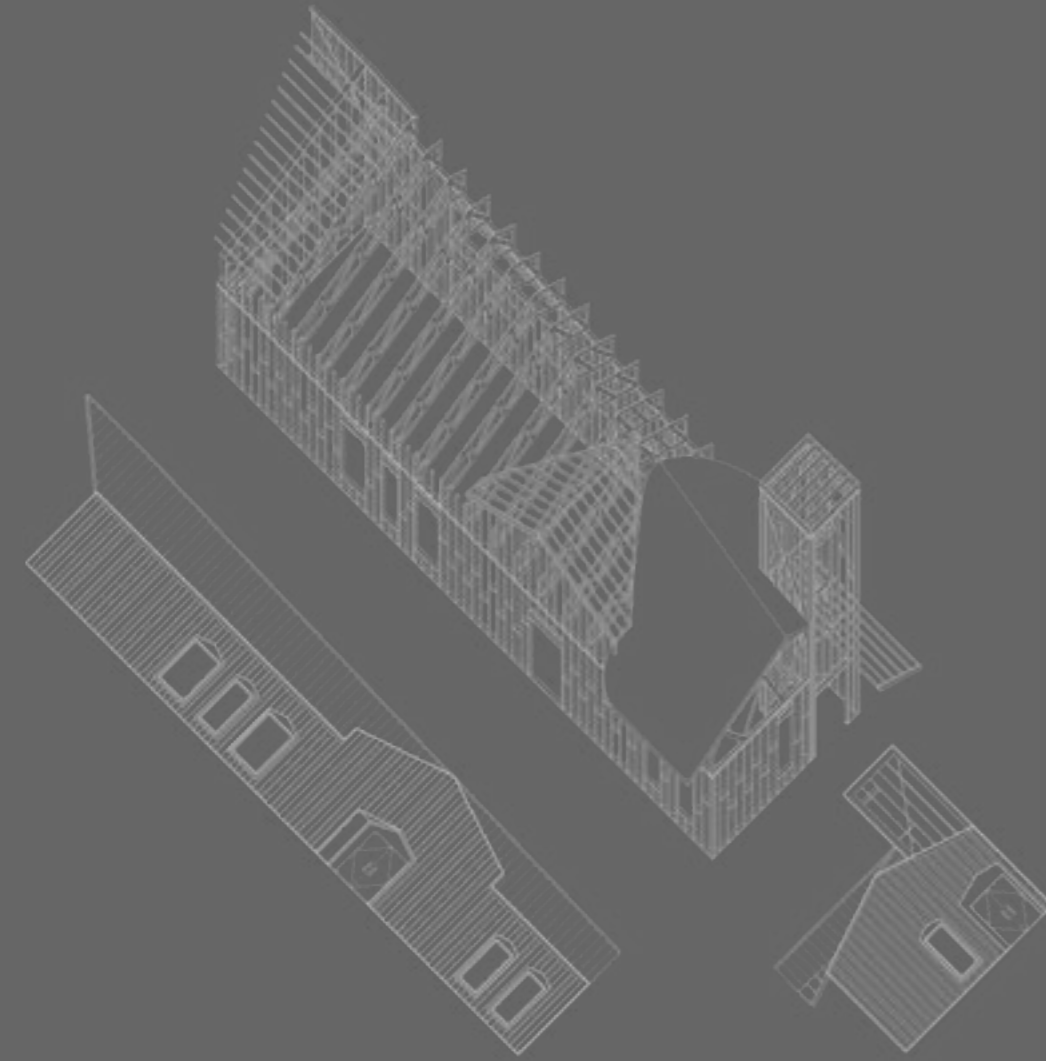


MODIFIED HERITAGE

JOSHUA BROWN



Modified Heritage is an exploration of modified cultural heritage that expresses itself architecturally and tectonically. The project responds to the current conditions of the historic site of Mount Zion United Methodist Church and attempts to propose a wholistic response to celebrate, initiate, and engage in African-American culture, history and heritage in Washington County, Texas.

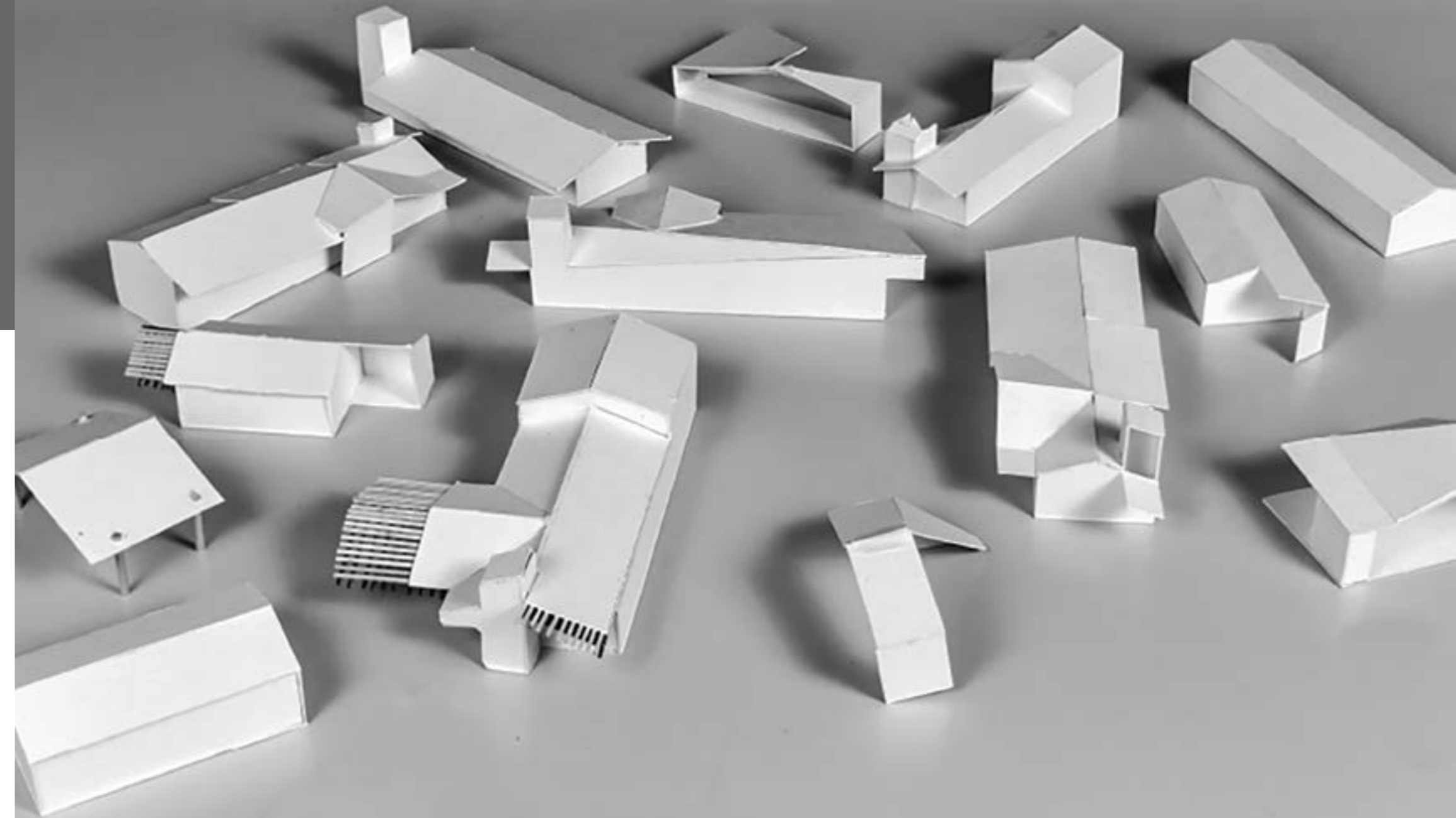
2022

JOSHUA BROWN

MODIFIED HERITAGE

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MODIFIED HERITAGE

Joshua Brown

James Michael Tate | Chair

Michael O'Brien | Committee Member

Andrea Roberts | Committee Member

Brian Gibbs | Studio Professor

I would first like to thank **God** for helping me with this creative journey, leading me every step of the way, and helping me to learn what it means to trust Him in the process.

To my **parents**, thank you for continuing to support me in many ways and sharing your continual love.

To my **friends**, thank you for being there in my corner when I needed you guys the most. Thank you for every late night that you guys stayed up with me to help push me to the end of this final study project. Special thanks goes out to Sean Bryan, Joshua Clack, Mfonobong Inyang, Jacob Leavengood, Brian Lowe, David Salazar, and Maximiliano Santillana for volunteering to help push the pursuits and explorations of the project.

To my **committee** and other faculty who have provided your knowledge to help push the project, thank you for never letting me settle and helping me to propel the project as far as I could during these past eight months. Thank you for your evaluative comments, recommendations, and believing in me as a designer.

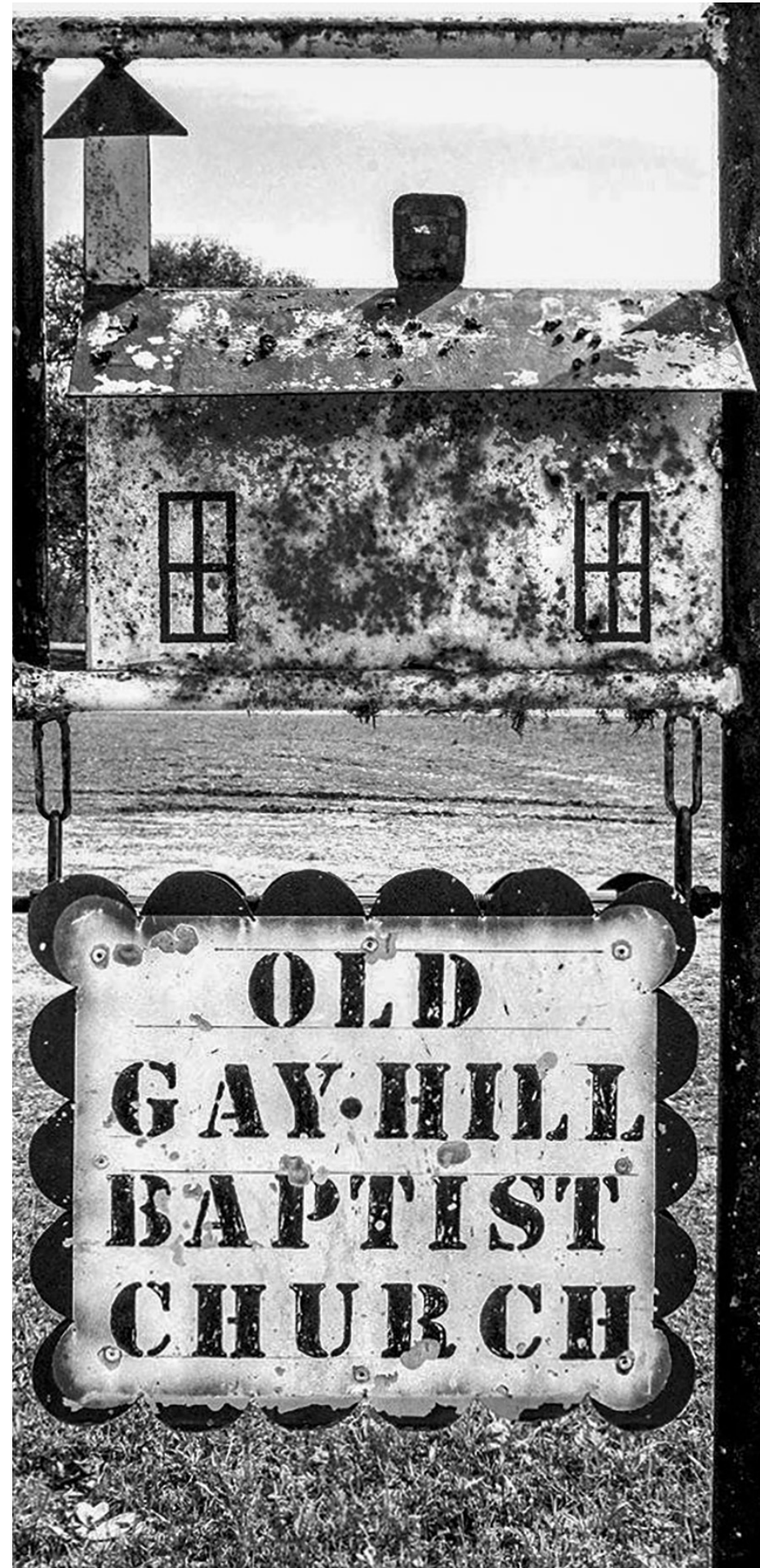
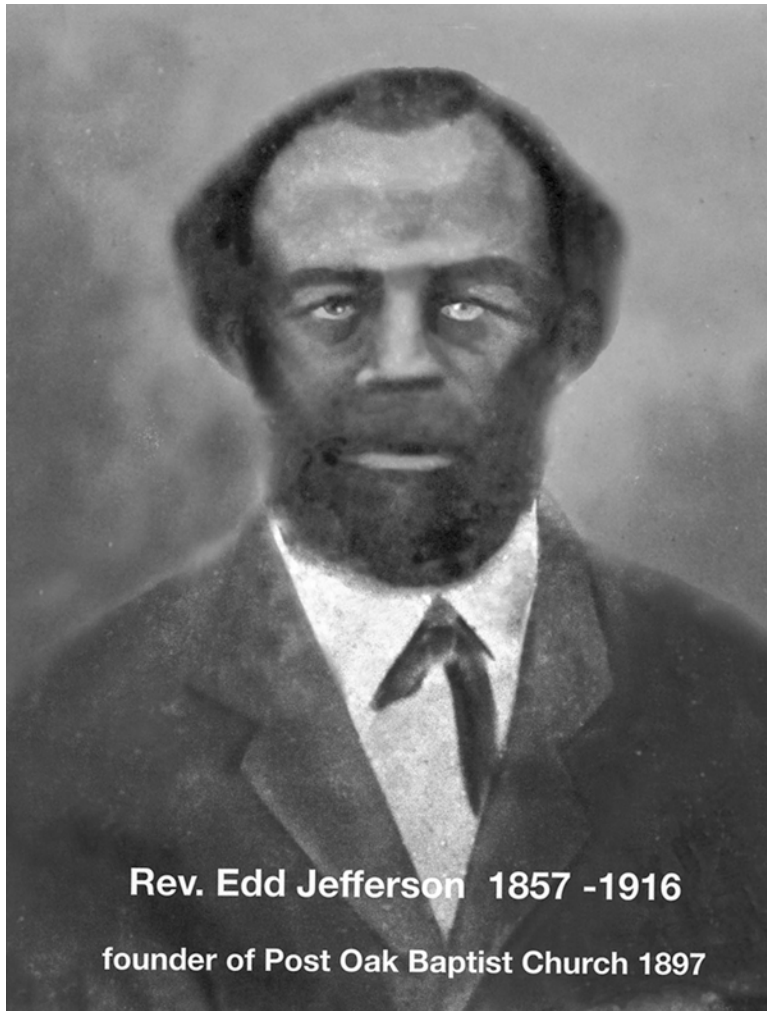


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ABSTRACT

There are evidences of a rich history and heritage that centers around a once thriving African-American community in the late 1800's and the early 1900's. These thriving communities can also be called freedom colonies. These were post-emancipation settlements where African-Americans would intentionally begin to erect almost self-governing settlements with in-grown economics, education of the community, and a church that acted as an epicenter of refuge, initiative, and change. The project attempts to recognize these elements of empowerment within this context and zooms in even more so to the manifestation of black heritage in Washington County. How do we recognize the relationship between grounding the project in a particular vernacular context, yet instigate a slight deviance? How do we critically view the history of a black vernacular narrative arc both within Washington County and abroad, to both recognize it and modify it to contemporary interpretations? How do we negotiate how a project is fixed in time, yet understand the ascribed meanings and values may have changed, and will continue to change within the community? There are foundational truths to which this heritage has been built on with other layers of resilience following. This final study project provides a sketch to the possibilities of the intersection between a strong cultural discourse and the architectural environment. It attempts to delineate a past call, provide a present response, and initiate progress toward a modified future.



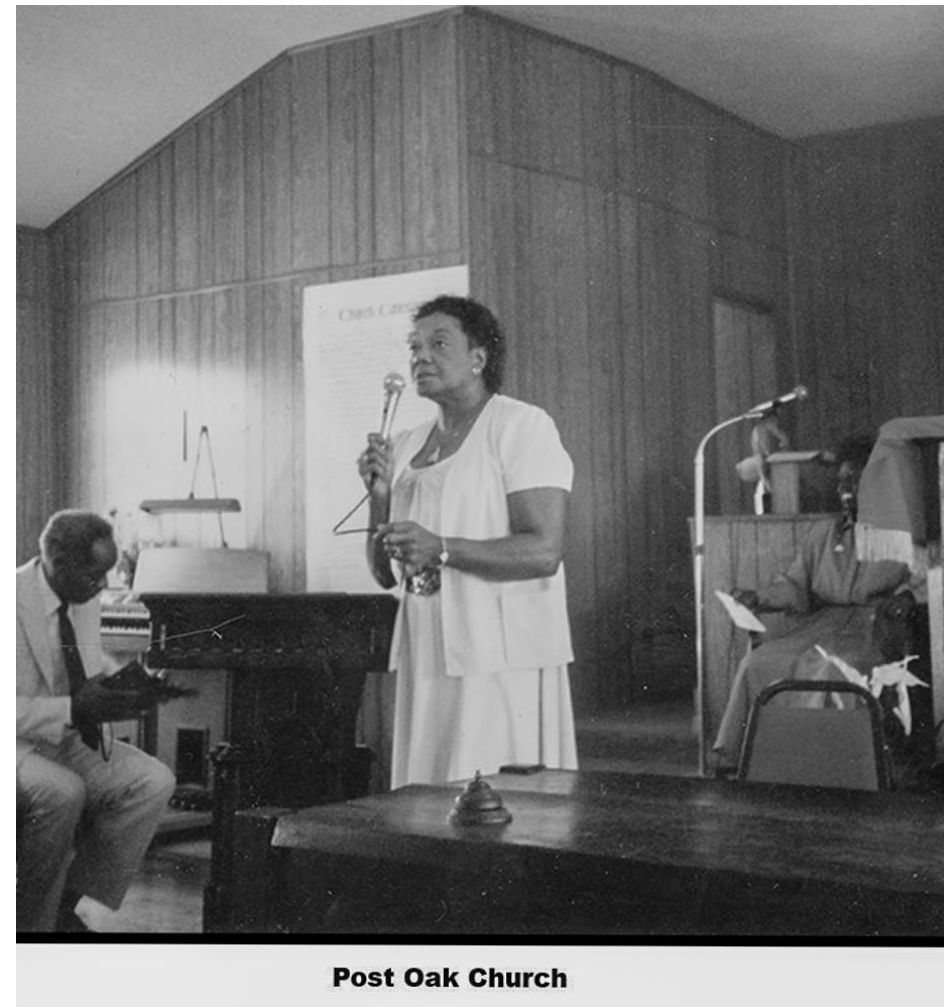
FREEDOM COLONIES



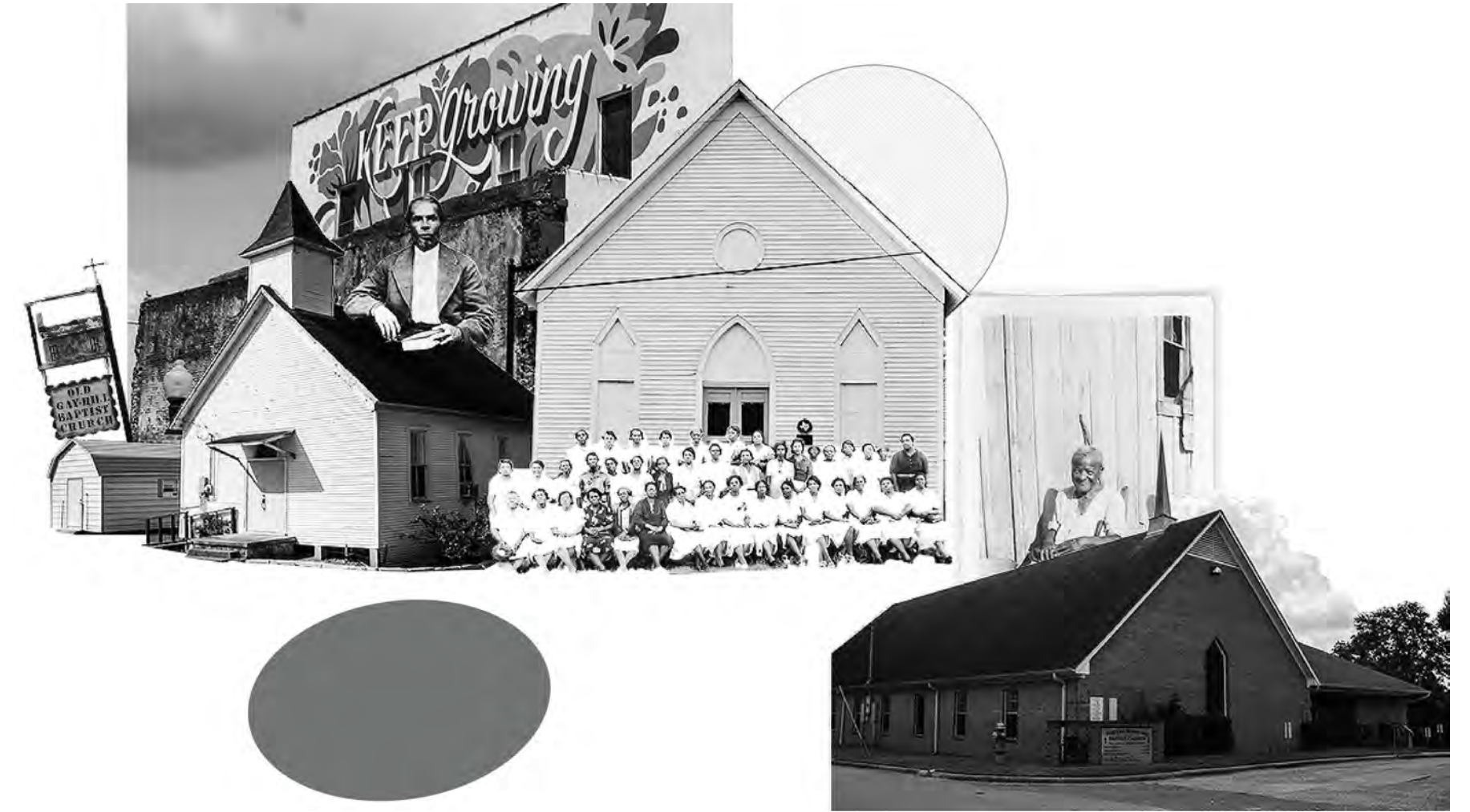
This study focuses on Black rural vernacular landscapes, specifically freedom colonies. Also known as freedmen's towns and Black settlements, freedom colonies were formed out of formerly enslaved people who settled with an intentionality. These vulnerable properties are unfortunately at risk of erasure and disappearance, in which outmigration is one of the key causes of this reality. Freedom colonies are identified through their anchor sites which are churches, schools, and cemeteries, but the ability to identify these landscapes has dwindled due to lessened remains. The formerly enslaved people would set up a refuge of economic, educational, social, political, and religious structures that would empower them to live a life built upon an ingrown cultural knowledge. Oftentimes, this was also a place which they could escape the brutality of Jim Crow South and take part in land ownership, acquiring useful skills and trades. Although most of these freedom colonies in the state of Texas were located in the floodplains of the eastern portion of the state, making for less than ideal conditions, they forged communities that could be argued as self-sustainable.

Above: Priest Visiting Sweed Family in the Spann's Settlement Freedom Colony
Opposite (Top): Ed Jefferson, Founder of Post Oak Baptist Church
Opposite (Bottom): My Summer 2021 Washington County Research in the TAMU
Evan's Library Map Room
Opposite (Right): Old Gay Hill Baptist Church Sign

Within the origin stories of these places lies builders and founders of the community who existed as religious, social, and political agents within their immediate communities and abroad. Congregations of people would gather to form different Black churches. The Black church as an institution would act as an epicenter for essential character building, and extending a universal helping hand in their local communities. Therefore, this typology is one of interest within a social realm, yet the project analyzes the typology further and begins to critically view it architecturally. This project attempts to view and respond to the spatial and elemental qualities of the churches.



Post Oak Church



Above: African-American Heritage and Black Church Collage
 Bottom: Donnie Ruvenshine preaching under the shade of a brush arbor
 Opposite (Top): Post Oak Missionary Baptist Church Building
 Opposite (Bottom): Church Service at Post Oak Missionary Baptist Church



THEORETICAL FRAMEWORK

INVESTIGATION OF VERNACULAR ARCHITECTURE AND CONCEPTUAL ASSUMPTIONS

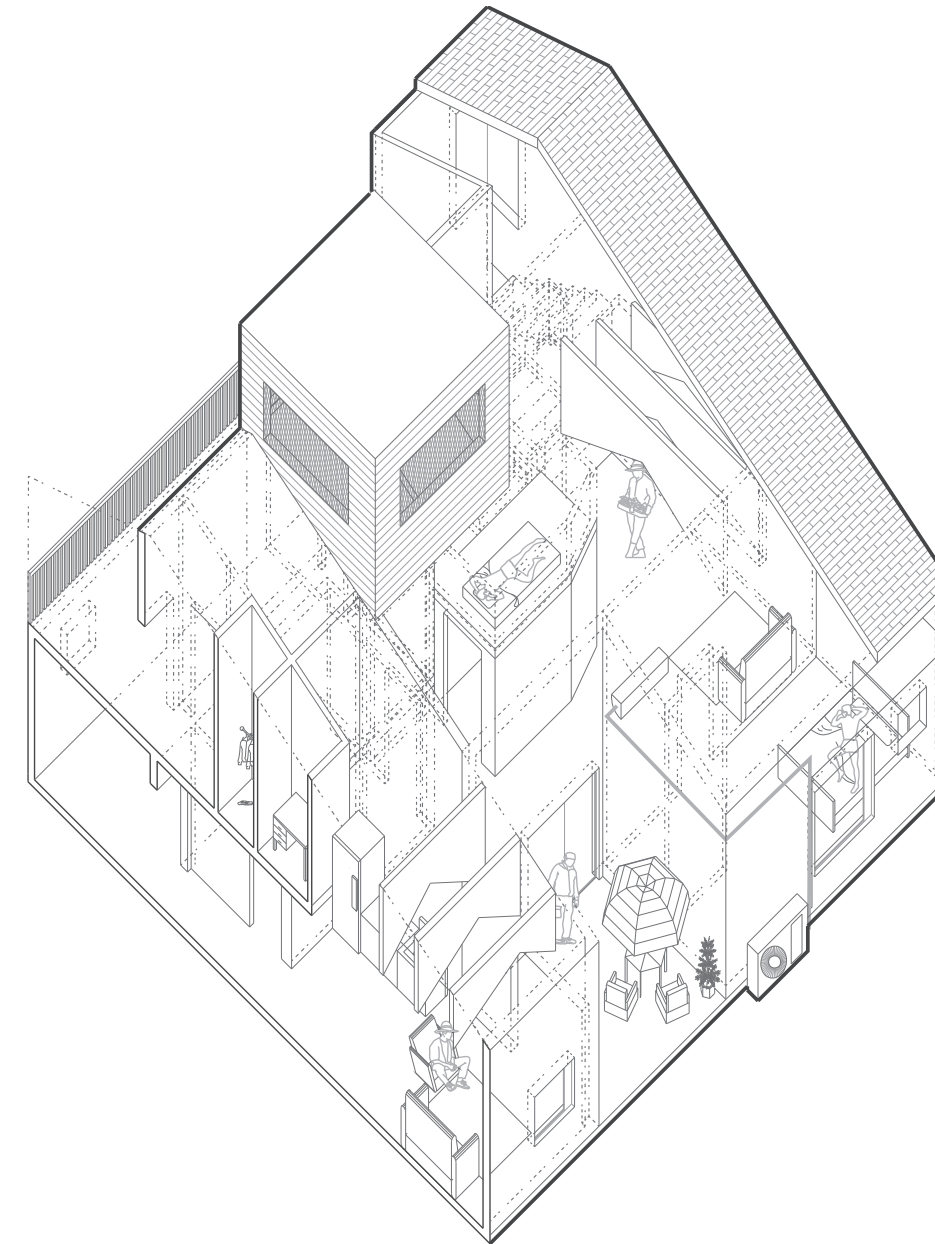
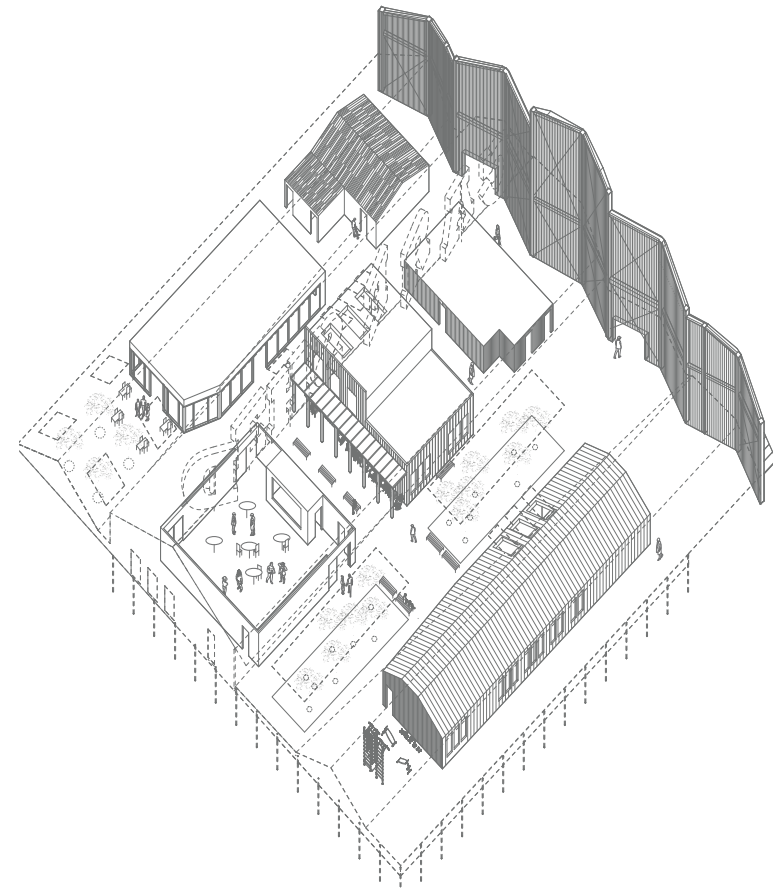
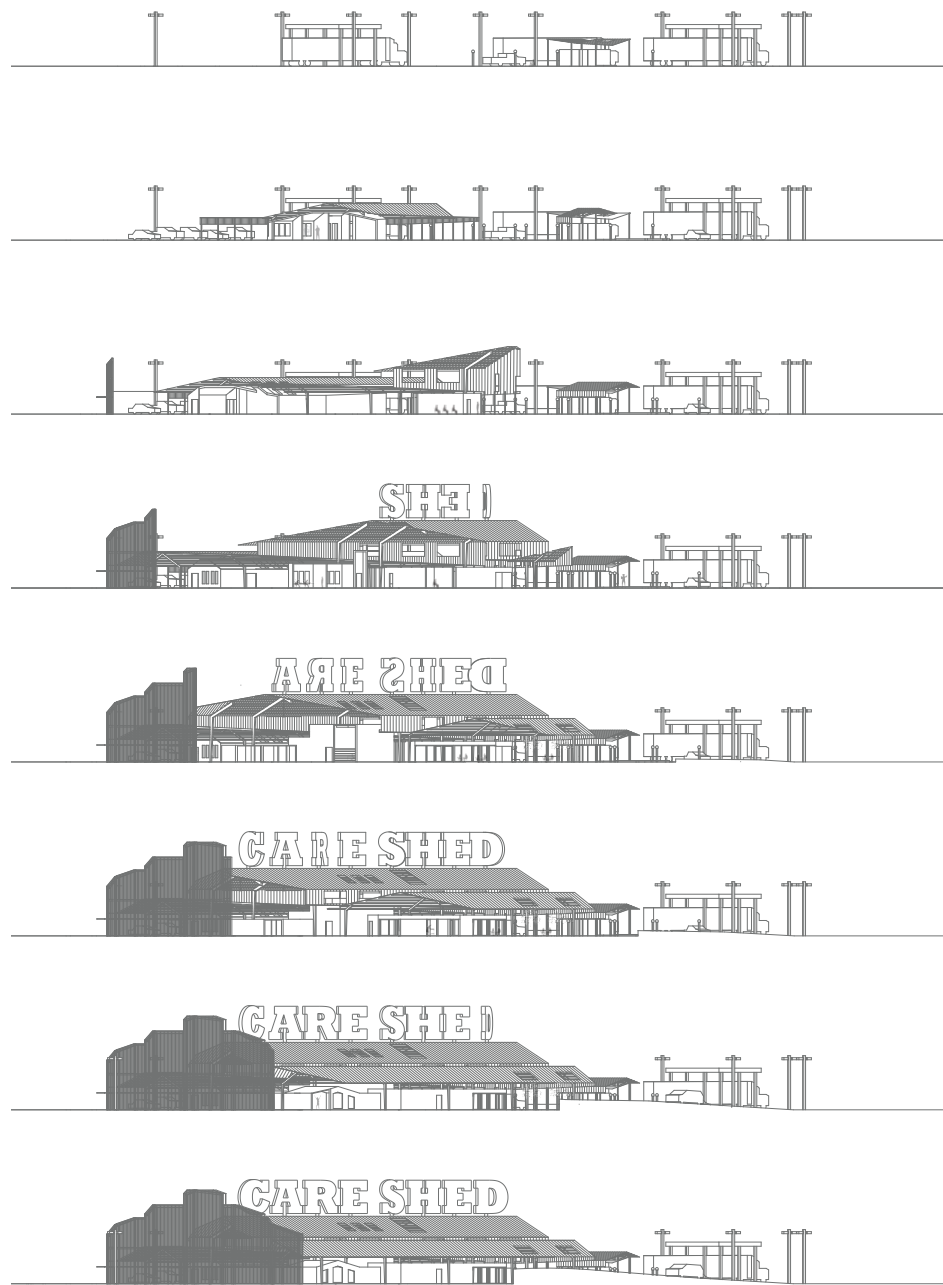


interpret the vernacular context the project exists in. In an Archdaily article written in 2020 titled "What is Vernacular Architecture?," the definition for vernacular architecture given by the author is: "a type of local or regional construction, using traditional materials and resources from the area where the building is located." Accordingly, in the scope of the architectural profession there tends to be a diminishment to the significance of this type of architecture. Vernacular architecture is presented as having a lack of unique imagination and therefore viewed as lesser than projects that are highly idiosyncratic. Yes, most of the local construction we see in rural environments are not designed by the modernist architect who believes that they are the sole owner of architectural and tectonic knowledge, but there is a local and cultural knowledge that remains unique from place to place. There should be a recognition and reflection before there is ever the presence of imposition. There are various building technologies, methods, and cultural influences that inform the built environment, therefore to critically analyze vernacular architecture is a viable part of the process to formulate an architectural response to a set of propositions.

Within the particular context of freedom colonies, readings from Bell Hooks and Dr. Andrea Roberts the vernacular is informed through "homesetad aesthetics." Invocations of what homes looks like can raise inquiry regarding the traveling images and aesthetics. To situate the project geographically there is a call to

Above and Opposite: Photos from Washington County Visit Summer 2021

ROLE OF ABSTRACTION AND REPRESENTATION IN ARCHITECTURE

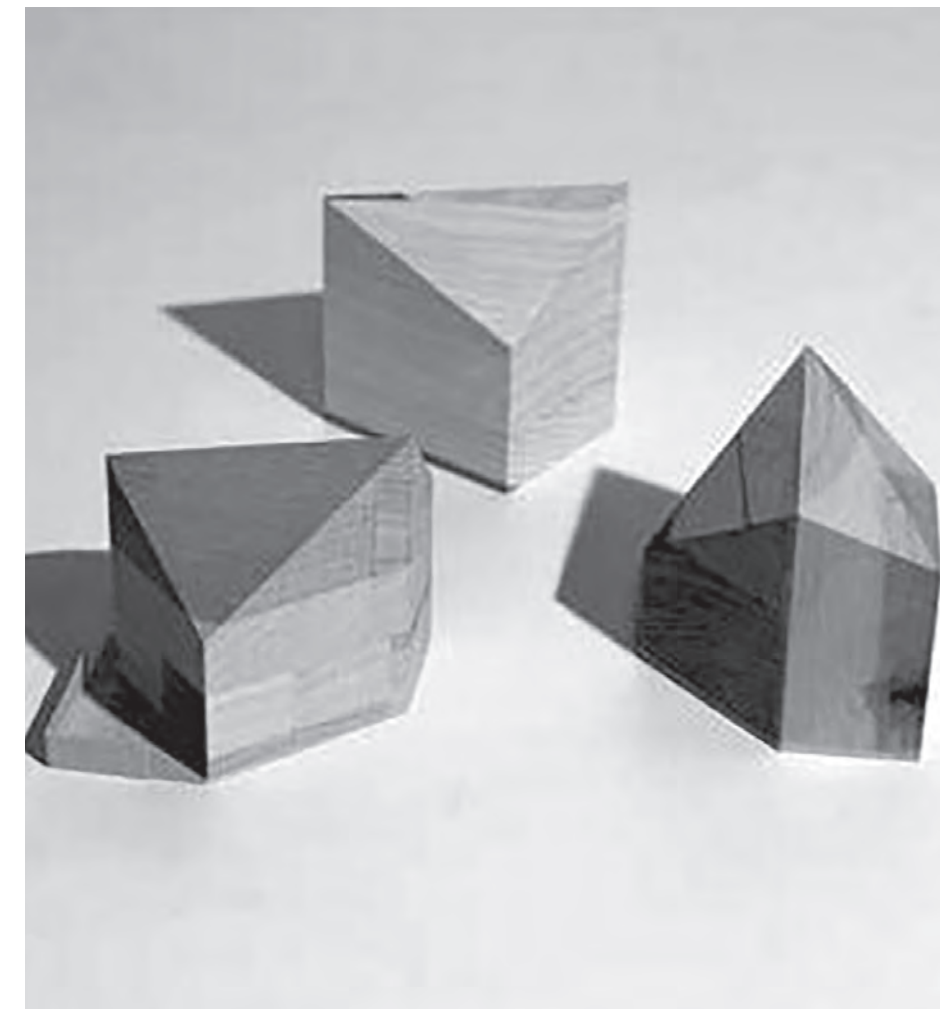


Looking at the vernacular built environment there is the question of representation when looking at the character of the landscape. Does every building represent the cultural and aesthetic qualities of its context? At what point does the building not fit in? These are questions for architects to contemplate. We must negotiate how a project is fixed in time and how it represents contemporary values. There exists a modernity to its conception, yet there is also contemplation on the future lifespan of the object in the field. Hence, there is a tripartite reflection and ideation of past, present, and future. When talking about representation in architecture we can additionally view it through the lens of drawings choices. What set of curated drawings will best represent the ideology of a project? Is it the normal standard drawing set of floor plans, site plans, sections, elevation, details, and renderings or is there a liberty to showcase the project in non-conventional methods and techniques of representation? The proposed project presented here attempts to recognize a particular history and heritage, represent a contemporary cultural demographic, and project a continuing conversation of representation in architecture.

Above: Oblique Sections, Leon County CARE SHED Project (MARCH Fall 2020)
 Right (Top): Oblique Drawing, Leon County CARE SHED Project (MARCH Fall 2020)
 Right (Bottom): Edited Photo from Brenham Visit Summer 2021
 Opposite: Cutaway Oblique Drawing of Duplex Unit, Firebaugh, California Social Housing Project (MARCH Spring 2021)

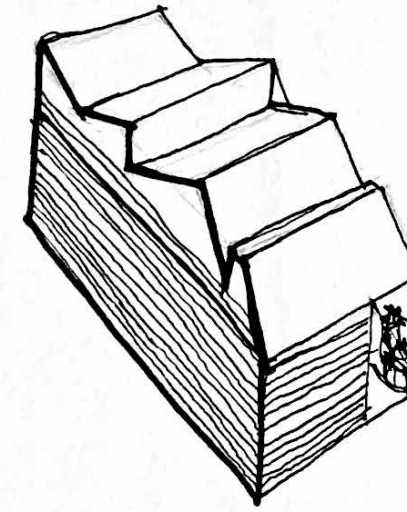
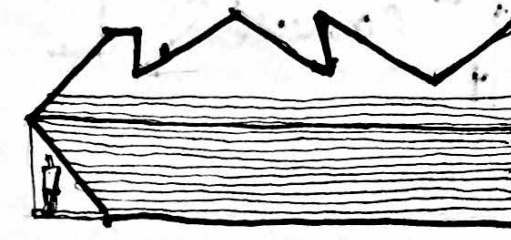
SURVEYING/PRECEDENTS

There are many forces that play a role in the representation of built projects. Many precedents were explored for both their formal and social responses. The projects consisted of different typologies including housing projects, social infrastructure projects, adaptive reuse projects, churches, and even photographs of buildings. Some of the highlighted projects explored consist of: Project Row Houses (social) in Houston, work of Stan Allen (formal), First 72+ by OJT (social and formal), work by Lake Flato (formal), work by Germaine Barnes (social and formal) and projects by Rural Studio (social and formal). When studying the work of Rural Studio especially you see a humility to their work. One can argue that their work is not extremely lavish or extravagant, but there is a high level of care and attention to architectural detail within the geographical, social, and economic context to which their projects lie. With the intention to cater toward rural southern america they exercise prudence when determining how much their projects should “fit in” or “stand out”. Therefore, there is a character analysis conducted in their work which is explored through many architectural, social, and cultural components.

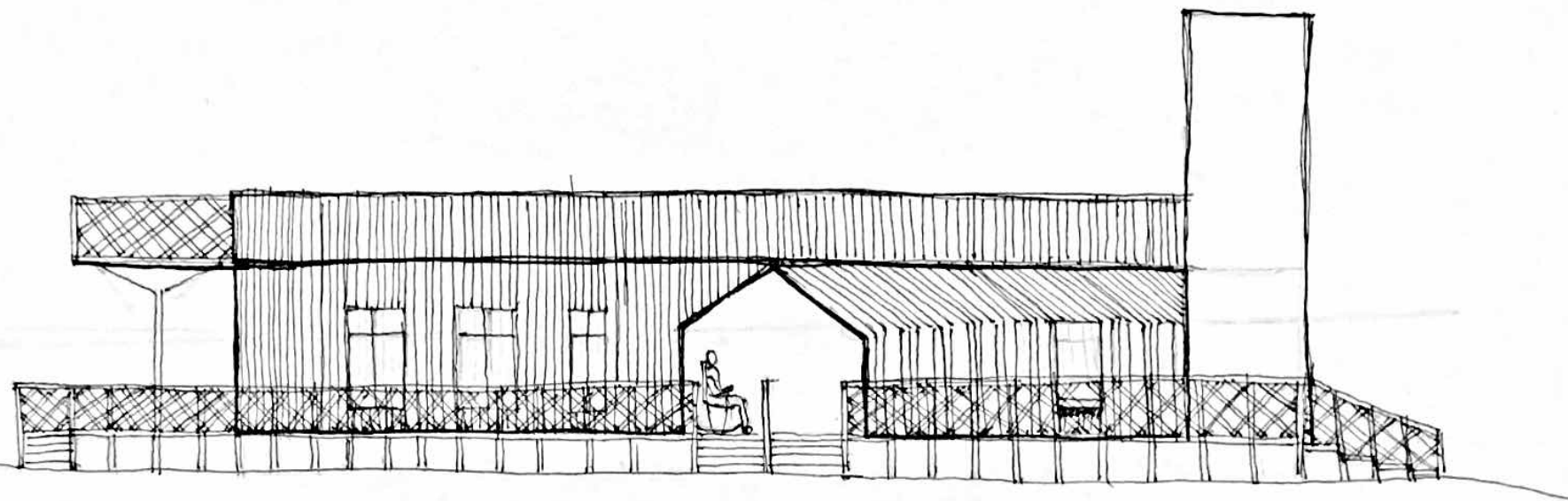
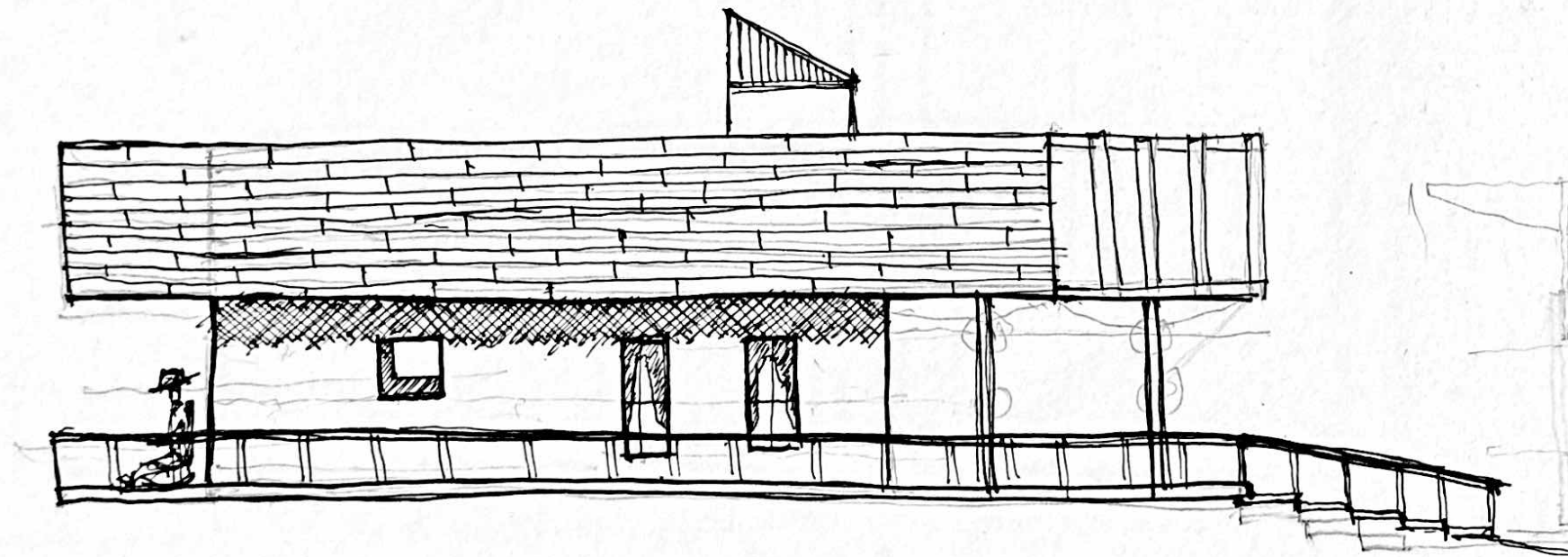


Above: Shotgun House, Project Row Houses
 Opposite (Top): Frank's Home, Rural Studio 20th Project
 Opposite (Bottom): Hudson River Studio, Study Models (Stan Allen Four Projects Book)
 Opposite (Right): Greensboro Boys & Girls Club, Rural Studio

CHARACTER BUILDING



When we think of what the word character means, we think of an expressed personality of something or someone. How do we discuss character in architecture? This question was raised after surveying the book entitled *Backroad Buildings: In Search of the Vernacular* by Steve Gross and Susan Daley. This book contains a series of photographs of seemingly neglected and forgotten buildings within America, yet the way in which they are photographed underscore the details of these buildings. These details suggest a particular character that we can try and ascribe those attributes. Character can be expressed in construction patterns, spatial relationships, and texture output. The intersection of cultural experiences in architectural spaces is explored in the character qualities of the project. The project problematizes the role of memory and meaning in architecture. How does memory and meaning inform the architectural character of the project? What spatial relationships are formed? What details are accentuated? How are some of the different senses interacted with? The project responds to these different inquiries and proposes a conjectural sketch to the potential outcome of these inquiries.



Above, Opposite (Top): Character Sketches
Opposite (Bottom): Photo Scans, *Backroad Buildings In Search of the Vernacular*

MODIFICATION

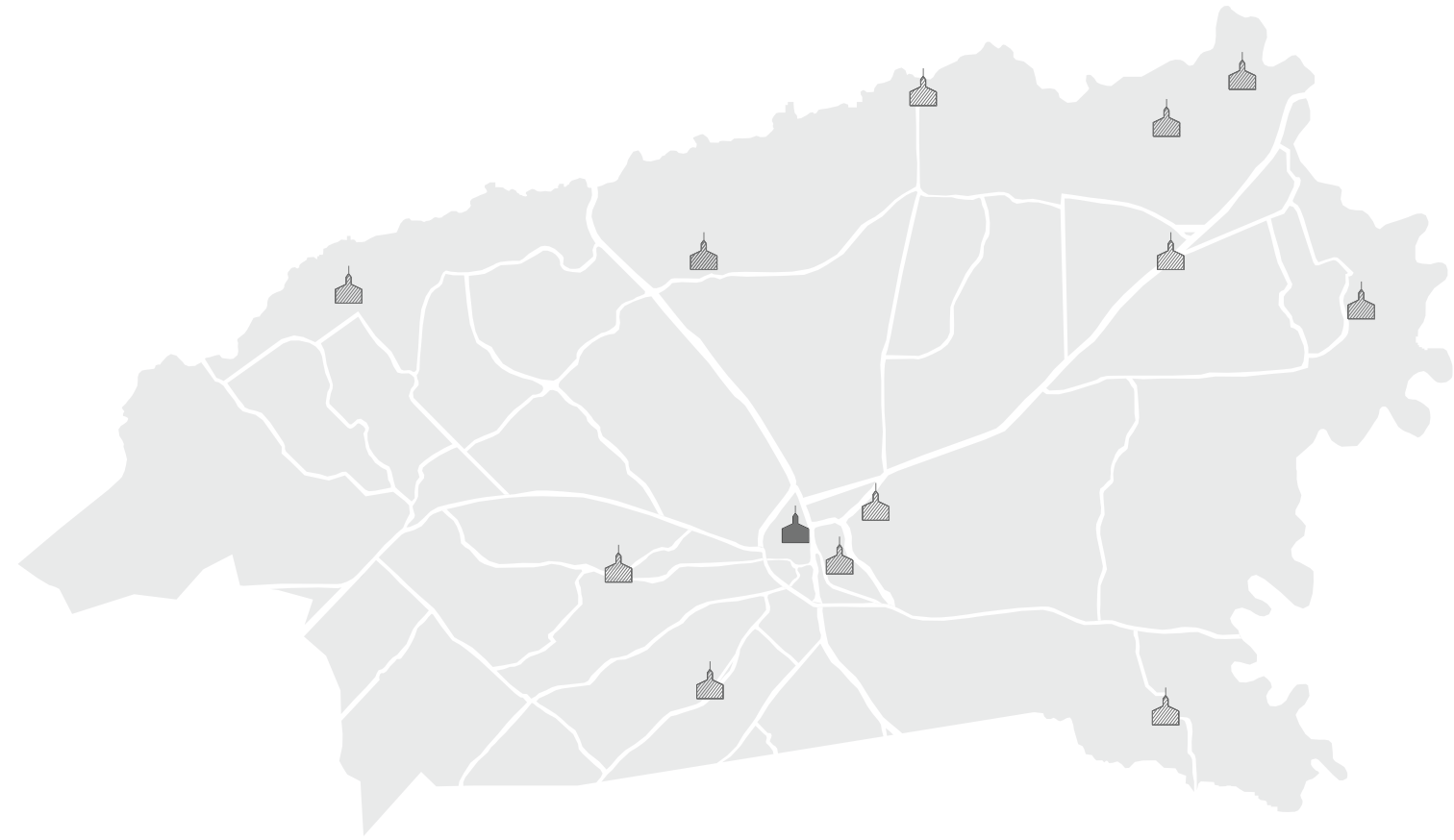
If you were to do a rudimentary google search for what the word modify means you would get: to “make partial or minor changes to (something), typically so as to improve it or make it less extreme.” The second chapter of the book *Common Places: Readings in Vernacular Architecture* by Dell Vlach and John Michael talks about the history and legacy of the shotgun house. It says “Africans in Haiti did not drift aimlessly in a sea of alien experiences. Their response was to make sense of their new environment by transforming it so that it resembled a familiar pattern. Cultural context did not necessitate an overwhelming change in architecture; what was needed was rather an intelligent modification of culture.” It is hard to argue for a universal Black history and heritage across the world. It is even challenging to argue for that in America, although there are moments of shared trauma, language and customs in Black America. Consequently, there are unique pockets of heritage in different parts of the world that make for moments of modification in societal realms. Vlach and Michael also state “African slaves maintained their own house form by making one morphological change (shifting a doorway), adapting

one secondary feature (a front porch), and learning a new technology.” The shotgun house has been a result of the various diasporic principles modified through this linear form throughout history. It is only one of many examples of African-American vernacular architecture that has been modified through contemporary cultural resolutions. There is a quiet subtle ring that exists counteracting the partially extreme notions of adaptive reuse. These architectural moves described were not monumental, but rather small deviations from prior knowledge to propose new alternatives to the historic continuum. The built object then is viewed as being in the same family, but part of a new generation. Although it is not a new concept throughout the architectural history discourse it is one of peak interest on how to more finely monitor the modifications. Modification and adaptive reuse can be illuminated in the same light, but adaptive reuse exists in the repurposing of existing structures where I argue that modification can happen in existing structures and newly built ones.



Above: Shotgun House Collage

SITE & PROJECT
INTRODUCTION



The place of this academic architecture project is Washington County, Texas which is located about an hour car drive northeast of Houston. According to the Texas Freedom Colonies Project, a group of researchers who aim to prevent the disappearance and demolition of cultural properties, have established that there are fifteen identified freedom colonies in Washington County. Fourteen of these settlements have been located geographically. Within the fourteen located settlements there are three freedom colonies that exist within the current city limits of Brenham, Texas, which are named Post Oak Grove, Camptown and Watrousville. The project scope and location was inspired by my role as a research assistant for the Texas Freedom Colonies Project. We worked as co-curators of a freedom colonies exhibit for Washington County alongside the African-American Content Committee of the Brenham Heritage

Museum. The academic project exists as the Center for African-American Culture and Heritage of Washington County. I chose the freedom colony of Watrousville as the specific site location of the project. In relation to the other Brenham freedom colonies, Watrousville is on the western portion of Brenham, adjacent to the campus of Blinn Junior College. It is also almost centrally located in between all the located freedom colonies of Washington County, acting as a foci. Sitting on a street corner within Watrousville lies an older Black church, Mount Zion AME Church, where the congregation formed in 1877. It earned a historic marker from the Texas Historical Commission. There was an addition attached to the back of the historic church in the 1980's that existed as a fellowship hall and kitchen. Unfortunately, the conditions of the church have since declined tremendously and has reached a critical point

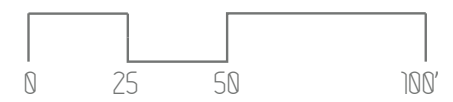
of assessment and evaluation of what the immediate future of the historic site holds. Services have not been conducted in several years and the addition hasn't been used since the COVID-19 pandemic arose. Also sitting on the property behind the church is the pastor's parsonage which is currently being rented out to people as a source of equity for the current owner of the property. The question becomes what are the foreseeable scenarios that we can imagine happening for the realization of this Black heritage capital of Washington County.



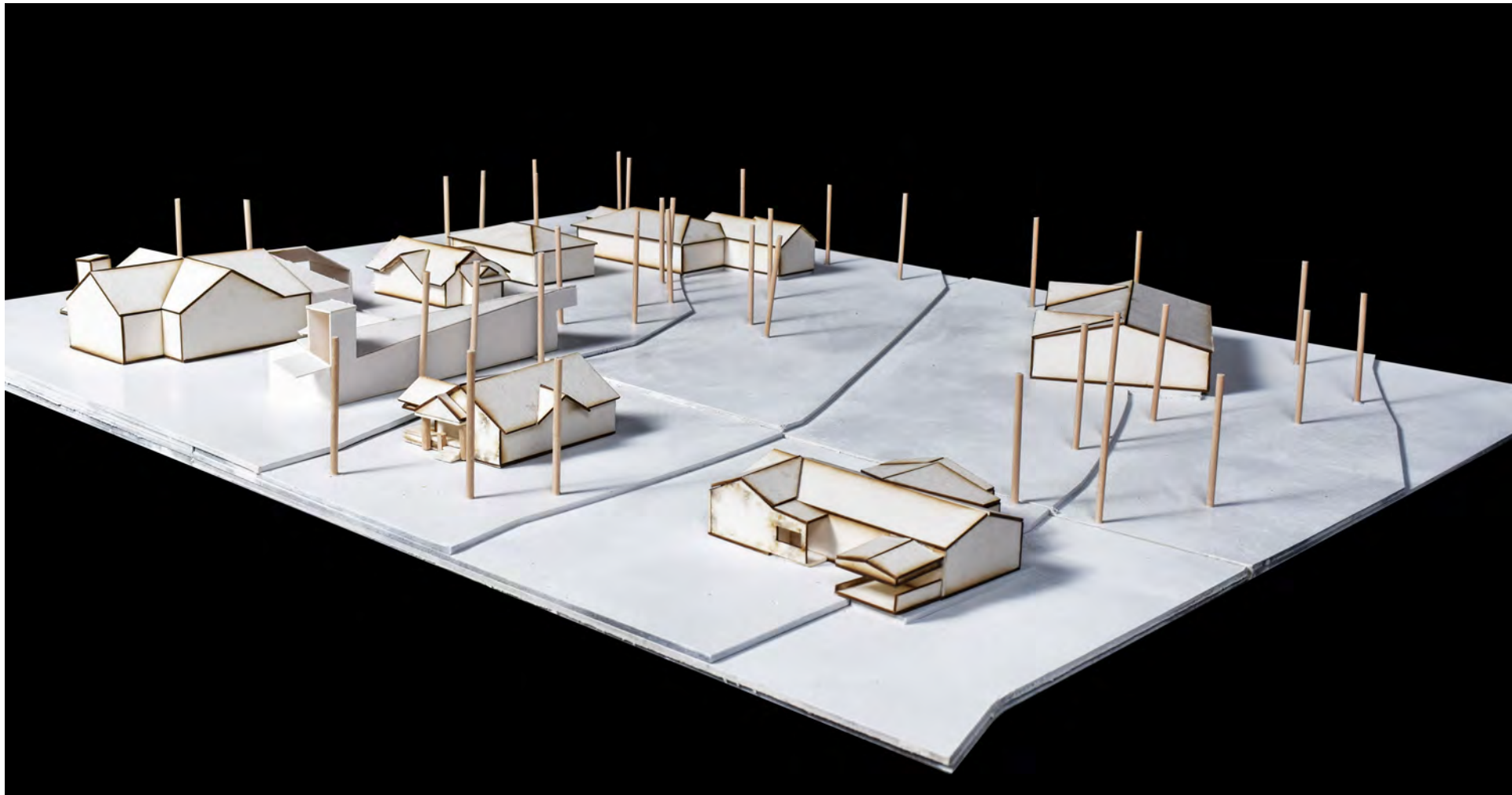
Right: Mount Zion United Methodist Church (Originally AME Church)
Opposite: Washington County Freedom Colony Map



Site Plan: Existing Conditions



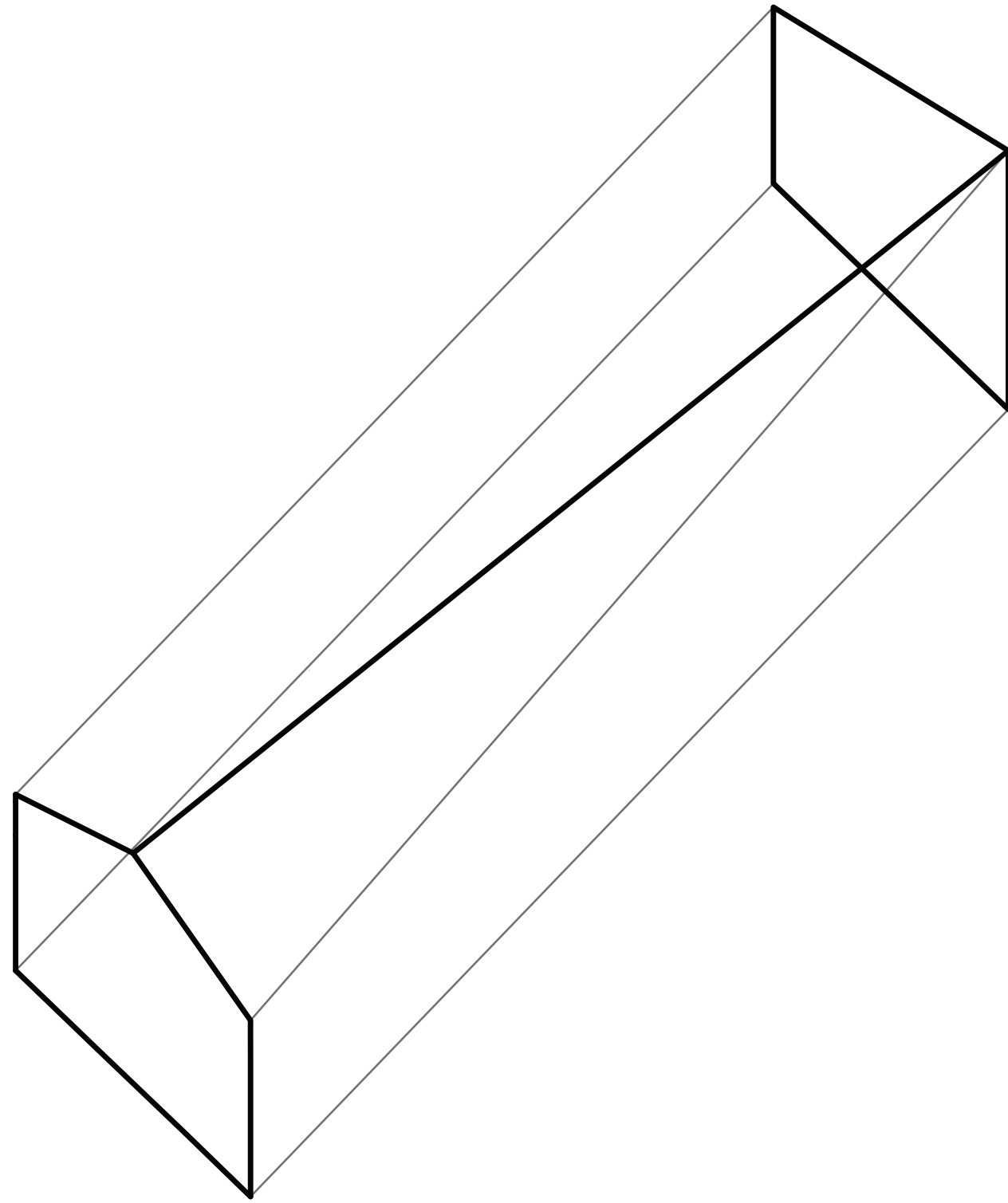
CONCEPTUAL
EXPLORATION



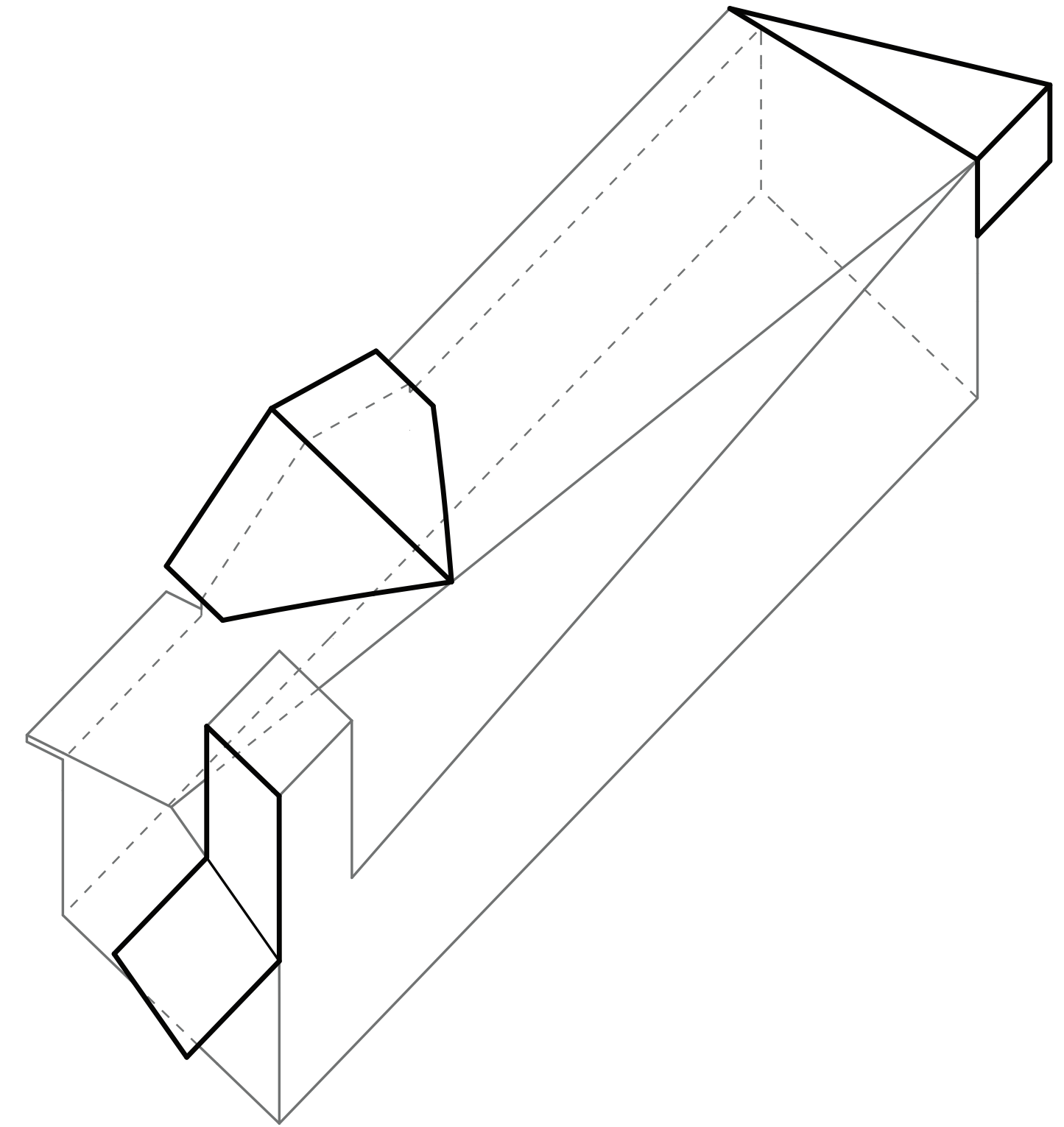
As I began to put together the driving concepts and ideas into practice there were three main investigations that informed the formal and spatial output of the project when looking at the “Black Built” landscape: the formal elements of the Black churches in Washington County, the porch as an essential space, and the shotgun house as anchoring Black typology and vehicle to explore the notions of modification. These investigations were explored through an extensive curation of character sketches, both physical and digital massing models of different scales, and engagement with descendant community members. Specifically addressing the physical models I tested different organizational schemes and volumetric studies to which were photographed and archived as a morphological process. These studies implied the idea of modification as different components of the masses

would change in subtle ways and sometimes more exaggerated ways. Through this process four key concepts were strategically implemented as regulatory markers of assessment: modification of the shotgun house (inspired by its processional nature and Project Row Houses), the steeple as an entrance, folding as demarcation, and the porch as a connector.

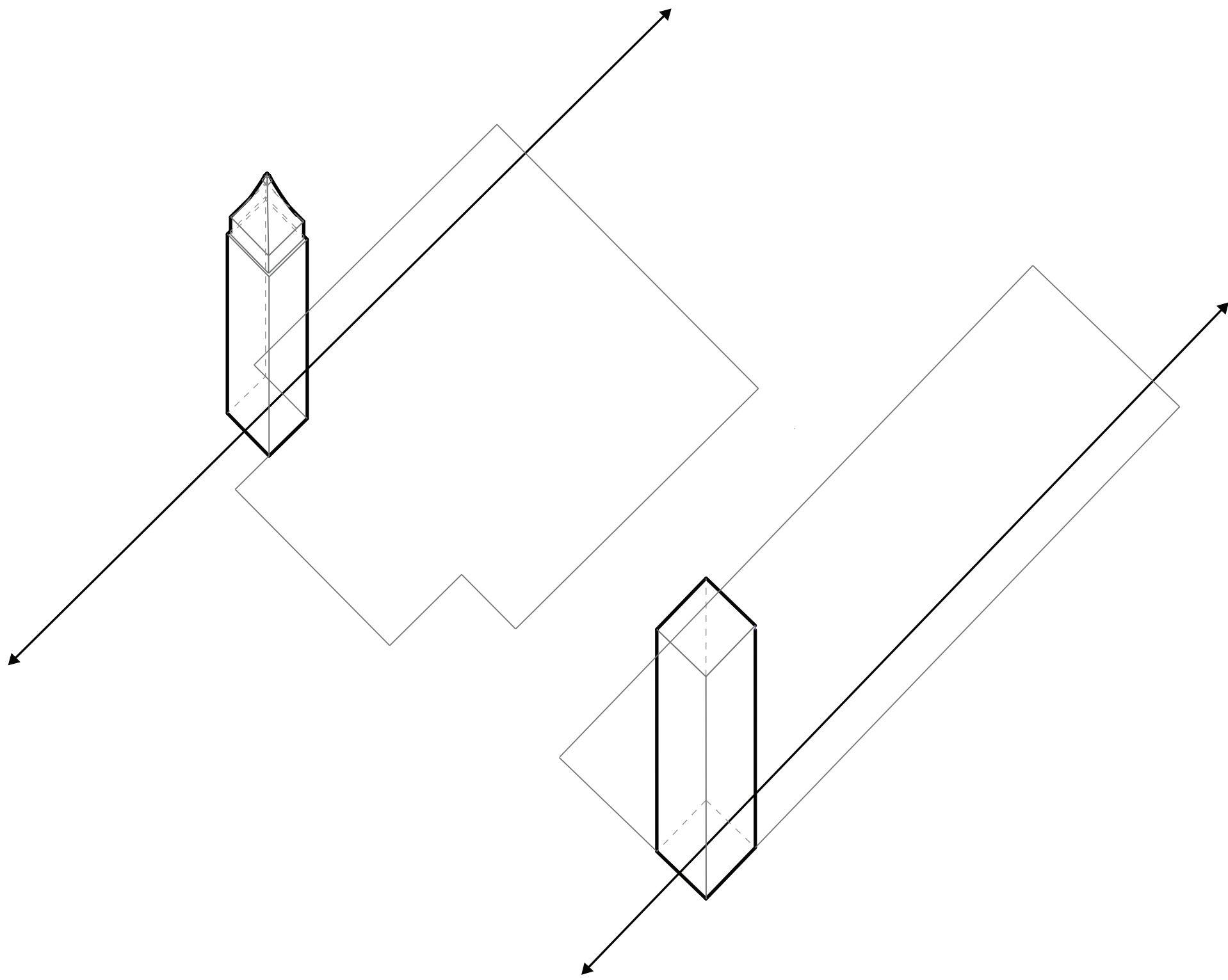
Opposite (Top): Site Model
 Opposite (Bottom): Shotgun Study Models
 Above: Individual Study Models



MODIFIED SHOTGUN



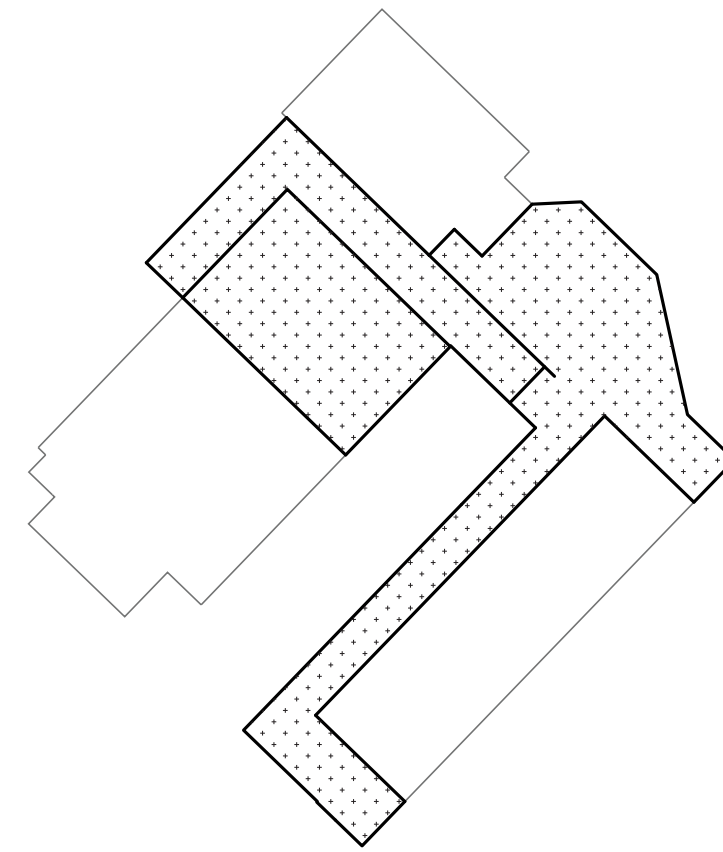
FOLDING AS DEMARCATION



STEEPLE AS ENTRANCE



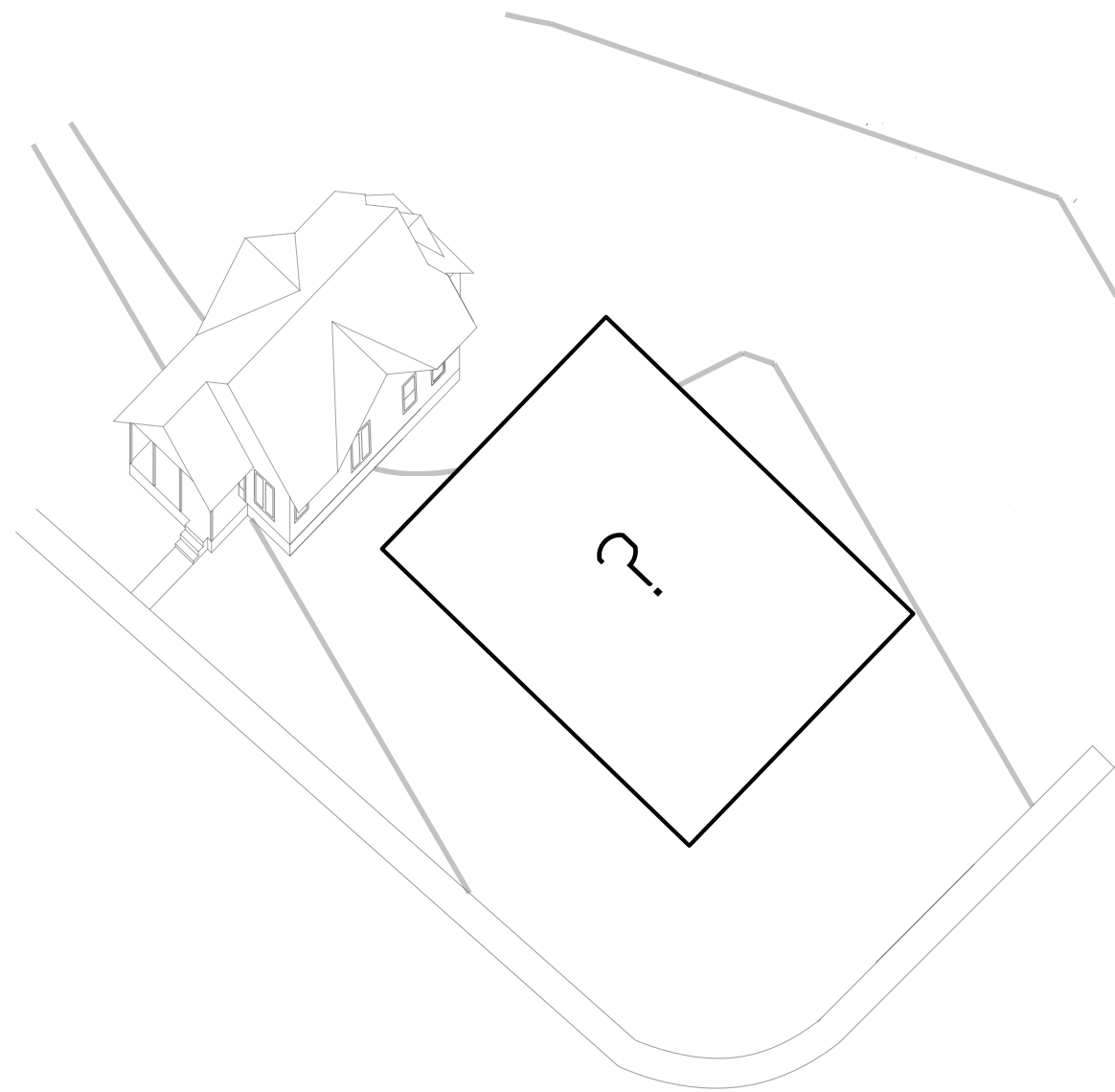
Above (Top): Porch Collage



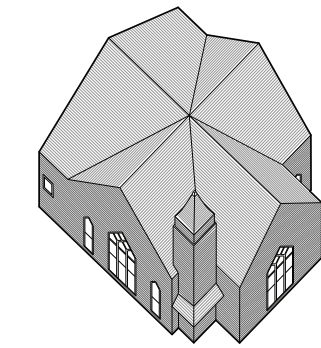
PORCH AS CONNECTOR

The porch is a paradoxical space that promotes comfortable confinement, visual liberty, social engagement, intellectual exercise, and contemplative or reflective experience. It can be a socially activated space that leaks beyond its handrail boundaries. Conversation and engagement can occur both on one particular porch or extend toward the porches of the neighbors, creating a social network through like spaces. I learned this through watching a lecture given by Germane Barnes to the Princeton School of Architecture titled "Porch: Politics as Usual." This lecture paired with looking at upwards of twenty precedents of projects where the porch was a prominent space, led to the discovery and exploration of the porch as a connected chain of social interactions and spatial links.

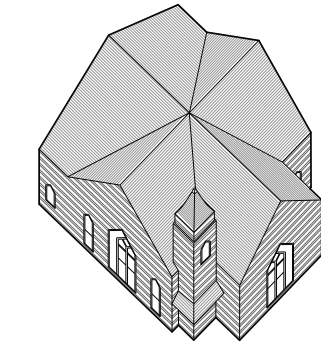
RESPONSE TO THE
HISTORICAL SITE



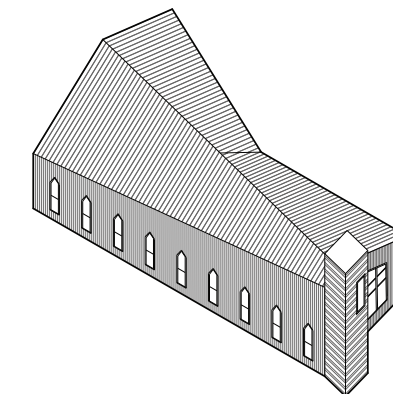
The project has three prominent goals that manifest themselves into three buildings on the site, two of which are exercises of adaptive reuse and one new construction project. They are to celebrate the specific Black heritage of Washington county, initiate various interactions and events that would facilitate interest and investment into developing the vision, and to empower the community with essential tools and strategies to better life skills. The church as both an institution and a people has always had a universal hand in providing the community with education that would leave its residents spiritually, physically, mentally, emotionally, and financially empowered. Accordingly, it is important for that same spirit to be present in the newly revised site. There are three recognizable scenarios to the development of the historic and culturally sensitive church building. The first scenario would be to provide a strong back to the deteriorating church and adapt the interior spatial organization and exterior facade qualities. Second, there could be a tearing down of the old church and erecting a building with a very similar spatial arrangement which would exist as “2.0” of sorts. Finally, the third scenario would be to tear down and recycle the lumber to produce a newly constructed building. The third scenario would imply two new construction projects on site. This scenario was not explored further beyond the initial notion of it, therefore the first two scenarios were analyzed more closely. In conversation with the Brenham AACC the scenario that is most likely to be executed is scenario two considering the structural integrity of the church today. Within the first two scenarios there are five main phases: utilizing the current addition to the church as



SCENARIO 1

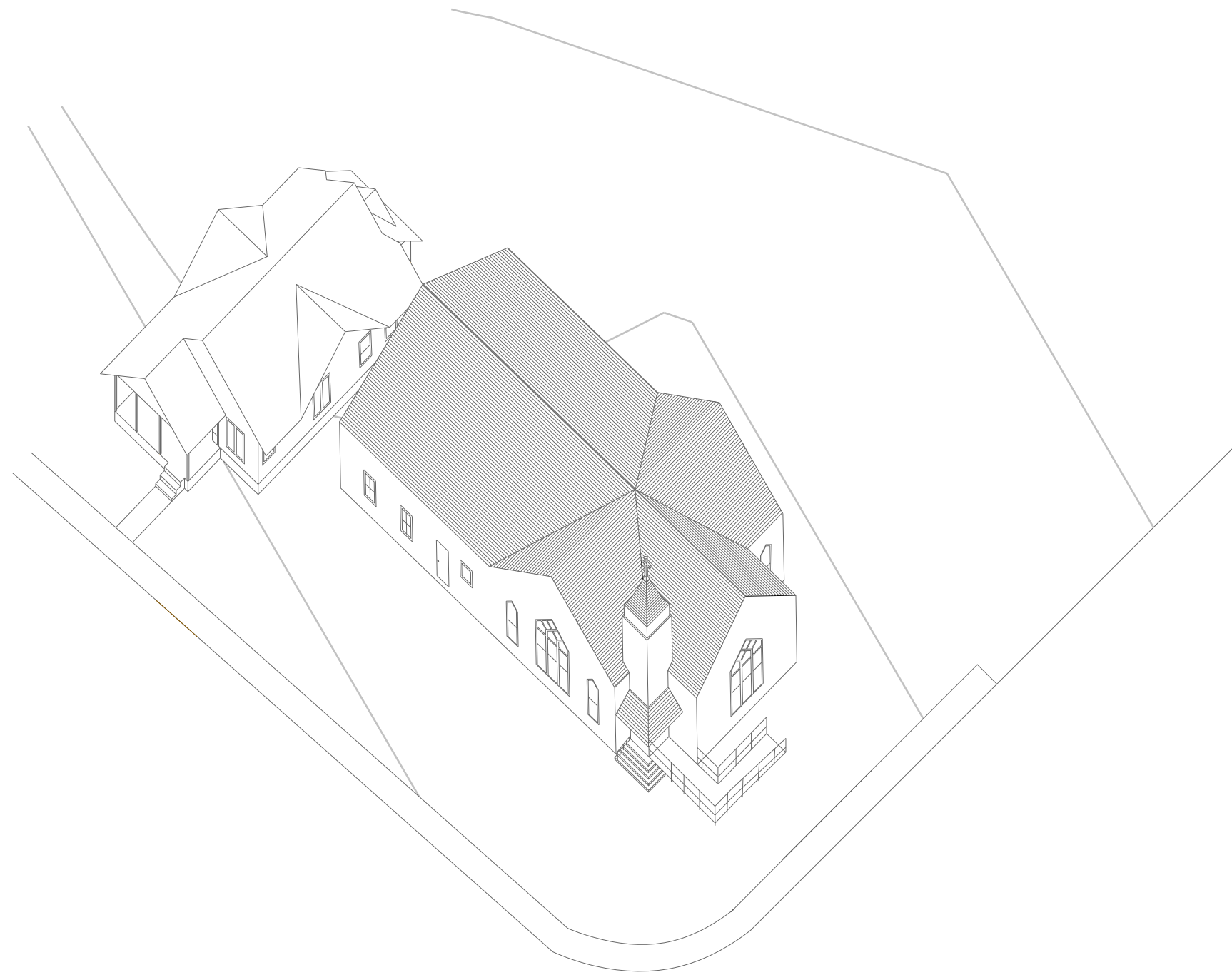


SCENARIO 2

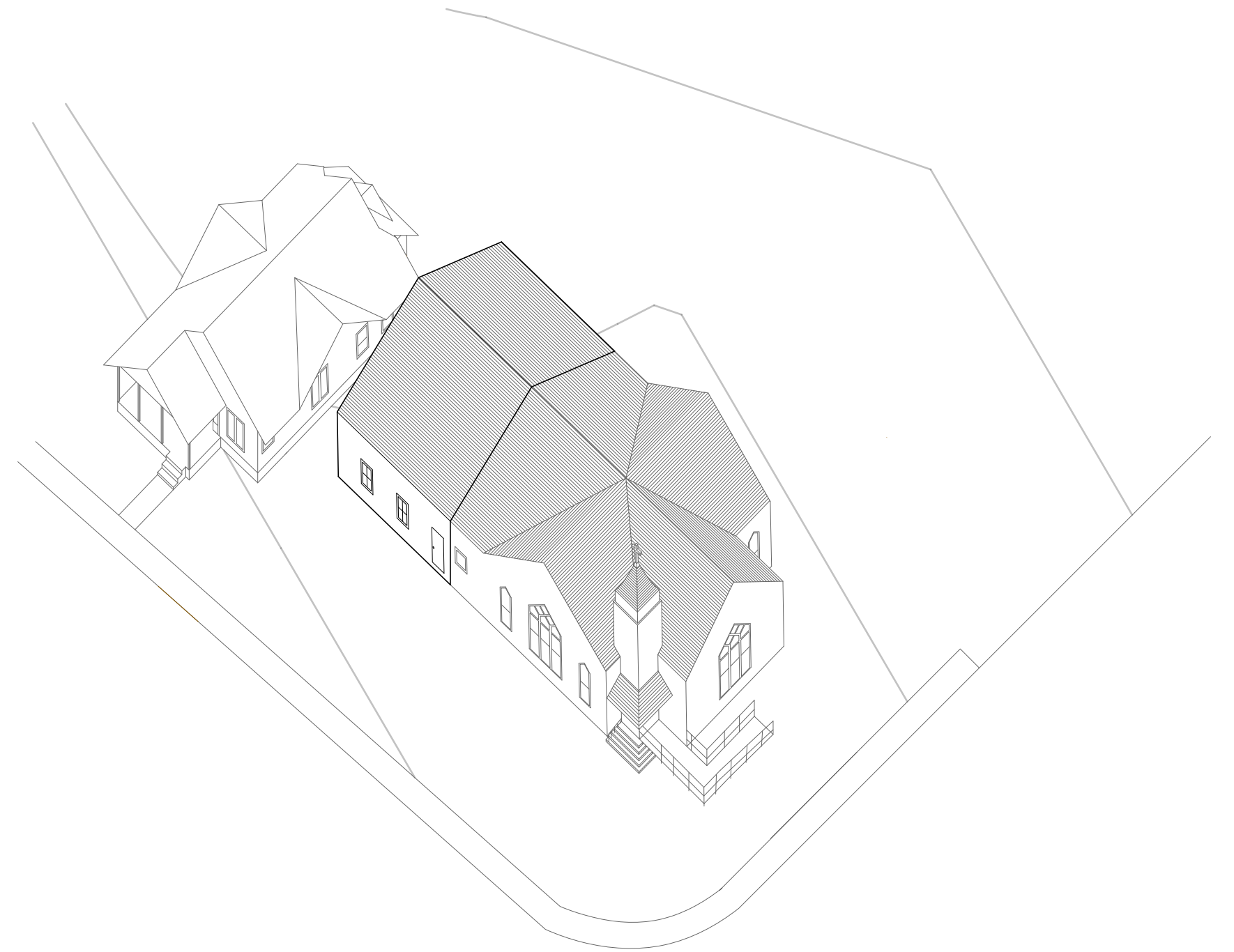


SCENARIO 3

place for the AACC to conduct necessary operations, adapting the existing church, reimagining the addition, adapting the pastor’s parsonage, and constructing the empowerment building and site development. The metrics to which the explored scenarios were judged through were cost of construction, fundraising for project advancement, and engagement of freedom colony descendants, community members, and stakeholders.



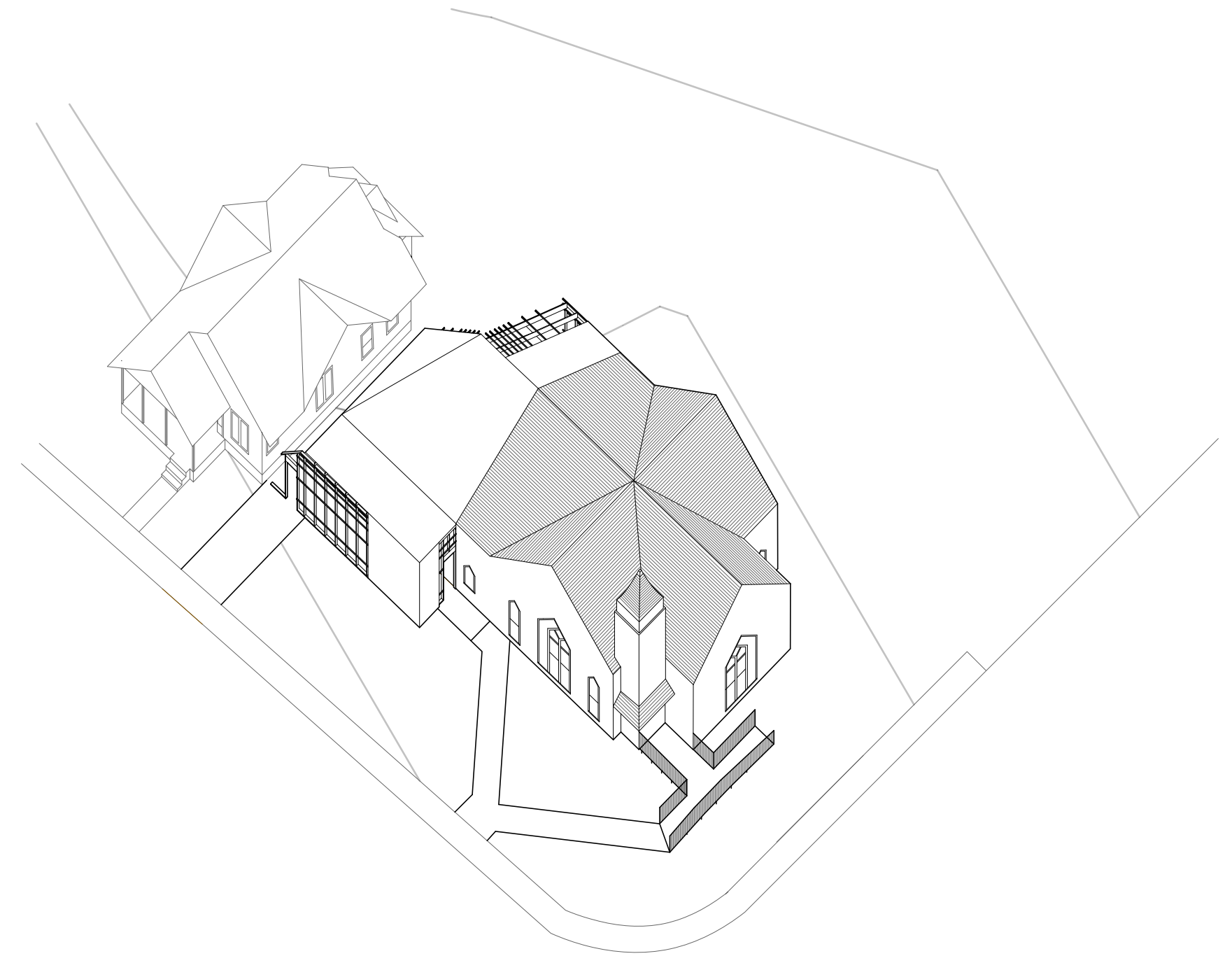
Existing Conditions



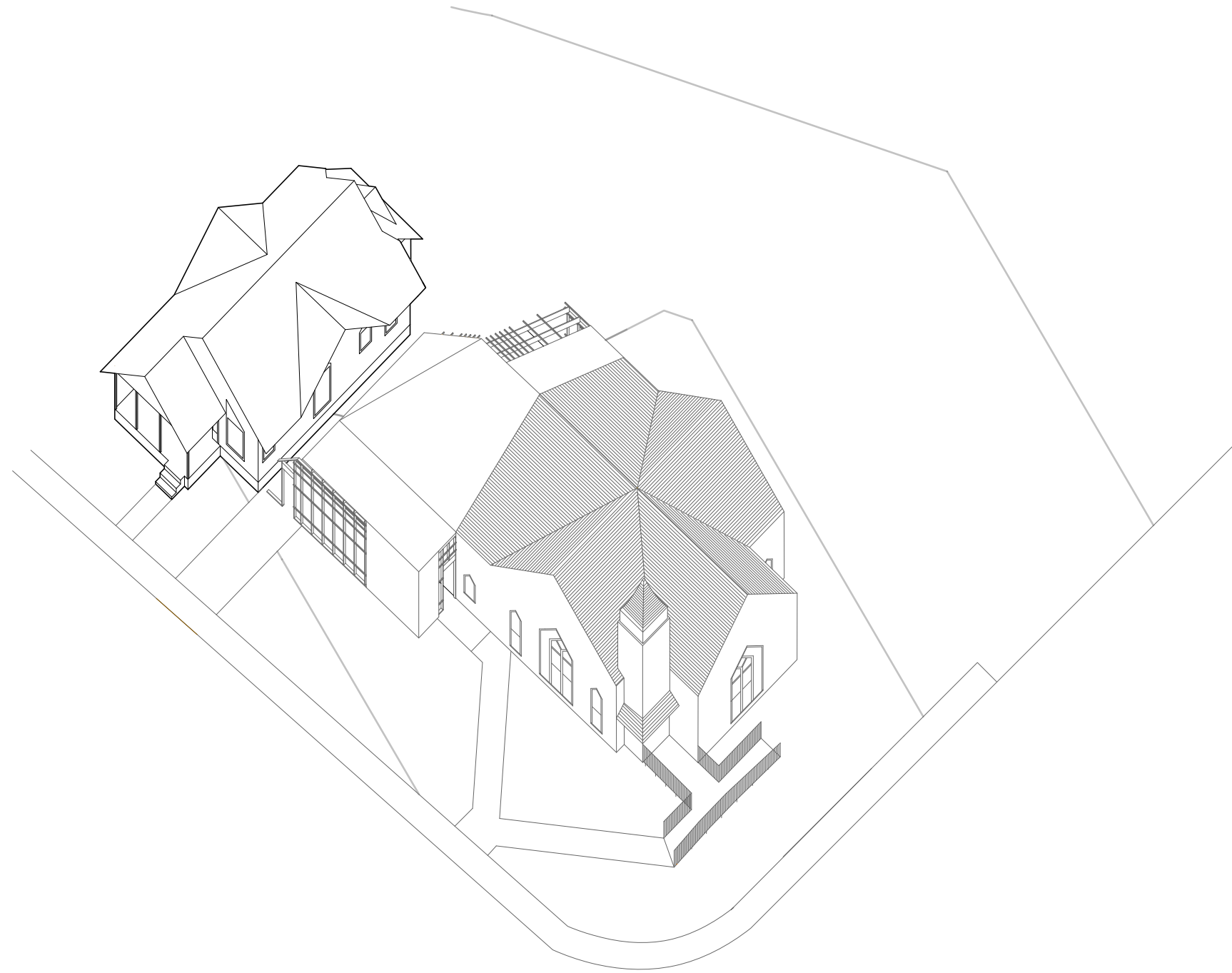
Phase 1: Utilize the Current Addition



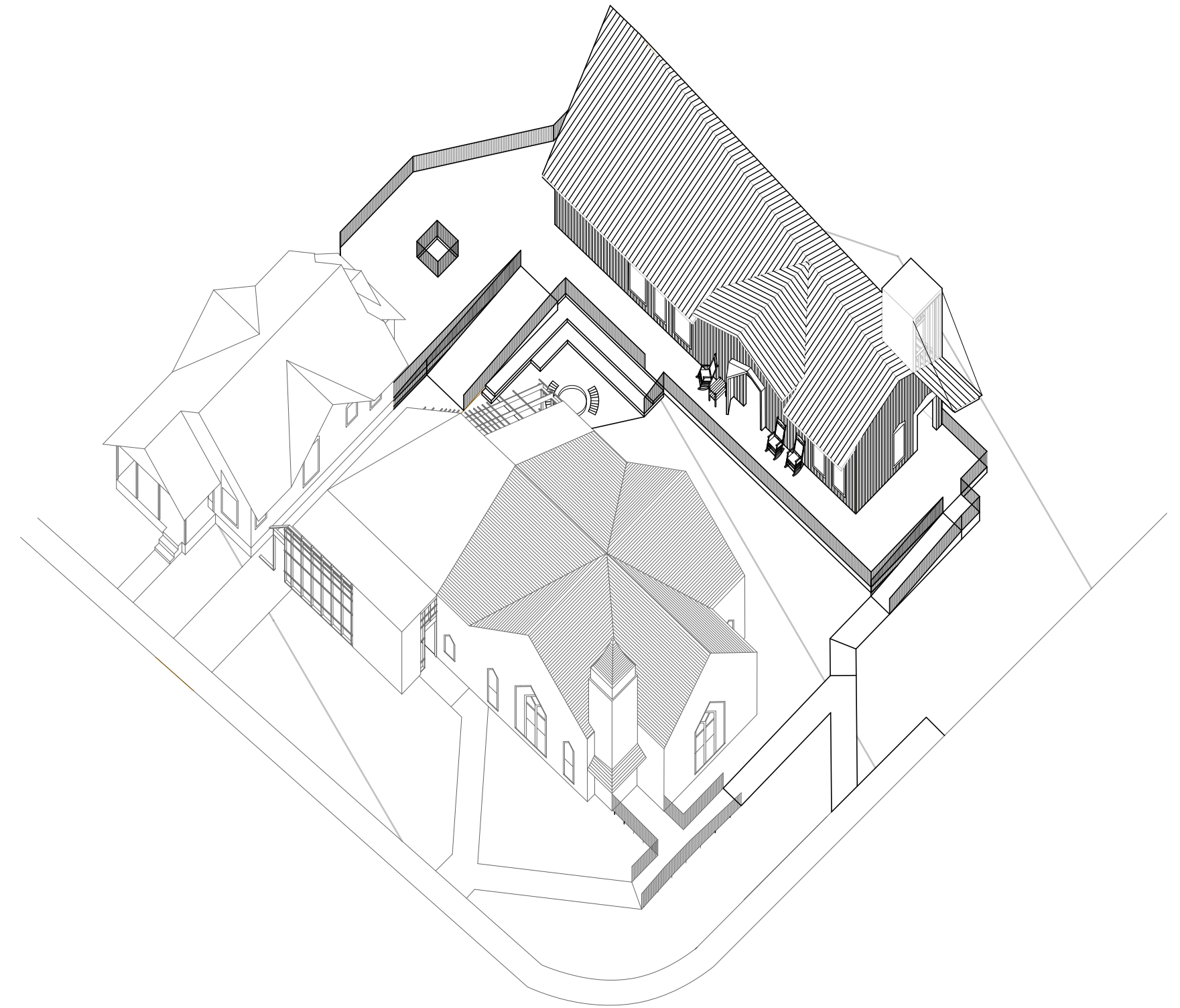
Phase 2: Adapting the Existing Church



Phase 3: Reimagining the Addition



Phase 4: Adapting the Pastor's Parsonage

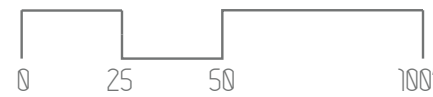


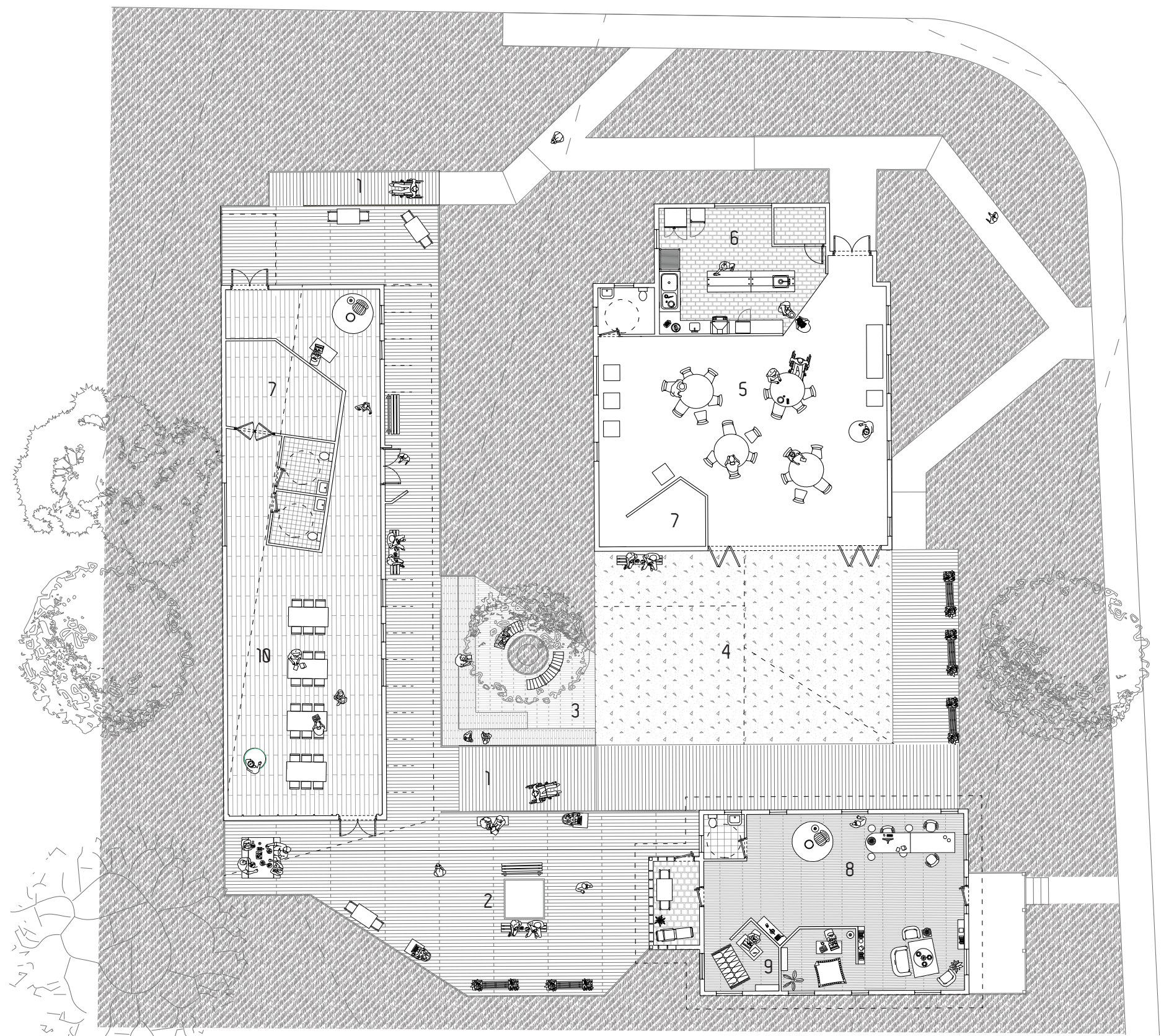
Phase 5: Constructing the Empowerment Building
& Site Development

DESIGN



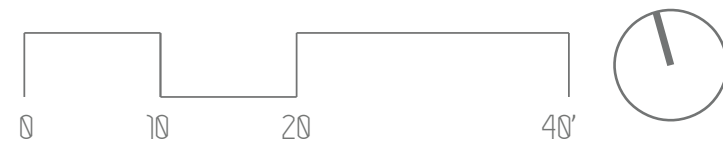
Modified Site Plan





1. Ramp to Porch 2. Porch 3. Depressed Courtyard 4. The "Big Porch" 5. Exhibition Hall
6. Kitchen 7. Storage 8. Collaborative Workspace 9. Admin. Office 10. Open Studio/Workshop Space

Modified Site Plan (Zoomed-In)



Through the applied scenarios the site organization takes a fairly orthogonal approach. The addition is torn down and adapted to a "big porch" that sits on the back side of the adapted church. This covered region of the site is meant to invoke the spirit of a brush arbor. A brush arbor is an arbor covered in brushwood, essentially, a collection of raw lumber compiled to construct a pergola-like structure with brush that acts as shading for the structure. The brush arbor's existence is an ephemeral one, yet it's a significant place of gathering. With the removal of the addition, notions of the brush arbor semi-confined-outdoor relationships are contemporarily interpreted with current and common building practices. The newly inserted building runs adjacent to the adapted church on the side opposite the street corner, informed by the narrow site given the neighborhood context. With the current site organization of the buildings the porch becomes the element that connects them all, allowing for visitors to move easily from one building to the other on the site. This porch is also connected to extended sidewalks from the current ones to move people from the street parking to the site. This includes two main ramps that aid this movement, and also caters to those who may need those accessibility accommodations. Connection is also expressed through the idea of flexibility. The AFCC requested to have a very flexible space and experience which is achieved through many locations provided for interactive moments both inside and outside, alongside a limited number of interior walls breaking the interior spaces. Through surveillance of the existing site conditions an eight-foot cartesian grid was developed. The spaces were initially generated based on the grid,

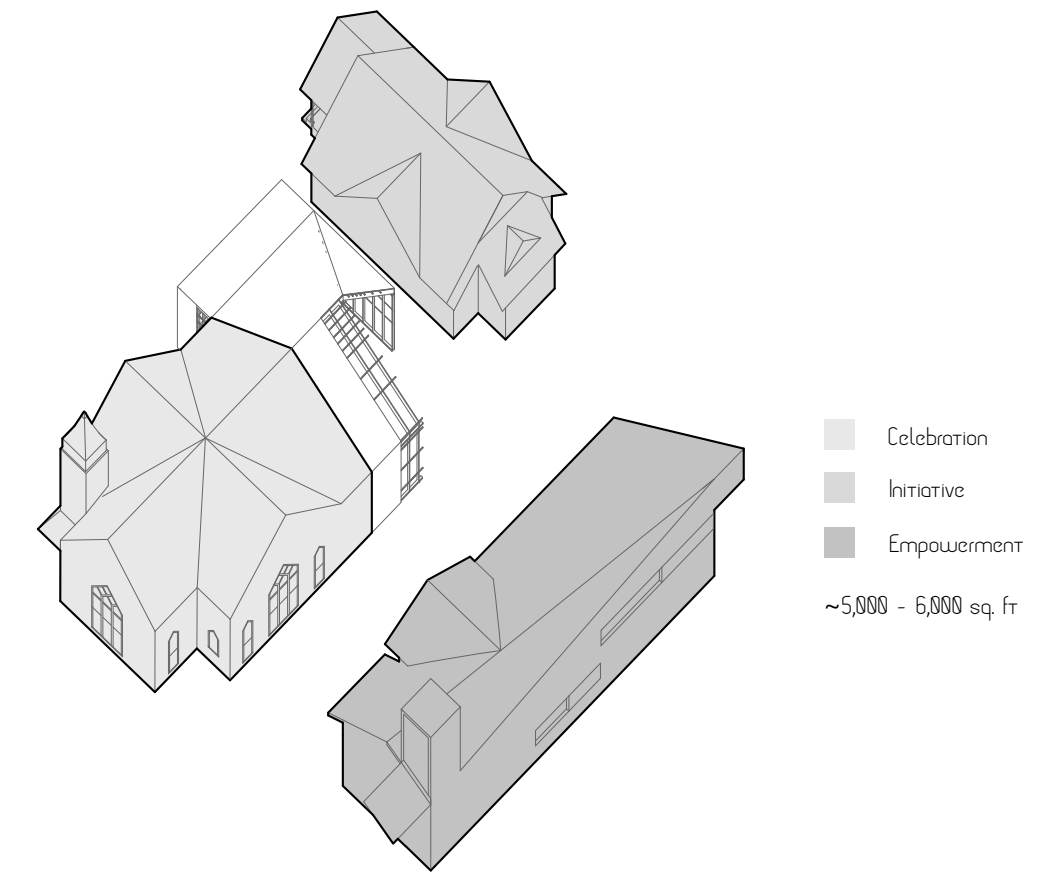
but they deviated from strict locking to the grid through modifying the orientation of the spaces and altering corner conditions. The modification of corner conditions were accomplished through removing or chamfering a corner. The process of rotating spaces from the grid, removing, and chamfering corners were done based on the level of access the space would invoke.

The three goals previously mentioned manifest into the functions of the three buildings on the site. The adapted church would live as the celebratory artifact. The space would be reimagined as primarily open space with the potential for frequent exhibitions that showcase history, heritage, and local talent of Washington County. Additionally, a catering kitchen is introduced into the building which could allude to a "sunday dinner" or a "family cookout" atmosphere when particular celebratory events are happening. The adapted church becomes a porous space through the usage of a retractable glass wall between the exhibition space and the big porch. This allows an event that mainly operates interiorly to become confused as the event coverage spills outside. The current gabled apertures on the existing church were modified through the play of where the actual punctures in the object happen. For instance, most of the current gabled windows exist as tripartite and vertically oriented apertures with a lattice-like division of the window at the top. The modification occurs through the removal of the third column of the window and reduction in the lattice. The former glass is replaced in the same formal matter, existing almost like an oversized window trim or shutter. This operation reduces the scale of the aperture yet maintains the

current horizontal and vertical proportions, alongside conserving the same pitch of the prior gabled window. In materiality, modification on the exhibition space happens by the interval of the horizontal siding is manipulated to a 2:1 registry of the texture vs a 1:1.

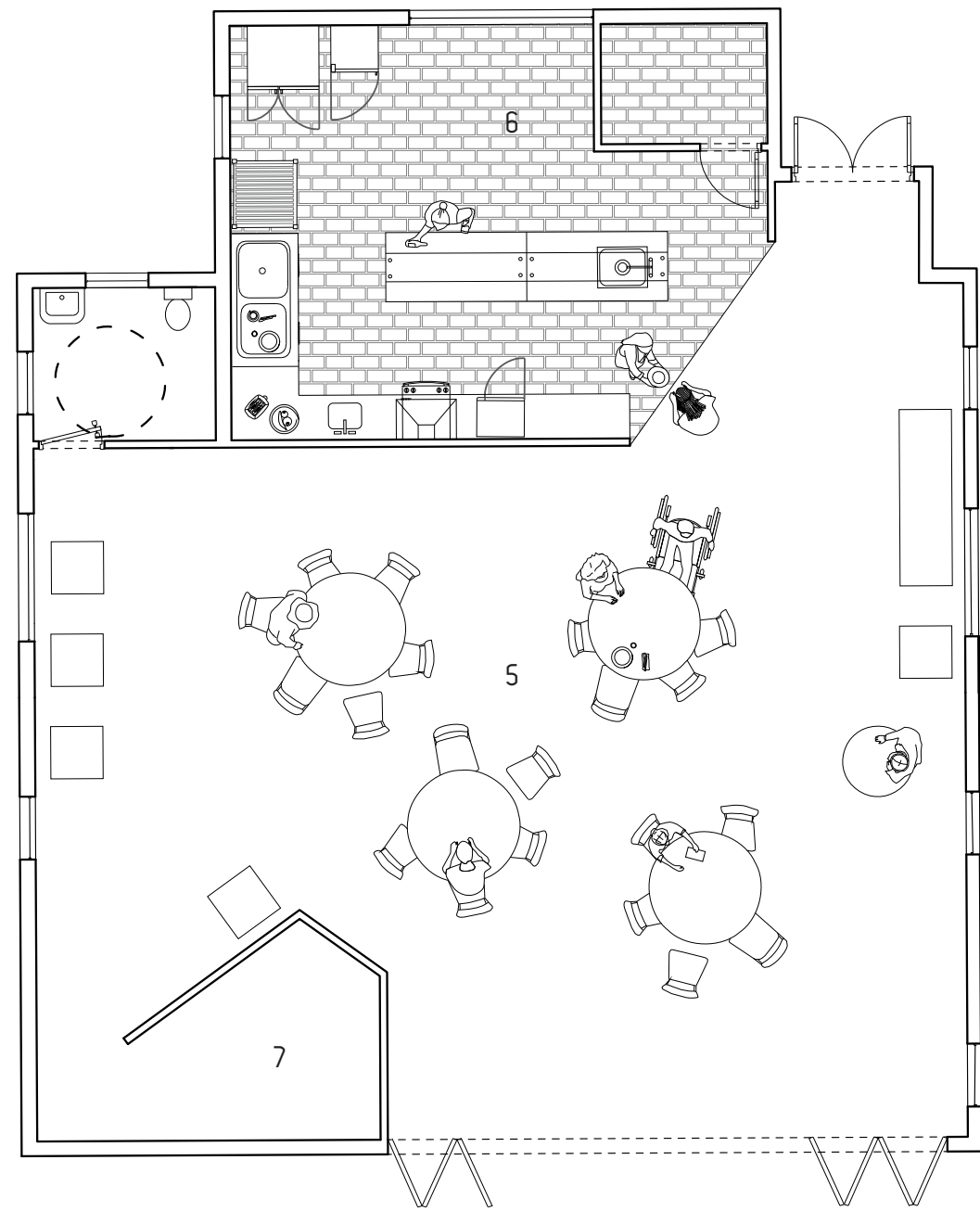
The pastor's parsonage morphs in function. The identity is modified interiorly through it transforming from a residential building to an office building. It becomes a space of open collaboration amongst AFCC members and potentially other community and county members. The imagined scenarios would revolve around acts of initiative and exist in the realm of creativity and brainstorming. I would imagine there would be operations started to generate funding campaigns and ideas of different events that would raise awareness for the development of the built out site and future use of the entire complex. There are minimal divisions of the space except through nonstructural walls, most of which are rotated from the grid and have liberated corners. The office restroom is the only room that is directly locked to the grid on the interior. The adapted parsonage also has a personal covered back patio space and front porch area that maintains the historical integrity of what the parsonage used to be. The exterior material texture remains although if the project were analyzed further there would have been a more extensive study of the color registry in relation to the total materiality of the entire project.

Most of the attention and focus throughout the realization of the project to this point was on the new empowerment building. A goal of this particular project is to provide different tools in the hands of locals to increase their capacity of knowledge on many essential fronts (financial, historical awareness, educational, community activation). The scale of the new construction is similar to that of a residential scale existing around 2,000 square feet. Three of the four key concepts portrayed in the project are explored and realized through the construction of this building: modification of the shotgun house, the steeple as an entrance, and folding as demarcation. The form of the building is generated through taking the traditional shotgun house form and shifting the extrusion direction of the frontal plane, thus the silhouette of the gable is modified into a shed silhouette through the lateral shift of the ridge. This occurs simultaneously as two of the four facades increase in height. Because of this formal move the shotgun is morphed into a new semi-familiar form and it was generated through the repurposing of this homestead typology. There is an additional gable that is placed perpendicular to the main roof line that mirrors the crucifix form of the church, although in contrast to the roof conditions of the church, the pitch of this gable is the same as the shotgun gable. This perpendicular gable would exist as a faux dormer that could house the main HVAC unit, and demarcate a side entrance into the building. This can be viewed as a fold in the y-axis to denote the gable. Folding also occurs at the primary steeple entrance to the building. The plane of the steeple is folded downward to exist as an awning supported by the double-studded



wood framed moment, which illustrates a drawbridge effect. Interiorly the walls that divide the space create restrooms, a storage space, and the main open studio workspace to house future seminars and community engagement events. The planar registry of the interior walls imitate the slope and steady increase in height of the exterior as well. To speak on the exterior resolution there are a few aspects worth noting. The apertures on the eastern and northern facades have gabled window trims to allude to the gabled windows of the church. There is a vertical texture registry on the other facades besides the western one. This is done to contrast the horizontally linear nature of the building. The western facade switches techniques and explicitly accentuates the dualism of the vertical nature of the steeple and the horizontal nature of the facade. This is exercised through the exaggeration of these characteristics of

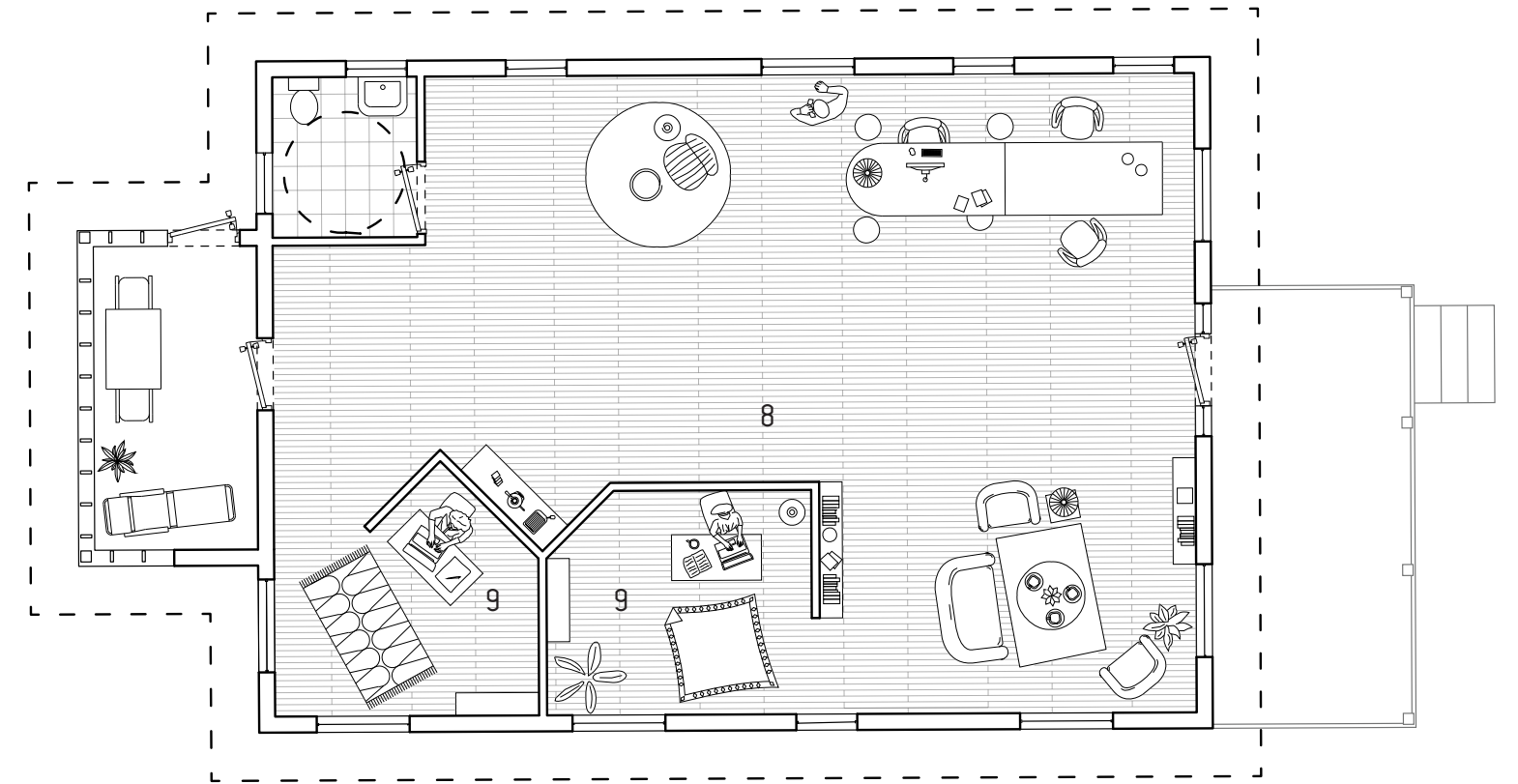
identity, thus the texture registry of identity, thus the texture registry of the wood siding mimics the directionality of the elements. The horizontality is also inflated through the parallel sets of intervalled windows with window shutters that carry the same interval to loop back to the whimsical idea of implicit punctures. Hence, discovering where the voids occur within the surface becomes a playful trick of the mind. Finally, the negotiation of edge conditions related to the roof is explored. There are moments of extension from the edge of the volume through roof overhangs that cover the wrap-around porch adjacent to the eastern facade and the pitched overhang that extends and folds over the larger clerestory window of the southern elevation.



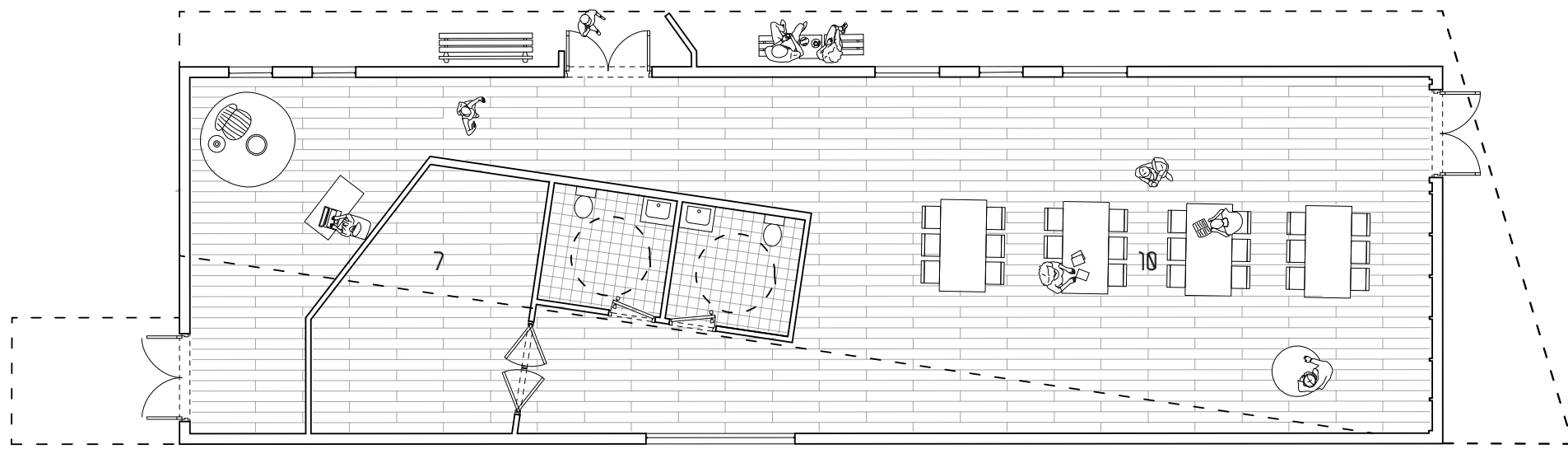
- 5. Exhibition Hall
- 6. Kitchen
- 7. Storage
- 8. Collaborative Workspace



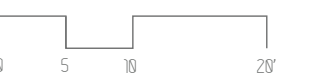
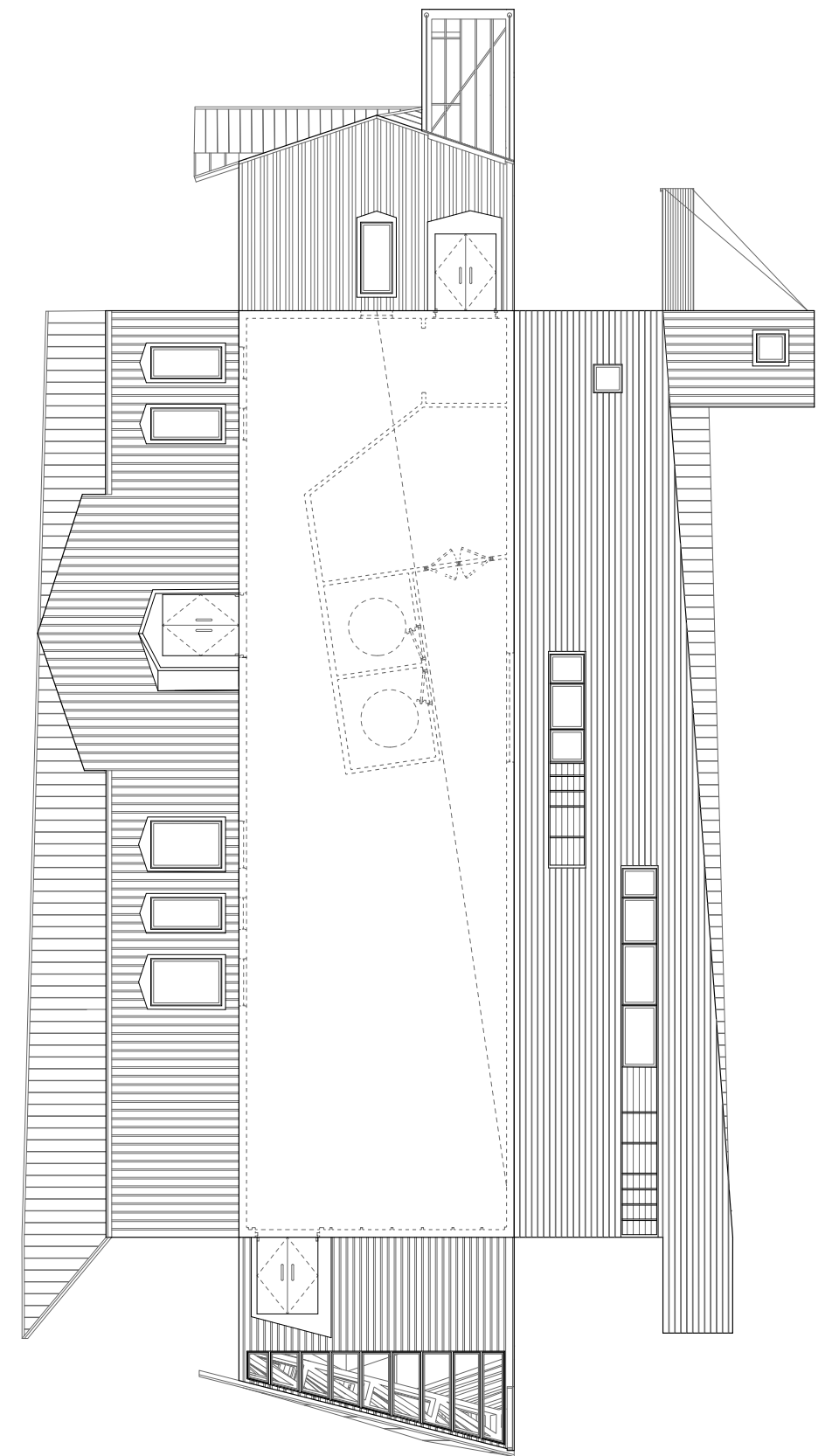
Adapted Church Floor Plan

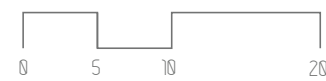
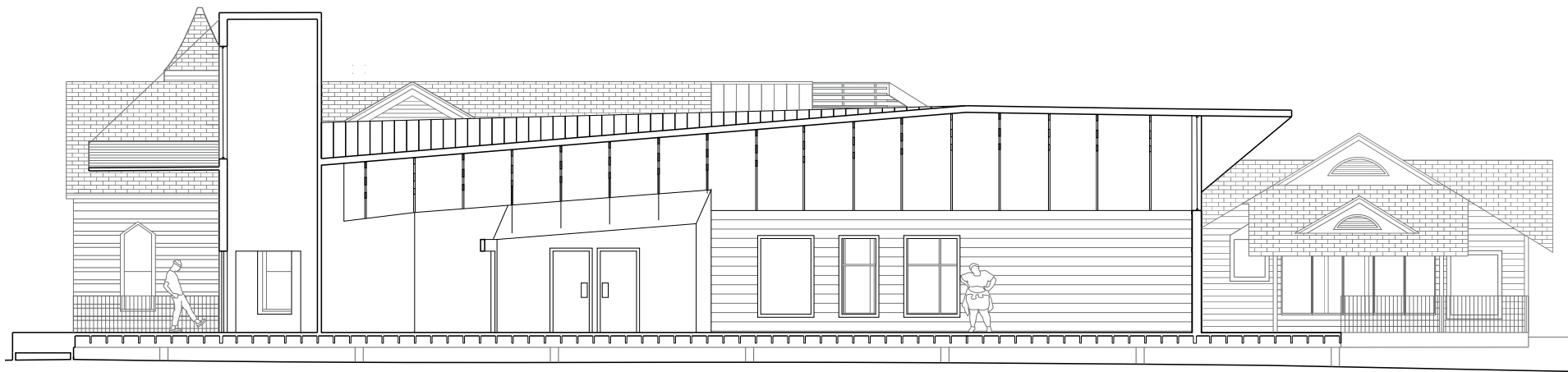


Adapted Pastor's Parsonage Floor Plan

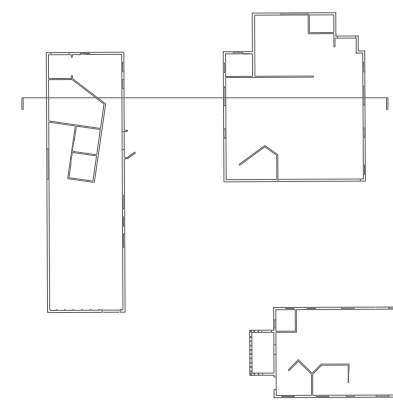
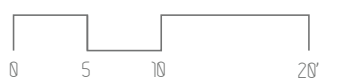
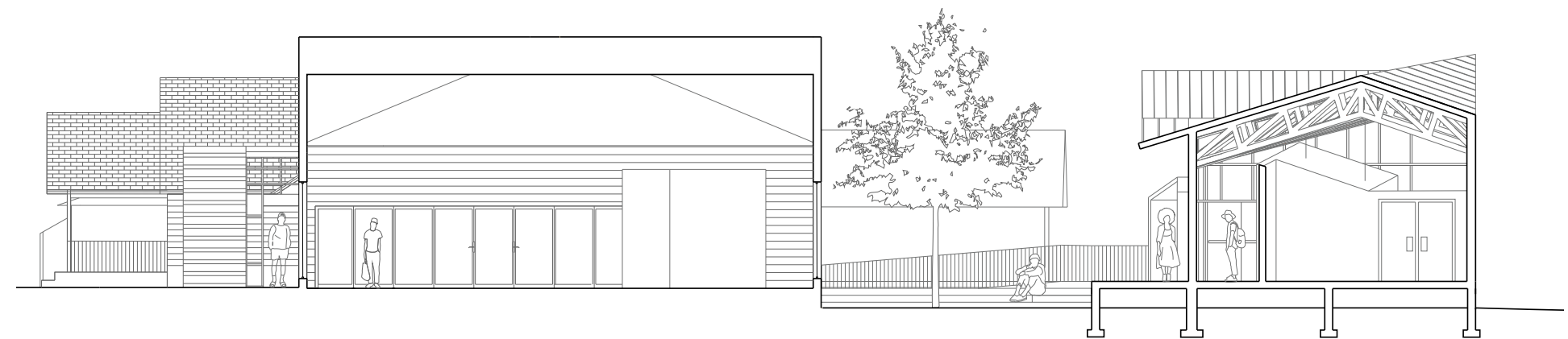


7. Storage
 10. Open Studio/Workshop Space





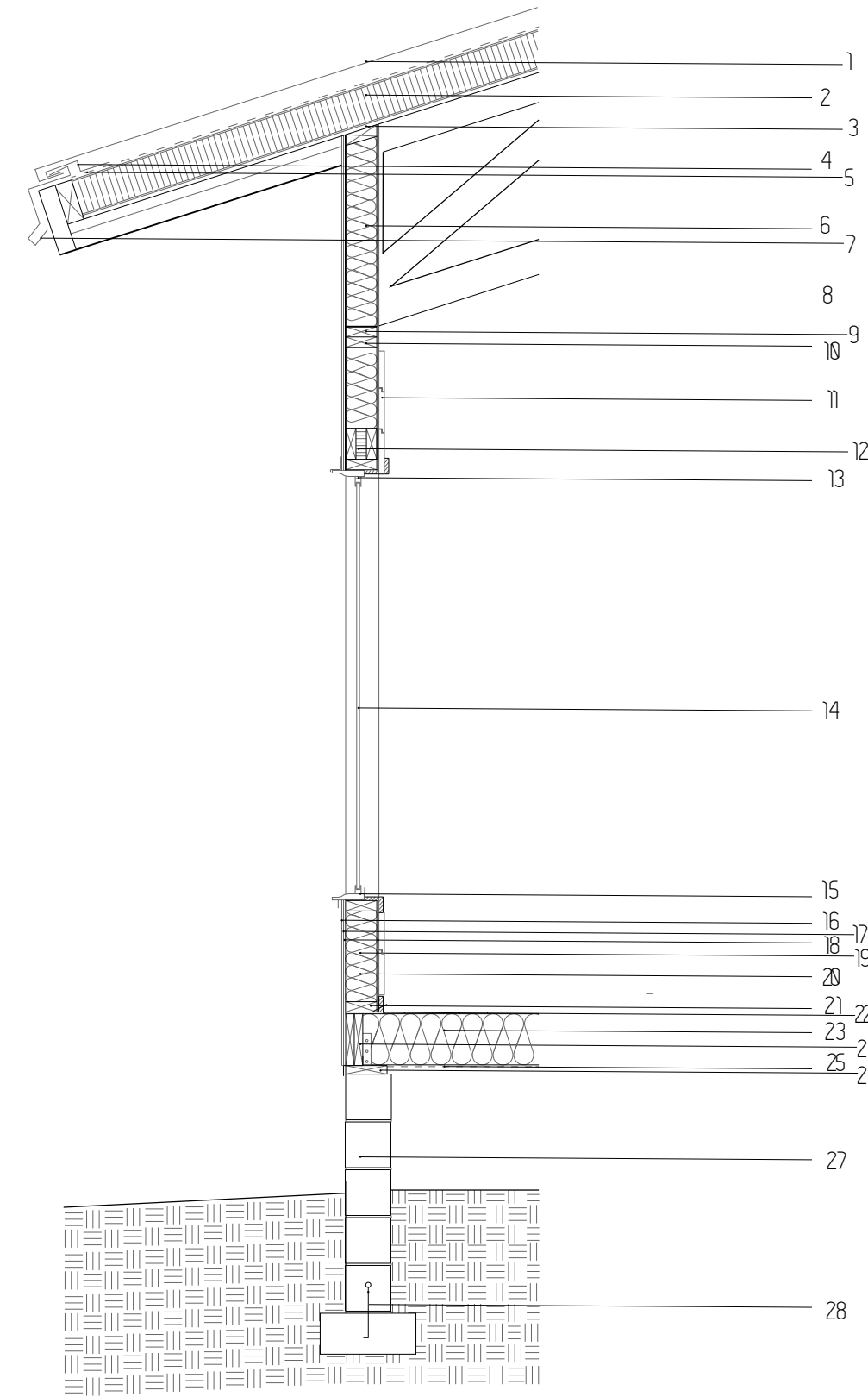
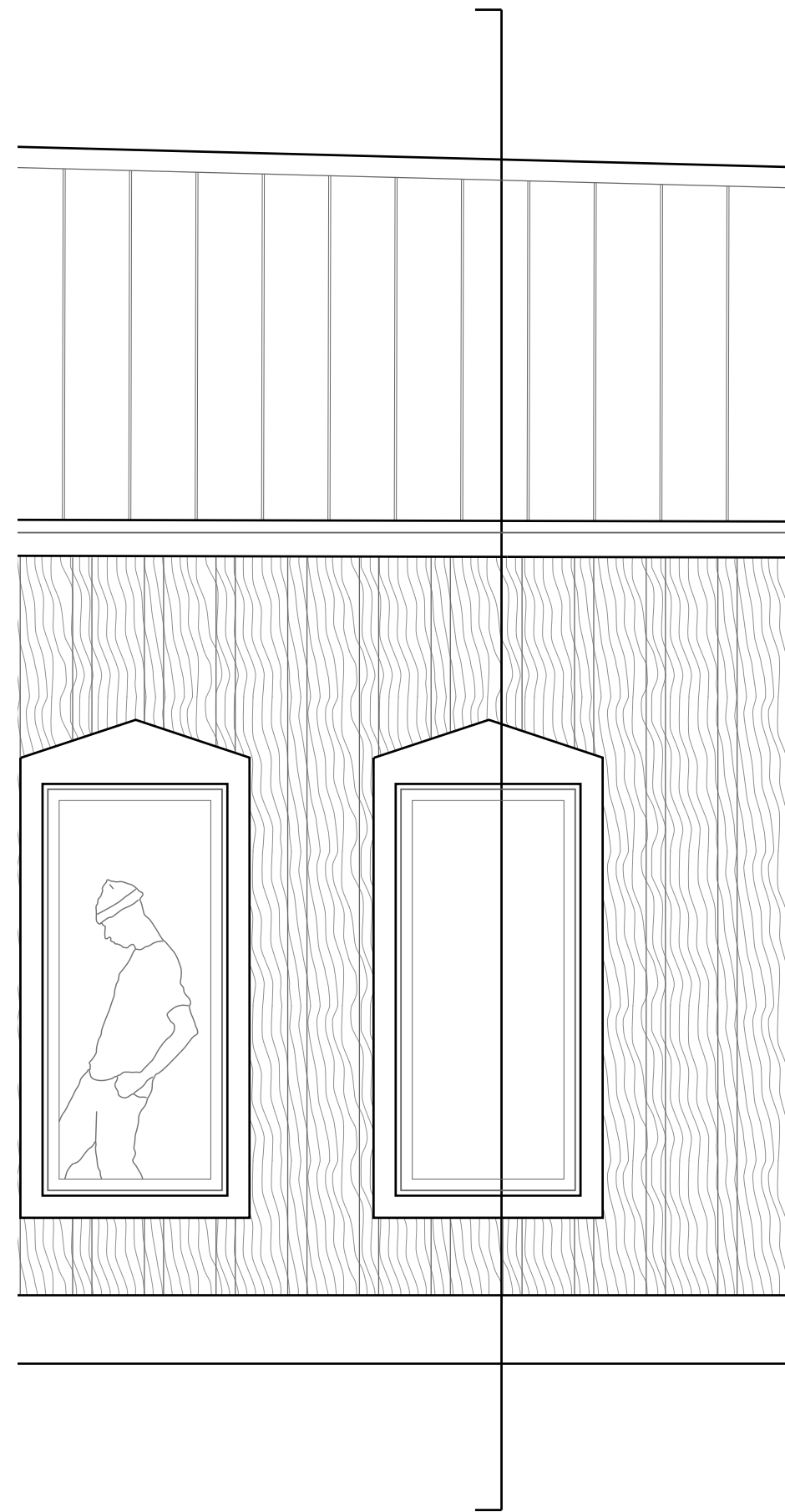
Section A



Section B

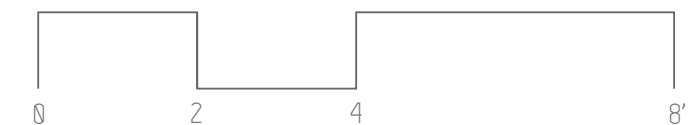
IMAGINARIES

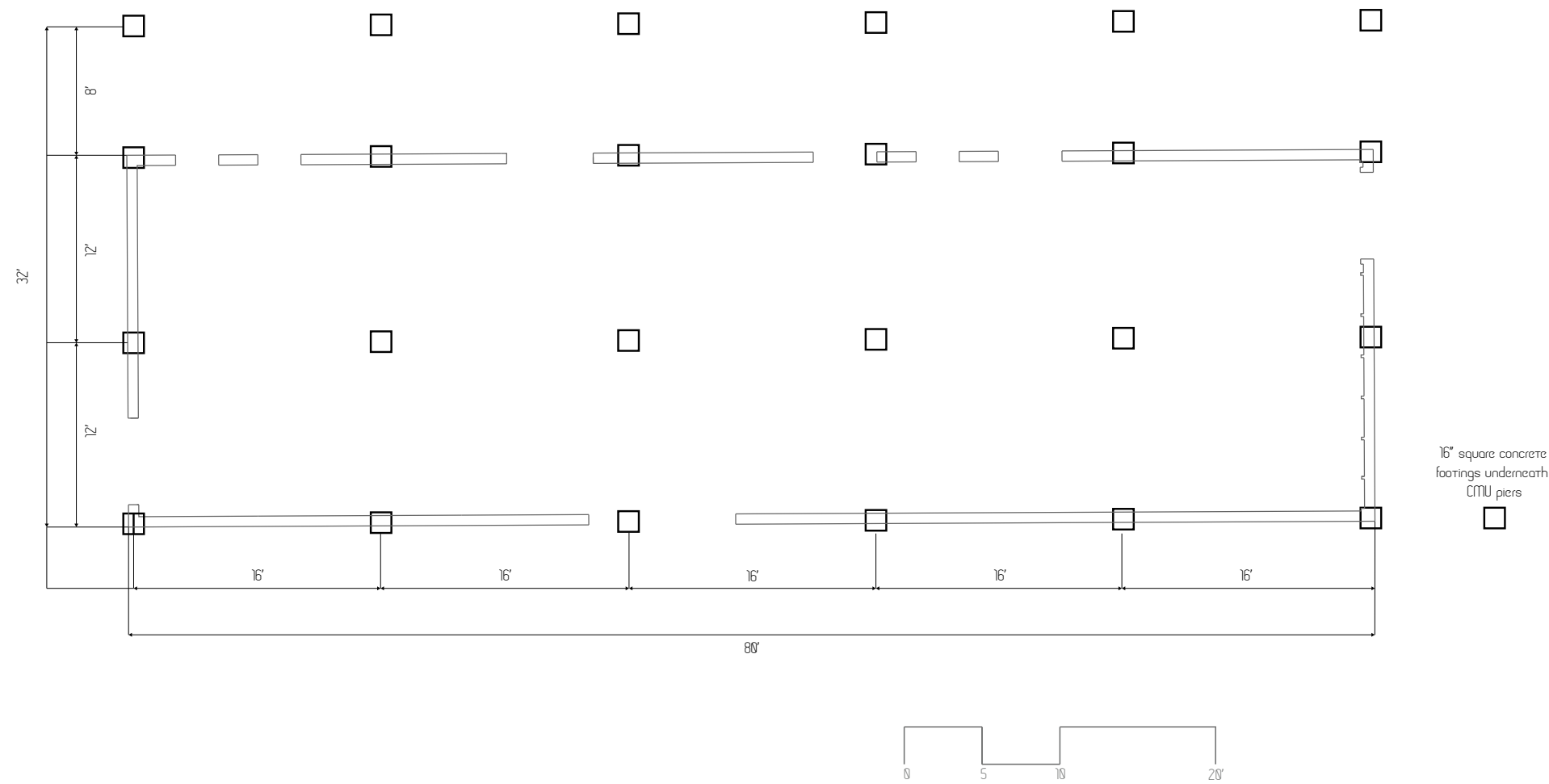
The building footprint of this shotgun-like volume is very linear, existing as an 80 foot by 24 foot rectangle. Because of this footprint and analyzing the scale of the project as it relates to residential construction methods, the project holds fairly tight to these methodologies with moments of loosening to create interesting tectonic imaginaries. The empowerment building is constructed from normal 2x6 construction patterns with imaginaries developed to attempt to solve the issues of supporting the awning of the main steeple entrance, the attachment of the second gable, and the roof overhang of the southern face of the building. The issue of the awning is semi-solved through supporting the awning with tension cables attached to double studs alongside 2x4s that support the awning and are tied back to the back wall of the steeple. The second gable rafters are built on top of structurally-insulated panels that rest on custom exposed parallel chord scissor trusses that help realize the sheared extrusion of the roof. The last principal structural mystery of the clerestory overhang was semi-solved through 2x4 outriggers that rest on two step-down trusses to carry the cantilever of the overhang and tie it back to the wood framed system that structurally supports the project. This highly linear building coupled with its uncovered tectonics suggest both a journey and a destination which is slightly skewed based upon the volumetric impositions proposed.



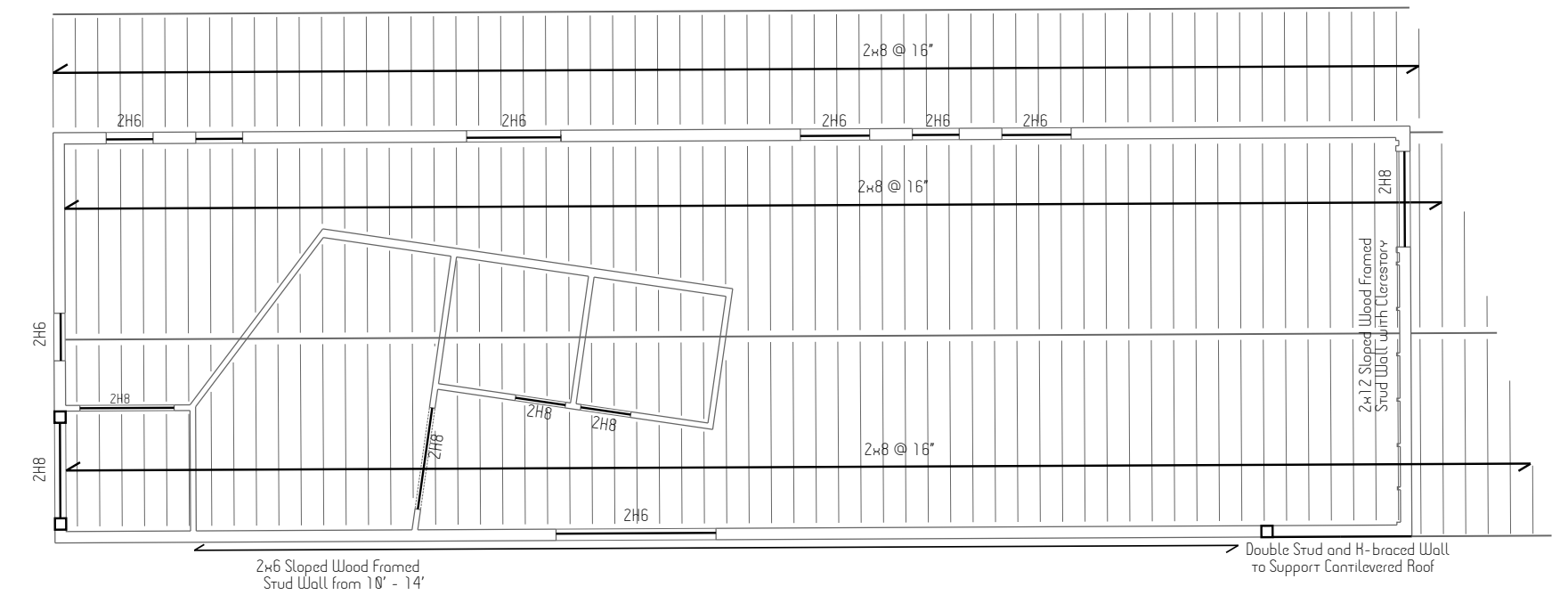
1. Standing Seam Metal Roof
2. 6 1/2" SIP with OSB & 6" HPS
3. Gypsum Wall Board
4. Cleat
5. Red Rosin Building Paper
6. 2x6 Parallel Chord Truss
7. Edge Flashing
8. Steel Connection
9. 2x6 Splice Plate
10. 2x6 Top Plate
11. 1" Shiplap
12. 2-2x6 Header
13. 3/8" Shim
14. 1/2" Insulating Glass w/ Low
15. Wood Clad Window
16. Board and Batten Hardieboard
17. Housewrap
18. 7/16" Zip Sheathing
19. 6" R-19 Batt Insulation
20. 2x6 16" OC
21. 2x6 Plate
22. 3/4" Tongue and Groove Plywo
Screwed + Wood
23. 1-2x 8w/ Batt Insulation
24. 2-2x 8
25. 1/2 x 1/2 Netting
26. 2x8 Treated
27. 8" CMU Block
28. Anchor Bolt

Above: Wall Section
Opposite: Partial Elevation



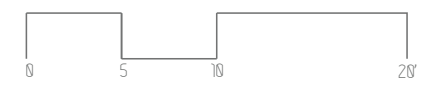
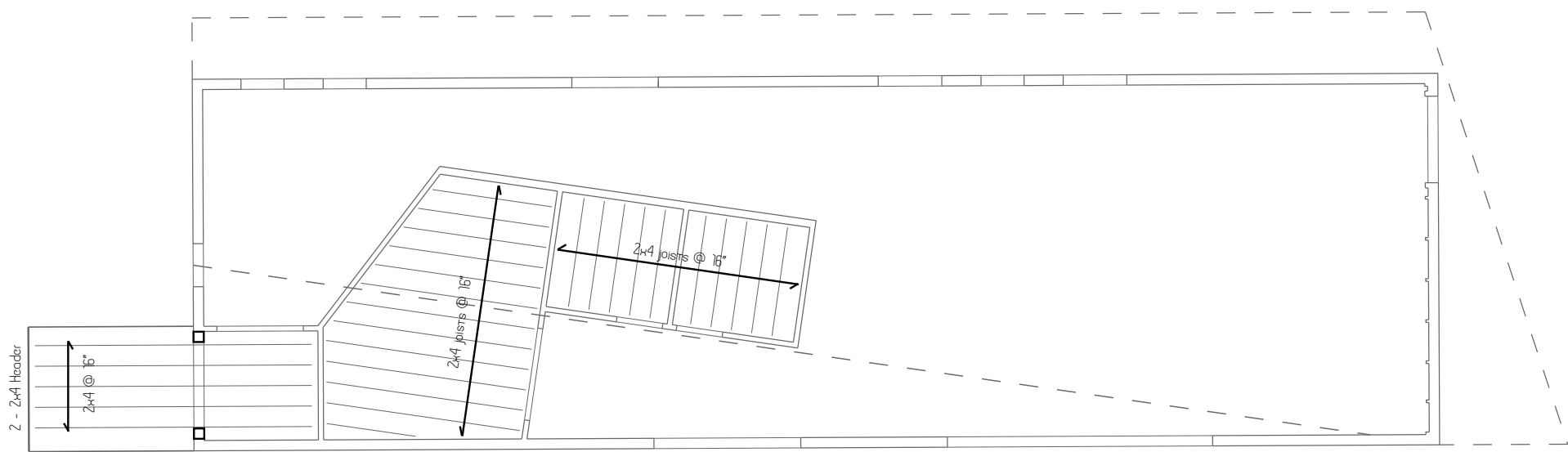


Foundation Structure Plan

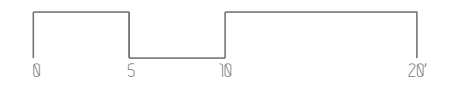
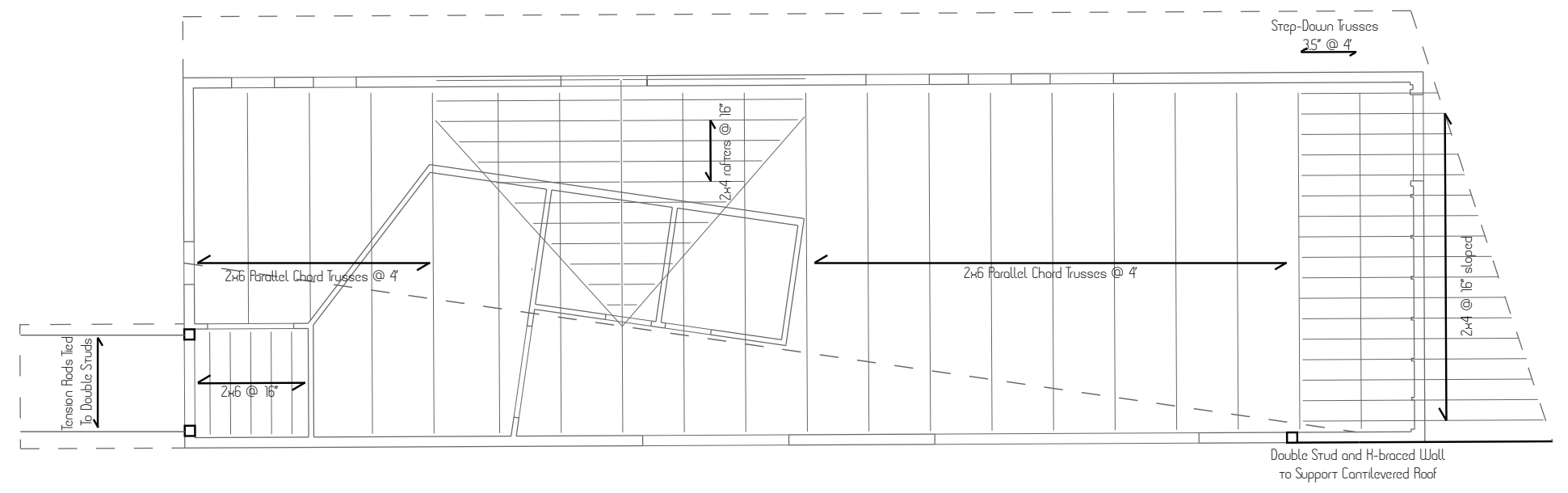


Header Schedule
 ZH6 = 2 - 2x6
 ZH8 = 2 - 2x8

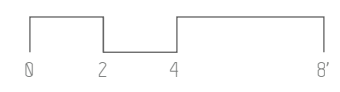
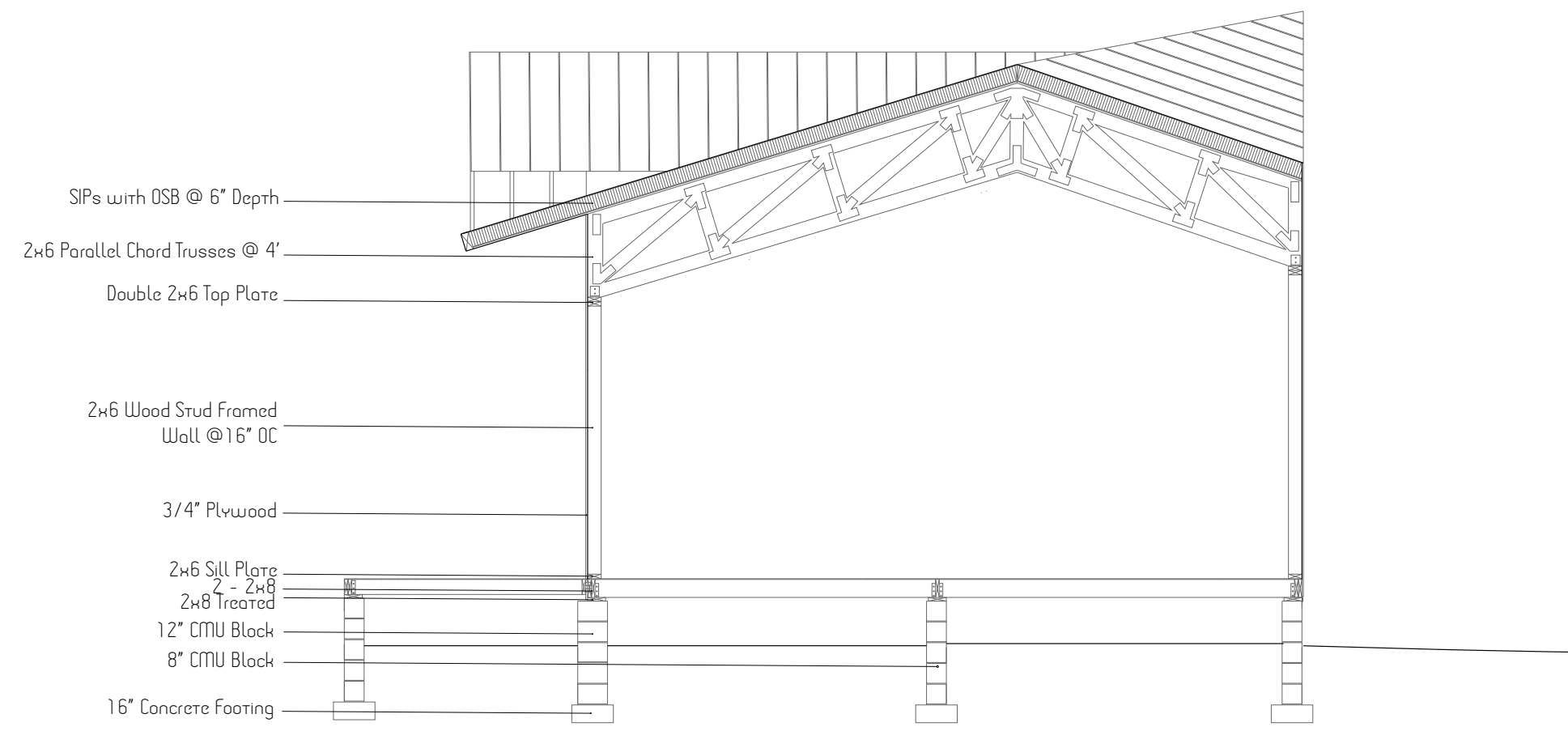
Floor Structure Plan



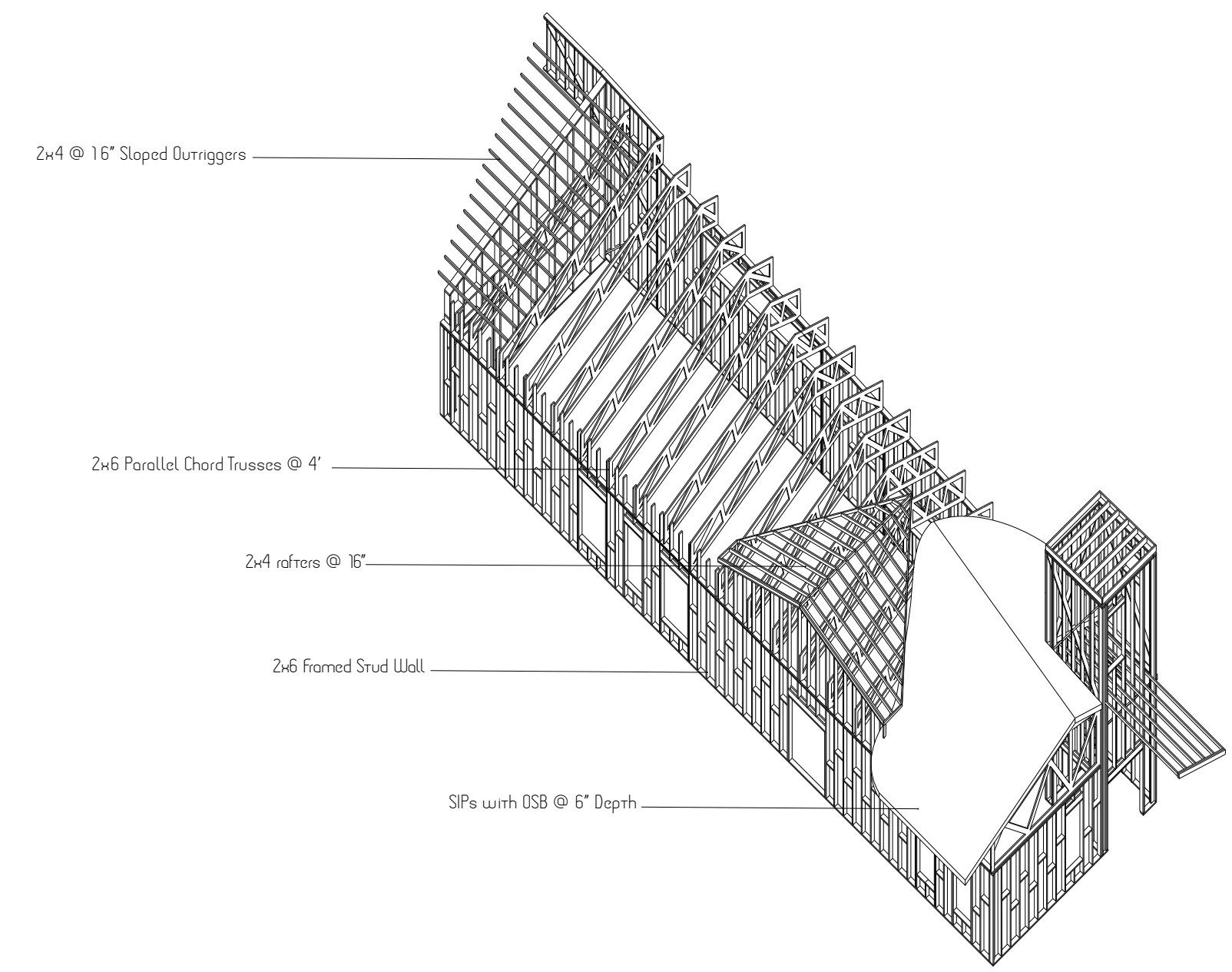
Ceiling Structure Plan



Roof Structure Plan



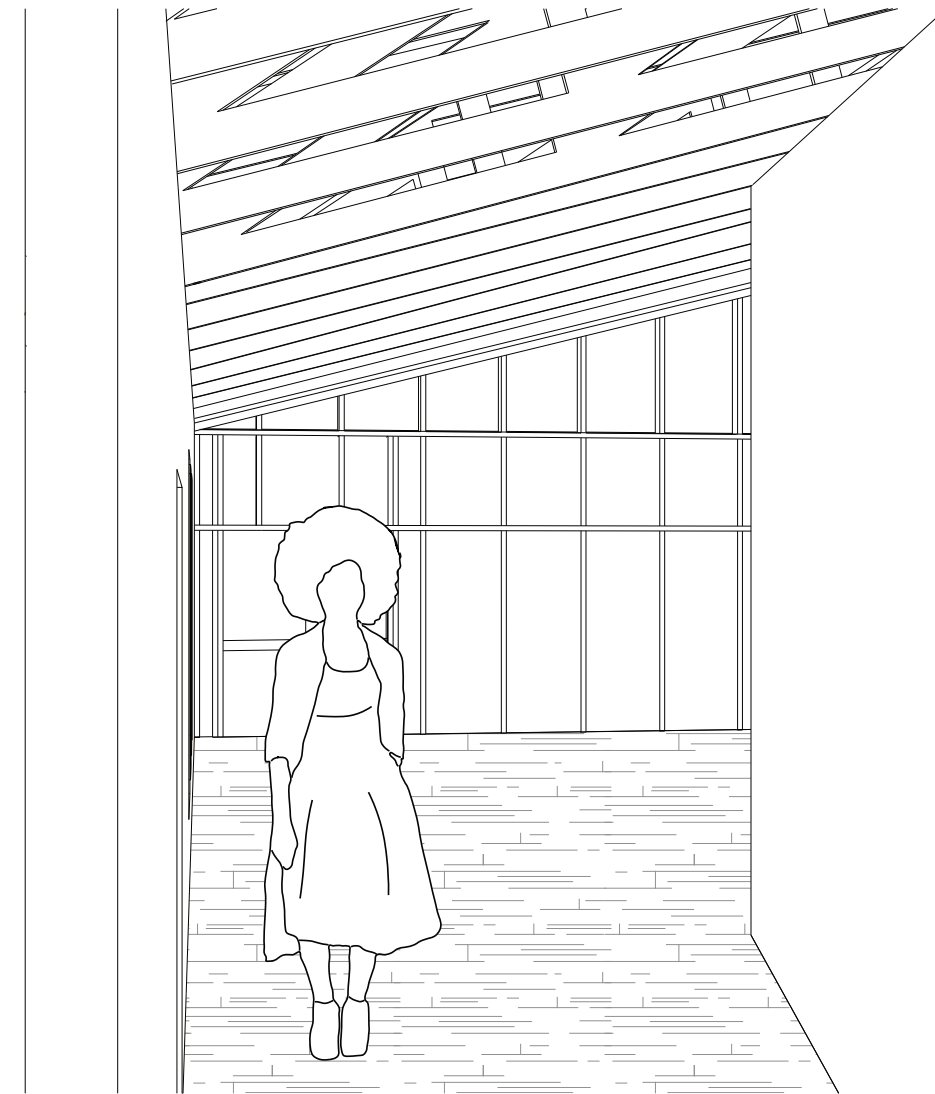
Structural Section



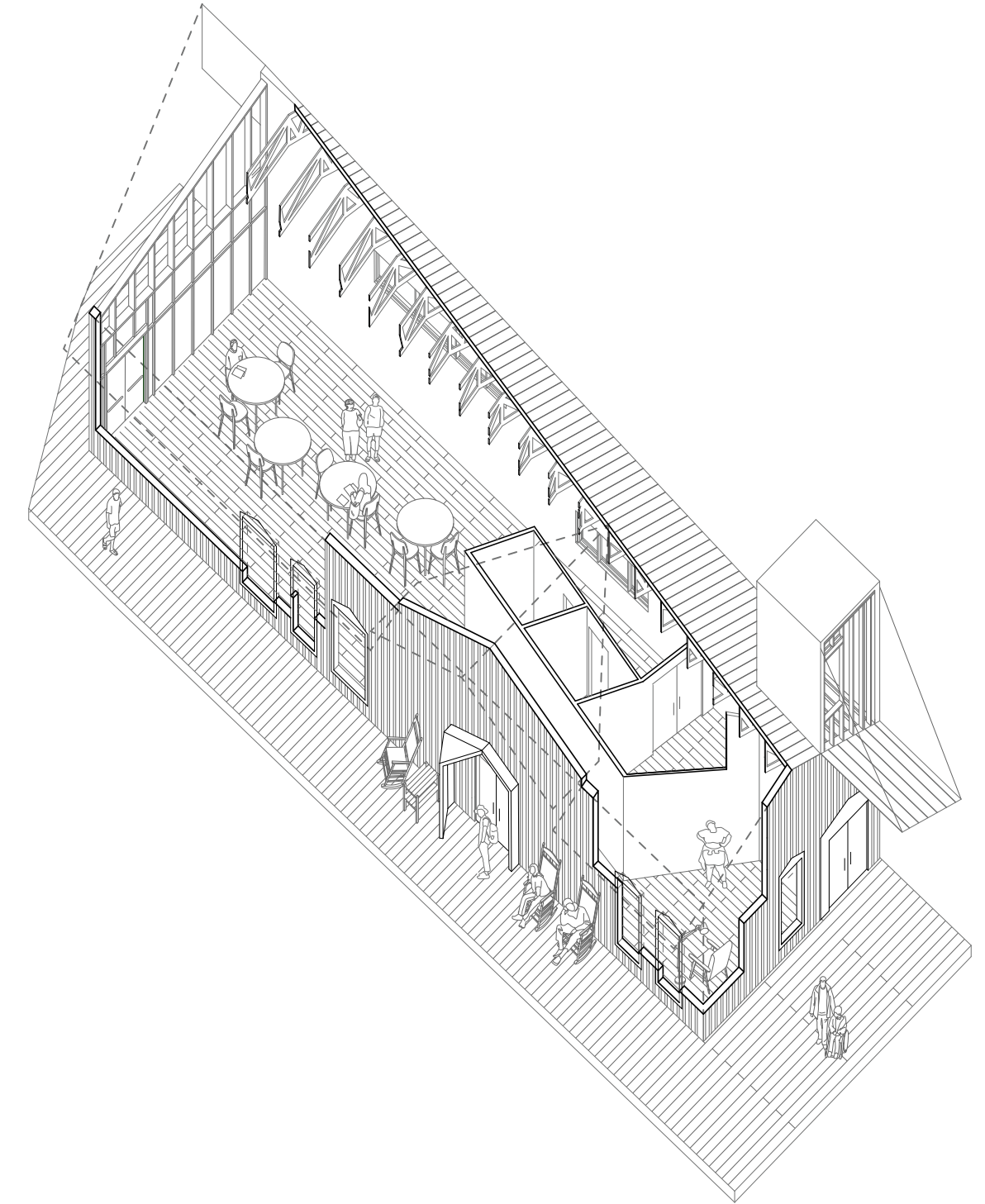
Structural Oblique

REFLECTION: AN AVENUE TO EXPLORE DIASPORIC IMAGINARIES & THE ROLE OF ARCHITECTS

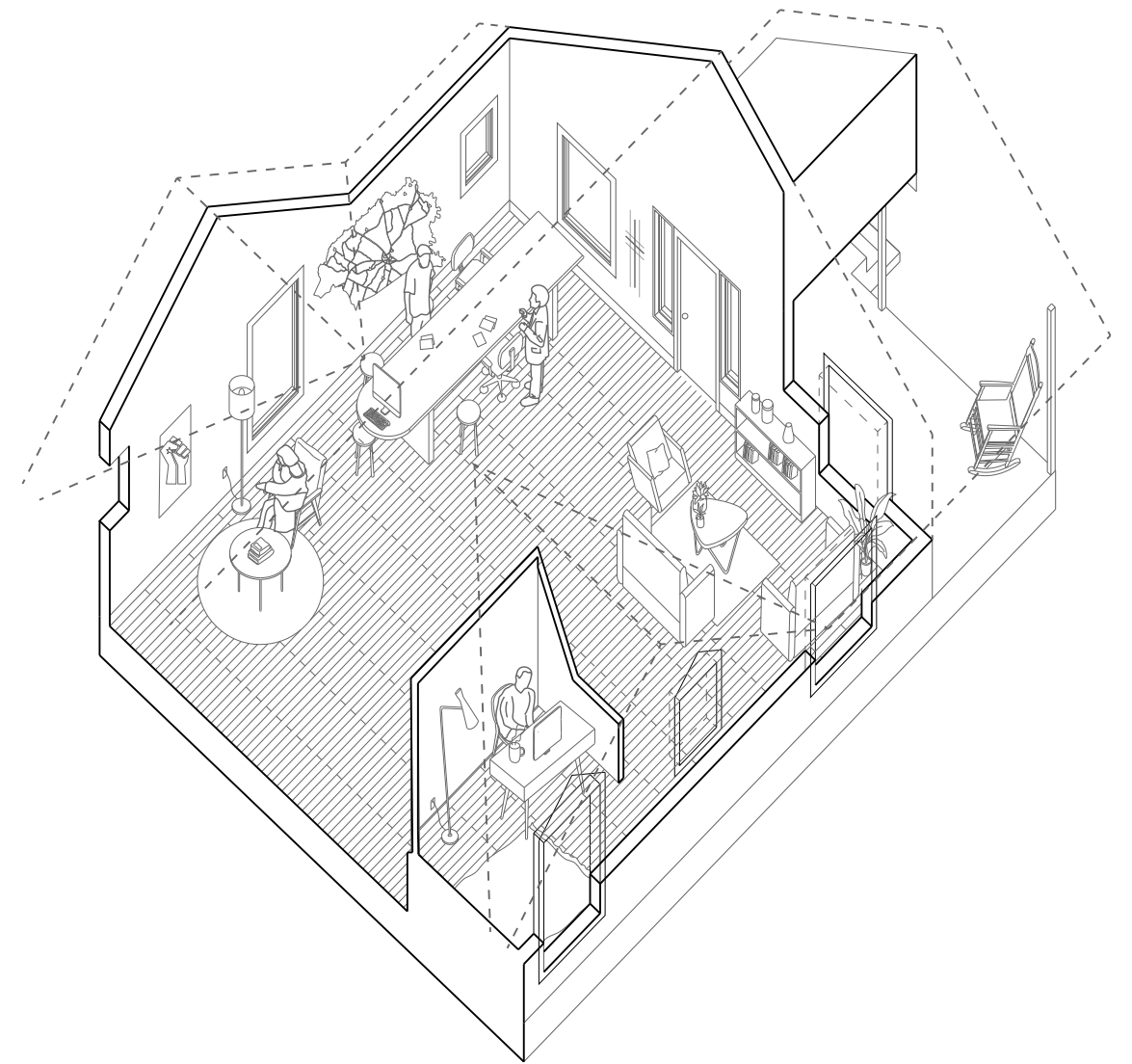
As architectural designers we attempt to design for all the possible events and ways that people will engage with the site in order to be an active hand in placemaking and spatial creativity. There are valiant efforts made throughout many projects and this can be represented through drawings. An example of this would be through the way furniture is organized and entourage is implemented in a floor plan, section, or elevation. Although these representative patterns show the mind of the designer as it relates to inhabitation of the project, the utilization of the space might take a different shape. Within the notion of imaginaries there were thoughts about how people's engagement with the project could manifest. Some of these social and diasporic imaginaries for the Center for African-American Culture and Heritage of Washington County could include: various exhibitions related to historical elements of the



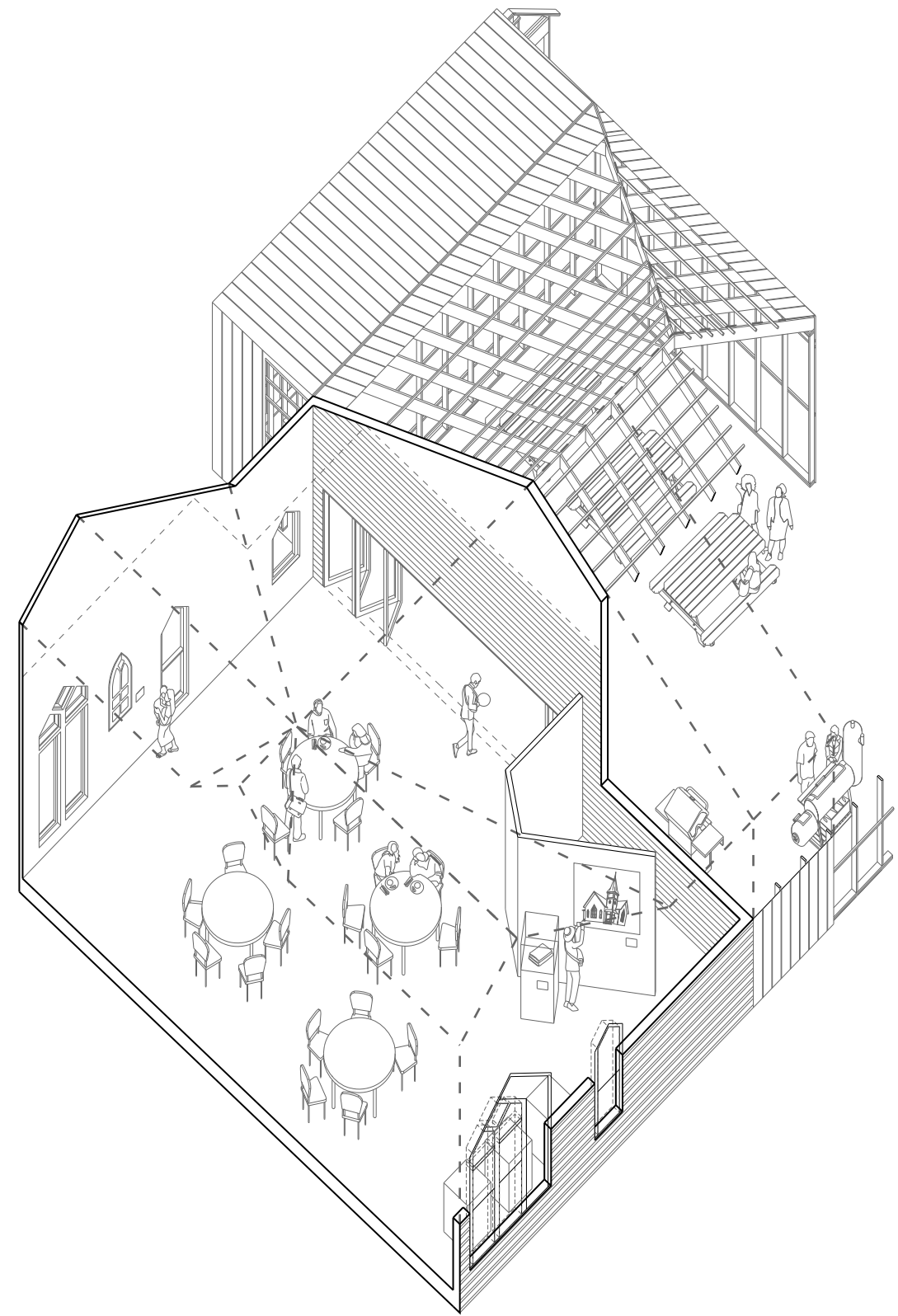
county, Juneteenth events, showcasing of talents amongst local county and community members, classes teaching various lifeskills, engaged conversations over the state of the local African-American population, church congregation gatherings, kids summer camp visits, or general community events. All of these imaginaries are a display of a unique culture that is to be preserved and emerge out of a rather dormant site. There were desires to pursue further imaginaries if time permitted.



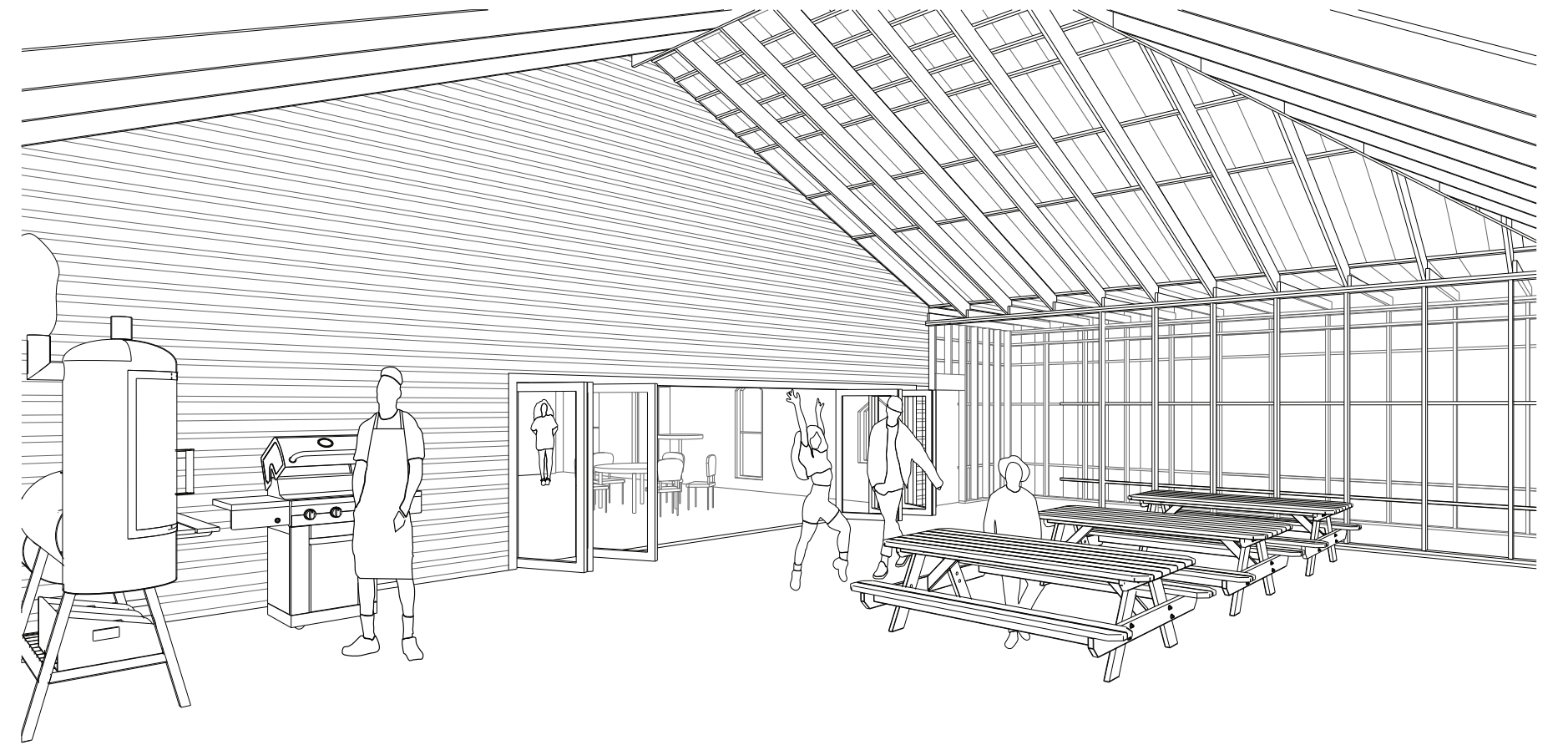
Opposite: Interior Perspective of Empowerment Building
Above: Empowerment Building Cutaway Oblique Drawing



Above: Perspective of the Central Site and Wraparound Porch
Opposite: Adapted Pastor's Parsonage Cutaway Oblique Drawing



Above: Adapted Church Cutaway Oblique Drawing
 Opposite: Perspective of Underneath the "Big Porch"



Many different ideas and concepts were discussed throughout the development of this final study project: fragmentation of issues surrounding similar communities with both general and site specific approaches, diasporic imaginaries, criticality of contextualism, and how meaning and memory can inform spatial responses. These were all explored through the strategy of modification. This rendered modification of: space, functionality, meaning, materiality and heritage as it relates to freedom colonies in Washington County, and even more specifically the historic site of Mount Zion AME Church. The perception of character was introduced earlier in the writing. If the project was allotted for further development, there would have been more time spent on some of the elements that drive the overall character of the project: smaller scale details of the project, project color palette, and means to present a more resilient site. Where does the architect fit in the

historic and socially driven intersection? It is important for us as architects and designers to understand the soft boundaries that are present and our role in bridging between building technicalities and cultural intersections. As contributors in the social welfare of places through the built environment we must understand that a certain amount of big picture architectural expression is needed, but there are also times where a certain level of non-heroic architecture is needed. In reality this project is quite ambitious, but that is okay because it helps us grasp a picture of what imaginaries could happen with few limitations. The development of the site specific response could have happened in a number of ways, but the project is meant to exist as a potential agent to develop an elementary strategy set toward other diasporic communities similar to this one. How can we use the larger strategies performed in this study to modify other similar heritage structures one project at a time?

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Photos of physical study models:

Courtesy of Brian Lowe: p. 32-33

Collages

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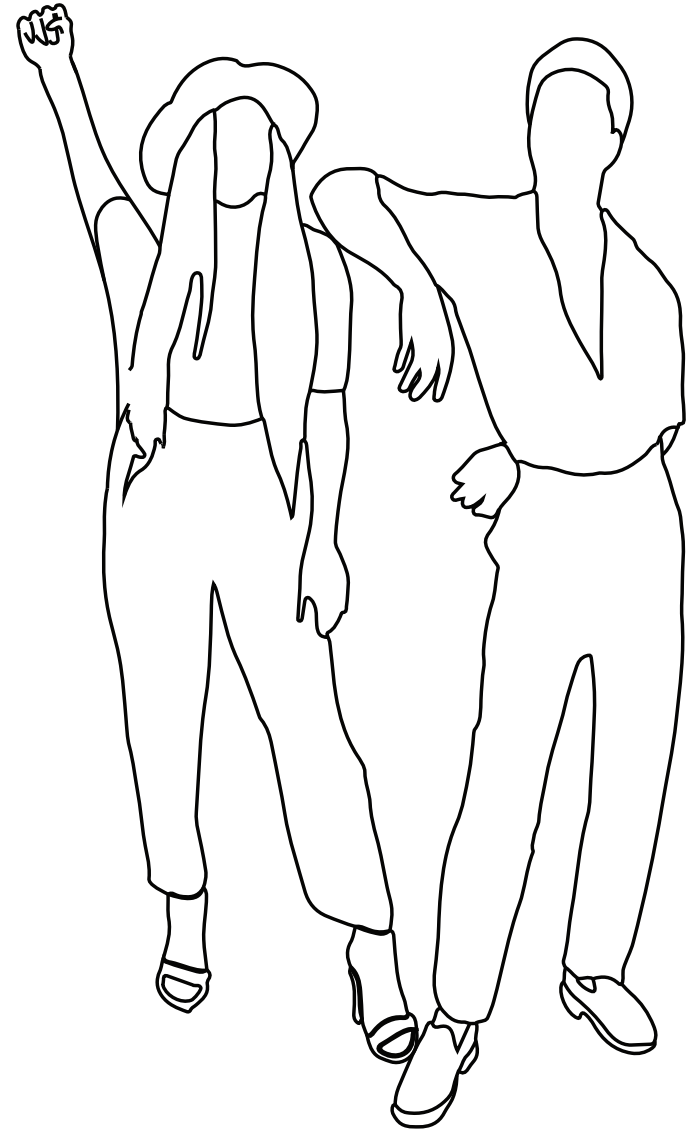
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Thank You.