

Abstract:

It is clear that the Euro-centric exclusivity and misrepresentation of Black bodies in space has left a void in architectural representation and design. The aim of my thesis is to highlight Black bodies and their experiences in the built environment. Photography is a crucial tool in documenting and narrating these stories. This typology has three identifiers: the figure, ground, and cultural context.

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This is an introduction to the language and culture of chocolate city.

Gogo

noun|Go•Go|

a style of dance music originating in the black communities of Washington DC and characterized by an incessant funk beat.

You going to the Gogo tonight at the CFE Clapping for can goods

Moe/Jo/Bob

noun|Mo|

A term of endearment referring to a person

Dont talk to him girl, he from Baltimore. They some bamas. (Thomeography)

Crankin

verb|Krang•kin|

The act of stupidity or foolishness.

The most commonly used one is to get really hyped up or playing an instrument very well, similar to “rocking out.”

TOB was crankin at the CFE last night.

Chop

Verb|Ch•op|

Chop is a type of dance to gogo music, usually seen at gospel gogos.

Chop Chop Chop Chop.

Clappers/Clapping

noun|cl•ap•pers|

Phat ass that can twerk

Shorty got them clapping.

Beat Your Feet

verb|B•eat•Yor•F•eat|

A unique style of dance in the DC area typically done to go-go music.

Beat your feet Ayyy.

Bamma

noun|Bam•mah|

In DC, the term is used to refer to a person who is lame. It is often used to describe someone from Baltimore

Dont talk to him girl, he from Baltimore. They some bamas. (Thomeography)

Jonin

verb|joan•ing|

To make jokes or insults about another person.

Aww you joining?! Im about cook you ass.

Cised

adj|s•ice•d|

To be very excited or to over hype a situation.

You cising' it moe

Lunchin/Trippin

verb | *luh•nch•in* |

The act of stupidity or foolishness.

Expressing lack of presence of mind. Know to describe people who've smoked an overabundance of weed or consumed excess amounts of drugs

You seen them unks lunchin down Gallery?

Moe you lunchin.

Unks

noun | *uh•on•k* |

A crack head; a drug addict normally older in age and homeless. Publicly under the influence of drugs

The unks be out at night.

Guh

adj | *G•uhhh* |

When a person or situation is annoying you. When you are lost for words.

Im guhhhhh.

Loafin

verb | *Lo•hf•in* |

Bullshitting, messing around, not focused

You loafin in these streets.

CHAPTER 1

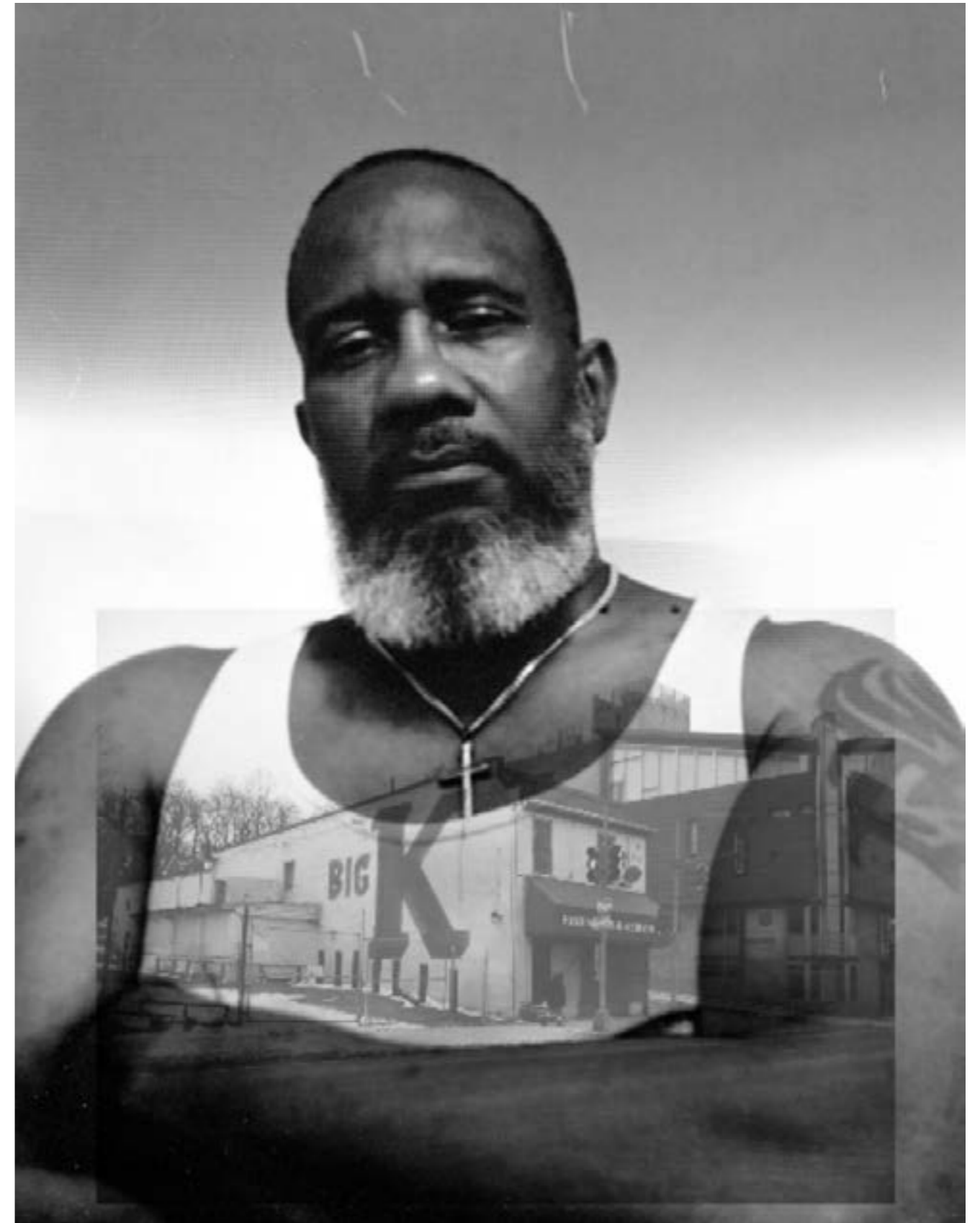
THE EMBODIMENT

Black exposure looks at how the Black body, Black culture, and Black skin can be understood as a design typology. In order to understand this typology, one must understand the Black body and how it is either placed or displaced. Blackness in regards to photography, and architecture is universal. The universality of Blackness is a reality that is inherently problematic. Chimamanda Ngozi Adichie defines it as “The danger of a single story.” She states “The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.” (Adichie, 2007). A single story produces a dominant narrative and prescriptive modes of representation. Although the stories happen at multiple scales across the world, people who share this melanin skin experience racial profiling. With this in mind, my thesis is broken down into three components: The Figure, ground, and cultural context. These are three key components to analyze and understand what black space is and how these spaces are created. The figure is the black body. The body that creates spaces and the bodies that will occupy them. The ground, which has to deal with the place in which the figure resides. Lastly, cultural context is what gives the space its identity and builds a connection between black bodies. Again, this is the identity of the black body over time. Although this logic can be used worldwide I will experiment with this theory in my home city, the nationals Capital, Washington DC while referencing architectural and photography bodies of work.

Mrs. Taylor



Mr. Taylor



Journey



Drew Keys



Ms. Banks



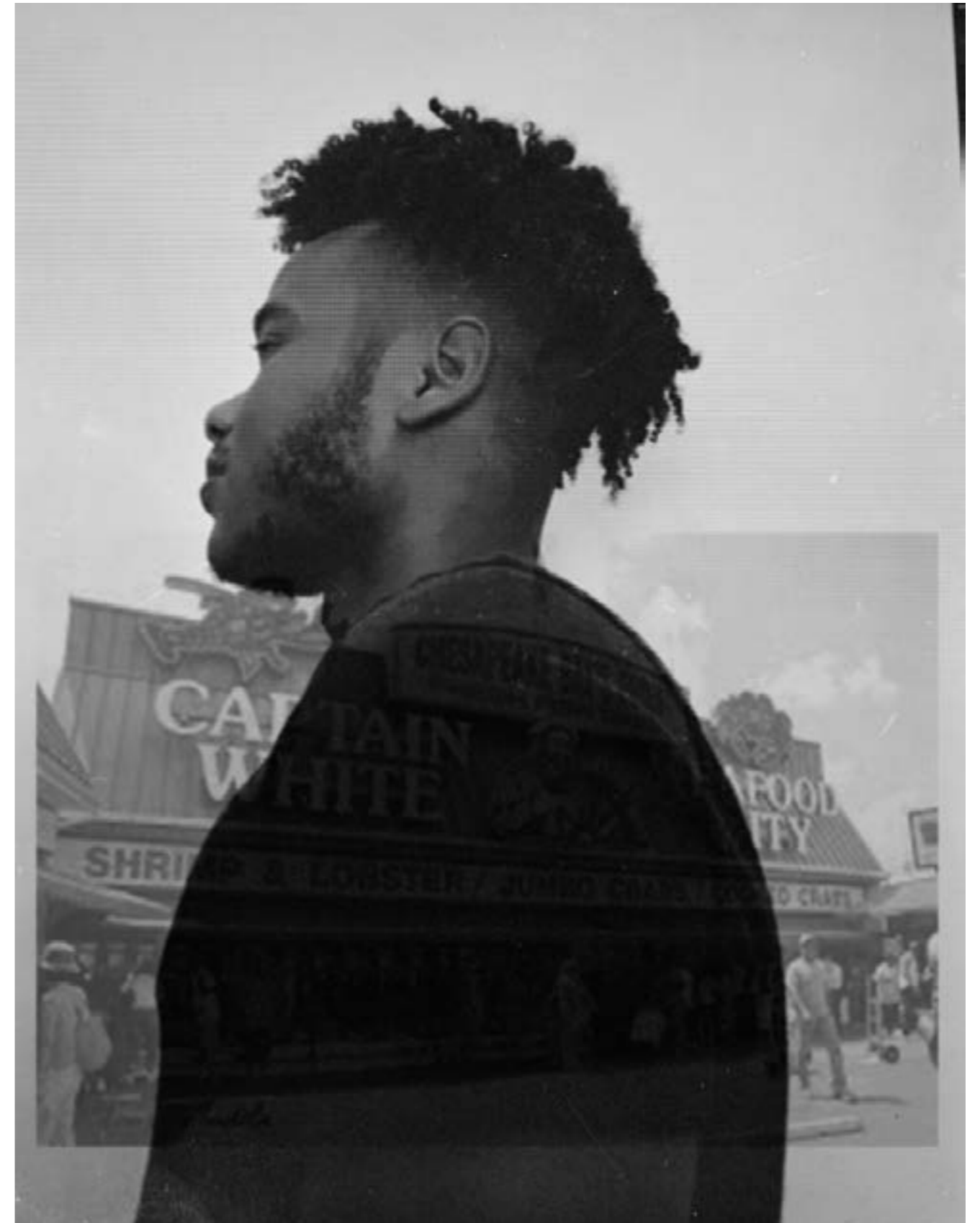
Sean



Jasmine



Brian



The Figure

The Black body is placed in the work of W.E.B Du Bois info-graphics where he exposes the Black experience post the Reconstruction Era. The maps are produced 35 years after the Civil War and are used to map the Black Bodies progression. This work helps visualize the positioning of Black bodies. In many ways, this work is an exercise of pre-redlining. Although this work is crucial in understanding the advancement of Black Bodies, his work for the Paris exhibition is equally important to understanding the positioning of Black Bodies. The photography that Dubious uses humanizes the Black Body by placing it in representation at that was of standard. He also achieves this by showing multiple kinds of Black people. This is important because it begins to eliminate The Singular Narrative. By dismantling stereo-types, this archival tool is used to support the internal placement of Black Bodies.

The Black body is displaced in the work of Dawoud Bey Birmingham, Four Girl, Two Boys. This displays the idea of the Black body being displaced. Historically, the term “displaced” has been referred to as a form of gentrification. It has even been masked under redlining. This series expresses displacement in a non conventional way to architecture but a poetic expression of photography.



Dawoud Bey Braxton McKinney and Lavon Thomas, 2014

“September 15, 1963. On this day, in Birmingham, Alabama, the bombing of the 16th Street Baptist Church killed four young African-American girls: Addie Mae Collins, aged fourteen, Denise McNair, aged eleven, Carole Robertson, aged fourteen, and Cynthia Wesley, aged fourteen. Several hours later, two young African-American boys: Johnny Robinson, aged sixteen, and Virgil Ware, aged thirteen, were shot and killed in related violent incidents.

The portraits were made in Birmingham over five months in two locations: the original sanctuary of Bethel Baptist Church and the Birmingham Museum of Art. During the Civil Rights era, Bethel Baptist Church was the heart of The Movement. . . . My second location, the Birmingham Museum of Art, founded in 1951, was for many years a segregated public institution, allowing black visitors only one day a week, on Negro Day. I wanted to use both the communal space of the black church and the public galleries of the formerly segregationist museum as the social and historical context in which to make” these photographs. –Dawoud Bey

It is important to understand both places Bey has chosen for the portrait's. One location being Bethel Baptist Church in many ways a safe haven for the black community of Birmingham. Displacement happens in the form of attempting to eradicate the place and not the body. In this attempt both were to some extent eradicated. Through the work of Bey both the place and body is replaced while becoming a memorial. The second location is Birmingham Museum of Art speaks to Afrofuturism in that it has placed the bodies in a place where in the past they couldn't come and go freely.

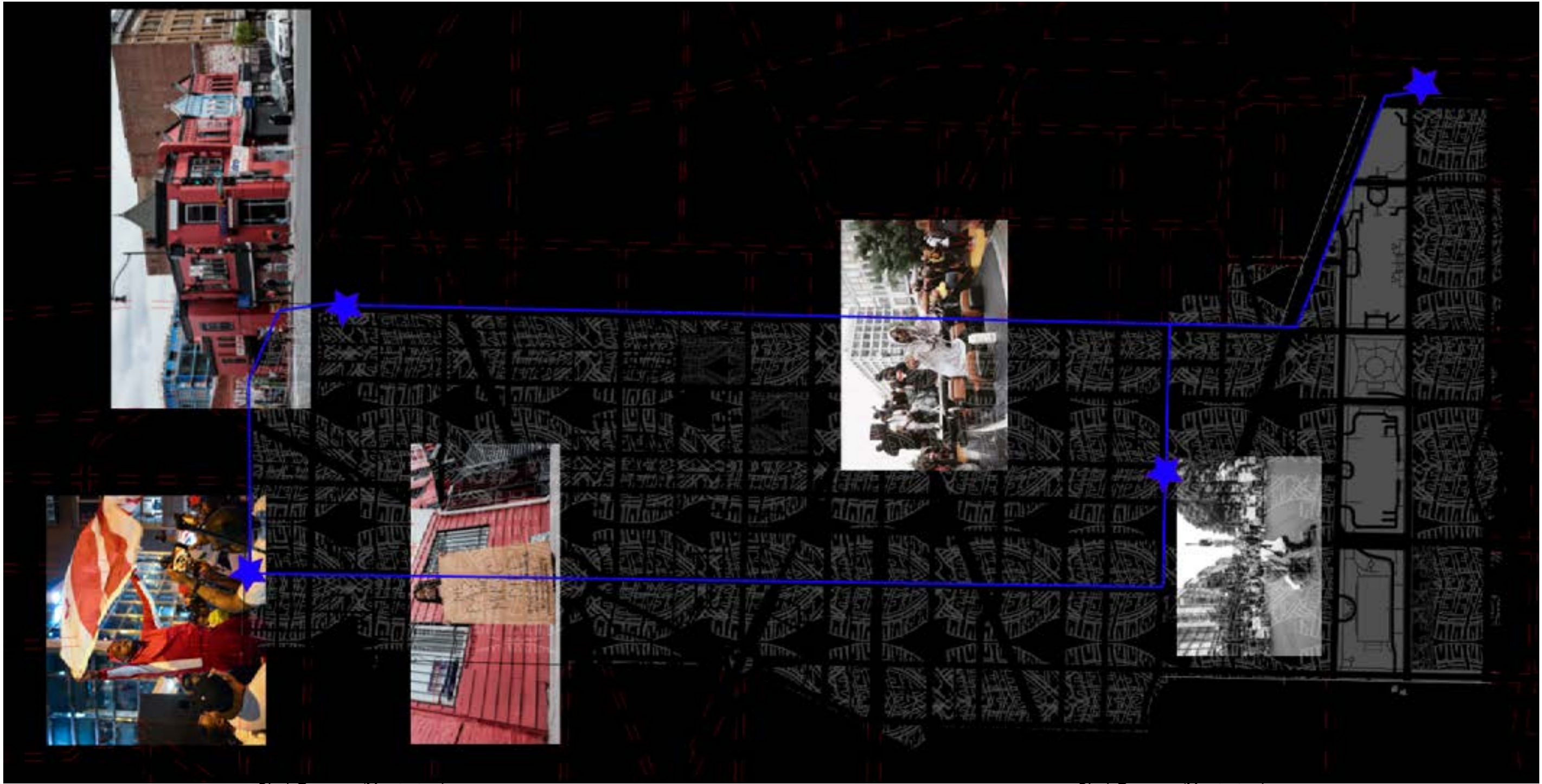


CHAPTER 2

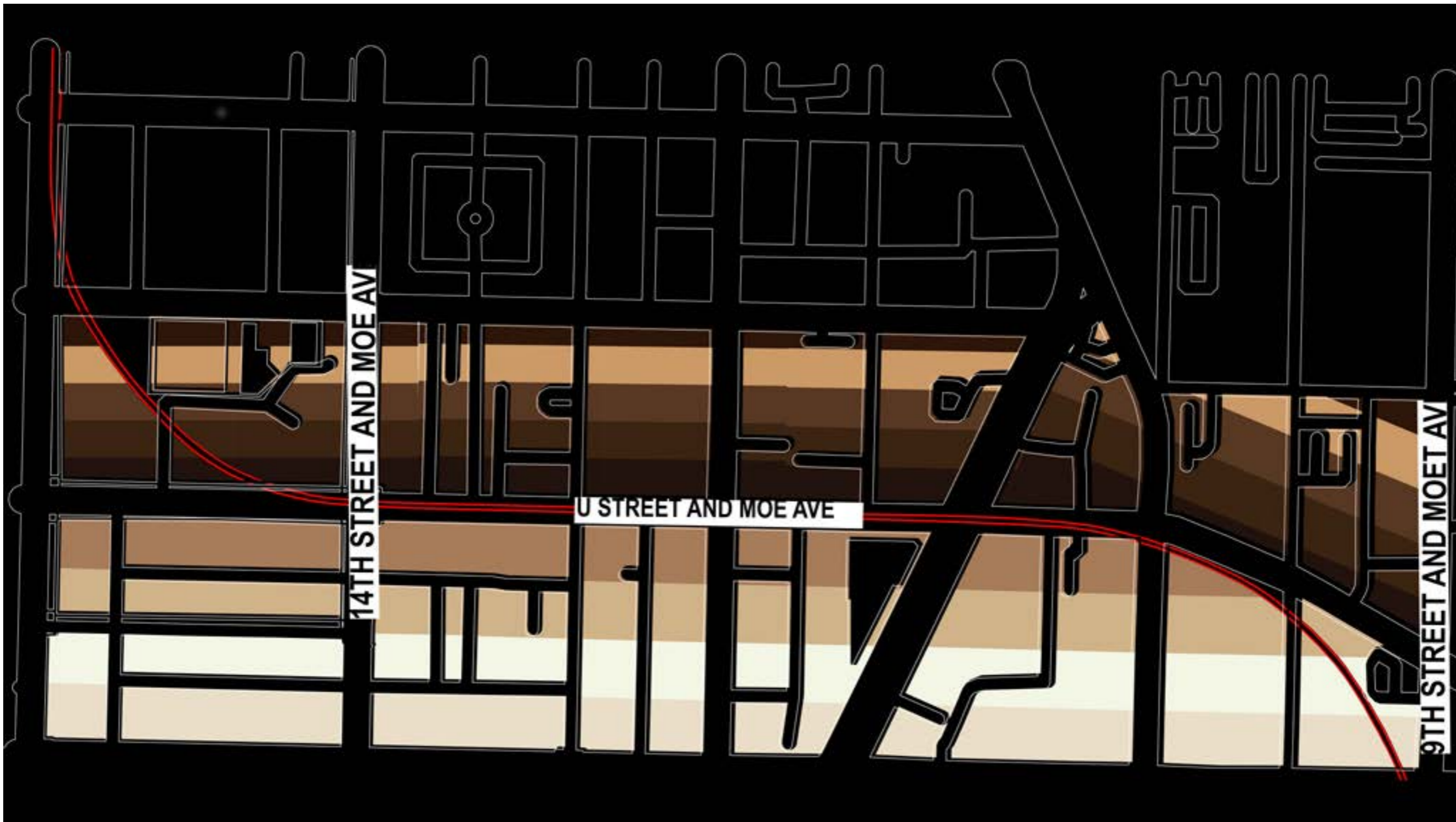
Mapping Chocolate City

“Well, chocolate melts.” The rise of the multicultural, “Neapolitan” city

Mapping Protest The Moe imprint



U Street and Moe Ave (Figure Ground)



Black WallStreet (A piece of History)

1919
EXTRA PATROLS, CLOSED STREETS ARE ORDERED TO CHECK RIOTING
The Washington Times FINAL

1958
DC RIOTS

1980 - GOGO MAINSTREAM DEBUT

1990
VALENTINE'S DAY RED DRESS BALL
CELEBRITY HALL
GEORGIA AVE. COMMUNITY CENTER
SAT. FEB. 14
722-0934
RARE ESSENCE
D.C. ARMORY MAY 29

2005
GOGO'S RESURGANCE

2018
DON'T MUTE DC

Black Broadway

GO-GO MADNESS
#DontMuteDC
LOVE GO-GO

SCHOOL D.A.Z.
30th Anniversary

CHUCK BROWN AND THE SOUL SEARCHERS
BUSTIN' LOOSE

THE SOUL SEARCHERS
THE SOUL SEARCHERS

STATE OF NEW YORK
DEPARTMENT OF LABOR
EMPLOYMENT SECURITY

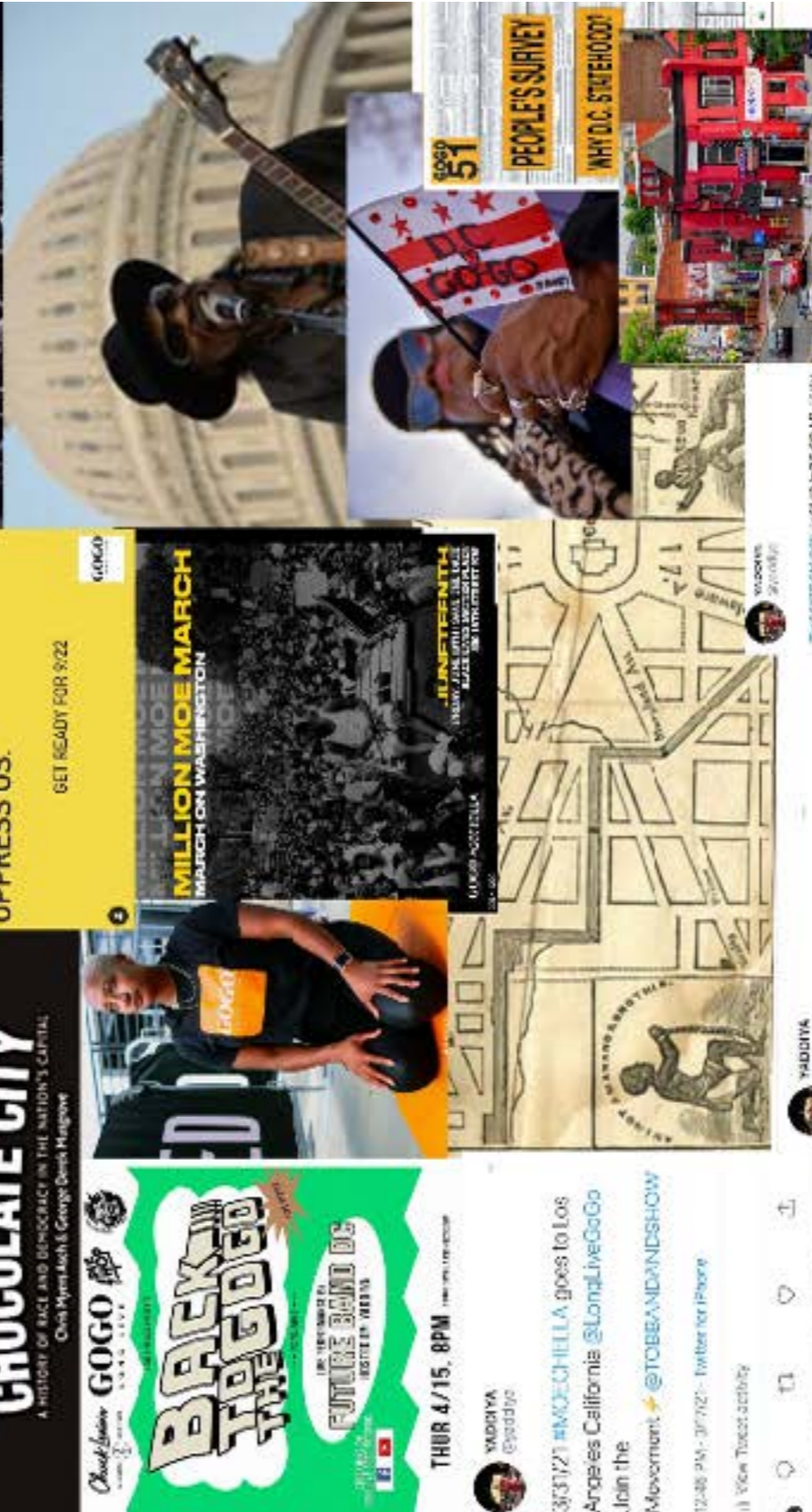
MAKE YOUR OWN
DANCE CAMP

EVERY WEDNESDAY

CHAPTER 3

LONG LIVE GOGO

THE MOVEMENT



Hot Box

Material: Glass and Steel

Dimension; 8' 24' (one to three ratio)

The Hot Boxes are designed to be used for cannabis recreation. The aim of this installation decriminalize the use of cannabis as it directly impacts the Black community.



Beat Your Feet Pit

Material: Concrete

Dimension; 80'x80'

Eliminates disrupted views. While creating a permanent stage for Black dancers.



Da Tunnel

Material: Wood and Steel

Dimension; 8' 24' (one to three ratio)

Da Tunnel creates protection from weather. While creating a interactive performance with music. Channeling everyones childhood memories from grade school of making beat on any surface.



Moecabulary Sign

Material: Steel

Both a marker and anchor. Perforated metal that reflects the language of Black DC.

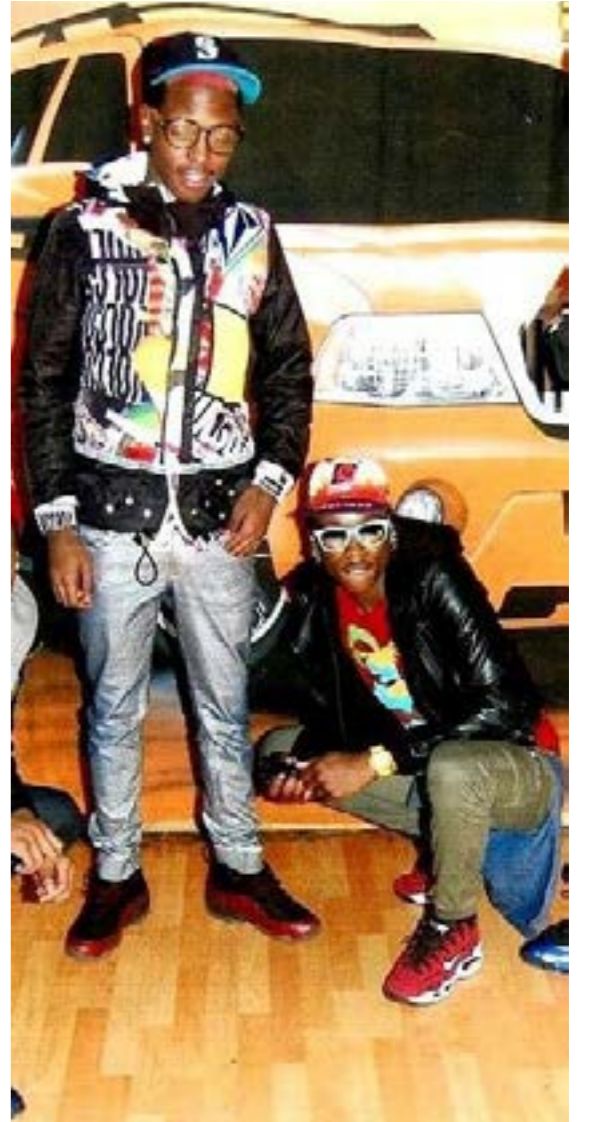


CHAPTER 4
GOGO
THE FAMILY ALBUM











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