

3/5's Compromise and Black American Architectural Style

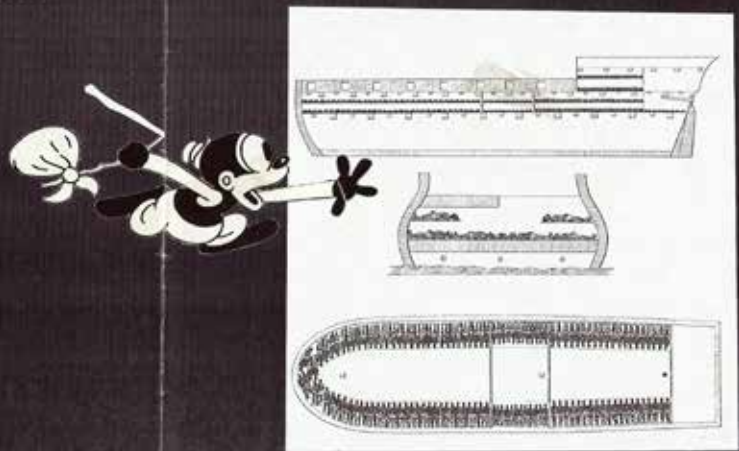
By Ian Smith, *Principal*
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The act of reading: One is opening a door

Reading is an active reinterpetive experience. One's personal experiences instantly regenerate themselves contiguously in a parallel tortuous trail. One plays detective with the text, and subserves to its convention. The activated imagery, the recording, and the reading initiate eminently elementary gatherings for later conclusions.

At dinner time the reading room glows with delight. The slow twilight charcoal grey provides a amusing diffused atmospheric distortion. The sun patiently wanes away as levels of value darkener places everything into a shadowed equilibrium. Perception is limited one less dimension allowing voids between buildings to flatten everything surrounding. The effect of indirect sun light just before dusk to my right, and my house and its dark facade react forming a boundary for an intimate low traffic impact zone: a non-complete quiet space. A place where one can read his/one story, one's thoughts, mind's action, emotions, secrecy, and imagination. And, as one possesses these thoughts, the need to pick up one's crackling joints is a revelation. All one must do now is retire for supper, instantly forcing one to swing one's head around to point in a new direction.



Theoretical proposition 1994 thesis abstract, Ian Smith

3/5's Compromise and Black American Architectural Style

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The purpose here is to persuade you that the existence of the 3/5's compromise is so foundational to the psychological condition of American Blackness that it could be a vehicle of meaning from which a formal beauty for Black American architecture style can emerge. How can there not be a clear architectural beauty signifying a state of Blackness in the United States of America? Depending on where one lands in the study of architecture today, it is fair to say that a definition of a black architectural aesthetic is as elusive as Blackness itself. This may be because of the precious, intertwined nature of the commodity of Blackness, combined with the socio-political black storytelling power of the civil rights movement. Alternatively, it might be the difficult reconciling past atrocities with the prevailing culture in power. The culture of Blackness might be something very difficult to comprehend due to the illusive nature of racism and the history of identity politics related to real estate in the United States of America. However, inside or outside all of that, a framework for discussion is proposed on whether there can be an African American Architectural Aesthetic. In this case, the proposed construct is a corner of reference from which monumental meaningful space can be claimed. This seed has been planted in the emergent language that established the United States of America; this seed is destined to be germane to the growth of any oppressed culture embedded in the United States Experiment. This seed of brutal honesty, hypocrisy, and parody roots the ground for the mental groundwork required to perform on top of self-reflection. However, ultimately solidifying resolute authenticity, assuring that any resident in the United States of America is a child of the faceted construct. This construct is embedded in a ratio to incentivize southern states to join the union for power in representation, explicitly defining a pedagogical framework for self-reflection in the presence of a lying reflection.

This starting point is of mathematical origin. It is based within reframing a construct of three-fifths into a base understanding of contemplated complicated logic. The construct of the three-fifths compromise is an entanglement by its intended purpose. It is a fraught entanglement between the Northern States and the Southern States. It is an engineered ratio to increase voting power among irreverent Southern property owners who had generated significant wealth prior to 1787. It is an entanglement conflating Blacks both as property and humankind, effectively creating logical paradoxes in the opening words of the original Constitution of the United States (COTUS) but once originally

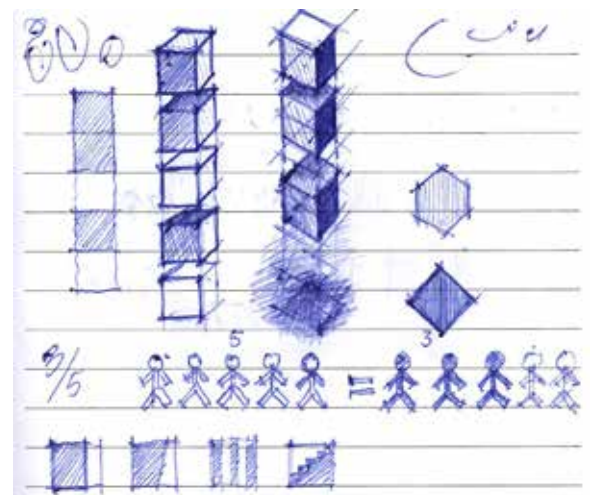


Figure 4.01 - Fractured Expression Concept Sketch, Ian Smith 2023

the Articles of Confederation (AoC). Prior to generating these concepts, enslaved Black people were conceived as only property.

“Representatives and direct Taxes shall be apportioned among the several States which may be included within this Union, according to their respective Numbers, which shall be determined by adding to the whole Number of free Persons, including those bound to Service for a Term of Years, and excluding Indians not taxed, three-fifths of all other Persons” (COTUS 1789)

What Darell Wayne Fields does make room for, by investigating the origins that exclude Africa’s contribution deconstructing Hegel, the father of the History and philosophy of aesthetics and seeking to shed light on this, is a route to why black stories are not relevant to the white authors of great reverence. Fields’ interpretation splits the construct wide open perhaps out of generosity. Like many works of contemporary art, after the establishment of the “Open-work” (in the canon of modern art) it is more now what the participant brings to the piece. Field speaks in depth to rationalize why and how black stories find difficulty engaging an academic audience that can bring something to the vision because they are not told through defining moments of philosophical thought. An example would be the denial of the early culture of Egypt through which the Nile flows, an art of poetry that defines space and creates form without time. The form of guilt running behind the power to choose one item over something else is palpable throughout his text. He helps to provide clarity to the methodologies that have been deployed historically to arrive at purpose inside the ignoring of a culture. Yet, the “Totemic Operator” scaffolding he adapts from Levi Strauss is prepared for delivering a linguistic bridge back through for narrative depth. This groundwork is fertile and prepared for a meaningful narrative to be infused and marinated in the paradoxical cauldron of Blackness meant to pursue an equalization of balance to power. However, one might get what they wish for. The unique origin story of the U.S. is a story that reflects its oppressors in a slightly different distribution of power, which means that blood lineage, adorned divinity, and ownership would still prevail as motivators when there is a lack of ideas. For a very poor and young republic, costly alliances require exploitative value propositions; we may become our oppressors.

A proposal in addition to the elusive “Hall of Mirrors” product of semiotics that Fields uses is fueled by, and only resonant through, a comparison to a system that has elected to be exclusive. The very nature of uncontrolled constraints is meaningful opposition. In a very small frame of thinking, this meaningful proposition helped produce a vast realm of black wealth (art). And, as poetic as black wealth can become, a proposed destruction of the dialectic or a secret desired reinforcement of its rigorous presence is a pervasive challenge but will be resolved in the latter. Another way of saying this is by surviving after nearly losing everything in some categorical subject and producing something that speaks to why one’s presence has remained sometimes causes the challenge to be conveniently diluted. The “opposition meaning” may perish in the pursuit of telling this story.

The purpose of this meditation is to connect the poetics of Black wealth to the fraction of three over five: five enslaved

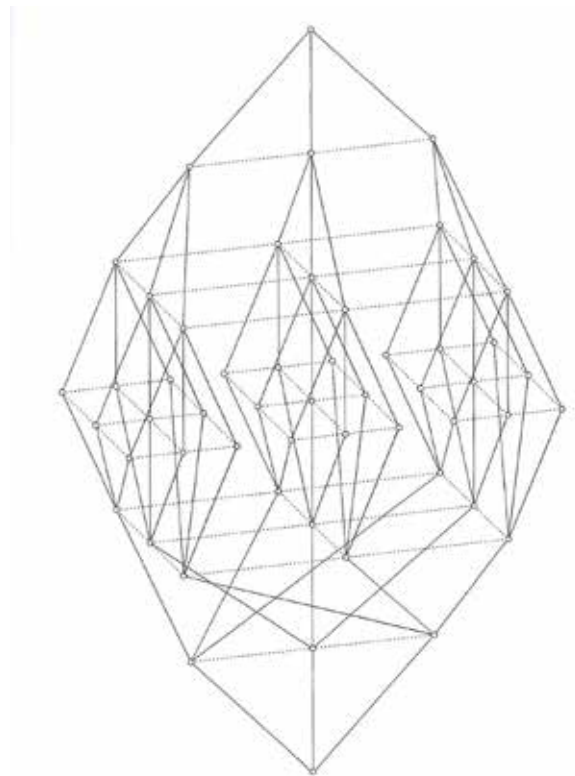


Figure 4.15 - Totemic operator, C. Levi-Strauss

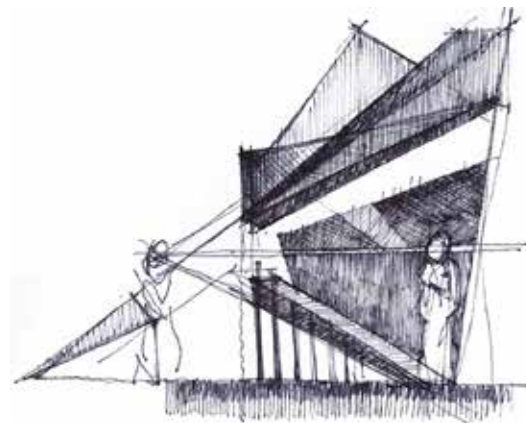


Figure 4.08 - Fractured Expression Psychological Characterization, Ian Smith 2013

black persons held against their will to support the equivalent of three white people and re-emphasized here as a perpetually unintended invisible written contract to reinforce power relations among other whites as well as other blacks. An aesthetic can emerge from where humanity has dissolved much of its moral purpose because there is a clear dependency between the story of resilience and the need to recognize and celebrate these repetitive triumphs. Framing black wealth as a generated commodity in content (cultural revenue) is, for this purpose, an existential dependency on imposed deception.

Can one hold in one's mental capacity that the value of (1) is both equal to 1 and 1.667? The wealth of U.S. history delivers this "complexity deception" as its primary education for black culture to regurgitately encode in the atrocities of the past in the belief system of exceptionalism. This is how I might say it in the vernacular, "Don't pay for it if no one can force you to do so through violence or threat of violence, and the golden rule."

Mario Gooden writes, "This intersection of architecture and black American life does not simply express the static conditions of ethnic identity." (Gooden 2016)

The framing that emerges from a fear of loss of perceived entitlement and that has been formally passed down through association provides the leveling for humankind.

"Such an architecture should reveal meanings, situations, and conditions (both apparent and subliminal) and allow for individual participatory action, the affirmation of "presence" in life, and a recognition of existential meaning and knowledge—the confirmation of that "life, liberty, and pursuit of happiness."

In this statement, there is a suggestion that a Black Architecture can be the result of allowing the full experiences of a Black US citizen to thrive and prosper. Although this should be present, the infrastructural narrative is always in reference to the perpetual legacy of the systemic socio-economic disposition imposed upon black people. The proposition feels like an optimistic utopia that when a black U.S. citizen finally attains parody, they might then need to shed the title of Blackness. However, the title of Blackness may provide too much meaning and power to shed. However important it is to be included, the cultural monuments of inclusion should pay extreme homage to the construct of relationship and subjectification. Isn't racism a visual construct that is directly connected to constructs of beauty? Black is beautiful, correct? But if it were not for a reason "just because," it must be for a reason rooted in the power system of dominance, domestic captivity, personal pleasure, and perhaps fear of the loss of power.

It is easy to ignore the condition of becoming the character of the oppression one is intent on escaping, possibly described as a power acquired by wealth through the exploitation of labor. The denial of which all Americans must confirm in order to potentially escape complicity when learning of the separation from the Church of England. Upon comparing the gifts of Lacan, Derrida, Barthes, and Eco, the new scaffolding of this writing space for architecture is self-aware of the contrived boundaries of style through the blurry and contrived limit of language and the subjective nature through which Mario Gooden and Darrel Fields have executed a heavy lift to pursue an architecture that services a United States Blackness. Mr. Fields, fortunate to have the audacity even to try, articulated an aesthetic in his theoretical house design for Kara Walker. Mr. Gooden may not have ventured as close to an aesthetic as Mr. Fields; a sense of guidance of what to be wary of is provided in the essay Gooden writes about "The problem with African American Museums." (Gooden 2016) It is so easy to resolve expression in the surface of the façade and even easier for the pattern to lose its intended impact through the deployment of temporal patterns in clothing, dissonant musical notation, or profound poetic rhyme structures. Separately, the curated contributions in the book and exhibition for Reconstructions: Architecture and Blackness in America provide vivid cross-sectional context for a fertile topology of Blackness and hone



Figure 4.13 - 2611 Exline 2611 Exline, Darrell Wayne Fields

what is most specific to the United States' conflicts with many states of Blackness.

One might acquiesce early to the pursuit of a Black form of architectural beauty because one may determine that a sovereign state must first be established in order to attribute an approach to aesthetics. Many of the stories that persist through generations are delivered from the remaining victors, employing some hyperbole and propaganda after curated selection. It may be much harder if the culture needs to catch up to that. Approaching the actual example of a Black architecture might definitely challenge one to address any self-consciousness and impostor syndrome. The hubris alone might present one as being impetuously naive. Holding the two ideas together is nothing less than carrying multiple consciousnesses.

Frederick Douglas, in his narrative, more than aptly describes something more than a double consciousness. W. E. B. Du Bois takes this and reduces it down to perception within politics when he speaks to the double consciousness. They pursue the sensibility that many share when forced to operate in the margins when also living with the promise that is afforded to whiteness when at the same time bound firmly inside the same culture. Frederick Douglas came to write later in the appendix of his narrative that indicted U.S. Christianity. He goes on to describe that it is not true Christianity. It is a self-supporting Christianity. He recognized the promise of deliverance of belief and bore witness to the hypocrisy. This is the other consciousness routed in moral righteousness where one can understand the juxtaposition of racism due to observing hypocrisy that is propagated through kin-driven faith in addition to superiority. The first argument of this paper is not to dig deeper into this dual nature surrounding enslaved persons and Enslaver Christianity but to provide some context around conflicting logics that promote exclusion. The very practice of White Christianity, as written by Mr. Douglas, is that White Christians have to utilize both truths to protect their existence and simultaneously dismiss any consciousness of the immediate hypocrisy.

Although the positive position that Jack Travis presents on the origins from which he constructs his thesis in black aesthetics, there is something that is missing that is necessary: the void that comes from discrimination. This void could be assigned a sublime tone that is dialectically paired with resilience. In the published interview in 2015, the article does include resilience as bullet point (7) in his (10) Principals. He presents the challenge that artists have been more successful with; however, there remains an earnest longing for something that is distinctly North American and decoupled from its African continental roots. An example that Hejduk describes is the uncanny and sublime states resembling or characterizing a quality of sublime Blackness in architecture is the enigmatic masques of John Hejduk, also suggested in the slides that arrive at the epilogue of "Architecture in Black." John Hejduk was born in New York in 1929 and grew up in a time we now know was prior to the catastrophic backlash in Eurocentric global politics. His architectural emergence is similar to that of his white counterparts. He then becomes the iconoclast professor within the academy after having the opportunity to work for some prominent firms.

Why Hejduk, and what part of his vast work is relevant to this thesis? In order to arrive at this determination, one would

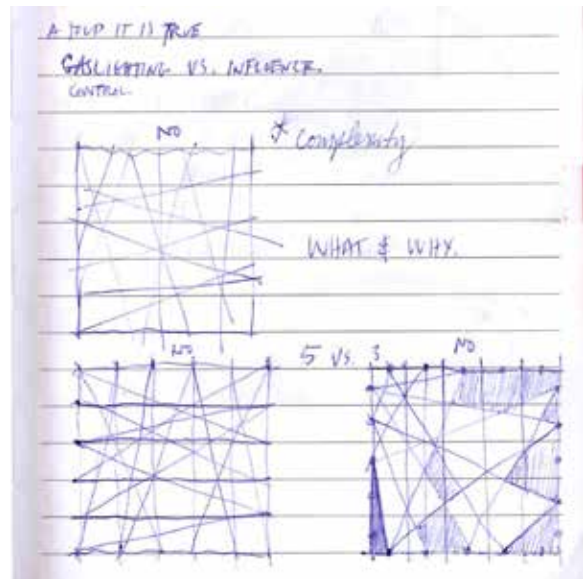


Figure 4.04 - Fractured Expression linear vectors, Ian Smith 2023

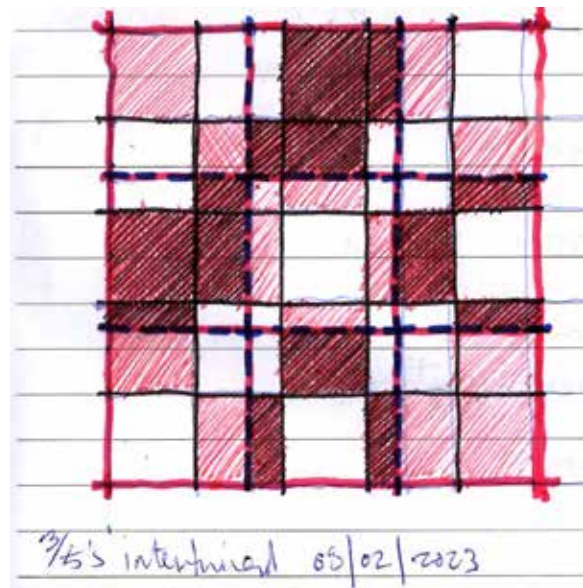


Figure 4.03- Fractured Expression 9 Square plus 25 Square, Ian Smith 2023

need to begin with his early work the Texas Houses (9 square grid), and transition to the evolution of the Diamond Houses. The rationalization for why the diamond houses is explained quite clearly and eloquently in pictorial sequence. Through a de-evolution of flatness derived from the conventions or shortcomings of orthographic projection. The diamond houses are inspired by the fluctuating expanse of cubism, Mondrian's rotation, and Rothko's horizon, all challenging the reading of this genre of paintings (also having a conflicted past with African Cultural artifacts). To know that when he made this evolutionary transition, it was a profound departure into what one would presume was intended to be didactic but revolutionary. In his departure from conflicts in orthographic projection and arrival to painterly, figurative, or sculptural two-dimensional representations, this thinking emerged. The mind is invited to operate simultaneously in multiple states. During his transition from the 1960s to the early 1980s, the Berlin Masque work was produced. This early condition of this project typology, although primitive and novel, is noteworthy for its dual-state stratification. The work deliberately wanted to speak to the supernatural, phenomenological, and uncanny connections that humans are compelled to make when conditions defy explanation: A strong, directly translatable experience of dual or fractured consciousness. In this case, it is a childlike fractured state in addition to an architectural fractured state. The banal qualities of the (28) objects, which include (7) towers surrounded by twelve-foot high hedges, ignite the curiosity for a theater that is sure to deliver delight and tragedy. As this proto-urban stage has been presented in a more impenetrable way of architectural physicality, the sheer abundance of storyboard-like depictions and poetic descriptions bring to consciousness a multiplicity of possibilities. One is compelled to deliver hope to this arrangement like an unfolding detective model, but in this case, it is a site plan that contains architectural characters prepared for unpredictable collisions. Without knowing the specifics, one may feel the intent through the seductive code rendering technique, not too dissimilar from the flat style of Cimabue's *The Madonna and Child in Majesty Surrounded by Angels* (circa 1280)—Jacob Lawrence's *"Revolt on the Amistad"* or William H. Johnson's *Jitterbugs V, 1942*. The crafted iconography thus behaves as syntax, much like the picture-like text of the Signogram writing system (Chinese Typography). Phrase fragments have been delivered for the observer to assemble. When the collection is made and presented, an expectation of syntax is formed. As opposed to being restricted by columns, walls, and floors for the use of syntactic deployment, John Hejduk introduces a universe of possibility within which the imagination flows.

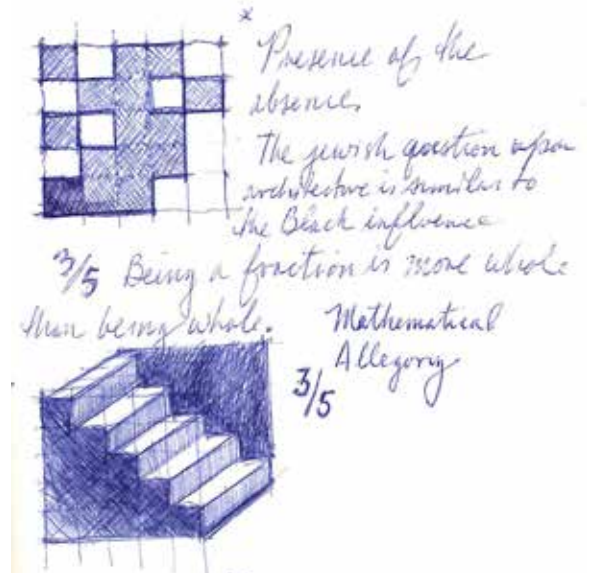


Figure 4.05 - Fractured Expression Coded Directive, Ian Smith

An interpretation of his Berlin Masque work is a poetry of an urban enclave presented as a collection of what can be described as "iconograms," hand-drawn recordings or formalizations of mythic functional objects characterized as icons meant to embody something significantly experiential and meaningful. These iconograms are expressively drawn icons in scribbly black line ink. In later Masque variations, sometimes color is provided for added character when depicting an architectural scene. These landscapes often characterize an industrial image through non-vernacular Euclidean geometric forms and extrusions of triangles, rectangles, and circles. Some were made to appear more conical, cylindrical, and platonic. Some present Xs and Vs attached to snake-like squiggles and tapered appendages. He juxtaposes helpful labels to fuel the anticipated actions these enigmatic iconograms are to undertake. The viewer participant is then asked to interpret the sensibility: hopeful, complacent, joyful, melancholic, futile, and/or prophetic. For example, the lens of empathy is demanded when one of these iconograms is titled "Public Punishment Tower". One may begin to conflate his kind of medieval quality ritual of political engagement in the physical presence of a tower. When this occurs, there is a simultaneous expectation of similar qualities that can be related to the juxtaposition of contemporary life events. It delivers a sublime trigger for the fear of the unknown and uncontrollable.

Other iconograms refer to exploited labor, industrial contaminated air, dark grey colors, vacant public commons, and suddenly special curated bright spots where life can occur out of the oppressive dark ink-bound enclosures. The environments where these objects exist appear as defensive environments that are self-aware and that have established social order. They appear to be incredibly fragile and require fortification. Yet, this work is also open enough for an

invitation to participate and find comfort in the oppressive depiction. In particular, the Berlin Masque is probably a primitive exploration of dialogics, as described by Paulo Freire. However, the Masques that come later evolve to amplify the magical and imaginative side of the machine within the public commons' cooperation, unity, organization, and cultural synthesis.

Paired with the graphic images described prior, when one is aware of the history that arrives with the location of Riga as a label, it becomes very difficult to misinterpret where the emotion should be placed. One does not need to go any further back in history than today through what is happening in Ukraine to understand a similarly oppressive environment, as we now know from the Fredrick Douglas Narrative, what slavery is like. These are moments of joy that could continually emerge despite the suffocating veil of oppression. Joy is the meaning that is separated by spaces between the periods when it can be connected.

Assuming the label African-American, Black-American, Negro-American is fractious by the very nature of its hyphenated status. The evolved hyphenated title is a manifestation of its distance from its earnest depiction. Nevertheless, to assume the category of American may only be as useful as discovering one's privileged status, as Mario Gooden described in his travels to West Africa, and thus may naturally revolve between any of these characterizations when transitioning cultural intersections.

The depiction of African American Architecture has been proposed to come from a reckoning. The African American condition, written to canonize African American culture, is also recognized as an American condition and a human story. It is a human story of how a group of humans can oppress another group of humans in a violent, inhumane way to obtain resources, preserve access, and secure a quality of safety and sanity. To impose upon another group of humans in this way may require a psychosis of need that has been transformed from a decision of want. Freire refers to this as a perpetuation of separation through a cycle of hunger and partial satisfaction. Thus, moments of fear in this condition could be turned into joyful success out of necessity (a flipped moment of joy) to the surface with sentiments of maintaining the cycle of imposition and can also fuel the perpetuation of oppression without the agency of organization. However, within the pursuit of simulated joy, the answer may need to be maintained beyond all other conflicts, especially beyond the arrival of an organization (parody), an artificial defensive mechanism. This convenient tool of defense afforded to an African American with the goal of preserving a land resource for the precious few, preservations may need to emerge from something more foundationally irrational. The apparatus of preserving real estate is the turning device from which an aesthetic could be derived, like an inversely proportional square; the simplified equation for force acceleration. The Articles of Confederation (AoC) is the starting point for this exploration of inversely proportional transference. The existence of this artifact is the primary example of the effort to establish agency around which a system for a radicalized society can evolve. Eventually, this tool determines how to deliver increased rights to those who are identified as property owners. At this time, property owners were male, and property owners could contribute financially to the regulation of autonomy (allowed to move freely within the established society sharing cultural expectations). Importation to the assembly of facts is the Second Amendment, Article 1, Section 2, Clause 3.

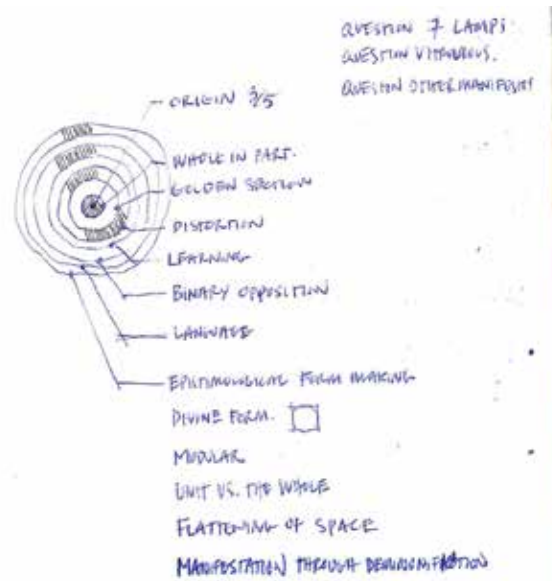


Figure 4.06 - Fractured Expression (8) Levels, Ian Smith 2023

This meditation on an aesthetic for African American architecture intends to bring to the center of the perspective an African American (A.A.) projector away from an African American operator's point of view (singular). In this instance, the A.A. point where this view materializes shall be from a symbolic linguistic fraction articulated in Article 1, Section 2, and Clause 3 of the 2nd Amendment of the Articles of Confederation (AoC); here hyphenated three-fifths and clearly unknowable to any A.A. enslaved people at this time. The meaning of the 3/5 compromise was well wrestled with and argued for and against in the Federalist Papers, recognizing the more obvious contradictions in the rationalization of the concept of United States Slavery. Power between the Southern states and the Northern

states was negotiated in order to organize. The states needed to organize and “Unify for Liberation,” (Freire 2000). Not all could agree because the numbers were imbalanced due to climate geography and pre-industrial agricultural capitalization through the artificially low cost of labor. For the acceptance of the AoC by South Carolina, and other Southern States, a value had to be quantified to provide equal representation of the Southern states in Congress. Thus, the 3/5 value was presented and narrowly ratified. This construct would presume to affirm something and simultaneously deny the same thing: power. Upon understanding the dual provision through dividing and surmising value, the attained and monetarily valued property now generated voting power and subjected the partially recognized human as still not human; a Powered and non-powered state that was a not known unknown (+1,-1, -1, -1).

The legacy of slavery is directly connected to real estate ownership and land-related value, from how the land can be used and what can be produced on that land for additional value. An enslaved person is a physical extension of this land value through cultivated institutional knowledge of the land operation. As an architect, when participating in real estate developer tactics of today, one learns of the direct connections that exist to the earlier ownership of land that would avail lucrative socio-political and sometimes controversial strongholds of the past. When one observes the power that is often employed through granting favors along privileged trust heritages, it can easily be understood how these same powers may not be granted along racial lines (Thompson 2021). These written declarations deduct the most minimal of syntax to preserve what are often unbalanced gains. The AoC text that we are focused on remains as amendment two for all to re-read and by all who are required to abide by the AoC and, later, the COTUS. One group of individuals at an earlier time has power over another group of individuals and progressively diminishes from there. Because the presence of humanity in the U.S. is often reduced to a numerical relationship between a black person’s access to property and a white person’s access to property, there may be no better subject than the rights to real estate protection to position the focal point from which an architecture can be viewed to an architecture that can be made. Architecture has been and should be expected to deliver in perpetuity its provenance to the land ownership class. Those not in the ownership-class but in the consumer-ship class who generally get to be visitors to privately owned spaces may get to decide what uses go inside, but rarely is it ever possible to control what the structure memorializes on the outside. In this case, significant leverage would be necessary. This could be described as a primitive origin for an architecture inspired by a free U.S. market Capitalism that presents a value proposition to be leveraged and generate real energy to move this real estate machine or, rather, labor machine to yield from the land. Thus, we begin with this definition of Blackness. Blackness is the equivalent of five black men for every three men; or rather, Blackness is the tool from which black labor is leveraged to multiply the power of the singular white male, starting with the equivalent unit of measure of 1.66667. Although this essay is not a lesson on Article 1, Section 2, Clause 3, in connection to the sections of the Federalist papers, which can be found on Wikipedia and other sources, one may need to know some of the simple facts to understand the relevance of the three-fifths proportion, real estate, wealth, and power to the concept of slavery which in this case is synonymized with Blackness for this purpose is understood as the fundamental leveler for a smaller group to gain power over a larger group.

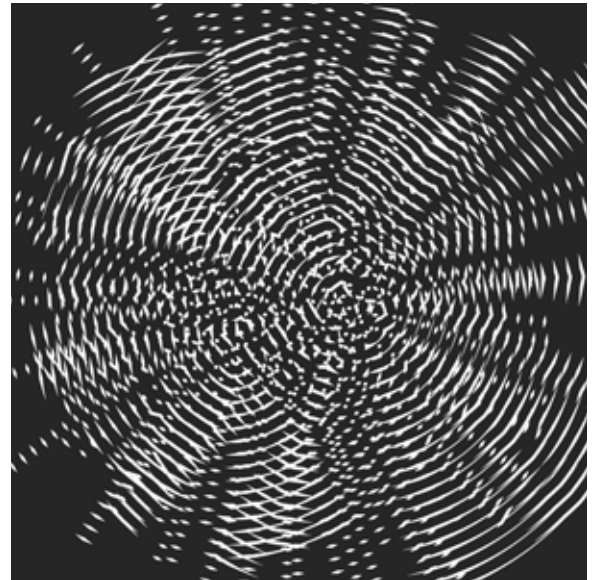


Figure 4.09 - Fractured Expression of Fractured Wave pattern, Ian Smith 2012.

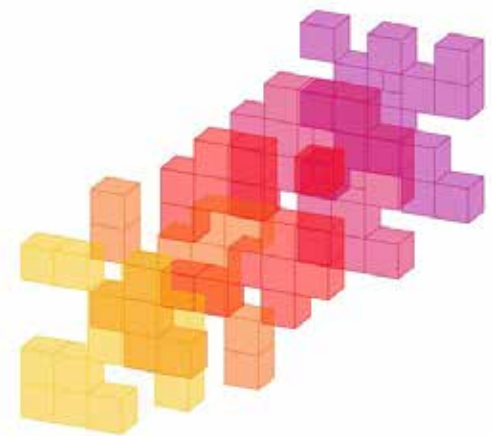


Figure 4.07 - Fractured Expression Z Axis, 2023

In the effort to arrive at a consensus, the States within the Confederation agree to place value on dehumanizing labor. This is a poetically clever solution when after recently claiming independence from another social imperial authority. Three-fifths, in this case, is an elegant reduction to determine the Goldie Locks quantity; how much power transferred would be enough but not too much to lose a majority hold. The persuasive argument is easy to bring to market. From inception, the condition of enslaved Black people at this time has crossed a line of admission into a human qualification and could be inversely described as the white authority partially submitting to an obvious truth. The concept has the audacity to partially release part of the lie “of not being equal to whiteness” to an in-between condition; not quite animal-like property and not quite human. Enslaved Black people were now 3/5's closer to being valued as non-slave. Although there were black and other non-white individuals who were not enslaved, slavery was pervasive and often imposed expectations prior to any official clearances. However, the remaining 2/5 might be considered, in concept, the hardest remaining fraction toward which to recover. One might speculate that the arrival at the 3/5's state of free personhood from zero was such a significant step that the remaining portion might never be granted. Eighty more years needed to pass before the conceptual remaining portion needed to be granted, yet never fully accepted in the context of the most elite circles.

The frame, in this case, seeks to objectify the hypocrisy of granting power surgically to a select few for the greater good of the republic, where there is recognition of the humanity within Blackness and the awareness not to go as far to rationalize it into being. Deliberately crafting an objective relationship to power, inevitably being less than one. One might later rationalize that the experiential side of this vehicle-of-measurement is imposed in a more diminishing way through the evolution of superiority; however, it is truly existentially intertwined and frugally misinterpreted with its claim to power. Having the land is a fraction of the power. Working the land is the vector, and the length of time for working the land is the value. In a way, the interpretation of the power at hand is to be the energy that is generated out of anxious fear and sustained to have control over another individual. This perceived fear is a future tense perceived projection of what energy an angry individual might beckon forth to avenge the inhumane treatment imposed; the energy and effort that would be expected in retaliation to the misdeeds of the oppressor. The described fear-power here is the inversion of the fraction (as if we can now mathematically affirm), and the fear-fraction is the improper fraction necessarily disguised because it is withheld from the oppressed. What is being said here is that the fear carried within a person who knows that they have committed extreme moral wrongs has inevitably transferred a significant portion of their power that is perceived to the oppressive without the oppressed being aware of this power transfer. If translated through inversion, as is reflected in the improper fraction, 5/3 can also converted to 1-2/3 and thus can express (1) white male is arbitrarily attributed two-thirds greater value than a Black man. This direct translation of the clause is false due to the transference of power shaded by fear in the relationship. Although the fear is invisible in this case, it is the moral power transferred to the possession of the oppressed.

When ruminating on where the actual power comes from in this equation, one might easily arrive at attempting to quantify the actual power exerted to hold on to the state of power often deemed a fragile state. It may be important to look at the fraction of 3/5 in another way in order to describe the power in the fraction that is omitted from the representation. One must hold this subtracted quantity in one's memory to legitimize the featured focus. In order to believe in the 3/5, one must remember that the 2/5 still exists in its absence. In the pedagogy

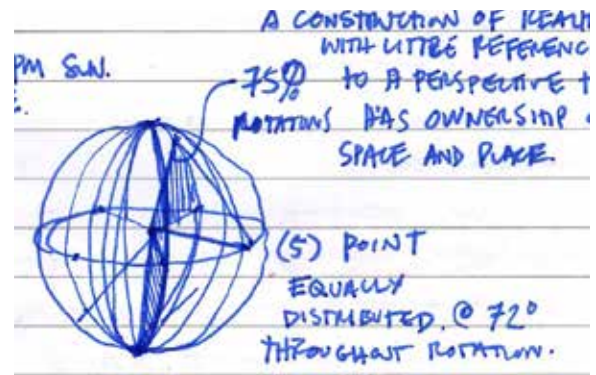


Figure 4.12 - Fractured Expression Radial Relationship, Hand Sketch, Ian Smith, 2023.

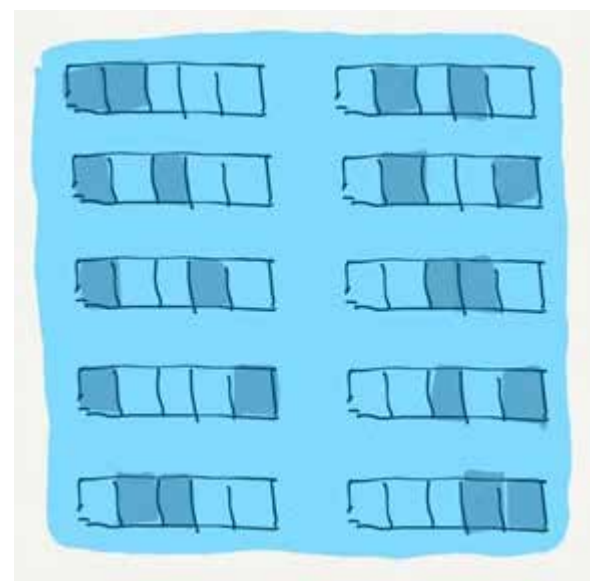


Figure 4.02 - Fractured Expression permutations, Chris Landau 2023, in partnership with Ian Smith

of arts and crafts, fractions are often seen as very power-rich places from which to manipulate perspective. Pictorial representation is often described as an optical illusion and understood to allow an observer to suspend disbelief for the required moment. In some of the more magical presentations of two-dimensional design, an author intends to simultaneously contend with the blank area around the object in order to objectify the subject better. In the context of painting and design, this is referred to as negative space. This negative space can be a very powerful tool to craft the positive space intended for consumption. Thus, when thinking of 3/5 of a person, it may be important to think about where the 2/5 portion does not exist to hold on to the concept of the 3/5 portion. For the sake of this rumination, this is a fractured state. This fractured state prevails and persists in a state of behavior and reflection after 1887. This fractured state is also embraced and fetishized as time progresses. To experience wholeness is still burdened by the recurring need to define Blackness as opposed to defining humanness or personhood. As described by Randall Kennedy, in-depth documentation of the efforts to eradicate the use of the N-word proves to be challenging to this very day. This diminutive divisive term, when used to organize consensus around the failure to eradicate joy, Kennedy writes, “Some think that the racial perceptions of most whites are beyond changing; others believe that whatever marginal benefits a politics of respectability may yield are not worth the psychic cost of giving up of diluting cultural rituals that blacks enjoy.” Both of these observations can be understood as efforts at grasping for power through agency. The contemplation and projection into the void of the fraction might be the very energy pumped back into the equation that builds towards the hole (whole). This could be further described as the absurdist route through a reckoning of a false reflection.

The constructs presented here resonate and reverberate to deliver a vessel within which meaning can be poured in. The effort is to illuminate an obvious anchor hold to the subjective discriminatory frame, which we ignore their very hold to this very day. Power inversion tactics are much like cubist visual fluctuation tactics. These sketches are the beginning points to further explorations in an architecture that is descriptively black.

Figure Details

Figure 4.01

Depicted in Figure 0.1 are (3) over simplified volumetric translation of the fraction $3/5$. First visualizing (3) of the (5) squares rendered with a hatch fill. Then further in similar depiction for comparison of how a representation that presents the actual absence of the rendered fractional unit. Last for reference a derivative depiction of figures representing the fraction. The suggestion here is that it may require more physical effort to present fractions of the whole as opposed to the whole itself. Put in another way in order to reinforce and idea for another to embrace as shared interest this may require considerable effort than accepting the whole (hole).

Figure 4.02

This diagram intends to show (10) of the several permutations identifying (2) out of the (5) attached box regions per row by coloring them in with a grey solid fill. As depicted in elementary mathematics to visually present the relationship of a fraction. Through the writings of Derrida, we learn to being to not only understand the construct of this relationship but also the potential falseness in how it might be presented. In this simplified example the perceived filled items are intended to attract all of the attention to the diagram which allows the author/narrator to explain impose the priorities. However, to understand this construct one must put aside both the frame and the field outside of the frame. Necessary distractions that are fractious elements contributing to the whole visual construct.

Figure 4.03

This 2nd image is an effort to forcefully combine the 9 square grid and the 25 square grid to generate fractional relationships of the overlaid orders. This reaches back to the pedagogical intent of the 9 square grid celebrated in the mathematics of the ideal villa with the derivative relationship of the next square of the prime in succession. This amplified characterization of the fraction of three-fifths is a double self-referential collision intended to be generative and explanatory of the thinking surrounding the historical narrative construction of the fraction.

Figure 4.04

The fracturing can thus be a becoming because the framework from which the fraction emerges generates the aesthetic. The intent is for this graphic geometric visualization delivers a celebratory manifestation into the complicated psychological gymnastics that are required to operate in 2, 3, 4, . . . n fractious being states that form the complete unit. For example, when Fredrick Douglas or James Baldwin of bell hooks calls out to the state of the contradiction and the reflection returned in an outright reversal, may provide a disengaged separation where all is truth, and nothing are truth at the same time. Although it may be difficult to remain in this metal state, it may allow for the freedom to see the projected absence as imposed potential energy reinforcing the distorted view.

Figure 4.05

Returning back to the primary observation with renewed visual vocabulary the area identified as the void in the relationship can be viewed as an operative inversion of the original premise, reciprocating the value of one unit that was based on the perceived fraction, if $3/5$'s becomes the unit value for measure more effort is required in this state to translate between constructs.

Figure 4.06

This image is a reinterpretation of visual construction looking fracture lens of three-fifth. One might begin to imagine the viewing of the American framework for claiming real estate and creating monuments that may last forever through the $3/5$'s lens, what might be the objectification for delight and meaning.

Figure 4.07

This diagram is a further investigation into the internal dive of a multiplicitous state from a fractious place to interpret content and being. Not only can one take the original order coded directive and not have more than (3) regions highlighted in either the x vector or the y vector within the square, but this procedure can also be combined and achievable in the axial z vector. No more than (3) objects are represented in any (30) possible linear rows contained in the (125) cube assembly. So, what can be said for a very complicated and rigid way of expressing $3/5$ s of a whole but to remark on the harmonic proof on what may be difficult to believe and computationally rich. One should be able to arrive at the determination that this articulation is no more contrived than the use of $3/5$'s that is preserved in the Articles of Confederation and further preserved in the Constitution of the United States.

Figure 4.08

Perceptions of viewing and what is projected beyond what is being viewed and understood in a fractious state of one's determination of self. What may always be hard to see outside of is our own concept of being outside of oneself. If what may be reflected back is distorted and obscured one's ability to operate in that state requires power in excess of the equivalent required for one unit in order to sustain some confidence in the narrative that is acquired by the reflector projector.

Figure 4.09

This is a depiction of a fractious state of an assembled whole, another complicated depiction of the $3/5$'s and the whole. A graphic representation of harmonic relationship sequences of wave pat- terns, figure ground, articulation of $3/5$'s presence.

Figure 4.11

Returning back to the primary observation with renewed visual vocabulary the area identified as the void in the relationship can be viewed as an operative inversion of the original premise, reciprocating the value of one unit that was based on the perceived fraction, if 3/5's becomes the unit value for measure more effort is required in this state to translate between constructs.

Figure 4.12

Radial relationships within a spherical framework. can be extrapolated to derivative blob type formulations.

Figure 4.13

2611 Exline *2611 Exline*, Darell Wayne Fields, From *Architecture in Black*, Theory Space and Appearance, Bloomsbury Publishing, New York, NY, 2011.

Figure 4.14

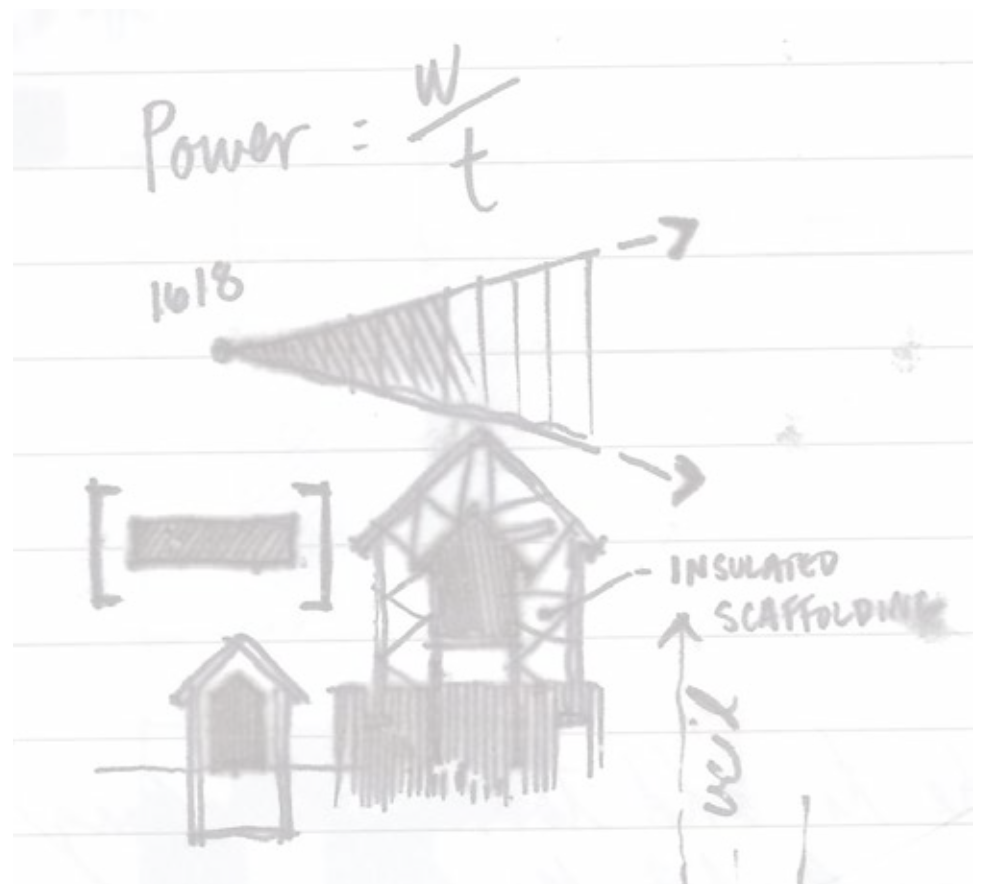
Perceptions of viewing and what is projected beyond what is being viewed and understood in a fractious state of ones determination of self. What may always be hard to see outside of is our own concept of being outside of oneself. If what may be reflected back is distorted and obscured one's ability to operate in that state requires power in excess of the equivalent required for one unit in order to sustain some confidence in the narrative that is acquired by the reflector projector.

Figure 4.15

Totemic operator, C. Levi-Strauss, 1966. From *The Savage Mind*. Courtesy of the University of Chicago Press.

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3/5's Compromise and Black American Architectural Style

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