

**ARTERY**

**&**

**THRESHOLD**

**FLORIANNE JACQUES  
GSAPP PORTFOLIO 2023**

## Preface: Embracing the Threads of Lost Time and Resilient Communities

In the depths of a world where the dominance of non-colored individuals has violently overshadowed the lives of many, the stories woven within this portfolio bear witness to those who have been torn from their rightful time and place. Here, I have gathered the voices of those forcefully uprooted, their spirits restrained, as together we embark on a quest for justice, aiming to guide marginalized souls along treacherous paths and arteries. Through these thresholds of hope, we aspire to rekindle the flames of what has been lost.

Yet, let us acknowledge a daunting truth - time, however fervently wished for, cannot reunite the shattered communities that have endured immeasurable losses. The weight of lost time, inflicted by acts of violence, looms over them as a monstrosity difficult to comprehend. Thus, our only recourse is to forge anew, to construct communities anew, alongside those who remain. It is a lamentable reality that these communities, so often consigned to the sidelines, have been plagued by societal ignorance.

Within the pages of this preface, I share my own story, a tale of time stolen from me in my birth country, a casualty of government-inflicted violence. It is a personal journey in search of the elusive elements that form the essence of identity - lost time, fractured community, abandoned language, and fading culture - pursued ardently in recent years, yet forever yearning for a deeper immersion.

And yet, amidst the tumultuous tides, one beacon of solace emerges: family. It is within the embrace of kinship that the burden eases, and hope finds its steadfast anchor. Family, the unwavering source of strength, carries us through the darkest of hours and inspires us to persevere in our quest for a future brimming with possibilities.

With every word penned, with every tale shared, this preface stands as a testament to the unyielding resilience of the human spirit. It serves as an invitation to all who dare to listen, to immerse themselves in the narratives of the displaced, to champion the cause of marginalized communities, and to embark on a collective journey toward the restoration of what was lost, fostering a world where time, community, language, and culture are cherished and protected.

## CONTENTS

**01** *Life, Death, & Liminality:  
Rerouting the Default*

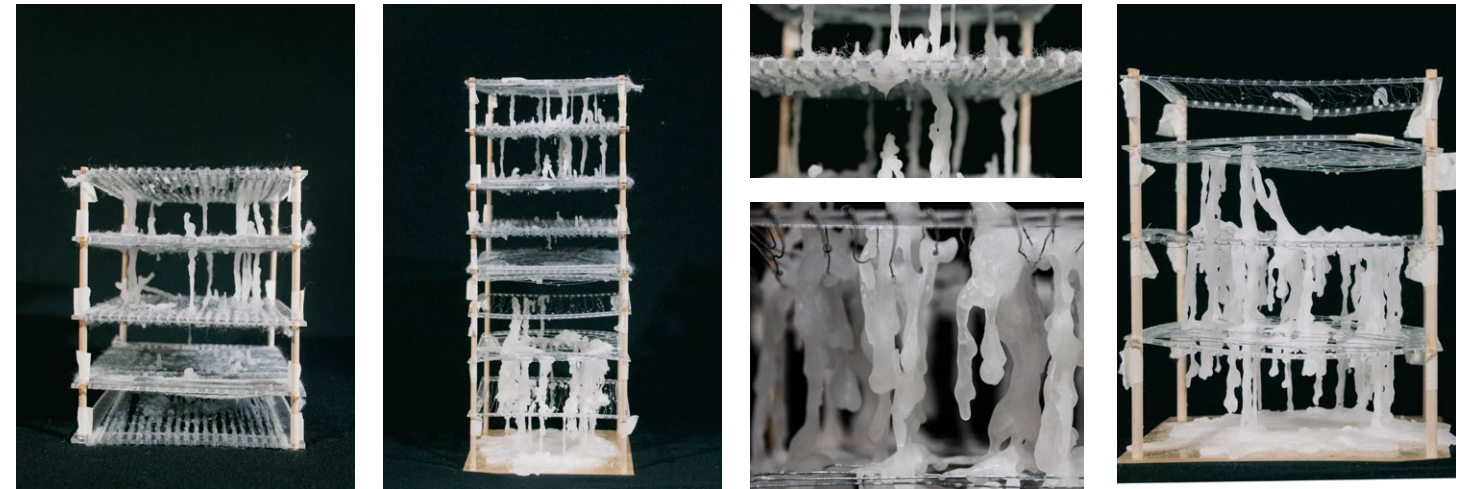
*Vexing the Utopia* **13**

**26** *Homecoming*

*Installations:  
Ancestral Grounding* **32**  
*Shattering the Bridge*

**38** *Photographing Penmai*

*Essays:  
Parque Biblioteca España* **45**  
*Architecture & Resistance*



Material Study: Wax, Yarn, and Wire

# Life, Death, & Liminality: Rerouting the Default

“The calculus of life passes through the death of the Other.” - Necropolitics, Achille Mbembe

Rerouting the Default entails rerouting traditions, rerouting social networks, rerouting connectivities, and transforming the necropolitics of how one lives and dies. The project site is Rikers Island, long known for its corrupt and violent jailing system, which must now lead to its closure. The approach breaks free from the environmental pressures and commodification of the two most common burial practices (Cremation & Casket Burial). To reimagine Rikers, we receive soil from the city’s soil banks to phytoremediate the land to grow fields of alfalfa and a bamboo forest – natural materials needed for the process of terramation. For the public to extend into this land, exultant choreographed processions connect the island to the city. The processions support the deceased’s and their loved ones’ journey in diverse farewell pathways allowing choice to those involved, delivering mourners and other visitors to a field with ceremonial halls braided into the landscape. The scaffold of former penitentiary facilities are

radically repurposed to house all aspects of the funerary process and a caretaking community. After the 60-day decomposing period has ended, the offset soil is processed and supports the growth of food within the repurposed buildings. Foraging gives individuals a sense of control over their food supply, utilizing the potency of the island’s revitalized ecosystem. Formerly a disregarded location for individuals awaiting trial, Rikers is now a location for efficient and environmentally responsible funeral rituals and acts as a transitional area that links the human body to larger cycles of existence. It centers the public memory of those affected by the criminal justice system through open truth-telling, demolishing and reconstructing the island as a form of catharsis, providing jobs and community from the system’s fallout. The network is expanded to include the rest of the city to mitigate the food gap and improve societal and communal health. This is an effort to enhance the earth, air, and people by regenerating and creating new life.



# HISTORICAL & POLITICAL TIMELINE OF RIKERS ISLAND CLOSURE

## 1600s

**Abraham Ryckman Dutch immigrant who acquired the land in the early 17th century, and whose family owned it until selling it to the city in 1884**

**Union Soldiers training base**

**AS NYC acquires the island, it is transformed into a landfill**

**Roosevelt Island formerly known as Blackwell's Island was overcrowded with inmates and crumbling facilities for over 100 years decided to build on Rikers for transfer**

## 1930s

**FERRY DISASTER**

**RIKERS ISLAND**

**Landfill activity continues for the 1939 world's fair**

**The jail was opened in 1932. Landfill continued to be added**

## 1950s

**Reports of overcrowded jails commences in 1950s. Additional facilities and alterations are added**

**1969, the city held 14,000 prisoners in 8,000 spaces.**

**1975 Riker Riots occurs and 350 correctional officers refuse to take their posts over budget cuts**

**1977 Riker Riots occurs and 350 correctional officers refuse to take their posts over budget cuts**

## 1980s

**2019 Mayor Bill De Blasio proposes for the shutdown of Rikers and to relocate the facilities between the four boroughs to 'introduce a smaller and fairer justice' system**

**2019 Mayor Bill De Blasio proposes for the shutdown of Rikers and to relocate the facilities between the four boroughs to 'introduce a smaller and fairer justice' system**

## 1990s

**87 reported violent incidents per 1,000 inmates every month**

**14,600 health care visits**

**89% unable to afford bail**

**14,600 health care visits**

## 2000s

**5,500 daily population**

**6,000 daily population**

**89% unable to afford bail**

**14,600 health care visits**

## 2010s

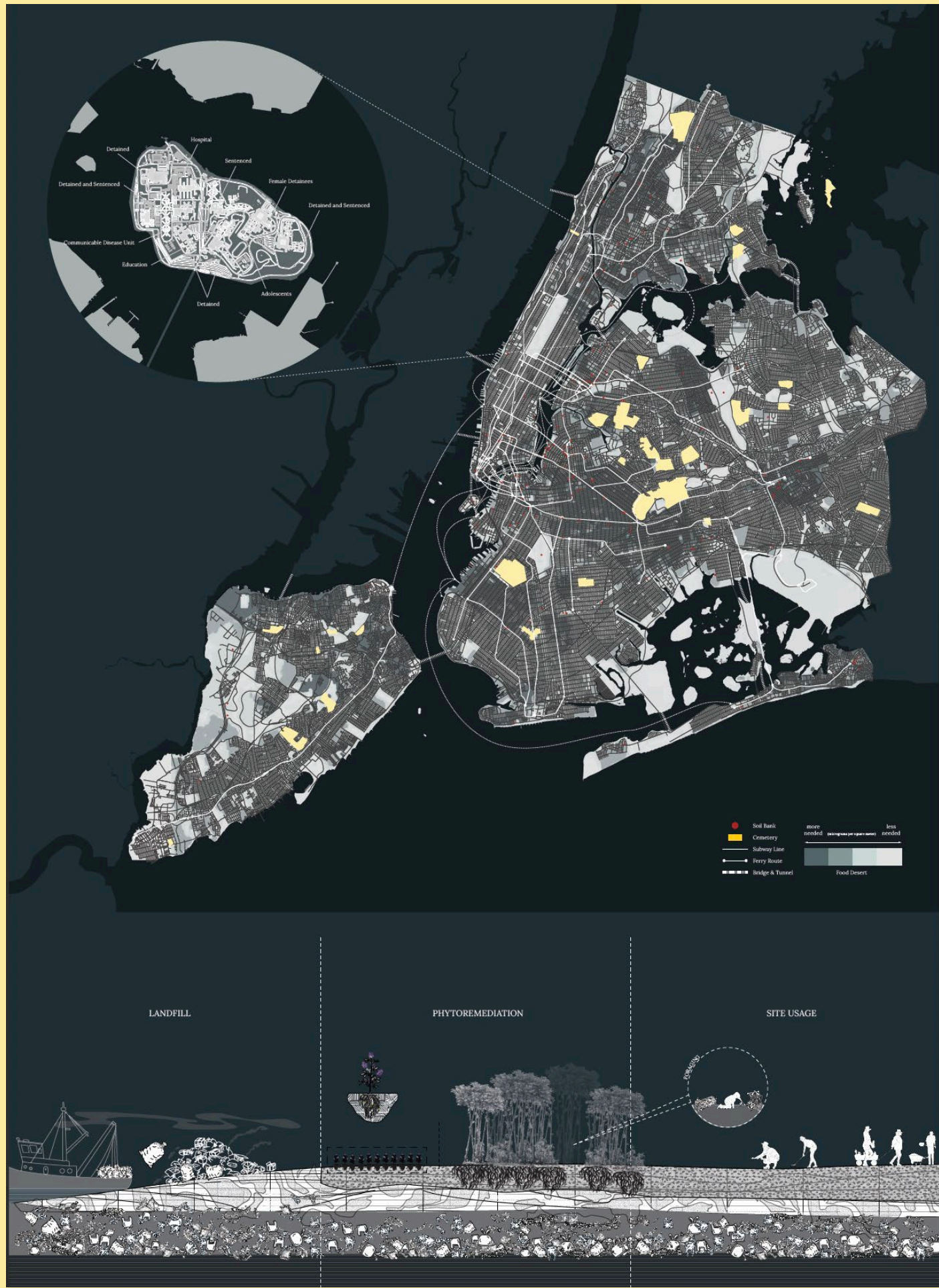
**2019 Mayor Bill De Blasio proposes for the shutdown of Rikers and to relocate the facilities between the four boroughs to 'introduce a smaller and fairer justice' system**

**2019 Mayor Bill De Blasio proposes for the shutdown of Rikers and to relocate the facilities between the four boroughs to 'introduce a smaller and fairer justice' system**

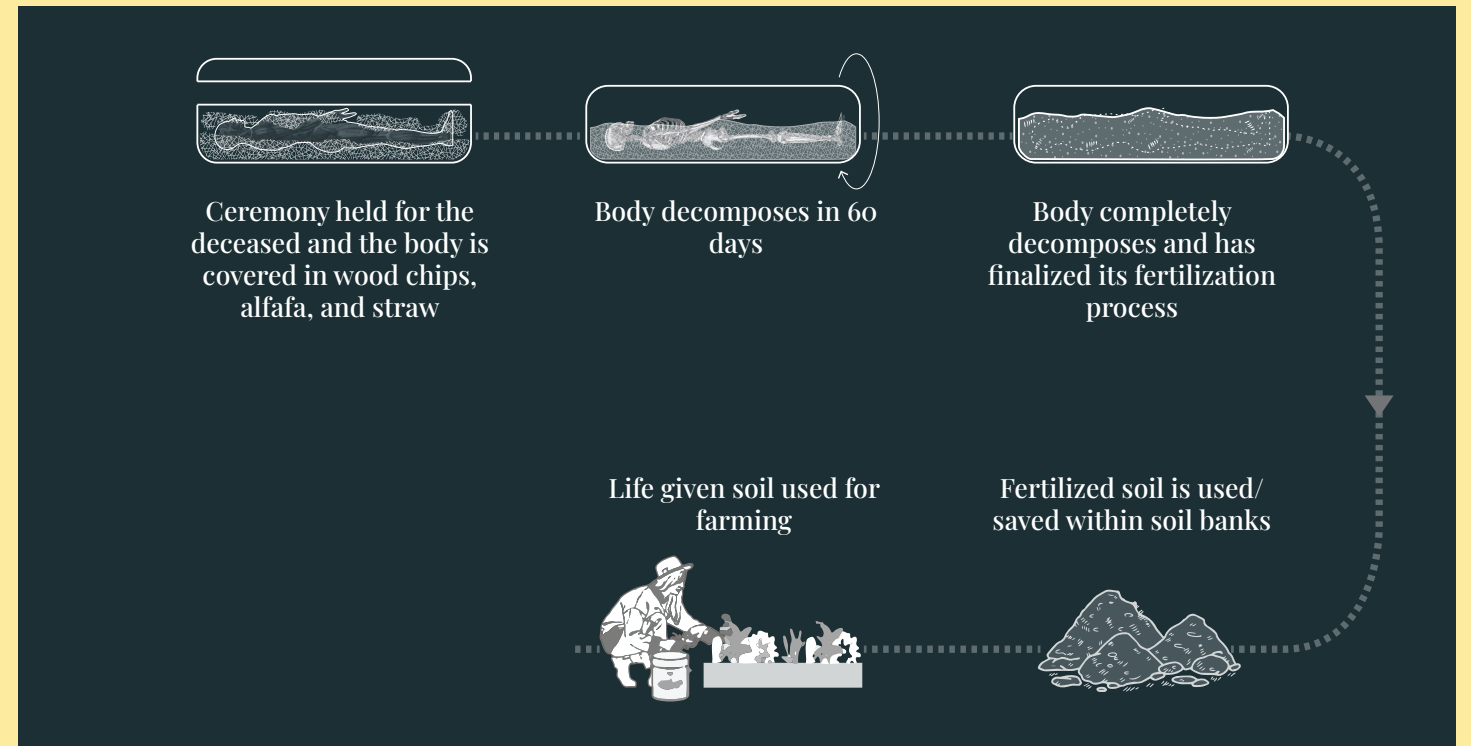
## 2020s

**2019 Mayor Bill De Blasio proposes for the shutdown of Rikers and to relocate the facilities between the four boroughs to 'introduce a smaller and fairer justice' system**

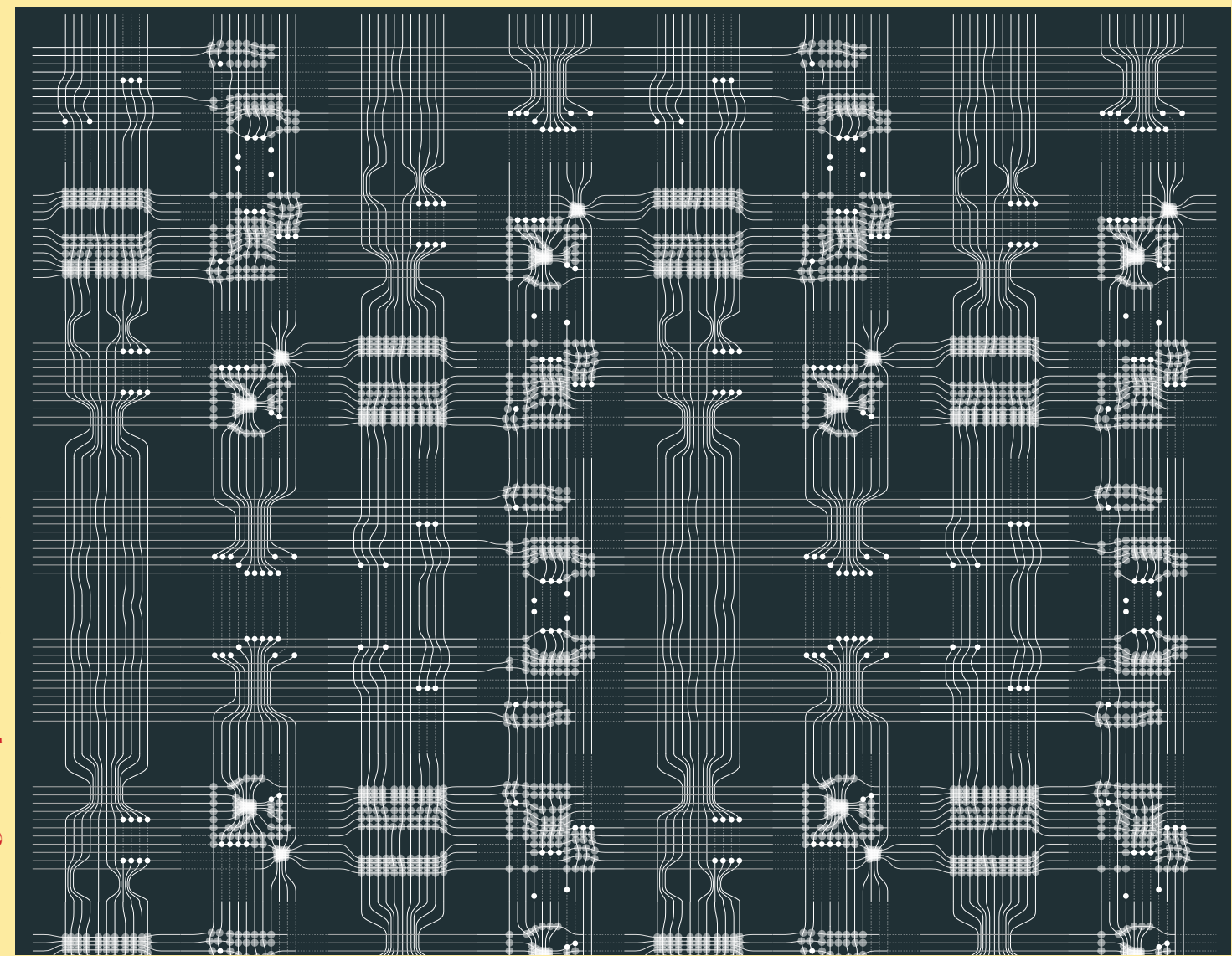
**2019 Mayor Bill De Blasio proposes for the shutdown of Rikers and to relocate the facilities between the four boroughs to 'introduce a smaller and fairer justice' system**



SOIL SECTION TIMELINE



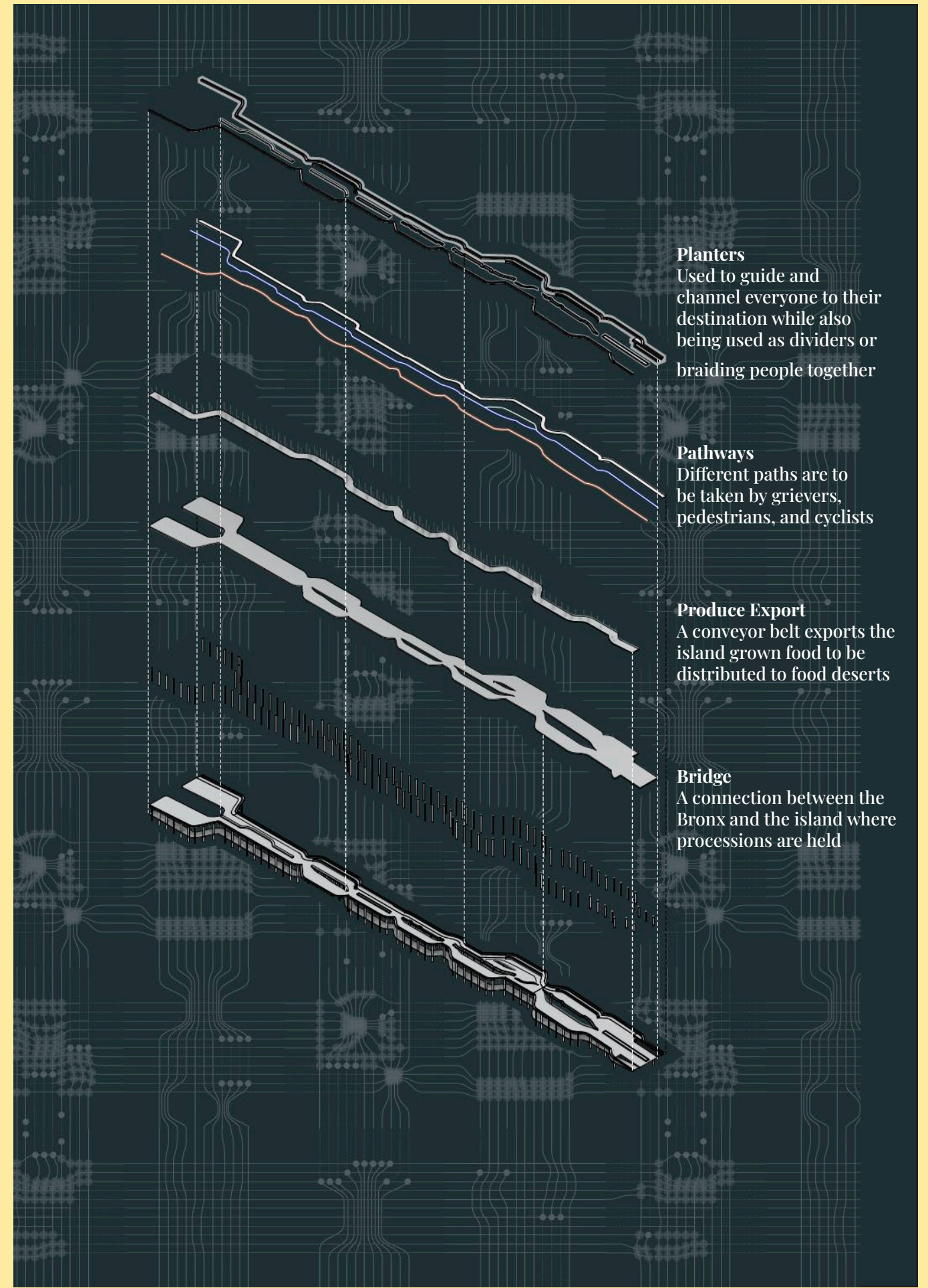
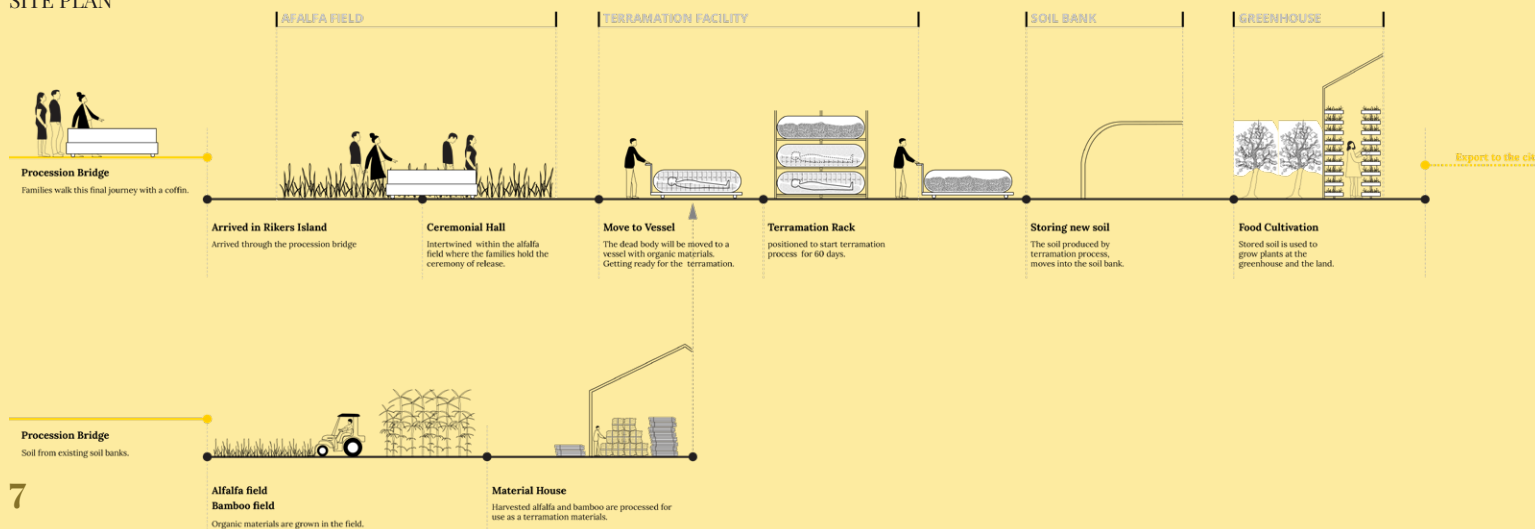
TERRAMATION PROCESS



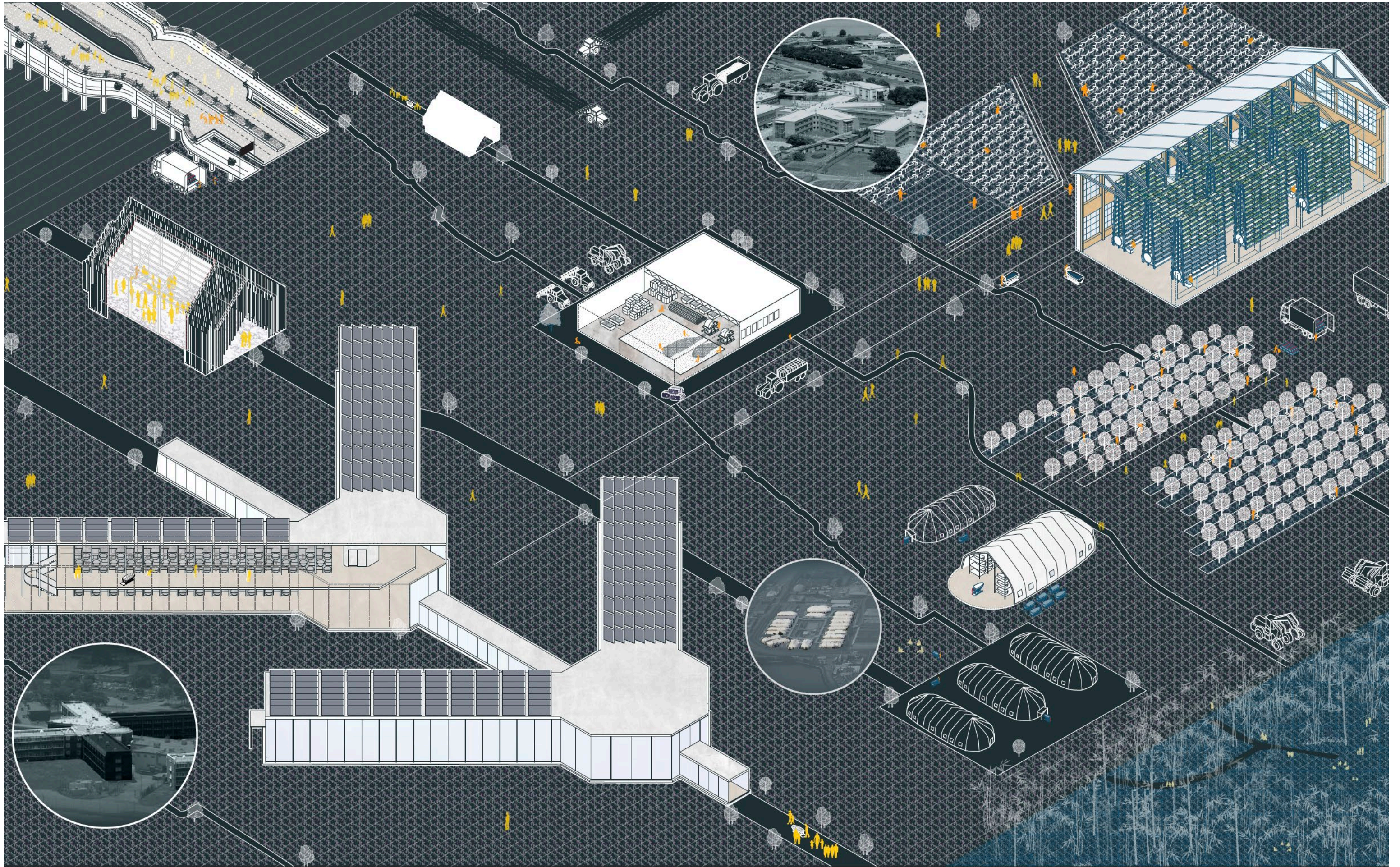
MATERIAL STUDY DRAWING



SITE PLAN



PROCESSIONS BRIDGE



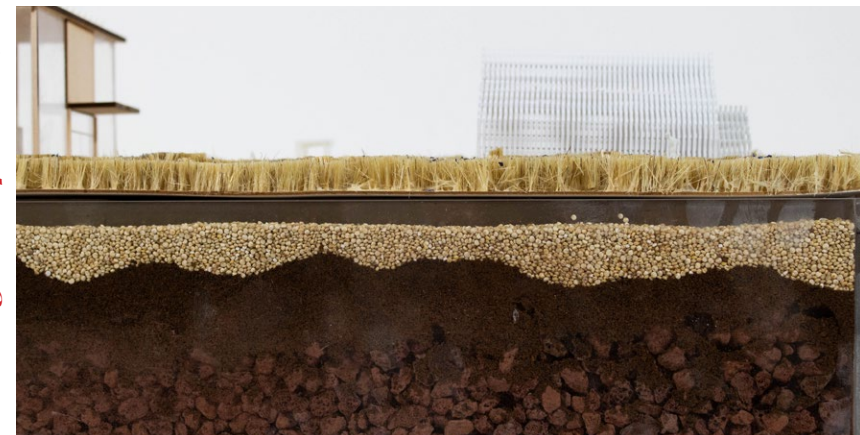
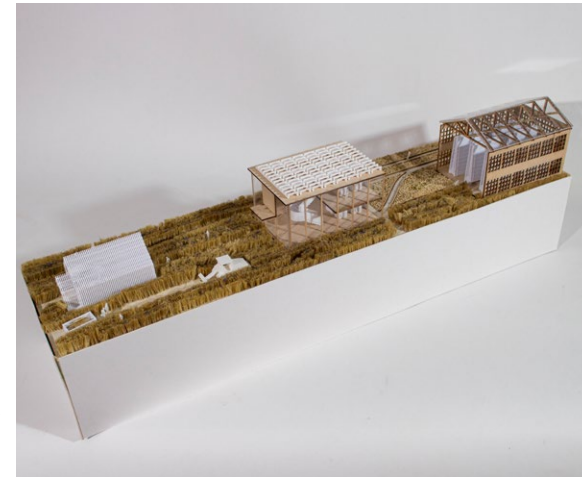
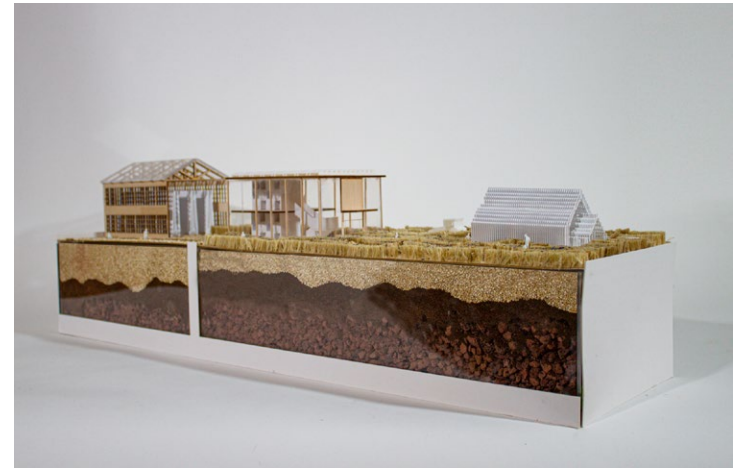
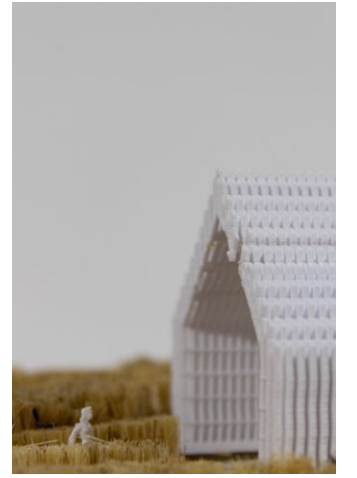
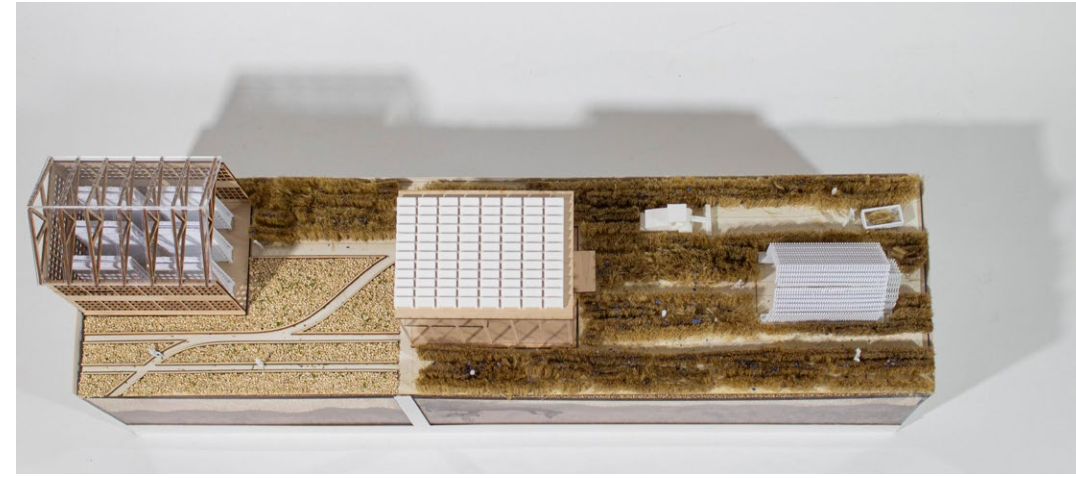
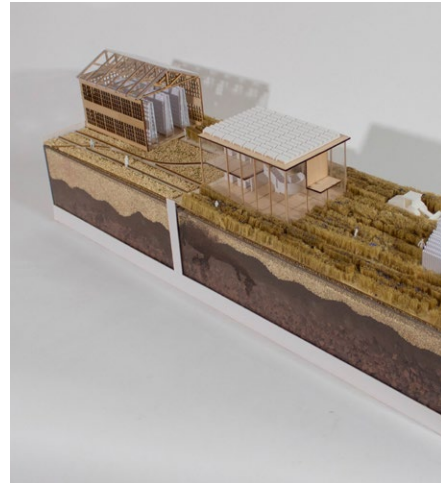






Fig. 1 Map of Orania | Google, n.d.



Fig. 2 Protective *likholokoane* rings worn during initiation to protect the future yet-to-be-born



Fig. 3 Splitting grass wrapping the *kholokwane*

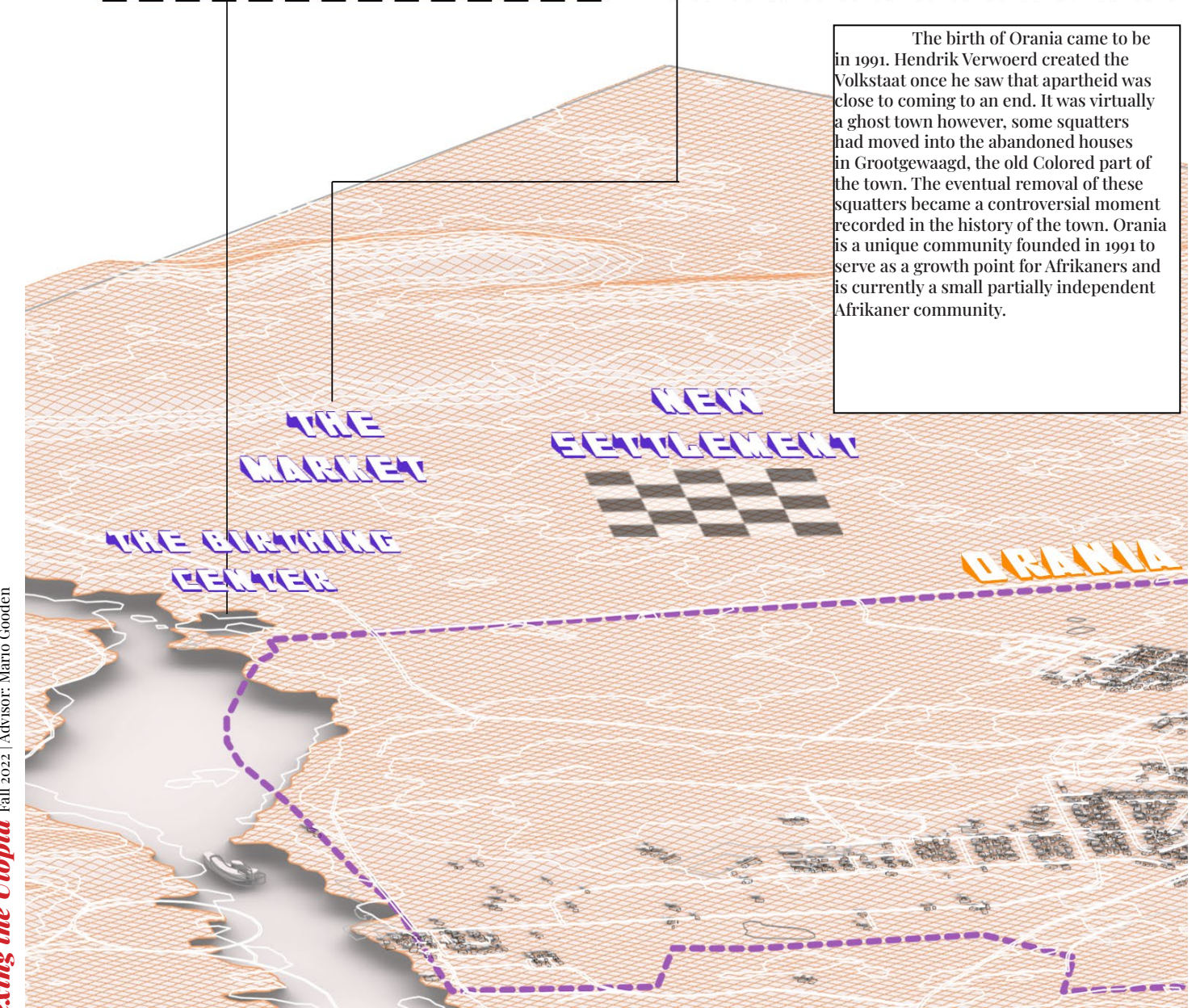
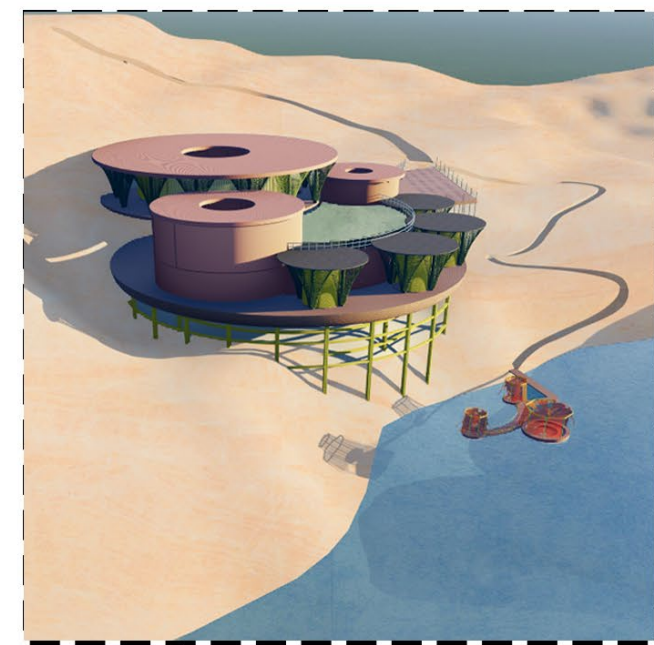
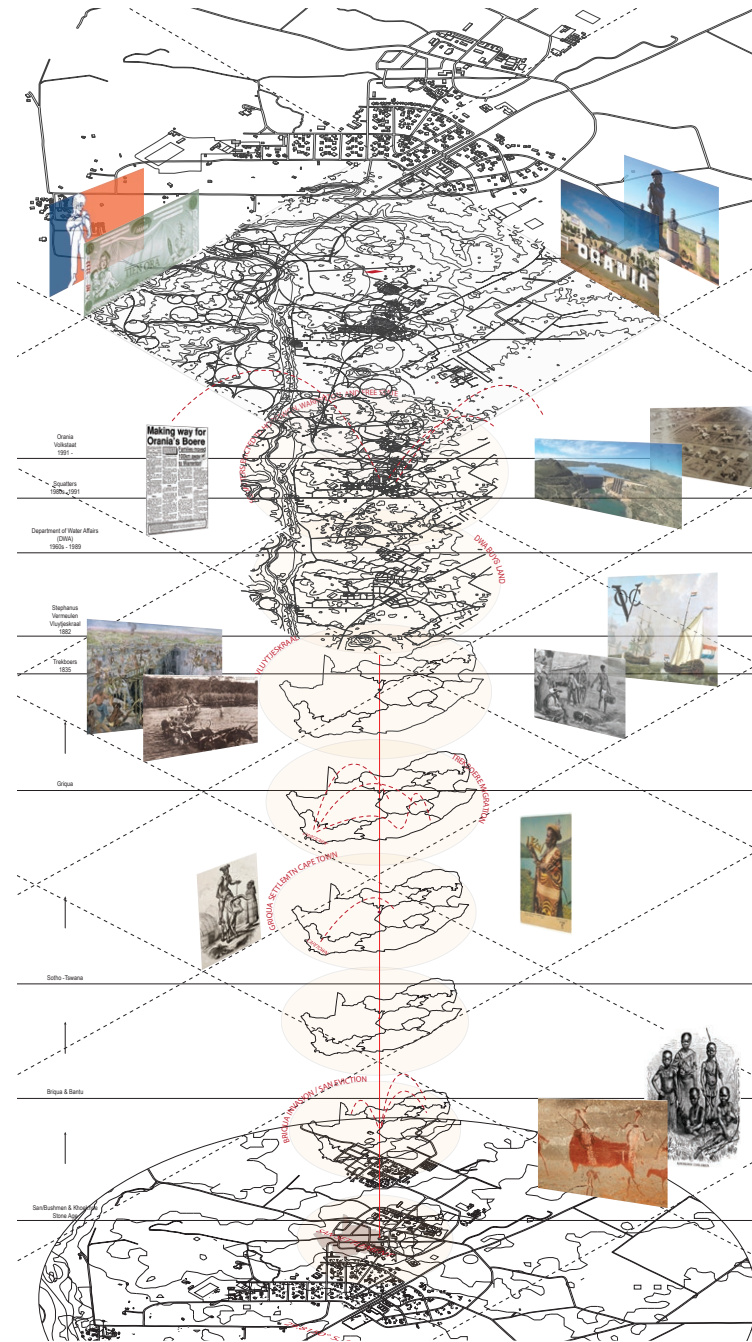
# Vexing the Utopia

## A Right to be Here

The white Afrikaans-speaking population of South Africa, which includes the Boers and other Cape Dutch descendants, is referred to as Afrikaners. “Boer being synonymous with stubborn independence, a tiny core of conservative Afrikaners trying to turn the clock back years.” The legal framework of apartheid enforced segregationist practices against South Africans of color. To this day, the integration between black and white people of South Africa has not fully integrated. A small town in the Northern Cape of South Africa makes it even more difficult for racial integration. Examining the “utopia” while vexing its inhabitants due to the impact of indigenous disposition brought about by whiteness, and examining.

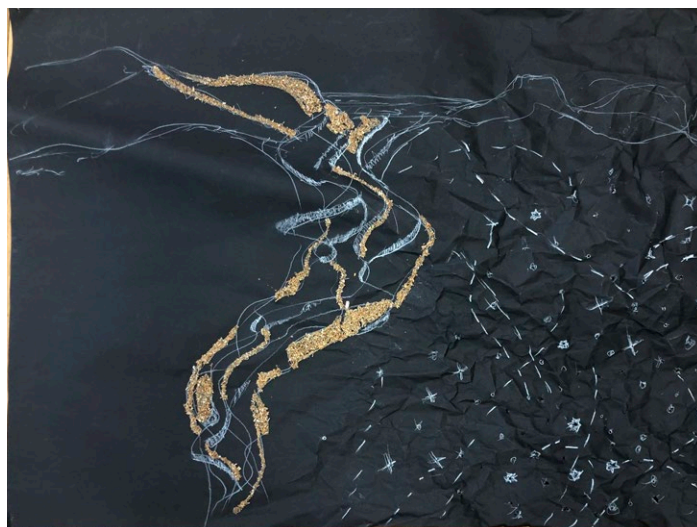
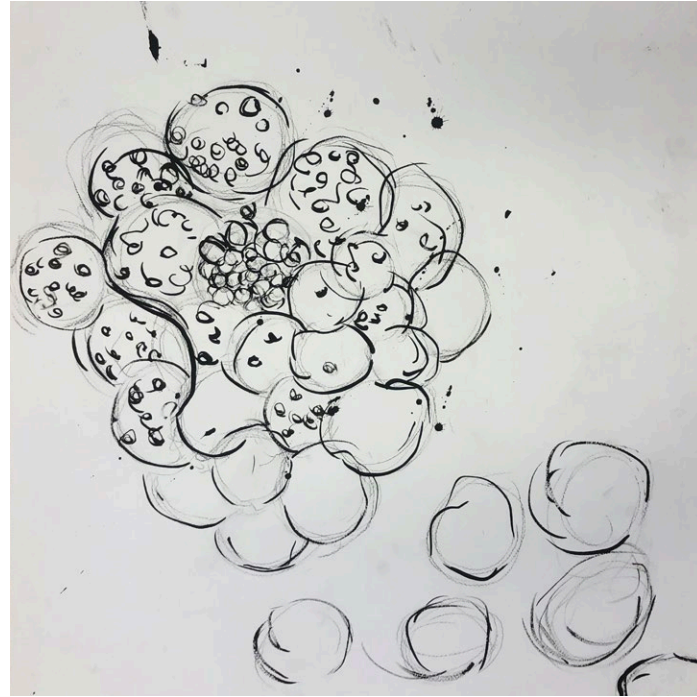
Own land, own labor, and own institutions are the three pillars on which Orania was established. It is purposefully populated by White Afrikaners. Oranians assert that the town is a cultural endeavor rather than a racial one. To protect Afrikaner culture, only Afrikaners are permitted to reside and work there.

This project is about undoing the act of displacement or undoing that slippage. It is Black people sharing instances of joy as a form of resistance, and not making this as a monument of black trauma. This is examining the “utopia” while vexing and undermining its inhabitants due to the impact of indigenous dispossession brought about by whiteness, and inventing new heterotopias that unfold the socio-politics of representation through black joy, giving life, and preservation



The birth of Orania came to be in 1991. Hendrik Verwoerd created the Volkstaat once he saw that apartheid was close to coming to an end. It was virtually a ghost town however, some squatters had moved into the abandoned houses in Grootgewaagd, the old Colored part of the town. The eventual removal of these squatters became a controversial moment recorded in the history of the town. Orania is a unique community founded in 1991 to serve as a growth point for Afrikaners and is currently a small partially independent Afrikaner community.

1. Google, n.d.  
 2. Kammeyer, Heinrich. "Basotho Women as Social and Phenomenological Constructs." Thesis (PhD), University of Pretoria, 2010.  
 3. Kammeyer, Heinrich. "Basotho Women, Thesis (PhD), University of Pretoria, 2010.



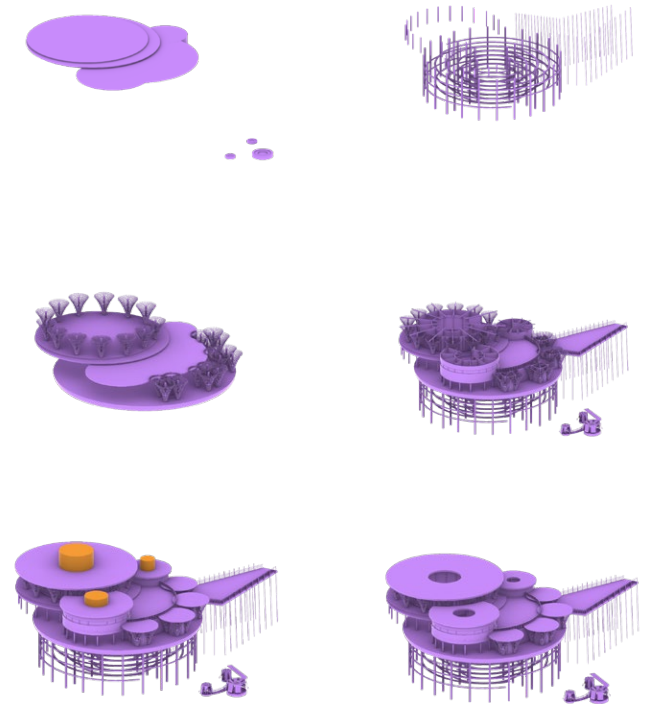
The white Afrikaans-speaking population of South Africa, which includes the Boers and other Cape Dutch descendants, is referred to as Afrikaners. “Boer being synonymous with stubborn independence, a tiny core of conservative Afrikaners trying to turn the clock back years.” The legal framework of apartheid enforced segregationist practices against South Africans of color. To this day, the integration between black and white people of South Africa has not fully integrated. A small town in the Northern Cape of South Africa makes it even more difficult for racial integration. Examining the “utopia” while vexing its inhabitants due to the impact of indigenous disposition brought about by whiteness, and examining.

Own land, own labor, and own institutions are the three pillars on which Orania was established. It is purposefully populated by White Afrikaners. Oranians assert that the town is a cultural endeavor rather than a racial one. To protect Afrikaner culture, only Afrikaners are permitted to reside and work there. The bitter conflict between white Afrikaners who think they are being persecuted and blacks who are seeking compensation for colonial land theft. They are not the only minority, who feel oppressed by the government’s ambitions for land redistribution; South Africa’s indigenous peoples also feel this way.

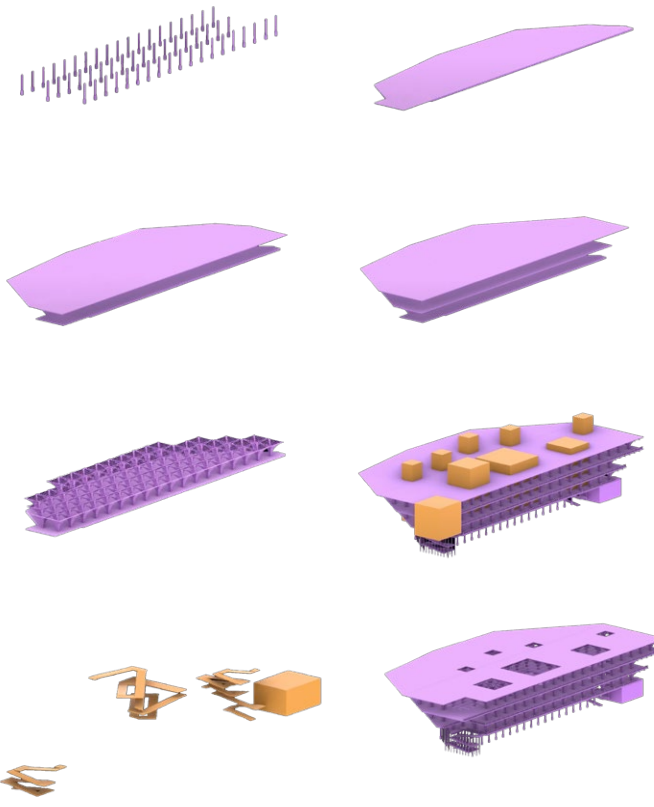
This project is about undoing the act of displacement or undoing that slippage. Its is Black people sharing instances of joy as a form of resistance, and not making this as a monument of black trauma. This is examining the “utopia” while vexing and undermining its inhabitants due to the impact of indigenous disposure brought about by whiteness, and inventing new heterotopias that unfold the socio-politics of representation through black joy, giving life, and preservation

MYTHOLOGY

The mythology of how joy became synonymous with life. Through the reeds and into a pool of water from the earth or the underworld. Reintroducing how the land should be used while avoiding interfering with Orania. But by simply just poking around outside their borders. Using the concept of *jus sanguinis*, which is a legal principle that states that a child’s citizenship is determined by his or her parents. I use the abstraction to represent a child reclaiming this land and growing within it by settling families within the area.

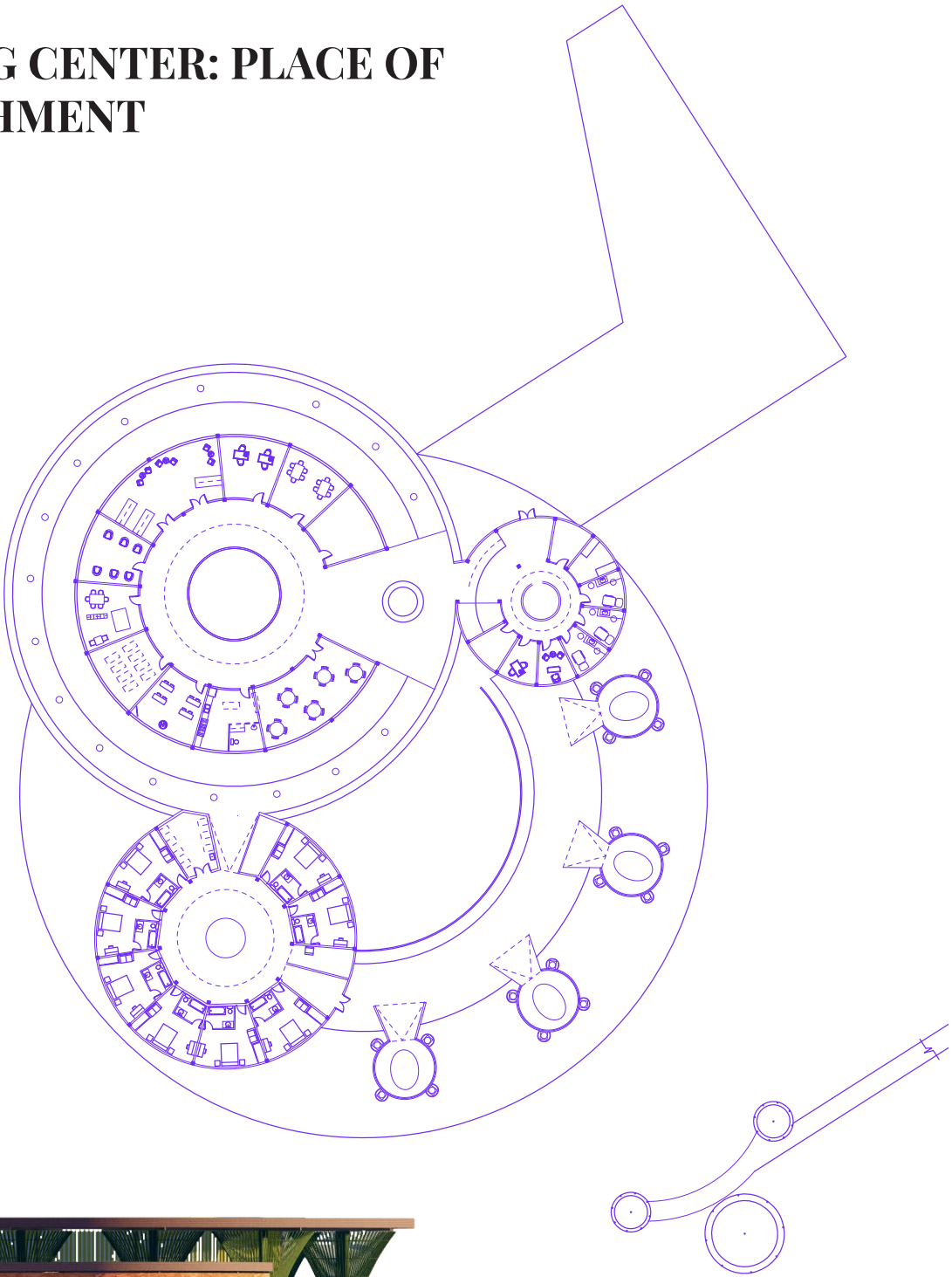


The Birthing Center

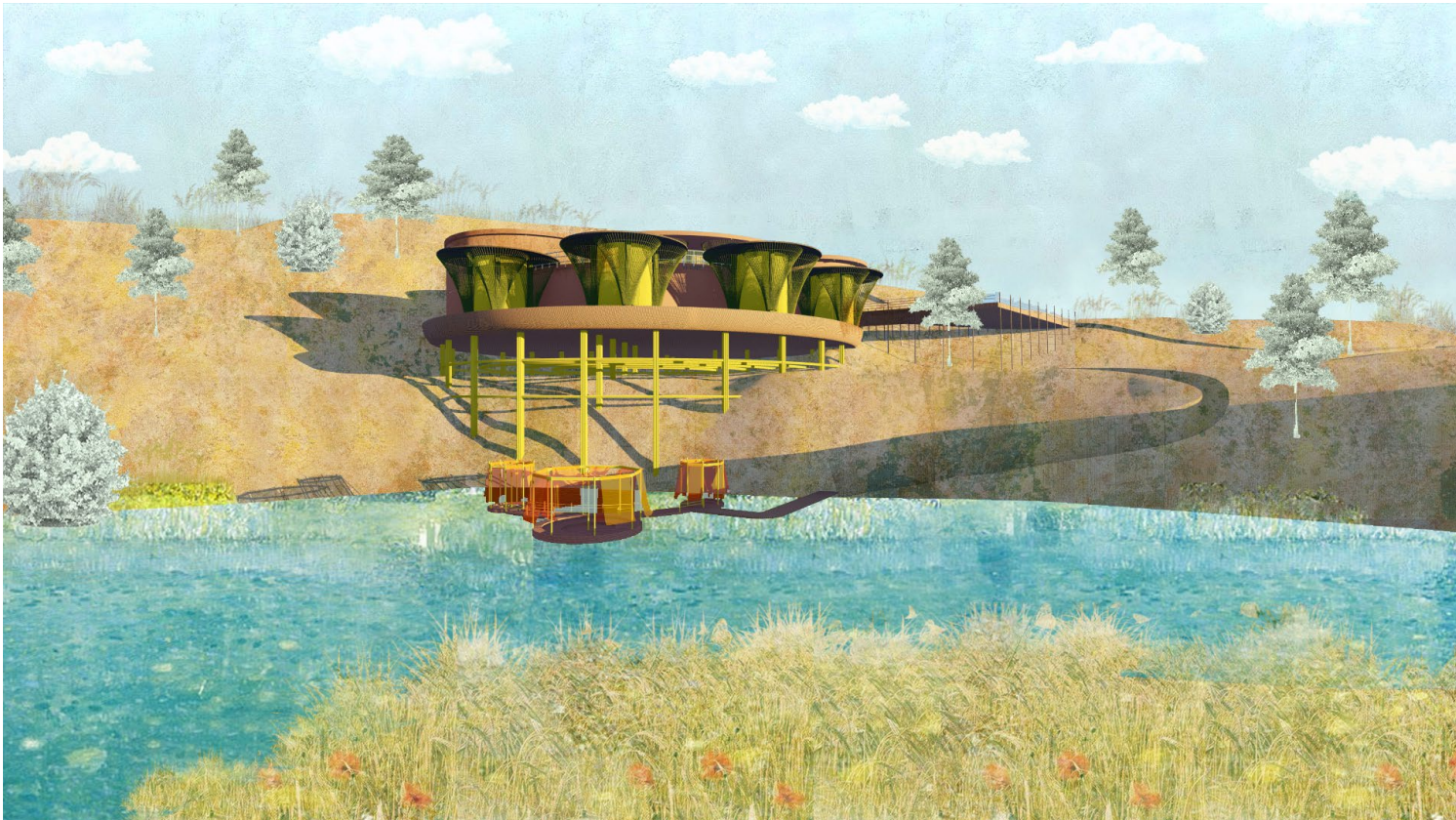


The Market

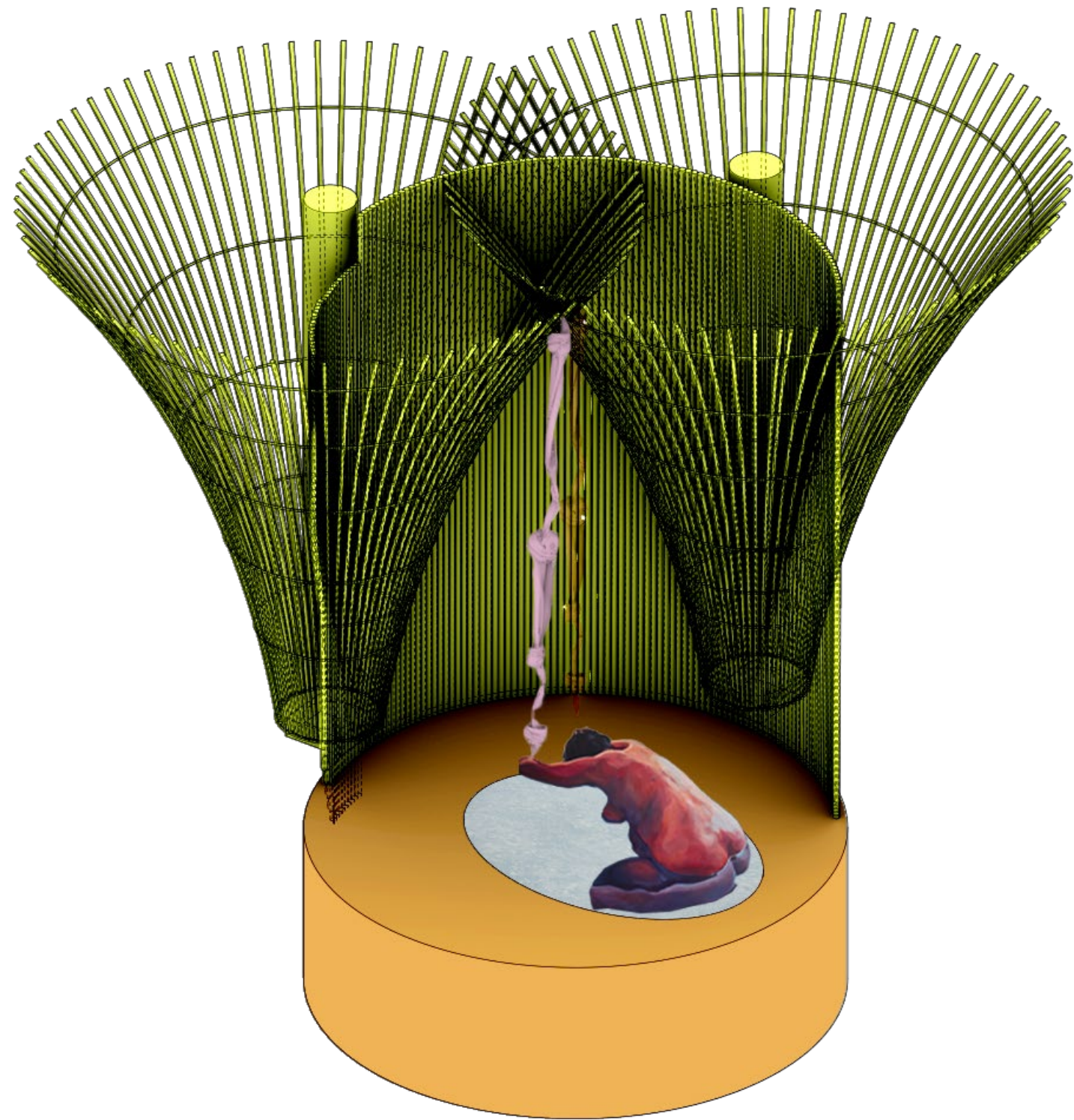
**ACT 1**  
**THE BIRTHING CENTER: PLACE OF**  
**RE-ESTABLISHMENT**



*Vexing the Utopia* Fall 2022 | Advisor: Mario Gooden



*Vexing the Utopia* Fall 2022 | Advisor: Mario Gooden

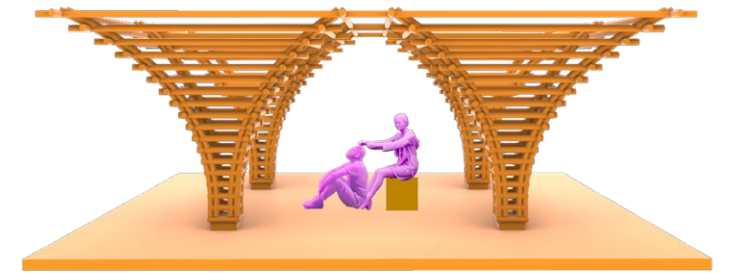


**THE POD**

**ACT 2**  
**THE MARKET: PLACE OF RAISING, MAKING, AND LEARNING**



**Traditional Dancing**



**Hair Braiding**



**Purchasing Goods**



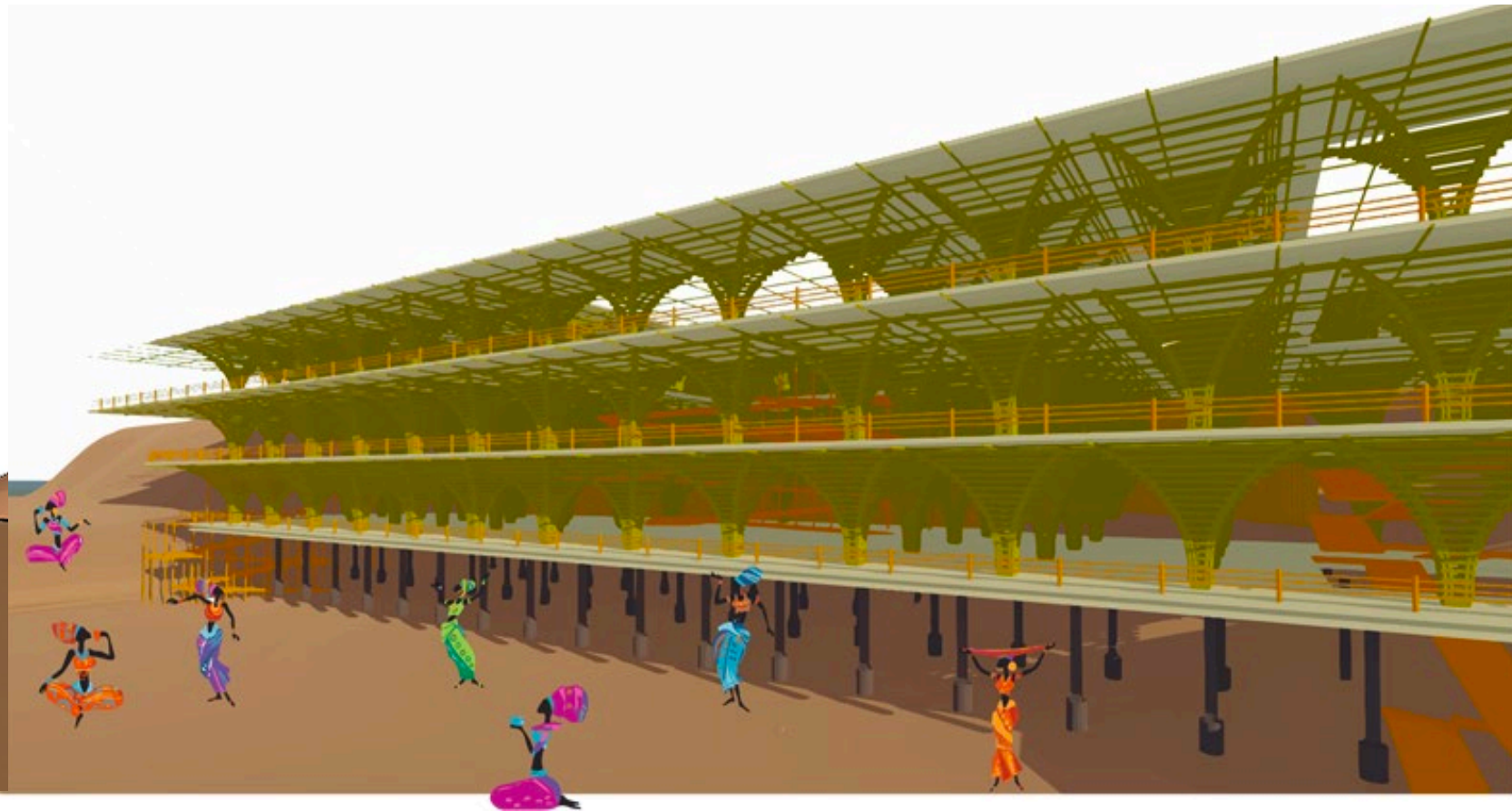
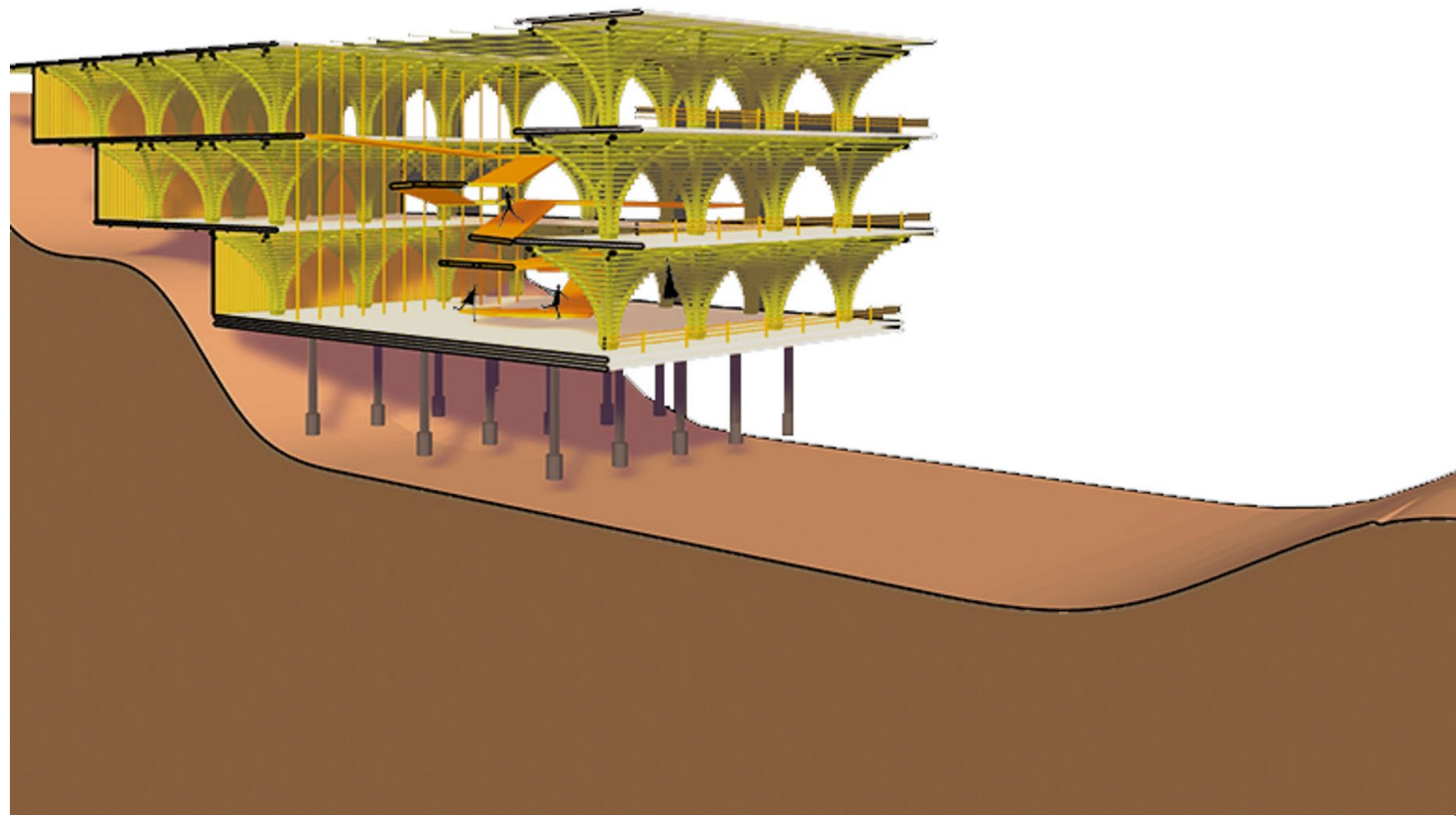
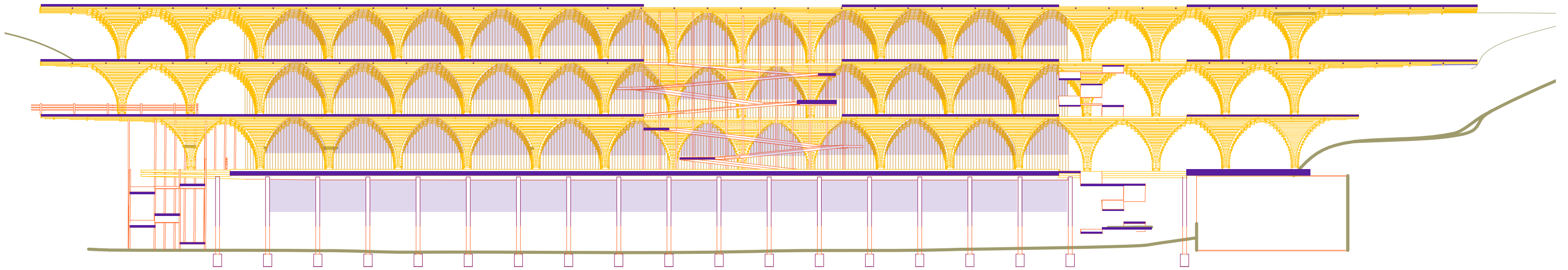
**Music Making**



**Furniture Making**



**Worshipping**

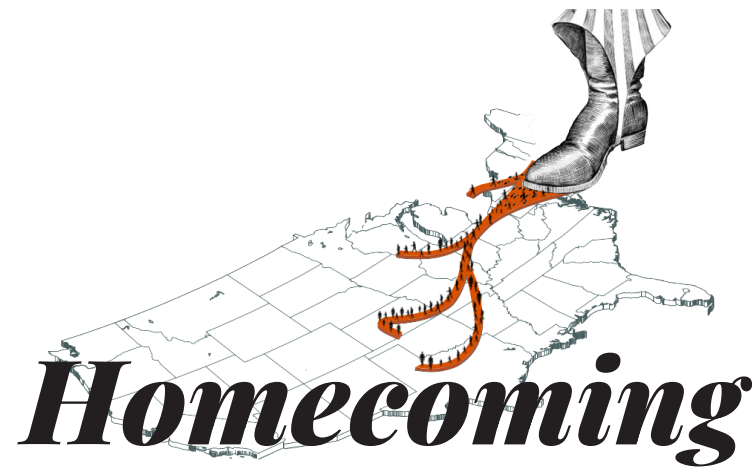


“ It takes a village  
to raise a child”



# “THE FIGHT FOR BLACK JOY IS A BATTLE FOR BLACK LIBERATION”

- *Julian Mitchell*



National Geographic defines caves as a veil of darkness that cloaks natural beauty. Inwood Hill Park’s distinctive terrain and caves result from glacial action. It connects the caves as being cold and dreary. Although the Lenape did not mainly live within the caves, they brought warmth and life and created a shelter where many activities were performed. Lost pottery fragments, stone tools, and campfires are all evidence of the past found hidden beneath the rocks. The histories the land uncovers and conceals include an intimacy that has dwindled through time. The Lenape are not what a bystander thinks of when running through Inwood. The proposed project aims to realign the park’s grounds to remind who once stood there.

The critical study objective is to understand how intervention architecture affects the entire experience of the space used. It aims to comprehend the connections between heritage and story architecture. This takes the shape of cultural ties that helps create interaction in its own unique form by fusing the dwindled past and the modern environment. It goes beyond the restoration procedure, allowing the past to flourish by allowing it to be influenced by the present.

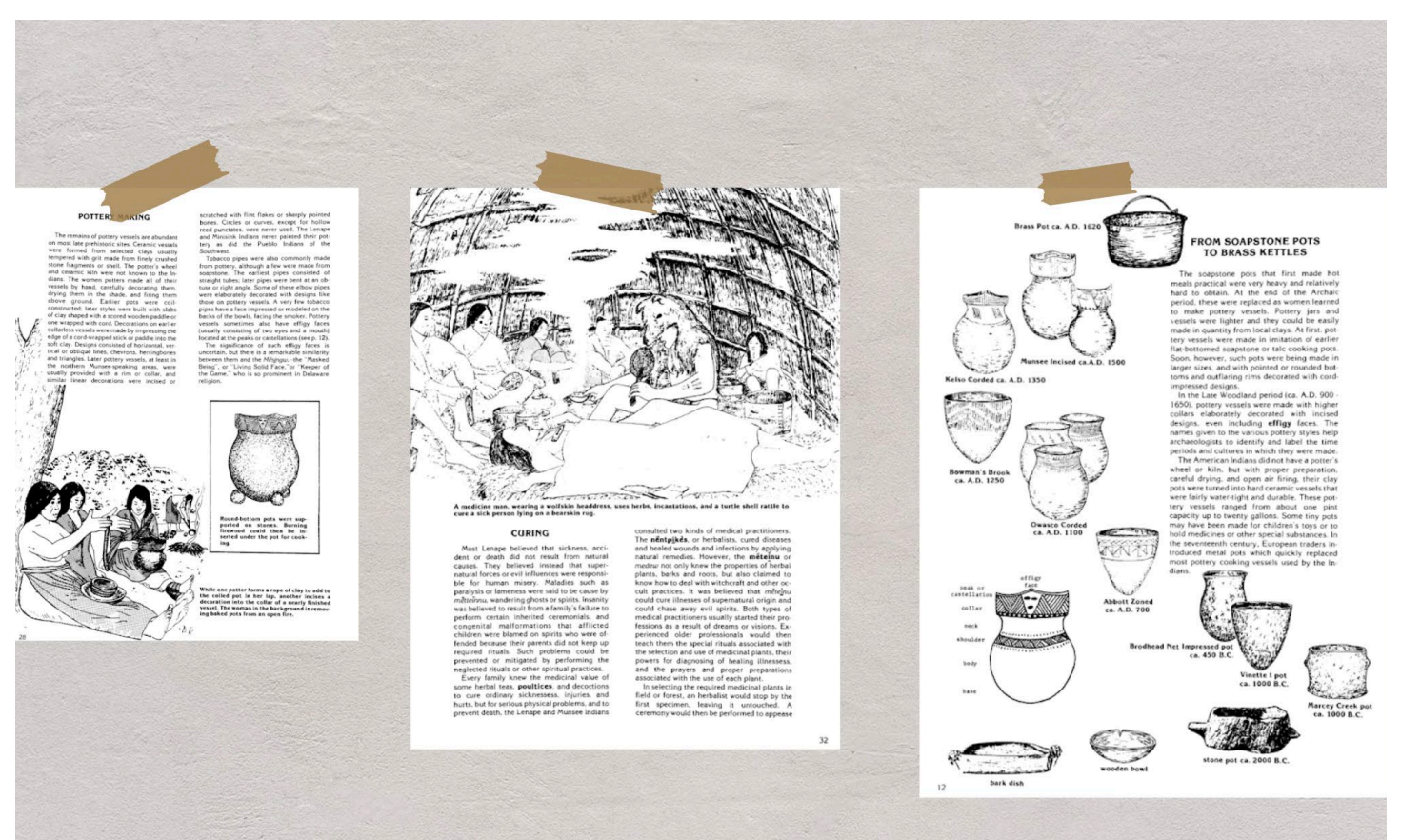
The artifacts utilized for the project are ceramic pottery as an unconventional material. The reason for using pottery as a focus as it is a necessity and a key part of culture and identity. It was used to discover where each tribe came from. It was a blank canvas where one could etch/paint their spiritual process or daily life struggles. Potters are thought to be acting by their clay mother and pray through the whole



process, and are dedicated every day to daily food quests. The Native Americans never casually made what they needed for aesthetics rather than necessities. So they always consulted their gods before producing an item for everything with a soul. Many but not all modern ceramic pieces are aesthetically minimalistic and without meaning.

The project uses the modern day. The project shows a transition of minimalist modern ceramic patterns to traditional earthen pottery traveling from the southwest to the north back to where they were ejected from. Clay was a canvas for Native Americans to express themselves through symbols and designs. The pots ranged from use in everyday life to sacred spiritual ceremonies. The informative action shall raise awareness regarding the forced migrations of the Lenape people that also prompt erasure within most Native American communities.

In light of this, the project will offer a more in-depth analysis of forced migration issues and how Native Americans are an unseen force within the nation. The project uses forced migration paths to determine the In addition, the project will entice thought-provoking conversations about whether preservation or newer, modern developments are suitable before establishing a contemporary rendition of the assignment. To put it another way, the effect must be cumulative, going beyond the restoration process and extending to its integration with the transformation of tradition into architecture to create a brand-new, cohesive whole.



NATIVE AMERICAN CERAMIC USAGE

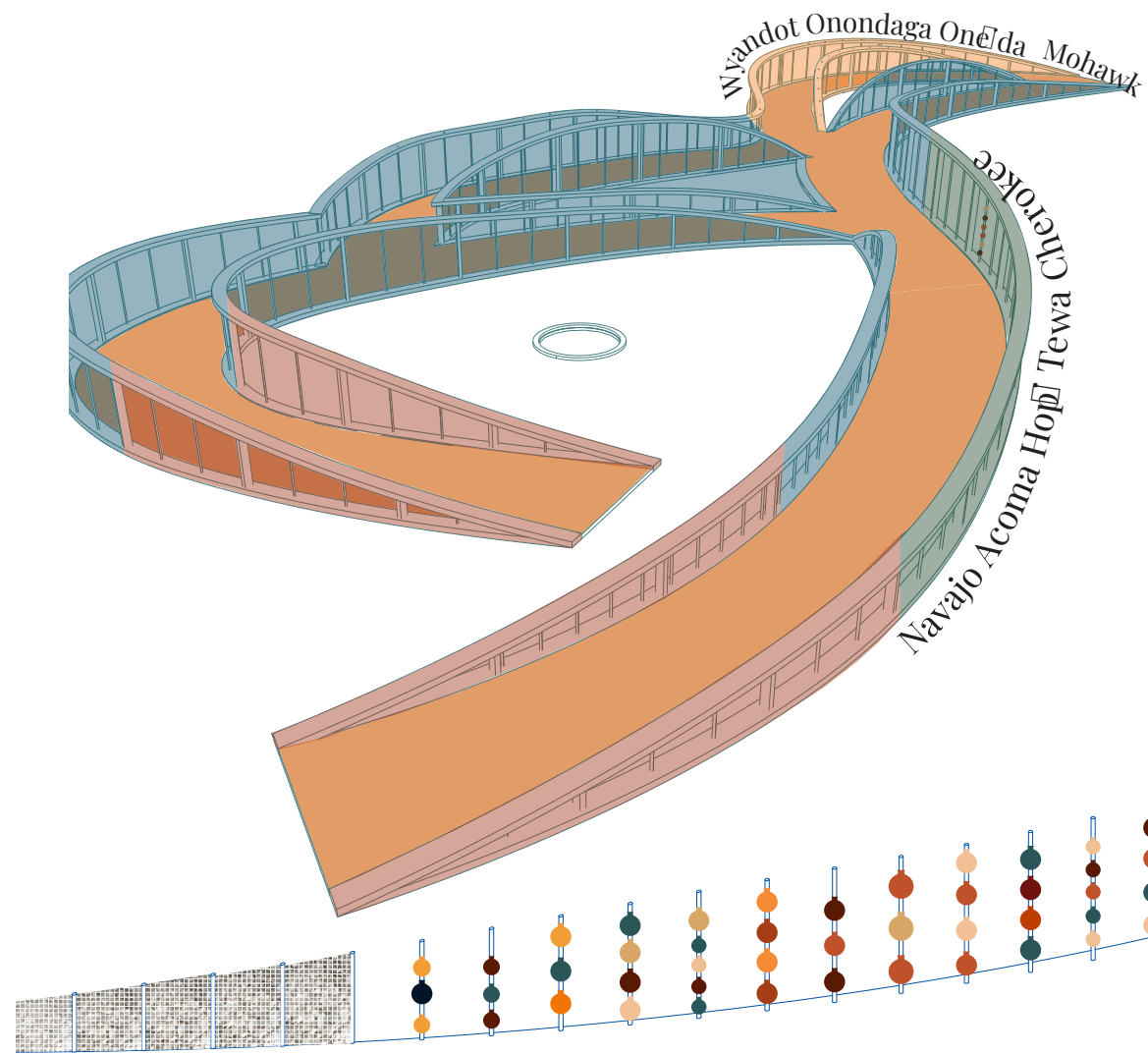





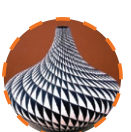
SOUTHERN NATIVE AMERICAN POTTERY





NORTHERN NATIVE AMERICAN POTTERY



-  The shards represent a transitioning broken community identity
-  Simple methods like pinch potting and coiling as a way to make the forms.
-  Example of professional artists displaying work from the Hudsonsawnee and other Northern tribes
-  Example of professional artists displaying their work from the Southwest tribes



Clay is handbuilt using coil or pinch method Clay and left to dry



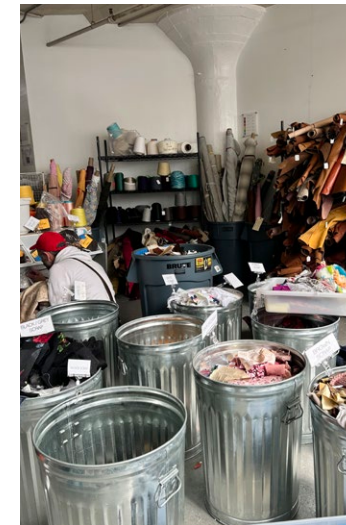
Community holds events during the wait time



Clay is pit fired and stories are told



Identities are etched on the ceramic piece with holes to insert to the structure

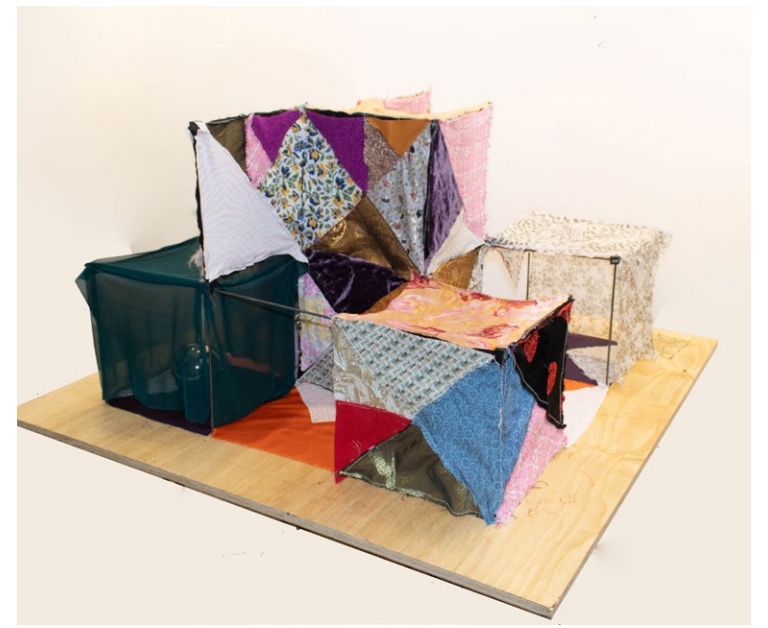
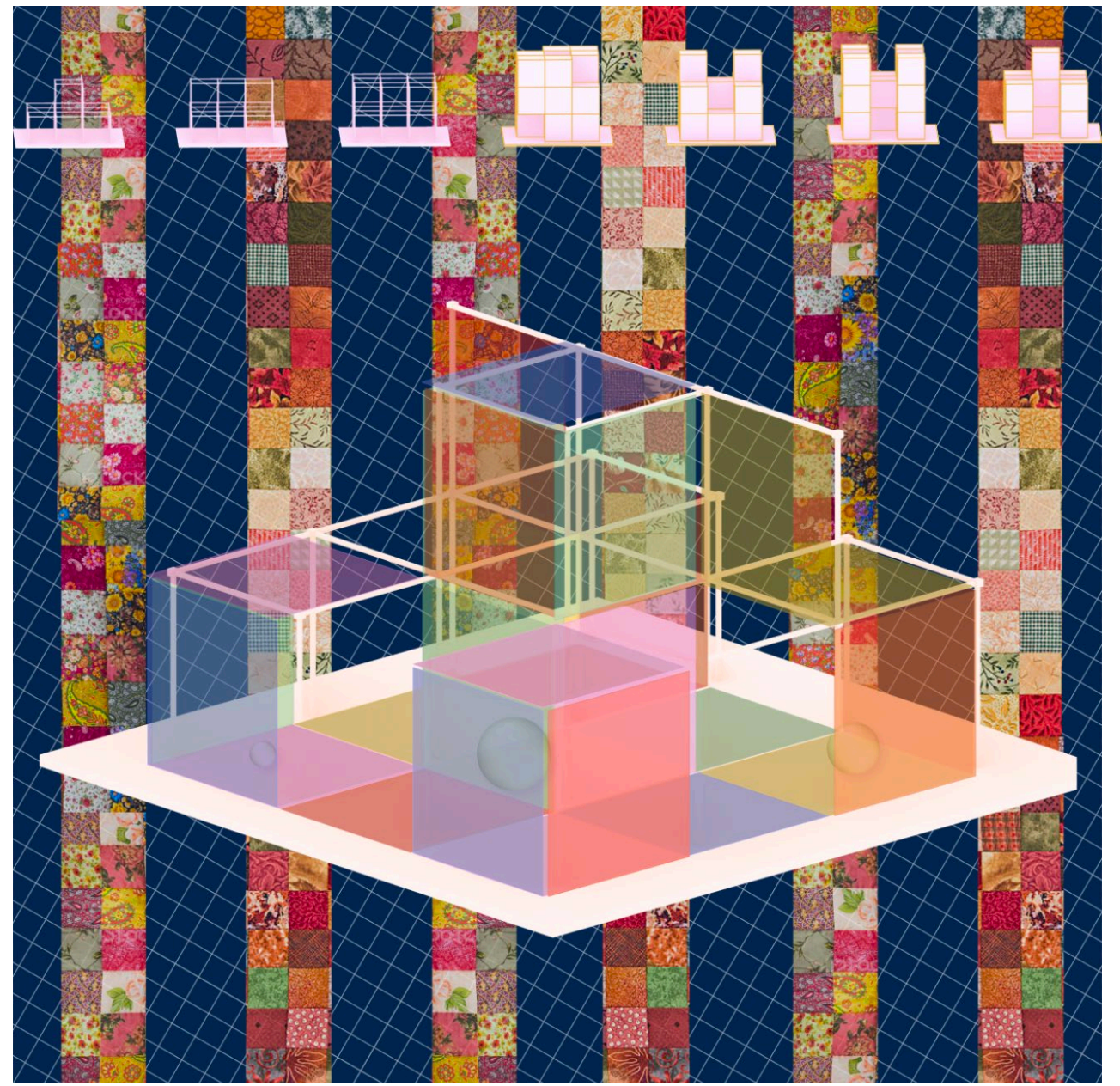


# Ancestral Grounding

Spring 2023 | Yidan Li | Advisor: Suchitra Reddy

“...the West has a history of resisting — and even fearing — color (Nath).” The West has a history of fearing and resisting color, which has resulted in the loss and forgetting of many traditions, languages, recipes, and oral histories. With approximately 150 languages at risk of becoming extinct, it’s important to preserve the cultural heritage that is slowly disappearing. Our project aims to distance itself from the neutral tones that dominate Western aesthetics and standards by focusing on the art of quilting. We focus on bringing in quilting because, initially, quilting has been used as a source

of protection from a cold environment and continues to blossom into a way to show self-expression. Through quilting, people can learn valuable lessons that connect them to important stories. Festive scenarios and landscapes such as the Marakesh markets, Brazilian favelas, Holi, and Lunar New Year inspire the colors we’ve chosen. Our goal is to cherish and remember the interconnected pieces that hold memories. Within our textiles, we’ve included mirror spheres that represent our ancestors. These distorted, broken, and shaded spheres reflect the rituals and traditions that have been lost over time.



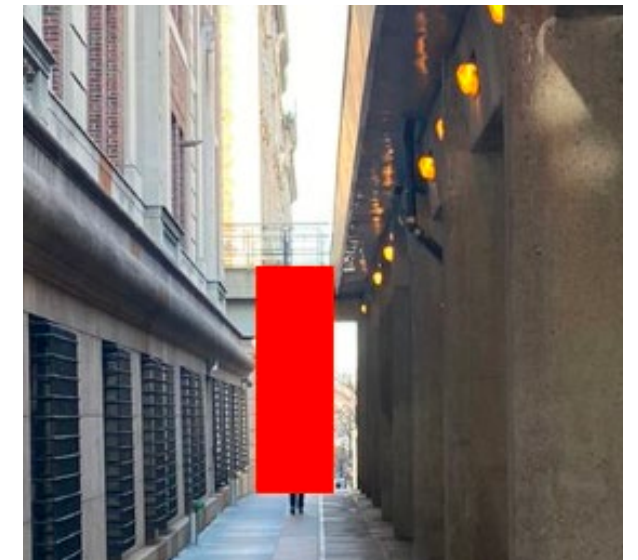
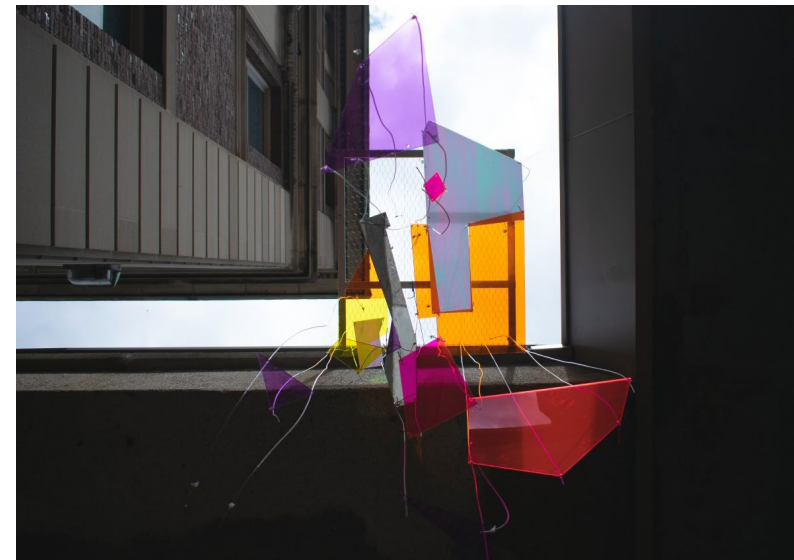
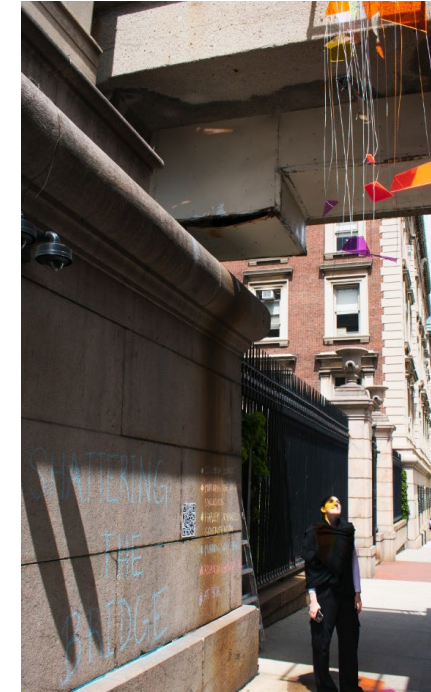
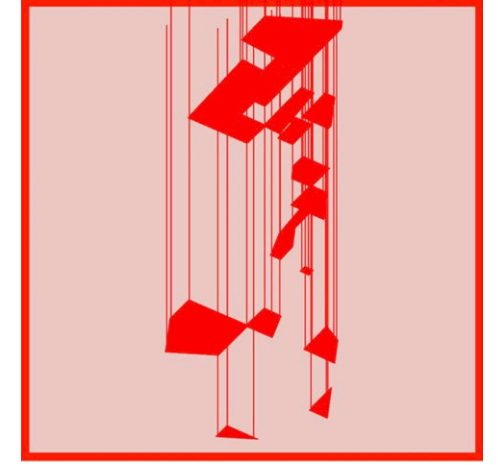
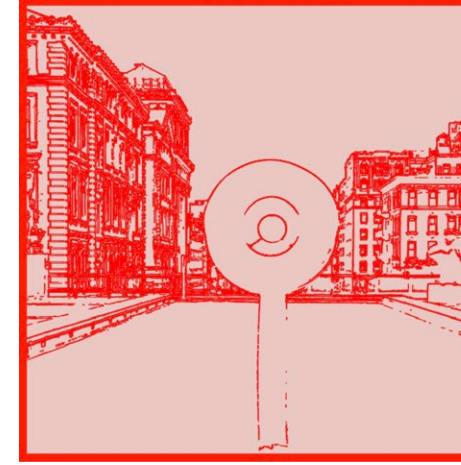
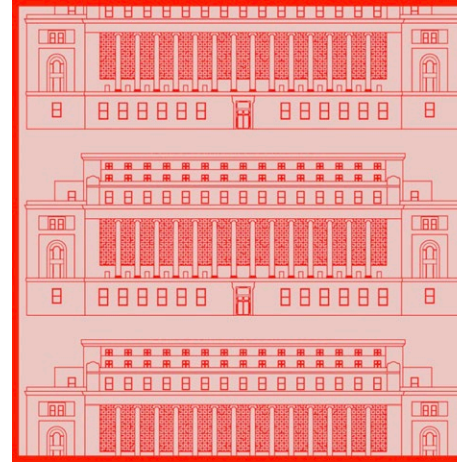
# Shattering the Bridge



Columbia University's imposition on Harlem threatens its culturally diverse heritage by encroaching neighborhood boundaries that diminish community belonging, ownership, local economies and its historical contributions to art, architecture, music, and cuisine. Its growing institutional wealth and population is further fueling this gentrification of homes, businesses and several acres of historical buildings to which the general Columbia Community is unaware of and blind to.

While bridges typically connect spaces and people, Revson Plaza, an elevated overpass above Amsterdam Avenue that connects Columbia's main campus buildings, disconnects the surrounding neighborhood communities from access to public spaces. This site exemplifies the existing physical boundaries that segregate Harlem from the rest of Manhattan's predominantly white neighborhoods - while dousing the street below with darkness.

The project attempts to highlight this physical separation that Revson Plaza forms which symbolizes the larger inequity faced by the residents of Harlem. The installation is a hybrid apparatus that plays with color and light to engage Columbians, commuters and workers who use the spaces above and below. The cantilevered reflective glass assembly suspends in the transitional space between the sidewalk and bridge. Derived from hard data on Harlem's periodical gentrification, the work abstracts the neighborhood zones into layered shards of glass, with the stable neighborhood layers towards the top that gradually descend to the gentrified neighborhood layers at the base. The viewers experience the piece differently depending on where they are situated on the site; from the ground, one can sense the overpowering presence of Columbia's institutional imposition, and from the top, you can see the longstanding repercussions of gentrification caused by the University's continual expansion.





# Photographing Penmai



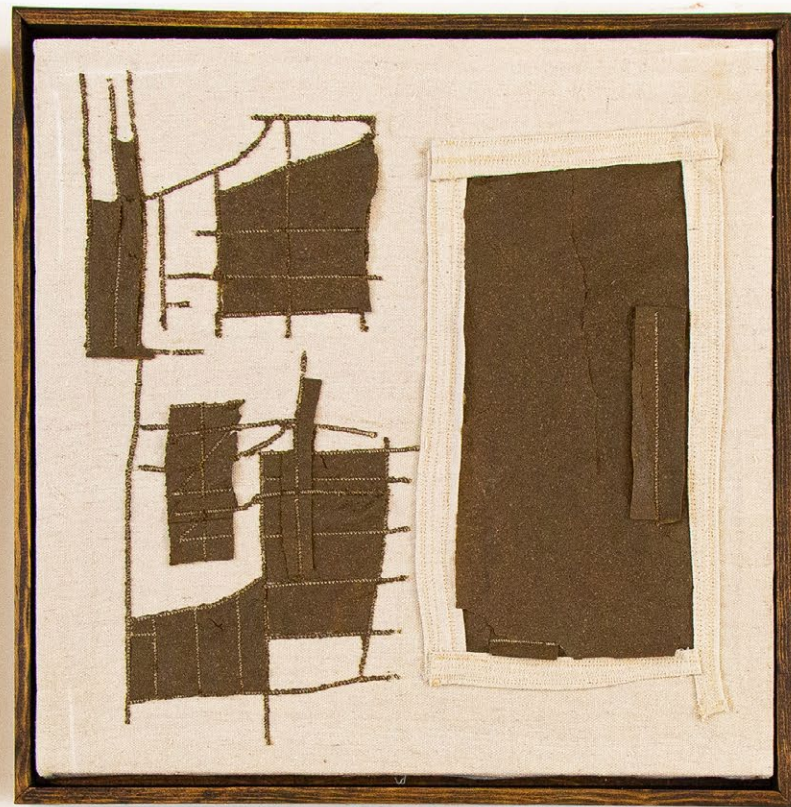
Photographing for Lola Ben-Alon's Mud Kimono which exhibits a newly developed material, flexible mud fabric, which is composed entirely of bio-based materials



*Photographing Penmai*

*Photographing Penmai*







# Parque Biblioteca España: Icon or for the People?



Fig. 1 © Carlos Tobon

The drug cartel's emergence was a crucial turning point for Colombia. As a result, there were more murders, kidnappings, and unstable living conditions. In addition, the culture has been deeply impacted by the emergence of notorious cartel empires, which caused several territorial disputes. With the inauguration of Parque Biblioteca España in Medellín, Colombia, which Giancarlo Mazzanti designed and completed in 2007, it has developed into a renowned tourist attraction and a prominent piece of architecture. However, it recently shut down due to structural issues with the facade. The Colombian government commissioned the library with the help of Spain, which seems to be more of a project intimately tied to the city's perception of change than to the actual physical and social effects on the people.

The Medellín violence that broke out in the 1980s as drug trafficking and urban insurgent activities swept the city included the Santo Domingo comuna, the library's location, as one of the regions most impacted. The US developed a strategy to aid Colombia

in reducing drug manufacturing. It met with only sporadic success, provided firearms, leaving rural residents in extreme poverty, and contributed to several civilian fatalities. The crime rate decreased when Pablo Escobar was removed. Medellín has long struggled to rebuild and regain its status as a thriving cultural, economic, and academic hub. Five library parks were first suggested to solve these problems, and five more were afterward presented.

Many residents believe the primary cause of the project's structural failure was the political pressure from former mayor Sergio Fajardo, who pushed for the project's completion as soon as possible. The effects of the skin on the internal structure indicate severe habitational problems and imminent building failure. Employees stated, "there is no hurry or necessity for the facility to operate again" because they could still serve the public through other means as long as they have internet access. Many employees have stated that the city should stop wasting money on reconstruction and build another facility.

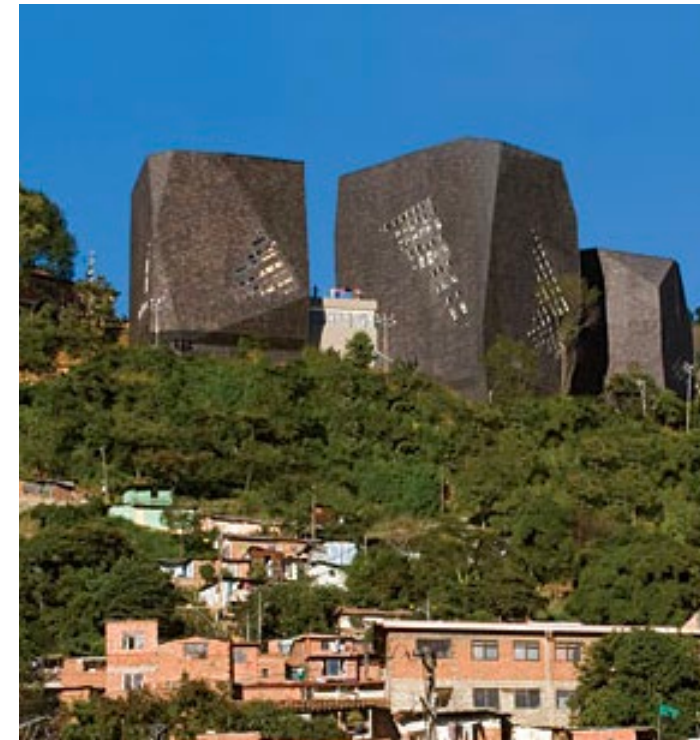


Fig. 1 Gómez, Sergio

Medellín's residents have shown much support at first. On one side, those from large media corporations who spoke out delivered positive insight, and their disappointment with the failed foundation compelled it to shut down. On the other hand, those on social media have been able to speak negatively about the buildings. They stated the failed system's lack of solution should be blamed on corruption. A social media account under Cesar Castellanos says, "The Biblioteca España is the material synthesis of pseudo-political discourse devoid of content, superficially made up of social overtones... A banal architecture and opportunism with the poor." It shows many residents see the underlying tone that the library presents as contrary to its original objective.

Although the library is a haven of study where distractions cannot enter, it also disconnects from poverty. It raises the question of who the library intends to assist: residents, visitors, or media outlets. The three stone-like structures on the hill considerably differ from the rest of the city. They stand out from their surroundings, transcending scale to attain monumentality. This is evident because it has become a tourist attraction, yet the building is closed. Seldomly are interior photos of the

**“A banal architecture & opportunism with the poor”**

building published. Architectural magazines only feature ornamental skin. What was supposed to become a facility of hope and a better future became a blemish or a political theater. It raises the question of who the library intends to assist: residents, visitors, or media outlets.

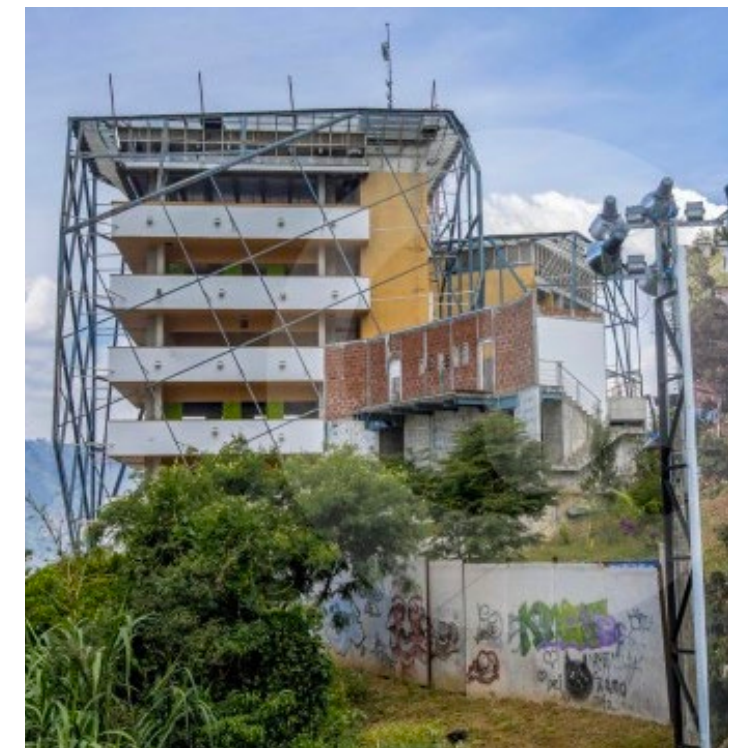


Fig. 2 © Archivo/EL TIEMPO

# Architecture



# Resistance

Violent and nonviolent opposition are two of the many diverse forms of resistance that exist for many reasons. Different forms of resistance may be feasible, impractical, and more or less effective in other geographic locations. In the realm of architecture, antagonism has been seen in various scales, from materials to small or large structures; these forms of resistance have been collected, especially to those tied to the bonds of enslavement. For example, take the Haitian construction of Citadel Laferriere and San Souci Palace as a form of resistance. Both systems were created at the national level so newly freed people could use them without repercussions. They claimed after their independence that no matter where one came from, enslaved people were free from the shackles of slavery after Haiti gained independence.

On the other hand, since there was still slavery in the US, black acts of resistance had to be more modest. Gathering places and meeting times for enslaved people where they could rendezvous in secret was very limited. Historically, praise homes can be traced back to when people gathered for worship in small, framed buildings constructed near their homes. However, people gathered in praise houses for community gatherings and meetings, where they frequently served as a sort of town hall or courthouse for the slave street and later for the freedmen's communities. The tiny structures, which could be as large as 150 square feet, served as much more than just an impromptu sanctuary. Since enslavement, plantation owners have kept the praise homes small out of concern that too many enslaved people congregating there may spark an uprising. These forms of spacial resistance were ways of claiming identity, statehood, and knowledge. These

structures were made by those who have no control over their bodies and are deemed non-human. The entangled web of architecture born from colonialism has formed a revolution for those seeking security from the bonds of never living up to the expectations of being human. Exploring these structures and tracing the ones that still stand or those impermanent as forms of security to those seeking a beacon of what eventually will establish their freedom.



Fig. 1 San Souci Palace



Fig. 2 Citadelle Laferriere

The Haitian Revolution involved numerous revolutions occurring simultaneously, which was more complicated than the slave uprising frequently recounted. The French Revolution of 1789, which would later come to stand for a new idea of human rights, universal citizenship, and involvement in governance, influenced these revolutions. Led by former slave Toussaint L'Ouverture, the enslaved would act first, rebelling against the planters on August 21, 1791. Despite reinforcements from France, the area of the colony held by the rebels grew, as did the violence on both sides. The three principal figures in the Haitian revolution were Toussaint L'Ouverture, Jean Jacques Dessalines, and Henri Christophe. Napoleon Bonaparte sent General Charles Leclerc and 43,000 French soldiers to Haiti to restore French rule and slavery since the Haitian Revolution had outlasted the French Revolution. The French forces were routed at the Battle of Vertieres, and Haiti gained independence in 1804.

## Citadelle Laferriere & San Soussi Palace

Following the division of the Republic of Haiti into two states, Henri Christophe was chosen to lead the Northern State in 1807 and became the first and only king of Haiti. Christophe set out to improve the Northern Province's quality of life in every way to declare itself independent. The protection of his nation from both internal and external assault was one of his main concerns and preoccupations. He had a sizable fortification constructed on a mountain summit overlooking Le Cap's harbor at 3,000 feet. Citadel la Ferriere, which translates to "the blacksmith's bag," was the name of the fortress. This edifice has come to represent the strength and independence of Haiti. The most significant fortification in the Americas is this enormous stone structure. The Citadelle was crucial to the security of the newly constituted state of Haiti and was constructed to show off the power of the newly independent Haiti. It was described by Albert Mangones "emerging from the clouds," a "phantom vessel, riding the swell of a magic ocean suddenly stilled in the midst of the storm (Mangones)."

While the Citadelle Lafferriere was built as a military fortress, Henri Christophe's Sans-Souci Palace was built as a pleasure palace to project authority on the cultural register to revive the palaces of European monarchies. He wanted to establish his sovereignty by finding the Royal Order of Chivalry and the Military Order of Saint-Henri, and of course, the palace, where the heart of his monarchy would lay. The dominant features of the complex building are the symmetrical classical façade with its baroque double stairway and the vestiges of adjoining gardens and pools. Sans Souci is an icon of Haiti's national identity and is tied geographically, historically, and symbolically to king Henry. Minosh recounts readings where critics speculate that the eclectic combination of styles in Sans-Souci was a deliberate aesthetic intention in which varying elements represent the variety of experiences that the newly freed Haiti had undergone (Minosh).

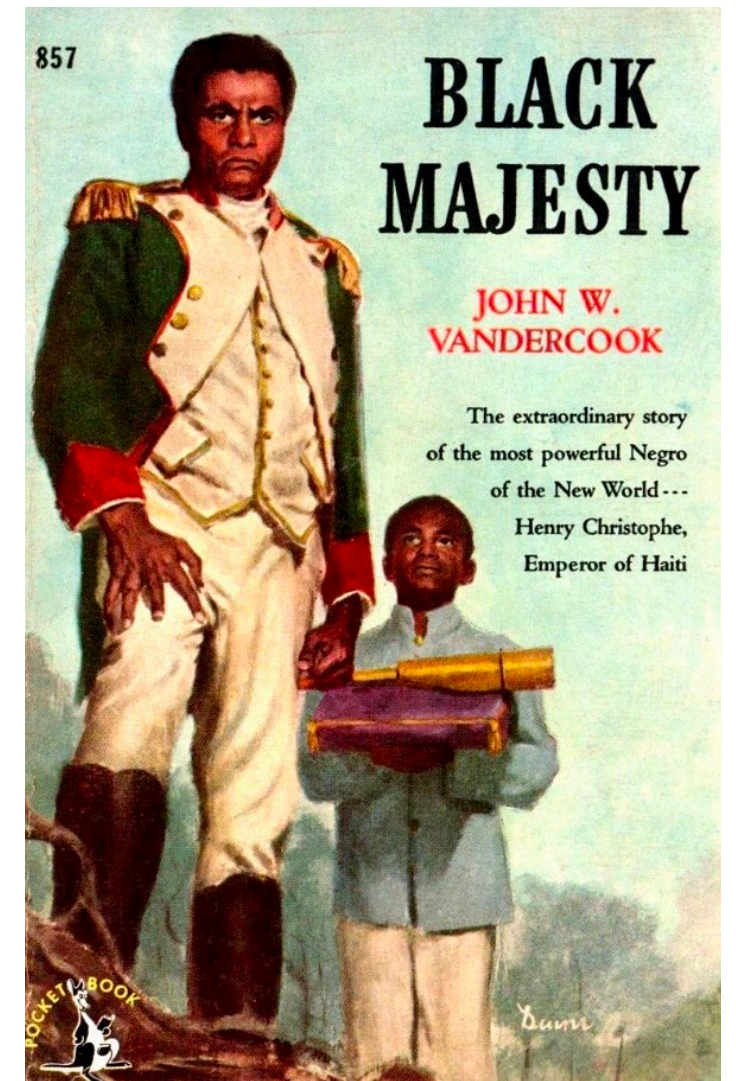


Fig. 1 Black Majesty, The Slave Who Became An Emperor.



Fig. 1 The Oath of the Ancestors, Guillaume Guillon-Lethière, 1822. Recounting the details of the revolution with mixed and black slaves joining forces

Haiti became known as the origin of *négritude*—a word first penned by Aime Césaire—for it established itself as the first black nation that eventually aided and declared parts of the global south in its liberation. It famously overthrew its French colonial oppressors and declared independence in 1804, an extraordinary, epochal move memorialized by many writers. Today it struggles to stand on its own two feet, for it has been beaten down and stripped of any success, making it a country that has been taken advantage of. Haiti had shifted the status of a black nation where humans deemed non-human started to become more. This country has been vilified for its fight for freedom and has been said to have made a pact with the devil, and for that, it has suffered with all the earthquakes and corrupt leadership. The blame always falls on this country whenever an eventual crisis occurs, and the backs of other countries are turned as Haiti suffers and is forgotten.

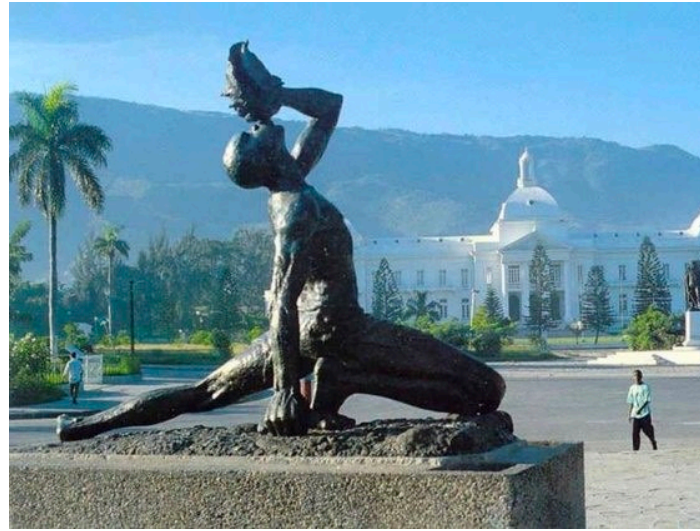


Fig 2. Le Marron Inconnu, a symbol of Haiti's freedom

### Praise Home

For the US, it was impossible to create overt architectural manifestations of resistance. The United States waged a fierce defense of its slave population and even imposed an embargo on Haiti to prevent the uprising of American slaves. Praise homes can help in this situation. The term “praise house” is thought to be derived from the phrase “prays house,” or place of prayer. Praise houses were particularly prevalent on the Sea Islands mostly coming from Gullah/Geechee culture, where few formal churches existed. Praise houses on plantations were traditionally relatively small – around 14×18 feet – to prevent too many slaves from gathering at once. On Sundays, slaves were permitted to host their own devotional assembly. Usually, this took place in a structure designated for this purpose, a praise house, or a backyard. They were able to convey their true emotions by singing spirituals. Many of these songs are also being performed today. The preacher always constructed his lecture in accordance with the master’s directives, which said that slaves should never forget that they belonged to their masters and were created to live lives of obedient service. Although they all claimed to believe it, none of the slaves actually did. When the overseer would occasionally be gone, and the preacher would vary the content of his sermon, he would receive a beating if he spoke exactly what he felt and thought.

These praise homes were churches that provided places of worship and allowed African Americans to practice their own kind of Christianity both during slavery and after freedom. It gave the captivated comfort and hope. Once household and field tasks were finished, the meetings started after nightfall and went into the hours of the morning. After being transported to the Americas, the African Slaves practiced Christianity as their main religion. The slaves learned more about Christian principles after being exposed to them. The Bible had hopeful passages and inspiring tales that slaves found. The same severe treatment they both endured drew attention to the account of Jesus Christ dying on the cross.

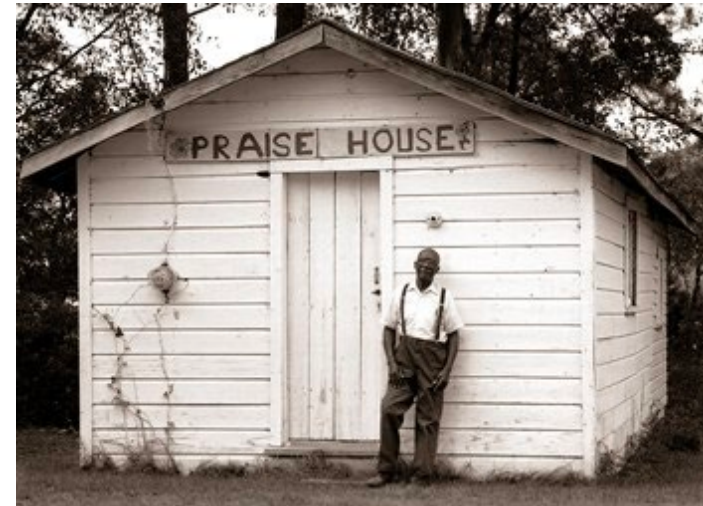


Fig.1 Black American Flag symbolizing freedom

Blackness was often portrayed negatively in public discourse and the press, associating it with backwardness, colonialism, criminality, and unsanitary conditions. Haiti, as the first black nation, built significant structures like the Citadelle and Sans-Souci to assert its autonomy and challenge these stereotypes. The aim was to redefine the perception of Black people as uneducated and backward. While Haiti embraced decolonization to some extent, it still relied on small-scale landholding and maintained Caribbean political and cultural traditions. In America, resistance architecture, such as hidden cabins, symbolized the fight for freedom, necessitating invisibility for safety. The black church served as a vital institution, but little scholarly research has focused on the

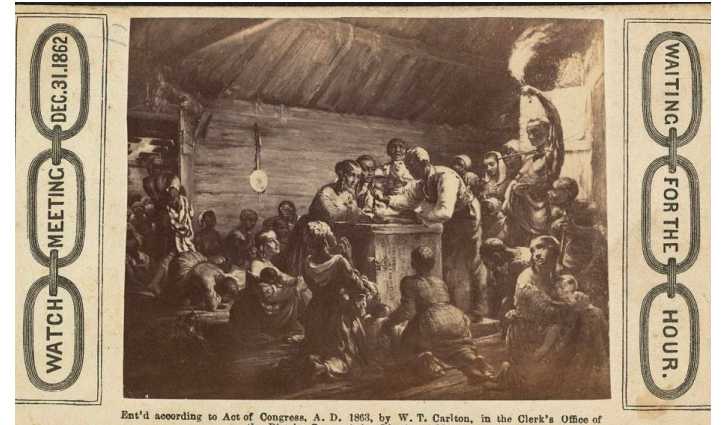


Fig. 2 Watch Meeting



Fig.3 Black American Flag symbolizing freedom

physical structures of early church buildings that represented African American life. Both the Citadelle and black church houses were community spaces for meetings and the pursuit of freedom, but their failures allowed white dominance to prevail. For instance, the 13th Amendment abolished slavery in the US, but a clause enabled the continuation of forced labor through imprisonment. Haiti has faced exploitation and blame for its troubles, with the US colonizing the country in 1915. Despite the differing scales of the architectural buildings, both communities faced interference from the white man, who sought to maintain control over their resources.

## **Bibliography**

### **Parque Biblioteca Espana**

Harindranath, Arjun. 2018. "Medellín's doomed library: The indefinite closure of Biblioteca España." *The Bogota Post*. <https://thebogotapost.com/medellins-doomed-library-the-indefinite-closure-of-biblioteca-espana/32435/>.

Lee, Laura, Eugene Ong, and Eric Pietraszkiewicz. n.d. "A Tale of Three Scales: Debunking the Myth of Medellin's Parques Bibliotecas." *Infrapolitics*. Accessed July 12, 2022. <http://infrapolitics.c4sr.columbia.edu/studentProjects/LeeOngP/index.html#fourth>.

Longley, Kyle. 2021. "Perspective | The U.S. war on drugs helped unleash the violence in Colombia today." *The Washington Post*. <https://www.washingtonpost.com/outlook/2021/06/08/us-war-drugs-helped-unleash-violence-colombia-today/>.

### **Architecture and Resistance**

Casimir, Jean. "The Haitians : A Decolonial History." 2020, <https://doi.org/10.5149/northcarolina/9781469660486.001.0001>.

Hunter, Christopher. "The African American Church House: A Phenomenological Inquiry of an Afrocentric Sacred Space." *Religions*, vol. 13, no. 3, 2022, p. 246., <https://doi.org/10.3390/rel13030246>.

Minosh, Peter. "Architectural Remnants and Mythical Traces of the Haitian Revolution." *Journal of the Society of Architectural Historians*, vol. 77, no. 4, 2018, pp. 410–427., <https://doi.org/10.1525/jsah.2018.77.4.410>.