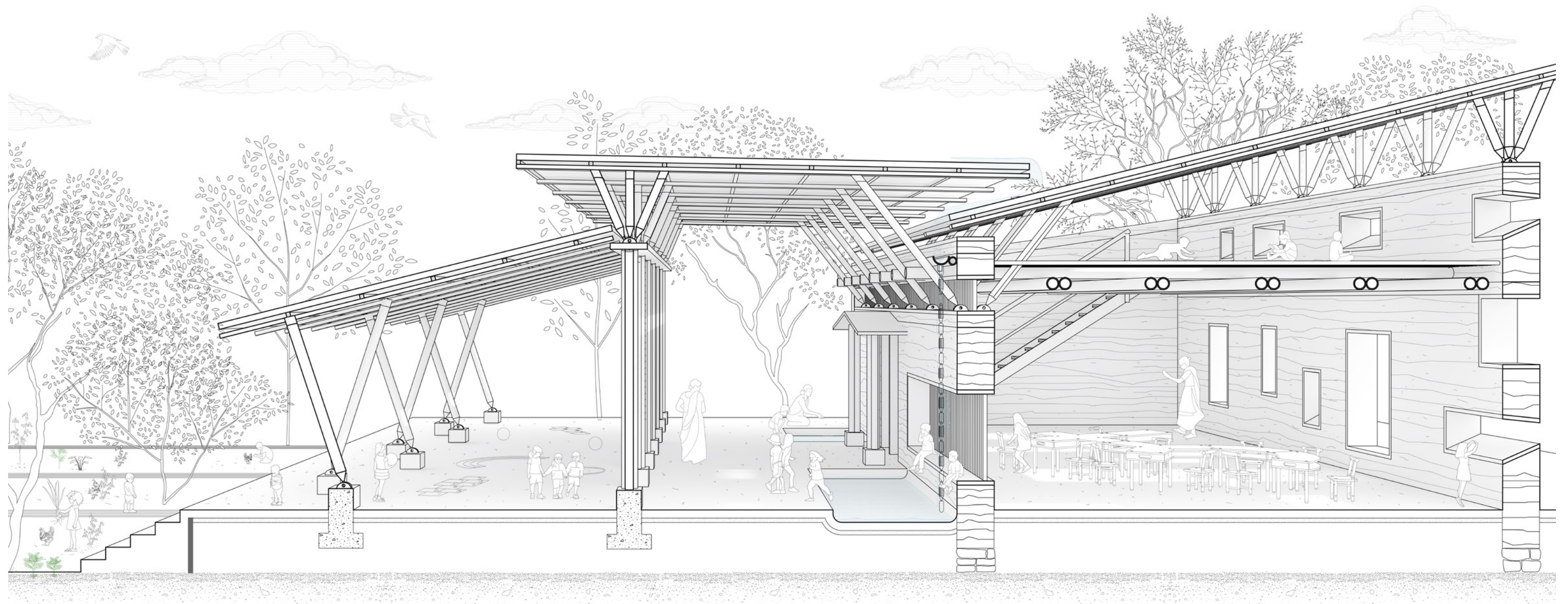
Tech Elective | Designing Spaces for Children

In collaboration with Joanna Cheung + Tiffanie Cheung



Our design sought to both implement natural building materials and maintain the building vernacular characteristic of rural Bangladesh.

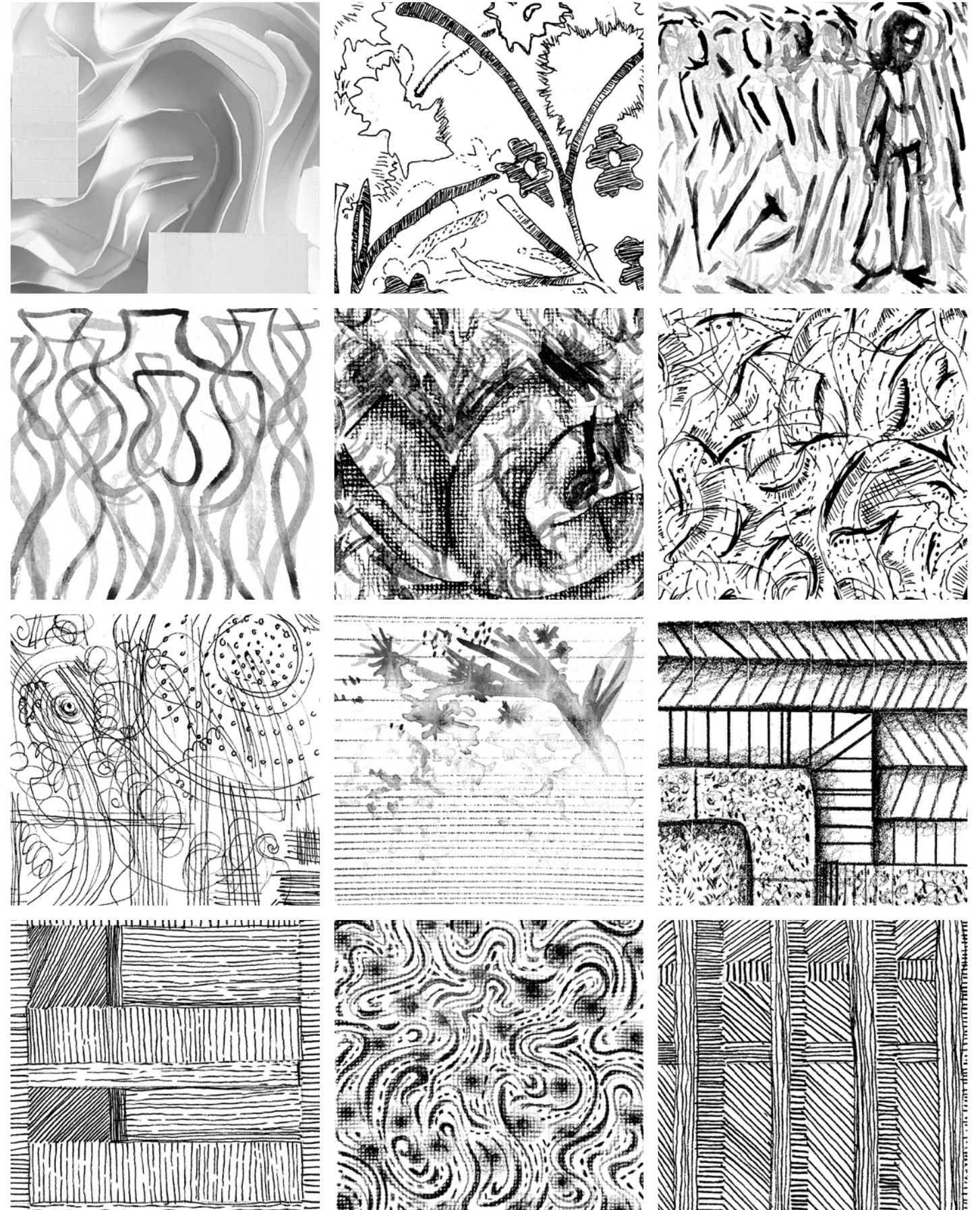




Inspired by the example of Christopher Alexander, I explored the medium of pattern making through the art of hand-drawing to understand the elements that make up the world I encounter every day as well as rationalize the patterns I face internally. **In Empathy as Pattern: Lessons and Reflections of Pattern Making**, I seek to share these patterns as a guidebook, not only for design but for emotive pattern looking and making.

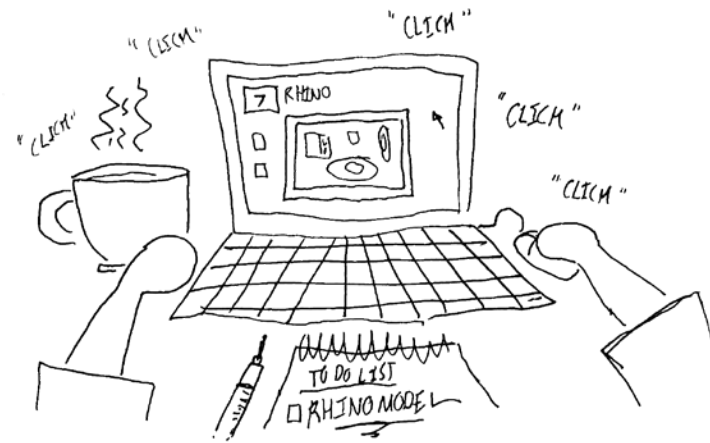
These patterns dually aim to teach a lesson on form and how drawing made me into the designer and person I am today.

Critic: Violet Whitney
Visual Studies | ADR II





1st YEAR
LAUREN ON
RHINO....

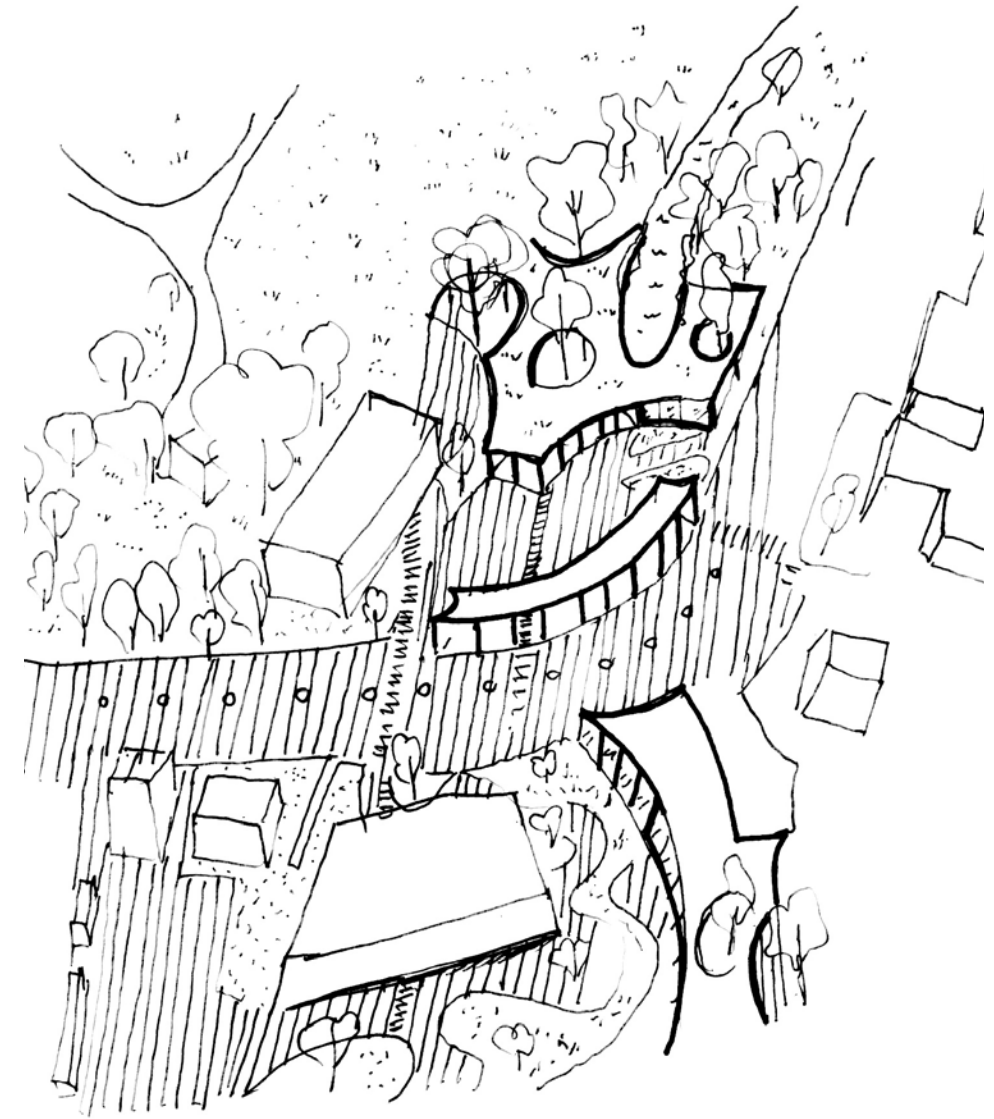


an interlude...

an interlude...

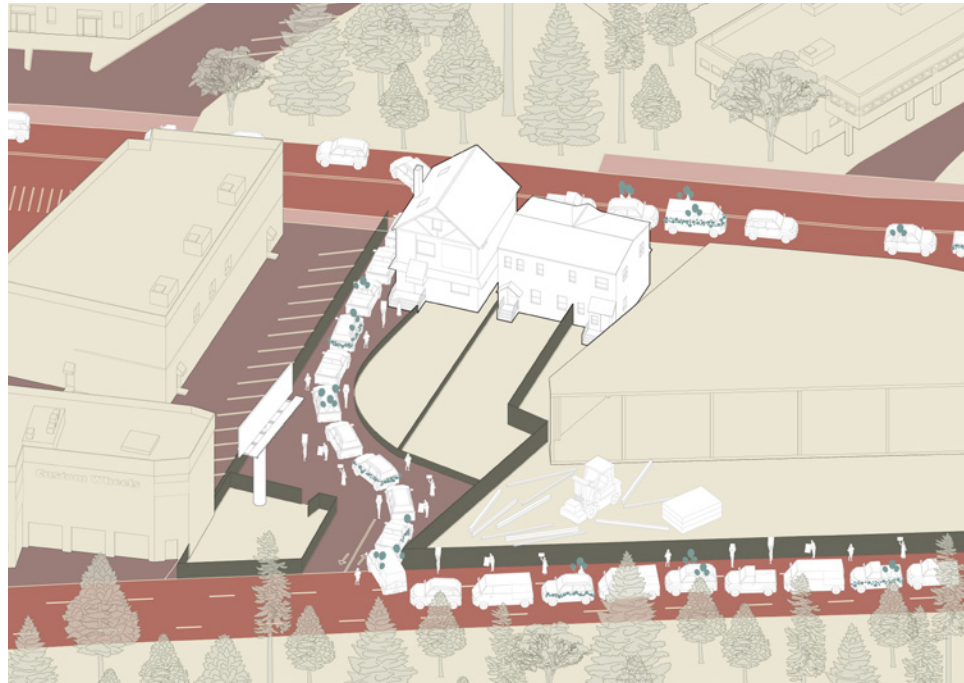
Recognizing both the growing spatial presence of the Islamic Center of Staten Island (ICSI) on Arthur Kill Road in Staten Island and the upcoming opening of a K-12 Islamic school in this industrial neighborhood, **GROUNDWORK** seeks to deepen the relationship between ICSI, local businesses, and the future community accessing Arthur Kill road. This deepening is spatial through the establishment of the sidewalk as waqf with an urban management program to create an accessible pedestrian access way around the mosque, and pedagogical deepening through the creation of Maktabas in partnership with local businesses facing Arthur Kill road.

Studio Critic: Ziad Jamaledine
Adv. IV Studio | In the Name of God,
Staten Island
In collaboration with Ali Kamal

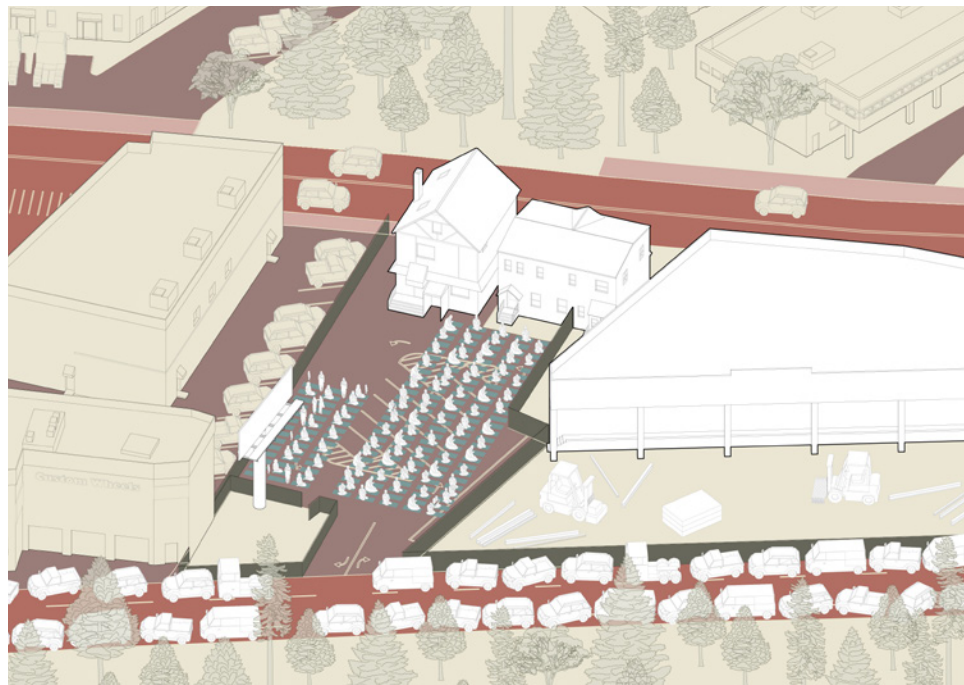


Sketching imagined how architecture can give ICSI a sense of agency over their growing community and make their neighborhood more pedestrian-friendly.





Our research sought to understand the “gradual growth strategy” that the Mosque’s Imman noted was key to how they wish to expand their presence in the neighborhood.



Diagrams showing Pandemic (Top: Eid-al-Fitr, 2020) and Post Pandemic (Bottom: Eid Al-Adha Prayer 2023) modifications of ICSI property.

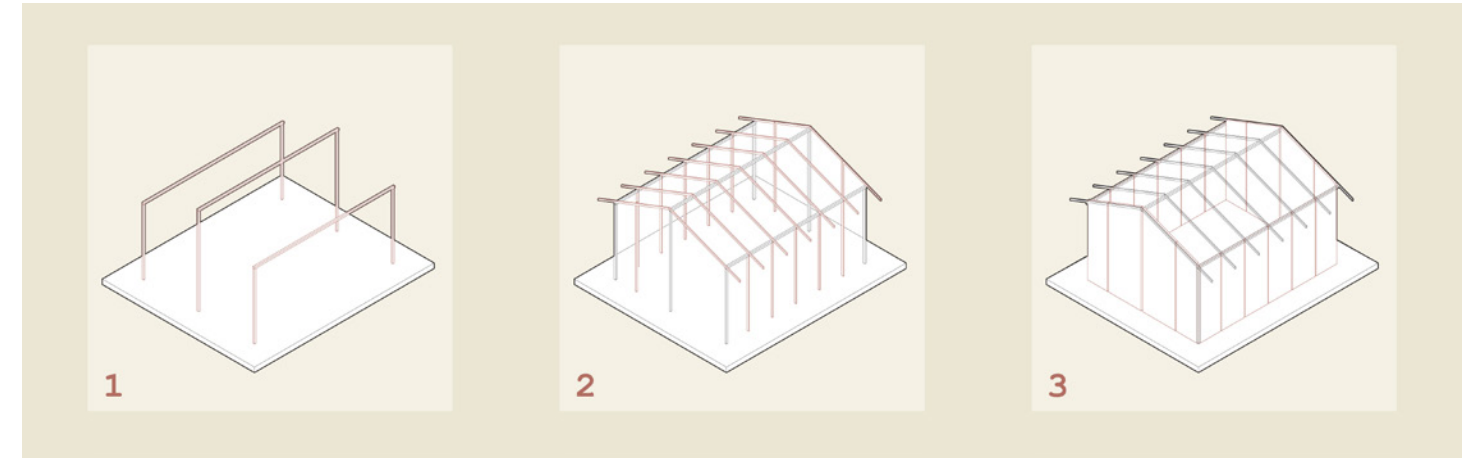
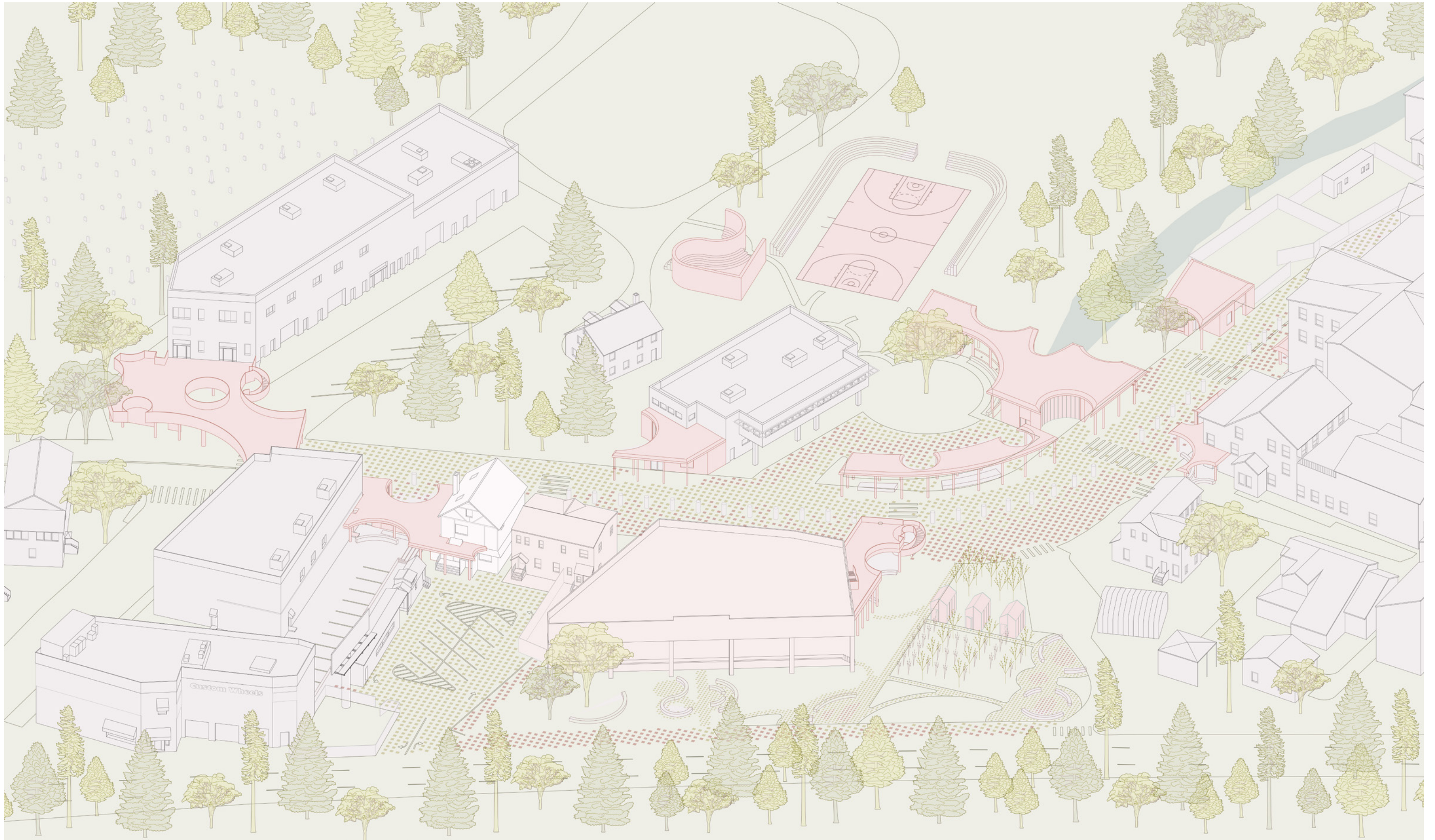


Diagram breaking down the steps needed to construct an outdoor shed to expand prayer and teaching space using the materials found at a local Lowes store down the street from the mosque.

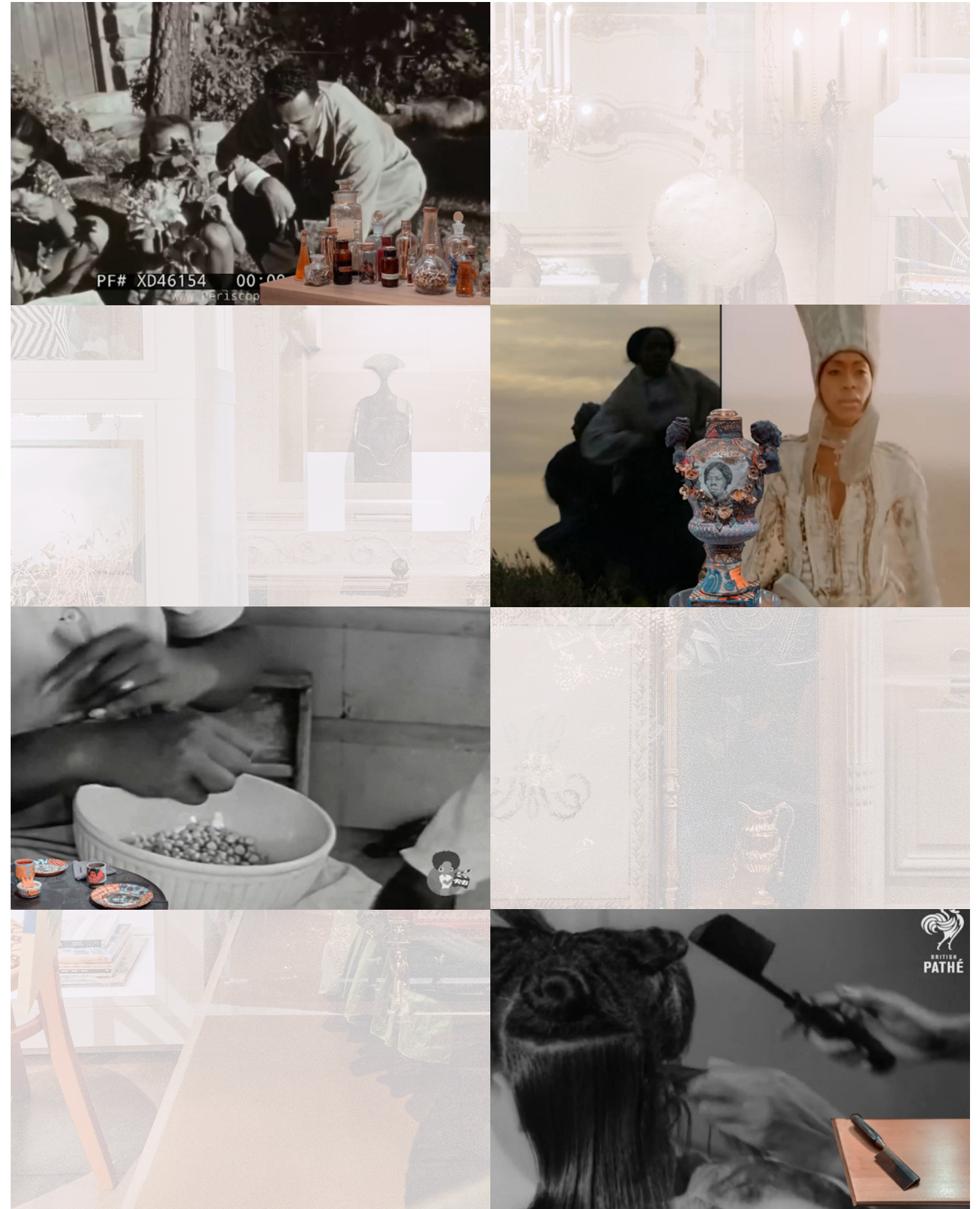


Using ICSI’s existing practice of gradual expansion, we sought to look at how gradual expansion could be seen architecturally to created a unified neighborhood between the businesses and youth programming at the mosque.



In our interrogation of the *Before Yesterday We Could Fly: An Afrofuturist Period Room*, we familiarize ourselves with specific objects at the exhibit as a means to better understand what life might have looked like in Seneca Village. We used video as a medium to understand the sensory experiences around these objects, which further emphasized the cultural significance they have in both Black American identity and memory.

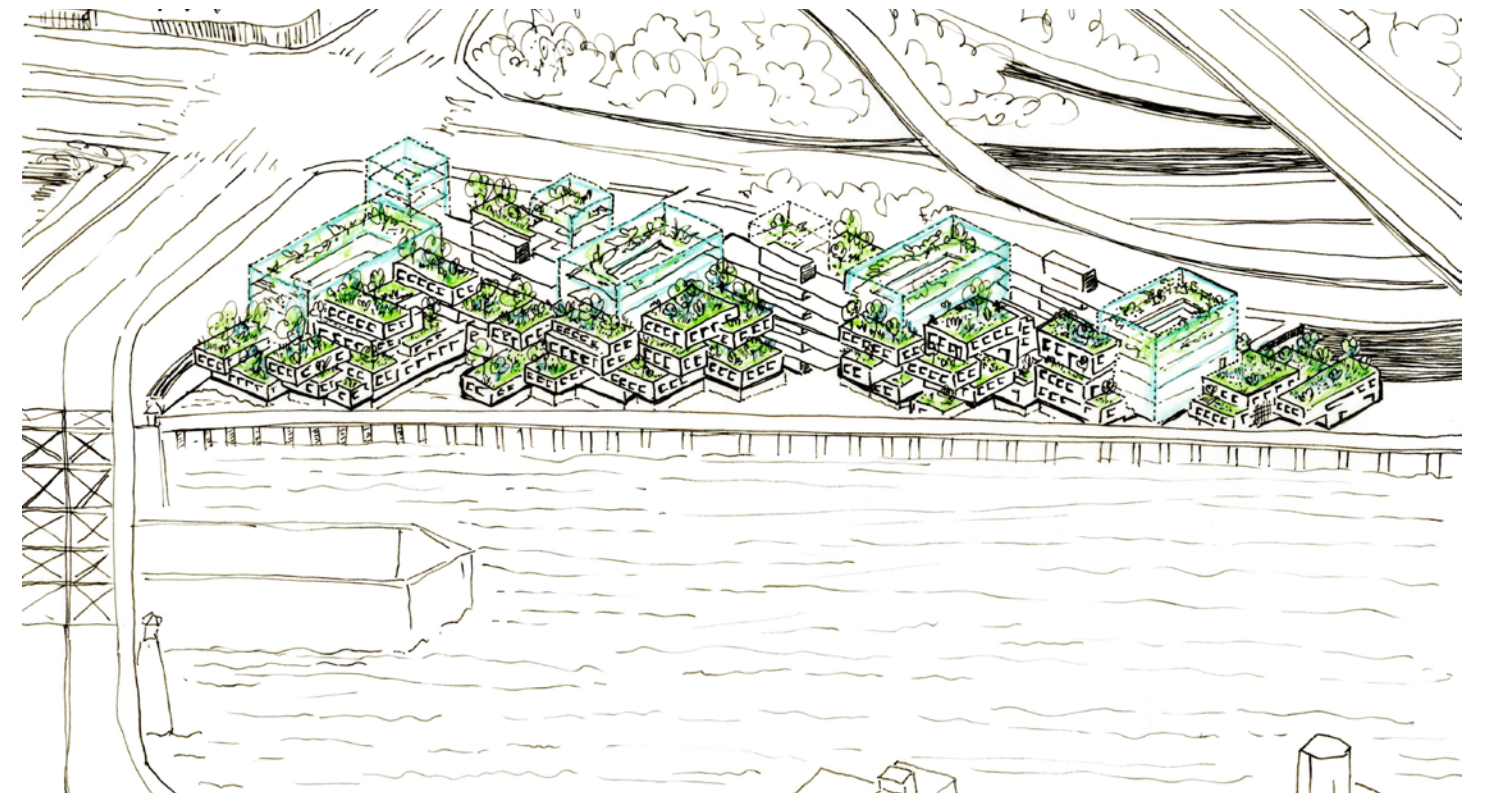
Critic: Patti Anahory
Elective | Opaque Cartographies
In Collaboration with
Omer Gorashi



HOME IS WHERE THE GARDEN IS proposes a form of communal living centered around year-round greenhouse gardening to rejuvenate the health and well-being of the community and site.

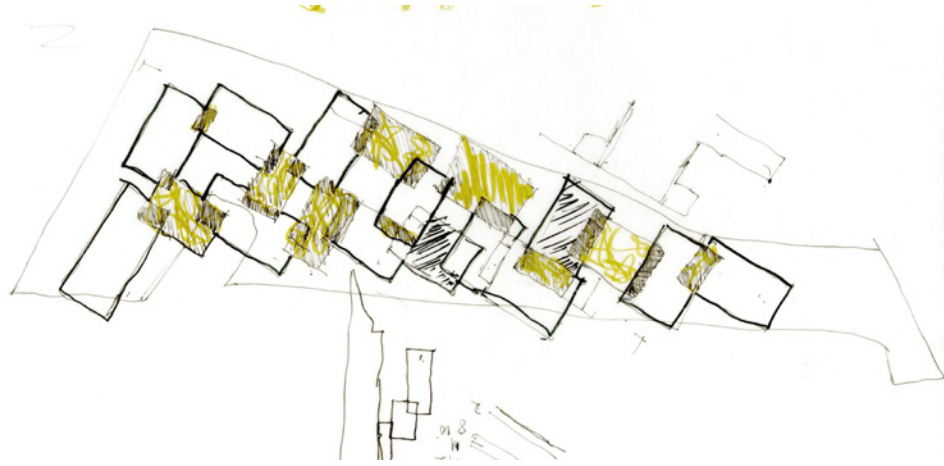
The structural and organizational grid for the project is rotated 45 degrees SE to maximize the morning sunlight to passively heat the greenhouse core of the project. Unit living and dining rooms are offset into the greenhouses' lower levels to allow for residents to communally dine and gather. The uppermost two stories of the project are functioning greenhouses that both respond to Melrose's and Mott Haven's food desert state, but also provide conditions for passive systems that heat, cool, and filter the air for residents.

Studio Critic: Erica Goetz
Core III Studio | The Living Front
In collaboration with
Omer Gorashi

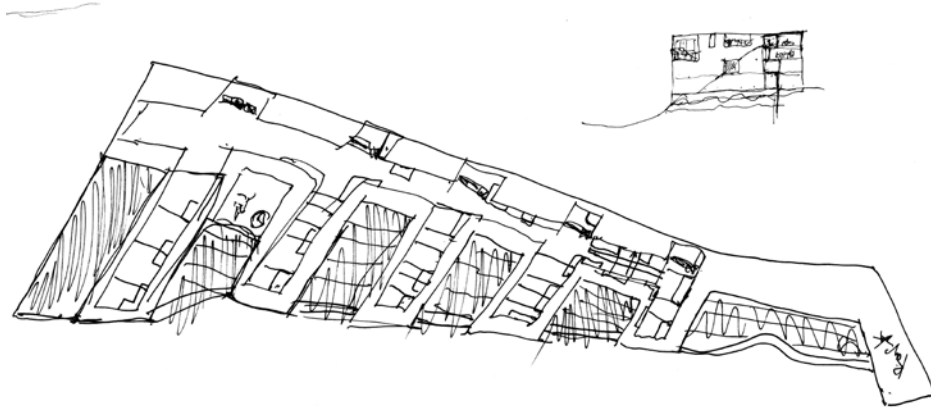


Sketching questioned how gardening can form the core of collective, intergenerational housing typologies and the core of community gathering in the South Bronx.

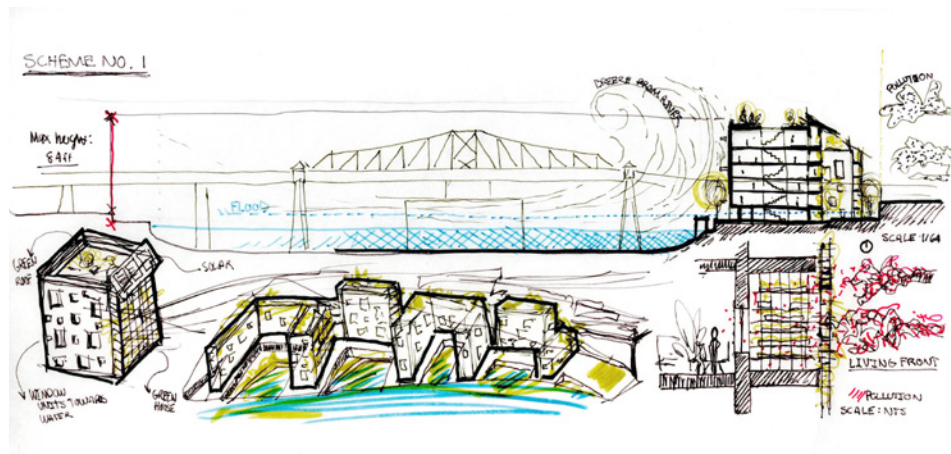




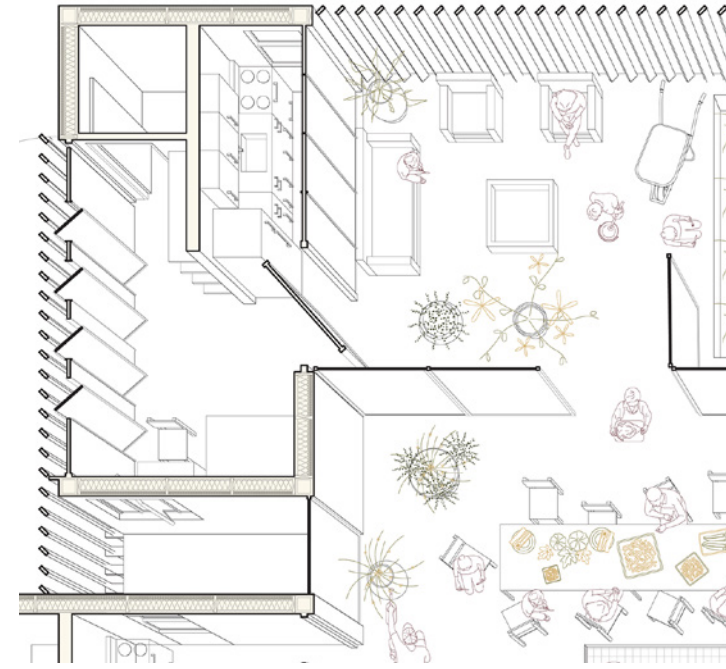
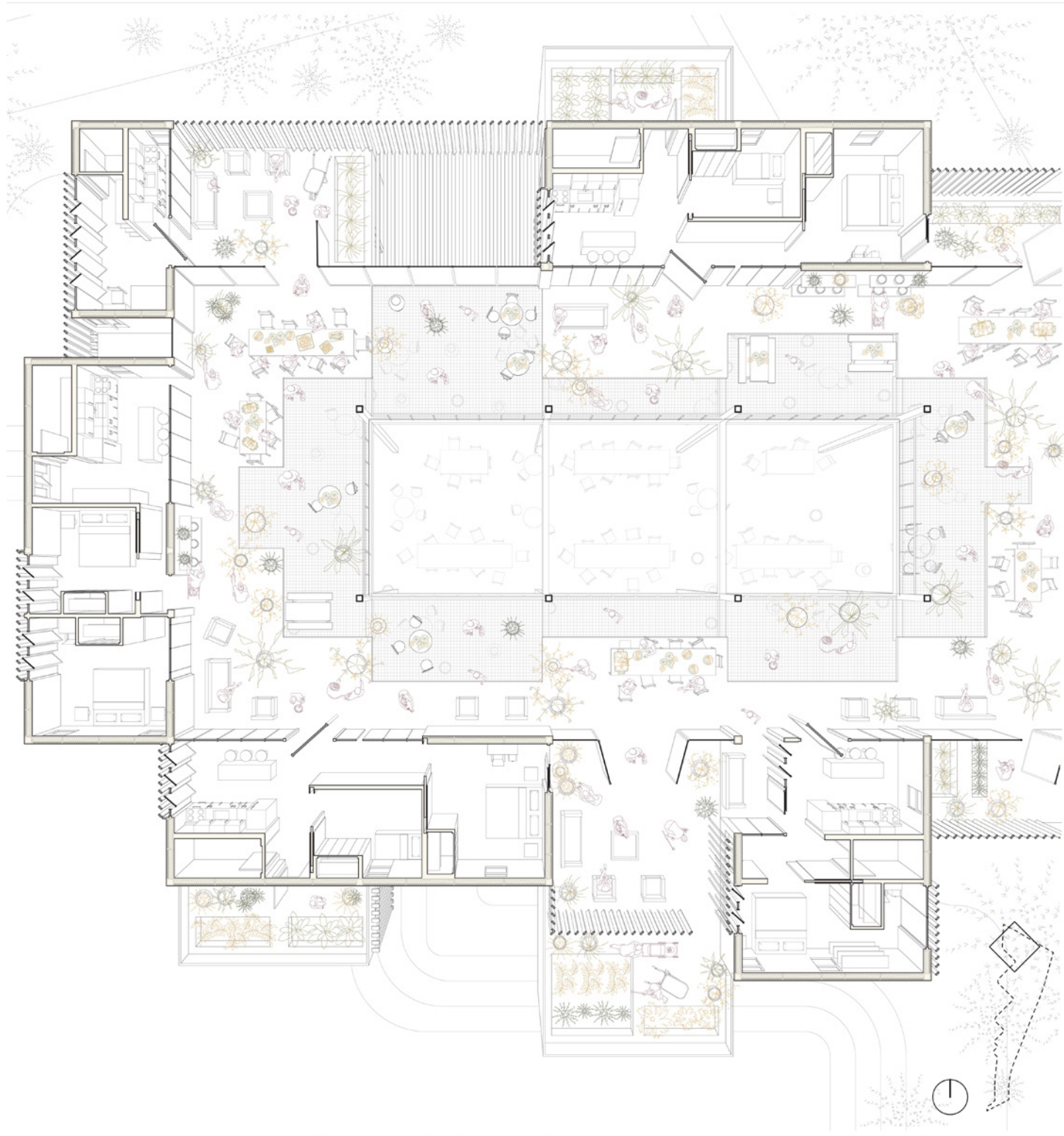
Sketching was the way my partner and I understood aggregation...



and how passive strategies can give agency to the building's inhabitants.



Our exercises in sketching ultimately led us to the project's form and orientation on the site.



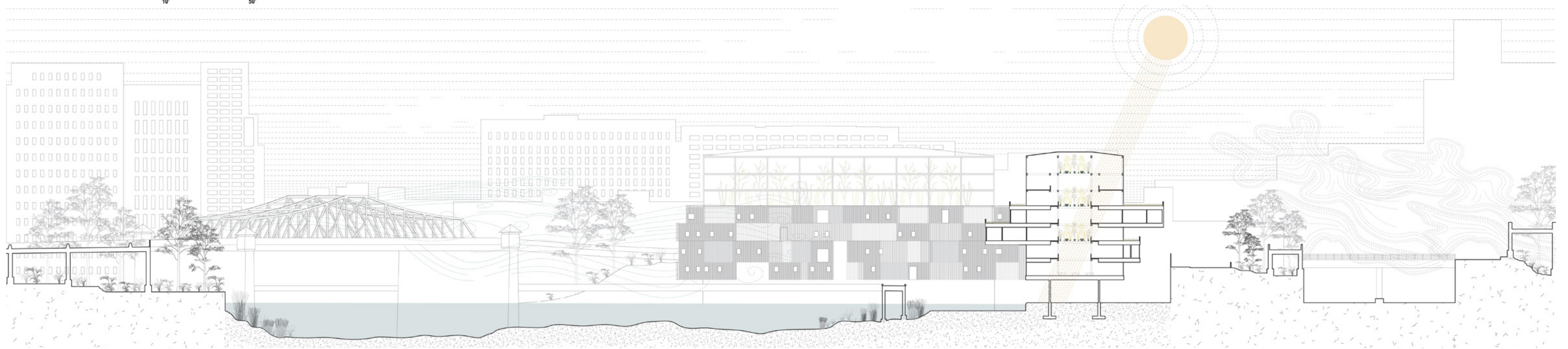
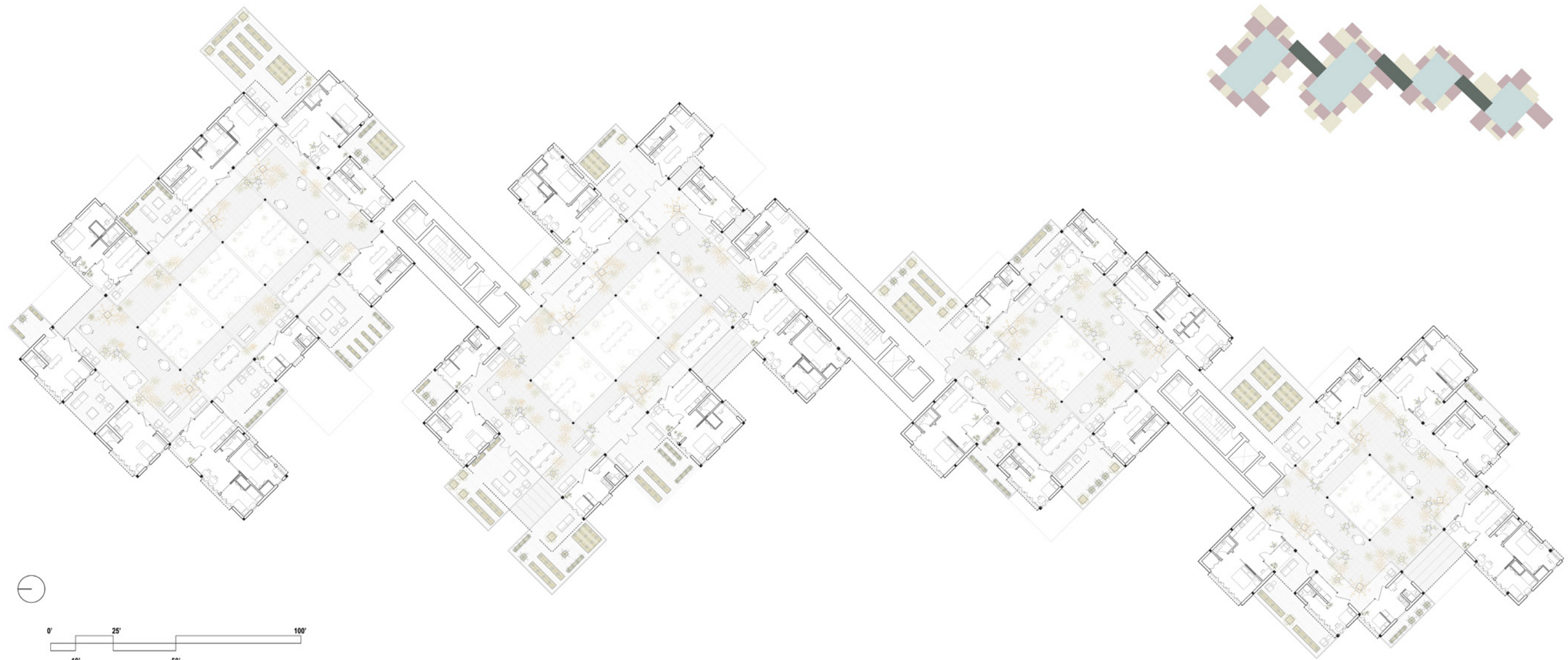
Each greenhouse “core” is a cluster of units that utilize the greenhouse as a collective living and dining space. Depending on each unit’s orientation, passive strategies are implemented to maximize comfort and provide ample sunlight and ventilation for the inhabitants.





In a community where Black and Latinx residents are faced with high levels of traffic pollution and limited access to green space and fresh produce, we saw gardening-based collective housing as a means of giving agency while providing what has been systematically denied to this neighborhood.





Ayllu, Minga, and Faena: Indigeneity in Lima's Barriada Legacy (Intro)

American architect Christopher Alexander and his firm Center for Environmental Structure (CES) were one of the thirteen international firms invited to submit a proposal to address the housing crisis in Peru in the 1960s as part of Peru's Proyecto



Experimental de Vivienda (Experimental Housing Project), more commonly known as PREVI. His firm's proposal—created after spending a little over a month's time living in the home of a low-income family in Lima—used Alexander's principle of "a pattern language" to create pattern-generated housing that responded to the "community, house, and construction patterns" of Peruvian society. Upon completion of the design for PREVI, Alexander confidently boasts that "... these patterns may begin to define a

new indigenous architecture for Peru." With this statement, Alexander falsely claims that form alone is what defines indigeneity in the context of Peruvian domesticity.

Critic: Marta Caldeira

History Dist. | Architecture and Solidarity in the Latin Atlantic

Precedents in the Barriadas (Peruvian squatter settlements) of Peru's urban peripheries and their subsequent government self-help initiatives present that indigeneity is not found in form but in the cultural practices of the indigenous rural communities who migrated to city centers during the post-war period. Barriada formation—and arguably their success culturally—are rooted in their connections with indigenous Peruvian traditions of communal land occupation (ayllu), self-help, and mutual-aid practices (minga and faena). This essay will look at the influences these traditions had on the local level in Lima through initial Land Invasions beginning with Ciudad de Dios in 1954, on the state level in Peru in government interventions from Law 13517 in 1961, and on the international level with PREVI in from 1966-1973 and global perceptions of Peruvian domesticity.



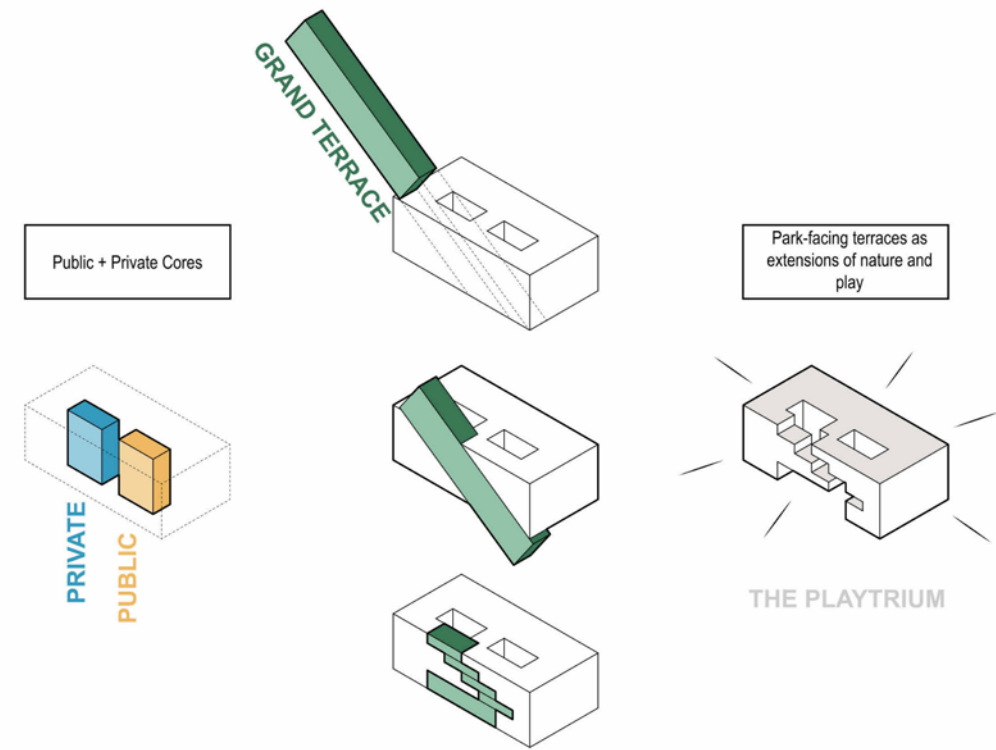
(1) Gyger, Helen. 2013. "The Informal as a Project: Self-Help Housing in Peru, 1954-1986." Columbia University. P. 251.

(2) Gyger, P. 255

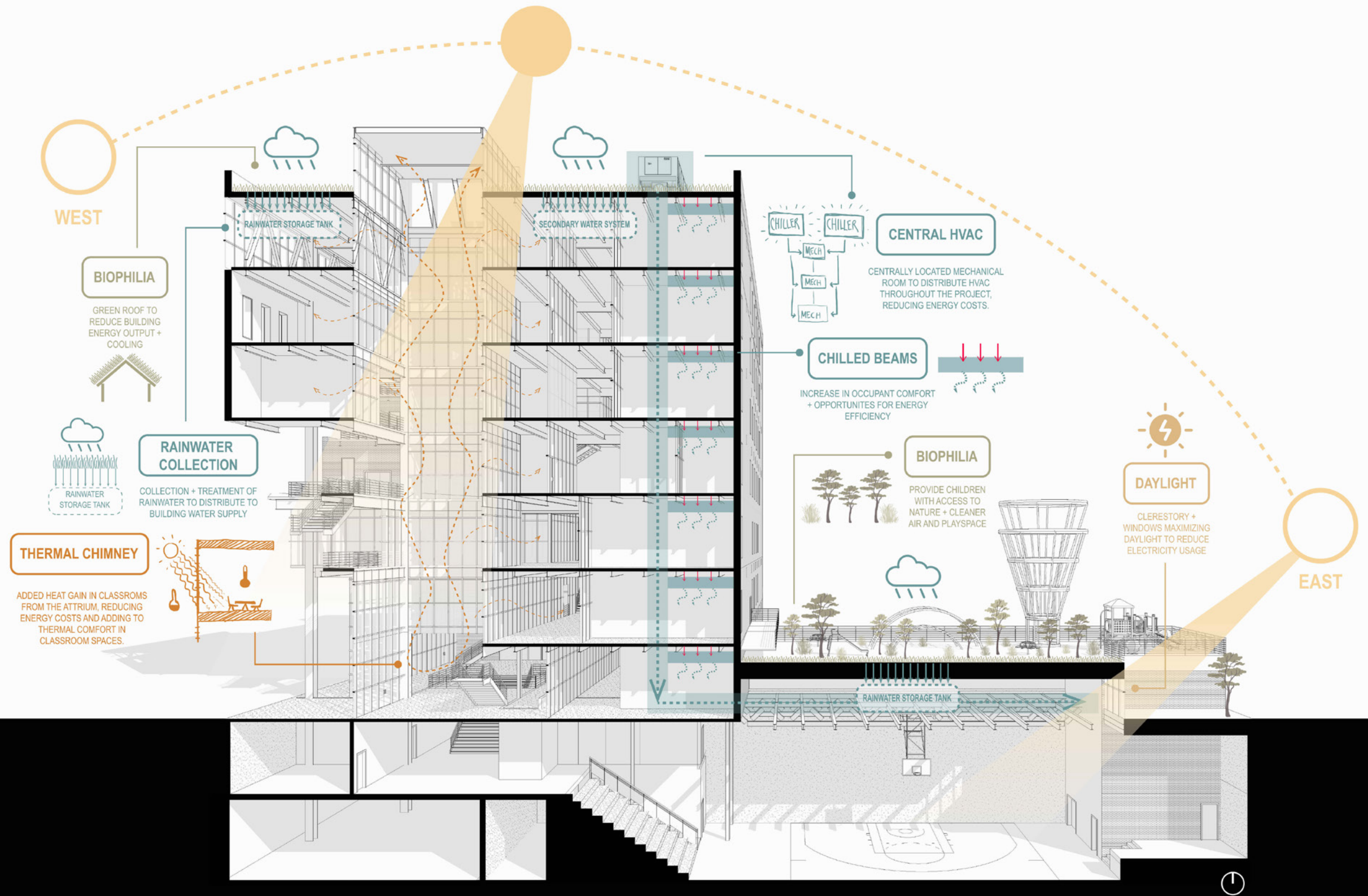
NOTE: Collages by Lauren Yvonne Brown.

In our redesign of **The Playtrium**, a Core II project of one of our group members, we sought to understand the technologies that go into providing passive strategies for a K-8 School in NYC's Lower Eastside. Our architectural gestures of terraces and public/private cores maximized sunlight and provided open-air access and cross ventilation for the building's functions. Additional passive strategies were implemented to increase energy efficiency and adapt the school to New York's environment.

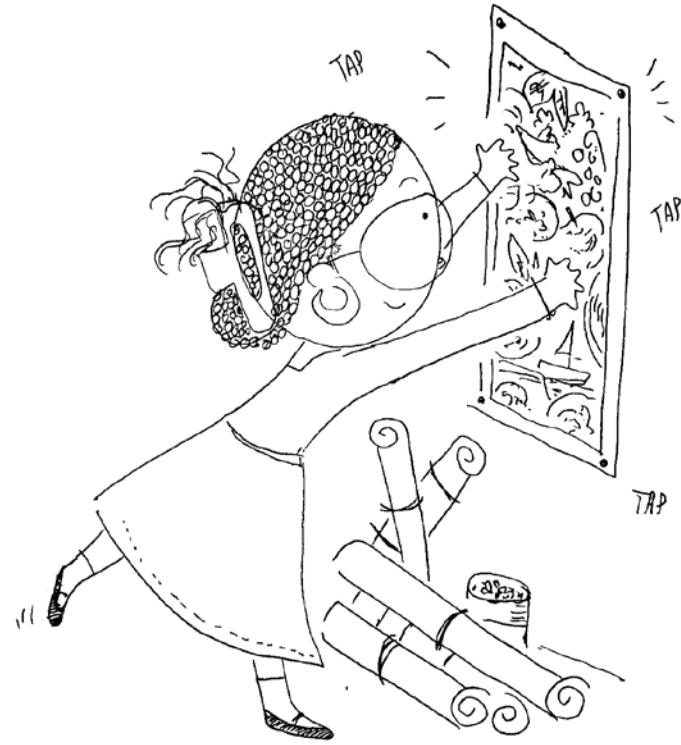
Critic: Berardo Matalucci
Tech Elective | Tech IV
In Collaboration with
Omer Gorashi, Kelsey Jackson, Topher Armstrong, and Roman Karki



Our concept diagram sketch was the basis for our sustainability and building form explorations.



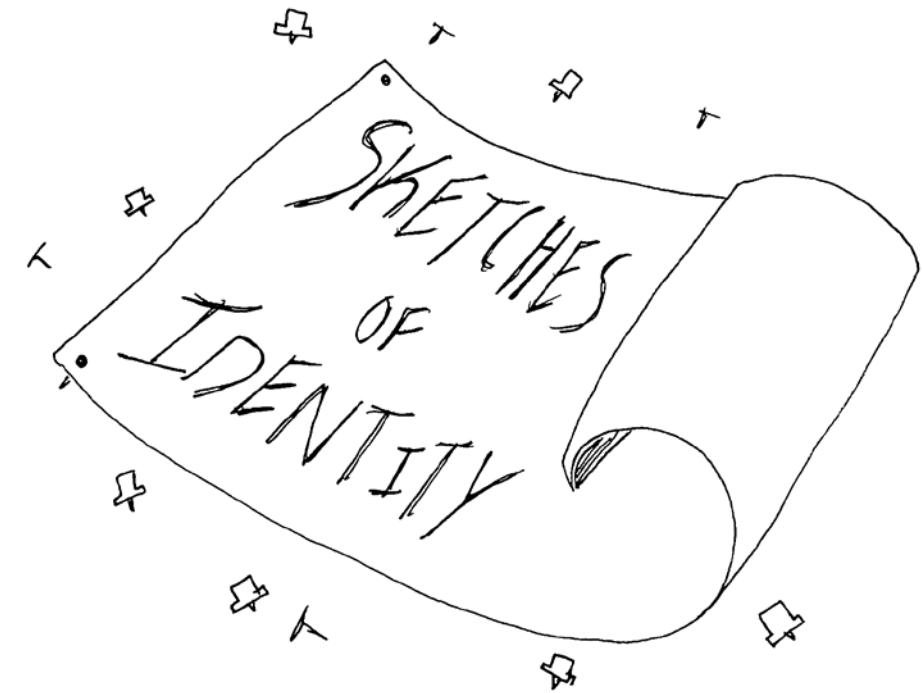
2nd YEAR
LAUREN AT A
PIN UP...



I THINK I FINALLY
FOUND MY VOICE....



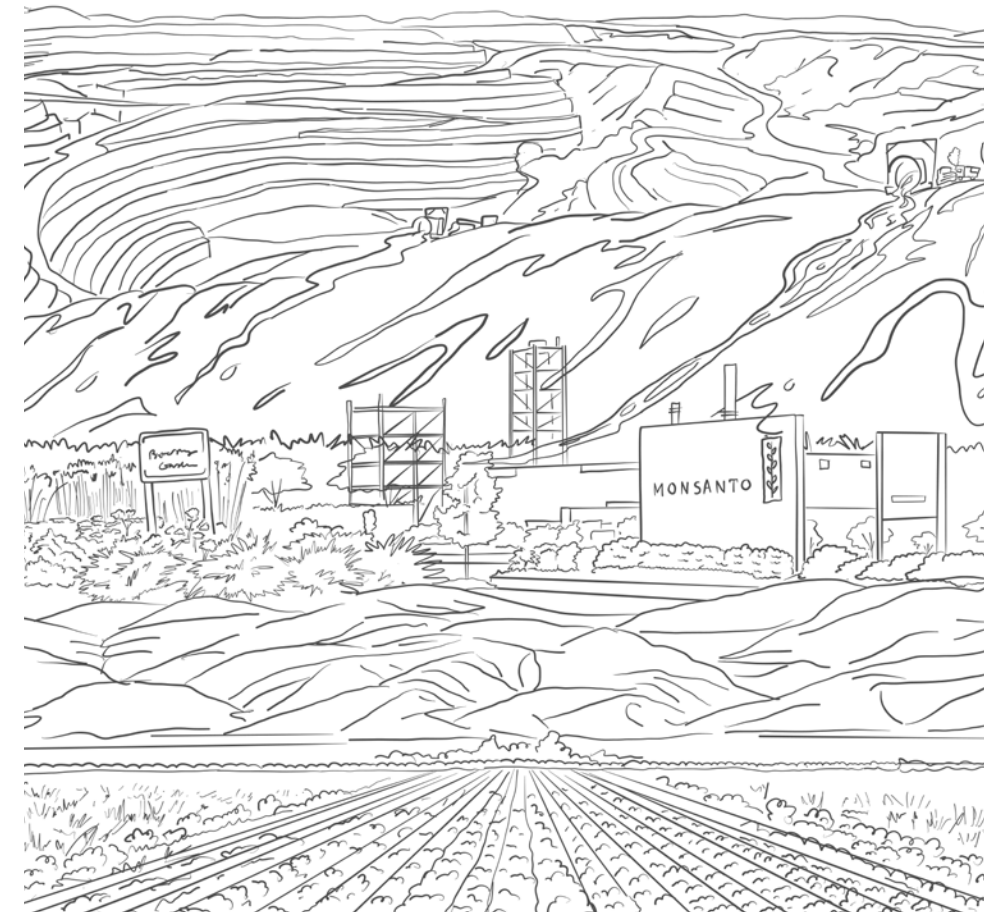
an interlude...



an interlude...

Monsanto Land Heritage Park aims to highlight a subverted, fantastical landscape, one connected through the brand identity of Monsanto Chemical Company, killing vapors, and the lasting effects agrochemical compounds have on human, nonhuman, ecological, and environmental health. Created in response to extensive research on the legacies of Monsanto in the US, the themed-based park located in Sauget, IL—a town incorporated by Monsanto—brings to light the hidden histories of Monsanto’s killing vapors, but also uses architecture and space as a media of propaganda; to highlight an experience in which a glimpse into a facade of endless possibility and unbridled optimism is brought to life.

Studio Critic: Nahyun Hwang
Adv. V Studio | PLEIN AIR
In collaboration with
Rebecca Siqueiros



The production of Monsanto’s killing vapors culminates in four differing sites whose landscape ties each to one another: Soda Springs, ID; Luling, LA; San Joaquin Valley, CA; Sauget, IL.



Monsanto Chemical Company was founded in 1901 and for over 120 years has served as a leader in producing killing vapors and chemicals, what they once deemed leaders in chemical innovation. In 2018, Monsanto was acquired by Bayer, who worked non-stop to reimagine the way in which the public viewed Monsanto.



DID YOU KNOW? Monsanto's first products were commodity food additives, such as the artificial sweetener saccharin, caffeine and vanillin (used in vanilla extract).



Happy Birthday RoundUp! 2024 will mark 50 years of Monsanto's famous RoundUp and Glyphosate!

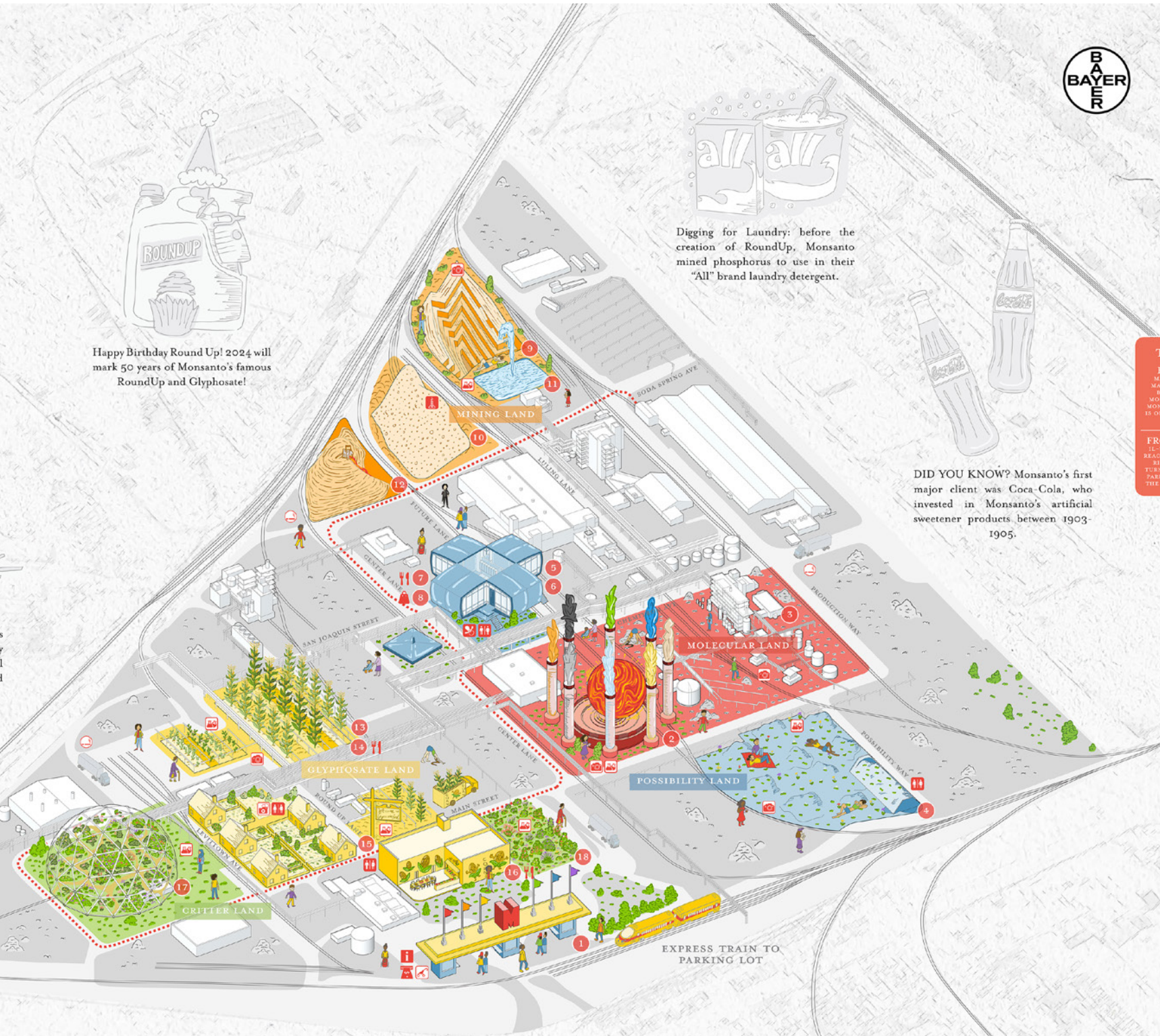


Digging for Laundry: before the creation of RoundUp, Monsanto mined phosphorus to use in their "All" brand laundry detergent.



TO THE LAND
FROM ST. LOUIS: TAKE MARTIN LUTHER KING BRIDGE / MARTIN LUTHER KING MEMORIAL BRIDGE, EXIT 1 AND I-55 TO MONSANTO AVE. TAKE A RIGHT ON MONSANTO AVE. TAKE PARKING LOT IS ON THE LEFT. TAKE THE TRAIN TO THE MAIN ENTRANCE.
FROM THE SOUTH: FOLLOW I-55 NORTH UNTIL YOU REACH MONSANTO AVE. LOOK TO THE RIGHT TO SEE MONSANTO LAND. TURN LEFT ON MONSANTO AVE. TAKE PARKING LOT IS ON THE LEFT. TAKE THE TRAIN TO THE MAIN ENTRANCE.

DID YOU KNOW? Monsanto's first major client was Coca-Cola, who invested in Monsanto's artificial sweetener products between 1903-1905.



ATTRACTIONS

1. Entrance Kiosk **I**
 Take the train in and enter the park here! Tickets available for purchase.

MOLECULAR LAND
2. Chemitron Molecules **B**
 Search for clues throughout the Park to defeat the Monsanto Villains. Interactive adventure. At your own pace.
3. Chemical Processing **A** **B** **F**
 Watch out for evil chemicals dripping from moving through their processes!

POSSIBILITY LAND
4. Plastic Fantastic Living **A**
 Come see what the future of Plastic Fantastic Living holds! Interactive experience, all products made of plastic.
5. Cleanliness and Home **I**
 Learn about the connections between cleaning and the home. Ages 12+; high exposure to concentrated cleaning products.
6. House of the Future **A**
 Transform into the Housewife of the Future and keep order in the household.

7. Future Kitchen **BL** **\$\$**
 Serving Aunt Jemima's pancakes all day, plus other typical American dishes. Open all year.

8. Possibility Emporium
 All future possibilities created by Monsanto available for purchase.

MINING LAND
9. Magic Extraction **B** **I** **A**
 Explore the magical landscape created from phosphate extraction. Exploration at your own risk.

10. Origin Story **A**
 Help raise RoundUp from its infancy in phosphate, eventually turning to glyphosate. Interactive adventure.

11. Toxic Springs **B**
 Visit Soda Springs and see the famous Geyser, filled with bright minerals!

12. Molten Mystery **I**
 Experience miners pour radioactive slag and build new landscapes. Ages 12+; high exposure to radioactive molecules.

GLYPHOSATE LAND
13. Round Up Ready Crops **A**
 Help us cure world hunger through the use of Round Up Ready Crops in corn and soy. Expectant mothers should not explore.

14. Snacking Corn **SS**
 Serving corn on the cob and elote. Open seasonally.

15. The Suburban Lawn **B**
 See the wonders of RoundUp in the creation of a monocultural, green lawn. Grass is not meant to be played or stepped on, only observed.

16. Dining **L** **\$\$\$** - **D** **\$\$\$\$** **R**
 Plates centered around the use of Round Up Ready corn and soy. Open seasonally.

CRITTER LAND
17. Creepy Crawlers **B**
 Explore Buckminster Fuller's geodesic dome and keep the clean air in!

18. Manicured Monarchs **B**
 Encounter a flying friend in this idealistic garden setting.



Symbols on Map

- Amenities
- Restrooms
- First Aid * Presented by St. Louis Hospital
- Baby Care Center Hosted by Huggies
- Smoking Locations
- ATMs Presented by Chase
- Guest Relations Devices available include Video Captioning and Audio Description

- Stroller Rentals Hosted by Huggies
- Memory Maker Sales Center
- Nikon Picture Spot
- Park Information
- Chemical and Product Greetings
- Parade Route
- Monsanto Vacation Club Info Center
- * Emergency services available by calling 911.

Shopping

- Trolley Stops
- Schedule every 15 min on the quarter between 9:30 am - 4:30 pm.
- * Indicates pick-up and drop-off locations. Rides subject to seasonal availability.

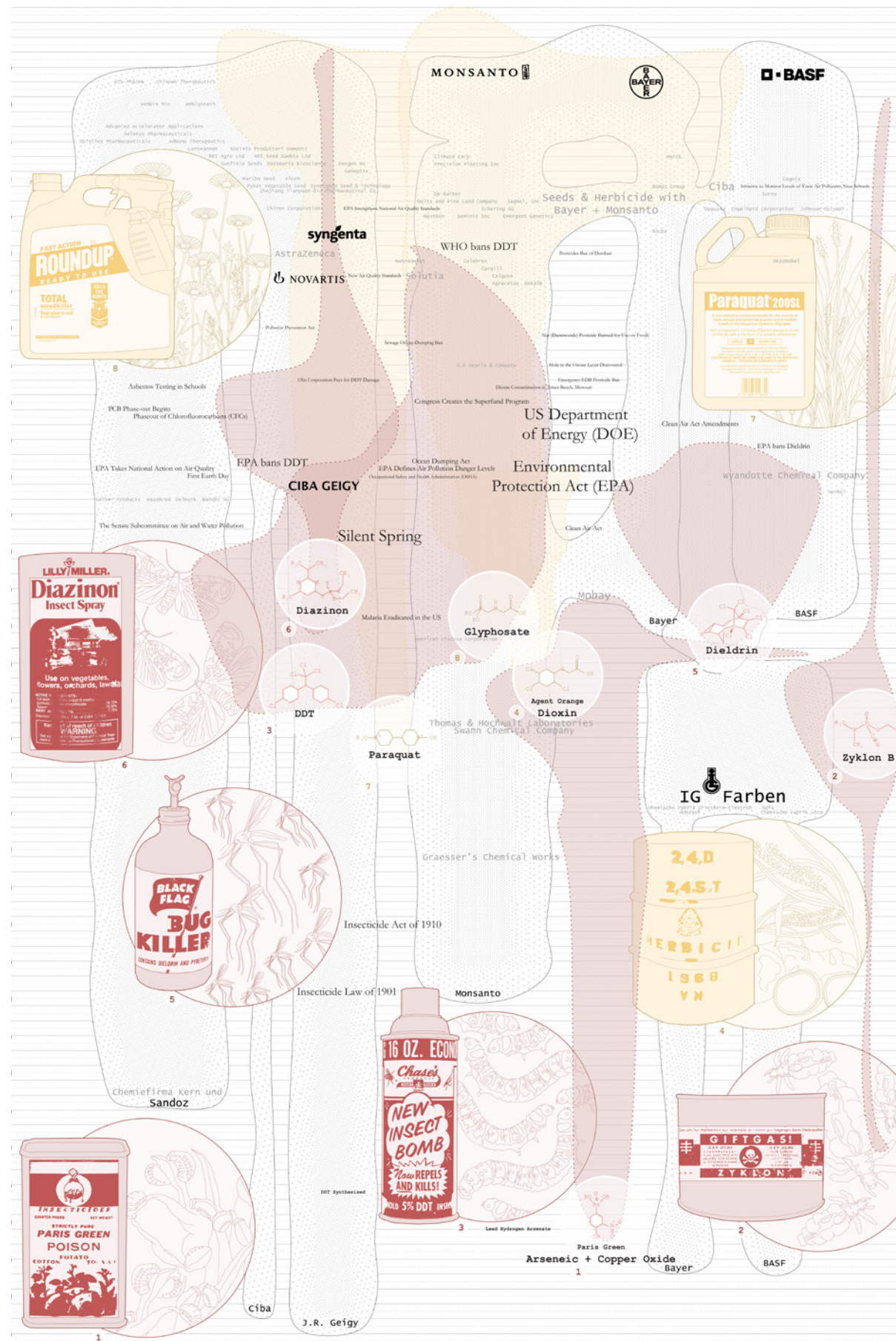
Symbols in List

- Attraction / Show Considerations
- Physical Considerations
- Caution / Frightening for Children
- Must be Ambulatory
- May remain in Wheelchair / ECV
- Sign Language (available Mondays and Thursdays)
- Automated External Defibrillators

Dining

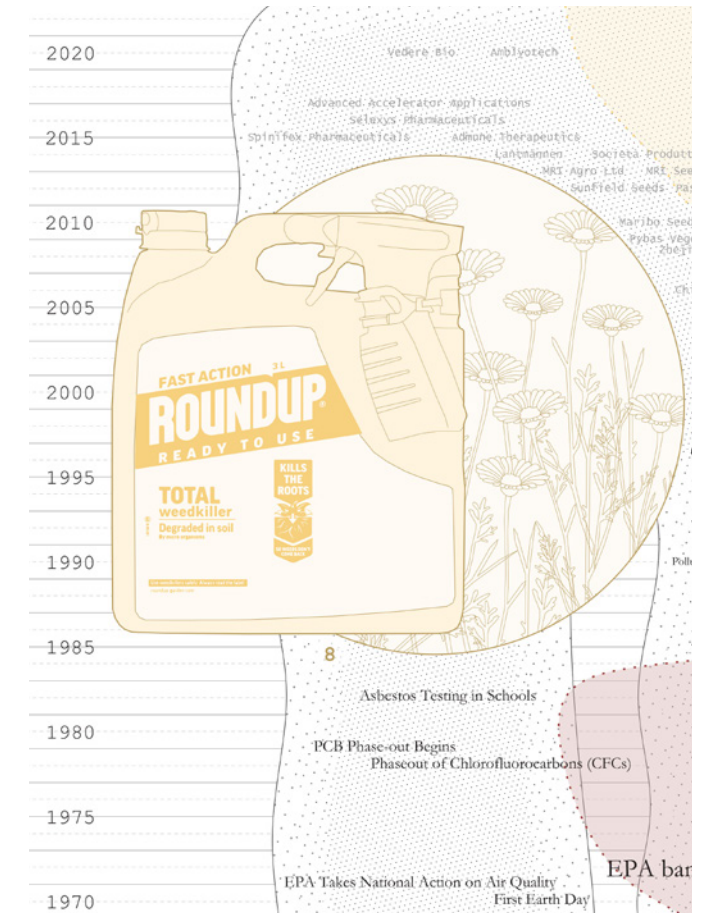
- All dining locations listed accept a Monsanto dining plan, unless noted.
- Reservations recommended.
- Call 618-MCG-DINE (622-3463)

- B - Breakfast L - Lunch
- D - Dinner S - Snack
- \$ - \$14.99 and under per adult
- \$\$ - \$15 - \$34.99 per adult
- \$\$\$ - \$35 - \$59.99 per adult
- \$\$\$\$ - over \$60 per adult
- See monsantodiningpricing.com for details.



We then mapped out the companies which produced DDT and other killing vapors such as Round Up Ready Mix herbicide.

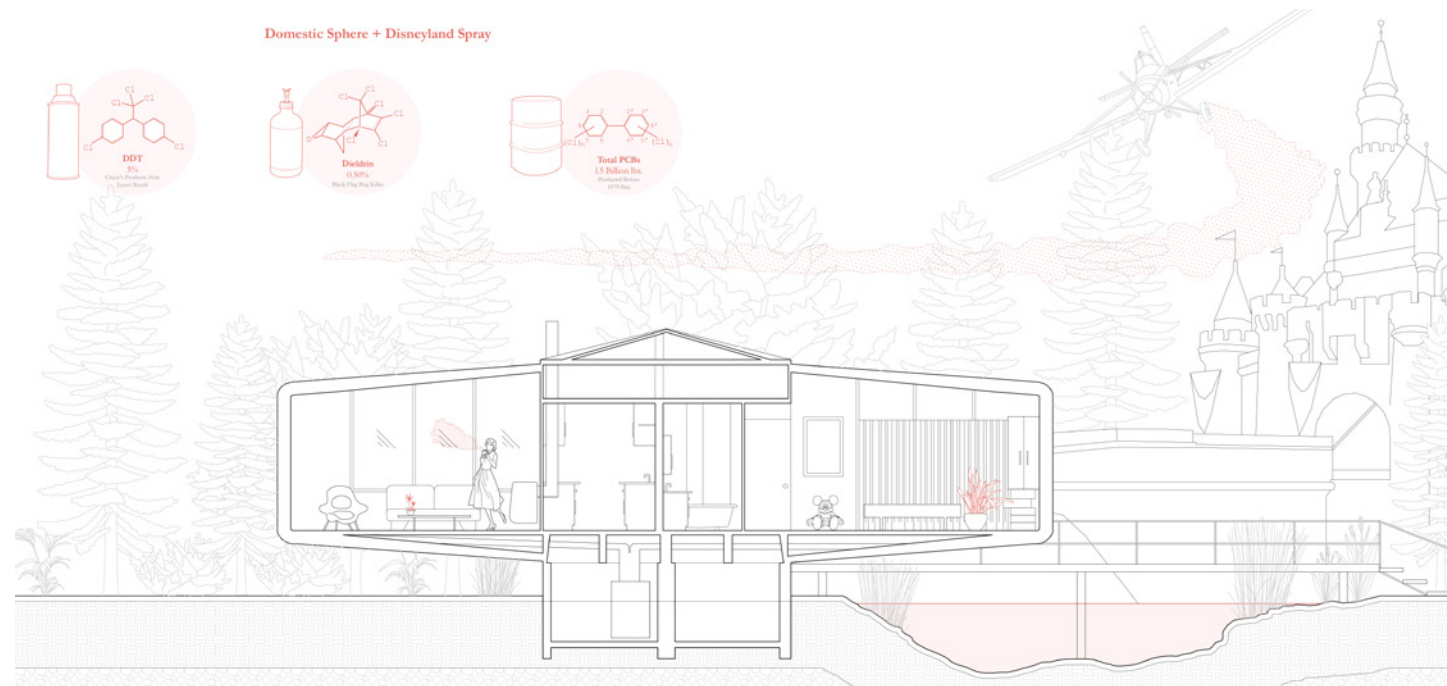
Out of all these companies, Monsanto commercialized and marketed toxic chemicals and killing vapors the most to the American consumer-viewing chemicals and their airs as societal progress.





In Monsanto's House of the Future exhibit at Disney Land (1957-62), architecture was used as propaganda to promote a clean, futuristic life with Monsanto's killing chemicals. We used this notion of "architecture as propaganda" to recreate the landscapes created and destroyed by Monsanto.

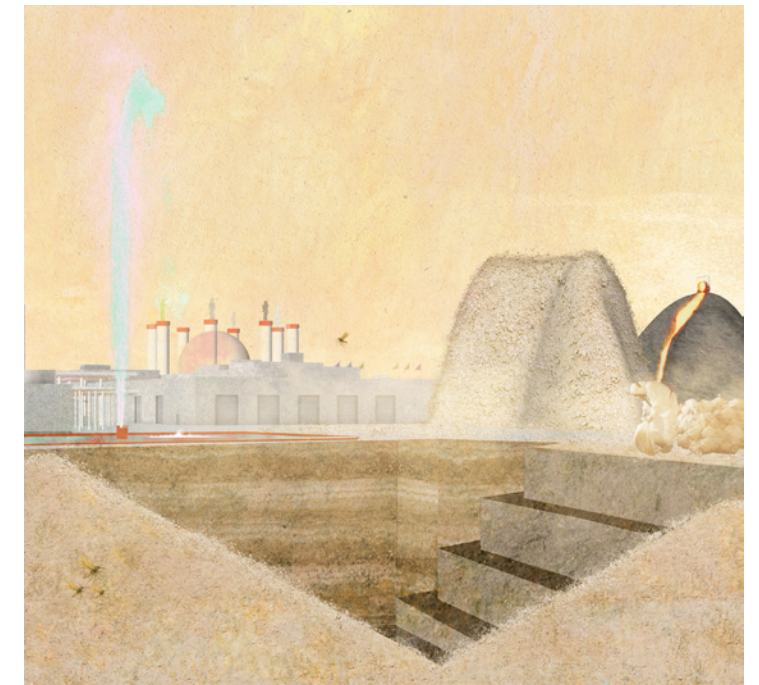
These theme park "attractions" include...



The hills of radioactive slag, a byproduct of phosphate mining, which is one of the many scars created to make Round-Up...



The mounds that hold the underground storage for PCBs and the other raw toxic chemicals of Monsanto...



The suburban front lawns of heavy herbicide usage. In our subversion of the theme park, weeds and wildflowers take over the "perfect" green lawn...





Monsanto Land highlights the false façade of the Chemical company, using architecture as a means to display the undertones of its brand identity. Our approach to the design and output of the final presentation used the same marketing language Monsanto has used to promote their toxic chemicals to the American consumer.



In *Object as networks of memory, networks as site, site as a shared sentiment feeling*, our proposal for practice understands objects as networks that hold our memories, and memories of the generations before us...through time they carry a burden and simultaneous power...they are a cultural currency discarded and brought back to life...by direct descendents of ancestral users and appropriated users alike...these networks are sites of collectivity.

Critic: Emanuel Admassu
Elective | Immeasurable Sites
In Collaboration with
Atsede Assayehgen



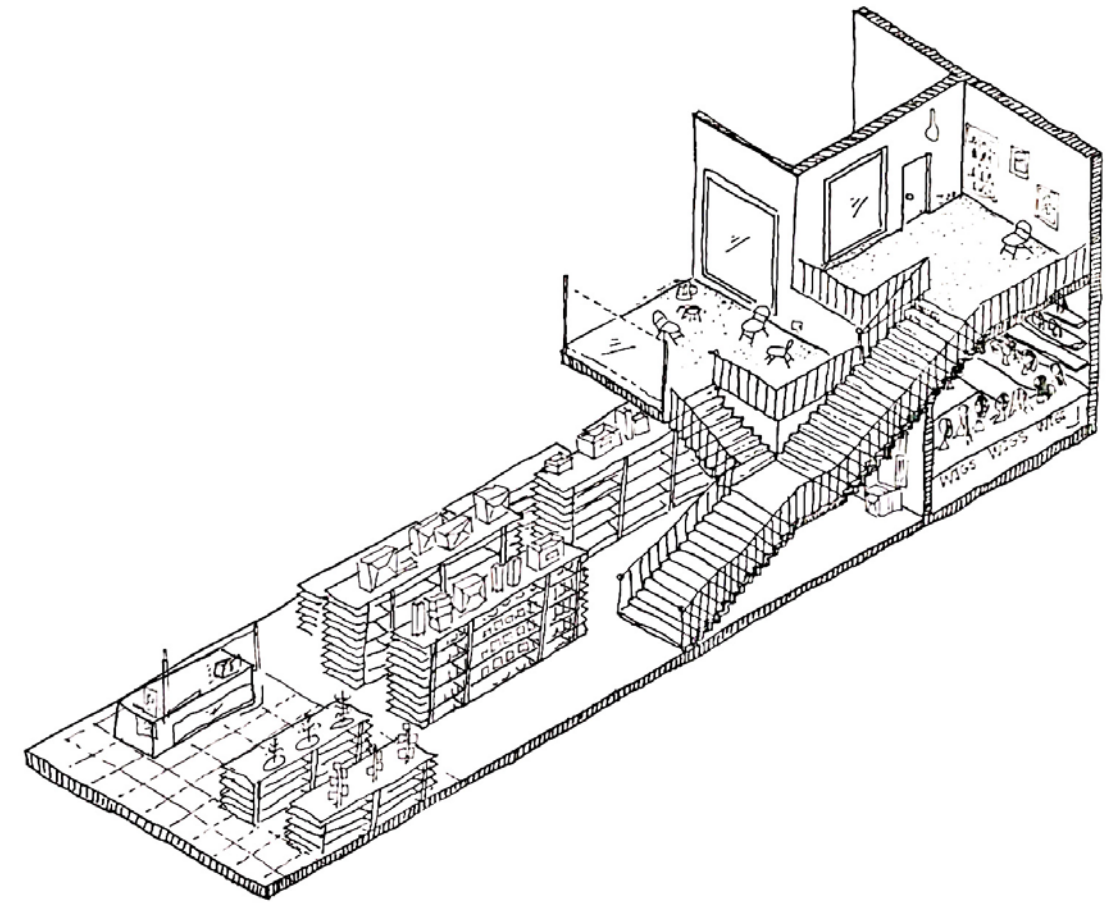
Ere Ibeji: ideas stolen, ideas gazed.



Harlem's unique identity as America's "Black Mecca" is shaped by the blend of Black diasporic identities who've found refuge in the neighborhood since the early 20th century, however, the architectural and cultural makeup of Harlem is constantly at risk of erasure due to the ongoing gentrification of the neighborhood.

In collaboration with Save Harlem Now!—a Harlem-based community organization dedicated to landmarking and preserving Harlem's identity—[before] they are gone creates counter-cartographies of the Black Mecca by reimagining what constitutes the 'landmarks' of the neighborhood's contemporary Black identity. Understanding mapping as a form of advocacy and an act of repair, the project challenges the map to be a dynamic medium that encapsulates the people, objects, phrases, and cultural memories that comprise a site before it is gone.

Studio Critics:
Paulo Tavares + Max Goldner
ADV. VI Studio | Reparation
Architecture Studio



Sketch of Apollo Beauty Land. 240 W. 125th Street.

"No more beauty parlors, no more blacktops, no more head wraps, no more peace be upon yous, no more Lord to be praised, no more drumbeats, no more wah gwaan, no more cookouts, no more block parties...

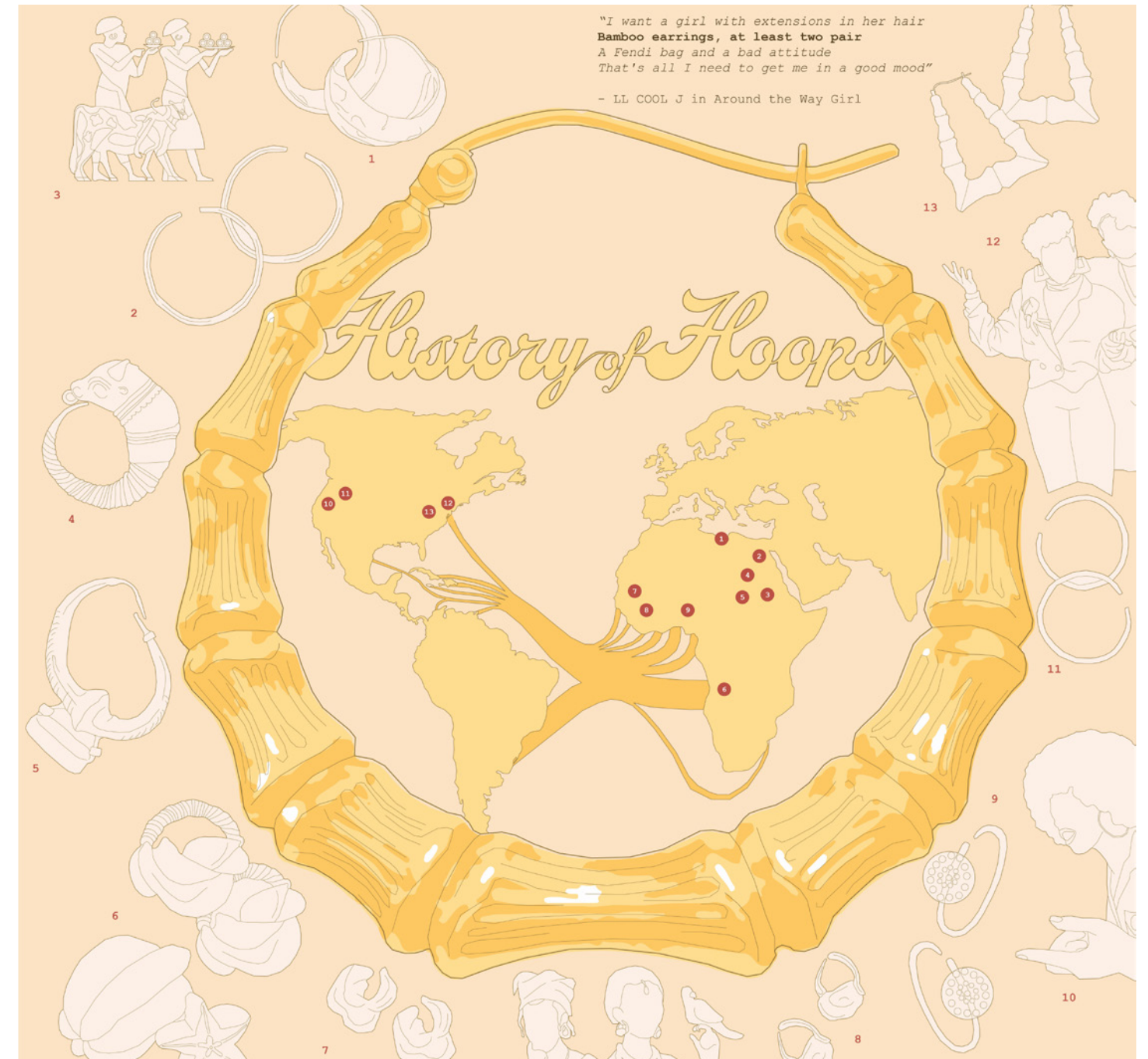
all of it, gone."

- Lex Pryor in The Sin Is Greed



The research began as a means of understanding the objects of Black cultural memory that have no direct “history.” They just, seemingly, came to be.

I then became lost in the world of the Bamboo Earring.





This one object led me to a series of sites that are touched by this earring...

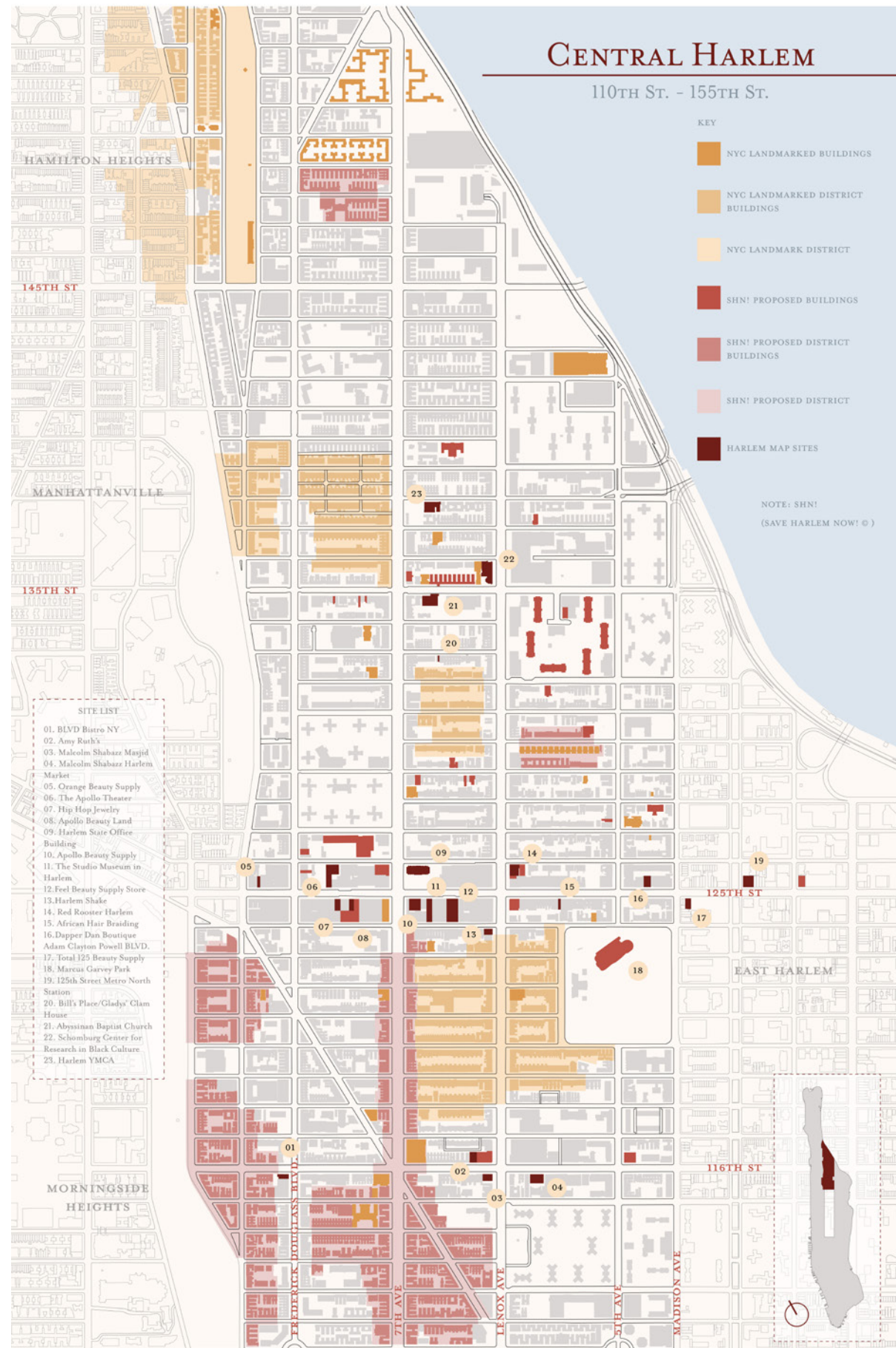
With these sites, some people used the earrings as a form of empowerment and others to be Around the Way Girls (LL Cool J reference).



I then wanted to find the earring near me which led me to 125th Street.



My walk led me to encounter not just the earring, but the multitudes of black culture from across the diaspora. great things you just can't pick one."



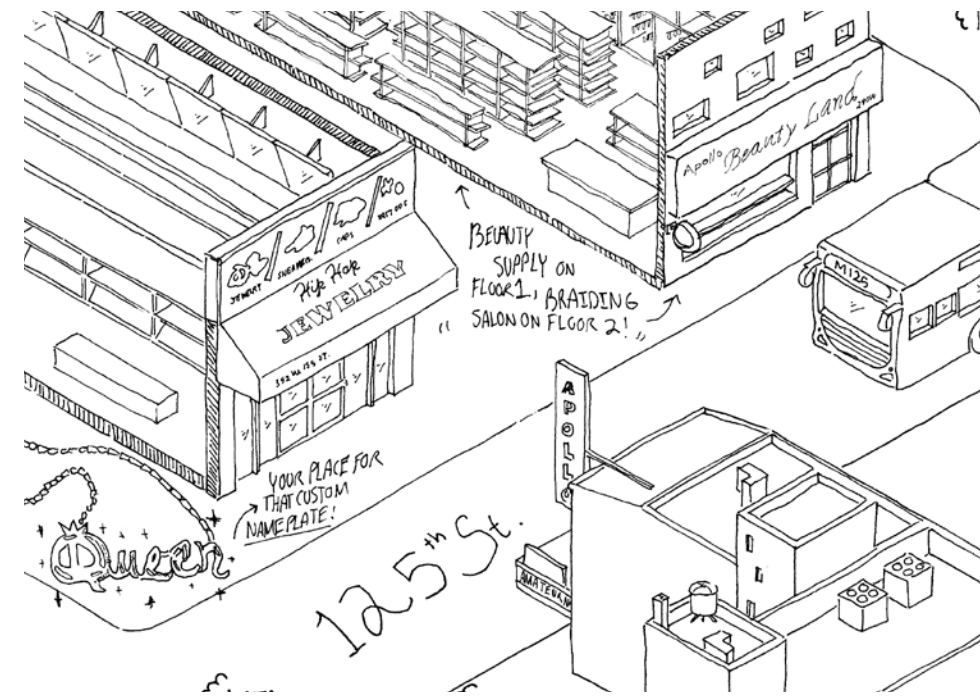
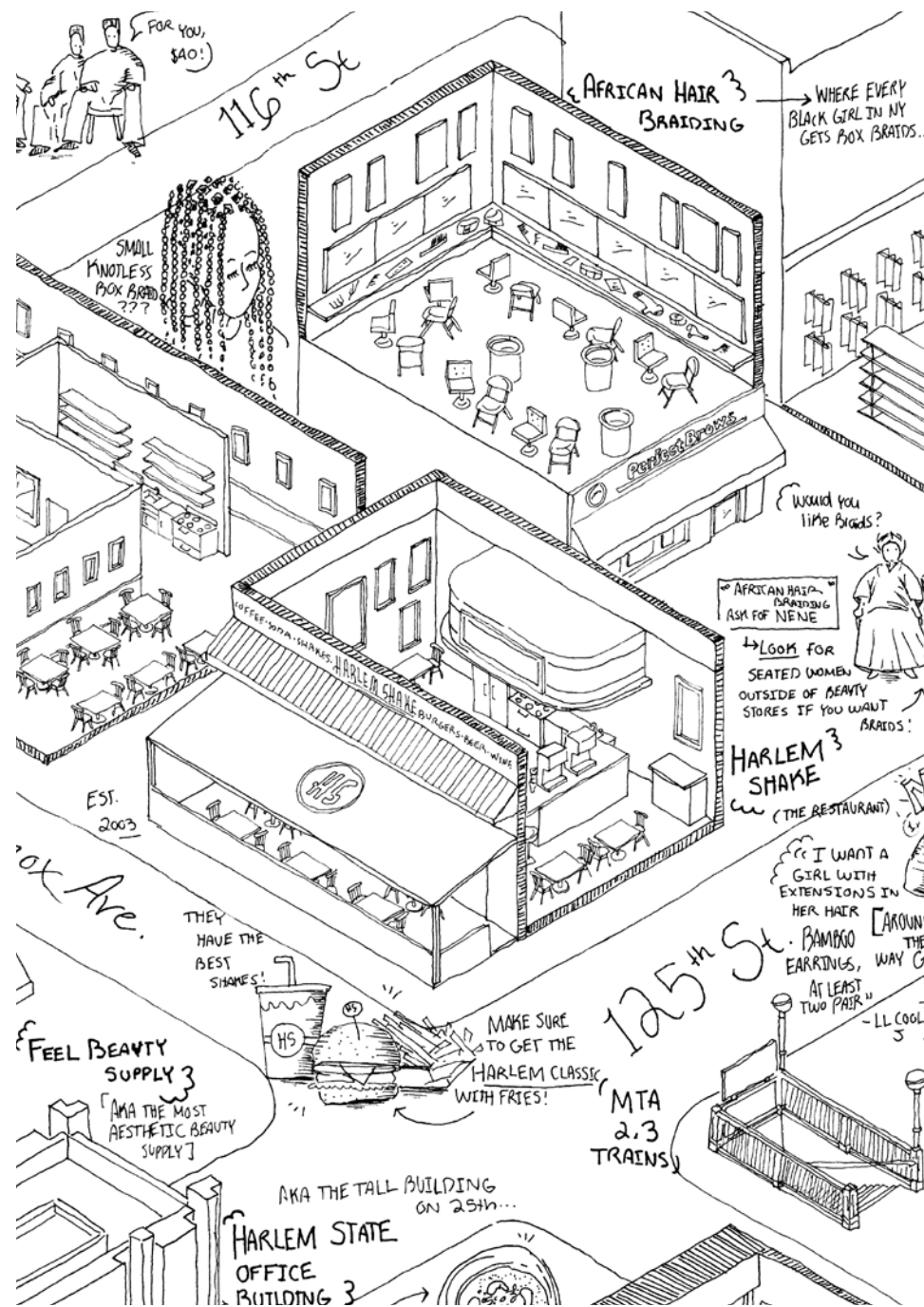
I asked myself what does it mean to protect these objects and their sites in Harlem. This led me work with Save Harlem Now!- a community organization that sees landmarking as a form of advocacy to help preserve the rich culture it holds.



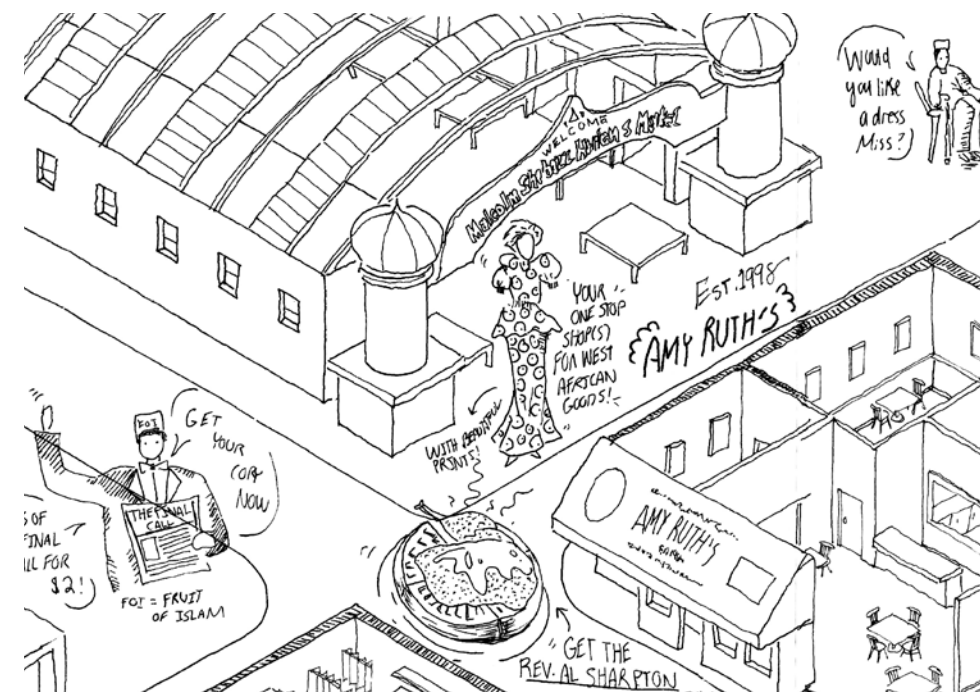
In conversation with the organization's executive director, Claudette Brady, I created a series of maps that document the sites Save Harlem Now wishes to landmark, and the sites along my walk that created a distinct sense of place I saw worthy of being landmarked.

Using the collection of photos and objects I collected on my walk, I created an immersive map that documented the site's sounds, objects, phrases, and people that give Harlem its distinct identity.





Through explorations in mapping, counter cartographies are created to celebrate contemporary Black culture in Harlem as an act of repair to prevent the ongoing gentrification of the neighborhood, challenging the definition and criteria for spaces for landmarking sites.



**Form, Identity, and Legacy:
The Medieval English Home and the Emergence of a
Slave Quarter Typology
(Conclusion)**

Despite the institution of slavery being abolished following the end of the American Civil War (1861-1865) and the passing of the 13th Amendment, the typology of the Duplex slave quarter still dominated the landscape of the Southern United States. Even in the years following the war and into the 20th century, these duplex quarters continued to house Black Americans who labored in the rural areas of the deep South—many of whom were formerly enslaved or whose parents and grandparents were enslaved. This form of slavery took a new name, Sharecropping, and the duplex slave quarters also took on a new name: the Sharecropper Cabin. In *Souls of Black Folk* (1903) W.E.B. Du Bois noted how even after slavery, Black Americans “lived in self-shame cabins of their slave ancestors, while others built similar crude structures on the sites of slave habitations that had fallen apart” (1).

Why is it that a medieval housing typology that was over 400 years old was still being built well into the 20th century and seen as the architecture of the Southern Black Americans? Dell Upton notes that the form of the slave quarter typology “merely reflected the slave’s [and subsequently their descendants’] status as poor people in Virginia [and what could be argued as the rest of the American South]” (2). Systematic racism is the reason why the home of the slave, and subsequently the immediate descendants of the enslaved, never evolved past this duplex quarter form. In the same way that the rural English farmers used the Medieval Hall and Parlor plan familiar to their homelife in England as an initial approach to building their homes in this new chapter of life, the formerly enslaved and their descendants used this same form to construct cabins as ‘free’ men and women in the post-slavery chapters of their lives.

Today, the duplex slave quarter is seen either in its ruined or reconstructed state as an architecture of a distant moment in America’s past, when in reality this housing typology is still part of the immediate memory of Black Americans in the rural South. Upon the conclu-

Critic: Andrew Dolkart

History Dist. | Traditional American Architecture

sion of her tour of various Slave Quarter interpretations across the American South, Barbara Mooney noted how in all of the tours “as if existing in parallel universes, Black architecture is discussed separately from White architecture at most sites” (3). The architecture of the slave quarter and the big house, black architecture, and white, medieval, and Georgian—each of these typologies have the same origins but different outcomes all due to the complex history of race in the American context. It is because of this that the Slave Quarter should not be seen as an ‘other’ or a ‘bonus’ to the discussion of Antebellum homes and the larger plantation landscape, but of equal—if not more—significance to the workings of the landscape and Traditional American Architecture’s humble medieval roots.



(1) Wright, Gwendolyn. 1981.

Building the Dream: A Social History of Housing in America. First edition. New York: Pantheon Books. Pg. 25.

(2) Upton, Dell. 2010. “White and Black Landscapes in Eighteenth-Century Virginia.” In *Cabin, Quarter, Plantation: Architecture and Landscapes of North American Slavery.* New Haven and London: Yale University Press. Pg. 126.

(3) Mooney, Barbara Burlison. 2004. “Looking for History’s Huts.” *Winterthur Portfolio* 39 (1). <https://doi.org/10.1086/431009>. Pg. 52.

NOTE: Image by Lauren Yvonne Brown (top image, slave quarters + plan at Berry Hill Plantation. Bottom image, 17th Cent. VA Hall and Parlor home + plan.)



an interlude...

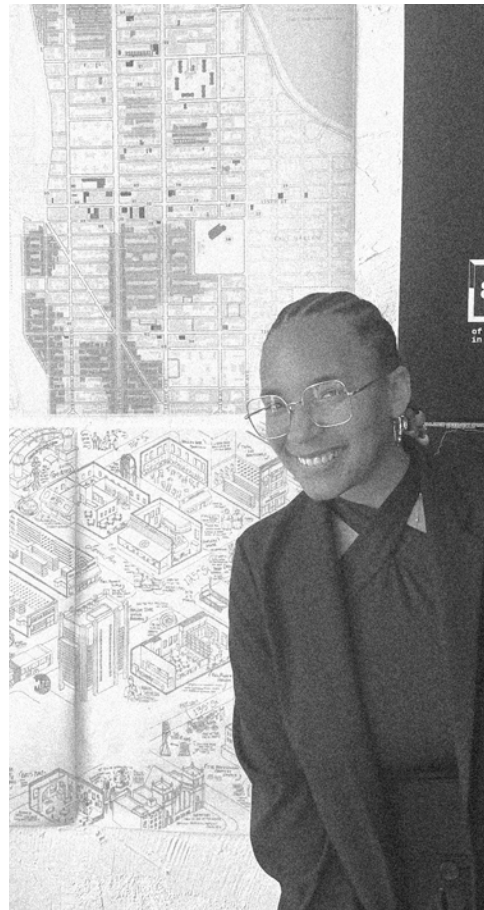


an interlude...

My first GSAPP Review,
2021...

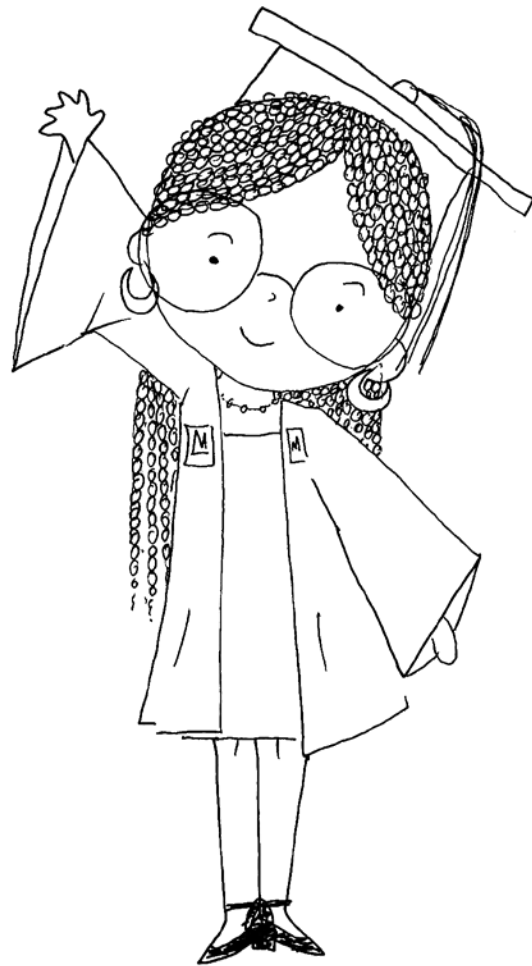
Thank you **to my dad** who took the time to show me how to draw as a child. Something that began as father-daughter quality time has become so important to who I am today. **To both my mom and dad**, thank you for supporting my aspirations and supporting me on this journey as an artist and designer. **To the GSAPP faculty and staff** I've had the pleasure of working with and learning from, I thank you from the bottom of my heart for helping me grow as an artist,

designer, and person over the past three years. Each studio, seminar, and lecture has challenged me to rethink what it means to practice architecture as well as allowed me the space to explore my own design/research interests regarding my mode of practice. This portfolio will forever serve as a reminder to never lose sight of my passions and to continue to use my work to be of service to and connect with the communities around me.



and my last GSAPP
review...2024.

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Bye bye [for now...]