



PHASE **2A** PROGRAM

STARTS Monday 13 September
DUE Monday 20 September at 2:15PM

BRIEF You will be designing a 20,000-30,000 sf Center for Truth, Witnessing, and Justice in rural Louisiana in close proximity to a former plantation. This project will address architecture's role in the legacy of enslavement in the United States, how racism and dehumanization are perpetuated in the built environment, and what opportunities architecture has to seek truth, address harm, facilitate healing, and pursue justice.

The Center's Mission and Vision are as follows:

Vision: To build and share Live Oak as a living model of place-based reckoning with our history of racial and other forms of identity-based oppression. This living model will serve as an activation point for advancing healing, equity, and justice.

Mission: To investigate, preserve, and interpret the contextualized layers and sacred vestiges of Live Oak, using truth-seeking and witnessing to unearth narratives that illuminate, memorialize, and honor the lived experiences of people connected to this place, then and now. This is done to engage and activate humanity in striving towards material healing, equity, empowerment, and justice

PROGRAM The Center for Truth Witness and Justice must include:

- research space (library or archives)
- small group gathering space
- exhibit space
- offices for a 5 person staff
- lobby/starting point for tours
- restrooms and kitchen
- porch/covered outdoor space (not included in total square footage)

It may also include additional components, at your discretion, including perhaps:

- gallery space
- meditation room

- storage
- artist or scholar in residence apartment
- facilities to support pilgrimage
- other program supporting truth seeking and justice

Do **NOT** see the building program as a list of spaces and/or functional requirements but rather a set of opportunities, rituals, experiences, and ideals supporting-manifesting the intentions of *your* client. And, don't forget that while recognizing and responding to their worldview you must also be authentic to yourself (what do you profess?). Ask yourself:

What does it mean to pursue JUSTICE? How do you put forward/reveal "TRUTH"? How do you challenge and reposition the various spatial and socio-cultural dimensions of the program to contribute to healing, compassion, and reconciliation? Are there missing parts to the given program or are the hierarchies and requirements not quite right and need adjustments? Is empathy important and how do you bring it about in those inhabiting or visiting the place? Indeed, how does this project impact the lives of those around it? How can architecture foster peace-making? What would you consider architectural "success" from the perspective of those who were harmed, and the general public? Where do you stand ethically? What ought you do and are going to do about all this? How spirituality enter architectural experience?

Make wise use of what we learned and discussed in the previous studio phase and architect Trey Trahan's philosophy and practice. Be acutely aware of the direct correlation between architecture and the way program, function, and site are approached, built, and lived.

REFERENCES Same as in Phase

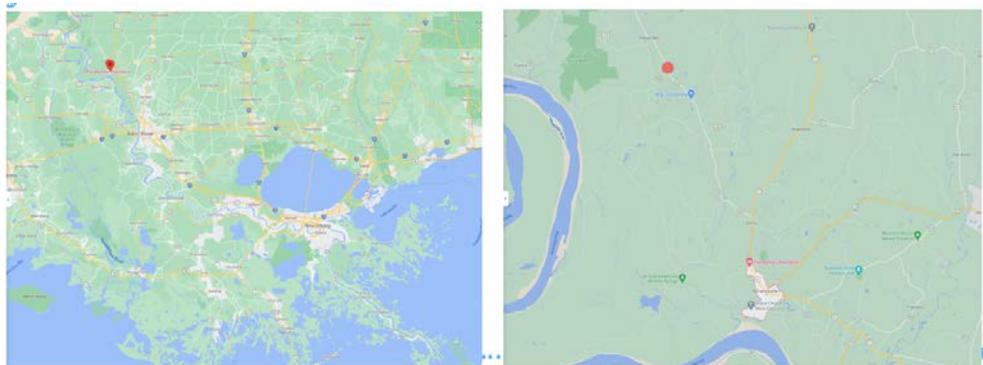
PRODUCT 1 Each student team will have a series of investigations pondering about the program and its implications regarding peace-making, justice, compassion, and the rest of considerations addressed in the first two weeks of the semester. This inquiry should include a proposed program tailored or consistent with the arguments and thoughts being presented.



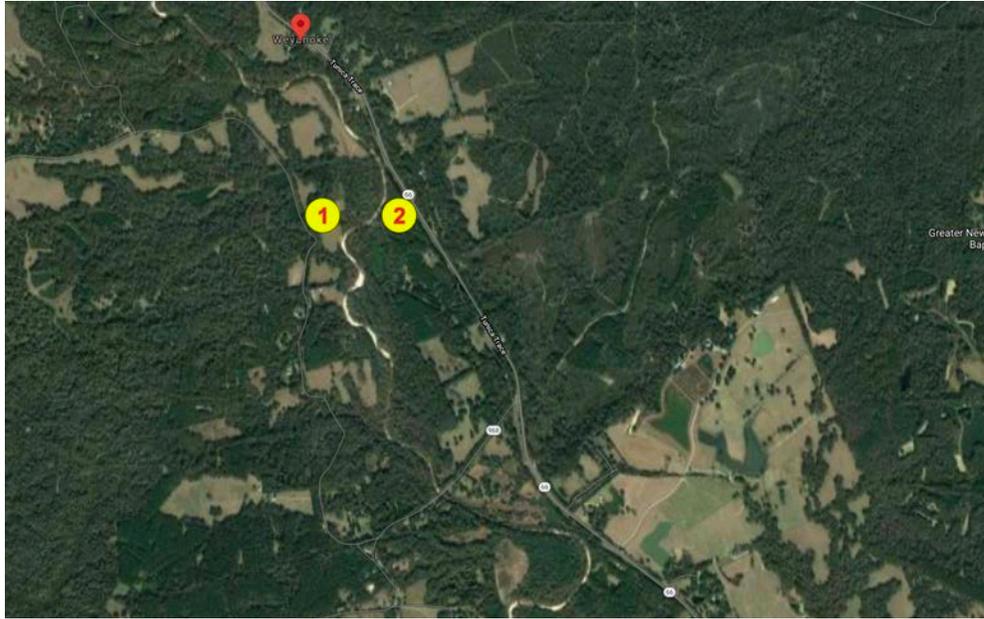
PHASE **2A** SITE

STARTS Monday 13 September
DUE Monday 20 September at 2:15PM

SITE The place is located in Weyanoke, Louisiana, about 15 miles north of St. Francisville along the road LA-66. The two potential sites are just north of the intersection of LA-66 and road 968



We are providing a lot of site information including photos, contours, plots, historical development, and more in files available in our studio Google drive. Additional material may be found both in Google Maps and Google Earth.



The conditions around both sites should spark a conversation that enrich our studio inquiry on issues of justice, peacemaking, and so on.

SITE VISIT Although a site visit would be ideal, it is impossible. We will address this limitation by providing plenty of photos of the site as lived. Additionally, Trey Trahan and Margaret Jankowsky will offer their direct knowledge of the local conditions and available for Q&A.

REFERENCES Same as Phase 1 plus

Farahi, Hermon, Circle Group Consulting. *Excerpts from “Live Oak Ethnography Preliminary Report.”* (CONFIDENTIAL)

ANALYSIS Your study of the site should address its three dimensions:

Quantitative *[type of information based in quantities that can be ‘objectively’ measured by instruments ... usually producing numbers (third person perspective)].* Document how the place ‘behaves’ in response to vegetation, contours, seasons, precipitation, wind, sunlight, the firmament, noise, neighbor proximity, traffic, views, accessibility, and more. Obviously this study is totally related to the qualitative but provides you with a wider perspective. Please, use the provided material to consider land, viewing, light, climate, and other conditions. We expects student to diagram their site’s topography, ecology, and landscape types, watershed and drainage, running several site sections, access and movement, etc.

Historical/Cultural: This temporal dimension is of fundamental importance (memory). See provided materials as well as precedents study conducted in Phase 1 as well as the ethnographic report.

Qualitative [*type of information based on quality that can only be observed-experienced in first person but not measured*]. Students should attune themselves to the phenomenological dimensions of the place, including its essential “narrativity” (i.e., the way it unfolds in space-time as one approaches and moves thru it) vis-à-vis one’s full sensitive response (not just sight). Consider producing a “materials palette” that defines the tactile-visual-kinesthetic conditions of the site. Sensations are not enough however. Also consider emotional, spiritual, social, and intellectual qualities of the place as well. And, through empathy, put yourself in someone else’s shoes (*second person*) so you feel like the site like the dwellers, strangers, visitors, and neighbors will. Think of the cycles of life (day, week, seasons) in terms of experience. While this dimension is hard to figure without a site visit, it is a fundamental one that you will need to consider. Utilize the photos and other provided materials to advance in this direction.

PRODUCT 2 Qualitative, Historical/Cultural, and Quantitative studies should be presented in at least one 24”x36” sheet.

GRADE **Phase 2A** (both program and site studies) is included withing of **Phase 2B** (Parti) that counts for 30 % of the course grade.

walton

STUDIO

Bermudez / Trahan

PHASE **2** PART I

STARTS Monday 20 September
DUE Friday 1 October at 2:00PM (Jury)

FRAMING

At the core of your approach to this semester studio and project should be a site-based and highly contextualized lens. Your readings to date and in the coming weeks will give you a foundation of social and historical context, which must deeply inform how you see and read the Live Oak, Lobdell, and Gentile sites. You must ask yourself: Who lived in this land? How did they care for it? What did they extract from it? How did they treat their fellow humans as well as wildlife and natural systems? What impact can still be seen on the land today? If there is healing to be done, how can design contribute to that healing?

Your site analysis has given you a foundation of the site's physical aspects and what it means to experience it today. How has the watershed shaped the land? What soils exist there and what are their characteristics? What is the native flora and fauna, and are there invasive species? How does the land move from bluff and bayou? What trees species are associated with each part of the land? How does topography and related ecology create different spatial conditions, light conditions, or building materials? Running a series of site sections will give you a strong understanding of the site, without visiting in person.

I (Trey Trahan) have learned to approach architecture as less about the container that shapes the things that happen within, and more about social aspects leading the way. Physical space matters, and influences people's actions and thoughts – but mindset matters just as much. Let the program lead. Think about how descendants on all sides of history would engage with the site, themselves, and others as they reckon with the past. What is their first experience of this place? How do they learn about its history, and their own? What knowledge do they bring onto the site, and what might they learn? What actions, conversations, and other programs are necessary to foster healing on an individual scale? On a systemic scale? Spatialization of justice is about rights, opportunities, resources and the distribution of resources to people. How might this site and building host activities that reverberate out beyond the site? How will people convene?

These questions will help you define what justice is in this project, and to define your program. Document your thinking through writing and sketching. Create a list of *Core Questions* that rise to the surface as you think about these things, to which you will refer throughout the semester. Take a pass at answering them. List the programs that result.

A parti is a simple concept at its essence. Work in hand sketches, modeling, painting, or however comes most naturally to explore vignettes of what might happen here, plans, and sections. Your parti should speak to a reverential approach to the site, to threshold, to disrupting and distorting traditional narratives. Be present to what happens between site and program and how each one influences and talks to the other. What does the land and its history call forth, naturally? Don't force things. Let them come up out of your diagrams, discussions, attempts. How is the given (or proposed) program and possible site placements responding to the plantation old house? Consider history, movement and rituals as essential components to your parti investigations. Most important, use multiple tracings to put forward, critic, and develop architectural ideas.

PRESENTATION REQUIREMENTS

Each team should provide a summary of their investigation that records the process and therefore supports the parti proposal arrived at. While general or schematic, your parti should be presented in a variety of graphic ways so that its responses to site, history, community, justice/ethics, experience, and architecture. Each team will have a total of 30 minutes time slot with 15 minutes (max) to make their case.

Jury: Trey Trahan, Bradford Grant (Howard University), Mark McInturff (McInturff architects), and Carol Rickard-Brideau (LITTLE)

GRADE

This work (both program and site studies) is part of Phase 2 (Parti) that counts for 30 % of the course grade.