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I, Tiffany N Williams, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture.

It is entitled:
Erudition and Craft: A Proposed Pedagogy of Architectural Education

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If education were a spectrum, the tradition academic learning would be on one end and a more hands-on vocation training would be on the other. Architectural education today predominantly finds itself on the academic side.

When the profession first emerged, an Architect was someone who was on site everyday. Yet most students of architecture spend their time in studio designing buildings that they know will never be realized, and subsequently graduate not knowing much about how a building actually comes together.

This thesis is proposing a new pedagogy to place Architecture in a more central location on that spectrum.
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CHAPTER ONE:

HBCU'S
During the first part of the 19th century a derisory amount of traditional white colleges accepted black applicants. By the mid-1800s, there were only three colleges were willing to educate black students: Cheyney University of Pennsylvania founded in 1837, Lincoln University of Pennsylvania founded in 1854, and Wilberforce University founded in 1856. Be that as it may, all that changed after the Civil War.

White philanthropists and Black ministers began to establish schools all across the South with the goal of educating freed slaves. These school became known as Historically Black Colleges and Universities and over 100 are still open today.

Historically Black Colleges and Universities, more often known as HBCUs, are defined as “…any historically black college or university that was established prior to 1964, whose principal mission was, and is, the education of black Americans…” According to the amended Higher Education Act of 1965. Most were started wherever they could be: in church basements, old schoolhouses, or

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in peoples homes. The locations didn’t matter. They were so hungry for learning because education had been from they for centuries. In the 1890s, the second Morrill Land-Grant Act specified that all states must provide an education to black students if they are going to use federal higher education funds. Within that condition, they had two options. They could either open the doors of their public universities to black students, or establishing a school to specifically serve them. Most schools in the south choose the latter. That then created the exponential growth of HBCUs in the south.

During the first half of the 1900s, HBCUs flourished and simultaneously attracted the best and the brightest African American students. They trained most of the nations black doctors, lawyers, teachers, and professionals. This was a time when segregation was rampant, that many of the most intelligent African American educators had to go to an HBCUs in order to have an opportunity to teach.

There are only about 105 HBCUs currently in operation in the United States today. While that number only accounts for about 3 percent of American colleges, they are responsible for approximately

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2 Ibid.
3 Ibid.
22 percent of bachelors degrees granted to African Americans. Among the African Americans, the percentage who went to an HBCU and then served as a member of Congress is 40 percent, those who went on to become a CEO is 12.5 percent, 40 percent became an engineer, and 50 percent went on to teach at non-HBCUs. In addition, 50 percent became lawyers, and 80 percent went on to become a judge (Figure 01-04A).

Historically Black Colleges and Universities are viewed with great pride and considered a source of accomplishment. Not only for the African American community, but the entire nation as well. They offer all students, regardless of race and religion, an opportunity to learn and develop their skills and talents.

In 1881, a HBCU entitled Morris Brown College was founded in Atlanta, Georgia. Similar to some, it was founded by the African Methodist Episcopal Church, also known as the AME Church. What made this school different is that fact that it is the first and only institution in the state of Georgia to be organized for and by African Americans.

The incident that evoked the founding of Morris Brown College is conventionally linked to a visit by a group of Clark College

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trustees to Big Bethel Church. Their goal was to interest the AME supporters in furnishing a room in their institution. One of the church members, Steward Wiley, said in response “If we can furnish a room at Clark College, why can’t we build a school of our own?” Reverend Wesley John Gaines then took these words to heart.

On January 5th, 1881, at the North Georgia Annual Conference at Big Bethel, Reverend Gaines introduced a resolution, which called for an establishment of an institution for the moral, spiritual and intellectual growth of Negro boys and girls in Atlanta. It wasn’t long until the Georgia Conference was persuaded to join the endeavor, and as a result, an assembly of trustees from both conferences convened at Big Bethel Church and selected the site. A wooden building on the corner of Boulevard and Houston street became the school’s home10 (figure 01-05).

Four years later in May of 1885, the state of Georgia decided to grant a charter to Morris Brown College of the AME Church. Founded as a child of the church, not only did it frame the institution’s philosophical thrust, but it also helped to create a system that functioned channeling it’s early energies toward developing programs that would serve the needs of students from low socioeconomic backgrounds. Unfortunately, the college at that time was largely

dependent on a denomination whose members were untrained, unskilled, and unstable economically.\textsuperscript{11}

In order to survive, the College had to absorb into its enrollment a large segment of underachieving students whose parents were loyal supporters of the Church that kept the doors open. What began as survival strategy of Morris Brown in 1881 became the liberation cry of the Black masses and the country at large in the 1960s. At that point of higher education, that cry was heard in all colleges – Black and White, large and small, state and private – in the form of pressures to develop programs in tune with the needs of economically disadvantaged youth.\textsuperscript{12}

Just 20 years after Abraham Lincoln signed the Emancipation Proclamation, on October 15th, 1885, 107 students and nine teachers walked into that same wooden structure at the corner of Boulevard and Houston Streets in Atlanta, Georgia. That marked the opening of the first educational institution in Georgia under sole African-American patronage.\textsuperscript{13}


\textsuperscript{12} Ibid.

\textsuperscript{13} Ibid.
The Atlanta University Center Consortium, also known as the AUC Consortium, is the largest contiguous consortium of African Americans in higher education in the U.S. In 1912, the Atlanta Federation of Schools was organized by five schools: Atlanta University, Clark College, Morehouse College, Morris Brown College, and Gammon Theological Seminary. Two years later, the first joint course was offered between Morehouse College and Atlanta University. In 1925, Atlanta University, Spelman College, and Morehouse College appointed a joint committee to formally discuss an “Interchange of Class Work.” Four years later, in 1929, all three universities: Atlanta University, Morehouse College, and Spelman College, signed the Articles of Affiliation and the AUC was born. Over the next few decades more schools within the Atlanta area began to join the AUC; including Clark College and Morris Brown College who both join in 1957.

Currently, the Consortium is a vibrant intellectual community with a long tradition of scholarship, service and community engagement. The long-established history of collaboration that exists among member institutions allows students, faculty and staff to benefit.

16 Ibid.
from an expanded and enhanced educational environment.\textsuperscript{17}

Gaines Hall was formerly known as North Hall and originally built as a dormitory for Atlanta University.\textsuperscript{18} It is an Italianate building built in 1869 by Williams H Parkins. He was the most significant architect to practice in Georgia within the immediate decades following the Civil War.\textsuperscript{19} Gaines Hall, currently apart of Morris Brown College, is one of the oldest buildings in Atlanta, aside from the Joseph Willis House, the Lemuel P. Grant Mansion, and the Cascade Mansion, and is definitely the oldest university building.\textsuperscript{20} When Atlanta University consolidated with Morehouse College and Spelman College to form the Atlanta University Center in 1929, Atlanta University leased both Fountain Hall, built in 1882 and formerly known as Stone Hall, and Gaines Hall to Morris Brown College.\textsuperscript{21}

Gaines Hall has a lot of history. Including being the old stomping grounds for leading African American Scholars such as W.E.B. DuBois, much to the chagrin of Booker T. Washington.


Born a slave, in 1856, on the plantation of James Burroughs near Hale, Virginia, Booker Taliaferro Washington had to work as a young child. He juggled hours of walking miles to school and back to work, which wasn’t easy but he was determined to succeed and that is how he learned to read and write.¹

In 1872, he befriended the founder of the Hampton Normal and Agricultural Institute who offered him a scholarship to the school. The school’s emphasis was on industrial education, technical skills, and crafts. While there, he became convinced that vocational education was the only way Black people could become successful in America.²

After graduating, he taught at Hampton and was later asked to head the newly formed Tuskegee Normal and Industrial Institute. Under his reign, the school emulated the principles he picked up at Hampton. While not totally negating academic training, Tuskegee’s curriculum stressed the training of crafts and specific skills that would prepare black students for jobs. Washington wasn’t like most southerners in the fact that he was shrewd enough to know that in

a capitalist society, it was pertinent for Black Americans to become skillfully adept to the constantly changing economy.\(^3\)

What distinguished Washington from William Edward Burghardt DuBois and many other African American leaders of the late 19th and early 20th century, were those exact principles. While both were on the same side, and agreed that progress among the black race had to occur; these two intellectual’s messages could not have been more diverse.

W.E.B. Dubois earn a BA, in 1888, from Fisk University and a BA, in 1890, and PhD, in 1895, from Harvard University.\(^4\) He was a prominent public intellectual and forceful advocate of civil, political and economic equality of blacks and whites in America.\(^5\) "In 1894 Du Bois was an ambitious young scholar eager to break into the black intelligentsia, atop which reigned Booker T. Washington."\(^6\) In July of 1894, DuBois wrote to Washington inquiring about a vacancy at Tuskegee for the coming term. A month later, Washington responded but by that time DuBois was already committed to Wilberforce University in Ohio. That pattern continued between the two men for

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\(^4\) Ibid.


\(^6\) Ibid.
the next 10 years. DuBois jumped from one research job to another expecting more from his race. All the while Washington treated DuBois as a potential follower and Dubois treated Washington as a discreet patron.⁷

In 1895, Booker T Washington was asked to address a predominately white audience at the Atlanta Expo. It was during this speech, known as the Atlanta Compromise, that Washington urged African American to stop adamantly trying to integrate with White America(Figure 02-12). Instead he suggested a gradual emancipation of African Americans through self-help, economic improvement and hard work.⁸ Washington saw it as a bargain that he had to strike. Those who disagreed with him, such as DuBois, felt that he had conceded way to much to the conservative white south.⁹

In 1896 DuBois went on to do research for the University of Pennsylvania about African Americans in Philadelphia. His work focused on four social groups within the city. Group one was the top ten percent, also know as the upper class. These people were entrepreneurs and professionals whose children attend the best

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schools. Group two was the respectable working class. They which were primarily made up of servants, waiters, and laborers and were eager to engage in upward mobility. Group three was the poor. They consisted of mostly recent immigrants who couldn’t find work, widows, or wives of broken families. Group four was the lowest class labeled as criminals. The accounted for about six percent of the population.  

All this research allowed DuBois to reach the conclusion that the only way for African Americans to advance was through the leadership of the upper classes. Hence the “talented tenth” was established and DuBois was obstinate in his belief that intellectual guidance from the best and the brightest among the black race was the means by which African Americans would advance.

Both men were aware that there was a paramount need for African Americans to advance and thought education was the key. Even so, their vision of what that key looked like differed, and is still being argued today.


Ibid.
The debate about which type of education is better, academic or vocational, does not only apply to African Americans. There are a plethora of fields of study that could have that exact same conversation today, regardless of what race the students are. For example, in the medical field, is it better to have someone who has 12 years of experience with surgeries, or who has studied anatomy for 12 years? Is it better to have someone who has been practicing Law for 6 years or who studied the law for 6 years?

The truth is you need both. Which is why programs, such as Medical School require 4 years of academic learning in addition to 4 years of a residency with a hospital. Even so, it’s not always a one to one relationship. One year of traditional classroom learning paired with one year of in the field learning is not necessarily the perfect combination. But, even that is better than nothing and some fields do need to do a better job incorporating both. Especially the field of Architecture.

An architect used to be a master craftsman. Not only did they design and detail the documents for construction, but they were there on site everyday directing a series of tradesman through that construction. Even up until about 70 years ago architect’s were still the
ultimate controllers of the design process.¹ Over time, the practice of architecture has relinquished a large portion of their control to others. The role filled by architects has changed, and part of the blame can be placed on education.

Architectural education today is not horrible by any means. Most schools do a great job creating creative and critical thinkers. However there are a few things that could be improved. One is the reality factor. Most architectural students spend their time working on projects that they know will never be realized. Which would be fine, if the students still went through the process of actually figuring out how their project would be put together if it were to become realized.

Unfortunately, architecture students have been trained to produce, produce, and produce when it comes to their studio work. They are constantly told that there is always more that they could have done and that they could have went further with their designs. Instead of going further in depth on a more detailed “construction documents” type of level with their design, they result to implementing new ideas and fluctuate between “schematic design” and “design development” phases.

The reason being, when its time to pin up all the jurors care about is what it looks like. If it looks as if it could pass for structurally

stable, they move on to the student’s design and critique the choices said student made in regards to that. Once that student’s 10 to 20 minutes are up they move on to the next person. And so on it goes for semesters: with the student never really knowing how the building they designed would actually be put together. To a small degree that is fine. Structures courses are required by most Schools of Architecture, and students and teachers know that in regards to a real project there will be an engineer on the team to do most of the computing anyway. So why do they really need that knowledge?

Truth be told, the lack of it is hindering design. Once the principles of making something are learned, design can be expanded and the possibilities are endless. One could potentially challenge what was once the norm and create extraordinary alternatives.

Once again, structures and/or courses similar to it are offered at Schools of Architecture all across the country, but like all education there needs to be a balance. And that balance needs to occur before they enter the workforce. Some Schools of Architecture have already realized that there is a problem and have begun to offer design/build programs. Those are a great help because they provide a reality aspect to academia, as well as a bit of the construction knowledge that students also desperately need.

Architectural graduates know little about the physical and
material aspect of construction. A couple of architects at Hawkins Architecture in Louisville gave some recent graduates / potential employees a small test to take during an interview. The questions were not complicated: what are the dimensions of a CMU block? What is membrane flashing? What material is this door? Etc. According to them the results were astonishing. There is a serious lack of fundamental construction knowledge amongst recent graduate to even begin to participate in the profession.

Design/build programs are a necessity and need to become a required part of architectural education. The act of designing and then realizing and going back to designing and then back to realizing again is critical in developing construction knowledge. It’s the waltz of architecture. Students need to see the entirety of the process of making architecture before they get out into the workforce. Unfortunately, some people in academia don’t agree with that and feel as if it is only their job to produce creative thinkers, dreamers, and innovators. On one hand, yes, please keep doing that. But on the other hand, that lack of realism can create impractical expectation about the profession and can make new graduates turn to another

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3 Ibid.
4 Ibid.
5 Ibid.
CHAPTER FOUR: SITE
Morris Brown College holds a special place within the woven fabric of HBCU’s. Unlike Morehouse or Spelman which are typically viewed as the go-to institution for the black elite, Morris Brown developed a reputation as an institution that could educate and uplift the most socially and economically disadvantaged black students.\(^1\) Unfortunately, it wasn’t just the students that were economically disadvantaged.

Due to a series of unfortunate events, highlighted by bad bookkeeping in 2002, Morris Brown College had to file for bankruptcy and subsequently lost their accreditation. Along with the loss of their accreditation was the loss of their membership in the AUC, and their student body. They went from an enrollment of 2,700 students in 2003 to 20 as of October 2015.\(^2\) The current student body is taught by mostly volunteer faculty and the campus is all but abandon and sold off.

As if to add icing on the cake of misfortune that Morris Brown College was baking for themselves, their beloved Gaines Hall caught

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\(^2\) Ibid.
fire in August of 2015. The cause of the fire is still undetermined. As is the decision about what will happen to the building that stood proud for almost 150 years. The fire department suggested that the building be demolished, however, Mayor Kasim Reed of Atlanta would like to save it and there seems to be a bit of support behind him.

The roof was burned off during the Gaines Hall fire and due to the fact that it has yet to be covered even with a temporary roof, it's safe to assume that the contents of the building aren't worth salvaging. Whatever function that takes place within this building will be practically working with a blank slate.

There is a lot of potential with this site. It is located off of a major east/west road, Martin Luther King Blvd, and is a few block away from downtown Atlanta and their attractions: the Falcons Stadium, the Georgia Aquarium, and Centennial Olympic Park. Even though that very vibrant and bustling commercial district is only a few block away to the east, the community in which Gaines Hall is apart of is Vine City. Historically, Vine City was home to civil rights greats such as Martin Luther King Jr. and even then he was protesting the slum conditions. Today, it seems as if Vine City and communities like it are only getting worse.

When it comes to development, the city of Atlanta has a great history of Private-public partnerships. “Civic leaders come up
with an idea, City Hall irons out the political wrinkles, and then Coke, Delta, the Home Depot, and other hometown companies contribute funding. It’s how Atlanta won the Braves and the Olympics.”

On the other hand, Atlanta’s track record of looking out for the people in the process of development, such as large venues, is poor:

“In the early 1960s, Atlanta Stadium was built on the site of one razed neighborhood, Washington-Rawson, and encroached into three others—Summerhill, Mechanicsville, and Peoplestown. Later that decade, the Civic Center was erected on the former site of the Buttermilk Bottom neighborhood. In the 1970s, more houses and businesses were cleared to make way for the Georgia World Congress Center. In early 1990s, the Georgia Dome displaced at least six churches, and dozens of their congregants’ homes in Vine City and English Avenue. In the mid-1990s, the Olympic stadium was erected in Summerhill—over the opposition of some residents—and later the original 1960s stadium was demolished and replaced by acres of asphalt.”

The communities near big venues are suffering remarkably. Georgia Avenue in Summerhill was once a thriving commercial district and now consists of nothing but boarded up storefronts. Sunset

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4 Ibid.
Avenue, the street Dr. King used to live off of in Vine City, is littered with potholes, vacant lots, overgrown yards and sagging fences. There are decaying apartment buildings as well as yards piled up with debris. A couple of infill homes were erected optimistically over 10 years ago and are now abandoned and boarded up.\(^5\) It’s off-putting, unfortunate and upsetting that all this is taking place less than a mile away from a stadium that cost around 1.4 billion dollars to construct.

Gregory Washington, a youth program director for City of Refuge who has worked in Vine City for the past six years, said “The leaders need to not only focus on the stadium... This is a wonderful opportunity to strengthen what’s here. But let’s prepare, not just drop a building into the community... I really always wish people would ask: ‘What does it truly take for transformation in the 30314 area?’” He then answers his own question by saying “Working with young people... We have to invest in their success... We can’t just say ‘they’re going to be okay,’ because they’re not going to be okay. It’s all about them.” He’s right.

To take the next steps for people like Mayor Kasim Reed, and Gregory Washington, this thesis is proposing to place a School of Architecture within the shell of the existing Gaines Hall on Morris Brown College’s Campus within the Vine City community.

The newly named Wesley John Gaines School of Architecture will be apart of Morris Brown College and linked to the Atlanta University Center Consortium. Students here would take their prerequisites, and other electives at any of the AUC schools. W. J. Gaines SOA will be used for the sole purpose of teaching students how to make, through academic and practical training.

As stated previously, Morris Brown College was known for educating and uplifting the most socially and economically disadvantaged student¹ and that wouldn’t change. This program is open to anyone willing to learn about architect and the built environment, and hopefully those aspiring to become architects one day. The degree to be conferred at the end of their matriculation would be a Bachelor of Architecture, and each class would have an average of 10 students.

The intention of this school, is to not only be about the teaching of architecture but the process of it. Every studio the students take will be a design/build studio, but with that there are different methods.\(^2\)

Design then Build
Integrated Design and Build
Integrated Design and Build (Modular)
Build Only

An integrated design and build model is the method of choice. Taking it a step further from solely a design build program, the new W. J. Gaines SOA will reflect the new proposed pedagogy spatially as well. With this new pedagogy, there are a few spaces deemed necessary:

Offices
A wood shop
A metal shop
Spaces for assembly
Space for Reviews
Space for Gallery presentations

\(^2\) If You Build It, Directed by Patrick Creadon, Performed by Emily Pilloton and Matthew Miller, 2013.
A Rapid Prototyping Center  
A Computer Lab  
A Material Library  
A traditional Library  
A few Studio Spaces  
A Traditional classroom  
Some open teaching space

The spatial layout will be all about the balance between academic and vocational learning. Having an open teaching space in between two mechanical shops is ideal so that a teacher can teach student about a particular machine and what it can do, either before or as the students learn to use them. A computer labs situated adjacent to the RPC will allow student to learn how to use certain programs as well as learn how those programs are then used in conjunction with those machines to produce what they have created.

The students will start off by learning basic principles that will be needed in later years. How to measure, how to draft, and how to lay things out. They will learn about different types of materials: their strengths and weaknesses. They will also learn how to operate different types of machines and what materials work best with those machines. They will go through the process of drawing things out and
then building them. Ideally, their academic learning will develop along with their construction knowledge.

The student will then learn and go through the different steps of the design process, which are:

Refine
Ideate
Develop
Prototype
Refine
Build

Honestly these steps can go in any order: Research to develop to refine to prototype to ideate to prototype to ideate to prototype to refine and then to build. Most project will be geared towards to the rehabilitation of the Vine City Communities and Communities alike who are being heard by local officials.

Not only will this be helpful for the community, but it is really empowering for the students. They will be able to see that what they are studying in school is a really useful profession for society and get a sense of the positive impact their work can have.

3 If You Build It, Directed by Patrick Creadon, Performed by Emily Pilloton and Matthew Miller, 2013.
With regard to historic preservation projects, there are typically ordered steps taken when going about renovating it. The first step is to establish what is there. An analysis needs to be made of what can be salvaged and what has to be removed.

Gaines Hall lost it’s roof during the fire that occurred back in August of 2015. A temporary roof was never put over the building. Due to rain and water from the fire department extinguishing the fire, there is a lot of wet fabric that has assumedly became moldy and hence needs to be cleared out. Assuming this has only gotten worse over the seven months it has been uncovered, the building will need to be gutted and start fresh with the existing walls and a new structural system.

After it is decided what can be salvaged, a decision must be made about what should. Those items that should be salvaged are character defining pieces. Gaines Hall is an Italianate style building. Characteristics of the style are rounded windows, stylistic eaves, large front doors, grand stairs, and the materials brick and wood. The east façade is comprised of all of those characteristics and a few are present on other façades.
The next step would be to stabilize the attic walls and add a roof. A modern version of the previous roof will be added to the building. This time incorporating skylights and extending it over the smaller addition to the west of the building.

After that, all the wet fabric would need to be cleared out. The mold needs to be removed and the walls need to be checked for water damage. If freezing were to occur it would cause expansion and the building would fall apart.

Following that, the foundation would be checked. Water might be leaking through it and if that’s the case, there might not be anything that could be done for Gaines Hall.

If all is well with the walls and the foundation, then the new program can begin implementation.

Implementation can happen in three ways:

- New could be added to the Old
- New could be incorporated within the Old
- New could be separate from the Old

Within those three ways, there are five different types of interventions:

- **Insertions** – “the new piece be it a space or a building
is inserted into the older volume, using the existing structure as protection and nestling in it.”

**Parasites** – a symbiotic relationship “where the new piece attaches itself to the side or the top of the original building and becomes one with it as it depends on the original structure.”

**Wraps** - “This type of intervention wraps the older structure in a new mantle: the addition may spread an overnight umbrella to provide protection to a building that has become fragile or it may encapsulate and older, smaller structure in an all-around enclosure.”

**Juxtapositions** - “The addition stands next to the original building and does not engage in an obvious dialogue with the older structure.”

**Weavings** - “the architect weaves the new work in and out of the original building fabric. Generally the limits, or the seams, between the old and the new work are not immediately apparent or they do not form a recognizable pattern.”

Due to the fact that the exterior is the only salvageable part left to Gaines Hall, the “new incorporated with the old” and “weavings” approach was decided. With the building serving as a learning tool,

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the floors were moved to align with the existing windows in order to allow people to move freely through them and into other parts of the addition. Leaving the old floor connection exposed in the walls will help educate future students about construction as a whole including old and new practices.

One radical implementation on this site is the porch-bridge. Porches have a distinct connection with the southern America. Whether it’s a plantation type of porch with the Corinthian columns, or a small rural porch where depending on the depth you could be safe from the rain or just barely able to greet someone. It’s not just a transition space, there is a sense of pride associated with it and it’s owner: It was once considered a status symbol² but more importantly it was something people could call their own: especially to African Americans. That was as much a local gather spot as a pub was but the difference was it was theirs. They would sweep it, play chess, drink tea, and fall asleep on it. The Don Knotts Show had a regular feature on it entitled “The front Porch” where he and his guests would sit on a porch in rocking chairs and talk philosophically.

Deciding to incorporate a front porch with the bridge that spans Martin Luther King Boulevard and connects Morris Brown with the rest of the AUC was a way to literally bring people into the site.

and reach back out into the community. People could come across the bridge and immediately become part of W.J. Gaines School of Architecture's porch where they can see all the work the students have been doing, come and sit in on reviews, and learn a little bit more about what’s going on either in the school or in the community.
CHAPTER SEVEN: OUTCOME
There are a lot of ambitions with this thesis. Most of them share the same first-and-foremost tier:

One of which, is to create more diversity within the field of architecture. Granted, people may not consciously think about architects in the way they think about doctors and lawyer; the demographics are still astonishing. Out of the 105,847 registered architects in 2013 (note) only 2040 were African American and 357 or those were women (note). That’s 1.9% and .3% respectively. This site has the potential to change that.

Another potential positive change would be to the Vine City community as well as to Morris Brown College. Vine City has begging for help for years and is continually being ignored. In addition, Morris Brown definitely needs something positive in their favor otherwise they might not be able to come back from all their troubles. Theoretically and optimistically, this School of Architecture would be great to help them help themselves.

Gaines Hall has been apart of the city of Atlanta for almost 150 years. There is a part of history that will be gone forever if this building doesn’t get rehabilitated. It’s past the idea of historic preservation. It’s more about preserving history. It’s too important to let decay due to
poor nourishment.

Last but definitely not least, is to have architectural education balance more between erudition and craft. It’s so important, not only for the student but for the professional. The worker is taking the power, authority, and profit away from the profession of architecture and architects need to get it back. If nothing else, hopefully this thesis starts a conversation because it is an interesting conversation and it is one architecture needs to have right now.


its-going-to-take-more-than-45-million-to-help-vine-city/.


“White House Initiative on Historically Black Colleges & Universities...
CHAPTER ONE: HBCU's

FIGURE 01-02  http://1.bp.blogspot.com/-WDif5AQ8onI/VXWPylMHpmI/AAAAAAAACIXo/27oB2r88Glc/s1600/11.jpg

FIGURE 01-03  http://www.hiphoprealestate.com/wp-content/uploads/2015/03/HBCUs.jpg

FIGURE 01-04A  http://tmcf.org/about-us/our-schools/hbcus

FIGURE 01-04B  http://media.cmgdigital.com/shared/lt/lt_cache/thumbnail/600/img/photos/2015/12/17/e2/2e/032815_Morris_Brown_College_BG4.JPG

FIGURE 01-05  Screenshot of Apple Maps with text overlayed

FIGURE 01-07  http://www.spelman.edu/docs/career-center/download-list-recruiting-organizations-.pdf?sfvrsn=0

FIGURE 01-08  http://mediad.publicbroadcasting.net/p/wabe/files/styles/medium/public/GainesHall_082415.jpg

CHAPTER TWO: The Great Debate

FIGURE 02-10  https://upload.wikimedia.org/wikipedia/commons/c/c6/Booker_T_Washington_16114a.jpg

FIGURE 02-11  https://upload.wikimedia.org/wikipedia/commons/ff/d8/Du_Bois_W_E_B_Boston_1907_summer.jpg

FIGURE 02-12  http://thepandorasociety.com/wp-content/
CHAPTER THREE: Education and Architecture

FIGURE 03-15 http://pds.joins.com/jmnet/koreajoongangdaily/_data/photo/2012/02/13003910.jpg

FIGURE 03-16A https://futuresplus.files.wordpress.com/2011/11/entry1302.jpg

FIGURE 03-16B http://i0.wp.com/www.firstinarchitecture.co.uk/wp-content/uploads/2015/03/1_FIRST-BRUXELLES.jpg


CHAPTER FOUR: Site

FIGURE 04-20 http://wgcl.images.worldnow.com/images/23439595_BG1.jpg

FIGURE 04-21A http://wgclimages.worldnow.com/images/8620610_G.jpg

FIGURE 04-21B https://cdn0.vox-cdn.com/uploads/chorus_asset/file/4455773/gaines.0.JPG

FIGURE 04-22 Screenshot of Apple Maps with translucent box overlayed

FIGURE 04-23 https://cdn1.vox-cdn.com/thumbor/S94OckpVc8qBiVal_
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