20 on 20/20 Vision

Perspectives on Diversity and Design

edited by Linda Kiisk AIA

with an introduction by Theodore Landsmark, Esq., Assoc. AIA

a publication of the
AIA Diversity Committee and
Boston Society of Architects

Contents

Invited papers

Peer-reviewed papers

Appendicies

Introduction – Isolation and Diversity in Architecture

I first dreamed of being an architect when I was a small black kid growing up with my mother in Harlem's public housing projects. I knew intuitively that environments shaped personal identities, and that identities could shape environments. I felt that I might design more humane living environments for poor but hard-working people whose cultural contributions to New York were well recognized but whose contributions as designers of their environments were thought to be negligible.

By the spring of 1968, I was at Yale College thinking more broadly about a career in architecture, city planning, or law. I had met black lawyers, urban planners and physicians, but had never heard of a black architect and I wondered what it would be like to continue to spend my life being perceived as "the first Negro" in my field. Only 16 blacks had entered my freshman class of 1050 new students in 1964, and I had graduated in the first class of blacks at St. Paul's School in New Hampshire. As an undergraduate, I had met then-Urban League Executive Director, Whitney Young Jr., and I had spoken with him about my concerns on entering a field (architecture) where only 1% of the licensed professionals were African American. We had discussed the loneliness of working within an isolating profession, the rewards of breaking new ground, and the satisfactions of doing important work for people I cared about – people who looked like me and shared my cultural perceptions.

In the end, I enrolled first in Yale's law school, and then developed a concurrent program with the architecture school. I wanted to focus primarily on content-based intellectual challenges more than on the symbolic victories that too often characterize the work of career trailblazers. An architecture school incident sealed my decision to enter the practice of law, rather than architecture. A classmate invited my wife and me to her wedding and her Boston architect father balked because the reception was being held at a local country club that did not welcome blacks. Our friend threatened to cancel the reception; we went, and I was left wondering how courageous architects were at confronting discrimination. Would they stand up for me with a client or supplier who might be biased? Would other minority or women design school gradu-ates enter different professions because they saw few long-term career opportunities in architecture firms that tolerated discrimination? Finding mentors as an emerging black professional seemed important, as my sole black architecture school faculty member had stoutly defended my graduation as a non-traditional architecture and

law student. I subsequently elected to work for a Boston law firm that represented the majority of architects in the area, and ironically, found myself doing legal work for the bride's father's firm.

My career since has tracked between the two professions, and while I maintain my license as an attorney, I never practiced architecture. I am torn between believing that I made the correct career choice because my professional growth has been dramatic through law and education, or the wrong choice because I could have had some impact on changing the racial and gender dynamics of the most recalcitrant of America's professions. It has been reported that fewer African Americans are enrolled in our leading architecture schools today than in 1970. Today, 40% of black architecture school graduates are from the half-dozen historically black college and university programs, suggesting that the majority of our 116 accredited programs are doing relatively little to recruit and nurture the next generations of architects of color. While women constitute half of our architecture school students, they represent less than 20% of licensed practitioners. We have much work to do to be more inclusive.

When I became Chair of the AIA Diversity Committee in 2002, I read for the first time Whitney Young's speech to the 1968, 100th Anniversary AIA convention, where he chastised the profession for its 1% African American participation. I was stunned to read his reference to a young, soon-to-graduate black Yale student, and realized that his reference was probably to my struggle with career choices. I was more shocked to confront the reality that although 35 years have elapsed, the profession I value and continue to serve has made only marginal progress from that 1% profile. I have grown and changed, as has most of the post-modern world, but the profession of architecture has not.

The thoughtful essays in this publication should move us beyond the lamentations of what ought to have happened in the past 35 years, to the kinds of substantive actions that can change architecture in the coming decades. They address the need for more consistent tracking data, describe models for recruiting more women, minorities and professionals with disabilities, and underline the need for better internships and mentoring. The strategies addressing our continuing pattern of homogeneity are put forth with solid data, cogent reasoning, and passion. Law and medicine did not begin to accept significantly more minorities and women overnight. The need to meet market demands, an understanding that different perspectives bring richness to professional discussions, and the simple recognition that intellect, creativity and hard work are not the exclusive province of white males have diversified law and medicine while architecture has remained largely unchanged.

Implementing the solutions outlined here will require personal, as well as institutional commitments. *New York Times* critic Herbert Muschamp observed that architects are "talented people drawn to this highly social art precisely because they are truly comfortable only with inanimate objects and abstract ideas."[1] Research by Boston psychologist Dr. Natalie K. Kamper suggests that people drawn into architecture tend to focus more on completing creative tasks than on developing social skills. Carnegie Foundation researcher Lee Mitgang lamented, "…a sense of disconnection – between architects and other disciplines on campus, and between the two separate worlds of architecture education and practice. Architecture students and faculty at many schools seem isolated, socially and intellectually, from the mainstream of campus life."[2] If we look hard in the mirror, we can see that architecture's recalcitrance to diversity is often based in what could easily be interpreted as personal, deep-rooted, patronizing, misogynistic and autocratic class, ethnic, and gender biases that have produced decades of inaction and privileged discrimination by omission. Architects have developed a not-entirely-unfair reputation for being heroically stubborn in sticking to their ways and ideas. If our persistent recalcitrance to open this profession continues, some of my minority and women students today will look back in 17 years, and again raise the question of what virtues we sustain by isolating our profession from the realities of the world around us.

Will the essays in this text influence how architects think about our profession as much as the works of Alexander, Boyer, Campbell, Cuff, Eisenman, Gropius, Jacobs, Jencks, Kostoff, Le Corbusier, Mumford, Scully, Venturi, or Vitruvius? Authors such as these have become the canon of design pedagogy and structure, and few have addressed the issue of diversity. Few women or minority authors are counted within this canon. If we believe our profession benefits from being *of* the world we serve, as well as *in* it, and if we honestly implement some of the recommendations here, then the answer is *yes*, we can change to adapt to a new demographic environment. If we intend to serve increasingly diverse clients competently, we must diversify our professional ranks. To fail to do so is tantamount to projecting the image that multiple design identities are not a necessary component of addressing diverse client needs, and that our work is irrelevant to the vast majority of people who now constitute the world's population.

I am particularly grateful to John Anderson FAIA, the 2001 President of the American Institute of Architects, for making this issue a high priority. He responded positively to a request from Paul Taylor AIA, as President of the National Organization of Minority Architects, for a meeting to address the difficulties of tracking inconsistent statistical data on who enters our profession and how, and on why so few minorities and women survive the arduous path toward licensure and sustained professional success.

Staff members Nancy Jenner at the Boston Society of Architects, and Kristi Graves at the American Institute of Architects, have been magnificent in driving the Diversity Committee to produce a significant 2003 Diversity Conference linked with the annual BuildBoston trade show and convention, and to produce this volume of thoughtful essays, which was edited by our scholarly colleague, Linda Kiisk AIA.

We can do better. With the 35 year-old words of the late Whitney Young still echoing, I thank my peers who are committed to increasing diversity. Paraphrasing the young black man referenced in Whitney Young's talk, I implore this profession to "become more relevant; he wanted you to begin to speak out as a profession; he wanted to see more Negroes in his own classroom, he wanted to see more Negro teachers. He wanted educators to get involved in the community around them." Like that young man three decades ago, I want this profession, as it looks forward to 2020, to meet the real needs of the society we serve by actively engaging with and including many more of the people who *are* that diverse society.

Theodore Landsmark, MEvD, JD, PhD, Assoc. AIA
Chair, AIA Committee on Diversity
President, Boston Architectural Center
November 2003

1 Herbert Muschamp, When the Ultimate Monument Isn't a Building," *New York Times*, 11/9/2003, p. AR40.

2 Lee D. Mitgang, in Ernest L. Boyer and Lee D. Mitgang, *Building Community – A New Future for Architecture Education and Practice.* Princeton: The Carnegie Foundation for the Advancement of Teaching, 1996, Preface, p. xvii.

Editors's note

"Living is easy with eyes closed,
Misunderstanding all you see..."
                    —John Lennon

This summer, while reviewing the papers for this AIA monograph on issues related to expanding the diversity of design professions, I began to notice that the printed page seemed progressively out of focus. Actually, my eyes were showing their age, and for the first time I needed to visit an optometrist. While discussing the results of my extensive examination with the lens technician, I asked about the term "20/20," explaining that I was in the process of editing papers for a publication entitled "20/20 Vision." The technician informed me that the term is based on an acuity standard developed in 1862 by Herman Snellen. The technician went on to explain that schools and some medical doctors still use the almost 150 year old test. He asserted that scores of his peers argue "20/20 is not enough" and that "20/20 vision should only serve as a benchmark for visual acuity, not as an indication of perfect sight. Vision can still be impaired in other ways." In many respects, the concerns expressed by my lens maker parallel the views of many of the contributors to this publication. "20/20 Vision," as it applies to the practice and education of designers, may not be enough. Perhaps as we aspire to develop a new standard for measuring perfect vision, this monograph will serve as a benchmark for diversity issues as they are currently viewed by our colleagues in design.

The process for developing this publication on behalf of the AIA National Diversity Committee came about through discussions with members of the Committee. It was agreed that a call for papers and a peer-review process should encourage participation by professionals as well as academics — whose tenure and promotion require a more formal selection and review process. The blind peer-review effort, I believe, is a first for a national AIA publication. Proposal and review guidelines were developed in early Spring. Over a dozen papers were submitted and sent anonymously to four reviewers located across the United States. The reviewers each made extensive recommendations to the authors and only accepted one paper without changes. Ten of the papers were resubmitted and went through another round of editing by additional reviewers.

The peer-reviewed papers that are published in this collection represent a wide range of topics. In addition, there is an equally diverse representation of contributors: students, faculty, administrators, and professionals responded to the call for papers.

While the peer-review process was underway, the Committee invited others who had already distinguished themselves in the area of diversity research to contribute articles or commentaries to the collection. The final format for this publication is divided into two sections—10 invited papers and reprints of remarks and 10 peer-reviewed papers, or "*20* on 20/20 Vision."

I personally would like to thank all of the contributors for their courage to speak openly on the topic of diversity and their willingness to respond to the reviewers' comments. In addition, there was the time-consuming effort made by seven reviewers and the AIA Diversity Committee members. I am pleased to present the profession with this publication—which, I hope, will be the first of many peer-reviewed issues on the topic of diversity. It is my desire that the papers in this collection encourage you to continue speaking out on behalf of your way of seeing the world and that all of you support your colleagues who may have different but equally valid sets of design standards and points of view.

Linda Kiisk AIA

Invited papers

Unedited transcript of the speech made to the American Institute of Architects in 1968

Whitney M. Young Jr.

Thank you, very much, President Durham.

Distinguished Co-Panelists, Mr. Brewer and Mr.Canty. I believe that the Governor was accurate, as he usually is—he still may be in the audience—and under any circumstances, I want to extend my greeting to one I regard as the nation's most socially sensitive and able chief administrator, and a long time personal friend.

I will not apologize for being presumptuous, as the Governor did. However, if I seem to repeat things you have heard before, I do not apologize, any more than I think a physician would apologize for giving inoculations. Sometimes we have to give repeated vaccinations, and we continue to do so until we observe that it has taken effect.

One need only take a casual look at this audience to see that we have a long way to go in this field of integration of the architects. I almost feel like Mr. Stanley looking for Dr. Livingston—in reverse—in Africa. I think I did see one and wanted to rush up and say: Dr. Livingston, I presume!

I also have another gripe. I'm not sure yet whether I will charge you formally with discrimination. If you're going to bring me this far across the country, why couldn't I have been assigned along with Mr. Brewer to speak at Honolulu instead of at the meeting in Portland?

I happened to have been in Honolulu. In fact, Governor McCall was with me. We stopped over there on our way back from Vietnam. My wife was worrying about my safety in Saigon only to have the newspapers come out where some enterprising photograph with a telescopic lens had caught Ambassador Lodge and myself surfing off the beach at Waikiki. I've had some difficulty in explaining that.

But I was impressed with Honolulu the short time we were there, and the great diversity that you see among the people; a real living democracy, diversity as far as homes are concerned, people all mixed together. I hope that you will just sort of go over there and concentrate on enjoying yourselves. Please don't take over there in what you've been, I think, a silent partner in developing in this country. Just leave them alone. They've done very well without our building and architecture.

I would like very much to speak to you as citizens and as a professional group, and simply as men and women.

Not so long ago a group of miners suddenly found themselves after an avalanche entombed unto their death in one of the diamond mines of South Africa, starving for food and thirsting for water and the need of spiritual comfort. Diamonds were worthless, and they slowly met their death.

So it is increasingly in our society today. We are skilled in the art of making war; we are unskilled in the art of making peace. We are proficient in the art of killing, particularly the good people; bad people are in no danger in this country. We are ignorant in the art of living. We probe and grasp the mysteries of atomic fission and unique and ingenious ways to handle brick and mortar and glass, and we most often forget such simple things as the Sermon on the Mount and the golden rule.

Somehow, there must be a place in our scheme of things for those broad human values which transcend our materialistic grasping and our values that are concentrated more around things and people, or else we shall find ourselves entombed in our diamond mine of materialism.

It would be the most naïve escapist who today would be unaware that the winds of change, as far as human aspirations are concerned, are fast reaching tornado proportions. Throughout our world society, and particularly in our own country, the disinherited, the disfranchised, the poor, the black are saying in no unmistakable terms that they intend to be in or nobody will be comfortably in.

Our choices are clear-cut: We can either engage in genocide and the systematic extermination of the black poor in this country and poor generally, and here we have an ideal model in Mr. Adolf Hitler; or we can engage in more formalized apartheid than we already have, and here we can use as our pattern Mr. Ian Smith in South Africa. Or we can decide that the American dream and promise and the Judeo-Christian ethic are more than rhetoric and a collection of nice clichés to be mouthed on Sunday morning and the Fourth of July, and that they are principles to be practiced, and here we can take as our model the Constitution and the Bible.

But the disinherited in our society today, unlike the past, are fully aware of the gap between their standard of living and the large majority of Americans. No longer are they the sharecroppers on farms and in rural areas where they have not the benefit of newspapers and radio. Today, for the most part, the poor live within a stone's throw of the affluent. They witness on their television sets and read in their newspapers and see

personally how the other half, or the other eighty per cent live. The poor no longer assume that their status is God-made. They no longer believe that they are congenitally and innately inferior because of their color or because of a condition of birth. The poor are fully aware today that their conditions are man-made and not God-decreed or constitutionally derived.

The poor are also today quite conscious of how other people have managed to lift themselves out of the mire of injustice and poverty—whether it was the leaders of civil disobedience in the Boston Tea Party or the revolutionists in the American Revolution, or the labor movement, or the woman's suffrage movement, or the struggles of the Irish, Italians, Jews and what have you. They know the techniques that are sometimes today so glibly discredited are the same techniques that others have used in other periods of history when they found themselves similarly situated.

The poor today are determined. We ignore that at our peril. It is not a passing phe-nomenon of the moment. It is not a transitory thing like panty-raids or the swallowing of gold fish or crowding in telephone booths. This is a growing trend in our country. And any institution or any individual who feels that they are immune to confrontation or that they somehow will avoid being affected by this, I am afraid are guilty of indulg-ing in smoking opium.

Now, there is one other factor that tends to accelerate and, if anything, complicates. The poor and disinherited of our society today have found strong allies. The allies are the young people of this country and of the world.

Young people whom I've had an opportunity to talk with in some 100 universities, colleges and high schools this year, and many in these last few weeks, who themselves are experiencing a degree of cynicism at best and contempt at worst for adult values, who can document with unerring accuracy the inconsistency in our society, the perva-sive gap between what we practice and what we preach, who point at the tragic paradox of a society with a gross national product approaching one trillion dollars and yet would permit 20 percent of its people to live in squalor and in poverty; a society that willingly taxes itself to rebuild western Europe, to rebuild West Germany, spending billions of dollars—there are no slums today in West Germany; the slums are in the Harlems of our community where black people live who have been in this country four hundred years, whose blood, sweat and tears have gone to build this country, who gave it 250 years of free labor and another 100 years of cheap labor. They are the ones who live in the slums and who are unemployed.

These students point out how a budget of approximately $140 million was spent last year; less than 20 percent for things that are esthetic, cultural and educational, for

health, education and welfare, and almost 70 percent was spent for weapons of destruction or defense against destruction.

No other country has quite this record of disproportionate expenditures. No other country ever dreamed of this great wealth.

We are not at a loss in our society for the know-how. We have the resources. We are at a loss for the will.

The crisis is not in our cities, ladies and gentlemen. The crisis is in our hearts, the kind of human beings we are. And I submit to you that if you are a mother or a father you are today being challenged either silently by young people or you will be challenged even more violently by them, but you are risking the respect of generations not yet adults and generations yet unborn.

Now, in this situation there are two or three, I think, positive aspects and possibilities that are present today that were not present in the past. One is that we are all today aware of the problem. The black person—and I make no apology for singling out the Negro, although I am fully aware that there are poor white people in Appalachia, poor Mexican-Americans, poor Puerto-Ricans and Indians. The Negro is a sort of symbol, the only involuntary immigrant in large numbers, sort of a symbol of it. I make really no apologies, but the Negro today is at least on the conscience of America. This is not to say that he loves it. Probably it is irritating to most people, a source of great unhappiness, but it is better to be hated than ignored.

The Negro has been largely the victim, not of active hate or active concern, but active indifference and callousness. Less than 10 percent of white Americans wanted to lynch Negroes, or 10 percent wanted to free them.

Our problem has been the big 80 percent, that big blob of Americans who have been so busy "making it," getting ahead in their companies, getting a little house in the suburbs, lowering their golf scores, vying for admittance to the country club, lying about their kids' I.Q. that they really haven't had time to be concerned.

Our sin, then, is the sin of omission and not of commission, and into that vacuum have rushed the prophets of doom, the violent people, the vicious people who hate, and they have come all too often around the world to be the voice of America. But at least we recognize the existence of a problem. The communication is probably more candid, though more painful than ever before, and this is progress.

And today, for the first time, we have the full attention and concern of the establishment in America, the decision makers, the top people—I'm talking about the Henry Fords, the Tom Watsons the George Romneys, the truly big people in your field and in the field of business and in government, the most enlightened governors, the most enlightened mayors, the most enlightened college presidents. Even the religious leaders are now beginning to decide that race relations are no longer a spectator sport and in their own enlightened self-interest they have to get involved.

This is important. Nothing in this country [is achieved] really until the so-called decision-makers and the power structure in the country decide that they had better get busy, and that's a very powerful ally.

A final positive thing is, I think, that we today are no longer in a quandary as to the extent of the problem and the cause. We've been now the beneficiaries of a President's Commission Report—the Kerner Commission— a group composed of predominantly white, respectable, conservative, responsible people who, when they started out, the first time they met as a group was to identify the conspirators who were causing the disorders and to suggest ways of suppression and control.

But a funny thing happened on the way to the final report. We invited these gentlemen to take a visit to the ghetto—more specifically, to a tenement house. They smilingly but naively agreed, and that was the beginning of a significant report.

We took these men into a typical tenement house, some 14 floors, and immediately they discovered that as sophisticated as our communications media happen to be, they still are not able to give all the dimensions of the situation—the dimension of smell, for example, feel or taste.

The minute these men walked into the building, they smelled the stench of urine. And why shouldn't they. Little 2- and 3-year old boys out in my neighborhood, just when they have to go to the bathroom, they can't make it into the house, go around to the bushes—sort of an accepted pattern. When you live in the 14-story tenement house with no elevator, little boys can't quite make it and do what little 2- and 3-year old boys do normally.

These men went up the stairs. They made it as far as the seventh floor; they weren't in the best of physical shape. We took them into a typical apartment with six people (including four children) living in two rooms. They saw the little 1-1/2 year-old with a shrunken stomach. All they had to eat that day was a bowl of cornflakes, and it was 2 o'clock in the afternoon.

They talked to the mother whose eyes were bloodshot because she had stayed awake all night trying to keep the rats from biting the children. They saw the rat holes, saw the roaches. Then they talked to the father—alienated, bitter, because he suffered the daily humiliation of not being able to support his children, not playing the role of father, not being able even to buy the kid an ice cream cone.

Repeated experiences like that left no choice except to, as we say, tell it like it is. This upset many Americans, accused of being racists, to be told in no uncertain language that, in fact, there is this gap between how some Americans live.

We are a proud people. We like to kid ourselves into believing that we are good Christians, good human beings; but it isn't true. These men were not starry-eyed liberals, not sentimental do-gooders. These were white conservatives.

I've always been told that white people were always right. I assume they're right. Rap Brown didn't write the report. The report was written by these people that you know as well as I know, that when good people want a social audit, you take it just as seriously as a fiscal audit that says you're in arrears and bankrupt, or a health audit that says you have tuberculosis and you wouldn't go out to see a mechanic and try to get him to dispute the claim.

We are a racist nation, and no way in the world could it be otherwise given the history of our country. Being a racist doesn't mean one wants to go out and join a lynch mob or send somebody off to Africa or engage in crude, vulgar expressions of prejudice. Racism is a basic assumption of superiority on the part of one group over another, and in America it had to happen because as a society we enslaved people for 250 years, and up until 1964 it was written into our laws and enforced by social custom—discrimination against human beings [meant] that a man because of the color of his skin couldn't go into a restaurant or hotel or be served in public places.

Now, there's no way in the world, unless we are more a nation of schizophrenics than I think, that we could have this kind of law tolerated and this kind of social custom and still have gone to church on Sunday and mouthed all those platitudes if we didn't honestly believe that some were superior to others. Racism reflects itself in many little ways—little to you, but big to some people.

A few years ago my wife and I finally managed to reach the point where we could hire a maid for one day a week. When she came into the house she introduced herself as Lucille. My wife said, "What is your last name?" and she said, "Fisher." So my wife said, "Mrs. Fisher, let's talk." And they talked and they decided they could stand each other, and she would go to work immediately.

That afternoon my two youngsters came home and Mrs. Fisher met them at the door and said, "Hello, I'm, Lucille." And my wife came in and said, "Marcia and Loren, this is Mrs. Fisher."

Mrs. Fisher followed her back into the kitchen and said, "You don't have to do that, I like to be called Lucille, it make me feel like a member of the family and I'm closer. I like that just fine."

And my wife said, "Mrs. Fisher, we are not doing this for you. Our youngsters do not call adult women of 45 or 50 years of age by their first name, and if they don't do it with anybody else, then we don't think they ought to do it with [you] unless they get the impression that you are different because of the kind of work you do. So we're trying to teach our youngsters to respect the dignity of human beings, regardless of what they do or the color of their skins."

About an hour later the phone rang. It was Mrs. Fisher's little five-year old son and he said, "Lucille there?" And my wife said, "There's no Lucille here."

And then she told Mrs. Fisher she thought it was her son and maybe she had better call him back, and she did, and the conference went like this: "Son, did you call?" "Yes, Mother, but they said there was no Lucille there." She said, "No, son, I'm not Lucille here; I'm Mrs. Fisher; I'm somebody."

Now, if you could have seen the expression on the face when she said this. This is just simple, elementary dignity.

Fifty percent of all the people in this country don't even pay their domestic's social security which they are required to do by law. Even though the people say they don't want it paid, don't want this kind of record, it is these people's only opportunity for insurance against old age, against illness in old age, and it is a moral thing to do. We pay both shares—ours and hers—because we are thinking about her and we are concerned about what will happen to her.

What I am really talking about here is your role and to realize it as a citizen, and it begins in the home. Dear Lord, let there be peace at home, and let it begin with me. A young man stood up in a meeting a couple of weeks ago and said—a white fellow, an SDS student, not like your young man, and he really blasted the white audience for their prejudice and bigotry and hypocrisy, and then ended up by saying, "So if it means we have to level down with them to achieve equality with all human beings, then white people must do this."

This is a racist statement. I pointed this out. The only reason he could think of leveling down, he was assuming that superiority relates to acquisition of material things, technology, money and clothes. It's conceivable that it might be a leveling upward, or it might be a bringing together on the one hand qualities of humaneness, compassion and style that this society needs a great deal of technology and money and material things. And so we are giving to each other.

If we are going to do anything about changing the individual, let us first admit that it is easier to have lived in a lepers colony and not acquired leprosy than to have lived in America and not acquired prejudice. You don't start changing until you first admit you have it.

Secondly, as a profession, you are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights, and I am sure this has not come to you as any shock. You are most distinguished by your thunderous silence and your complete irrelevance.

Now, you have a nice, normal escape hatch in your historical ethical code or something that says after all, you are the designers and not the builders; your role is to give people what they want.

Now, that's a nice, easy way to cop out. But I have read about architects who had courage, who had a social sensitivity, and I can't help but wonder about an architect that builds some of the public housing that I see in the cities of this country. How he could even compromise his own profession and his own sense of values to have built 35- or 40-story buildings, these vertical slums, and not even put a restroom in the basement and leave enough recreational space for about 10 kids when there must be 5,000 in the building. That architects as a profession wouldn't as a group stand up and say something about this, is disturbing to me.

You are employers, you are key people in the planning of our cities today. You share the responsibility for the mess we are in terms of the white noose around the central city. It didn't just happen. We didn't just suddenly get this situation. It was carefully planned.

I went back recently and looked at ads when they first started building subdivisions in this country. The first new subdivision—easy access to town, good shopping centers, good schools, no Negroes, no Jews allowed—that was the first statement. Then they decided in New York that that was cutting the market too close, so they said the next day, "No Negroes allowed." And then they got cute when they thought everybody had

the message, and they said "restricted, exclusive neighborhood, homogenous neighborhood." Everybody knows what those words mean. Even the Federal Government participated. They said [there] must be compatible neighborhoods for FHA mortgages, homogenous neighborhoods. The Federal Government participated in building the nice middle-class housing in the suburbs, putting all the public housing in the central city.

It took a great deal of skill and creativity and imagination to build the kind of situation we have, and it is going to take skill and imagination and creativity to change it. We are going to have to have people as committed to doing the right thing, to inclusiveness, as we have in the past to exclusiveness.

You are also here as educators. Many of you are in educational institutions.
I took the time to call up a young man who just finished at Yale and I said "What would you say if you were making the speech I'm supposed to make today?" Again, not quite as sedate and as direct as your young student here because he did have some strong observations to make. He did want you to become more relevant; he did want you to begin to speak out as a profession, he did want in his own classroom to see more Negroes, he wanted to see more Negro teachers. He wanted while his classwork was going on for you somehow as educators to get involved in the community around you.

When you go to a city—Champagne-Urbana, the University of Illinois is about the only major institution and within two or three blocks are some of the worse slums I have seen in the country. It is amazing how within a stone's throw of the School of Architecture you have absolutely complete indifference—unless you have a federal grant for research, and even then it's to study the problem.

I hope you accept my recommendation for a moratorium on the study of the Negro in this country. He has been dissected and analyzed, horizontally and vertically and diagonally. Thank you, very much. And if there are any further studies—I'm not anti-intellectual—I hope we'll make them on white people. And that instead of studying the souls of black people we'll be studying the souls of white people; instead of the anatomy of Watts, we'll do an anatomy of Cicero, an anatomy of Bronxville.

What's wrong with the people in these neighborhoods? Why do they want—themselves just one generation removed from welfare or in many cases just one generation within the country, where they have come here sometimes escaping hate and have come here and acquired freedom—why do they want to turn their backs and say in Cicero, "Al Capone can move in, but Ralph Bunche can't?" Why are they so insecure? Why do people want to live in these bland, sterile, antiseptic, gilded ghettos, giving sameness

to each, compounding mediocrity in a world that is 75 percent nonwhite, in a world where in 15 minutes you can take a space ship and fly from Kennedy to South Africa? Why would anybody want to let their children grow up in this kind of situation?

I think this kind of affluent peasant ought to be studied. These are people that have acquired middle-class incomes because of strong labor unions and because they are living in an unprecedented affluent period. But in things esthetic and educational and cultural, they leave a lot to be desired. They wouldn't know the difference between Karl Marx and Groucho Marx.

This is where our problem is. We can move next door to Rockefeller in Tarrytown, but I couldn't move into Bronxville. Any white pimp or prostitute can move into Bronxville. A Jewish person could hardly move into Bronxville, incidentally.

As a profession, you ought to be taking stands on these kinds of things. If you don't as architects stand up and endorse Model Cities and appropriations, if you don't speak out for rent supplements or the housing bill calling for a million homes, if you don't speak out for some kind of scholarship program that will enable you to consciously and deliberately seek to bring in minority people who have been discriminated against in many cases, either kept out because of your indifference or couldn't make it—it takes seven to ten years to become an architect— then you will have done a disservice to the memory of John Kennedy, Martin Luther King, Bob Kennedy and most of all, to your-selves.

You are part of this society. It is not easy. I am not suggesting the easy road, but the time has come when no longer the kooks and crackpots speak for America. The decent people have to learn to speak up, and you shouldn't have to be the victim to feel for other people. I make no pretense that it is easy.

We do have today the best possibility of generalizing and rationalizing around the issue that you ever had. You have riots and shouts of black power and anybody looking for an excuse to cop out in this can use it, but I insist that if you believe in equality then we have as much right to have crackpots, no reason why white people should have a monopoly. If we have been able to put up all these years with the Ku Klux Klan, with burning and lynching, with the George Lincoln Rockwells, with the White Citizens Councils, with slaveowners, and still don't generalize about all white people. Why should white people generalize about all Negroes on the basis of a few? All Negroes didn't riot in Watts. All Negroes didn't riot in Newark.   One out of three in Newark were whites, and one out of five in Watts, and that's why there was more violence in New-ark. White people are more experienced.

We don't generalize. A man sat on the plane with me, and he and his wife had a couple of martinis. She fell asleep, and he leaned over and said: Mr. Young, my wife and I are great liberals, we love your people very much, but we have a problem. We would like to invite a colored couple into our home, and he took another sip of liquor and made it more magnanimous, two or three couples but my wife doesn't feel comfortable around colored people. I hope you won't be offended, he said, but what can we do about the problem?

I said I'm not offended, I know perfectly well what you mean. Most people feel odd and uncomfortable and inferior even around Ralph Bunche—Phi Betta Kappa, Nobel Prize Winner, cosmopolite, traveled all over the world. Most people would ask a stupid question and get an elementary response, and I said maybe the Urban League could help you recruit some of the below-average Negroes that your wife would feel more comfortable with.

It's the same business of generalizing—no such thing as a black is a black man, a white is a white man. We have our right to an Adam Clayton Powell if the Irish have the right to a Curley. He would make Adam Clayton Powell the epitome of political morality. Nobody generalizes about the Italians because of the appearance of a disproportionate number in the Mafia. Nobody indicts all of them. Nobody indicts all white men because a white man killed President Kennedy, or Martin Luther King, or a white man stands in a tower in Texas and kills 14 people, or a white man assaults and kills eight nurses in Chicago. They didn't call him "white." We called him "sick." And that's what they were. With the Negroes, it's "the black man."

We fall victims to clichés like "law" and "order." The best example we've ever had of order in this world was that created by Adolf Hitler with his Gestapo and his police. We got perfect order. There was no dissent—goose stepping all over the place—and he used that order to bring about the death of 14 million people, 6 million of them in ovens. There will never be order without justice. And the first prerequisite for order in this society is that there must be justice and the women would still be disorderly in this country if they hadn't gotten the right to vote, and the workers would have torn it apart if they didn't have the Wagner Act, and America would still be fighting England if we had not won the war.

We must have justice. Civil disobedience and lawlessness has been practiced not by black people in this society but by white people who denied the laws of God and the laws of the Constitution.

When a Wallace stands up and talks about law: Who was more lawless, engaged in more civil disobedience than that man? Who stands in the doorway of the courts and constantly berates the Supreme Court of the United States? Talk about respect for law and order! We who have been the victims of the most unscrupulous practices by merchants, by landlords, by employers, by public officials, we know something about lawlessness.

When you talk about crime, talk about the syndicate boss who lives downtown; and he's white and responsible for the dope and the prostitution and the numbers racket that causes 60 percent of the crime in the ghetto. Talk about the guy who charges too much interest rates, or the guy who makes people pay $500 for a $175 television set.

The people who talk about neighborhood schools—Mrs. Hicks—you know what they mean. They want little segregated neighborhoods. Now we make the big deal, neighborhood schools, and you can go to the same schools and you see these same people bussing their kids to private schools, or three hundred miles away to prep school if they've got the money. They don't really like the neighborhood that well. But now it has become the new code word for racism in fact.

Finally, let me dwell on your role as men, because I think this probably more basic than anything. Sure, you're architects. You're a lot of things—you're Republicans, Democrats and a few John Birchers. You're a good many things but you're a man and you're a father. I would hope that somehow you would understand that this issue, more than any other of human rights, today separates the phony from the real, the man from the boy, more than anything else.

Baseball's Rickey solved the problem of attitudes and how long it takes. I agree with you that it takes a long time to change attitudes. Doesn't take any time to change them overnight. When he brought Jackie Robinson to the Dodgers, there was this ballplayer who said I'm not going to play with that "nigger." He thought Rickey would flap like most employers. I imagine most architects thought he would say that he'd pull away. But he didn't know Rickey very well. Rickey was kind. He said, "Give him three or four days." Well, at the end of a few days, Robinson had five home runs, stolen many bases and this fellow was reassessing his options. He could go back to Alabama and maybe make $20 a week picking cotton, or stay there with the Dodgers and continue to work and, now it looked like Jackie would get him into the World Series and a bonus of $5,000, which he did. The only color he was concerned with was green.

We see it happening in Vietnam. White boys from Mississippi in Vietnam develop more respect and admiration for their black sergeant in one week because they too have

made their own assessment and have decided to be liberal white boys from Mississippi instead of a dead white bigot. They're interested in survival and the sergeant is skilled in the art of surviving, and they say "Mr. Sergeant"—changed overnight.

Why is it that the best example of American democracy is found in the muck and mire of Vietnam? Why is it that the greatest freedom the black man has is the freedom to die in Vietnam; and as they die, why do his loved ones, their kids and their wives and their mothers have to fight for the right to buy a house where they want to?
There is something wrong with that kind of society.

I do want to relate one last story. Mel Batten, who is the chairman of the board of J.C. Penney, about four months ago was having breakfast with his kids, one girl 21 and a boy 23, and they asked what he was going to do that week. He said, "I'm going out with Whitney Young and I have a series of luncheons in some three or four cities. I'm hosting these, and I'm going around talking about expanding employment opportunities for Negro citizens and giving money to the Urban League. (Incidentally, I don't want to miss that plug: You also are distinguished by the fact that I bet we have fewer architects and fewer architectural firms contributing to the national Urban League than any group in the country. That is probably my fault and I apologize—you have not been solicited. Next time it will be your fault.)

But when he told those kids what he was going to do, his boy said, "You're going to do what?" He repeated it to him. And the boy said, "You mean you're not going to maximize the profits of J.C. Penney today! You're not going out this week to undercut Woolworth's; you're not going out to see if you can get something a little cheaper and increase the margin of profits of some product?" And the father answered, "No."
The 21-year-old daughter, without saying a word, ran over and hugged and kissed him with tears in her eyes. He said to me, "I never had as much respect and affection and admiration from my kids than I had in that one moment."

Here is a man who gives his children everything—sports cars, big allowances, clothes, big tuition. That isn't what counts. They take that for granted. Here is a man who suddenly became a man with guts concerned about other human beings. Here is a man who is willing to stand up and be counted. That's what these kids care about.

You talk about communication with these kids; they tell you why you don't communicate. They tell me you are inconsistent. You tell them they shouldn't smoke, drink and pet because everybody else does, that you have your own value systems, stand up for what you believe in, do what you know is right. Then, they say "My mother and my dad never do. They never lift their finger to let a black man in business at the top level,

never try to get a Negro into the neighborhood, into the club or church. They just go along."

I submit to you that this is a mistake in your role as a parent and as a human being. If you cannot identify with the kind of thing I described, that the Kerner Commission saw—it happens even today in this country—if you can't as a mother and as a father, you are in worse shape than the victims.

So, what's at stake then is your country, your profession, and you as a decent civilized human being. Anatole France once said, "I prefer the error and enthusiasm to the indifference of wisdom." For a society that has permitted itself the luxury of an excess of callousness and indifference, we can now afford to permit ourselves the luxury of an excess of caring and of concern. It is easier to cool a zealot than it is to warm a corporation.

An ancient Greek scholar was once asked to predict when the Greeks would achieve victory in Athens. He replied, "We shall achieve victory in Athens and justice in Athens when those who are not injured are as indignant as those who are."

And so shall it be with this problem of human rights in this country.

Whitney M. Young, Jr. gave this speech as a keynote address at the 1968 AIA Convention in Portland, Oregon.

Remarks made at the 2003 American Institute of Architects Annual Leadership and Legislative Conference

Freeman A. Hrabowski, III

A week ago, I had the opportunity to speak to members of the American Association of Publishers here in Washington. In fact, Oprah Winfrey spoke at the dinner the night before, and I had the pleasure of meeting her and then speaking the next morning. I spoke with leaders of that industry about some of the same issues I want to discuss with you today – leadership, diversity, and how we Americans are preparing to live in this new century.

One of the books I recommended to the publishers, and want to recommend to you, is the recent best-seller, *Geeks & Geezers: How Era, Values, and Defining Moments Shape Leaders*. The "geeks" are outstanding American leaders under 25, and the "geezers" are leaders 70 years of age and older. What the authors discover is that:

> ...every one of the geezers who continues to play a leadership role has one quality of overriding importance: neoteny. The dictionary defines neoteny...as "the retention of youthful qualities by adults." Neoteny is more than retaining a youthful appearance, although that is often part of it. Neoteny is the retention of all those wonderful qualities that we associate with youth: curiosity, playfulness, eagerness, fearlessness, warmth, energy...Our geezers have remained much like our geeks – open, willing to take risks, hungry for knowledge and experience, courageous, eager to see what the new day brings...Neoteny is a metaphor for the quality – the gift – that keeps the fortunate of whatever age focused on all the marvelous undiscovered things to come.[1]

And to illustrate the qualities of neoteny, the authors cite master architect Frank Gehry, who they say, "designs buildings that make architects half his age gasp with envy. Neoteny is what makes him lace up his skates and whirl around the ice rink, while visionary buildings come to life and dance inside his head."[2]

So as I talk today, I want you to keep in mind this vision of each of us as a leader who is open and willing to take risks, focused on "all the marvelous and undiscovered things to come."

23

In preparing for today's speech, I have enjoyed asking friends and colleagues for their suggestions. Interestingly, the responses fell into two categories: those from people not in the field, who wondered what I might have to say to architects at a leadership conference; and those from architects like Harold Adams, of RTKL, who has been on my university's board for many years and prepared our initial master plan, and Leon Bridges, an outstanding Baltimore architect who happens to be African American. Both Harold and Leon brought to my attention Whitney Young's harsh, but honest, speech to AIA members 35 years ago, in 1968, shortly following the assassination of Dr. Martin Luther King. Having served as a child leader in the Civil Rights Movement in my hometown of Birmingham, Alabama in the 1960s, I was understandably moved by Young's speech, focusing on race, human rights, poverty, and other compelling social issues in America at that time. It is significant that AIA bestows the *Whitney Young Award* each year, and that it has a diversity arm focusing on increasing the number of underrepresented minorities and women in the field.

Another colleague, Adam Gross, of Ayers Saint Gross, told me that, "It is a more fascinating time than ever to be an architect. With the competition to design the World Trade Center site on the front page of the *New York Times*, and the competing architects interviewed on *Charlie Rose*, it seems that architecture is ever more in the public eye. This is a good thing for what is arguably the most public of the arts." He also suggested that over the past 70 years, we have seen a series of trends, beginning with modernism in the 1930s, that have affected both the style of architecture and the look of our cities and university campuses around the country. And he quoted Thomas Jefferson, who said, "About style, swim with the tide; about principles, stand like a rock." In short, it's more important to focus on principles than on style, and in matters of leadership, this is especially true.

I was recently invited to speak at Clemson University as that institution celebrated the 40th anniversary of higher education desegregation in South Carolina, and I had the pleasure of meeting with Clemson's President, Jim Barker, an accomplished architect. He said to me that, "America desperately needs leaders who instinctively understand the subtle power of a sense of community and a sense of place," and "architects have the potential to be such leaders." He also said that, "America needs a new generation of citizens," and that "there is a very big difference between a 'citizen' and a 'tax payer.' The difference is civic responsibility. Architects understand the public/civic spaces in our towns and cities. These spaces are physical manifestations of this civic responsibility. Architects must use their design skills to lead a new generation of citizens to their best civic commitment and engagement."

Jim Barker also proudly spoke about Harvey Gantt, the first Black student to attend Clemson, who enrolled in 1963 and earned his undergraduate degree in architecture

there, with honors. He went on to MIT for graduate training, has practiced architecture for over three decades in Charlotte, North Carolina, and served two terms as Mayor there. President Barker said that, "Several years ago, as mayor...Harvey Gantt told a group of architects that their architectural education prepared them to do more than just practice or teach architecture. He challenged these architects to use their architectural education to do more, to demonstrate their civic understanding and lead others to a greater civic commitment. As Harvey Gantt demonstrated, architects must exercise their civic understanding to lead a new generation of citizens in America. Architects must be civic leaders."

In many ways, our world has changed dramatically since Harvey Gantt enrolled at Clemson and Whitney Young addressed this group; in other ways, though, it is much the same. Today, as then, there is international turmoil, and problems of poverty and great disparities between wealthy and poor persist – both in our own country and throughout the world. Yale history professor Paul Kennedy, in *Preparing for the 21st Century*, writes about the global impact of changing demographics and new technologies, especially biotechnology and information technology. We know, for example, that by 2050, one out of every four Americans will be Hispanic, 10 percent of the population will be Asian, and 14 percent will be African American. In other words, one of every two Americans will be of color.

Also, I often say that when I was born in 1950, there were four workers for every retired person. By the time I retire, there will be only two Americans working for every person who has retired. One of those two people is likely to be of color. The critical question is do we want them to be architects, teachers, engineers, and doctors, or will they be in low-paying jobs or, even worse, in prison? Our challenge is to educate all of our children not simply because it is the right thing to do, but also because it is in our self-interest since our future Social Security is directly tied to their future incomes.

Thirty-five years ago, as a college student, I certainly could not have imagined myself standing here today, speaking to you as the president of a predominantly white research university. Nor could I have imagined being invited to speak two months ago to a group of engineering deans who are concerned about the shortage of engineers in our society and the lack of public appreciation of the role that engineers play. Our ability to compete globally in engineering, architecture, and other fields requiring considerable skill and education will depend largely on our ability to educate substantially more people from all backgrounds and to create a culture of high achievement. We face a serious dilemma, however: though we have a tremendous need for highly trained professionals, we have far too many children in America who cannot read. The good news is that we agree on the need and reasons for wanting to increase the diversity of

America's professional workforce. In fact, I was encouraged when I recently came across a piece written by former AIA President John Anderson, strongly urging the profession to take the first steps toward becoming truly diverse because African Americans represent only one percent of all licensed architects in the U.S. The challenge we face is how do we go about doing this?

I am fortunate to work at a research and honors university – the University of Maryland, Baltimore County (UMBC) – where about one-third of the students are of color, and students come from 45 states and 91 different countries. It is a place where people are excited about the life of the mind–in fact, we've been the national chess champions six of the past seven years – and a place where student-scholars in science and engineering, the arts, humanities, and public affairs receive special support. Ours is a student-centered climate, one that is simultaneously competitive and supportive, where students hear all the time about high expectations, the value of teamwork, and the importance of being passionate and excited about learning. It is a place where African American students often are at the top of their science classes, competing against students from all over the world.

On our campus, the Meyerhoff Scholars Program is an excellent example of setting high expectations for all students. Large numbers of talented African American students in science and engineering are attracted to UMBC because of this program, which focuses on high academic achievement in these fields. At the heart of the program is a fundamental belief that all students can succeed if challenged to be the best, and if given the support they need. Since the program's creation in 1988, it has become one of the nation's leading producers of minority graduates, particularly African Americans, who go on to postgraduate study and research careers in science and engineering. In 1999, UMBC ranked first nationally in the number of undergraduate biochemistry degrees awarded to African Americans and produced nearly one-third of all undergraduate biochemistry degrees awarded to blacks. It also ranked second in the number of undergraduate biochemistry degrees awarded to minority students and fourth (tied with Yale) in the number of undergraduate biochemistry degrees awarded, in general. Over 500 undergraduates have enrolled in the program since its inception, and since the first group of graduates in 1993, nearly 300 Meyerhoff students have earned degrees in science and engineering, with 85 percent matriculating into graduate and professional programs nationally. (Two hundred are still enrolled at UMBC.) Most important, these graduates are part of a pipeline of minority Ph.D.s, M.D.s, and M.D./Ph.D.s. By 2005, the program will have sent over 450 minority students to medical, science, and engineering postgraduate programs.

One of the Meyerhoff Program's distinguishing features is its operating assumption that every student selected has the ability to succeed in science and engineering,

given appropriate opportunities and resources. Collectively, the program's components create an environment that continually challenges and supports students from their pre-freshman summer through graduation and beyond. The components include: (1) recruiting top minority students in math and science; (2) providing a Summer Bridge program including math, science, and humanities coursework, training in analytic problem solving, group study, and social and cultural events; (3) offering comprehensive merit scholarship support; (4) actively involving faculty in recruiting, teaching, and mentoring the students; (5) emphasizing strong programmatic values, including outstanding academic achievement, study groups, collegiality, and preparation for graduate school; (6) involving the Meyerhoff students in sustained, substantive summer research experiences; (7) encouraging all students to take advantage of departmental and university tutoring resources in order to optimize course performance; (8) providing academic advising and personal counseling; (9) linking the Meyerhoff Scholars with mentors from professional and academic fields in science, engineering, and health; (10) encouraging a strong sense of community among the students; (11) encouraging the students to engage in service in the larger community; (12) ensuring the university administration's active involvement and support; and, (13) involving the students' parents and other relatives who can be supportive (e.g., keeping them informed of students' progress, and inviting them to special counseling sessions if problems arise).

The Meyerhoff Program's emphasis on high academic achievement typifies the university's commitment to achieving excellence and diversity, which is one of the reasons *Newsweek* selected us this year as one of the nation's twelve "Hot Schools," along with the University of North Carolina-Chapel Hill, the University of California-Santa Barbara, Boston College, and several other fine schools. For the past ten years, as our academic reputation has gained growing national visibility, we also have been making dramatic changes to our physical environment. In fact, we have spent $300 million constructing new academic buildings for physics, engineering, information technology, and public policy, new residential space for students, and a new university commons, as well as renovating our biological sciences and chemistry buildings.

We are delighted with our decision recently to hire a campus architect, Mark Demshak, who I have come to view in the same way that I view our legal counsel. I am working to include him in more of what we do as a university campus in order to ensure that we are constantly thinking about our surroundings as a physical manifestation of who we are and what we believe to be important. He is playing a major role, advising senior leaders and educating the campus about the importance of design and construction, form and functionality, landscapes and circulation, and aesthetics. We recognize that our facilities must help us not only attract the best students and top

research faculty, but also partner with the corporate community and public agencies. Our architecture must reflect our mission, vision, and aspirations.

Whether in education, architecture, engineering, or other fields, one of our major roles as leaders is to help the public understand what we do. And just as the public doesn't understand education fully, nor does it understand concepts of design and the role that architects play in our society. Perhaps there is no better way to promote such understanding – responding also to Whitney Young's message 35 years ago about civic responsibility – than by following the advice of James Russell. Writing in the latest *Architectural Record*, he urges us to...

> put our money and our best thinking...into schools, transportation, housing for those who need it, public places – places that exemplify our ability to work together and help each other; places that express what we share rather than aggrandizing who we are. We can propose architecture that's not just about "adding the aesthetics," but about using building fabric to meet the ample real needs out there...[A]rchitecture remains the most permanent barometer of a civic culture.[3]

In closing let me remind you of Clemson President, and fellow architect, Jim Barker's words: "Architects must be civic leaders." Let me also urge all of us to heed Jefferson's advice: "About style, swim with the tide; about principles, stand like a rock."

Notes:

[1] "Geeks & Geezers: How Era, Values, and Defining Moments Shape Leaders," by Warren G. Bennis and Robert J. Thomas, Harvard Business School Press, 2002, p. 20.

[2] Ibid., p. 20.

[3] James A. Russell, AIA, "Where Are We Now? Architecture's Place in an Era of Evolving Values," *Architectural Record*, March, 2003, p. 94.

I Need a Sign

Kira Alston, Assoc. AIA

I am completely lost. As an intern architect who is two years out of school, young, black and female, I struggle to find direction within this profession. I know there is a place for me, a role I must fit, a path I must follow. But I need some kind of sign to help me find my way. Upon graduating from the architecture program, the only sign before me read, "Exit."

My expectations about becoming an architect had been glorified before I went to school to study it, and changed only slightly during my matriculation. Nothing in my curriculum led me to believe that the process would entirely change once I left the classroom. I entered the program with a liberal arts degree in mathematics, which I was good at, but had little passion for. I needed to feel like the work I did would affect lives in a more direct way, as well as produce tangible and beautiful results. I had always been exposed to the arts, and had tried my hand at several different art forms. Architecture was the perfect marriage of logical and aesthetic that would exercise and ultimately challenge both sides of my brain. In school, we studied theory and history, and worked on learning the design process. We were taught more technical things like how structures were put together and what types of mechanical and ventilation systems they would need to function properly. All of these classes were separate and never really merged together. We were able to focus on one aspect at a time without thinking about what each had to do with all the others. I suppose this was meant to help us to learn it all independently, but to also determine a special area of interest for ourselves. Most of our energies were spent on the design studio, solving design problems and preparing to defend the outcomes in juries. This, and the presentations themselves, seemed to be the main objective of the program. By the end, I believed that the pretty picture was ultimately what would help me to survive in the working world.

I had earned a master's degree in architecture, and was ready to see what came next. Doors were supposed to automatically open, and angels were supposed to sing as they welcomed me to my successful new life. Although the future seemed bright at the moment, I soon found myself completely in the dark. I thought to myself, what am I supposed to do now?

Fortunately, I had been working summers and part time for an architectural firm for the past three years, and had been offered a permanent position there after graduation. It was a small office, with a principal, an office manager, and four working architects; I was their intern. There was so much to learn there, and the newness made it interest-

ing, but it was so far from what I'd experienced in school. It was another whole program in which I did a lot of production work like construction documents and design development. I started keeping track of my hours in terms of all of the requirements to fulfill for NCARB's Intern Development Program, and witnessing for really the first time the business side of architecture as a profession. Being a small office, there were also some administrative duties to tend to, and often I was able to join the rest of the group on site visits. We had weekly progress meetings, which kept everyone in the office up to speed, and a friendly, almost family-like environment. Dana Cuff writes in her book, *Architecture: The Story of Practice*, that "people must be able to work together with some shared sense of purpose, meaning, and method to produce a building."[1] This is what I felt we had at this firm.

The longer I worked there, the more responsibility I was given. Before a year was up, I was the main point person for a project we had. I had always been the only minority there, and the only female who'd studied architecture. I was doing well. Although I was beginning to think I was unlearning some of the things I was taught in school, I was now learning the process that goes from concept to reality. I was seeing buildings develop in stages and it was awesome to get to this point. But because of the declining economy, our workload began to lighten, and I was soon laid off. Up until then, all of the seminars, lectures and learning materials I'd had access to came directly from influences and contacts within the firm. When I left there, I did not know where to go. I applied for other positions like the one I'd had, at other firms, but there weren't many openings. I needed another sign, and I got one. This one read, "Home."

I had been living several hundred miles from my family, and needed their support. After three months of job searching and volunteer work, I got two offers. I took the second one, because the first would have set me back financially, and the job I accepted would also move me closer to my family.

Frantic to begin work again, I relocated to another state within three weeks to start the new job. The culture of this office, as defined by Dana Cuff[2], was so different from where I had been. Cuff writes that the office culture has to do with the services, design style, leadership and management style of an individual office[3]. In this situation, it was the management style in particular that made things different for me. There was a more corporate structure, with a small architectural department. I had gone from the title "Project Manager" to "Job Captain," and given the workload of "Draftsperson." I felt like I wasn't learning any more. As alone as I felt at work every day, I knew this was not a unique situation. This idea is supported by the inference Cuff makes in her book that there is no real limit to entry-level status[4]. Instead of moving forward and making progress, I wasn't moving at all. Cuff wrote, "While young architects inevitably learn a great deal in their early jobs, few actually receive systematic exposure to the

full range of office activities...to keep training costs to a minimum...." We, as interns, are given tasks at which we are already skilled so that less time and money is invested in teaching us new things. We are the most dispensable members of the staff. There is no such thing as job security for an entry-level architect.[5] This was beginning to seem like a hopeless situation. I began to look for another sign. This time there appeared a variety of signs that said things like "wrong way", "construction ahead", and my favorite, "men working."

I am drifting in the middle years[6] in the progression from intern to architect, the time Cuff discusses as that space between entry-level and "full-blown architect", where you move up in stages of development. She explains it in five phases, the first three of which are technical, the fourth is supervisory, and the last is principal[7]. The supervisory position of project manager had been the goal I was trying to reach simply because it was the next one to attain on this track. It was hard to determine a direct route, because there is so much involved in the process of designing a building that must be learned through experience.

It is now that I realize that I need more than a sign. I need guidance, feedback, and support; I need inspiration, in actual and visual forms. I need a mentor. But as Cuff points out, as people move up in the profession of architecture, they become selfish with the things they've learned, which is the same mistake their predecessors made, perpetuating the system. "If school is about learning what it takes to be an architect, and internship is about gaining experience, then the middle years are about acquiring self-determination and responsibility. Most importantly, the architect enters the middle years fundamentally undifferentiated from peers with an equivalent amount of experience, and leaves the middle years with a particular set of responsibilities that reflect his or her unique career path. To be judged capable of handling responsibility, one must meet the vague criteria of one's superiors."[8] The direct influence of those in management positions is of great importance. If supervisors more readily and more uniformly accepted the role of mentor, their interns would have a greater propensity for learning and adapting to the standards at their particular firm or office, and would grow with the firm instead of in spite of it. Their positions would be more valuable from the beginning, perhaps last longer and create greater loyalty and a desire to succeed for the good of the company and not just themselves.

By the same token, a mentor does not necessarily have to be an intern's direct supervisor. A good mentor for me would be someone who has reached the place where I want to one day be, who serves as proof that it can be done. Someone who can give me the individualized attention I need that is specific to my work style; someone who knows the signs of purposeful training from having gone through it (or not, but has learned

from it), and wants to share their knowledge. I, as an intern, need this sort of assistance to make this transition a quality experience. I need someone to help me to realize my options and establish my goals. I needed for this person to be holding a sign with my name on it when I graduated.

I am still waiting for my next sign, or a mentor, whichever comes first.

Notes

Cuff, Dana. *Architecture: the Story of Practice*. Massachusetts Institute of Technology, 1991. (1) p. 116 (2) p. 112-116 (3) p. 112 (4) p. 137 (5) p. 132 (6) p. 137-145 (7) p. 139 (8) p. 146.

Reflections on *Designing for Diversity*

Kathryn H. Anthony, Assoc. AIA, Ph.D.

Although my book, *Designing for Diversity: Gender, Race, and Ethnicity in the Architectural Profession* (University of Illinois Press, 2001) was recently published, like every author, I can now reflect upon it in retrospect. With the added perspective of time, how do I view my research, the book and the issues it raises?

My research for *Designing for Diversity* began in the early 1990's and ended in 2000. Probably the most significant change since then has been that our national economy has taken a sharp downturn, due in large part to the tragic events of September 11, 2001. One consequence of this slowdown is that young architectural interns now have fewer choices for employment. In the late 1990's, most of our architectural graduates— even those with only a Bachelor's degree—had a steady stream of job offers. Now they are lucky to find work. Those who might not have done so otherwise choose to return to graduate school.

How does this situation impact underrepresented architects, such as African-Americans, Latino/a-Americans, Asian-Americans, women, gays and lesbians? With fewer choices, they are less able to escape from what may be frustrating working conditions with limited opportunities for professional growth. Many are trapped and will remain so. My research documents that the ability to flee unfair work settings is often a gateway to future professional success.

Two books published since my own have influenced my thinking as well. One addresses diversity from the perspective of the legal profession, and the other from that of architecture. My personal experiences since completing the book have also underscored the importance of designing for diversity. I discuss each below.

Sex and Power

Susan Estrich's *Sex and Power* (Riverhead Books, 2001) attempts to explain why women have difficulty breaking through the glass ceiling in business, politics, and other fields and suggests how women can change the rules and wield the power they have to get ahead. Recently Estrich spoke about her book during a visit to the College of Law on my campus. Her research prompted me to draw some connections to our architectural profession. Estrich cites statistics about the dearth of women who run today's Fortune 500 companies, are in the top five positions, or are members of their boards of directors or their inside directors. Even though women now represent 50% of law

school classes in the U.S., partnership for women in American law firms is decreasing. She noted that, at the time of her talk, no women chaired any of the 13 committees in the U.S. Senate, nor have they broken into the top ranks of another well-known profession: terrorism.

Estrich cites four reasons why the status of women in America today is not what it should be. The first is discrimination—but no longer the old-fashioned, blatant kind. This new-fashioned discrimination is much more subtle, and often it is done unconsciously. She cited an example from her experience about the allocation of computer equipment at her workplace. Her story rang true to me. As recently as fall 2000, I was still using my 1992 Macintosh LC III computer at my office. My computer, like the one that Estrich described, was the school's "dinosaur," an entertaining conversation piece for students visiting me during office hours. To make matters worse, for months a colleague with whom I was team-teaching and I were requiring our students to present their work on the Web. Yet my computer was so out of date that I couldn't even access my students' projects, much less print anything off the Web. Instead, I was forced to visit my male colleague's office and review them on his machine, or to wait in a long line at our student computer lab and view them there. Both Ms. Estrich and I have been full professors for years. One would assume that our personal computing equipment would have measured up to those of our colleagues. Clearly they did not.

This raises some perplexing questions for architects. At your work place, who has the best, the brightest, the fastest computer? And who has the dinosaur? And why? What are the consequences of having an old computer? To what extent does it impede one's ability to work effectively? As Estrich points out, we need to look at who is making the rules and how these rules affect underrepresented groups.

According to Estrich, the second reason why women still face so many problems in the workplace is children. In the legal profession, ages 25-37 are the critical period for making law partner. Yet those are also the years during which most women bear children. While men are assisting more so than they have done in the past, Estrich argued, parenting is still far from a gender-neutral exercise, and women are typically doing much more of it than men. She found tremendous equality at the bottom of the professional ladder among first year associates, but with motherhood the situation changes. Women lose out. In our architectural profession as well, ages 25-37 encompass the transition from architectural internship to registration to advancement in a firm. And when women architects choose to take time off to care for young children, it is often very difficult for them to get back on track when they return. The situation is even worse when economic times are tough, as they are today.

A third reason why women still fare poorly is what Estrich referred to as "the comfort factor." While she argues that sexual harassment laws have marked significant progress for women in the workplace, the irony is that now many middle-aged men are more afraid of being sued for sexual harassment than women are afraid of being sexually harassed. As a result, men are often even more uncomfortable than they were before with women in social settings outside of work, where bonds are formed and informal mentoring can occur.

Thus another set of questions can be raised: When was the last time an architecture colleague of the opposite gender, or of a different race, asked you to join him or her for lunch? How many of your co-workers have done so? How much time do you spend with each other out of the office, and in what kinds of settings?

The fourth reason for women's current status in the workplace is what Estrich refers to as women's own ambition and willingness to help each other, a phenomenon she calls "traitorism." She cites that too many tenured women faculty turn their back on their younger colleagues, and that women in positions of power—with the ability to influence who gets what, when, where, and how—often fail to help those in the lower and middle ranks.

This prompts a final set of questions: How many of today's leading women architects make a conscious effort to know their younger counterparts? How many well-know women architects participate in professional women-in-architecture (WIA) organizations, or attend WIA special events? How many tenured women architecture professors do the same with their junior colleagues? What are the consequences for those who do, and those who do not? The same questions can be asked for those who are under-represented by their race or sexual orientation.

These are just a few reflections on why I believe the issues raised in *Designing for Diversity* are even more important today. Our national economy has worsened, and underrepresented architects are often the untold victims of it. Our society continues to operate under unconscious rules that disadvantage women and other underrepresented groups. No matter what technology has in store for us in the future, it is still more likely than not that one thing will not change: women will continue to be the only ones to bear children. The architectural profession must adapt to that fact. Women and men, those of all races and sexual orientations must be able to feel comfortable with—and not fear—each other in the workplace. All of us under-represented in the architectural workplace, be it in school or in practice, must help each other.

Building a World Fit for People

In my book, I noted that while diversity must also encompass those with special physical challenges, it was outside the scope of my investigation on gender and race in architecture. And I acknowledged that much important work on designers with disabilities needed to be done. In this regard, *Building a World Fit for People: Designers With Disabilities at Work*, by Elaine Ostroff, Mark Limont, and Daniel G. Hunter (Adaptive Environments Center, 2002) has provided an important contribution to the diversity literature.

Building a World Fit for People opens a window to a world seldom seen, a world where obstacles are continually confronted. That world has improved, but not enough. Yesterday: A hearing-impaired architecture student had to threaten a law suit so that he could understand his professors' comments in design juries. An architecture student who used a wheelchair was unable to reach the desks provided at his university's design studios. Today: A hearing-impaired architect remains exasperated with the American Institute of Architect's refusal to fund an interpreter for him at its national meetings. A landscape architect is unable to enter the grand indoor garden display at the convention of the American Society of Landscape Architects. Just as some of the first African-American architects were ironically denied access into the buildings they had designed, so too are many designers with disabilities still denied full participation in their professions.

Yet behind every struggle is a success, and another world seldom seen. An architecture professor who uses a wheelchair plans field trips where students witness the environmental barriers he encounters on a daily basis. A designer-turned-disability activist persuades her town to construct accessible aisles adjacent to parking spaces. An architect who wears leg braces and uses a walking stick designs hospitals and rehabilitation facilities. Whether they be practitioners, educators, or government officials, the designers profiled in this book have all left their marks on the products, spaces, and places where they live.

Personal Experience

Although I have been a longtime proponent of universal design throughout my career as an architectural educator, it was my late husband's seven-year bout with cancer that opened my own eyes to the special environmental needs of persons with disabilities. Barry passed away in 2001 at age 46, a casualty of leiomyosarcoma, cancer of the stomach muscle lining that spread throughout his body. He died just months before my book was published. With the exception of his Greek fisherman's cap that concealed

surgical scars and radiation treatments from a head tumor, Barry's disability was, for the most part, invisible. Throughout most of his illness he was an avid walker, often covering five or more miles a day. And except for medical emergencies, he rarely needed a wheelchair.

Yet for over two years, due to chronic gastrointestinal bleeding from his tumors, Barry required a steady stream of blood transfusions—over 400 in all—and daily blood tests at the cancer clinic. When his hemoglobin level was low, having to walk a short distance or up a few steps would take his breath away. It was then that I was especially grateful for elevators, ramps, and that invaluable disabled parking permit. I recognized how fortunate we were to live in a country where these amenities were mandated by law. Yet it was also then that I realized that while at the surface, many public spaces may *appear* to accommodate those in wheelchairs, they actually do not. Nor do they work well for those with *invisible disabilities* like cancer. We often had great difficulty finding places for Barry to sit, rest, and simply catch his breath.

During the last week of his life, as his body was running out of steam, Barry was in a wheelchair. His arm muscles were much too weak to push it himself. It was only when I had to push his wheelchair over poorly maintained curb cuts that I learned to turn the chair backwards in order to avoid sending him crashing onto the street. It was only when I took him to the door of a men's restroom and realized that neither he nor I could go no further that it dawned on me that something in our built environment is still amiss. Perhaps we all need experiences like these to wake us up to the fact that accessibility is a right, not a privilege, that we all deserve.

As invisible illnesses like cancer, AIDS, and Alzheimer's disease become more wide-spread, design professions must actively seek out more designers with disabilities who experience the need for accessible environments every day.

2020 Vision

In my book, I bemoaned the fact that the American Institute of Architects national diversity conferences had experienced a hiatus in recent years. For many of us who had long been at the margins of the profession, the diversity conferences of the mid-1990s were among the most energizing events of our careers. I also discussed specific ways to reform our architectural profession so that its gates are truly open to all. Although they are by no means the be all and end all, diversity conferences-along with other con-certed efforts across the spectrum of architectural education and practice—are an important vehicle towards that end.

Thus *2020 Vision: A Diversity Conference for Design Professionals* is a welcome sign of change. Might it signal a new era for diversity in architecture in the 21st century? Or is it a temporary blip on the radar screen? Let us hope that it is a permanent commitment on the part of the AIA to provide an arena where our voices can be heard. Despite our differences, we who are the "photographic negatives" of the architectural profession need to band together both to honor our past—and preserve our future.

Diversity Needs a New Mascot

Darell W. Fields, Ph.D.

Whatever one thinks of diversity, it gained prominence as a legal concept based on arguments by Justice Powell in the landmark *Bakke* case (Regents of the Univ. of Cal. v. Bakke, 438 U.S. 265 (1978)). Although borne from a question regarding the consideration of race (specifically, blacks, Chicanos, Asians and Native Americans) and the university (University of California at Davis Medical School), the concept has been adopted by any number of institutions. This extra-institutional appropriation was demonstrated when, in a return to *Bakke* in the form of the recent University of Michigan cases, numerous universities and US corporations (Boeing, Coca Cola, General Dynamics, General Motors, Intel, et al) filed amicus briefs on behalf of the university. In support of Michigan and in a restatement of Justice Powell's argument, the corporations argued a diverse workforce enabled companies to be more competitive in a global marketplace. The most compelling support, however, came from the US Military where diversity as an end and Affirmative Action as a means were used to "build a top quality officer corps…"

The overriding public good described by these briefs was (barely) enough to prevent the current US Supreme Court from overturning the tenet that race, among other factors, may be considered a "plus" during admissions procedures. The simple fact that so-called "conservative" (i.e. big business and the military) and "liberal" (i.e. academia) institutions came to the defense of diversity demonstrates how conservative and liberal ideas regarding equality are not mutually exclusive.

While attempting to ascertain how architecture and diversity might correspond, I stumbled across a curious adaptation of the diversity concept offered in an advertisement by a prominent school of architecture. This school used the term "diverse" in describing its stellar student body and faculty. Now, taking what has already been said about the legal context of diversity and the academy, one might assume the use of the term in the advertisement would have something to do with the benefits of the school's "racial mix." For this school of architecture in particular, and architecture schools in general (excluding Historically Black Colleges, of course), diversity appears to have an altogether different meaning.

Being familiar with this particular school, I knew the advertisement was false. Too few, if any, minorities were present for the school to represent itself as diverse. To be sure, there was cultural diversity. The student body and faculty came "from all over the world." The aforementioned legal conceptualization is difficult to qualify, however, since even to the casual observer, cultural diversity came across as being overtly white.

Looking closely at the advertisement it is possible to let the school "slide" if you buy into its notion that cultural diversity (minus the minorities) is akin to "intellectual diversity." It should be noted that one of the strongest arguments offered by diversity's proponents (read: *Bakke*) is that it has longstanding social and educational/intellectual benefits. At the risk of using this one advertisement to generalize about the current state of diversity in American schools of architecture, there are major loopholes if its founding legal concepts can be so easily disengaged. These loopholes can be made more concrete by situating them within specifically academic and architectural contexts.

First, let us address the question as to whether intellectual diversity, as a double for cultural diversity, can be an adequate substitute for racial diversity. Consider the following: a close, black friend of mine was a finalist in a search for an architectural position in design theory. The school in question had an all-white faculty, was an "equal opportunity employer" and was drawn to my friend's immaculate credentials. So, we figured he had a shot. The position, however, went to another person and the racial homogeneity of the faculty was maintained. Later, by consulting several reliable sources, it was revealed to my friend that his entire candidacy was called into question because he was considered "conservative." Given the aforementioned support of diversity by liberals and conservatives alike, we were both dismayed that some members of the (all-white) faculty had played the divisive, conservative card. Being a longtime friend it is my opinion that the label didn't suit him personally or politically; it was a label attached by those who were against his ideas. To be labeled conservative in an architecture school these days means your ideas are cogent, you have a firm grasp of what you believe, and you know how things should be taught. The description itself does not define "conservative" but it is a concise description of a friend who readily admits he is somewhat "old school." Rather than claiming he didn't get the job because he was black, we prefer to think it was because his ideas were too *different* for the school's intellectually diverse environment.

In this case intellectual diversity, when given its opportunity, operated to weaken intellectual pluralism and had no impact whatsoever in terms of racial diversity. It failed on both counts and signified, for this particular school, a reinstatement of a white status quo. My friend became so intrigued by the whole experience that he is now initiating a formal research project. To date, his statistical data indicates that architecture schools describing themselves as intellectually diverse are least likely to be racially diverse.

Recalling my friend's experience and objectivity, I returned to the first school mentioned here and its supporting advertisement in order to formulate a more detached consideration. I recalled even architecture schools have "affirmative action plans," and I

wanted to compare the school's policy to its advertisement. It should be stated that these plans, considered in the best light, are used (as exemplified in *Bakke*) to identify where a particular institution might have a diversity blind spot. After identifying the spot, "opportunities" are created to level the playing field. It must be understood, however, that these plans are self-imposed, peculiar to their respective institutions, self-policing and open to interpretation.

I consulted the school's plan and, after a cursory overview, a troublesome issue became apparent. This particular school—one that had also vouched for intellectual diversity—stated confidently that, in terms of its tenured faculty, there were "no minority short-ages" and that the main focus had now shifted to hiring women. Considering the tenured faculty as a whole the statement was peculiar because, considering those disadvantaged minorities identified in *Bakke,* there were no tenured minority faculty members. Since there were "no minority shortages" and minorities were wholly absent, this particular school seems to have constructed a "from all over the world" interpreta-tion drafted to include faculty members who (at the risk of sounding conservative) were foreign born. To be clear, although it ultimately benefits our entire society, affirmative action was built on the backs of black people; therefore, one would assume a "no minority shortages" statement could be taken to mean the inclusion of at least one black person or at the very least a disadvantaged minority. It is not unusual for those invoking civil rights (i.e. women's rights, gay rights, or even white people with a claim of "reverse" discrimination) to relate to the struggles of black people in the 60's to contextualize their own predicaments. The problem with this invocation, as exemplified by the two schools mentioned here, is it sometimes performs in ways that voids the diversity concept altogether.

Architecture remains one of the most segregated disciplines in higher education. Among all the things this situation signifies, one of the most significant is just how little architecture means in American society. No one cares, really, that schools of architec-ture are perfect case studies for modern segregation because no one cares about archi-tecture. And, to be clear, the blame lies with architecture and not with society in gen-eral. The academic component of the discipline presently serves to insulate it from problems arising out of socio-political discourse. Although completely ubiquitous it has managed to become, when compared to the disciplines of Art, Law, Medicine, etc., irrelevant. Certainly a strategic and prolonged injection of diversity into schools of architecture would, by definition, push the discipline toward a much needed form of enlightenment. Sadly, diversity, as exemplified by the schools of architecture alluded to here, is becoming nothing more than a mascot for Jim Crow.

Update: Association of Collegiate Schools of Architecture and Architecture Education

Bradford Grant, AIA

The issue of diversity has always been a difficult, complex, and elusive subject in American life as well as architectural education and practice. While there have been several successful past attempts at programs and activities to increase diversity within ACSA and its member schools, including the 1990 "Code of Conduct for Diversity in Architecture Education," the "Status of Faculty Women in Architecture Schools Survey," the ACSA African American Task Force and the Robert Taylor Awards Program along with several other programs much work still remains. Recently the AIA, with NOMA's urging, recommitted to increasing the number of African Americans and other underrepresented groups in architectural practice. ACSA is instrumental to the AIA's effort, and has the potential to offer an important theoretical framework, meaningful understanding, and educational guidance. Having recently reaffirmed our commitment to increasing diversity, we have worked to refocus the ACSA to provide guidance to the membership in identifying persistent problems a well as best practices. Working closely with Dr. Gail Dubrow and Dr. Sharon Sutton of the University of Washington, we proposed a special session of Critical Conversations at the ACSA Annual Conference in New Orleans that sought completed scholarly papers to provide critical reflections on ACSA and its member schools' mission and practices related to diversity. Unfortunately we did not have this special session, but we wanted work that would provide either personal reflections or more systematic analyses. We encouraged authors to focus on major projects of ACSA and its member's schools, such as scholarly meetings, research initiatives, publications, courses, awards programs, organizational structures and other arenas to address the following types of questions that are important for ACSA to explore:

> To what degree does the subject matter explored in ACSA or member schools' projects advance cultural, gender, disability, sexual orientation, and other diversities within architecture education?

> How do ACSA's formats/modes of communication influence participation by marginalized voices, and how might they be reconceptualized to become more inclusive?

> To what degree have diverse voices been represented in the processes surrounding these projects?

How effective has ACSA been in encouraging and guiding its member-
ship to develop more inclusive approaches to architectural education,
and how might it become more effective?

We received too few viable submissions for an appropriate refereed presentation for the
conference and special session and had to cancel the proposed session. We, of course
were highly disturbed by the low numbers of papers submitted which seems to be
consistent with today's general attitude of diversity. We are continuing our work to
promote diversity in our member schools. In wanting to continue to have meaning-
ful ACSA participation in the area of diversity we have begun to review the past
efforts of ACSA and we are working to develop other programs again to help with a
critical reflection of our practice related to diversity.

Morgan and Associates: Julia Morgan's Office Practice as Design Metaphor

Victoria Kastner

Julia Morgan's reputation has been well established over the past fifteen years. Her remarkable achievement as America's first woman architect of prominence has received favorable, if belated, attention. Dying in obscurity at age eighty-five in 1957—after having seen her style of architecture eclipsed by modernism—she was rediscovered in the late seventies and early eighties, due to the efforts of both Richard Longstreth and the late Sara Holmes Boutelle. Since then, books and articles have appeared discussing many aspects of her career, including her role as a woman in a male-dominated profession. Her thirty-year collaboration with William Randolph Hearst is an important part of her story and this too has received great attention. She has even been co-opted as a designer of "queer space,"[1] an assertion based not on evidence about her sexual preferences—for nothing supports this claim—but solely on the sensuality of her extraordinary swimming pools.

©Hearst Castle/CA State Parks

Julia Morgan and William Randolph Hearst confer on changes to his estate at San Simeon

A charge that appears in various accounts brands Morgan a "client's architect," one whose overriding concern for pleasing each client robbed her architecture of innovation and boldness. An examination of Morgan's office practice refutes this evaluation. A durable legend claims that her office drawings were all burned. Though some were undoubtedly destroyed when she closed down her practice in the late 1940s, many survive, including over 10,000 drawings treating San Simeon alone. Drawings, letters, records and the clear-eyed recollections of her staff allow us to find the humanity behind Morgan's myth-making achievements. And a close examination of how she ran her architectural office lets us reevaluate the notion of a "client's architect," viewing this trait as an advantage rather than a detriment to her practice.

We can gain an appreciation of Morgan's uniqueness as a woman architect by examining the more typical career of Hazel Wood Waterman, her California contemporary, who—like Minerva Parker Nichols and other women architects—apprenticed in an

architectural office for training and devoted her practice to domestic buildings. Waterman was born in 1865 in Alabama, and studied art and design at the University of California a few years before Morgan began her studies in 1891. She married and raised children, painting canvases in addition to homemaking. She and her husband hired Irving Gill to build them a house in San Diego, and Gill was so impressed with her aptitude and taste that he invited her to apprentice in his office, an offer she accepted after being suddenly widowed in 1903. Waterman took correspondence courses in architecture, but she never became a licensed architect. At the close of her life she resided in the Berkeley City Club, one of Morgan's most successful designs. She died in 1948 at age eighty-two. [2]

In contrast, Julia Morgan devoted herself to architecture. Born in San Francisco in 1872, she completed her engineering degree at the University of California in 1894, one of the first women to achieve this distinction. She was the first woman in the world to obtain her certificate in architecture from the Ecole des Beaux-Arts. She accomplished this in only 3 ½ years. Domestic architecture was a continuing part of her oeuvre, but in a career that spanned 40 years and produced nearly 700 structures, she also designed schools, clubs, hotels, gymnasia, stores, columbaria, office buildings, churches, and radio towers. Much of this work was created while she simultaneously produced for William Randolph Hearst two of the largest and most extraordinary country houses in America. Throughout her career she fused the discipline and historicality she learned at the Ecole with a reverence for craftsmanship derived from her California influences. She neither lectured nor wrote about architecture—she created it.

By 1894, Morgan's senior year at the University of California, she had met two people who were to remain lifelong influences: Phoebe Apperson Hearst, the great patroness of the University, and Bernard Maybeck, who arrived that year as the descriptive geometry professor. Maybeck, who had studied at the Ecole from 1882-86, learned that women might be accepted there for the first time, and encouraged Morgan to apply. She left for Paris in 1896. Much later in life Morgan wrote about the experience: "I was about to come home when, unexpectedly, the French government decided to admit women painters and sculptors to the competitive examinations for admittance to the Beaux Arts. They did not say anything about the Department of Architecture, either way, it not entering their heads that there might be women applicants. There was no preparation for such a case and no word against it; so I was given the benefit of the doubt and allowed a chance with the other competitors, and was received as a student by M. Chaussemiche, Government Architect and Grand Prix de Rome, with whom I spent the next years, working at l'Ecole des Beaux-Arts and outside and winning a fair share of medals and mentions."[3] Morgan was accepted on her third try, typical for American applicants. Her earliest atelier master, M. Monclos, was certain that her

marks in the previous tries had been lowered due to discrimination. She experienced hazing as well. Architect Warren Charles Perry, who taught for nearly fifty years at the University of California and trained at the Ecole a few years after Morgan entered, said her fellow students "spent their time pouring water on her head and pushing her off the ends of benches."[4] She hinted at the fight her acceptance represented in a letter to her uncle, east-coast architect Pierre Le Brun. "The judgement was given today only, and am the 13th – ten French and two foreigners – they take [thirty] in all. It's not much but has taken quite a little effort. If it had been simply for the advantages of the Ecole, I would not have kept on after M. Chaussemiche was arranged with, but a mixture of dislike of giving up something attempted and the sense of it being a sort of test in a small way, of work itself overcoming its natural disadvantages – made it seem a thing that really had to be won."[5]

She returned to America in late 1902, stopping first in the East before arriving in the San Francisco area. She worked briefly in John Galen Howard's office, but soon entered her own practice, initially in her parent's comfortable house in Oakland. At this time she began work at Mills College for Women in Oakland on El Campanil, a reinforced concrete structure in Mission Revival style. She had studied reinforced concrete construction in Paris, and had been the assistant supervising architect on the Greek Theater at the University of California campus. The aftermath of the 1906 earthquake—and the survival of El Campanil—brought many commissions, most notably the re-engineering of the Fairmont Hotel, which Stanford White had consented to renovate. A few weeks after his death, Morgan was hired to resolve buckling columns and floors that in some places had settled 7 feet. Morgan established her office in the Merchant's Exchange Building at 465 California Street in San Francisco by 1907 and worked for a few years with Ira Wilson Hoover as her junior partner, though when he left the firm in 1910 she never took another partner. Typical of her house commissions at this time were the Goddard cottages, built in the woodsy Bay Region style. An early triumph was the modest but graceful St. John's Presbyterian Church on College Ave. in Berkeley. Built in 1908 on a tight budget, it shows Morgan's skill with simple, homely materials and her sensitivity to the small scale of the residential neighborhood.

Her office usually included about eight to ten draftsmen, some of them women. Most of the business matters were routed through Morgan, who worked with a secretary-bookkeeper, this person also usually female. Morgan's large library served as her office, where she met clients. She had a high desk at the back of the 12 x 16 foot drafting room. She used models frequently, and employed a female modeler named C. Julian Mesic, whose skill is evident in this large model of San Simeon. When the model grew too bulky to ship, Morgan took photographs of the model, tinted them, and mailed them to Hearst. Though Morgan's degree was in engineering, it was training of a rudimentary

sort, and she usually contracted out engineering work either to Walter Huber of the San Francisco firm Earl & Wright or to Walter Steilberg, who became Morgan's life-long friend. He remembered looking for work in 1910 at Arthur Brown Jr.'s San Francisco office. "He said, 'Julia Morgan has some work,' . . . and I guess he saw my look of dismay at the idea of going to work for a woman architect and he said, 'Don't fool yourself, there is no man in the profession in this neighborhood who is any better as an architect.'"[6]

A defining aspect of her practice was her appreciation for craftsmanship. Morgan was rare among the San Francisco Bay Region architects working in the Arts and Crafts traditions of the time. She had actually been raised in California, and was not a trans-planted easterner or midwesterner. She maintained decades-long relationships with wood carver Jules Suppo, decorative painters Camille Solon and Frank Humrich, ironworker Ed Trinkkeller, cast-stone and plaster workers Theo and John Van der Loo, and sculptor Frank Miletin, among many others. These men worked primarily in the Bay Area, where she could frequently visit them and inspect their work, much of which was generated for San Simeon, though they also worked on many of her other commis-sions.

Her office was modeled on the atelier system, with Morgan the undisputed *patron*. Working there was educational, with an emphasis on drawing and of course a focus on historic precedents embraced by the period revival architects of the day. Morgan's staff was expected to make frequent use of her architectural library. She also pinned up her own photographs of building details on a bulletin board each week, for them to observe and copy. During the 1915 Panama-Pacific International Exposition, Morgan bought tickets for her six draftsmen to spend half a day there each week, drawing. Drawing skills were always paramount, as she advised draftsman Bjarne Dahl in 1931: "Your study idea is interesting and will fix periods etc. in your mind. But I imagine what you need most is a freer design—a knowledge of the elements of various styles so that your hand rather than your mind will lead you into making more varied and interesting forms. You have a good sense of proportion and balance but lack fullness & richness of expression. I'd suggest you watercolor & free hand draw (does that sound like familiar old advice?) never mind, it's just as true and necessary—Why not try working in char-coal, making details of simple caps ironwork, tile, large size on the wall, of vases, anything to call for decorative invention—as though your days & nights were not full enough already! Even if you can't afford 'decoration,' the practice will free your eye and hand."[7] Drawing, however, had to be solidly grounded in practical reality. When pre-sented with a beautifully drawn set of stairs done by a novice employee, which on examination could have only been ascended on one's hands and knees, she said, "Well, young man, I can't deal with fiction writers."[8]

The camaraderie of the atelier was more freewheeling than in Morgan's office, however. While she encouraged the staff to refer to one another on a first-name basis, she was "Miss Morgan" to one and all. One day she returned unexpectedly to find the staff celebrating after having an office pool to guess the size of an upcoming contract. The winner bought a cake with the winnings, and shared it with everybody. Morgan merely gave them an icy look and disappeared into her office. Her insistence on being the only person in the firm to interact with the client occasionally led to some embarrassing moments, like the time when draftsman Dorothy Coblentz designed a breakfast nook for a man so corpulent he couldn't possibly fit into it. Coblentz had never seen him. Morgan drew little sketches which she presented to her staff, for them to work up into drawings—and like at the Ecole, they were not expected to depart from them. Coblentz said, "She gave you a thumbnail sketch . . . a little scratch of something and you had to work from that. . . . You saved those little scraps like jewels.. . . I remember on one occasion I was doing a house and when it came time to lay it out it wouldn't go on the lot, and, of course, she came in ready to give me Hail Columbia. I fished out this little scrap, and she had made a mistake in copying the figures. So she said, oh yes, it was her fault." Coblentz saw the steel behind the smile: "She was a delightful person, if you weren't being scolded."[9]

It seems Morgan was disappointed in the lack of a female disciple. Coblentz was one of many women who worked in Morgan's office—and as usually was the case, she ceased practice once she married. Morgan commented on this to the California Alumni paper of 1915: "Few women persevere as architects though many take up the study. Many are impatient to reach the top of the ladder too soon, matrimony takes others, but the greatest lures are the teaching positions in the high schools. There is a large field for women there, and as the salaries are good one cannot blame them for accepting unless they are determined to become architects."[10] Coblentz said, "I think she probably always had hopes that 'this was the girl' she was going to turn into something, and then the girl would go off and get married . . . and I imagine that would be a disappointment to her."[11]

Morgan developed fewer interdisciplinary relationships than many of her peers. In fact, one of the salient aspects of her practice was her desire to take over the duties of landscape architect and interior designer. "She had a horror of interior decorators coming in and spoiling a house and of landscapists who were not really trained," said Walter Steilberg.[12] While this trait is best seen in her Hearst commissions at Wyntoon, his Bavarian village in northern California, and at San Simeon, it is also evident in such work as the Berkeley City Club, where Morgan designed the dishes as well as the linens and light fixtures. Her inspiration for many of the City Club's Romanesque motifs appears to have been a 12th-century monastery, Sacramenia, which Hearst purchased in the late 1920s in central Spain and planned to use as a medieval museum.

Unlike society architects of the time, Morgan was not a member of clubs and did not cultivate an active social life to gain clients. Stanford White acquired his social standing by marrying well when he wed Bessie Smith in 1880. Morgan spent her "marriageable" years studying at the Ecole, which she didn't leave until her thirtieth birthday. In the early part of the century it was quite common for career women to remain unmarried. But as has been examined extensively, she did have contacts within the women's network. She also had the important patronage of Phoebe Apperson Hearst, whose influence helped Morgan to gain commissions for the Asilomar conference grounds, other YWCA buildings, the interior design of the Women's Building of the 1915 San Francisco World's Fair, and many other structures. It was presumably Phoebe Hearst who introduced Morgan to William Randolph Hearst. This event may have happened while Morgan was remodeling Phoebe Hearst's large country house, the Hacienda del Pozo de Verona, built by A. C. Schweinfurth from 1896-98, in the rolling hills east of Berkeley known as Pleasanton. Morgan made additions to this structure from 1903-1910. (Since she was also working with John Galen Howard on the Greek Theater in 1903, and that building was a gift from William Randolph Hearst, Hearst and Morgan may have met then.)

Morgan deeply respected her clients, though she socialized with very few of them. She deferred to them in many ways, taking heed of even their eccentric requests, like the man who was cold in the morning and wanted a heater that he could turn on in the bedroom automatically, with a switch located under the pillow of his bed, so that he wouldn't have to extend his arm out from the warm bedcovers. When she designed small private dining rooms into one of her YWCAs so that the girls could entertain their own friends, she was told, "These are minimum wage girls. Why spoil them?" Her response was, "That's just the reason."[13] Surely the most telling—and touching— example of "pleasing the client" and paying attention to the comforts derived from a familiar space concerns her elderly and infirm mother. A widow, she continued to live in the old family house in Oakland on East 14th Street as the neighborhood deteriorated. Morgan didn't want to subject her to the stress of moving, so in 1928, even as her own health problems were encroaching and when the demands of San Simeon were at their most intense, she built a house that recreated in exact detail her mother's bedroom. Then on Thanksgiving Day the family took Mrs. Morgan to the new house and led her down a darkened hallway to a brand new and completely familiar version of her own room, Mrs. Morgan never realizing the move.[14]

While her work for Hearst is her best known, it is in some ways her least understood. Morgan created dozens of buildings for Hearst, maintaining a high level of responsibility for interior and exterior design, landscape architecture, and staff and property management, among other duties more wide-ranging than the usual architect's. She has been viewed as the long-suffering victim of William Randolph Hearst, whose

appetites for art accumulation she could barely keep in check. Morgan in fact seems to have had a high regard for Hearst as a client, and in collaborating with someone of his excessive taste and outsize interests, she was able to express the theatrical aspects of her art in ways not manifested in her other domestic commissions. One thousand letters exist between them, and thousands more from contractors and other builders at San Simeon. These testify to a collaborative relationship, one in which Morgan gave Hearst's ideas great respect. It has been assumed that Morgan did not profit from San Simeon. Indeed, since Hearst was nearly always in arrears, the disbursements from the $30,000-$50,000 he gave her most months during the twenties never stretched far enough to pay all the creditors, and she often wound up paying herself last. But new evidence from records kept by her longtime secretary Lilian Forney indicates that Morgan profited financially from San Simeon, clearing over $100,000 from 1919 through 1939.[15]

It does appear that Morgan was nearly indifferent about money, according to her nephew Morgan North and his wife Flora, who remained her closest relatives.[16] In her practice she generally charged a 6% to 8.5% commission, and paid good wages to her staff. "The apprentices were paid ten dollars a week and we lost money on them for a year," recalled Walter Steilberg.[17] Bjarne Dahl, a draftsman in her office for many years said, "Every Christmas she divided up all her dividends with all her employees. She didn't keep anything for herself; everyone was her big family."[18]

Morgan lived long enough to see the architecture she had spent her life building be eclipsed by the growing popularity of modernism. She felt not only the loss of appreciation for her own work, but the devastating effect modernism had on the craftsmen whose decorative details had ornamented so many of her structures. She wrote consolingly in 1940 to the cast-stone and cast-plaster craftsman John Van der Loo, with whom she had worked for over twenty years. Times were so hard that he gave up the business entirely and became a farmer. "I had hopes for . . . San Simeon . . . as there is much ornamental and decorative design involved. Now that is in a future none can even guess as to. . . I do think trained & capable people will be at a premium before long again – Ornamental work will have different types of sculptural forms, . . . more centralized and grouped, rather than spread over all . . .as was popular twenty years ago – but will require expert craftsmen just the same."[19] Her prediction of a return in the demand for their services was of course an erroneous one.

Throughout Morgan's career a continuing theme is the dignity she conferred on individuals, whether they were her office staff, artisans, or clients. Diane Favro's 1992 article on Julia Morgan argued that if Morgan's reputation has been diminished because of her accommodation of clients' wishes, perhaps the criteria for excellence in architecture itself are due for reassessment.[20] There is a boldness to be found in her unwaver-

ing respect for each client, whether it be media magnate William Randolph Hearst, or the San Simeon taxi driver's daughter, for whom she designed a playhouse. Morgan desired that the books she gave as gifts to children be sized "to fit their little hands," just as she desired that each of her commissions be sized to fit the unique needs of each of her clients.[21] Julia Morgan's career can be defined by her respectful attention to every detail, both in her office practice and in her creative output.

Notes

[1] Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire* (New York: William Morrow, 1997), 13, 102-03.

[2] Sally Bullard Thornton in *Toward a Simpler Way of Life: The Arts and Crafts Architects of California*, ed. Robert Winter (Berkeley: The Norfleet Press, University of California, 1997) 218-28.

[3] Sara Holmes Boutelle, *Julia Morgan, Architect*, rev ed. (New York: Abbeville, 1995), 29.

[4] "The Work of Walter Steilberg and Julia Morgan," vol. 1 of *The Julia Morgan Architectural History Project*, ed. Suzanne B. Riess, Regional Oral History Office, The Bancroft Library (Berkeley: University of California, 1976), 201.

[5] Boutelle, *Julia Morgan, Architect*, 30-1.

[6] Walter Steilberg, quoted in the transcript of an address to the Historic Guides of San Simeon, November 1966, 11.

[7] Boutelle, *Julia Morgan, Architect*, 246.

[8] "The Work of Steilberg and Morgan," Bancroft Library, 45.

[9] "Julia Morgan, Her Office, and a House," vol. 2 of *The Julia Morgan Architectural History Project*, ed. Suzanne B. Riess, Regional Oral History Office, The Bancroft Library (Berkeley: University of California, 1976), 105, 117, 121.

[10] Boutelle, *Julia Morgan, Architect*, 86-7.

[11] "Julia Morgan, Her Office, and a House," Bancroft Library, 116.

[12] "The Work of Steilberg and Morgan," Bancroft Library, 133.

[13] "Julia Morgan, Her Office, and a House," p. 138.

[14] "Julia Morgan, Her Office, and a House," Bancroft Library, 169.

[15] Taylor Coffman, *Building for Hearst and Morgan: Voices from the George Loorz Papers* (Berkeley:Berkeley Hills Books, 2003), 546-47.

[16] "Julia Morgan, Her Office, and a House," Bancroft Library, 185.

[17] "The Work of Steilberg and Morgan," Bancroft Library, 140.

[18] "Julia Morgan, Her Office, and a House," Bancroft Library, 151.

[19] Letter from Julia Morgan to John Van der Loo, 15 June 1940. Bellis family private collection, San Luis Obispo, California.

[20] Diane Favro, "Sincere and Good: The Architectural Practice of Julia Morgan," in *Journal of Architectural Planning and Research* 9, no. 2 (Summer 1992): 125.

[21] Boutelle, *Julia Morgan, Architect*, 47.

Untold Story: the Black Architect in America

Stephen A. Kliment, FAIA

Today's mood

The status of black architects today is a mix of progress and frustration. In the vanguard throughout the nation bright black-owned architecture firms operate on the same lines as majority firms. They win a fair share of work from private and public sources, though more from the public client. But other firms struggle— because they are small, or because they lack the benefits of networking. They're "outside the area of gossip," argues John H. Johnson, publisher of Johnson Publications, Inc., Chicago, the nation's largest publisher of black-directed media and client for the company's Chicago Loop headquarters designed by African American architect, the late John Moutoussamy. They end up with a low volume of work and unadventurous clients, and they miss out on opportunities to do pioneering work, attract attention, and bask in the same lime-light as their majority peers.

On the asset side, the ledger is crowded, and quite upbeat. Many black architects prosper—not only as owners of successful established practices, but also individually, as partners in majority-owned firms, as company facilities managers, or as executives in federal construction agencies.

The liabilities side of the ledger is also crowded. There are bleak statistics of black architects as a percentage of all architects when compared to their numbers in the overall U.S. population. Black faculty members in the schools of architecture are rare. Black-owned firms with a large workload of private sector clients are atypical. And under attack are the affirmative action programs that have helped launch many minority firms in the marketplace.

Statistics

U.S. Census figures as of October 1, 2000 [source: web site http://www.census.gov/population/estimates/nation/intfile3-1.txt] show this breakdown of the US population by racial/national categories, with increases from 1 April 1990, and percentage of the total today:

Caucasian	196.9 million	+ 4.6%	71.4%
African American	33.5 million	+ 14.3%	12.1%
Hispanic	32.7 million	+ 46.0%	11.9%
Asian	10.6 million	+ 51.4%	4%
Native American	2.1 million	+ 16.7%	1%
Total	275.8 million		

If black architects' representation in their profession were to match their representation in the population, then 12.1% of architects should be black. But the picture is different by far. Of the 102,394 registered architects (2003 NCARB figure), the number of black architects stands slightly short of 1400, according to Dennis Alan Mann at the Center for the Study of Practice in Cincinnati [Website : http://blackarch.uc.edu] or 1.4%. Note that about 125 or 9.2% of the 1400 are women, about two and one half times as many as in 1991.

Another metric measures the ratio of minority-owned firms as a percentage of AIA member firms. The ratio is 1,190 out of 17,000 AIA firms or 7%–a bleak figure. Looking at the rate of change since 1996, we see that the ratio of minority-owned firms has remained constant. Meanwhile, the number of women-owned firms of all races rose from 7% to almost 9% from 1996 to 2002.

Other statistics on the status of minority architectural firms in relation to all firms, largely based on data from the AIA Firm Survey 2000-2002, reveal the following:

Profitability. Here there is better news. Some 75% of minority forms reported profits of 10% or more, compared to only 60% for all firms. Not only were the minority firms more profitable: among those who cited a loss, minority firms amounted to just 2% of all minority firms, whereas the average for all firms was 4%, or double.

The best explanation, according to Pradeep Dalal, AIA's director of economics and market research, minority firms, defined as firms eligible for minority set aside status, are slightly "larger" than the average for "all firms" (25% of which are single proprietors or small practitioners), resulting in slightly higher profitability and slightly lower losses. Minority firms also take on the design of more building types, albeit largely in the public marketplace, and the better balance in types is more likely to produce profits than would a lop-sided workload.

These statistics are meaningful so long as one recognizes their basis. For example, for statistical purposes, firms are minority firms because they are self-identified as such: in other words, they consider themselves a minority-owned firm. The status comes with limitations in ownership and size. To be so designated by a public agency, a minority firm must be 51% minority-owned, and cannot employ more than fifty individuals. That's a trade off that could retard a firm's overall growth. Very few Asian American, Hispanic or Latino-owned firms list themselves as minority firms.

 Employment comparisons. Hispanic architect employment grew faster than black architect employment from 1983 to 1997. The percentage increase of black architects employed rose negligibly—from 1.6% in 1983 to 1.7% in 1997, whereas that of Hispanic

architects climbed from 1.5% to 5.1%, according to Bureau of Census figures. (The ratio of women architects increased from 12.7% to 17.9%). These numbers must be read with care, since the Census Bureau has included under the label 'Hispanic' individuals of any race, whether black, Asian, Pacific Island or white, so long as they are Spanish-speaking.

Dennis Mann of the Center for the Study of Practice also revealed that 47% of black professionals who work in the private sector work in firms that are 100% black-owned; 16% work in white or white/other minority owned firms. Meanwhile 19% of black architectural professionals work in public agencies.

Architecture schools. These fall roughly into three types of schools—Ivy or Ivy-like; state; and HBCU (Historic Black College and University). The actual numbers of black students in relation to the total student enrolments are deplorable by any standard (FT= fulltime):

1991   FT architecture students: 22,929
        FT black students: 1332 (5.8%)
        Graduating students: 5064 (22.1%)
        Graduating black students: 214 (16.1%)

1996   FT architecture students: 21742
        FT black students: 1313 (6.0%)
        Graduating students: 4786 (22.3%)
        Graduating black students: 182 (13.9%)

A comparison of school graduation and career attrition rates is useful. The post-graduation attrition rate for architects as a whole is said to be around 45%. The ratio for black professionals (68.4%) stands out as a tragic waste of talent, expenditure, and initiative.

If attrition rates can be explained at all, it lies in the severe challenges African American architects face in practice—a mix of reluctant patrons, unsupportive majority firms, and the low pay that characterizes entry level employment irrespective of race.

Black faculty representation in America's schools of architecture is low. Even at the five HBCU architecture schools, the ratio of black faculty is sparse. At Hampton, 5 of 9 full-time faculty were black, and 1 Hispanic, as of 1999. Since then, one black member retired; and one moved to a private, majority university, according to Dennis Mann. At Florida A&M, 7 of 26 full-time faculty were black, including the dean. According to Pradeep Dalal citing U.S. Bureau of Census statistics, the ratio nationwide of black to

total architectural faculty in 1997 was 6.5%, an increase from 4.4% in 1983. This 6.5% faculty ratio is about the same as the overall ratio of black students (6% in 1996). Meanwhile, black faculty ratios at engineering schools rose from 2.7% to 3.9% between 1983 and 1997.

There's a lot these numbers do not tell you. They conceal:

> • the anguish many black employees of majority firms feel as they look around them to find they are often the only ones of their race, closely scrutinized;
>
> • the extra effort black-owned firms feel they must go to be judged on the same basis;
>
> • the slights felt when a black client looking for an architect to design a facility for black cultural purpose, or a house for their family, retains a majority architect.

Patrons and patronage
Today's patrons, in contrast to historical periods, are nothing if not democratic. No one imposes a style, few clients have strong feelings about how a building looks so long as it works, comes in on budget, and is completed on time.

Unhappily, this is not a system that has improved the fortunes of the black architect. The selection process, instead of sitting in a few autocratic hands, is spread powder-thin over a huge surface. It works through millions of decisions by countless bureaucrats, some top executives, committees, college presidents, museum directors, boards of directors; second guessed by multiple review boards, mortgage lenders, bankers, insurance companies, and the bond-voting electorate; and in the end praised or condemned by battalions of building users, visitors, maintenance staffs, and passers by.

This system has worked handsomely for established design firms and for emerging firms with the right credentials. It has worked poorly for black architects. It has ended up leaving them keenly waiting to come in from the cold of exclusion into the warm precincts of clubby brotherhood and good connections.

As a result, a considerable volume of work has always come to black architects from within the black community. It brings an often rich architectural diet of schools, churches, community centers, and new and rehabilitated residential. The work is long on personal fulfillment, but short on billings and erratic as to volume. Such typologies don't call for the large staffs and support technology of the bigger firms. Result: Firms

ably produce the construction contract documents for an elementary school but that's not the same as turning them out for a 30-story office building or a forty million dollar museum.

This circumstance has not been lost on the white patron establishment that commissions America's largest and most significant buildings. Tales abound of black-owned firms not invited to submit credentials because of alleged deficiencies in size, technology, or capital resources to deliver the work on time and on budget. And you cannot really fault these owners if indeed that's the only reason for rejection.

But consider this. Zevilla Jackson-Preston, the principal of J-P Design Group, a five-person 10-year old Harlem-based firm, has said to me: "These days there are people like Oprah Winfrey and Bill Cosby who have billions of dollars to spend, and they'll say 'I didn't know about any black architects, I'll hire a white one.' I'm not suggesting you hire me simply because I'm black. I'm just saying there are lots of possibilities and I would say to them 'I would expect you of all people to explore them all.'"

Bill Cosby is known for hiring black architects to house his charitable activities. Others, black citizens such as Oprah Winfrey and Evander Holyfield, find it is simpler to hire majority architects. They get to meet these majority architects through their personal advisers—their agents, accountants, attorneys or a friendly builder, all mostly white, and with white connections. Many well-to-do African Americans don't know any black architects. No law in the land forces black patrons to retain architects from their own race. But given the high hurdles faced by a majority of black practitioners in seeking to expand beyond the public work set asides, the black potential patrons need to uncover ways to do minority firms a good turn, at no risk to themselves.

Architect Roberta Washington, also Harlem-based, has said she does not object to white architects coming up to Harlem. "My problem is that we need the black architects to go down below 96th Street [an informal border separating Harlem from the rest of Manhattan]. And somebody like Oprah Winfrey does have responsibilities— all she needs is to say the word. And there are black architects who can handle a 15,000 square foot house for her."

Set asides
Set asides have helped bring many black firms into the design marketplace, and most black firms, including successful ones that do not take on such work, favor retention. It has given firms with young proprietors the chance to see their work designed and built, sometimes published, and added to their portfolio.

But set asides granted by the public sector patron have not been an unqualified blessing. Established majority firms have used set asides as sharp wedges to pry open the vault of extra work. To be eligible for such projects, majority firms must allocate a designated percentage of the fee to a minority-owned firm. In cases where the fee share allocated to the black firm buys a substantive contribution to the project—whether in design, production or field administration— set asides have been a good thing. But stories abound of unscrupulous majority firms that link up with black firms to get the work, pay the black firm its share of the fee, then give it nothing meaningful to do.

William Stanley, partner in Stanley Love-Stanley, Atlanta, sees nothing wrong with public buildings being a black firm's primary client base. But with the exception of some Federal agencies such as the General Services Administration's Public Building Service (GSA/PBS), such a base commonly limits the degree of innovative expression open to the architect, because the agency tends to discourage architectural concepts that are expensive—even those that are economical but merely *look* expensive. They figure they cannot <u>seem </u>to be wasting the taxpayer's money. "I'm often frankly amazed," admits David Lee FAIA, partner in Boston-based Stull & Lee, "when I see something that Frank Gehry or Thom Mayn or Peter Eisenman or a few of the others are able to do. And I ask how did they ever talk their client into doing that? If I ever came to the kind of clients that we have and suggested something avant garde, they'd look at me like I was nuts, or they just wouldn't have the confidence to go with it."

But the challenges remain access to capital, securing larger and better commissions, finding and retaining good staff.

Publishing magnate John H. Johnson tells this story about himself and architect John Moutoussamy (1920-1995) whom he hired to design the Johnson Publishing national headquarters in Chicago. Moutoussamy had designed schools, colleges, apartment buildings. But he never designed or built an office building because no white person would ever let him do it.

Says Johnson: "Now I'm black and he's black. If he can't build my building, whose building can he build? So I said, you know, he has the same credentials as all the other architects, he's a member of a respectable firm. And I said, all I know is I'm in the publishing business and I will have to let people know that you [the bank] turned me down because I had a black architect, fully qualified, and the only reason is he has never built an office building before is because you and people like you never allowed him to build it."

Johnson has this advice for black architects: "It's up to the architects. They've got to sell themselves. I had to sell myself. I'm still selling myself. People often think they're going into architecture to avoid having to sell people. But you've got to sell somebody to let you build that building."

Roots and antecedents
The first African American came to America in 1619. Others followed in 1652 and 1654, owning and developing acreages of 110 and 550 acres on what is now known as the Delmarva Peninsula. Some 10 million Africans reached these shores alive between 1619 and emancipation and became Americans. What was the heritage they brought with them?

There is no single Africa. Today over 40 nations cover a continent with an area over three times that of the United States. Most are peopled by the descendants of pre-colonial tribes, each with its own history and patterns of building. These patterns were largely shaped by climate, land configuration and, in Western Africa, proximity to the great rivers Niger and Bani that irrigate that huge region. Villages were built of wood poles and thatch, or sun- or air-dried mud bricks, sometimes faced with a rough textured stucco material, and equipped with wide, gargoyle-like pipes that threw flood water off the roof and away from the walls and into the street. They show a great simplicity of form. Some of the shapes, such as the High Gothic of the mosque in Gomitogo, reveal an intuitive awareness of scale and how to manipulate it. The towers of the mosque in the nearby town of Djenné, the world's largest mud brick structure, expresses the same sense of scale.

Another unique case of large African building skill is in the deep windows and weathered walls that mark the rock-hewn churches of Lalibela, one-time capital of Ethiopia. Lalibela flourished after the fall of Imperial Rome and with the growth of Christianity, until supplanted by the expansion of Islam into Northern Africa.

In form, size, scale, and special characteristics, traditional African architecture fits no standard format or formula. Characteristics include:

- Sudanese. Rectangular adobe buildings with courtyards, common also in West Africa under Islamic influence;

- Impluvium. Four buildings with gabled roofs face each other across a courtyard. These were constructed using elaborate carved columns that held up gabled roofs along the perimeters. They were common in Benin, Yoruba, and among the Asante and Ibo people of West

Africa. By far the largest palace in impluvium style is in Owo, in southwestern Nigeria. It covers 4,400 acres or 3400 football fields.

- Hill-style. These round houses were built in hill communities, and had stone walls, foundations and terraces.

- Beehive styles. These were not durable, being made of reeds, grass, leaves, and woven mats, along with animal skins, and covered with stepped thatch.

- Ghorfas had several stories, with barrel-vaulted stone storage chambers, using either stone or sun-baked or furnace-baked bricks.

- Kasbahs, typical of northwestern Africa, were and built under Islam by Arabs. Some reached ten stories in height, and were made of packed clay and air-dried bricks.

- Dogon (Mali) domestic styles were freestanding mud-brick square structures. There are only 250,000 Dogon living today, but their architecture and life style are significant beyond their numbers.

The ante-bellum plantation

Managing a community as large and as complex as a plantation, and given the small minority of white people, meant that most of the craft work fell upon the bondage population. Those in the trades most in demand—carpenters, coopers, masons, spinners, tanners, blacksmiths, shoemakers, distillers—were slaves. The caliber of their work as craftsmen and artisans was of the highest order. The work of Thomas Jefferson's master carpenter Thomas Hemmings was of such quality that Jefferson made him available to other plantation owners. Hemmings himself is said to have had considerable say as to what work he did and for whom.

Following emancipation, there arose throughout the north and Midwest a number of so-called "Black Towns," such as Nicodemus, Kansas and Booley, Oklahoma. They later disappeared, weakened, ironically enough, by 20th century racial integration. In their heyday these towns offered dignity, work, and self-expression to black families newly released from the autocratic social structure of the plantation.

Another post-emancipation phenomenon was concentration of black families in particular neighborhoods in major cities of the South. Certain streets came to be linked to their black populations: Memphis' Beale Street, Jackson's Farish Street, Chattanooga's Ninth Street, Richmond's Jackson Ward, and Atlanta's Auburn Avenue. Auburn Avenue's original Ebenezer Baptist Church survives, supplemented by William

Stanley's afrocentric new church (1999). The Reverend Martin Luther King Sr. was a pastor and Martin Luther King Jr. preached at the church.

Writes Richard Dozier: "Located in these communities were the city's 'Negro' bank buildings (by 1912, 60 of the 64 Afro-American banks were in the south), hotels, theaters, fraternal lodges, and churches. Each city had its "Afro-American Street," with a collection of buildings, that to [the] Afro-American symbolized race progress as opposed to racial segregation."

A special category was the African American community of Washington, DC, centered around U Street. What made the black population in Washington so unusual was its odd status as a Southern city with a northern Republican government, and the very size of the black population. With its black owned banks, insurance companies, churches, and fraternal lodges, black Washington had the economic power to produce a great flow of building construction unequalled since. And as it flourished, it grew a group of successful professional architectural firms headed by such practitioners as John Lankford, William Pittman, Hilyard Robinson, and Robert Taylor, the first black architect to receive a degree from Massachusetts Institute of Technology (1892).

Another trailblazer was Julian Abele(1881-1950). Abele was the first African American to graduate from the University of Pennsylvania school of architecture. He later attended the Ecole des Beaux Arts. Horace Trumbauer, the Philadelphia-based white architect who underwrote Abele's Paris trip, hired Abele, and was the man who gave him the rare opportunity to design some of the nation's best known architecture. Examples include Widener Library in Harvard Yard, the Philadelphia Museum of Art, a New York mansion for James B. Duke, and the original master plan and buildings for Duke University. Although Abele designed the original Duke campus and many of its buildings, he refused at any time to visit the campus because of the racial attitudes in the South of that day.

Paul R. Williams (1894-1980) is better known than Abele. He is noted chiefly for the great mansions he designed for film stars and other Hollywood celebrities such as Frank Sinatra, Tyrone Power, Lucille Ball, and Cary Grant. He was also architect for the signature structure at Los Angeles International Airport. But he climbed a very steep ladder to get there.   Born in Los Angeles, he was raised by foster parents (his foster father was a janitor) but went to an integrated high school. On learning, wrongly, that there was only one black architect in practice [Pittman], Williams told his diary: "I was sure this country could use at least one or two more black architects." He started by doing small housing commissions, providing superb service and turn around times—he even learned to draw upside down to describe schemes to clients sitting across the table.

The real message in the work of these architects is they showed that even under the worst restrictions black architects had the skills, initiative and perseverance to produce work of professional quality.

African American Identity

Two unique movements mark today's black architecture scene. They contrast sharply in concept, style and execution, but both spring directly from African cultural roots.

Hip hop is a music and dance movement whose origins have been traced back to 1970 but which in the past five years has come to virtually dominate the world of rap music. Younger black designers, as well as more mature architects such as Andrew Thompson, chief architect of the Sloan-Kettering Memorial Institute in New York City, see this as a once in a lifetime chance to create an authentic contemporary black-inspired architecture.

Hip hop is a cultural movement with African roots. It expresses African feeling through a growing number of media. It began with music and dance, and gradually expanded to two-dimensional design including painting and graffiti, and is now branching out into three-dimensional form such as architecture, interiors, and furnishings and furniture design. The architectural expression of hip hop has yet to mature, a condition conceded by its proponents. It may require new uses for existing materials and creation of new materials still not known today. Hip hop, while in origin African, has transcended cultures, and has been adopted mostly by the younger set, none of whom has to date completed a building that is hip hop.

A black lecturer once declared that to be real, hip hop architecture must abandon traditional materials in favor of brand new ones. Asked to give examples, he cited *chain link fence* and *broken glass.* That is a serious limitation, to say the least. "Musically it's accepted. Architecturally not, because right now people who are thinking about hip hop are still trying to find the form," Thompson.

Champions see hip hop as an inspiration that could lead to anything from a series of small adjustments to existing design concepts to a total reconfiguration of architecture. But there are skeptics. Says Douglas Freeman from The Freelon Group, of Raleigh/ Durham and Charlotte NC:

"Here in North Carolina, the buildings are being built by the school boards, local governments, corporate America, and developers, all of whom are controlled by white folks who are not from the inner city." He bets none of them would embrace the concept of hip hop architecture, and he challenges any architect to submit a

proposal explaining a design approach as hip hop architecture to those clients, and see if you make the short list. "The decision makers in this country are still white males over 50, and I don't believe they are willing to accept anything that has to do with hip hop, with the exception of exploiting it as a marketing tool to sell to our youth."

Afrocentrism

Hip hop and afrocentrism are not interchangeable. Both are expressions of black culture, but afrocentrism is rooted in Africa, whereas hop is black contemporary, without a strong notion of Africa. Afrocentrism came about not only as a medium to expose African roots, but also to counteract the perceived eurocentrism still dominating architectural education, criticism and professional practice in America.

An early and still committed champion of afrocentrism is the architect and critic David Hughes. He argues that African contributions to world culture have been stifled under what he calls "the social implications and political ramifications of a eurocentric hegemony that limited honest intellectual review." He contends that such architectural concepts as form, monumentality, order, structure, detail and hierarchy all have their origins in Africa. He backs this hypothesis with the argument that designs from the pyramids of Ancient Egypt to West African anthropomorphism have influenced the look of buildings and the planning of spaces throughout the world.

But whether this is a strictly African phenomenon, as Hughes says, or whether it is a natural stage in the evolution of any culture, is arguable. Opponents argue afrocentrism is an artificial philosophy which does not fit in well with 21st century post-industrial society.

At the opposite end of the dialectic scale is associate professor Darell W. Fields at the Harvard Graduate School of Design. Fields is skeptical about potential African influences on American architecture. He brings in instead the concept of Diaspora. This says that African people in their migrations from Africa to their final destinations abandoned many original cultural attributes and acquired a mass of new ones. "I can't know where I came from," he maintains, "so I don't pay it any heed." He would rather live with the unique psychosis of a person who does not know his history than invent an artificial past. He doubts that you can go about trying to resurrect an artificial past, declaring that "there's too much to do in the present." He suspects any effort to identify black elements in modern black-designed architecture because he mistrusts the visual apparatus used to make the judgment. He is especially wary of hip-hop architecture, which he is inclined to see as opportunistic.

One can, of course, accept singular design projects where a conscious effort to infuse African components makes sense. A highly influential example, because of its size and

physical and historical context, is the new building for Ebenezer Baptist Church on Atlanta's Auburn Street, completed in 1999 to designs by William Stanley. This church, with its strong links to Martin Luther King Sr and Jr, became a logical magnet for African motifs, which may have seemed out of place in an office building or a college laboratory.

New York-based architect Jack Travis has been an activist from the start and continues to travel that boulder-strewn highway. To uncover what is black about the different groups, he has identified six components or attributes: texture, color, pattern, proximity, space, and form. He looks at the features of the various subgroups and cultures, and notes the variances among the six attributes—more texture here, less or no texture there.

In this gamut of influences Travis finds his inspiration: "For people who are not so Western focused, you visit the villages and smaller towns in Jamaica, where people are living in an extended family way uninterrupted by a Western way of thinking. There's a lot of pattern and color, there's a lot of texture. It's rich and it's loud. And often we are taught that it's kinda tacky. But when Africans do it, it's, like, beautiful."

Max Bond is a partner with Davis Brody Bond. He objects when people talk about afrocentrism as though it were simply a style. "If you look at the genesis of so much African art, you get enormous differences, depending on a particular tribe. Just like the distinctions between Le Corbusier, Mies and Gropius. Though they are all Europeans, they are certainly very different….African art varies from tribe to tribe, from village to village."

Bond's concern is that afrocentrists tend to view African culture as though it were fundamentally static. African culture today is not what it was a hundred years ago and like any culture it is constantly evolving: "But the afrocentrists always hearken back to some mythical African village which must have been on the West Coast of Africa only, and probably ceased to exist."

The Nigerian architect Olefumi Majekodunmi, on a visit to New York, once told black architects: "You're Americans. Why deny it. You have a set of circumstances that you live and breathe and operate in that influence the work that you do. It has been 300 years since your ancestors came from Africa. And so you're Americans basically.   You happen to be black but you're Americans."

But Bond argues that blacks have created a very strong culture: "That's why I mention jazz, writing, and painting—more in the visual arts and dance. We are Americans but

there is a very strong African-American cultural tradition and that is the tradition that I believe is represented in my work. Is it influenced by Africa? Yes. I've lived in Africa and built in Africa."

Getting ahead

Here are the cases of two contemporary black architects; one is a woman in her late thirties with a small practice in Harlem. The other is a design partner in one of Boston's oldest and most prestigious firms.

Zevilla Jackson-Preston

The frustrations faced by younger black firms such as Zevilla Preston-Jackson are much like those facing any emerging firm. Says Jackson-Preston: " If we forget about running a business, if we just want to have this love affair with architecture, then why drive yourself crazy running a firm. Go work for someone... But if you're really running a business... then it's about making dollars. At the end of the day, I want to get paid.... And I want to know that whatever I'm designing has value... People are being signed up for sitcoms for $750,000 per episode...What are they offering to society in the form of a sitcom compared to what we do?"

Yet Jackson- Preston is upbeat, and continues to work in the Harlem arena to improve the design quality of affordable housing and the design level of Harlem's streets and plazas.

Ralph Jackson

Ralph Jackson, having climbed the long ladder, finds himself at the top—partner in the eminent Boston firm of Shepley Bulfinch Richardson Abbott.   He was fortunate, when he came, to have influential partner Jean-Paul Carlhian as a mentor. By 2000 Jackson completed twenty-five years at SBRA. That year he had been a design partner for close to ten years, which means it took fifteen years to go from staff to associate to senior associate to partner. Jackson doubts his election was about being black. A design partner who followed him into partnership had been at SBRA longer than he had. He was white, Harvard graduate—all the credentials. So the evidence points to the reality that the fifteen years of preparation were about how long it took for his performance with various managers to convince them he was the person to invest in.

Conclusion

David Lee looks with longing, but without resentment, at the cutting edge design breaks majority firms get thanks to the power, independence, and big budgets of their patron. Many black firms cannot afford to work for such clients. They must work for a limited fee and small margins, and put up with micro-management from lifer

departmental bureaucrats.

A part of the debate is role models. Black architecture students and junior employees must have role models, and there aren't enough of them. This has always struck me as a bogus argument. Most successful black architects I know succeeded with role models or without them. They got ahead instead through an inner drive, and hard work and that bit of good luck that attends all successful enterprises. Arthur Ashe never saw himself as a role model for young black tennis players. I have this from Ashe's widow Jeanne Moutoussamy-Ashe—she's also the daughter of the architect John Moutoussamy who designed the downtown Chicago headquarters for Johnson Publishing. It will be curious to see whether Tiger Woods will spawn an array of top black golfers or allow them to succeed through their own initiative.

Architecture is not just an array of physical parts; it comes with a social and political context. That's where America's black architects can, if they desire, weave in an African identity, so long as they can figure out which one to use given Africa's many historic civilizations. Or they may decide, as most already have, that they are architects first and black second, and approach their work in the same spirit as American architects of other racial and ethnic backgrounds.

Selected references:

Anthony, Kathryn. *Design for Diversity, Gender, Race, and Ethnicity in the Architectural Profession.* Urbana and Chicago: Univ. of Illinois Press, 2001.

Bennett, Lerone, Jr. *Before the Mayflower: A History of Black America*, 6 ed. New York: Penguin/ Johnson Publishing, 1988.

Bond, J. Max, Jr. "Still Here: Three Architects of Afro-America: Julian Abele, Hilyard Robinson, and Paul Williams." *Harvard Design Magazine*, Summer 1997.

Bond, J. Max, Jr. "The Black Architect's Experience." *Architectural Record*, June 1992.

Dozier, Richard K. "Black Architects and Craftsmen." *Black World*, May 1974.

Elleh, Nnamdi. *African Architecture: Evolution and Transformation.* New York: McGraw-Hill, 1996.

Grant, Bradford C. "Accommodation and Resistance." *Reconstructing Architecture: Critical Discourses and Social Practices*, Dutton, T A and Mann, L H, eds. Minneapolis: Univ. of Minnesota Press, 1996.

Johnson, John H. *Succeeding Against the Odds: The Inspiring Autobiography of one of America's Wealthiest Entrepreneurs*, with Bennett, Lerone Jr. New York, Warner, 1989.

Kliment, Stephen A. "The Black Architect in America," review of exhibition at The City College of the City University of New York, *OCULUS*, Summer 1999.

Majekodunmi, Olufemi. "Afrocentric Architecture: Myth and Reality." Speech to National Organization of Minority Architects, New York, excerpted in *Architectural Record*, January 1994.

Mann, Dennis Alan and Grant, Bradford C. *Directory of African American Architects*. Cincinnati: Center for the Study of Practice. Latest edition.

Mitchell, Melvin L. *The Crisis of the African-American Architect*. Lincoln, NE: Writers Club Press, 2001.

Travis, Jack. *African American Architects in Current Practice*. New York: Princeton Architectural Press, 1991.

West, Cornel: *Sketches of My Culture*. CD. New York: Sheridan Square Entertainment LLC/Artemis Records, 2001.

Williams, Paul R. *New Homes for Today*. Hollywood, CA: Murry and Gee, 1946.

The Modernist Black Culture -- Modern Architecture Nexus

Melvin L. Mitchell, FAIA, NOMA

> **"Architecture schools seem to be the last to accept that architecture does not come from design but from capital."**
> Lars Larup

> **"Jazz is far in advance of architecture…"**
> Le Corbusier

The "Crisis"

For African American architects it is Janus-headed; on the one face, it is exactly as University of Minnesota architecture dean Thomas Fisher argues in his splendid little book, **In the Scheme of Things;** *the public no longer believes that architects are essential to the making of the built environment and that architectural academics possess no real clue about how to re-structure curricula around the realities of the now ubiquitous Information Revolution.* Black architects are inextricably bound up inside this crisis afflicting the larger profession.

On the other face, Henry Louis Gates' inaugural 1999 issue of his 2,000 page **Africana: The Encyclopedia of the African and African-American [Cultural] Experience** *does not profile a single African-American architect, thus signifying our total cultural irrelevance to Black America!* Too many people throughout Black America (along with others) today, labor under the impression that African American architects are essentially a 1960s civil rights-affirmative action invention and are also a subsidiary branch of the engineering profession.

In the final decade of the 19th century, the big event symbolizing the architectural energy and aspirations of America's 65 million souls was the **World's Columbian Exposition**, also known as the "White City." This was not just a reference to the dominant color scheme of the major structures designed by a small group of America's most elite architects. **"Make no little plans; they have no magic to stir men's blood"** was the charge from Daniel Burnham, the Fair's powerful executive architect.

In thinking about the Chicago fair, I began to wonder whether there could have been a possible architectural event of proportionate comparability during that time. I found my answer just 750 miles south of Chicago. In 1893 a man named Booker T. Washington was transforming a barren 100 acre farm he had acquired a decade earlier. Because of

his vision, it was here that men whose parents may have been born into slavery could realistically harbor Daniel Burnham type dreams of soon building big important buildings.

Mr. Washington was not prepared to farm-out the task of designing his **"Black City"** to elite northern white architects, several who had designed buildings for the Chicago **"White City."** Washington quietly gave **Robert Robinson Taylor**, valedictorian of the MIT architecture class of 1893, the multiple charge of designing and building the campus and also teaching architecture courses. Taylor quickly recruited several other black architects while training several others to assist him.

In 1907, National Black Press news stories and pictures of a major built work by a Tuskegee graduate and instructor fell into the hands of a 15-year-old high school paper boy 2,000 miles away in Los Angeles. That youngster, **Paul Revere Williams**, had teachers who were telling him that his notion of becoming an architect was preposterous. Spurred on by the news article, Williams would go on to become not just the most celebrated and prolific African-American architect, but a first-rate American architect by any fair measure.

At Washington's death in 1915, Tuskegee Institute had grown to over 2,000 acres containing at least 50 major structures (well-documented by Richard Dozier in his 1977 doctoral dissertation). Tuskegee is still today the largest black-architect designed and black-builder constructed enterprise in America. Though visually indistinguishable from the Burnham style Beaux Arts aesthetic, Tuskegee was a nascent "Black Architecture" commensurate with black economic and cultural realities.

Shortly thereafter, the 1920s Harlem Renaissance in New York City was being quarterbacked from Howard University in Washington, DC by the philosophy professor Alain Locke. Though Locke was then advocating a "Negro School of Art" at Howard, only an indirect connection between black architects and the Harlem Renaissance appeared to exist. This was mainly through young Howard architecture instructor **Hilyard Robinson**, a DC native and 1924 Columbia University graduate. Palpable hostility existed at Howard towards Tuskegee-related things. The Beaux Arts trained Robinson, along with similarly socialized black architect-professors coming to Howard from northern white schools, deliberately veered away from the Tuskegee-Booker T. Washington mode of design/build/finance style of architectural practice. The new watchword for these men was "professionalism." But to the larger white profession that had coined that term, it was also an unmistakable code word for ***"elite, properly educated white gentleman architect with sharp distinction from the vocational builder and land developer."***

African American architects accomplished much over the last 100 years. But I argue that the (post-Tuskegee) Howard University phase -- lasting from the mid-1920s Harlem Renaissance period up through today -- was marred by the onset of those architects' cultural estrangement from Black America. In that phase, **"White Gentleman Architect Professionalism"** triumphed over the greater need for a new modernist praxis based on Black America's cultural construct and shelter related economic realities.

On black architects and culture

With the glaring exception of New York architect Jack Travis, black architects up to now have shied away from the issue of culture generally and black culture specifically. Yet most of them are very much aware of the fact that the nation's most visible architect today is Daniel Libeskind, author of the winning scheme to rebuild 9/11 Ground Zero, despite no prior track record of accomplishment on projects of that scale, magnitude and complexity. What many may not be aware of is Libeskind's relationship to the issue of culture; particularly his own Jewish culture. A careful reading of his latest book **The Space of Encounters** is revealing. Throughout the book, Libeskind grapples with several of his very pertinent obsessions.

First, there is the matter of his background of formal training in European classical music before he switched to architecture. He leaves no doubt about the intertwinement of his music and his conceptions of architecture. He is also totally committed to Mother Geometry and the power of the Straight Line in his approach to architectural design. He is also committed to his Jewish cultural roots as the centerpiece of his architecture. But most impressive of all are his powerful writing and speaking skills that he adroitly and profusely utilizes to make you see and feel what he wants you to see and feel in his geometrically based architectural forms and spaces.

As a welcomed positive aside, I recently had the good fortune to observe a demonstration of the use of this "Libeskindist" trait by African American architects Gary Bowden, FAIA and Phil Freelon, FAIA. After a contentious several year period of unsuccessful design schemes put forth by a previously selected architect, Bowden and Freelon were selected by a panel of African Americans to redesign the planned 70,000 sf Museum of Maryland African American History and Culture. The two of them unveiled long awaited new drawings and models and were able to articulate a riveting oral vision of what their work symbolized in cultural history terms.

Their arguments were firmly grounded in black history, culture, symbolism, shared values and the collective struggle to overcome seemingly impossible odds against

survival. Just as Libeskind never overtly refers to his work as "Jewish Architecture," Bowden and Freelon never overtly referred to their Maryland museum project as "African American (or Black) Architecture." Yet in both instances, failure to successfully articulate the deep cultural roots, meanings and influences of one's work would have resulted in a complete inability to move the viewers.

African American architects also cannot have failed to notice that, as New York Times architecture critic Herbert Muschamp so boldly articulated in a column several years ago, Libeskind is not alone. He leads a contingent of Jewish architects who sit atop the world of star architects who design signature cultural complexes around the globe; Libeskind, Gehry, Eisenman, Meier, Safde, et al. personify the compelling reality that architecturally, ***Culture matters.***

In my book I talk in some detail about role models – parts of a new canon that must be constructed – for black (and other deeply thinking) architects. The first and perhaps most important role model is not actually an architect. She is someone who confesses to seriously wanting to be an architect in her early youth. This model is the brilliant professor and cultural critic ***bell hooks.*** You will just have to read her to know what I am talking about.   Start with her book ***Art On My Mind – Visual Politics*** and go right to the chapter **"Black Vernacular – Architecture as Cultural Practice."**

And of course there is Jack Travis, who has been an all too obscure figure in the black design world for the past twenty years. He did cause a ripple with his 1991 released book ***African-American Architects In Practice.*** The Harlem based Travis is one of the few practicing and building black architects on the scene today who openly, unapologetically, and with celebration, emulates today's Jewish architectural stars by embracing the notion of his (black) culture in his architecture**.** New York's black élites seek him out to design what he calls "culture specific" homes and work places. His modus operandi is reminiscent of Le Corbusier and his Villa period in Paris during the 1920s. Travis is debunking the still lingering myth that a ***Black Architecture*** would be a trivialized and devalued architecture.

There is now an undisputable bourgeoisie class of African-American artists, intellectuals, industrialists, athletes, entertainers, communications moguls, Wall Street finance capitalists, etc. who can afford or support Black Architecture. Travis has demonstrated that members of this group of African-Americans are highly desirous of a ***Black Architecture.*** Stipulations by the Cosby family on their 20 million dollar gift to Spelman College for a new building are ample demonstration of this point.

"**What does it (Black Architecture) look like?"**

My answer is:

> a) The obvious architectonic music and style of everything composed or *played by Bolden, Joplin, Armstrong, Ellington, Miles, and Coltrane;*

> b) The visual style of all of the movies made by black film-makers Spike Lee and John Singletary et al.;

> c) Many of the street-based videos made by the two African-American socio-economic class extremes of Howard University business major Sean "P Diddy" Combs and New Orleans public housing project spawned Master P (Percy Miller);

> d) But I also add and quite possibly, everything that Frank Lloyd Wright and Le Corbusier designed - from Wright's suburban Chicago Prairie Houses of 1907 to his Manhattan Guggenheim Museum, and from Le Corbusier's seminal Parisian Villa Savoye of 1920s to his Chapel at Ronchamp in the 1950s.

There was an editorial in the September 2002 issue of **Architecture Magazine**. Editor, Chris Sullivan, advocated that the proposed new 300 million dollar **Museum of African American History and Culture on the National Mall** should serve as the breakout opportunity for the nation's obscure and isolated community of black architects. The article took the position that the compelling justification for insuring a prime role for black architects in the design of the museum is the expectation that *"...a solid core of brilliant black designers [are] quietly synthesizing their uniquely American experience into a language that transcends anything we've seen before."*

I had a serious problem with that statement. *Here is what I wrote in response:*

> Dear Chris,

> The burden of inventing "new" visual forms cannot be made a litmus test for the rights of black architects to be meaningfully included in the "game" of designing important icon cultural complexes (we have "been there-done that"...ask Mr. Picasso – and Corbu – where they got those masks that fueled their Cubist revolution of modern art and then architecture). A new generation of African American architects must now finally appreciate the black contribution - inclusive of black music - to the "gumbo stew" that constitutes the best of modernist America's aesthetic that includes architecture.

Through projects like the **National Museum of African American History and Culture**, black architects - and the rest of America - will finally be able to connect the historically rooted dots between modernist architecture and the black cultural experience that is so brilliantly and pervasively expressed throughout the rest of American culture including the blues, jazz, hip-hop, dance, film, fashion, speech, and literature. **Black architects go now, go home again for validation!**

Sincerely,
Mel Mitchell FAIA, NOMA

Reprinted from The Crisis of the African-American Architect, Conflicting Cultures of Architecture and (Black) Power*, Revised 2nd Ed. Nov. 2002, ISBN 0595243266*

Stepping Up to the Plate: Developing Replicable Strategies to Facilitate Student Attraction to the Environmental Design Disciplines

Curtis Sartor, Jr., Assoc. AIA, NOMA

A major concern about minority participation in the architecture profession is the low numbers entering the field, specifically for African-Americans. Thirty years after the Civil Rights Movement and the reduction of segregation, architecture remains among the least successful professions in diversifying its ranks, trailing, for example, business, computer science, accounting, law, pharmacology, and medicine.

Outside Historically Black Colleges and Universities (HBCUs), the number of African-Americans pursuing careers in architecture and environmental design is dwindling. One can understand, then, why a major concern in the architecture profession is the low number of minorities that enter architectural degree programs. The ACSA, AIA, and NAAB are all concerned about the lack of minorities who desire to be architects, so much so, that in 1990, the ACSA developed a code of conduct for diversity in architecture education. At the time, the ASCA cited six reasons to diversify architectural education. They were:

1. Promote social justice;

2. Improve the climate of architectural education;

3. Recruit the best talent from all possible communities;

4. Increase sensitivity to an international clientele;

5. Encourage students to work in a global marketplace and

6. Foster diversity within the profession.

The culture of the students in higher education has, in fact, changed since the 1970s and today's entering students are more diverse. Beginning students on college campuses have more culturally diverse experiences than students of yesteryear. New strategies, however, still need to be developed to increase the number of African Americans, Asian Americans, Hispanic/Latino Americans who enter schools of architecture and environmental design so that the architectural profession can remain viable and progressive in its growth.

This also applies to the other technical fields. Ernest Boyer, President of the Carnegie Foundation for the Advancement of Teaching spoke to the issue of diversity in architecture by questioning the success of architecture schools in opening their doors to diverse groups of students and faculty. The action taken to address this issue may not only allow the profession of architecture to become a more viable career choice for African Americans, but may also pave the way for other under-represented populations to enter the profession. These strategies can then be applied by high school counselors and university administrators to encourage architecture and environmental design to become more inclusive professions for all racial and ethnic cultures.

The Admission Process
The purpose and values of a college or university are often revealed in the choices it makes in selecting its students. Today, most institutions of higher education are interested in enrolling minorities or under-represented populations. African Americans are a targeted population at most of these colleges and universities. At professional schools (i.e. law, medicine, engineering, and architecture) this is also true. In architectural education, efforts made have not been successful in enrolling large numbers of African Americans.

In 1988, a survey of African American architecture students by the Minority Enrollment Task Force of the Southeast Region Association of Collegiate Schools of Architecture (SRACSA) was conducted. The SRACSA surveyed African American administrators, faculty, and students at 16 institutions, and 13 schools responded. The survey revealed that of the 4,000 students in architecture at the twelve predominantly white institutions, only four percent were African American, a significantly lower percentage than the fifteen percent to twenty percent of African Americans represented in the total student population. Although the SRACSA study reveals concerns about the under-representation of African Americans, the findings are not generalizable to the nation's accredited architectural programs as a whole. Of course, this is just one study, but it does underscore that there is a significant difference in the number of African American students in architecture and the number of African Americans in other disciplines.

Another major concern when discussing admission issues is the question of "race-neutrality." What should the role of race be in the admission process? In some instances, educators have argued that race, along with other objective and subjective criteria, should be a consideration for admission because using such criteria would likely increase the opportunities for qualified minorities to be admitted. In other instances, educators have argued for the admission of differently-qualified ethnic minorities or under-represented groups who would receive academic and personal

support services to help them complete their educational programs. There is no reliable data to indicate how these approaches may be applied to architectural education but one imagines that these approaches could increase the admission of African American students to architectural schools.

It is also important to acknowledge that the recruitment of African Americans does not ensure admission. Understanding admission requirements is critical for entering students and these requirements vary in architectural education. One strategy that would be welcome is the clarification of the admission process for entering students.

Dr. Ron Koger, Vice President of Enrollment Management at Southern Polytechnic State University has written:

> Many students and their families, especially first generation college students, find the application procedures confusing and intimidating. Financial-aid application forms are difficult for students and their families. Assistance in navigating the admission and financial aid process can make a real difference in a student's decision to attend college, especially the minority student.

Overreliance on standardized tests may also eliminate African American students who do not perform well on tests -- negatively affecting the admission of African American students to schools of architecture. Colleges and universities have long recognized the value of alternative criteria for evaluating students, such as musical or athletic ability, or an applicant's status as the child of an alumnus. To attract African American students, architecture schools should consider such factors as grade-point average, community service, leadership experience, essays, interviews, portfolios, and sketching ability.

The Surveys
The questions posed in the introduction -- how can the number of under-represented populations be increased in environmental design programs in our colleges and universities -- cannot be answered without data. Again, our targeted population is African Americans and our targeted environmental design profession is architecture. Therefore, a survey was sent to 123 schools of architecture and environmental design in 2000. Forty-four percent of the schools responded. It was discovered that fourteen percent of students that entered programs of architecture were African American and seventy-one percent of the students admitted graduated from schools of architecture and environmental design. The survey included eight HBCU's. When the data from these predominately African American schools is excluded, the percentages of African

American students and graduates are much smaller. The average number of African Americans graduating from the surveyed schools is between ten and twenty students each year. This figure also includes the eight HBCU's. The schools graduate an average of between fifty and sixty-one white American students each year. This is a significant increase in the numbers of African Americans that entered schools of architecture compared with research completed by Dr. Raymond Dalton in 1990. In Dalton's study, the enrollment of African Americans was 7.98% of the freshman class for all accredited architectural programs and the graduation rates were 61.6% for African Americans. Unfortunately, African American architects represent less than two percent of the architects in the US. This under-representation is a concern of the architectural profession and some schools of architecture are attempting to solve this dilemma by attracting more African Americans to their programs. According to the survey, the primary methods used by schools of architecture and environmental design to attract African Americans are high school visits, summer programs, scholarships, grants, or loans, recommendations, African American recruiters and advertising.

The findings of this study also support the following conclusions about African Americans in architecture:

1. Low numbers of African Americans are entering architectural programs in the US compared to white Americans entering the same programs.

2. There is a lack of awareness of career opportunities in architecture and environmental design in the African American population.

3. The study can be replicated to apply to other racial and ethnic cultures for the purpose of increasing the diversity of the architecture profession.

4. Without HBCU architectural programs there would be significantly fewer African American architects.

Seven main strategies for increasing African Americans in design programs were developed from the survey results and shared with the administrators at schools of architecture and environmental design. They are:

1. Better exposure to and education about design professions at the middle and high school levels;

2. More funding;

3. More role models;

4. More active involvement of African American architects;

5. Increased student recruitment efforts by African American architects located in the region of the college or university;

6. Better recruitment efforts for college students in the inner city;

7. Summer architecture camp programs for high school students and

8. More campus tours for high schools students.

The Interviews

To understand who is attracted to the profession of architecture and why, it is also important to investigate the experiences that African Americans share in choosing architecture as a career. Interviews were conducted to gather this data from twenty prominent African American architects.

The interviews resulted in several significant strategies for raising the number of African Americans in design professions. These strategies have been divided into two areas -- strategies from the surveys given to the schools of architecture and strategies from the interviews of African American architects. The strategies are also organized around four themes: awareness, visibility, role models, and empowerment. These strategies are important in the African American community and are applicable to any profession with a goal to increase participation from currently under-represented groups. Beverly Tatum also suggests these themes in her book about identity develop-ment, *Why are all the Black Kids sitting together in the Cafeteria?* These strategies have practical implementations for elementary, high school and college-level teachers, administrators, staff and African American students.

Awareness strategies:

1. Increase visits to African American architects' offices;

2. Increase African American guided field trips to the inner city;

3. Provide more Career day visits;

4. Provide more Summer internships for high school students and

5. Increase outreach programs to K - 12 schools.

Visibility strategies:

1. Film documentaries;

2. Media interviews with African American architects;

3. Accurate portrayals of architects on television;

4. Architectural publications about African American architects and

5. Public exhibitions of design projects by African American architects.

Role model strategies:

1. Adopt elementary schools by African American firms,

2. Internships in African American firms,

3. African American participation in architectural school design reviews and

4. Sponsor scholarships to architectural schools.

Empowerment strategies:

1. Teach the history of African American architects;

2. Increase the number of African American faculty, staff and administrators at Colleges and Universities;

3. Implement support programs for new African American faculty and

4. Work with the local NAACP, Youth or community groups to create specialized programs and high schools that focus on the design professions.

Conclusions

This study has implications for increasing the number of African Americans in the architecture and environmental design professions. The strategies suggested are practical and can be adopted by administrators, high school counselors, architects and architecture students. The immediate actions that this researcher hopes will happen as a result of this study are:

1. Development of a brochure that uses some of the research conducted to educate prospective architecture students and high school counselors in order to interest African American students in architecture;

2. Development of profiles of selected historical and contemporary African American architects to be used by high school counselors and college professors;

3. Submission and oral presentation of research data to accredited architecture and environmental design programs interested in

attracting African American students; and

    4. Submission and oral presentation of research data to NOMA,
      AIA, and ACSA.

The long-range societal goal of this research study, if embraced by the profession, is to increase the number African American architects and to change the perception of architecture from an elite and exclusive profession to an inclusive pluralistic profession. This goal, if achieved, will significantly impact history and the profession so that future architectural history books will include great architects from every culture.

References

Adams, Maurianne (ed.). "Promoting Diversity in College Classrooms: Innovative Responses for the Curriculum, Faculty and Institutions." New York: Josey–Bass Publishers, 1992.

Anthony, Kathryn. "ACSA Task Force of School of Thought in Architectural Education." (Paper prepared for the Association of Collegiate Schools of Architecture, March 1, 1992).

Association of Collegiate Schools of Architecture. "Guide to Architecture Schools in North America" (6th edition), Washington, DC. 1997.

Association of Collegiate Schools of Architecture. "Code of Conduct for Diversity in Architectural Education," Washington, DC, 1990.

Bowen, William and Derek Bok. "The Shape of the River: Long - Term Consequence of Considering Race in College and University Admissions." Princeton, New Jersey: Princeton University Press, 1998.

Boyer, Ernest and Lee Mitgang. "Building Community: A New Future for Architecture Education and Practice." Princeton, New Jersey: The Carnegie Foundation for the Advancement of Teaching, 1996.

Chandler, Dahna M. and Cheryl D. Field. *Scaling the Heights of Architectural Academe.* Black Issues in Higher Education, Volume 16, Number 23, January 6, 2000.

Coles, Robert T. *An Endangered Species.* Progressive Architecture, 12-15. 1982.

Dahir, Mubarak S. *Why Architecture Still Fails to Attract Minorities.* Architectural Record, July 1995.

Davis, J. A. and G. Temp. *Is the SAT biased against Black Students?* College Board Review, 1981.

Dixon, John Morris. *A White Gentleman's Profession.* Progressive Architecture, November, 1994.

Duhon-Sells, Rose and E. Pitts, (editors). "Multicultural Education for the 21st. Century," Lexington, NY: Ed Millen Pub, 1994.

Dutton, Thomas. "Voices in Architectural Education: Cultural Politics and Pedagogy," Boston: Bergin and Garvey, 1991.

Edwards, John (ed.). "Guide to Architecture Schools." Washington, D.C: Association of Collegiate Schools of Architecture, 1998.

Fischer, Claude S.; Michael Hout; Sanchez M. Jankawski; Samuel R. Lucsa; Ann Swidler and Kim Voss. "Inequality by Design. Princeton," New Jersey: Princeton University Press, 1996

Gollnick, D.M. and P. C. Chinn. "Multicultural Education in a Pluralistic Society." (3rd edition). New York: Merrill Publishing Company, 1990.

Greer, N. R. *The Plight of Minority Architects: They remain painfully under represented in the profession and the schools.* Architecture: The Journal of the AIA, 58–61, 1985

Knox, Paul, L. (ed.). "The Design Professions and the Built Environment." Nichols Publishing Company, 1988.

Lynch, James. "Multicultural Education in a Global Society." New York, New York: Falmer Press, 1989.

Melim, Jeffrey F. *Why Race Matters.* Academe: Bulletin of the American Association of University Professors, September–October, 2000

Niba, Johnson N. and Regina Norman. "Recruitment and Retention of Black Students in Higher Education. N.P."

Schuman, David and Dick Olufs. "Diversity on Campus." New York: Prentice Hall, 1994.

Southeast Region Association of Collegiate Schools of Architecture. "Minority Enrollment Task force Report." Tuskegee, Alabama: Tuskegee Institute, 1988.

Staples, B. *The Dwindling Black presence on Campus.* New York Times Magazine, April 1986.

Tatum, Beverly, T. "Why Are All the Black Kids Sitting Together in the Cafeteria?" New York, New York: Basic Books, 1999.

The Chronicle of Higher Education. "1986 Minority Enrollment at 3200 Institutions of Higher Education." July 6, p.A29, 1988.

Thernstrom, Abigail. *Diversity Yes, Preferences, No.* Academe: Bulletin of the American Association of University of University Professors, September–October, 2000.

United States Labor Statistics, 1996.

Peer-reviewed papers

Thirteen Ways of Looking at a Black School: Architecture and Identity at a Historically Black University

Jill Bambury, RAIC

How does it feel to be a paradox?
      Henry Louis Gates, Jr.

I - Echoes and Repetition

I was very compelled recently by reading Henry Louis Gates' <u>Thirteen Ways of Looking at a Black Man</u>[1]. In it, Gates presents eight biographies of black men ... biographies that paradoxically unravel ideologies, ideals and essentialist/stereotypical ideas as they tell the stories of the multiple facets of identity exhibited by the subjects. The introduction to the biographies, entitled "Ways of Looking" is written in thirteen vignettes, each of which presents a different way of thinking about cultural identity and race identity.

In turn, Gates' delivery echoes Wallace Stevens' 1923 poem, *Thirteen Ways of Looking at a Blackbird.*[2] This essay follows the same format. It is my intention to honestly present thirteen vignettes to help to 'open up' the complex dilemmas of race identity in the United States, especially as they relate to issues faced on a daily basis in a school of architecture where over ninety-five per cent of the students are African American. The 'ways of looking' include both ways in which the black school of architecture and its components see itself and ways in which the black school is viewed by the various communities in which it is engaged.

Like Gates' biographies, this essay is both critical and laudatory. In a country where affirmative action is threatened in the education system and where stereotypes are still pervasive, this essay is intended to expose the complexity of issues of race as they interface with architectural education. Regardless of all good intentions, there is still much misunderstanding and much dissent on the topics about which I speak. As Gates aptly states, unfortunately, the issues presented are about a "protracted battle for the souls of the race, and that battle rages still." Is there a place for this battle in architectural education?

II - My Own Identity

I am a white woman who teaches in the School of Architecture at a Historically Black College and University (HBCU) in the South.

I grew up in eastern Canada, extremely rich in cultural tradition and historical archi-
tecture. When I began my undergraduate liberal arts education I was shocked to learn
that, paradoxically, the Atlantic region of Canada was also referred to by economists
as "the region of disparity," due to the economic depression which it encountered in
the second half of the twentieth century.

New Brunswick is the only bilingual province in Canada. This makes it a microcosm
of the French/English dilemma for which the country is known. The dilemma is part
of our genetic make-up which is widely embraced in Canada, despite its difficulty.

My decision to teach at a Historically Black School of Architecture reflects my
'birthgiven' heritage as part of a community which paradoxically celebrates difficulty
as part of its heritage and identity. I cannot imagine my life without such paradox.
The sometimes paralyzing *challenge* of 'difference' provides the *richness* of 'difference';
it enables many 'ways of looking.'

III - Speaking and Silence
I have been thinking about the issues of race as they interface with architectural
education for over ten years. The first paper I wrote about the interface of architec-
ture and race was entitled "On Shattering Silences" and was presented at an Associa-
tion of Collegiate Schools of Architecture (ACSA) national meeting in 1995.[3] Following
the paper, when the audience was asked for questions or comments, no one spoke.

Although silence is sometimes a necessary and strong tool, it can rarely compete with
the power of well considered conversation, especially among well informed constitu-
ents.

IV - Talking Out Loud
Some constituents have become public about the issues historically and currently
faced by both black architects and Schools of Architecture in historically black institu-
tions. At the 2001 ACSA Annual Meeting in Baltimore, participants were invited to
attend a plenary function at Morgan State University, an HBCU, where the university
gospel choir performed. The mostly white audience was very moved by the exquisite
performance. On that evening, Dean Melvin Mitchell also spoke about his soon to be
published book entitled The Crisis of the African-American Architect: Conflicting
Cultures of Architecture and (Black) Power[4]. This is an extensive history of black
America as related to the profession of architecture as well as projections for the
future. It was a critical lecture, necessarily political, speaking of early beginnings, a
"gentleman's profession," the architect-planner movements, black mayors and the
future. The mostly white audience was captive (having arrived by bus, and dependent

upon the buses to leave), but probably also captivated as reflections on the history, struggle, and future of black architects in the United States were eloquently related. Many of Mitchell's topics were completely new to the audience. Yet, the architects and the histories of which Mitchell spoke are very well known in the black community and well revered.

Less well remembered is that only in 1970 were blacks admitted to the predominantly white university down the road. An alumnus, who was a student at our institution in the late sixties, "crossed over" in 1970 in a political move to become the first black graduate from "the white school." The following year, with the name of the "white school" on his diploma, he won the Paris Prize.

V - **Behind Closed Doors**
In August of 2001, an AIA/NOMA (National Organization of Minority Architects) Diversity Summit was held in Washington DC to examine the status of minorities in the profession. Participants were included only by invitation.

The summit seems to have been predicated on a list of statistics recently compiled by the Director of Economics and Market Research for the AIA. These included carefully analyzed statistics from the NAAB 2000 Statistical Report among which "African American" numbers were highlighted. Statistical analyses included "Methods Used by 53 Architectural Programs to Attract African American Students," "Things that Attract African Americans to the Profession of Architecture," and "Suggested Strategies for Attracting African Americans to the Profession of Architecture and Environmental Design according to University Administrators."

From my perspective, as a woman, as an advocate of African Americans in the profession, and as a professor in a Historically Black School of Architecture, I was surprised that this kind of analysis should exist, especially behind closed doors, excluding so many of us who have a contribution to make. Statistics are an important and necessary tool to support both programs and speculation. We could use the same statistics to support more careful speculation about how to make the way easier for African Americans and other minorities in the profession, highlighting ways in which they could benefit.

VI - **Crossed Identities and Perspectives**
It is more dangerous for a black American to be critical or become enraged at issues such as described above than it is for me, a white Canadian? I am not "carrying the burden of history (ie. 'a chip') on my shoulder."

Yet, I am angry. I am glad that I can rely on experts on rage like bell hooks to validate my feelings. She says "Sharing rage connects us who are older and more experienced with younger black and non-black folks who are seeking ways to be self-actualized, self-determined, who are eager to participate in anti-racist struggle. ...[we] must show how we take that rage and move it beyond fruitless scapegoating of any group, linking it instead to a passion for freedom and justice that illuminate, heals, and makes redemptive struggle possible."[5] As stated before, I raise these issues to illuminate them.

VII - The Paradox of Generations and the Students at HBCUs

Students of architecture in the new millennium are a new generation, with new values. They react against their parents and teachers who are mostly "baby boomers," a generation characterized by placing value in material things and institutions and then having those institutions undermined. "Black baby boomers" are distinguished from previous generations of African Americans who, because of race, suffered many hardships including economic and political deprivation.

Children of both black and white "baby boomers," have parents who are divorced; parents who were loyal to companies which employed them; and, more recently to be given "pink slips." They rebel against authority and rebel against the tradition of their parents because neither holds much promise. Students at HBCUs often attend because their parents believe that the best education for them is at a "black school." Many students at HBCUs have been educated in schools which took many decades and tax payers' dollars to desegregate. These schools have not always served them well.

VIII - The Hem of Our Garment

Many want to 'touch the hem of the garment' of black schools and their population. But what are the reasons? Whether this phenomenon is driven by 'cultural caring and sharing' or by what Angela Davis calls "diversity management"[6] is a huge question. Representatives from 'majority schools' have indicated they "would love" to have some of our students. The question is "why"?[7]

'Majority school' educators may not realize that until this year (AY2002-2003), there were no admissions requirements for entry into our architecture program. One of our university's founding ideals is to provide equal access for everyone, regardless of their background. As a group, students entering some 'majority' schools of architecture have had the highest entry level GPAs and ACT/SAT scores among the entire student body. In contrast, our freshmen meet minimal academic entrance standards. Our graduates are highly successful, despite their beginnings, because of the teaching and mentoring which happens within our school community.[8]

IX - Faculty Issues

Although many outsiders want to 'touch the hem of our garment', few want to wear it. It has been difficult to attract faculty to our program. Only 3% of all faculty at schools of architecture in the US and Canada are black.[9] Simple mathematics reveal that many black professors teach at black schools. Yet, African American professors in the country also teach at 'majority schools', often Ivy League. In doing so, they contribute greatly to diversity in education. But it does present a paradox.

For many reasons, being at 'a black school' is a hard road to negotiate for faculty 'outside of the culture.' This is also not often discussed.

X - Black Architects and Stereotypical Communities

Schools of architecture at HBCUs are often strong in community design. For example, part of the mission of our school, under the umbrella of the university's mission, is 'to serve the African American community.' However, implied in this mission and our work is a stereotypical (and completely untrue) idea which sometimes emerges that African American architects are not good designers unless they are involved in community design.

XI - Real Communities Sporting Black and White

The reality of the world is that black and white can be excellent complements. Last spring my fourth and fifth year studio undertook a 'real life' project in a small city for the design of a museum for the celebration of African American Culture. The community of 8,000 in which the museum was sited provided an excellent example, almost a microcosm, of issues posed where black and white communities collaborate to live "side by side."

The city center has been financially and physically bolstered by the restaurant of a famous white chef and the studio gallery of a famous black folk artist. Here, black and white have found strength in each other to the benefit of the community. In working on the project, our students encountered issues of both identity crisis and identity affirmation. Here there is no paradox.

XII - Who Owns the Issues?

Who can most clearly speak about 'race issues' as they affect the communities of the architectural profession, architectural education and the users of our buildings? Are black architects more equipped than white architects to design an African American Museum? HBCUs are still educating the majority of black architects in the country. But, whose voice holds more credo in architectural education of African American students? Is it the black professor now teaching at an Ivy League school or the white professor at the HBCU? Maybe the black professor at the HBCU? Only Melvin Mitchell? A closed door task force of the AIA/NOMA? Or the NAAB? The strength of

my position as a white professor at a HBCU is that I can at least speak about issues without being accused of having 'black rage.' whether I have it or not. Sometimes, I walk the world in camouflage.

XIII - **Crossed Identities**

> *I was of three minds,*
> *Like a tree*
> *In which there are three blackbirds.*
>> Wallace Stevens; the second stanza of the poem
>> Thirteen Ways of Looking at a Blackbird

The community my class studied, mentioned above, found its strength in the new harmonies created by crossing identities. This leads me to return to the articulate study of 'crossed identities' presented through the biographical subjects in Gates' <u>Thirteen Ways of Looking at a Black Man</u>.

Gates' biographies neither present essential characteristics of 'black men', nor present 'black men' in isolation. Rather, the sophisticated and eloquent theme shared in the biographies is that the stories are about men who, in different ways, have negotiated the imaginary line between 'black and white;' each brilliantly defining his own identity both with and against the dominant racial population. Gates' subjects include O.J. Simpson, whose protracted trial made public all of the racial feelings in this country … both black and white … regardless of whether the feelings supported Simpson or not. And, Bill T. Jones whose biography explicitly reveals/expresses issues of both race and sexual orientation. (Jones' male partner in life and work, who died of AIDS, was both white and Jewish.) Henry Belafonte, whose biography Gates has entitled a "balancing act" (and who eventually married a white woman) is about making inroads for blacks in the theatre. And most compelling of all is the biography of Anatole Broyard, literary critic for the New York Times. Broyard spent his entire life creating a persona for himself as a member of the upper echelons of the white literati, denying his black background and "passing" for white. This was a fact that he could not bring himself to reveal to his own children, even on his death-bed.

Paradoxically, in his text, Gates does not speak about himself and his own interracial family, although they are publicly seen in a widely broadcast documentary television piece about a family trip 'back to Africa' to discover family roots.

It is both thrilling and terrifying to 'walk the line' between black and white: sometimes wearing camouflage as I do; speaking to an all white audience as Melvin

Mitchell did; *being* in the mostly white audience in Baltimore, moved by the black choir and then being both thrilled and terrified to hear another history of architectural education; pondering the paradox of the role *I* share with my mostly black male colleagues as mentor to both black women and black men at my school; thinking about what it means that our students have chosen to be educated at a black university.

I take comfort in the credo recognized by both Eastern and Western philosophers. "Identity can only truly be understood in relation to 'what it is not.'"

Diversity in Architectural Processes: Identity and the Performance of Place

<div align="right">Lisa C. Henry Benham</div>

This paper is the beginning of a larger project to discover how we can acknowledge identity within a rigorous process of analysis and design. It will focus on making a link between performative theories of identity and the analysis of space through a discussion of performative theory; the manifestations of this theory in the work of Anna Deavere Smith; and finally, the implications of the process of making through occupation. The objective is not only to provide a working methodology with which to analyze and critique architecture, but also to sustain a possible ground for its production. Architects, "Rather than seeking to define places, might seek to develop opportunities and means for creatively engaging the cultural, social, as well as physical space of [identity]."[1]

Crown Heights, Brooklyn is created and recreated in the speeches and gestures of its occupants. It is one of the most graphic examples of the negotiation of identity and place. This is magnified by the fact that the overall picture of Crown Heights is black and white. The residents are, for the most part, Blacks and Whites. The gestures and clothing are Black and White. "Identity is declared visibly. Everybody seemed to know who they are and how they are seen."[2] The architecture of Crown Heights is composed of three and four story buildings. Some aligned directly on the sidewalk, some set back from this edge. Corner shops punctuate the residential scale of the neighborhood. The area between the public space of the street and the private interior of the houses is occupied by steps, paved terraces, cast iron fences and an occasional box of earth. Crown Heights is also occupied by two distinct communities: Hasidic Jews and Blacks. The moment to moment identity of this place is constantly changing as the Jews and Blacks move through the shared public space.

Fig. 1. Images of Crown Heights, Brooklyn.[3]

A focus on re-making place through occupation is a provocative idea. Architecture and the city will be described by its processes rather than just its physical form.[4] A process oriented study has the potential to engage issues of identity within the making and re-making of place. Performative theory is an important tool in understanding this process, and the relationship between identity and the spaces within which identity is performed. Performative theory defines the process of subject formation and, I will argue, place-making as one in which "the enacting of identities [or spaces] in fact brings those identities [spaces] into being, rather than expressing some predetermined essence."[5] The gestures of occupation are always already the gestures of identity performance. This view of space-making allows us to access relationships between identity and experience of place as we study an occupants' actions and reactions to that place.

Judith Butler's discussion of performativity defines identity as "The repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance."[6] The process of repetition can both consolidate and subvert the force of this regulatory frame. Identity is, therefore, a process of becoming. This theory suggests that we could "deconstruct the substantive appearance of gender [identity] into its constitutive acts"[7] and locate these acts within a particular spatial context.

Performativity also allows for the discussion of the occupation and re-creation of space by marginalized identities without reverting to essentialism. "Identities such as race are unmoored from their seemingly biological foundations, becoming instead an unstable and decentered complex of social meanings constantly being transformed by political struggle."[8] Our focus shifts from the identity itself to the formulative frame which defines the identity; and the tactics, habits, and repetition within the body, and within the space the body describes that deviate from this frame.

We can reveal a relationship between particular social identities and their re-making of space by focusing on the repetition of these "constitutive acts" within habits and tactics of daily occupation. The reliance on repetition implies that the process of becoming, for both place and identity, is continuously occurring over time through shifting patterns of occupation. The result is that there can never be a fixed, or stable definition of place, "Repetition … makes possible the occurrence of a dynamic and open structure."[9] Therefore, the analysis and critique of architecture must be repeated and re-evaluated as the city is incrementally constructed and re-constructed in the design and performance of buildings and public spaces. This type of study should compare the constitutive constraints of spatial organization with the elements of repetition, appropriation and improvisation, which deviate from this organization.

Anna Deavere Smith's use of the theater in *Fires in the Mirror: Crown Heights, Brooklyn and Other Identities* is an embodied example of performativity and its application to both gender, race, and place. Smith deliberately engages performative theory in a search for both individual and community identity. Her process focuses on language, particularly the speech act, as the place of identity. She records and studies the speech of several individuals involved with a conflict or event that has taken place within their community. In *Fires in the Mirror,* Smith's interviews focus on a riot that lasted for four days in August, 1991. "The conflict reflected long standing tensions within Crown Heights between Lubavitchers and Blacks, as well as the pain, oppression, and discrimination these groups have historically experienced outside their own communities."[10] Smith's interviews with residents and others took place in the context of this very polarized debate.

Fig. 2. Confrontation between Blacks and Hasidic Jews in Crown Heights, Brooklyn

Smith performs the speech act of the individuals she has interviewed, using their own words. She describes her process: "Part of me is becoming them through repetition ... I become the "them" that they present to the world. For all of us, the performance of ourselves has very much to do with the self of ourselves. That's what we're articulating in language and in flesh."[11] By deliberately engaging a process of repetition, Smith uses the gestures of the body and the space of the body in her performance. Smith maps the structure of gender and racial identities, in a particular context, through the process of selecting rhythm and imagery from the interviews with several members of that identity. This mapping is grounded in the body, its gestures and habits of being. Smith's deliberate act of becoming serves to reveal and question the constitutive formulations of identity and reveals the "creative performances elicited under duress,"[12] which deviate from these formulations.

As Smith constructs her performance of particular identities, she begins to reveal the different experience of these identities within the public space of both discourse and the city. Although *Fires in the Mirror* is one of a series of similar projects, it is the first project which attempts to present the literal space of the encounter with individuals as reflective of the individual's identity. This shift in Smith's process is significant. She

Fig. 3. Smith as the Rabbi and Dr. Heron Sam describing the neighborhood.[6]

is able to reveal the link between identity and the space within which it is performed. In her introduction to the movie, Smith states, "It's about race. It's about power. [long pause] It's about turf."[13] Race and power are embodied here by place. By performing race in Crown Heights individuals claim turf, re-creating the public space. Both Black and Jewish people feel the overwhelming presence of the other. Both feel that the other has the strongest hold on this turf. The Blacks see the Jewish population transforming the space of Crown Heights through the special privileges they are given: street closings and police escorts. For example Dr. Heron Sam, a black reverend observes, "they spilled out onto the streets, and the busses had to stop, ... because [they] had to escort, the rabbi from his house over there, to the synagogue."[14] The structure and activity of the space is dramatically altered, by the sudden massive, and police supported, presence of a visibly Jewish population. The Jewish people, on the other hand, see the pervasive presence of the Blacks in the street and sitting on stoops as an equally dramatic transformation of the space. The line between inside and outside is blurred in the black community, creating tension and hostility at a smaller scale. Rabbi Joseph Spielman describes the neighborhood by describing this black presence, "Many people were on the sidewalk, talking, playing, drinking, beer or whatever –, being that type of neighborhood."[15]

The perception of the other in this place inspires a counter performance. The neighborhood is described throughout the film as if it changed dramatically depending on the presence of one group or another. Each group's awareness of the other and its perception of its own weaker position inspires a performance which foregrounds race as an essential part of claiming turf in this place. This performance is in direct response to perception. Because one group perceives the prevalence/dominance of the other, their performance, or presentation is reinforced. Their performance becomes a necessary part of belonging and the re-creation of turf. The speech and gestures of particular identities reveals the reciprocal impact of these performances on place and the perception of place on performance of identity. The spatial context of the speech, as described by each character, highlights the different experience of public space by the different identities. Cornel West alludes to this difference in the foreword to his

book. "We attempt to conduct the exchange in a public space equally appealing to both Blacks and Jews – yet fail to recognize that Jews seem to be more eager to inhabit this public space than Blacks."[16]

Finally, by allowing the speech acts of individuals to determine the setting of Smith's performance, we see how space is constructed by the posture and movements of the speakers, as well as the role space plays in constructing the regulatory frame of identity. Smith acknowledges the fact that "The act of speech is a physical act. It is powerful enough that it can create."[17] The speech and gestures of particular identities actually create the setting in which she presents them. For example, Smith describes "Bad Boy" as an individual who "looked me straight in the eye with very kind eyes … like the kindest person talking to [a child]."[18] Her interview with this man actually took place in a recreation room, however, Smith's performance of this young man is presented in a dark alley, complete with flashing lights and a siren in the distance. The Young man is describing the difference between a bad boy and an athlete, two of the structuring frames for black youth:

Fig. 4. Smith as Bad Boy in alley.

> *And when I became a bad boy*
> *I'm not a athlete no more.*
> *I'm a bad boy*
> *and I'm groomin' myself in things that is bad.*
> *You understand …*[19]

The darkness of what he is saying and the tone he uses creates the space of the threatening alley. That space in turn acts to re-create the identity. The shift of setting allowed the speech of the bad boy to be critical of the identity formation, by placing it in the regulatory frame which constructs blackness. The alley brings with it images of gangs, drugs, crime, and menace. The flashing red lights reinforce the image of delinquent inner-city black youth. However, the boy's kindness and desire to make Smith understand are aspects of his improvisation, which subverts this frame, effectively

destabilizing and re-creating his identity. This young man's speech act is more signifi-
cant within the regulatory frame of the alley than it would be in the space of the
recreation room.

Smith's use of theatre – props, lighting, setting, and costume – is a reference to the
regulatory frame of identity within which individuals become. Her process focuses on
choosing moments when an individual deviates from familiar expression to struggle
for articulation. "Identity, in fact, lives in the unique way a person departs from the
English language ... to create something that is individual."[20] By siting these deviations
within a recognizable frame -- the underprivileged black youth -- she exposes both the
individual identity and the performance of gender, race, or both.

Smith's use of theater also hints at the role played by the physical context within the
city. Michel de Certeau allows us to build on this idea by using the speech act as an
analogy for walking in the city. His discussion of spatial practices in *The Practice of
Everyday Life,* allows us to see the occupation of space as a fundamentally creative act,
a re-making akin to both speech and identity performance. "Their swarming mass is
an innumerable collection of singularities. Their intertwining paths give their shape to spaces. They weave places together. In that respect, pedestrian movements form one of these "real systems whose existence in fact makes up the city."[21]

Fig. 5. Images of riots in Crown Heights, 1991.

Just as Smith is interested in unique uses of the English Language as creative acts of speaking or the re-creation of a particular identity. de Certeau
is interested in the way individuals depart from the language of the urban system to
create space. "The act of walking is to the urban system what the speech act is to
language." de Certeau creates a three part structural comparison between walking and
the speech act.[22] First, the walker appropriates the space in which the "speech" occurs.
The urban system organizes a set of possibilities. The occupant of this system recog-
nizes patterns, making opportunities "exist as well as emerge" through improvisation
and appropriation within the spatial language. Second, the walker spatially acts out
the place. The emergence of a particular set of possibilities is acted out physically just
as speech emerges as a verbal "acting-out." Finally, the walker creates relationships

among different positions. "In walking, a permanent home position is created as an ever-shifting series of discrete locations from which to understand the city."[23] Relationships are also created as a dialogue between successive walkers, a physical suggestion of complicated interrelations and divisions between identities.[24]

An important aspect of de Certeau's observations is the recognition of each "walker" as a substantive individual, not the universal and anonymous subject generally given as the subject of architectural practice. There is always a mass of "singularities." Each walker has a qualitative character which contributes to their style of improvisation and appropriation. Individuals and individual styles create interference which prevents a static reading of the urban system. The urban system, created by architects, therefore, constitutes a norm or "proper meaning" to which the shifting language of the walker is compared. Architecture thus takes the same position as the theatrical setting in Smith's work. It becomes the rigid frame against which walking as improvisation exposes both the individual identity and the performance of place.

De Certeau states "In reality this faceless proper meaning [of architecture] cannot be found in proper use, whether verbal or pedestrian; it is merely the fiction produced by a use."[25] This understanding of space is parallel to the Butler's formulation of performative theory. "There is no gender identity behind the expressions of gender; that identity is performatively constituted by the very expressions that are said to be its results."[26] We may, therefore, consider re-writing de Certeau's statement to clarify the relationship between space and performativity: There is no proper meaning, or place-identity, behind the expressions of place, behind its use. Place is performatively constituted by the very expressions or experiences that are said to be its results.

The parallel between de Certeau's formulation of place and Performativity is strengthened by his assertion that walking is "the effect of successive encounters and occasions that constantly"[27] re-construct themselves and the spatial organization. Making is never complete. Occupation by the individual walker is the performance of both individual and place identity, as the effect of successive encounters and associations. Reiterative analysis of occupation can allow for a more complete understanding of the relationship between identity and place making. Architect and occupant are engaged simultaneously as performer and interpreter.[28] Within any given process of making space, both should be considered together in the creation of a spatial language, which can be occupied and interpreted without focusing on essentalizing definitions of the categories of gender and race. The implication is that by studying how people occupy space, we are essentially studying how to make space; and by incorporating a recognition of how people of different identities occupy space we can incorporate identity into this process.

Notes

¹ Anna Deavere Smith, *Fires in the Mirror* (New York: Anchor Press. 1993), xxxiii. This description of the presence of identity in Crown Heights is taken from Smith's description in her introduction to the book.

² Anna Deavere Smith, *Fires in the Mirror: Crown Heights, Brooklyn and Other Identities* (PBS Video. 1993). All images were extracted from this video.

³ David P. Brown, "Sonorous Urbanism: Spatial Implications of the AAMC", in *Sites of Memory: Perspectives on Architecture and Race,* Craig E. Barton ed. (New York: Princeton Architectural Press. 2001), 144.

⁴ Dorinne Kondo, *About Face: Performing Race in Fashion and Theater* (New York: Routledge. 1997), 7.

⁵ Brown, Sonorous Urbanism, 145.

⁶ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge. 1999), 41. For additional discussions of Performative theory see: Jill Dolan, *Geographies of Learning: Theory and Practice, Activism and Performance* (2001). And Geraldine Harris, S*taging Femininities: Performance and Performativity (*1999).

Portions of this paper were presented at a national ACSA conference and published in the conference proceedings.

Hampton University Brings Color to Architecture

Shannon Chance

Hampton University, a private historically black institution in southeast Virginia, has a distinguished history of diversifying the architecture profession. Prior to 1968, women who wanted to study architecture in the state of Virginia had just one choice, Hampton University. In fact, Hampton enrolled women in architecture decades before Virginia Tech and the University of Virginia opened their doors to female students. Hampton University also plays a critical role in diversifying the profession racially, having produced the second highest number of licensed African-American architects of any program in the country.

The U.S. desperately needs more architectural involvement by African-Americans, but the profession generally fails to attract and retain talented black students. Among practitioners, African-Americans comprise just 1% of the AIA, while constituting roughly 13% of the U.S. general population. When we consider the tremendous contributions African-Americans have made in shaping distinctly American music, literature, painting, quilting, and sculpture, we may understand how our country's architectural design has suffered from participation by so few Americans of African heritage.

Low visibility of architects deters many African-Americans from entering the profession. "If black students hardly ever hear of a black architect, the most promising young people are unlikely to look to architecture as a career," stated *Progressive Architecture* in December 1990. "If clients rarely see or hear of a black architect, black architects are not going to have the credibility they need."

Further impairing visibility, architectural history surveys generally overlook contributions of black architects. The *Directory of African American Architects* highlights achievements of "Joseph Francis Mangin, the principal designer of New York's City Hall; Benjamin Banneker, who assisted Pierre Charles L'Enfant in the planning of Washington D.C.; Julian Abele, who designed the Widener Library at Harvard University; and Paul Revere Williams, who designed Hollywood homes for a number of movie stars."

The *Directory* indicates that, to date, 143 African-American women have defied the odds by obtaining architectural licensure - with a total of 1,394 African-American architects registered nationally (*http://blackarch.uc.edu/*). In light of a 2002 NCARB Survey claiming 101,219 total registered architects, it seems that African-American women represent just 0.14% of registered U.S. architects.

Currently, 55 of Hampton University's 135 architecture students are female; 21 of the students are white. Hampton's Architecture Department provides a challenging curriculum and supportive learning environment that attracts racially diverse women and men. In fact, the Department represents one of Hampton's most racially diverse student bodies, and was noted by the Association of Collegiate Schools of Architecture (ACSA) in 2002 as having the highest percentage of gender equality among the faculty of any North American architecture program. During 2002-03, Department Chair Bradford Grant, AIA, served as ACSA president – the first African American and the first HBCU educator to hold the presidency.

Hampton's role in promoting diversity in the profession may be as critical today as in 1868 when the University's founders established the Trade School curriculum - the roots of today's Architecture Department. The Department continues to evolve, and students entering architecture in the fall of 2004 will enroll in a new five and a half-year Master of Architecture program, which will replace the current five-year Bachelor of Architecture program.

Hampton University is one of just seven Historically Black Colleges and Universities (HBCU) in the U.S. that offers accredited architecture programs. Even today, 45% of all African-Americans studying architecture in North America's 126 accredited schools of architecture enroll in these 7 HBCUs. Roughly half of all Black licensed architects in the U.S. attended an HBCU.

HBCUs clearly offer challenging curricula that prepare students to lead. According to a 1991 publication by United States Department of Education Office for Civil Rights, "HBCUs have provided undergraduate training for 3/4 of all black persons holding a doctorate degree; 3/4 of all black officers in the armed forces; and 4/5 of all black federal judges…. More than 80% of all black Americans who received degrees in medicine and dentistry were trained at the two traditionally black institutions of medicine and dentistry…. 50% of black faculty in traditionally white research universities received their bachelor's degrees at an HBCU."

Sylvia Coffie presents her thesis "Sankofa: Aesthetics of Mud in Navrongo Architecture" (Photo by the author).

HBCUs appeal to Black students for numerous reasons states Gloria A. Mixon in a 1995 *Academe* article. These schools "provide creditable models for aspiring Blacks to emulate," create "psychosocially congenial settings in which Blacks can develop," and serve as "transitional enclaves or quasi-sanctuaries through which Black students may move to the mainstream, without the damaging competition of a white majority or the dangers of many inner-city communities." HBCUs "offer insurance against a potentially declining interest in educating Blacks," and "are resources, economically and politically, to the communities in which they are based. In this respect, HBCUs are beneficial economically to the white community, and they also help whites politically by contributing 'to the expansion of an informed and responsible populace.'" HBCUs "contribute to the pluralism of American education, providing a wider freedom of choice for white and Black students." They also serve "as repositories for the Black experience" in working to "discover and preserve the Black cultural heritage."

Timothy Brown presents revitalization strategies for a turn-of-the-century neighborhood in the City of Portsmouth VA (Photo by the author).

Institutions classified as HBCUs generally maintain an African American focus. According to Cynthia L. Frierson, their missions of social obligation reflect "a firm and strong sense of tradition and heritage." HBCUs, like other special mission institutions, offer students "the experience of being in majority status which aids the comprehension of majority/minority status in the larger world, the provision of leadership experience, and academic support programs which are not offered at other institutions."

In support of cultural diversity, Hampton University's Architecture Department currently enrolls students from across the United States as well as Saint Thomas, Czech Republic, and the West African countries of Ghana and Gambia. According to its mission statement:

> *"The Hampton University Department of Architecture is an accredited Architecture Program, geared toward those who desire preparation to engage in a critical practice of architecture. We believe that architectural education offers unique possibilities, which allow our students to face and lead the broad challenges confronting societies, from the level of individuals, to neighborhoods, and to nations. We are dedicated to promoting a global environmental sensitivity, and developing an ability in students to bring about important social and environmental change, especially in*

transitional urban areas and communities of color. The Department sets the framework for the investigation of architecture as a way of thinking about this world. We strive to provide an integration of: individual imagination with communal responsibilities; theoretical insights with pragmatic speculations; conceptual gestures with tectonic articulation; and contemporary interpretations with histories of architecture."

In short, architectural educators at HBCUs meet two quite distinct agendas: the mission of educating architects, and the mission of educating black students. Hampton University's architectural pedagogy balances issues of ethnic, racial and cultural diversity in addition to the gamut of theoretical and practical topics required in the profession.

Second year architecture students from Hampton University visit LeDroit Park, a block of revitalized housing bordering Howard University's campus in Washington D.C. (Photo by Christopher Smith).

This article was originally written for the June issue of "AIA Hampton Roads Newsletter." Reprinted (with changes) with permission from the author.

Maintaining Their Privilege: A Framework for Assessing Minority Inclusion in Architecture Schools

Carla Corroto, M.Arch, PhD

Abstract: The purpose of this paper is to trigger a serious discussion of how race shapes the institution of architecture. Developed from an ongoing, in-depth research project on the status of minority populations in US architecture schools, I present a socio-political and structural framework for discussing the lack of racial diversity in architecture. This conceptual framework is contrasted with the individual perspective that explains the dearth of minority representation in architecture as a simple "their choice" phenomena embedded within supply-side rhetoric. Understanding issues of race across architecture involves conceptualizing at the institutional level. In contrast to earlier eras, racial practices that reproduce the status quo in US architecture schools; (1) are increasingly covert; (2) embedded in normal operations of institutions; (3) avoid direct racial terminology; and (4) are invisible to most dominants. Simply adding minority students and faculty to architecture and stirring does not redress the structural issues of marginalization. Therefore, I believe that diversity campaigns should not celebrate when/if the numbers of racial minorities increase in architecture, without attendant shifts in the institutions - however those shifts are formulated. It is not a reasonable solution to expect minority students to fit into dominants' culture and structure without that institution changing, at least somewhat. Often when changes to the structure are suggested, the response is to represent those suggestions as lessening architecture's "rigor." This describes the foundation and maintenance of white privilege in architecture.

Introduction: With the following paper, I present a conceptual framework for discussing cultural diversity in architecture developed from an ongoing in-depth research project on the status of minority populations in US architecture schools. My research questions assess how the inclusion of marginalized groups into the mainstream of architecture schools affects prevalent teaching practices. Turning that question around, I also investigate how prevalent teaching practices affect minority groups. Ultimately, I will argue that the inclusion of diverse peoples in architecture school has not changed the institution in measurable ways and that fact accounts for why there are so few non-dominants in the study and practice of architecture.

An Overview of Minority Categories – Setting the Terminology: To whom exactly, are we referring when we write, "minority" and what do we mean by "marginalized?" Sociologists and demographers classify minority as, "a category of people, distinguished by physical or cultural traits, who are socially disadvantaged."[1] By using this definition,

the opposite of "minority" is "dominant," not majority. This is an important distinction. Depending upon context, the breadth of the term "minority" has expanded in recent years beyond people with particular racial and ethnic traits to include people with physical disabilities, non-heterosexual identities, and all women.

Sociologists also define "marginal."[2] Marginal is the state of being part insider and part outsider to a social group. To understand the margin(s) we must also acknowledge its opposite, "the center." The center may seem obvious, but it is often invisible to those who inhabit or are privileged by representing the center. People in the center of architecture are considered normative – they reflect the class, race, ethnicity and sex of the categorical heroes of architecture, those we highlight in history class and prize in design studios. Their cultural values are reflected in how we teach (e.g. competition via individual evaluation) and what we teach (e.g. western architecture.) For those at the center, there is no disconnect between how they live and how they learn or teach architecture.

Dependent upon region of the country, more often than not, when someone in architecture says, "minority" they mean "race." Moreover, they usually mean African-American. Because of essay length limitations and issues of meaning, with the following discussion I will limit my attention to racial minorities in US architecture schools. Although the dynamics and details vary depending upon the category we are considering, with respect to minorities in architecture, my research finds that categorically minorities continue to be marginalized – part inside the culture of architecture, part outside of it. The important question is; what are the social processes and representations that keep especially racial minority populations on the borders of architecture?

Other than at historically Black colleges, in architecture schools the numbers of racial minorities persisting through to graduation continues to be very low. Based upon my qualitative research which remains somewhat anecdotal, the number of minority students entering architecture has increased; they just do not persist through graduation in the degree programs. Most schools have not kept consistent records and the collateral organizations (AIA, AIAS, ACSA, NCARB, and NAAB) have not centralized quantitative data regarding demographics and enrollment. Like the American Institute of Architects (AIA), many universities have instigated "diversity" committees charged with encouraging a more diverse student body and faculty, because at some level they recognize that architecture has not increased its diversity relative to the other professions and certainly not in proportion to the US population. Most often their strategies have taken on "supply side" rhetoric. That is, they focus on the preparation of minority populations so that they *fit into* architecture schools. But how do we account for what some researchers have labeled the "revolving door" - minorities looking into architecture, even enrolling, and subsequently rejecting the field?[4]

I posit that architecture schooling, or the "demand side" must take some responsibility, by way of its existing climate, for the extremely low numbers of minority students. That African-American students and faculty are few and far between has at least as much to do with a marginalizing culture and institutional racism as it does with the simple matter of "choice." Conceding that administrators and dominants on the faculty have worthy intentions for the inclusion of "diverse" peoples, their good intentions mostly mask and co-opt the very complex social processes that render minorities on the margins (at best). That racial practices reproducing racial inequality are largely invisible to those who now control architecture schools does not mean that racism is nonexistent.

Conceptualizing Race: Conceptually, the very simple and obvious answer to the question of why racial minorities continue to be marginalized in architecture is racism. Per usual, when a simple response is given to a complex social fact it merely introduces us to the issues.

Because most dominants in architecture believe that they do not hold racist beliefs, understanding how race comes into play in schools, from an individual perspective, is not necessarily constructive. Most diversity task force mandates in architecture view racism as ultimately a psychological occurrence to be examined at the individual level. The research and action that develop from this agenda determine institutional levels of racist beliefs by surveying individual members of the department to determine levels of racism and perhaps administering sensitivity training. This implies that racism is not part of the social structure, but is characteristic of individuals who hold beliefs that are "prejudiced." The analysis and narratives that follow code racist beliefs as ignorant or irrational and therefore they are views of the under-educated. The solution is to teach the racism out of them. Or they label the racist as "sick," suffering from a psychological malady that must be "cured" through counseling or psycho-pharmaceutically led away.[4]

Further, racism is defined as a behavior that results from a belief.[5] If there is no racist behavior, then racialized attitudes are not present. With this thought process, racism is a free floating thought noticeable in negative action toward the minority student or faculty member. There are actually some architecture departments in the United States with classes and studios that have no students of color in attendance. Therefore, because there is no one to direct racist actions toward, the psychological perspective would code that social arrangement as free from issues involving race. It is necessary to remember that race is not biologically determined, but socially constructed. Racial categories change as a function of history, politics, and cultural contact.[6] Instead of speaking of different races, we should speak of racialized groups – groups that our

society defines by attaching social significance to particular biological traits, such as skin color.[7] Given that architecture is part of a society that organizes itself along racialized lines, race comes into play even when a minority individual is not present. White is a race too and in this society it is the normative race. As whites participate in university architecture departments, they are experiencing the results of a racialized system that privileges them, even if there are no Black students present. Probably, especially if there are no Blacks present.

In all racialized social systems the placement of people in racial categories involves some form of hierarchy that produces definite social relations between the races. Whether in deference or confrontation, we each know our "place." The race placed at the superior level tends to receive greater economic compensation and access to better jobs, occupies a controlling position in the political system, is granted higher social estimation (e.g. is viewed as "smarter" or "better looking"), often has license to draw physical (segregation) as well as social (racial etiquette) boundaries between itself and other races, and receives what Dubois calls a "psychological wage."[8] The totality of these racialized social relations and practices constitute the racial structure of a society.

Understanding racism across architecture involves conceptualizing at the institutional level. From that perspective, racism is a combination of prejudice and power that allows the dominant race to institutionalize its control at all levels in educational organizations or professions. The notion of prejudice here is not necessarily open hostility or acknowledged as anti-African-American. It may take the form of privileging dominants' culture. From this perspective, to uncover contemporary mechanisms and practices that reproduce white advantages involves stressing the social and systemic nature of racism and the structured nature of dominants' advantages. However, we need a rigorous conceptual framework that allows us to study the operation of racially stratified architecture. We also must recognize that as social relations between the races become institutionalized they form a structure as well as a culture that affects social life, whether individual members of the races want it or not. Good intentions are simply not enough to produce racially inclusive schools of architecture.

Two Examples in Architecture School: When regarding race as an *organizing principle* of social relationships that shapes the identity of individual actors at the micro level, and all spheres of social life at the macro level, we may begin to understand how marginalization occurs.

Studio at the Macro-Level: Architecture schools still embrace centering the studio experience as a focal point of the curriculum. While on paper it may make sense to organize professional education so that learning is synthesized in such a manner, the reality is quite something else. As we all recognize, the recently debated architecture

"studio culture" based on the charette model, encourages if not expects very long hours of toil in studios on campus.[9] Although I referred to this as studio "culture," it is more than a set of values, attitudes and beliefs. It is a structural pre-condition for earning an architecture degree that has remained in place despite theoretical changes in architecture or changes in technology, among the myriad of other changes to the economy, society and architecture. "Charetting" has persisted without fluctuation despite research on learning styles, the effects of sleep deprivation, or multi-cultural diversity.

I submit that the studio, at a macro-level, is one fragment that negates the inclusion of minorities in architecture. For success in architecture, institutions require students to spend extended amounts of time isolated from the larger society, with architecture students. They are separated from their families, their "other" friends, and their communities. For many African-American students, this is tantamount to requiring that they deny their sense of self, their connection to their identity, and often their strength.

Architecture school as an institution reflects the interests of dominants. What segment of our society has no responsibilities outside of personal career advancement? To maintain one's place in a family or a community takes emotional work and "face time." We cannot (cell) phone-in our participation. For racial minorities, separating oneself out of what constitutes our identity insures that we cannot succeed in architecture because communities are a necessary means of support and strength. I suggest that we must rethink how studios are organized, planned, and executed, not to eliminate a studio environment but to enhance the environment to include flexibility and our communities.

Studio at the Micro-Level: In completing my research, I found multiple examples of how race organized design studios at the inter-personal level. In one university, as faculty were handpicking students and placing them in studio classrooms, professors sorted out African-American students. These students were designated to different studios so that there was one Black student per class. At another institution, white faculty expressed their displeasure in witnessing how the African-American students usually sat together at lectures and in studio. They wondered aloud as to why the students self-segregated and formulated plans for their dispersal, relaying that their intentions would "help" white students learn about "others." No one asked why the white students sat together. The result was to assign seats in lectures and in studio.

Critical race theorists have identified how African-American students rely on each other to help translate the dominant's culture. To many minority students architecture, with its attendant value structure, is a foreign language.   Similar to white stu-

dents, they choose to associate with students like themselves, friends/colleagues who share their values, beliefs, and ideas and with whom they feel comfortable. Effectively removing everyday means of interpersonal support is yet another process that renders marginal minority populations in architecture. The semester following the seat assignments at that second university, half of the African-American students switched majors.

Another latent affect of dispersing minority students is that they may never organize to take collective action. The racializing influences at institutions are often subtle. Consciousness raising and recognition requires speaking your experience to someone who shares your reality. As we learn from social movements, effective change occurs more often when there are many people organizing for change. Dominants assure their place when there is no one to confront them and otherwise dispute their practices. In effect, prevalent teaching is not challenged and minority voices left unheard. We have not yet experienced what influence minorities could have in architecture.

Some Concluding Remarks: Simply adding minority students and faculty to architecture and stirring does not redress the structural issues of marginalization. Therefore, I believe that diversity campaigns should not celebrate when/if the numbers of racial minorities increase in architecture, without corresponding shifts in the institutions - however those shifts are formulated. It is not a reasonable solution to expect minority students to fit into dominants' culture and structure without that institution changing, at least somewhat. Unfortunately, very often when changes to the structure are suggested, the response is to represent those suggestions as lessening architecture's "rigor." I suggest that deploying the term "rigor" is not a neutral observation, but a very carefully chosen strategy. Encoded in rigor is a long enacted system that reinforces architecture's dominant values while standing in for a form of systemic racism. Equating making an institution more responsive to diverse ways of knowing with lessening its rigor is a hugely successful campaign for eliminating difference.

The purpose of this paper is to trigger a serious discussion of how race shapes the institution of architecture. Like the elephant in the room no one will discuss, more often than not, we are loath to speak out loud about race in architecture.[10] I surmise that whites are uncomfortable and do not want to unknowingly "offend." The lack of racial terminology extends to the content of courses as well. Regardless of verbal acknowledgement, race is still organizing the content of classes. If architecture does not speak out loud in its classrooms and studios about race, negative stereotypes will persist for the dominants. Relying on popular cultural images to represent African-Americans is certainly not what critical thinking in higher education is about.

In contrast to earlier eras (e.g. the Jim Crow period) racial practices that reproduce racial inequality in contemporary US architecture schools; (1) are increasingly covert; (2) embedded in normal operations of institutions; (3) avoid direct racial terminology; and (4) are invisible to most whites. Recognizing these issues at the conceptual level will help us redress conditions in architecture so that each student and teacher will truly have an equal participatory experience in education.

Notes:

1. The term "minority" suggests that these categories of people usually constitute a small proportion of a society's population. But there are exceptions. For example, Black South Africans are a numerical majority in their society, although they are grossly deprived of economic and political power by whites. In the United States, women represent slightly more than half the population but are still struggling to obtain opportunities and privileges enjoyed by white men.

2. Robert Park. *The City*, Robert E. Park, Ernest W. Burgess, Roderick D. McKenzie (eds);. Chicago: The University of Chicago Press. 1925.

3. Jerry A. Jacobs. "Working under Different Rules" in <u>Work and Occupations</u>; 1995,   22, 3, Aug, 358-360.

4. For further explanation read: Margaret Anderson and Patricia Hill Collins. *Race, Class and Gender: An Anthology.* (Gelmost NY: Wadsworth, 1995);   Peter I. Rose *They and We: Racial and Ethnic Relations in the United States.* 5th edition. (New York: McGraw Hill, 1994).

5. For further explanation read: Herbert G. Blumer. "Reflections on Theory of Race Relations," in *Race Relations in World Perspective.* A.W. Lind (ed.) (Honolulu, HI: University of Hawaii Press 1997); Joseph Whitmeyer. "Why Actors are Integral to Structural Analysis," *Sociology Theory* 12, (1999): 153-165.

6. Eduardo Bonilla-Silva. "Rethinking Racism: Toward a Structural Interpretation," *American Sociological Review,* 62, June (1997): 465-480.

7. Joe R. Feagin and Clarence Booher. *Racial and Ethnic Relations.* (Saddle River, NJ: Prentice Hall, 2002).

8. William E. B. DuBois. *Black Folk, Then and Now: An Essay in the History and Sociology of the Negro Race.* (New York: Henry Holt, 1962).

9. See the *Studio Culture Task Force* from the AIAS, 2002.

10. Not every academic has avoided the topic: Please see D.W. Fields, *Architecture in Black.* (London and New Brunswick: The Athlone Press, 2000) and L.N.N. Lokko (ed.) *White Papers, Black Marks: Architecture, Race, Culture,* Minneapolis: University of Minnesota Press. 2000)

Channels for Managing Change in the Architectural Profession

Colleen Flory, Assoc. AIA

"Currently, approximately 50% of graduates from schools of architecture do not follow the path to licensure, moving instead into other fields often related to architecture. Many of these graduates could be among the best and brightest and they may be turning away from architecture because they don't see a future to the profession. AIA leadership tells us that we have not been embracing these graduates. Some of them may go on to become our clients and collaborators, and if we don't embrace them and welcome them into the fold, we may start shrinking as a profession." (Hamilton, Brian, AIA. AIA Southwestern Oregon's president, www.aiaswo.org, April, 2002.)

In order to attract and retain people in the architectural profession, you must offer them the following: a reasonable amount of respect; opportunities for advancement; fair pay; and, a decent standard of living. The reason that the architectural profession fails to retain its graduates is that business etiquette and standards used by professionals in the United States are largely ignored by many practicing architects.

The Worth of Self
Many working architects tend to undervalue themselves, their firms and their skills. This phenomenon occurs regardless of geography or age demographics, and has manifested itself in too many ways for us to continue being complacent about its propagation within our profession. Our future is dire if we do not gain self-worth. When we value ourselves as professionals, we will give rise to an increased number of people of all races and genders entering into our chosen field. People of all races and genders will then aspire to architecture, once it is a career paramount in professionalism.
In this appreciation of ourselves, our co-workers and our accomplishments, we should strive to collaborate. We should organize, perhaps through the American Institute of Architects, to charge our clients appropriately, thereby paying ourselves a better salary for our work rather than employing "creative math" when forced to work overtime on a job that is already over-budget. Money is not a solution to every problem, but it is the necessary tool keeping our firms alive.

Business Modeling
We should develop financial and organizational skills and habits within the profession that more closely resemble those of trade and labor unions. Our profession can and should look to the International Federation of Professional and Technical Engineers

(IFPTE) as a model and to the American Federation of Labor and Congress of Indus-trial Organizations (AFL-CIO) as an ultimate governing force. The IFPTE forms a progressive labor union representing more than 75,000 men and women in profes-sional, technical, administrative and associated occupations. This organization represents thousands of engineers and draftsmen. A comparable organization in number and in stature does not exist for the architectural profession.

The following excerpt is taken from the AFL-CIO constitution. This organization ultimately governs all union labor in the United States:

> *"Article II: Objects and Principles   1. To aid workers in securing improved wages, hours and working conditions with due regard for the autonomy, integrity and jurisdiction of affiliated unions... 4. To encourage all workers without regard to race, creed, color, sex, national origin, religion, age, disabil-ity or sexual orientation to share equally in the full benefits of union organization."*

Additionally, architects need to do away with attempts to consistently underbid each other for work. This behavior creates a predatory environment on the whole, under-mines our professional colleagues and benefits only our clients, often as a detriment to our own well-being. We should charge close to, if not equal to, what lawyers, accountants, and doctors charge per hour, and we should be as professional as them in our conduct. We should be comfortable with our self-worth, for in many ways, our education is as challenging, knowledge dependent and skill-based as any other profes-sional career.

Earning a Commensurate Living

We need to heighten our salaries across the board and recognize that we are justified in doing so. School loans needed for five years of living and educational expenses at an undergraduate architecture program at a state school on average totals in excess of $85,000. With other professions such as law or medicine, incomes are more likely to support repayment of this magnitude of student loan debt. This is not the case in architecture, where starting salaries for architects range from approximately the upper $20,000s to approximately $35,000. (www.salary.com, architectural drafter I position report, September, 2003.)

A five-year undergraduate option is the best-case scenario in terms of educational expenditures. This number of years in school assumes that the individual has "found architecture" on the first day a major is declared at the university. Even so, this debt burden is difficult to manage for a self-sufficient recent graduate from an architectural

program, as the current salaries for interns do not support even the most frugal of lifestyles while repaying these loans. The first ten to twenty years of repayment is one of the most crucial times in a developing architect's career. This is when most people give up. One can always compete for the few paying assistantships at architecture schools to help pay a small portion of one's expenses, but these positions are not always given to those in need. It is often difficult to discern who is justified in receiving aid. Young undergraduates look at these numbers and with a cursory glance surmise that this profession is not a viable financial option. Make architectural education accessible to everyone, regardless of socio-economic status.

Relevant Professional Conduct

We need to keep recent graduates in our profession by acting in a realistic, business-oriented manner. The era of the high-strung artist is over. No longer can we tolerate people who act inappropriately from a principal level to an intern level, and if necessary, we may look to a union-like body of members to protect our interests.

We should appropriate firm monies to ensure the best planning processes that we can within our project management duties. Sixty to seventy hour weeks are not uncommon for interns, especially those in larger "established" firms. Staff projects appropriately and plan better. Let employees at all levels lead richer, fuller lives by implementing this change for AIA firms. Increase the standard of living within the profession, and take away components (such as the 15-hour workday) reminiscent of hazing rituals. Dedication to the profession is better demonstrated and measured with more effective, qualitative methods.

Education

With the money we acquire from wage increases, we should instill mandatory diversity education in architecture schools and offices. This supplementary discourse makes for a more inviting workplace all around when every individual knows the level of behavior that is expected and ensured in our offices and schools.

More money means more time to mentor and educate our less experienced associates. Without mentoring, knowledge that could be passed down to the next generation of architects dies. Respect industry-led initiatives. For example, interns' hours are occasionally falsified because there is not enough money left in the firm's project budgets to allow interns to participate in the construction administration process. Ensure that enough financial support exists within our businesses to nurture a culture conducive to effective, well-rounded learning. Respect standards that have originated in professional organizations.

Educator and civil rights leader Whitney M. Young, Jr. stated the following during the American Institute of Architects' 1968 convention :

> *"You are not a profession that has distinguished itself by your social and civic contributions to the cause for civil rights. You are most distinguished by your thunderous silence and your complete irrelevance."*

Now is the time for change in the architectural profession. If change fails to occur, the profession stands to lose. Your silence implies acceptance.
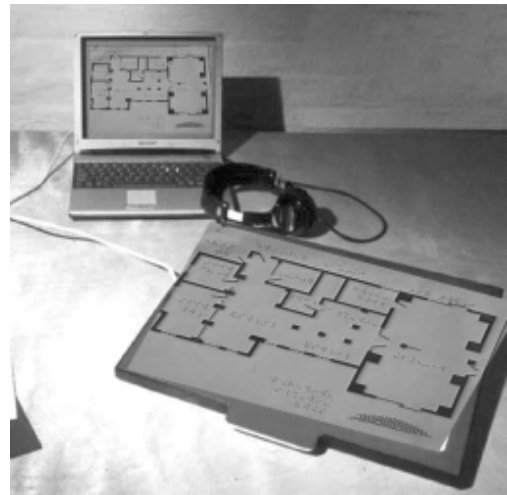
Wayfinding Without Sight

By Shohreh Rashtian, Assoc. AIA, AWA

According to a 1997 report of the World Health Organization Program for the Prevention of Blindness, approximately 45 million persons are blind worldwide, and within the United States there are more than 1.3 million people with blindness.

Environmental designers, architects, and urban planners can play a major role in overcoming challenges of wayfinding without sight by designing inclusive environments, accessible transportation, efficient guidance systems and effective spatial representation for the blind. These designs should be based on comprehensive awareness of spatial cognition, cognitive mapping, and wayfinding without sight.

People who are blind or severely visually-impaired rely heavily on their tactile/kinesthetic, auditory, and olfactory senses to navigate the environment. They use their cognitive abilities, especially logic and memory, to acquire spatial knowledge and negotiate the built environment. Through these sensory processes the blind face several challenges such

Using NOMAD System for reading tactile map information. Once the tactile map has been generated, it can be programmed into the pad. When the map is touched the corresponding sound label is triggered and announces the information.

as: limitation in pre-viewing and pre-processing of spatial information (Golledge, 1991); difficulty in avoiding obstacles and detecting hazards; loss of distant landmarks; and no access to spatial representation. Wayfinding and cognitive mapping is a combination of intensive multiple tasks including but not limited to: avoiding hazards and obstacles; monitoring locations in relation to the other features of the environment; learning object-to-object relationships; associating environmental information with major decision points; and, finding the destination without access to distant landmarks and signs. Under these conditions, the blind limit their movement habits to the selected learned routes between known places (Golledge 1993).

Current Spatial Representation, Wayfinding, and Navigational Support for The Blind

Geographers, psychologists, mobility specialists and scientists have investigated spatial cognition and navigation without sight for several decades. They have tried to facilitate navigation of visually impaired and blind individuals through the construc-

tion of technical navigational aids; generate tactile maps; install tactile and auditory signs; and, modify the built environment.

Most of these navigational support systems have focused on orientation and mobility devices aimed at detecting hazards and obstacles within the next few steps (for example, long cane, laser cane, and sonic pathfinder). These tools provide no frame of reference or general layout information required for planning travel. As obstacle and hazard identifiers they are valuable resources in the movement process, but they are not designed to assist in acquiring spatial knowledge.

Since the 1970s, there has been more interest in the development of wayfinding and navigational aids. These supports can be categorized into six groups:

(1) Environmental modification for preventing hazards and tactile warning surfaces;

(2) Directional paths;

(3) Auditory traffic signals;

(4) Tactile and Braille signs;

(5) Audible Signage; and

(6) Remotely activated orientation systems.
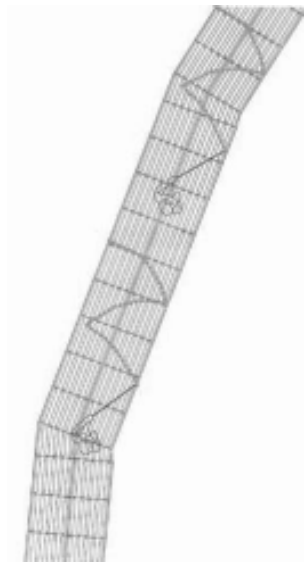
Tactile directional surfaces provide a guide for trailing and following a route to specific location in large spaces like airports and metro stations.

All of these systems work as location and hazard identifiers or guide short distance directions.

A visually impaired person needs to locate Braille sign by touch. Pins and paper announcements around braille signs causes significant challenges for individuals trying to locate the sign.

Tactile warning surfaces have been used on curb ramps and the edge of rail platforms to assist blind persons to detect hazards along their path of travel. Tactile directional path surfaces assist and improve navigation without sight in large open spaces.

The key function of signs is to provide the environmental information needed to make wayfinding decisions (Arthur and Passini, 1992). But graphic information and current signage systems are designed for normal visual perception, which consist of

a visual scanning and glancing process. Blind wayfinders should know where the sign is located before they are able to use it. In the United States, ADAAG 4.30.4 required 24-point size grade 2 Braille where permanent signs identify the rooms. These signs can then be used as room identification tools for the blind.

Recently, the number of studies looking at using a Geographic Information System (GIS) for wayfinding without sight has increased. Some researchers have moved towards the development of Global Positioning System (GPS); MoBic system; Atlas Speak system and Personal Guidance System (PGS) to provide navigation assistance during outdoor travel. These systems are valuable supports in the movement process and wayfinding for outdoors and urban scale environments, but they cannot be used inside buildings. Additionally, the presence of tall buildings and overhangs disturbs their electronic connections.

Any person moving through a building needs to have general layout information and a signage system to: make appropriate spatial decisions; recognize choice points; use short cuts; survive in emergency situations; and, to resolve disorientation. Unlike sighted travelers who have access to various spatial representations, such as maps, blind travelers are at a serious disadvantage by not having any spatial representations available to them. For example in the Library of Congress there are thousands of maps for sighted but only 400 tactile maps are catalogued for the blind. (Dr. Dixon's report from the Library of Congress on September 28, 1999 in the Interagency Committee on Disability Research (ICDR)). At present, many tactile maps are being developed without an adequate understanding of perception, cognition, cognitive mapping and wayfinding without sight (the exception to this is the work of Reginald Golledge at UCSB which has published extensively upon the cognitive mapping without sight).

In recent years, some progress has been made in the production of tactile maps, and the latest developments have focused more on systems using a combination of computer, speech synthesizer systems and tactile maps (NOMAD) and Haptic Soundscape.

Yet, despite all efforts, there remain fundamental problems associated with current spatial representations for the
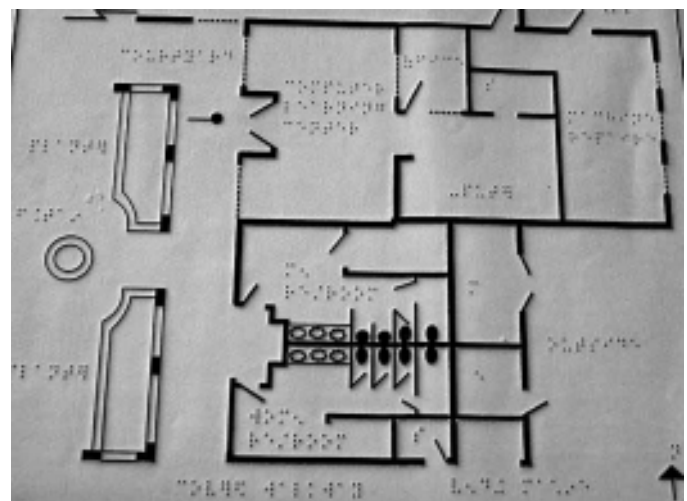
Tactile floor plan of the Braille Institute Technology Center in San Diego CA by Shohreh Rashtian.

blind. Quite often, the information contained on tactile maps is raised line copies of the maps prepared for the sighted. Those maps do not offer spatial information necessary for a blind traveler. Inconsistency with spatial cognition and wayfinding without sight and ignorance of the fundamental differences between vision and touch are the major problems of spatial representations for the blind.

An appropriate methodology can be a foundation for future design of spatial representations and wayfinding supports for the blind and will make a significant improvement in blind people's travel activities and consequently daily life activities.

Conclusion
Architects, planners and designers can make a significant improvement in spatial learning, wayfinding and navigation without sight by implementing relatively simple measures in buildings. These measures include:

1. Incorporating feasible navigational reference points;

2. Integrating tactile directional guides in flooring of large places such as lobbies, airports and metro stations;

3. Designing tactile auditory spatial representation for learning the layout of buildings;

4. And, installing appropriate tactile auditory spatial representation and guidance systems throughout the building.

References:

Golledge, R. G (1991) Tactile strip maps as navigational aids, Journal of visual impairment and blindness, 296-301

Golledge, R. G (1993) Geography and the disabled: A survey with spatial references to vision impaired and blind populations. Transactions of the institute of British geographers, 63-85

The Pendulum of Play: The Effects of Play on Diversity in Architectural Education

Albert C. Smith AIA, Ph.D and Kendra Schank Smith, Ph.D.

Abstract

Similar to a pendulum in motion, the paradigms governing architectural education swing with trends, movements of philosophy or approach. With change new concepts can be realized, since the voids left by the pendulum's movement can be filled by the marginal. A playful engagement of such new concepts can also produce appropriate moments for engaging issues of diversity. This is not only the diversity of gender and ethnicity but also of approaches to design and basic tenets that can then be assimilated into and influence architectural education. The swings of the pendulum might reflect changes in culture, but in the case of a school of architecture, this reflection may constitute the profession or the academic environment.

Similar to a pendulum in motion, the paradigms governing architectural education swing with trends, movements of philosophy or approach. Within such change new concepts can be realized, since the voids left by the pendulum's movement can be filled by the marginal. Here we define margin as a part of anything, for example a society or organization that is least integrated with its center, least often considered, least typical, or most vulnerable. The marginal represents people, ideas or things not included within the center. Those on the edge can be the most unpredictable but also more interesting. It is within this margin that a diversity of ideas exists. We believe that by creating an environment allowing a degree of play it becomes more possible to successfully engage the marginal, encouraging diversity. This is not only the diversity of gender and ethnicity but also of approaches to design and basic tenets that can then be assimilated into and influence architectural education. The swings of the pendulum might reflect changes in culture, but in the case of a school of architecture this reflection may constitute the profession or the academic environment.

Architects traditionally utilize analogy and metaphor as a means to explain and define ideas. In a similar way we will discuss and define, through historical analogy, serious concepts of play that can be useful for understanding diversity in architectural education.[1] Additionally, we will present architectural examples of governing (as an element of play) and its effects on curriculum paradigms. In a search for definition, paradigms such as architectural curriculums or the generally accepted philosophy of a program, can be key mechanisms used to define future architecture. We will use these paradigms as a means of explaining how the rules defining differing approaches to

architectural education might affect the faculty and students and thus affect the school's paradigm as a whole. We propose that although a clear understanding of such an ideal pedagogical paradigm remains elusive, it should continue to be a priority of architectural schools and the profession to infuse play into a search for clarity of definition and accept diverse ideas including those existing on the margin.

If the reader accepts the above position about architectural education we might then find it important to consider how much fluctuation to allow within the boundaries of rules that affect diversity. Allowing for diversity also permits those rules to be indeterminate. They must have flux, or evolve, as canons, for the educational system to take new elements into consideration. Again, we might return to the analogy of architectural education as a pendulum. The margins of the voids are particularly poignant because change can happen at moments of turmoil and eventually become integrated into the machine as a new paradigm. The definition of the system can then be calibrated with the diverse concepts in mind.

The pedagogic paradigm or system of an architectural school may be seen as a form of mechanism. Traditionally machines were considered one of the objects most closely associated with the fortunes of architecture. Machines can be seen as analogous to inspiration, the force that moves the human mind (Tzonis and Lefaivre, 1985). If we accept the analogy of the pedagogic paradigm of an architecture school as a form of machine then the varying design positions that may exist within a school may be analogous to the parts of that machine, in that they both consist of a series of interconnecting parts operating together to produce a goal: a future for architecture. These varying parts may be used for not only defining and demonstrating diverse architectural positions, but can also represent differing views concerning the school's accepted ideal view on pedagogical or curricular structure. Changing the political organization in control of the paradigm (such as bringing new leadership into a school) typically leads to new calibrations, which in turn affect the machine as a whole and its parts. The political groups that control the policies of the paradigm can be called governments. In another usage, a governor is a control device on a machine by which the output of that machine is controlled in accordance with a desired standard. Governors prevent machines from spinning out of control, and by contrast, an over-governed machine may become sluggish and run inefficiently. As an example of an over-governed machine we may imagine an architectural firm's senior partner holding too tightly to certain methods or ideas and not allowing new voices to interact with design decisions. By contrast an architectural school with a weak Dean may cause a void in leadership. This may mean the students are receiving inadequate instruction and their learning is affected by the chaos.

A governor on a machine may be likened to play because the degrees of play can be loosened for flexibility or tightened to limit tolerance. If we consider a meaning of play that involves room for movement, we find as Joel Weinsheimer writes, that play is dependent upon limits and restrictions. A game that is too restricting has no movement or flexibility; consequently, the play is no longer interesting and it could be said it has no play.[2] Marco Frascari expresses this seizing up of play by the example of play versus tolerance in a joint.[3] The joint must have play in order to move and work. Tolerance is either something that is required or a mistake, and is not built into, or designed, to allow for the free movement of play. To leave some play means to leave some vagueness.[4] In addition, play as a philosophical movement has many approaches. It can be the give and take of dialogue in a design process. It constitutes a mode of learning, where an understanding can be found through this dialogue. It is also representative, as it is the less serious situation that stands for another more serious action. Play is guided by boundaries in which the activity of play itself stretches these boundaries. Play is never static; it adjusts to the game as it is played. In other words, it tests the tolerance. Through play, the players adapt to a changing world and it is this change that enriches the play.[5] It is important to now consider different degrees of governing, their associated amounts of play, and their effects on the parts of the machines.

Ancient Greece offers an example of architects working in a tightly controlled environment. The general form of a Greek temple was firmly established by convention. Each temple differed from others of the same period by subtle curvatures, slight variations in column size and spacing, and small additional moldings (Coulton, 1977). Because the basic form of a Greek temple had been previously defined, individual architectural designs were viewed as unimportant. This was a major reason architects received little personal recognition in ancient Greece. Although they rose above the level of common craftsmen, none ever attained an equivalent position of the Egyptian priest/architect Imhoptep. This relationship was an element missing from the rational world of Greece, where those who practiced architecture were not especially prone to be lionized by the public. This is true because their buildings had mixed and confused authorship (Kostof, 1977). This anonymity is partially due to the fact that Greek architects generally used already well-defined concepts of explaining invisible things and mainly dealt with the refinement of details.

With this example, it is possible to view the stagnant position of an over regulated society of architects. In a comparative manner, architectural education needs to regulate the design of their 'product'. This may lead us to wonder how we can infuse the regular with the different and still act as teachers, leaders and role models, and how do we allow play into the system? The static paradigm might question why the parts

of a machine of architectural education are not 'prone to challenge the general concepts that regulate the designs' of our schools. Tradition and a lowering of the prestige of education may perpetuate an over concern for details and thus limit the ability to change. The very large machine like the mechanisms of the schools, once in motion, is difficult to turn. These schools then, might be guilty of constantly refining the details without questioning the whole. We all lose when the paradigm is not questioned and recalibrated, considering this restricted position of the marginal. As an example, we in the profession of architecture have traditionally excluded some people because they are not a part of our historic tradition. This may be because they attended a different University, did not agree with our approach to design or showed a different skin color or gender. Architecture has sometimes in its past thought about selection as who should be able to represent the profession. It is important to consider an analogy with more ability to engage elements of play.

As an example where recalibrations were allowed, we can consider the Renaissance paradigm. The Renaissance cannot be discussed without reference to its emphasis on the individual. It is well known that the architects of the Renaissance altered and greatly expanded upon the Medieval traditions of the architectural design. There are two types of mechanics, the one who invents the machine and the one who maintains it. The architects of the Renaissance were similar to the mechanics who invent their machines. The thinking mechanisms of Renaissance representations not only foretold the future of a specific building but also served to demonstrate and define the general concepts of the universe. In this way, the architects of the Renaissance were allowed a renewed opportunity to engage the design of their paradigm. Similar to the Renaissance architects, architectural educators could be likened to the mechanics who participate in inventing critical parts of their paradigm. For this to occur, educators and students must be given the opportunity to engage the paradigm and thus, manipulate the parts of the machine. A freedom to interpret the position of the paradigm may need to be tolerated in order to avoid manufacturing illusion and fabricating lies.

Here the marginal was able to affect the paradigm and throughout the Renaissance diverse voices were heard, appreciated and allowed to affect the whole. Similarly architectural schools that respect diverse opinions have the ability to question their role in architecture and adjust to changes in the profession, technology and society. It is important that one group does not intimidate the whole but encourages a dialogue of theory that permits the exchange of ideas and fosters a mutual respect for each other. Comparing this ability to accept the contributions from the margins, it is important to question the lack of boundaries and uncontrolled play.

As a final example that compares the parts of the paradigm mechanism to the whole, we might consider the major changes in architectural and technological thinking that

unfolded during the early part of the twentieth century in the Soviet Union. After the revolution, society had become increasingly convinced of its own ability to control technology and the environment. The Constructivist movement attempted to change society's relationship with its cosmos, in other words, this influenced how individuals defined their paradigm. In Constructivism the paradigm ruling society had collapsed and a new one was in the process of being defined. During this state of upheaval, the Constructivists though influenced by the emerging, not yet fully defined, Marxist agenda, were working in an environment of relative anarchy. Those maintaining an anarchistic position would not trust any governors placed on the parts of the paradigm. The role of the architect was left undefined and the architects, without any rules, were left to redefine architecture almost from the beginning. This example expresses the danger in the lack of calibration of the governor. Machines without governors can be in danger of flying apart. If the choices are so varied and the interpretation of the parts are poorly defined, the paradigm can become meaningless. As in architectural education, without quality and standards the machine has less validity. Like nature abhorring a vacuum, others, sometimes those on the margin and with different interests in mind than the center, may then move into control and define the paradigm that governs the parts. As an example, if design decisions are too varied it is hard to find limits to stretch against, thus design needs some rules in the form of gravity, climate or materials to assist thoughtful decision making.

While the governor controlling the pedagogical paradigm of architectural education may move from almost nonexistent to overly controlling, the parts of the machine remain related to the prevalent paradigm in some form. We are proposing that the parts of the paradigm machine are similar to moving playing pieces of an intricate game. The purpose of this game is to create a clear definition of an outstanding architecture program, and the governor of the machine can be adjusted to allow play into this search to accept diverse opinions and backgrounds. The parts of the machine help to determine whether the current rules of the game are well defined, acceptable and good. However, occasionally a rule may be found lacking and can be changed through the mutual consent of the players.

"[Play] requires that the 'rules' of the game that the work of art itself establishes--the player begins with his own fore-conceptions, but he must be led by the work itself, must accept the rules of the work itself. ... Through the back-and-forth movement within the circle of the play, the rules become established [defined], the participant modifies his own projections accordingly, and he comes to understand the work of art precisely through the series of reversals of his own expectations which the correcting of his fore-projections involves," (Hans, 1980).

Hans points to the work of Gadamer when he notes that this is not free play, as Derrida recommends, but involves giving oneself over to the rules of the thing which one is experiencing. The player must apply the meaning of the experience to his or her own life, but the application is determined by the structuring power of the rules that are involved in the production of the play.

Conclusions

Since the Renaissance, architects have gained greater and greater freedom of choice in recalibrating the existing paradigm or defining new ones. This new freedom has also placed new responsibility on the architect who, in turn, requires greater education and knowledge. This knowledge was considered necessary to successfully represent the boundaries used to measure, calibrate and test the rituals of life. Architecture can never embrace the challenges of the future without infusion of new ideas, technologies and especially diverse individuals and approaches. If we refuse, we are destining ourselves to be suspended in the past. As architects, the envisioners of the future, we need to consider new paradigms and not deny the possibility of change. We especially believe in the need to loosen the control of the governor and listen to the voices that are heard the least.

Notes:

1 Ideas of play form Johan Huizinga, Homo Ludens: A Study of the Play Element in Culture, (Boston: Beacon Press, 1955), Hans-Georg Gadamer, Truth and Method, (New York: Crossroad, 1989), James S. Hans, The Play of the World, (Amherst, Massachusetts: The University of Massachusetts Press, 1981) and Gregory Bateson, Steps to an Ecology of the Mind, (Northvale, New Jersey:: Jason Aronson, 1972)

2 Hans-George Gadamer expresses this aspect of play as a kind of determinism when he writes about the action of play. "[N]o play is perfect free play… to play is to sacrifice freedom and accept limits… being limited, being played is a condition of playing at all." (Weinsheimer, 1985)

3 From a seminar by Dr. Marco Frascari at Georgia Tech on Representation (Spring 1988).

4 Design needs 'allusion' to allow for the activity of play.

5 Ideas on play from James S. Hans, Gregory Bateson, Hans-Georg Gadamer and Johann Huizinga.

References

Alberti, L.B. (1988) On Building in Ten Books, MIT Press. Cambridge, MA, p. 313

Benevolo, L. (1977) History of Modern Architecture, MIT Press. Cambridge, MA, pp. 134 and 556

Coulton, J.J. (1977) Ancient Greek Architects at Work, Cornell University Press. Ithaca, NY, p. 58

Frampton, K. (1985) Modern Architecture 1851-1945, Rizzoli International. New York, NY, p.226

Hans, J.S. (1980) "Hermeneutics, Play and Deconstruction", Philosophy Today, Vol. 24, p. 306

Kostof, S. (1977) The Architect, Oxford University Press. New York, NY, pp. 3,109,142

Tzonis, A. and Lefaivre, D. (1985) "The Machine in Architectural Thinking", Daidalos, 18, p. 16

Weinsheimer, J.C. (1985) Gadamer's Hermeneutics: A Reading of Truth and Method, Yale University Press. New Haven, CT, p. 104

# A Villager is a Client Who is Dumb, Deaf and Maybe Blind

Faraz Soleymani

You know ...

Less than 1% of AIA architects are African-American
Just 3% of AIA architects are Asian-American
Just 2% of AIA architects are Latino
Less than 1% of AIA architects are Native American
Only 11% of AIA architects are women

But did you know ...

More than 40% of Iranians live in villages
Less than 0.001% of Iranian architects are villagers
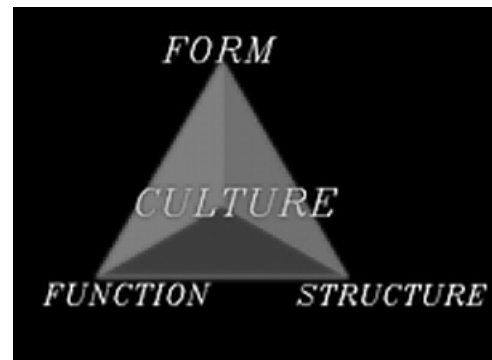
I Vitruvius Pyramid

Many years ago when Vitruvius introduced architecture and design with three factors -- form; function; and, structure -- he perhaps did not know about the consequences of this definition in the future. Architecture formulated on the basis of these three factors does not account for the changes to a global architecture. In his definition there is no space for place and time in the formation of architecture.

In the Vitruvius pyramid framework, the defects of Vitruvius Triangle may be removed. Culture includes traditions, customs, superstitions, economy, religion, society, that are suitable for a certain time or place. So Vitrivius' Pyramid consists of Form, Function, Structure and Culture. Regarding this norm, we can ask the following question: "Does the Form follow Function or vice-versa?" The snswer is : "Form and Function follow each other through culture." A detailed comparison of Vitrivius' triangle with Vitruvius' pyramid may clarify this problem.

Looking at the pyramid from any direction shows that one or more factors are nearer to us and the rest are farther away. Closer factors are more important and have more impact in the process of creating architectural work. The value of these four factors are not the same, for example the design of hospitals, residential houses, entertainment parks, stadia or museums.
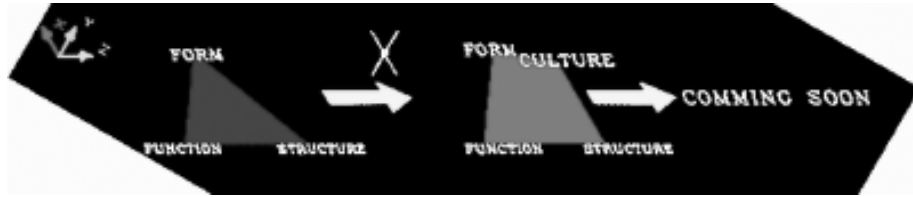
II Architecture in rural places should be designed on the basis of rural culture

With regard to the Vitrivius pyramid, in each certain place or time, culture plays an important role in creating architectural works. When an architect wants to design in rural places they should do this on the basis of rural culture. But, is it possible? And what are the problems architects are faced with? For this purpose, describing the cultural and personal characteristics of villagers and architects may be useful :

> At sunrise villagers wakes up, and at sunset they sleep. They need no conventional time and their work time is based on the sun's circulation. They live in the wild nature and try to master it to obtain their routine needs. They are economical people, making the best from invaluable things, for example they use cow manure for fuel. They respect traditions and are reluctant to accept social changes and they enjoy a deep faith. Their hands are wrinkled and they supply all their needs by themselves. Villager children, as a work force, are very important. Perhaps more important is the land because it is vital for providing for their family's needs. Villagers do many types of work (including wheat planting, making flour, cooking bread, weaving carpets, spinning thread, making cheese, butter and dried whey, storing foods for winter and training children as well as security, etc.).

In contrast, architects have an academic education and have been exposed to an urban culture. They are flexible with regards to social and political conditions and are dependent on others for meeting their needs, and money has an important role in their life. Their work time is based on conventional times and the rising and setting of the sun has no role. Their attitude about nature is a romantic one and visual beauty attracts them. Religion plays no basic role in their life.

III Current Situation of Villages In Iran

In the 1940s and 1950s about 70% of Iranians were farmers. As a result of incorrect policies, and an increase in the rate of immigration by villagers to the cities in the 1970s and 1980s, the farming population is now reduced to 40%. At the present time the majority of villagers benefit from electricity, telephones, and drinking water. Gradually they could benefit from other equipment such as television and radios, thus enabling them to obtain more information about their environment and as a result

increase their expectations. On the other hand, by using a new drinking water system, old systems of irrigation such as wells and subterranean canals have become unusable.

TV has two important influences on the villagers. The first is an informative effect that demonstrates the modern and luxurious style of urban living and the second is a change in work time. The villagers used to regulate their life with the rising and setting of the sun, but now they watch TV till midnight and wake up late in the morning. Home appliances, including washing machines, vacuum cleaners and refrigerators, have promoted the level of health and welfare in rural societies as well as a dependence of rural life on electric power. Finally, rural women have much more idle time.

The emergence of agricultural technology including tractors and pick-ups, promoted mechanized agriculture despite alternative development options. As a result, a kind of universal agriculture, which European countries planned based on their own ecological conditions of higher precipitation and without consideration of the social structure or the ecological factors of the area, was employed in Iran . This method of agriculture was accompanied with short-term satisfactory results, including more yield and more recreational time for family members. However, the compressed organic patterns of the village due to traditional architecture and regional conditions have resulted in roads that are too narrow for pickups or tractors to pass. The houses require parking for their vehicles and villagers have to employ repair men to fix them.

IV Why villagers need architects?
The above factors have created disorder by dividing tasks and family relations among villagers. People are more enlightened, but there are no facilities that are suited to this change in lifestyle. New measures are required and expectations are raised, but educational facilities, including primary schools and high schools, are not always provided.

The harmony and balance which had been formed throughout many centuries amongst villagers and in villages (texture , function , forms , structure and culture) are now destroyed by the sudden changes brought about by the appearance of modern technologies and lifestyles. There has been little time for planning, nor aid of experts. Older designs do not meet the needs of villagers and the new technology requires new infastructure and support such as wider roads for passing cars, health centers, schools, bakeries, gas stations and council offices. There is a need for new designs for rural houses that use materials in harmony with the new needs of villagers as well as other facilities such as bathrooms, parking and separate rooms for family members.

All these needs indicate that architects familiar with rural origins and the cultural and socio–economical conditions of a village are necessary. In addition, the role of women in rural society is important. They can maintain traditions or modernity in the society and in contrast to urban women, rural women work more than men but they currently have a lower social position than males. In modern times, rural women have more idle time and they are more informed and so additional effort is required to meet their needs.

The apparent shape of the village is affected by the economical and social system. In return, its physical form affects the social, economical and cultural situation. Architects, by planning from micro factors to macro factors, can influence the social and economical system of the village and reduce the negative consequences of the appearance of technology in the village .

What problems do architects encounter?

Despite the fact that architects for villages is essential, problems have arisen as a result of the wrong traditions from religion being applied. The economic situation and cultural issues have created some difficulties that show it is necessary to have architects with rural origins and who are familiar with rural issues. If, over the years, poor judgement has occurred, and yet they are perceived as positive from a cultural and economical point of view, then people accept the potentially negative consequences. Alternatively, if a case is perceived as a natural event or divine decree, architects will encounter opposition from the locals. Architects should identify the main problem and introduce a good solution for it. Then they should show and explain these problems and solutions to the people so that they will understand and support the idea. Some examples of their difficulties in this area are as follows :

Case study I

Due to religious beliefs, in the majority of rural places in Iran, cemeteries are of special value. Village cemeteries are located near wells or canals. As a result of the decomposition of the corpses, the rain water is contaminated and causes more pollution. However rural people, because of their religious beliefs, do not transfer the corpses elsewhere.

Case study II

For villages founded on bedrock, disposal of sewage is a great problem. This is because the contaminated water and waste are not drained into the soil and wells can not be drilled. In the past, warehouses were used for storing the waste and discharged every few days. Now in some villages, because of incomplete pipeline systems, sewage is discharged in passageways and is a significant pollution source. Interestingly, villagers are reluctant to use traditional treatment methods and see it below their dignity to do so.

Case study III

In some villages, land ownership is considered as prestigious and the villagers are reluctant to sell or transfer their lands to each other. It is seen as a graceless action and this leads to some issues including: problems in executing architectural plans in the village; and, economic problems that reduce the income of villagers. For instance, if each family has two pieces of land close to each other and each of them transfers it to another person then each family will have a large piece of land. This amalgamated land will result in better cultivation, harvest and yield, but doing this with regard to the village cultural practices is impractical.

Case study IV

The appearance of transportation vehicles and agricultural equipment in the villages has resulted in making changes to roads which have been formed over many years by human and animal traffic. Now such roads are widened and they have brought problems:

1. Surface expansion of the village;

2. Difficulties associated with destroying or widening roads in front of homes with regard to ownership and prestige;

3. High economic costs to execute the projects as compared to the economic situation of the villagers;

4. Satisfying villagers and relocating homes;

5. Finding space for new functions in the area;

6. Surface development of the village in its density, texture, ecology and security.

Case study V

Today, the members of a family do not like to live with each other in one room. Each of them needs one room. Young couples are reluctant to live with their parents and this results in higher financial costs in implementing projects associated with the construction of a house.

Case study VI

Due to religious and cultural beliefs, the washbasin of a house is installed outside the home in the yard. This causes different diseases for people because inside the home the temperature is higher than outside. But villagers, because of their beliefs, do not use a washbasin inside the home.

Case study VII

In the past there was a central bathroom for all the villagers. Today, because of the appearance of central plumbing, each house has one bathroom. However, due to the high execution costs and lack of maintenance, they are unusable .

Case study VIII

The old structure of the houses was muddy walls, with a thickness of one meter and it was a good way to insulate the walls from warm and cold weather. Now with the appearance of modern technology, the walls have a thickness of 20 cm and do not insulate against warm or cold weather.

Case study IX

For a villager, domestic animals are of great significance. They are more important even than their children. Lack of attention to this matter in designing rural houses (residential home and stables) may destroy financial resources and lead to a lack of confidence in architects. Several years ago one village was totally destroyed and a new project was introduced by engineers. This project was based on modern standards and it was implemented. After the settlement of the villagers in this new housing pattern, they transferred their animals from the stable to the kitchen.

**Training Architecture In the Past and It's Negative Consequences at the Present**

The appearance of modern technology has led to more idle time for people and an increase in their needs. This calls for the presence of architects with rural origins who are familiar with the different problems of villagers.
An architect has three tasks:

1. Identifying problems;

2. Explaining these problems to people and convincing them that they are problems; and,

3. Finding a good solution to the problem.

Architects, for their projects in villages, should not follow a romantic feeling about nature but should be realistic. Romantic feeling is a result of the wrong pattern and education in the architecture schools of Iran. H. Seyhoun was one of three architecture professors in the 1940s and 1950s and he paid particular attention to traditional design. Regarding rural textures, however, he operated with emotional function and romantic feeling. His students followed him and modeled his methods, causing significant damage to the economies and textures of villages. For example, Seyhoun

wrote about some of his drawings in this way: "A willow-tree and a round building are sentinels at the entrance to a sloping alleyway, lined with rich houses, their lower stories in stones and brick, a luxury in these parts!   Branches overhanging the high walls, leave one to imagine the shaded gardens filled with petunias and convolvulus," or, "lonely hill, bare and desolate, hollowed out by the rain, battered by the wind and still so beautiful in their outlines and in the perfection of their mass." These are romantic images, however, it is now the duty of young architects to replace these false impressions and design on the basis of the true rural culture, and, design with respect for our global conditions.
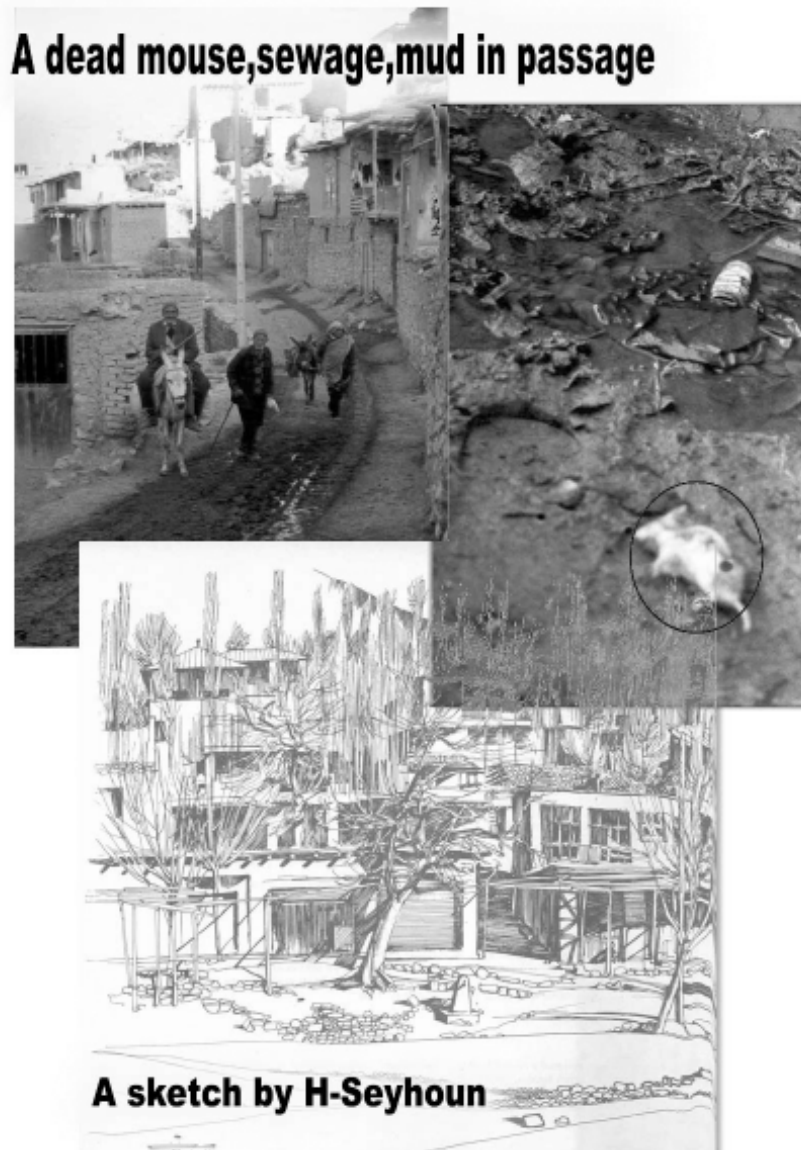
Where Are the Architects Who Look Like Me?

Katherine Williams, Assoc. AIA

Abstract

Although there have been several meetings and forums discussing diversity in the architecture profession, action has not been taken at the local level of all AIA chapters. This paper discusses the benefits of mentorship in recruiting and retaining minorities and how the AIA and other organizations can promote diversity.

In an ideal world, I would have a professional mentor who looked like me. She would be an African–American female. She would be a licensed architect with years of experience, both good and bad. She would pass on pillars of knowledge about how to succeed in this "white gentleman's profession." She would advise on which community service endeavors to pursue to benefit myself and other young girls. She would counsel me on how to balance family and professional life. She would be my shoulder to lean on and ear to talk to when I was feeling successful or discouraged. Alas, I must deal with my reality.

The Research

In small metropolitan areas and most rural areas, there are few African-American architects, and the majority of these are male. I live in a small metropolitan area with, to my knowledge, six licensed African-American architects, and none of the six is a woman. According to the Directory of African-American Architects, the total number of registered Black female architects in the United States is 143 (Grant).

One hundred forty-three Black female architects translates to an averages of less than three per state. Thirty-five years after Whitney Young's historic speech to the AIA, the organization is still struggling with diversity, still searching for solutions, still exploring the problem. Researchers put forth several reasons why the numbers are climbing at a slow rate.

First, how can young people aspire to be architects when they never see one who looks like them? In 1990, John Dixon remarked:

> "If black students and their families hardly ever hear of a black architect, the most promising young people are unlikely to look to architecture as a career; ...if clients rarely see or hear of a black architect, black architects are not going to have the credibility they need,"(Dixon 1990, 7).

Five years later, Philip G. Freelon noted, "when young people are looking for a profession, it is essential that they see faces that look like their own. If they don't that sends its own message about how they're going to fit into that profession,"(Dahir 32). Role models are important when children are thinking of their future.

Second, how can a student feel encouraged to stay the course when the architecture of their culture is not discussed, written about, or seemingly valued by their professors or mainstream culture? For non-Caucasian students to have mentors that look like them at the university level, there must be non-Caucasian professors. Dixon reminds us, "if the designs and writings of black faculty members are rarely published, their chances for advancement or influence are reduced," (Dixon, 1990, 7). There is a reason why forty-five percent of African American architects currently in practice graduated from Historically Black Colleges and Universities (HBCUs) (Grant). The environments at these colleges regularly foster pride in cultures other than the mainstream European models and have curricula reflecting these values. Role models are important to students discovering themselves and their place in the world.

Third, how can young interns succeed at becoming registered architects without positive reinforcement that a place exists for them within the profession and a workplace that values their contribution? In a 1992 editorial, Robert Easter, then NOMA's vice president, commented "One area that needs work, ...is keeping minority architecture graduates from giving up on architecture during their apprenticeship" (Dixon, 1992, 7). Almost ten years later, Kathryn Prigmore, an architecture professor, noted, "In her experiences mentoring students, ... African American students are often not recruited as aggressively, nor are they nurtured as their Anglo counterparts" (Knoop). Success at the intern level can determine whether a potential architect pursues licensure or follows an alternative career path. In 1992, at a symposium celebrating Black women architects Sharon Graeber, a Baltimore project architect, noted "Many hundreds of black women have graduated from architecture school in the last ten years? Why have so few become registered?" (Prowler). According to the same article, at that time, there were forty-nine registered Black female architects. Clearly, many graduates either decide on careers other than architecture or stay in architecture but do not pursue licensure.

Fourth, how can young architects succeed in the profession when they do not have competent mentors? One project architect remarked, "at age 30, I should not [have been] the woman in the office with the most architecture experience,"(Bussel, 46). It's true that many women succeed without female role models and many African-Americans succeed without African-American role models. Most of us advance by having multiple mentors. However, from experience, I believe that most people benefit from

having, at least, one role model who has similar racial or ethnic background and is the same sex. The profession cannot overlook the value of role models, especially those who have been traditionally underrepresented.

In August 2001, members of the American Institute of Architecture (AIA) and National Organization of Minority Architects (NOMA) met in a summit to discuss the failure of the AIA to fully own up to Whitney Young's 1968 challenges. At this summit, Curtis J. Sartor reiterated some of the same points made ten years earlier by Dixon. Sartor's reasons why so few African Americans entered the profession include:

1. Lack of awareness of architecture as a career option;

2. Lack of visibility of African American architects;

3. Lack of monetary rewards within the profession;

4. Lack of power and influence compared to other professions;

5. Isolation of African American students in architecture programs;

6. Low SAT scores;

7. Architecture is not intrinsic to African American culture;

8. Family opposition; and,

9. Racism (Knoop).

The summit participants believed "mentorship and recruiting are critical components for bringing African American students into the profession and helping them get licensed" (ibid.). Trying to make it in any profession where you are a minority can be difficult and discouraging.

My Story

Despite all the reasons for me not to be an architect, I am one of the exceptions. When I was young I enjoyed art and design and I easily succeeded at mathematics. At a young age I was introduced to architecture at a Girl Scout career event. From there, my aspirations grew. It did not matter how difficult others told me it was or how many times architects, that I later met, asked me how certain I was about my career choice. The more I researched and discovered, the more I wanted to become an architect.

After high school I set off to Howard University ready to focus my energy on archi-tecture. Here, I experienced the difficulties of design studio, the pressure of juries, and the difficulty of trying to squeeze twenty-five hours of work and responsibilities

into twenty-four hours. Not to mention sleep. Despite it all, I felt exhilarated be-cause, at a historically black university, others who looked like me and with whom I had similar cultural backgrounds surrounded me. I did not feel the pressure of being "the only one." In college, for the first time, I met black women architects. Despite what people may say, having role models and peers who look like you boosts a person's esteem in their career choice.

Now as a young professional, I find myself trying to find ways to connect with other interns and especially with Black, female architects. I find it very discouraging that there are no licensed African -American female architects in my area or AIA chapter. Black female architects realize the shortage. Patricia Harris asks "But how many can name a female African-American architect?" she replies "I would encourage young black women to look for us," (Harris 28). This is where I find the AIA is lacking in its efforts. In my short time involved with the organization, I find it to be very disjointed; ideas promoted at the national level do not always trickle down to the local level. Perhaps this is related more to my individual chapter or state. Yes, there is a national committee on diversity, but what is this group doing on a local level? How are they encouraging local chapters to take on issues of recruitment? I have not seen any concerted effort to attract and retain a diverse population to the profession in my area.

I have seen many professionals who want to assist interns. However, their efforts are at an individual level. It would benefit the AIA to provide an avenue for licensed profes-sionals to connect with interns. Once a student becomes an intern there should be a concerted effort to provide assistance to those who want to become licensed. On a local level, there needs to be an active program to recruit and retain mentors. I joined my local AIA board because there were no board members who looked like me. In my short time on the board, I have come in contact with several interns who want and have had difficulty locating mentors outside of their offices. This is an important part of career development, but it can go unnoticed if AIA chapters do not take the time or do not have the means to focus on developing resources for interns.

The Role of the AIA
Despite all of the research done and editorials written about diversity in architecture, and the United States in general, in 2003 we are again back at the task of looking for solutions to what seems a never ending problem in the profession. I cannot help but think of Whitney Young's statement calling for an end to study and a call to action. He urged the AIA to "accept [his] recommendation for a moratorium on the study of the Negro in this country. He has been dissected and analyzed, horizontally and vertically and diagonally,"(Young).

To improve diversity, the AIA committee should do more to impact the local level. One method used by others is producing a set of best practices. First, the organization should produce a compilation of events and program ideas including guidelines from chapters that are already making an impact on diversity in the field. With this method, chapters, who have never thought about the ideas and those that do not know where to begin, are not creating from scratch. This repeats the role model idea: chapters that are already implementing programs on diversity should serve as role models to other chapters.

Second, K-12 initiatives are necessary nationwide. AIA chapters can have a big impact by exposing children to architecture and how it impacts their daily lives. Members of the Council of Architectural Component Executives (CACE) could use materials already produced by local chapters as well as information from National Council of Architectural Boards (NCARB) and the Association of Collegiate Schools of Architecture (ASCA) to distribute packages to high school counselors. Part of the K-12 initiative should include having architects at career and college fairs.

Additionally, to reach young people, the AIA should also investigate forming strategic partnerships with organizations that are already serving young people. Scouting organizations are already reaching scores of children. These organizations have career forums and are always looking for presenters in large and small settings. In addition, at least one national program exists with architectural professionals providing mentorship to students. The ACE Mentor program, founded by Dr. Charles H. Thorton, is "an innovative way of attracting young people, particularly minorities, women and the less privileged into colleges and engineering and educational programs to increase the flow of students into the engineering and educational system"(ASME International). AIA chapters could partner with ACE chapters to have architects and intern architects serve as mentors to high-school students. The AIA does not have to reinvent mentorship; programs exist to accomplish the organization's established goals. Using resources that are already available would benefit the AIA and the community at large.

The task may seem daunting. To succeed the AIA needs to enlist members at the local level and encourage them to reach out to their communities and young architects. For now, I will continue to look for architects who look like me. Until I find one, in my area, I will be for other girls the architect who looks like them.

References

Bussel, Abby, "A Local Architecture Program for Disadvantaged Teenagers Goes National," Progressive Architecture, December 1994: 45-46.

Bussel, Abby, "Women in Architecture: Leveling the Playing Field," Progressive Architecture, November 1995: 45 – 49, 86.

Cain, Christy L., "Structural engineer introduces mentoring program to Hawaii," Pacific Business News, 1 June 2001: 34. . Galenet INFOTRAC. 29 August 2003 http://web5.infotrac.galegroup.com/.

"Charles H. Thornton 2002 Hoover Medal Recipient," ASME International, 29 August 2003, http://www.asme.org/member/awards/hoover_medal/thornton.html.

Coles, Robert Traynham, "Black Architects, An Endangered Species," Progressive Architecture, July 1989: 7.

Dahir, Mubarak S., "Why Architecture Still Fails To Attract Minorities," Architectural Record, July 1995: 32 - 33.

Dietsch, Deborah K., "Where Are The Women? In architecture firms, the glass ceiling for women is reinforced with steel," Architecture, November 1997: 11. Galenet INFOTRAC, 29 August 2003, http://web5.infotrac.galegroup.com/.

Dixon, John Morris, "Minority Architects Update," Progressive Architecture, March 1992: 7.

Dixon, John Morris, "Recognition for Minority Architects," Progressive Architecture, December 1990: 7.

Dixon, John Morris, "A White Gentleman's Profession," Progressive Architecture, November 1994:55 – 61.

Engle, Claude, "Claude Engle Discusses the Problems Minorities Face in the Profession and Profiles Four Minority Architects," Progressive Architecture, June 1991: 59 - 62.

Foster-Simeon, Ed., "Building A Solid Future In Architecture," The Black Collegian, January/February 1991: 92, 174-175.

Grant, Bradford C. & Dennis Alan Mann, "Directory of African-American Architects," 10 May 2003, http://blackarch.uc.edu/.

Harris, AIA, Patricia E., "An African-American female architect describes the many challenges faced by minority women considering the field," Architectural Record, November 1998: 28.

Knoop, Aphrodite, "Architects Seek Diversity," 22 August 2001, 07 May 2003, http://www.architectureweek.com/2001/0822/news_1-1.html.

Post, Nadine M., "Industry Mentoring Program Double In Size In A Single Year," ENR-news, 22 October 2002, 29 August 2003, < http://www.enr.com/news/education/archives/020422.asp> .

Prowler, Donald., "Black Women Architects Consider Their Future," Progressive Architecture, April 1992: 27.

Sommerhoff, Emilie W., "Women get their due," Architecture, January 2003. Galenet INFOTRAC, 29 August 2003, http://web5.infotrac.galegroup.com/.

Travis, Jack, "Mentoring in Harlem: 'I try to give them the whole truth of my experience…,'" Architectural Record, February 1997: 21.

Young Jr., Whitney, "Keynote Address by the Executive Director of the National Urban League," 1968, Archvoices, 11 July 2003.   http://www.archvoices.org/

A Community of Diversity

John L. Wilson, FAIA

It appears that the American Institute of Architects' (AIA) idea of diversity is every architect who is not an able-bodied, straight, white male. Even universal design, which implies common design criteria for the human condition, is grouped in this divergent camp.

We have seen in our national life that separate-but-equal has never been very equal, and separated is never as good as together. Communities of diversity are richer and healthier for everyone.

When I look at our profession, there is an opportunity for a different, more holistic idea of diversity that focuses on community. After all, Mr. Rogers told us we're *all* special.

Diversity of Clients

The profession serves primarily affluent, corporate, and government clients. National businesses use architects as product designers for their branded prototypes. Samuel Mockbee was at the other end of the spectrum with his Auburn University students serving clients with no money in Mississippi. This leaves a large number of potential clients needing architectural help, and the bulk of our community without much design quality.

We need to explore ways of serving a wider public. A website where people could ask for help and input might be worth trying. Some major healthcare institutions have chat rooms for the public. Young designers might be encouraged to diversify their IDP training in a variety of building and firm types. The idea of a community design office, staffed initially by volunteers, might lead to a broader clientele and a new kind of practice.

Diversity of Work

The profession is increasingly specialized and even sub-specialized, leading to a very narrow view of architecture and a formulaic business-focused approach to design. Le Corbusier, Frank Lloyd Wright, and Alvar Aalto, to name three of our heroes, were able to apply their architectural imaginations to a multiplicity of building types.

Anyone who has done adaptive re-use projects, where the formulas don't fit, has a sense of the cross-fertilization and mutability of buildings. Mixed-use projects also have the characteristic of breaking stereotypes and generating new designs for how we live, work, and play together.

The beauty of architecture is that it 'treats' the whole person. Our consumer–oriented society wants the equivalent of the knee-replacement surgeon who's done the most procedures. We need to encourage more cross-fertilization and idea-sharing in the profession and challenge the conventional formulas.

Diversity of Influence
A lot of architecture that we see in magazines shows the strong influence of the designs shown in prior issues, articles, and ads. And it's no secret that design awards are sponsored by the companies who pay for the ads, which, in turn, pay the salaries of the editors who write the articles and select the projects. This rapidly spinning world of magazine architecture is only one planet, whose gravity seems to disallow horizontal and vertical surfaces and create 20 degree corners, in the galaxy we live in.
Form arises from the life encoded in the program, wedded to a site that is imagined day and night through the seasons and the years to come. It is a process of discovery, analyzing and synthesizing a myriad of ideas and facts into one authentic whole. To preconceive aborts discovery and robs our community of diversity.

Diversity of Involvement
The role of the architect is diminishing rather than growing. On a project basis, we're separated from the project's users and the general community by the client's program experts, project managers, construction managers, schedule and budget managers, etc. On a broad community basis, the infrastructure, streetscape, land use and subdivision, and many of the buildings themselves are shaped without an architect.

We need to get re-involved with the design of our communities at every scale. Computerized photography allows us the ability to edit and alter built work and context for our portfolios, but their real existence is what we're about.

Diversity of Program Ideas
When I was in school, a long time ago, and the studio project was, say, an elementary school, we read Maria Montessori on how children learn. We thought about how the neighborhood could be involved, and how every inch of that collection of places could be experienced. We studied, thought, and invented.

Now, in practice, we regularly inherit a detailed space program prepared by 'educational experts' and 'standard makers' with an impossibly low budget, sponsored by a municipality that doesn't want more schools, or for that matter, children. We also have a poverty of planning concepts. Anything larger than a house is conceived as a mall. And is there a planned residential development that is not organized around a golf course?

Every project supports a special community and does it in the context of the wider community. Architects need to create form from the lives of these communities.

Diversity of Voices

We usually don't speak out or criticize because it may risk business or threaten the perceived professionalism of our profession. But we do need to express ideas, make architecture a matter of public interest and discussion. Instead of giving ourselves awards, we might try getting the public to declare places they like and why.

Community of Diversity

> *A house is a small city,*
> *A city is a large house,*
> Aldo van Eyck

The allure of architecture is its capacity to make a positive permanent difference in people's lives and in the world we share. The responsibility of the profession, now, is to reformulate practice, so that it is more diverse in terms of clientele, project scope, design agenda, and includes community service. If we can do that, people from all walks of life will see architecture as a path to a more equal society, where their own background, the way they see the world, are unique assets.

Appendicies

Call for papers

As part of the November 19-20, 2003 diversity conference, the Boston Society of Architects and the American Institute of Architects Diversity Committee invited submissions for a peer-reviewed, published monograph on professional diversity and other issues related to expanding the diversity of design professions.

The publication committee encouraged papers that challenged the status quo of limited professional diversity, including new research and theory, and looking at the diversity question from societal or ethical positions.   Papers from practitioners, students, educators, interns, human resources professionals, consultants, business leaders, psychologists, artists... and everyone else were welcomed.   Submissions were asked to be timely, proactive, and address topics and issues relevant to the design professions.

Examples of suggested topics included:
- address the architecture and design professions' continuing struggle to reflect the society that we serve
- investigate how we can grow beyond traditional definitions of "architect" architectural practice to better serve the diverse needs of improving the built environment
- address access to and survival within the profession
- embrace non-traditional practice
- expand the definition of architecture and design
- underscore the relationship between a firm's diversity and success

... and questions similar to these:
- why more women and minorities are not entering design school and completing architecture and related design-oriented degrees?
- where architecture graduates go when they do not enter traditional practice?
- whether the traditional studio culture in design schools is the best way to prepare students for diverse project and client needs and opportunities?

Mission of the Distribution of Papers
The goal of this publication is to promote awareness, foster educational exchange, and promote ideas, best practices, methods and approaches that advance the positive understanding of diversity.

Reviewers

John Cary Jr., Assoc. AIA is co-founder and executive director of ArchVoices—a nonprofit organization and think tank on architectural education and internship. John has been active within the AIA and the collateral organizations since 1997. He previously served on the AIAS Board of Directors, the ACSA Board of Directors, the IDP Coordinating Committee, and as co-chair of the 2002 Internship Summit. John recently completed work as co-author of the *2003 AIA/ArchVoices Internship & Career Survey* and co-editor of *Architectural Internship: Everybody's Issue*. In the coming year, John will serve as chair of the AIA National Educator/Practitioner Network, Associate Director on the AIA California Council Board of Directors, and on the newly-established National Diversity Data Taskforce. John earned his BA, *summa cum laude*, from the University of Minnesota, and MArch from the University of California, Berkeley, where he is also a PhD student.

Lisa Findley is an architect and architectural journalist who teaches at the California College of the Arts in San Francisco. She is a contributing editor for *Architectural Record*, is on the editorial board of *arcCA* (the journal of the California Chapter of the AIA), and has written for numerous other publications including *Harvard Design Magazine, World Architecture* and *Baumeister*. Her book, *Building New Ground: Architecture, Politics and Cultural Change*, is due from Routledge in March 2004.

Linda Kiisk, AIA is an architect and member of the AIA's Diversity Committee. She is an Assistant Professor of Architectural Engineering for the College of Engineering at the University of Wyoming. In addition to her faculty appointment, she maintains a design practice that combines a background in historic restoration with sustainable practices. She currently has projects in Wyoming, Colorado and Nicaragua. In 2004, she will serve as a Fulbright Scholar in Panama to continue research and teaching in the areas of heritage tourism and sustainability. Linda also exhibits architectural watercolors and lectures on the topics of diversity and visual differences here in the United States and abroad. She is currently in the process of writing a book that explores the neurologically based visual differences between men and women and the resulting impact on design. Linda has a BFA in art from the College of William and Mary and a Master of Architecture from the University of Pennsylvania.

Curt Lamb, AIA (M.Arch, PhD, M.Sc Econ. AIA, Affiliate IIDA, Allied Member ASID) is Vice President for Educational Initiatives at the Boston Architectural Center. Lamb, a registered architect, holds a Master of Architecture degree from Harvard, a Ph.D. in Political Science from Yale, and a Master of Science in Economics from the London School of Economics. He has taught at a number of institutions of higher

education, including, Wellesley and the University of Connecticut. After a period of employment with local architecture firms, Lamb joined his wife, Deborah Pierce to create the firm of Pierce Lamb Architects. Over the course of ten years, this organization grew into a mid-size practice with a broad base of governmental, institutional and private clients. In 1991, Lamb joined the BAC on a full-time basis. At the Center, Mr. Lamb directs educational initiatives and heads the Technology and Management Faculty. He has taught design studio at many levels. The ethics curriculum he developed for BAC students in 1999 received an AIA Education award. Lamb is also author of two books: <u>Political Power in Poor Neighborhoods</u>, (New York: Schenkman and John Wiley, 1975), 245 pp., and, <u>Homestyles: Room designs and awareness activities that build feeling into your home</u>, (New York: St. Martins Press, 1978) 210 pp.

Morag Lindsay graduated from The Mackintosh School of Architecture in Glasgow with a Bachelor of Architecture. An interest in anthropology and archaeology lead her to complete a Graduate Diploma in World Art Studies from the University of East Anglia (at the Sainsbury Centre for Visual Arts). This was followed by a MSc. in Advanced Architectural Theory from the Bartlett Graduate School in London. The MSc course was run by Bill Hillier and Julienne Hanson and was based on their revolutionary theory, Space Syntax. Morag worked for Colin Buchanan & Partners, transport and urban planners in London before moving to Laramie, where she currently works at the University of Wyoming teaching design to architectural engineers.

Rachel Munn, AIA is an architect with over ten years of professional experience, and currently a *Scholar* at Brandeis University's Women's Studies Research Center. Her academic interests include architecture, place, memory and memorials, and especially their interrelation. She received a Bachelor of Arts in anthropology and a Certificate in Women's Studies from Princeton University and a Master of Architecture from the Graduate School of Design, Harvard University. In 1997–1998, she was a Fulbright Fellow in Berlin, where she studied the history and built environment of this complex city. Since her return to the U.S., she has continued her research, teaching and reflections in these areas and given seminars at Harvard University's Radcliffe Institute for Advanced Study and the Department of Architecture at Wentworth Institute of Technology. She lives in Brookline, Massachusetts, with her husband and daughter, and is currently working on a book about Berlin.

Contributors

Kira Alston, Assoc. AIA was born and raised in New Jersey. She attended Spelman College in Atlanta, Georgia from 1992 to 1996, earning a Bachelor of Arts degree in Mathematics. While there, she received two awards: the Packard Scholarship and the Scholars in Mathematics at Spelman (SIMS). She went on to the Georgia Institute of Technology, also in Atlanta, from 1997 to 2000, to earn a Master of Architecture degree. At Georgia
Tech, she was selected twice as recipient of the award for the most improved African-American student in the masters program. Upon graduation, she worked in Atlanta for Coursey Architects as a project intern for just over a year. She currently resides in Reston, Virginia and has been working for a development company in the area for the past 16 months. She also volunteers for a youth design program at the National Building Museum in Washington, DC. Alston's essay was a semi-finalist in the inaugural ArchVoices Essay Competition (www.archvoices.org/competition) last year.

Kathryn H. Anthony, Ph.D., Assoc. AIA is Professor and Chair of the Design Program in the School of Architecture, and an associated faculty member in the Department of Landscape Architecture and in the Women's Studies Program at the University of Illinois at Urbana-Champaign. She is the author of *Design Juries on Trial: The Renaissance of the Design Studio* (Van Nostrand Reinhold, 1992; re-printed by University of Illinois Campus Publishing Services) and recipient of the 1992 ACSA Creative Achievement Award. She recently received the 2003 AIA Collaborative Achievement Award. For more information on *Designing for Diversity*, visit http://www.press.uillinois.edu/f01/anthony.html. Note: A portion of this article was published electronically in *ArchVoices.org* (March 1, 2002).

Jill Bambury, RAIC is an Assistant Professor at Southern University School of Architecture in Baton Rouge, Louisiana, where she is also coordinator of the Co-op Program. Her professional degree is from the School of Architecture at the Technical University of Nova Scotia (now Dalhousie University) in Halifax, Canada. Bambury also holds a Master of Philosophy degree in Architectural History and Theory from the University of Cambridge, England. She is a member of the Royal Architectural Institute of Canada and an associate member of the Nova Scotia Association of Architects. She is a past recipient of the AIA Honors in Education Award.

Lisa C. Henry Benham is an assistant professor at the College of Architecture + Planning at the University of Utah. Benham is originally from New Orleans. She received her Bachelor of Science in Architecture from The University of Virginia and her Masters from Harvard University. Benham's research on performative theory is

one of a series of projects on the reciprocal relationship between architecture, identity and place. Benham's experience includes building houses in the Arizona and New Mexico deserts. She has taught at the University of New Mexico and the University of Virginia as well as workshops at the University of California at Berkeley and Harvard University.

Shannon Chance is Assistant Professor of Architecture at Hampton University, teaching Architecture, Urban Design, and Humanities. Chance received her Bachelor and Master of Architecture degrees at Virginia Tech, and has worked in architectural offices in Switzerland and Virginia. Chance is currently participating in collaborative projects with the University of Dar es Salaam, Tanzania through a grant from the ROTCH Foundation. She is also involved with HUD-funded Fair Housing initiatives. Chance serves as Commissioner of Architectural Review for the City of Portsmouth, Virginia, where she is renovating a circa 1900 Victorian house. Chance's research has included papers "Keeping the Place: A Methodology for Culture-Specific Design," "Redefining Architectural Education at a Historically Black College/University," and "Understanding Homeland through a Comparison of Cultures."

Carla Corroto, Ph.D. is an architect and a sociologist. She earned a B.S. in Architecture and a PhD in Sociology from The Ohio State University. After completing a Masters in Architecture from the University of Illinois, Chicago, she practiced with Tigerman McCurry and Skidmore Owings and Merrill Architects. Currently, Corroto is a faculty member in the College of Architecture at Mississippi State University where she teaches design studio, professional practice, and a theory seminar on Political Identity and Architecture. Her research areas include issues of gender, race, ethnicity, and social class in architecture education and practice.

Darell Fields, Ph.D. was born and raised in Dallas, Texas. After graduating from the University of Texas at Arlington with honors, he pursued graduate studies at The Graduate School of Design (GSD) at Harvard University. In 1988, Fields graduated with distinction and received the Henry Adams Medal, the architecture department's highest academic honor. After Harvard, Fields returned to Dallas to practice and became an architectural designer for RTKL Associates. Fields also received awards in national and international design competitions, including the NASA Astronaut's Memorial Competition in 1988. In 1989, Fields returned to the GSD as a studio instructor and began academic pursuits including teaching, writing, and research. During this period he also taught at Arizona State, Northeastern (Boston) and continued to participate in various projects in Dallas, New York, Boston, and Tokyo. In 1993, he produced a video montage of New York City, entitled "Co-Lateral Damage," presented at the Whitney Museum of American Art. In 1995 Fields's various research interests

culminated in a PhD from the Graduate School of Arts and Sciences at Harvard. He is a founding editor of *Appendx* and the author of *Architecture in Black* (2000). Fields currently holds the position of Associate Professor at the GSD where his primary focus is architectural design. Always aspiring to balance academics with practice, Fields became a principal of a "young" architecture and planning firm in Boston (Utile, Inc.) in the summer of 2003. His range of expertise complements the firm's emerging position as being one of the most innovative architectural practices in Boston.

Colleen Flory, Assoc. AIA is an intern architect who holds two seemingly disparate academic degrees -- a bachelor of arts in English from Purdue University and a master of architecture from the University of Illinois at Chicago. Since 2000, she has worked for Thompson Ventulett Stainback and Associates in Chicago, and Larsen Shein Ginsberg Snyder Architects in New York. Colleen currently resides in New York City. This is her first published work.

Bradford C. Grant, AIA is the Chairperson of the Department of Architecture and Endowed University Professor of Architecture at Hampton University, Hampton, Virginia. He received his Masters of Architecture degree with a focus in social and cultural factors from the University of California at Berkeley. Grant is a consulting principal of Arctronics, Grant, Walden Architects and, through research and practice, has extensive experience in housing, religious and community design. His research on African-American design practice can be found "Accommodation and Resistance: the Built Environment and the African American Experience," T. Dutton and L. Mann, eds., "Reconstructing Architecture: Critical, Discourses and Social Practices" (University of Minnesota Press), and in the Directory of African American Architects (web site http://blackarch.uc.edu) with D. Mann (University of Cincinnati). As Director of the Hampton University Department of Architecture's Urban Institute, Grant has conducted urban design studio work on the North King Street Urban Corridor Revitalization Study, architecture design assistance with the City of Virginia Beach Office of Housing and Community Service, and community design for the City of Chesapeake, Poindexter Business Corridor. His community design work has earned the Hampton Clean City Commission Award, Proclamation of appreciation from the City of Hampton for work on North King Street, the Universal Design Education Award from Adaptive Environments, Boston, and an Award of Service from the Association of Collegiate Schools of Architecture (ACSA). Grant is a Past-President of ACSA and is the first from an HBCU to head the organization.

Freeman A. Hrabowski, III has served as President of The University of Maryland, Baltimore County (UMBC) since May, 1992. He joined the University in 1987, serving first as Vice Provost, then as Executive Vice President. Born in 1950 in Birmingham,

Alabama, Hrabowski graduated at 19 from Hampton Institute with highest honors in mathematics, and he received his M.A. (mathematics) and the Ph.D. (higher education administration/ statistics) from the University of Illinois at Urbana-Champaign at age 24. Hrabowski serves as a consultant to the National Science Foundation, the National Institutes of Health, the National Academy of Sciences (where he is a member of the Academy's Council of Government-University-Industry Research Roundtable), the U.S. Department of Education, and universities and school systems nationally. He is a member of numerous boards, including the American Council on Education, the Baltimore Community Foundation and the Baltimore Equitable Society among others. Hrabowski was instrumental in the formation of the Governor's Academy for Mathematics, Science, and Technology. His research and publications focus on science and math education, with a special emphasis on issues involving minority participation. He is co-author of the book, <u>Beating the Odds</u>, focusing on parenting and high-achieving African American males in science, published by Oxford University Press in 1998; and <u>Overcoming the Odds</u>, on successful African American females in science, published by Oxford University Press in 2001.

Victoria Kastner is the Resident Author of Hearst San Simeon State Historic Monument. She has an M. A. in Public Historical Studies with an emphasis in architectural history from the University of California at Santa Barbara. She is the author of *Hearst Castle: The Biography of a Country House*, published internationally by Harry N. Abrams. Ms Kastner is a frequent lecturer, appearing at such venues as the Metropolitan Museum of Art and the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture.

Stephen A. Kliment, FAIA has a long-time involvement with the National Organization of Minority Architects, having spoken at NOMA conventions and served as a design award judge. He has lectured on minority issues and is completing a book on African American architects. He is presently adjunct professor of architecture at The City College of New York and an occasional instructor in the executive development program at the Harvard Graduate School of Design. Kliment is currently working on a range of independent editorial projects, including an 18-volume building type basics series which he founded and edits for John Wiley & Sons. He has architecture degrees from MIT and Princeton University, and is registered in New York and NCARB. He is a former chief editor of *Architectural Record.*

Melvin Mitchell, FAIA has practiced architecture in DC since 1972. He is a Fellow in the American Institute of Architects, past Chairman of the DC State Board of Architects and a former member of the DC Historic Preservation Review Board. His degrees are from Howard University and the Harvard Graduate School of Design. He was director of the Graduate Architecture Program at Morgan in Baltimore from 1997-

2002. Between 1972 and 1992, he was a professor at the University of the District of Columbia (UDC) and Howard. He was featured as one of 50 outstanding living African American, African & Afro-European architects in an exhibition of their work at the Chicago Athenaeum in 1993. He is the author of <u>The Crisis of the African American Architect</u> (Writer's Showcase, 2002, ISBN 0-595-2432-66). Most recently he was the architect, developer and builder of a new 110 unit housing complex—a predominately African American subdivision in Southeast DC that is credited with being a key catalyst of the current new home building renaissance occurring in that area.

Shohreh Rashtian, Assoc. AIA is a Ph. D candidate in architecture at the University of California Los Angles. Her dissertation research focuses on developing a new methodology and guidelines for designing tactile spatial representations and generating tactile auditory spatial representations and navigational reference points for people with severe visual impairment and blindness. Since 1994, she has conducted several research studies about universal design, design for the aging population, barrier free design, wayfinding and wayfinding without sight. She has practiced architecture since 1985. Currently she teaches architecture in Los Angles Ventura Counties Colleges and she is the Chair of AWA (Association For Women In Architecture) Career Counseling/Mentoring Committee.

Curtis J. Sartor, Jr., Ph.D., NOMA is an Associate Professor and Department Chair of the School of Architecture, Civil Engineering Technology and Construction at Southern Polytechnic State University. Sator is responsible for daily operation of the architecture program and long-term oversight of planning, scheduling and curriculum development. Sator obtained his Masters in Architecture from Tuskegee University and his Ph.D. in Environmental Design from The Union Institute in Cincinnati where he specialized in cultural anthropology and multi-cultural studies. Sator's educational interests are beginning architectural design, environmental design, cultural anthropology, architectural programming, applied research methodologies, African American and native American cultures and architecture. Sartor is the Vice-President of Mercurius Design Inc., an Atlanta based firm specializing in graphic design, residential design and space planning. He is the former historian and educational chairman of the Atlanta chapter of the National Organization of Minority Architects.

Albert C. Smith AIA, Ph.D and Kendra Schank Smith, Ph.D. teach architecture in the College of Architecture and Planning at the University of Utah. Albert Smith's area of interest is design studio with a special interest in representation. His research and creative interests engage the meaning and use of architectural scale models. He has presented and published many articles on this subject and his book, *Architectural Model as Machine*, is soon to be in print. Kendra Smith teaches architectural design studio, history/theory seminars and visual communications. Her research explores

intention found in architectural sketches as part of a design process. Her book about the history of architectural sketches will be published in 2004.

Faraz Soleymani is student of Architecture at Azad University, Mashad, Iran. He was a semifinalist for the Berkeley Prize 2003 Competition with an essay titled "Universal Thinking, Local Performing" that is published in *rah-o-sakhteman* magazine.

Katherine Williams, Assoc. AIA is a Project Architect at Studio Ammons, Inc in Petersburg, Virginia. She graduated magna cum laude with a Bachelor of Architecture degree from Howard University (Washington, D.C.). Williams brings to architecture her desire to encourage growth and rehabilitation in urban and underserved communities and to promote environmentally conscious buildings. She is currently completing her architectural internship and pursuing her professional architecture license. She sits on the Board of Directors of the James River Chapter of the American Institute of Architects and works to coordinate events for interns and Associate AIA members. Katherine is a native and current resident of Chesterfield County, Virginia. When she is not chasing after her young daughter, she finds time to read a good novel and judge local cheerleading competitions.

John L. Wilson, FAIA is a Principal Emeritus at Payette Associates in Boston. In 1986, Wilson initiated the Boston Society of Architects Taskforce to End Homelessness. In 1996, in recognition of the accomplishments of Taskforce volunteers from all design professions, the AIA awarded Wilson the Whitney Young Jr. Citation. His email address is *jwilson1@rcn.com.*

Whitney M. Young Jr. was a civil rights leader and executive director of the National Urban League (1961–1971). Young focused on gaining equality for blacks in business and politics and improving opportunities for the urban poor. He appealed to corporate leaders to support job programs, low-income housing, and education for African Americans. He also promoted huge government spending—a "Domestic Marshall Plan"—to address the country's racial issues. Young advised US Presidents Kennedy, Johnson, and Nixon on race issues. Young graduated from Kentucky State College in 1941. He served in the army during World War II and earned an MA in social work in 1947 from the University of Minnesota. He began his association with the National Urban League in 1947 serving as the industrial relations secretary of the St. Paul, Minn., branch until 1949, when he moved to Omaha, Nebraska, to assume duties as executive secretary of that branch. In 1954, he was named dean of the Atlanta University School of Social Work. He held the post until 1961, when he became executive director of the NUL. Young died in 1971 and is often remembered for this quote: "It is better to be prepared for an opportunity and not have one than to have an opportunity and not be prepared."

2020 Vision - A Diversity Conference for Design Professionals

This two-day conference, sponsored by the American Institute of Architects Diversity Committee and the Boston Society of Architects/AIA, was held in Boston on November 19 - 20, 2003. The program and speakers are outlined below. The conference proceedings follow this outline. For more information, call/write the Boston Society of Architects at 617-951-1433x221/*bsa@architects.org.*

Breakfast of Champions – diversity in design

> **Ted Landsmark, Assoc. AIA** (Conference Chair), Chair, AIA Diversity Committee; President, Boston Architectural Center

> **Elizabeth S. Padjen FAIA** (moderator), Editor, ArchitectureBoston

> **Daniel G. Hunter ASLA,** Associate Director, Access to Design Professions, Adaptive Environments, Springfield OR

> **Rena Klein AIA**, Principal, RM Klein Consulting, Seattle

> **Leroy Stewart NOMAS, AIAS, APA**, Architecture Student, Chicago

2020 Vision Forum

> **Ted Landsmark, Assoc. AIA** (moderator), Chair, AIA Diversity Committee; President, Boston Architectural Center

> **Kathryn Anthony, Assoc. AIA, Ph.D**., author, Designing for Diversity: Gender, Race and Ethnicity in the Architectural Profession; Professor, School of Architecture, University of Illinois at Urbana-Champaign

> **Stephan Castellanos FAIA**, California State Architect, Sacramento CA

> **Cheryl Durst**, Executive Vice-President/CEO, International Interior Design Association, Chicago

> **Shauna Stallworth**, Executive Director, Organization of Black Designers

Everything you always wanted to know but were afraid to ask about hiring, firing and all that stuff in between!

> **Karen L. Braitmayer AIA** (moderator), Principal, Studio Pacifica, Seattle

> **George Balsley AIA**, Project Architect, Kuhn Riddle Architects, Amherst MA

> **Jan L. Bishop AIA**, Principal, The Hillier Group, Princeton NJ

> **Kathy Gips**, Director of Training, Adaptive Environments, Boston

> **Mary Miller J.D., PHR**, President, Equinox Group, Charlottesville VA

> **Harold Dean Kiewel AIA, CSI**, Senior Architectural Specifier, Ellerbe Becket, Minneapolis

Creative integration of practice and education in the academy

> **Peter Steffian FAIA** (moderator), Former Chair, Massachusetts Board of Registration of Architects; Former President, NCARB; Principal, Steffian Bradley Architects, Boston

> **Michiel Bourdrez AIA**, Director, Professional Services, NCARB, Washington DC

David Mohney AIA, Dean, College of Architecture, University of Kentucky, Lexington

Janet White FAIA, Chair, NCARB Prize Jury, Bethesda MD

Designers, diversity and DCAM

Susan Goldfischer, Esq. (moderator), Deputy General Counsel for Construction, **Michael McKimmey**, Deputy Commissioner, **Altaf Mulla AIA, AICP**, Senior Project Manager/Programming, **Ripton Rowe**, Compliance Officer, **Ann Schiro**, Project Engineer, **Michael B. Williams AIA**, Director of Office Programming and **Polly Welch**, Senior Program Manager, Massachusetts Division of Capital Asset Management, Boston

Davida Celestin, Executive Director, SOMWBA

Gordon Sainsbury AIA, RIBA, Executive Director, Massachusetts Designer Selection Board, Boston

Why do women leave architecture?

Ann de Graft-Johnson RIBA and **Sandra Manley MRTPI**, Senior Lecturers, University of the West of England, Bristol UK

Louis B. Smith, Jr. AIA, Principal, Ascent Design, Ann Arbor MI

Beth Tauke, Associate Professor, School of Architecture & Planning, University at Buffalo

The design career threshold

Erin Rae Hoffer AIA, Executive Vice-President and Dr. Muriel Waldvogel, Acting Director of Academic-Only Program, Boston Architectural Center

Jack Green, Partner, Timony Green Partners, Boston

Katherine Schwennsen FAIA, Associate Dean/Associate Professor, College of Design, Iowa State University, Ames

Dr. Muriel Waldvogel, Acting Director of Academic-Only Program, Boston Architectural Center, Boston

Branding today to create your firm's identity tomorrow

Victoria Pao (moderator), Vice-President, Marketing and Business Development, McGraw-Hill Construction, New York City

Karen O. Courtney AIA, FSMPS, Director of Marketing, BSA LifeStructures, Indianapolis

Judith Nitsch P.E., President, Judith Nitsch Engineering, Boston

Gwen Powell Todd, Ed.D., FSMPS, Sr. Vice-President, Don Todd Associates, San Francisco

Obstacles and opportunities: three success stories

Stephen A. Kliment FAIA (moderator), Journalist/Educator, New York City

Darell Fields, Ph.D., Associate Professor, Harvard Design School, Cambridge MA

Ralph Jackson FAIA, Partner, Shepley Bulfinch Richardson and Abbott, Boston

David Lee FAIA, Principal, Stull and Lee, Boston

The global architect: the future of the profession in the free-market economy

Ed Acker AIA, Chief Architect, Digeronimo PA, Paramus NJ

Deborah Bentley, Assoc. AIA, Bentley Design Associates, Carlise MA

Tim Clark, Principal, Clark + Kanner Architects, Los Angeles CA

Paul Nakazawa AIA, Principal, Nakazawa Consultants, Wellesley Hills MA

Virginia Newman, Associate, Sheppard Robson, London

Do you hear what I hear? or, What I learned from "The Brady Bunch"

Brenda Allen, Director of Institutional Diversity,

Gretchen Schneider, Assoc. AIA, Lecturer, Department of Art and

Louis Wilson, Professor, Afro-American Studies, Smith College, Northampton MA

Debunking the typical consumer myth: expanding the definition of the user

Elaine Ostroff Ed.M. (moderator), Founding Director, Adaptive Environments, Boston

Manuel Delgado, Housing Project Manager, Fenway Community Development Corp., Boston

Ricardo Gomes IDSA, Director, Design Center for Global Needs; Associate Professor and Acting Chair, Design and Industry Department, San Francisco State University

Harold Dean Kiewel AIA, CSI, Senior Architectural Specifier, Ellerbe Becket, Minneapolis

Leslie Weisman, Assoc. AIA, Professor of Architecture, New Jersey Institute of Technology, Newark

Divine secrets of the architecture sisterhood

Patricia Anahory, Principal, Patricia Anahory Design, Brooklyn

Afshan Bokhari, Assistant Professor, Wellesley College, Wellesley MA

Susan Myers, Principal, Susan Myers Design, Boston

Tamara Roy AIA, Senior Project Designer, Elkus/Manfredi Architects, Boston

Gail Sullivan AIA, Principal, Gail Sullivan Associates, Jamaica Plain MA

Dr. Muriel Waldvogel, Acting Director of Academic-Only Program, Boston Architectural Center

Designing diverse firms — the business, legal and ethical imperatives

Natalie K. Camper Ph.D., President, The Camper Group, Brookline MA

Seeking diversity: the civic role in lower Manhattan planning

Rick Bell FAIA (moderator), Executive Director, AIA New York Chapter, New York City

David Kallick, Senior Fellow, Fiscal Policy Institute/Labor Community Advocacy Network, New York City

Ron Shiffman, Executive Director, Pratt Institute Center for Community & Environmental Development, Brooklyn

Petra Todorovich, Project Coordinator, Regional Plan Association/Civic Alliance, New York City

The ACE Mentor Program — providing opportunities in architecture, construction and engineering for high-school students

Thomas Gormley, Vice-President, The Healthcare Company, Nashville

Hiroshi Nakajima AIA, Partner, Bostwick Purcell Architects, Port Chester NY

Mauro Sordo AIA, Designer, The Switzer Group, New York City

Lyne Stokes, School-to-Work Coordinator, Hartford Public Schools, Hartford CT

Charles Thornton Ph.D., P.E., Chairman/CEO, The Thornton Tomasetti Group, Washington DC

NAAB — where and how does diversity fit?

Joseph P. Giattina Jr., FAIA, President, NAAB; President, Giattina Fisher Aycock Architects, Birmingham AL

Nicole Kuhar Assoc. AIA, AIAS Representative to NAAB; Steffian Bradley Architects, Boston

Elaine Ostroff, Founding Director, Adaptive Environments, Boston

Kate Schwennsen FAIA, Associate Dean/Associate Professor, College of Design, Iowa State University, Ames IA

Peter Steffian FAIA, NCARB, Former Chair, Massachusetts Board of Registration of Architects; Former President, NCARB; Principal, Steffian Bradley Architects, Boston

2020 Vision — The Closing Assembly

Ted Landsmark, Assoc. AIA (moderator), Chair, AIA Diversity Committee; President, Boston Architectural Center

Lisa Whited IIDA, Boston Architectural Center

Linda Kiisk AIA, Assistant Professor, University of Wyoming, Laramie

Rachel Munn AIA, Visiting Scholar, Women's Study Reasearch Center, Brandeis University, Waltham MA

Louis B. Smith, Jr. AIA, Principal, Ascent Design, Ann Arbor MI

The American Institute of Architects Diversity Committee and the Boston Society of Architects are grateful for the support of the following conference sponsors:

American Collegiate Schools of Architecture (ACSA)
American Institute of Architecture Students (AIAS)
Boston Architectural Center
Einhorn Yaffee Prescott
Elkus / Manfredi Architects
HOK
International Interior Design Association (IIDA)
Loeb Fellowship Program
McGraw-Hill Construction
National Architectural Accrediting Board (NAAB)
National Council of Architectural Registration Boards (NCARB)
National Organization of Minority Architects (NOMA)
SMMA/Symmes Maini & McKee Associates
Thompson Penney FAIA/LS3P Associates
Thompson, Ventulett, Stainback & Associates

Conference proceedings

2020 Vision—A Diversity Conference for Design Professionals
November 19-20, 2003
World Trade Center, Boston

A Course-Setting Agenda for Present Awareness, Future Action
The *2020 Vision* conference on diversity in the architecture and other design professions began with the personal stories of people who have been agents for change. Over the course of two days, almost 700 total participants from the fields of architecture, design, academia, human resources, and public service shared problems, discussed solutions, reviewed the latest research, and renewed their inspiration for tackling the challenges ahead. The conference ended with an energetic exchange of ideas for moving forward.

Held in conjunction with the annual Build Boston convention and trade show for design, building, and management professionals, *2020 Vision* covered the gamut of concerns facing those committed not only to broadening the design professions to reflect society but also to better serve a changing client base. Designing for diversity—ensuring that the built environment serves all populations, including physically or developmentally disabled people—was an adjunct theme of the discussions. The Boston Society of Architects (BSA) and The American Institute of Architects' (AIA) Diversity Committee cosponsored the event, and contributing sponsors included several collateral organizations, firms, and individuals.

"Conferences such as this one are critical," said Rena Klein, AIA, principal of RM Klein Consulting Group in Seattle, which provides practice management consulting to design firms. "A lot of people say we're just preaching to the choir. I see it as a way for those of us who are really being active to try to change the face of this profession, to be there for each other, to learn from each other . . . what we need to teach and to inspire others as we go back to our communities of practice."

The 17 workshops and general sessions on the agenda encompassed the following topics, among others:

- Hiring and other human resources practices

- Integrating practice and education

- Debunking consumer myths

- Women in architecture and why many women leave the profession

- Global architectural practice and outsourcing

- Public agency practices to address diversity in contracting and the workplace

- Branding to create firm identity

- Success stories of minority practitioners

- Recruitment and mentorship of diverse architecture students and practitioners.

Several themes emerged from the discussions, primarily the formal and informal barriers to greater diversity as well as ways to overcome them. One impediment, for instance, might be the sheer expense of studio projects or of assembling portfolios for admission to programs. Another impediment may be the elitism of design firm culture emanating from an elite client base, in contrast to doctors or lawyers who generally serve diverse communities. Still another may be the dearth of data and research about the extent of diversity in architecture firms, architecture schools, and related design professions. The architecture profession is far behind others (such as law, medicine, and engineering) in supporting the kind of research that often pre-cedes strides in increasing diversity, said Kathryn H. Anthony, professor and chair of design faculty, School of Architecture, University of Illinois at Urbana-Champaign. "Without a strong research base and policy base, it is hard to accomplish change," she said. Another theme concerned the need for the architecture field to become more inviting to a diverse pool of people across the board—children, students, and profes-sionals. When David D. Dixon, FAIA, BSA president, welcomed conference partici-pants, he spoke of his own "difference" as an openly gay architect who long felt little connection to the leadership of his profession. After being invited to run for BSA president, however, he saw the vast possibilities for contribution. When it comes to diversity, he said, "Our society can't simply hold out a welcome mat. It takes active invitations. It takes something to overcome those internal barriers we all put up."

Effective recruitment and mentoring programs serve as invitations to those who might otherwise feel excluded from design fields, various speakers noted. Other forms of invitation include recognition of the work of diverse architects within firms, within professional organizations, and within the pages of architecture publications.

In addition, some workshops addressed the particular needs of design professionals who are disabled, and panels throughout the conference featured speakers who raised awareness about disabled professionals and clients.

While raising awareness is part of the equation for achieving diversity, that cannot be an end in itself, said Ted Landsmark, Assoc. AIA, chair of the AIA Diversity Committee and president of the Boston Architectural Center. The issue has been on the table officially since at least 1968, when Whitney M. Young Jr., then executive director of the Urban League, delivered the keynote address at the 1968 AIA convention and challenged the architecture profession to address racism in the built environment and in its own ranks.

"We do not put this conference together for people to gain solace but to develop strategies to help us move forward so we're not having the same conversation we had in 1968," Landsmark told the attendees. "The real power is in what we do after we leave here."

The full text of Young's 1968 speech is available in a new book released at the conference, 20 on 20/20 Vision: Perspectives on Diversity and Design. The collection of 10 peer-reviewed and 10 invited essays on diversity in the design profession, may be ordered through the BSA online store at www.architects.org/store.

Breakfast of Champions—Diversity in Design
Personal Stories of Agents for Change

The conference kickoff session focused on the perspectives of three design professionals—an architect, a landscape architect, and an architecture student—whose personal journeys encompassed some of the challenges of being underrepresented in this field.

Such stories are important to the effort toward diversity and to the record of that effort, said panel moderator Elizabeth S. Padjen, FAIA, editor of *Architecture Boston*. "The value of this kind of gathering is that it creates an oral history of sorts."

One of the most riveting personal stories was that of Daniel G. Hunter, a Springfield, Ore., landscape architect who is associate director of the Access to Design Professions project of Boston-based Adaptive Environments. His research into how landscape architecture has isolated people with disabilities from society established the basis for activities of the Access to Design Professions project, for which he coordinates an international network of about 50 designers (half of them architects) as well as mentoring programs for designers with disabilities.

Many such designers would like to see disability move from being perceived mainly as an Americans with Disabilities Act (ADA) issue to being a diversity issue in the

architecture profession-not only to integrate designers with disabilities into their chosen profession but to integrate a minority population into the landscape and the entire built environment, creating a new "universal design" aesthetic that better serves everyone.

It was Hunter's disability (neuromuscular disease) that led him to design, he said. Hunter lost his 12-year career as an elementary school teacher due to a worsening of his disability in addition to "lousy architecture." Subsequently, he stayed home and cared for his two daughters for some years and became increasingly angry that obstacles in the built environment not only had taken away his career but often segregated him from his athletic children in many outdoor areas. When the landscape design hampered his ability to parent safely and comfortably, his children often did not join their friends in activities because their father could not be there.

As he later progressed through two degrees in landscape design, Hunter encountered obstacles as a student (not the least of which was the studio environment) and instances in which architects were conditioned or directed to limit access to, or hide the visibility of, people considered unsightly or troubling by society. The title of his master's thesis summed up his attitude: "Creeps! Disability in Landscape Architecture."

"I like to say, when reviewing a design that excludes me, 'Is your design a failure of imagination, or did you intend to keep me out of here?'" Hunter said. "Designers aren't lacking in technical skill. They're not lacking in money. They're not lacking in systems. They're not lacking in the desire to do the right thing," Hunter told the attendees. "What we're lacking is the will and the imagination to consider people like ourselves."

Nonetheless, Hunter says, "I have hope for this profession." Although he entered the design field angry at architects rather than awed by them, he said, "I see some real signs of progress. . . . The profession is changing, or this venue wouldn't be here for me."

Another panelist disturbed by the current face of the architecture profession was Leroy Stewart, an architecture student at the University of Illinois at Chicago and past president of the National Organization of Minority Architecture Students (NOMAS). Drawn to the field of architecture after his interest in art led to an interest in drawing buildings, he began a drafting program. Only upon learning about NOMA (the National Organization of Minority Architects) did Stewart feel a greater sense of possibility. Not until he entered college did he meet a black architect.

"It's a sad thing to say, but when you look at magazines, . . . you'd think that there's only one color that does architecture," Stewart said. "Architecture's been an unfolding process of learning what goes on in architecture as opposed to what you read about or see on TV." Seeing the work of the same people celebrated repeatedly with little thought for inclusion of a wider spectrum has been a "swept-under issue" that few people want to talk about, Stewart said. That, and the paucity of black architects in general, makes him feel "like taking a pickaxe to the profession," he said.

Stewart's goal is to go on to practice and, ideally, to increase public appreciation for the built environment, which seems to get little attention except after tragedies like 9/ 11 or the Rhode Island nightclub fire. "From a cultural point of view, even as a student architect, it highly disturbs me," Stewart said.

Rena Klein, AIA, spoke about making a difference through her own evolving relation- ship with the AIA, an organization that once held little appeal. "I saw the AIA as a seriously flawed institution. I didn't see that it held anything for someone like me," an openly lesbian woman, Klein said. That view changed in the early 1990s in response to a Seattle initiative relating to discrimination based on sexual orientation. "I felt this was an important call to action, and I saw the AIA as a place I might be able to have an impact."

Klein then came out in her professional community by trying to educate architects about the initiative. The Association of Women in Architecture was her first platform for speaking out, and in the process she found people of like mind at AIA Seattle, where she led various committees and eventually became president.

"Surprisingly, to become an AIA insider," Klein said, pointing at the AIA pin on her lapel, "[means] having the opportunity to change outdated structures and to person- ally influence hearts and minds so they can affect the entirety of those influential in the design profession."

Her involvement in leadership also became a very personal journey, Klein said. Coming out as a gay person in her professional community brought some internal challenges "about overcoming my own internalized oppression and becoming coura- geous in the face of internalized fear," she said. She feared being stereotyped and marginalized if she allowed colleagues to know her sexual orientation.

To the contrary, Klein found that being honest and authentic made her smarter, more creative, and more of a leader while bringing her allies such as diversity advocates at all levels. Klein said the main lesson was this: "Being my authentic self, having per-

sonal integrity, gives me strength and power, and that power makes me attractive and engaging to other people."

Following the panelists' remarks, moderator Padjen spoke of "two kinds of champions" represented at the *2020 Vision* conference, both of which are agents for change in the design professions: those willing to be advocates or provocateurs and those who are not so public in their views but who work within an organization to push change.

2020 Vision Forum
Keynote Session: Framing the Issues, Debating the Questions

Personal stories such as those shared in the breakfast session continue to drive the diversity effort in architecture and what little research exists to support it, said Anthony of the University of Illinois, whose 2001 book, *Designing for Diversity: Gender, Race, and Ethnicity in the Architectural Profession*, presented the first comprehensive research of the topic, bolstered by survey data and interviews with hundreds of architects.

Anthony summarized the state of diversity efforts during the 2020 Vision Forum, the keynote session of the conference. The forum presented views from several leaders in design professions and opened the floor to discussion and debate about some of the larger issues.

Two years after *Designing for Diversity* was published, Anthony said, "Wherever I go, I find that my descriptions of both the triumphs and tragedies of underrepresented architects continue to resonate with the audience." Despite the "small strides" indicated by the 2003 AIA Firm Survey, many questions persist concerning the status of women and minorities in the power structure of the profession, and troubling situations still abound, she said.

"Underrepresented architects—women, persons of color, gays and lesbians, and persons with physical disabilities—often experience major hurdles in traditional practice that can propel them in many different directions, and sometimes out of the field altogether," Anthony said. "No matter what promising statistics show, unfortunately, this is still true today."

Since the book was published, Anthony has been studying "the roles that women legislators have played in changing the built environment, for instance, helping to initiate potty-parity laws requiring more women's restrooms than men's in public

places of assembly." She has also begun a research project "to document the history of African American architecture alumni from my campus through a Web site that I hope will encourage greater diversity in the profession."

Collecting information about people in the architecture field is a key prerequisite for change, Anthony contended, noting that other professional fields are far more diverse than architecture because their professional organizations started long ago to fund "big-scale research."

Any progress toward diversity will also require firms to develop greater internal awareness of the rewards of "cultural intelligence," said Shauna D. Stallworth, executive director of the Organization of Black Designers in Washington, D.C. "A diverse staff brings perspective—new views, opinions, outlooks, ideas, concepts, solutions—not to mention access to potential new clients, projects, and employees as well as professional interaction and/or business with other firms or companies, both nationally and internationally," Stallworth said. "Cultural intelligence, on an intimate and global basis, will become a critical element for success."

Whether diversity is a result or a cause of multicultural awareness, one obstacle to creating diverse firms may be the "gated-community mentality" that has long existed in the design professions, said Cheryl Durst, executive vice president and chief executive officer of the International Interior Design Association (IIDA) in Chicago. "Certain communities are not exposed to design. Some people are not aware that there are careers available in design and architecture," Durst said. Therefore, IIDA is focusing on diversity issues at the college and K-12 levels, she said.

Many design-related professional associations have their own diversity initiatives, Durst noted. "I'm in favor of an effort to create one large plan for diversity" in the design professions, she said. This effort should also include a strategy to make the work of mid-level diverse firms more visible through major design and consumer publications, the speakers agreed. "Design is a sexy topic right now," Durst said, referring to *Newsweek* magazine's first annual cover story on design last October. "Diversity informs design; it's not separate from design," she said, urging a campaign to call design and architecture writers to suggest stories that incorporate diversity.

The panel identified professional development and mentorship as other essential ways to create the kind of welcoming environment that attracts and supports diverse professionals. While many suggestions for such programs exist, imagination also plays a role, said Linda Kiisk, AIA, an assistant professor of civil and architectural engineering at the University of Wyoming, Laramie. Only five women architects are practicing

in the state, and they are at great distance from one another. Therefore, a program to provide mentoring by Webcam was developed. "When we have the desire, we see the opportunities," Kiisk said.

2020 Vision—The Closing Assembly
Lessons and Visions

Having the desire, and seeing the opportunities, characterized much of the discussion during the 2020 Vision closing assembly. A panel of commentators described how they envision the possibilities for diversity in the design professions. Afterward, a brainstorming session to generate ideas for action concluded the conference.

Architecture education was a major focus of the conference, which scheduled five workshops on issues related to the academy, students, and prospective students. "If we want to make change, we have to be listening to our students," said Lisa Whited, program director of interior design at the Boston Architectural Center. Many architects even discourage students with remarks such as "What can I do to convince you not to go into architecture?"

Whited cited the ACE Mentor Program as one model for attracting more students, especially minorities and women, to careers in architecture, construction, and engineering (ACE). Through the seven-year-old program, more than 600 professionals from building-related industries volunteer to mentor more than 1,800 students in 28 cities. "There are pockets of mentorship across the country, but this is more organized," Whited said.

Among the many professional practice-related issues addressed at the conference, part of the 2020 vision involves a hiring process that "will be fair, respectful, and responsive to the needs of all employees," said Kiisk of the University of Wyoming.

Progress in all respects must be measurable through better data collection from firms, added moderator Landsmark. "We need better and more consistent data about who we are," he said. "[Architects] are among the least privacy-seeking people, but when it comes to collecting data, they want to keep privacy about the firm, and that's not going to work for us," Landsmark said. "Only when the data are collected in a consistent way can you determine when you're making progress."

From Talk to Action

As Landsmark stated at the beginning of the conference, "The real power is in what we do after we leave here." Toward that end, participants brainstormed to generate

ideas for action based on the needs identified and insights gained over the two days. Many of the proposals concerned the following areas:

- Increased data collection and research to assess the extent of, and issues concerning, diversity in the design professions and academia

- Greater awareness about diversity among design professionals and students through training programs, curricula, standards, and recognition (e.g., through award programs and featuring more work by minority, female, and disabled architects in architectural publications)

- Development or improvement of recruitment and mentorship programs and other initiatives that convey a sense of invitation to students and design professionals to enter the profession, succeed as practitioners, and/or become involved in professional leadership

- Enlistment of more support from the AIA and other professional organizations for diversity initiatives, programs, and conferences as well as dissemination of data, information, and proceedings to the five collateral organizations.

Whatever architects and other design professionals decide to do, the direction toward greater diversity is irreversible, said Louis B. Smith Jr., AIA, principal of Ascent Design in Ann Arbor, Mich. Changes in population, demographics, and needed services—and thus the client base—will drive diversity because "the economic imperatives against ignoring it are just too great," he predicted.

"Some of our responses will be reactive and defensive. Other responses will be active and creative," Smith said. "And not everyone will get to come" as those who do not accept a fully diverse professional environment will exclude themselves by failing, he said. "Whatever is not sustainable will fall away."

2003 & 2004 AIA Diversity Committee members

Ted Landsmark, Assoc. AIA, M.Ev.D., J.D., Ph.D.
Chair
Boston Architectural Center
Boston MA

John Anderson FAIA
Anderson Mason Dale Architects
Denver CO

Ronald J. Battaglia, FAIA
Flynn Battaglia Architects PC
Buffalo NY

Stanford Britt FAIA
AIA Board Liaison
Sulton Campbell Britt Owens
Washington DC

John Cary, Jr., Assoc. AIA
Arch Voices
Berkeley CA

Stephan Castellanos, FAIA
Valley Springs, CA

Kristi Graves
Manager, Special Initiatives
The American Institute of Architects
Washington DC

Helen Hatch AIA
TVS Associates
Atlanta GA

Nancy Jenner
Boston Society of Architects
Boston MA

Linda Kiisk AIA
University of Wyoming
Laramie WY

Elizabeth Koski, Assoc. AIA
Jacobs
Chicago IL

Benjamin Vargas, AIA
Bartizan Group Architects & Project Managers, PSC
San Juan PR

Mission Statement

The AIA Diversity Committee strives to expand the diversity of the design professions to mirror the society that we serve; to promote awareness of the contributions of architects from underrepresented racial, ethnic, gender, sexual orientation, age or disability groups; to encourage alternatives to traditional practice models; and to provide opportunities for an ever-greater variety of individuals to become architects, take advantage of leadership opportunities and influence our practices and our professional lives.

For more information, visit *www.aia.org/diversity.*

Why Diversity Matters in Architecture

"Why do we need greater diversity among designers? And why is designing for diversity such a paramount concern? **The built environment reflects our culture, and vice-versa.** *If our buildings, spaces, and places continue to be designed by a relatively homogenous group of people, what message does that send about our culture?"*

<div align="right">

Kathryn H. Anthony
Designing for Diversity:
Gender, Race, and Ethnicity in the Architectural Profession
University of Illinois Press, 2001

</div>

A Snapshot of AIA Members
- 11% licensed female architects
- 2% licensed Asian architects
- 3% licensed Latino/a architects
- Less than 1% licensed African-American architects

*2003 Internship and Career Survey***:**
Higher Proportion of Women and Minorities Reflected in Assoc. AIA Members
- 33% of Associate AIA members are women
- 7% of Associate AIA members identify themsleves as Asian
- 7% of Associate AIA members identify themsleves as Hispanic
- 5% of Associate AIA members identify themsleves as African-American

2003 AIA Firm Survey **Shows Gains in Architecture Firm Diversity**
- As of 2002, women comprised 27% of architecture staff at firms, up from 20% in 1999.
- Racial and ethnic minorities accounted for 17%, up from 9% three years prior.
- Of registered architects, women account for 20%, up from 14%, while racial and ethnic minorities were over 11% in 2002, up from 6%.
- In 2002, women accounted for nearly 21% of principals and partners at firms, up from 11% in 1999.
- Racial and ethnic minorities accounted for 11% of principals and partners, up from 5% in 1999.

Data Summit Convened to Address Diversity of Profession
Washington, April 11, 2003 – To surface gaps in current data collection efforts throughout the profession, representatives of the most influential organizations in architecture gathered today to share data, statistics, and methodology. The ability to develop an accurate picture of a career path in architecture, especially for underrepresented groups, will enable the profession to more effectively support those groups throughout the career path, thereby fostering a richer profession and built environment.

"There is a real need to be more comprehensive in how data is collected and shared. We want to design a seamless method for data collection," said Ted Landsmark, Assoc. AIA, chair of the Diversity Committee and president of the Boston Architectural Center, in his opening comments. Conference proceedings are available at www.aia.org/diversity.

2020 Vision for Architecture

The *2020 Vision for Architecture* is a comprehensive, multi-year effort proposed by the Diversity Committee and designed to achieve a substantially more diverse profession by 2020 by:

- standardizing, accelerating, and enhancing research;
- facilitating national and local leadership opportunities within the AIA;
- heightening awareness of diversity in the architecture profession; and,
- educating all about the value of diversity.

The AIA Diversity Committee pursues these strategies for diversity through the following work:

- **Research**
  Demographic data summit – establish a research consortium to develop cohesive system for collecting demographic data on the profession, and a methodology for analyzing and publishing the information

- **Leadership**
  Diversity in leadership – facilitate opportunities for leadership within the Institute through education about diversity, and by acting as a resource for recommendations for leadership positions

- **Awareness**
  Public outreach – submit articles to internal and external publications; identify successful role models; provide resources to individuals, firms, and the media
  Diversity-Talk listserve – facilitate discussion and disseminate news about diversity
  Networking events – provide opportunities for underrepresented designers to share knowledge and expand networks
  Awards – create an award that recognizes architecture firms that advance diversity

- **Education**
  Continuing education – provide speaker, site and marketing resources to AIA national, state, and local knowledge communities to enhance content and attract a diverse group of attendees

Resources for Diversity in Architecture

Publications

AIA/NOMA Diversity Summit Proceedings, August 1, 2001.

Anderson,John, FAIA. "A Truly Diverse Profession: Taking the First Steps," AIArchitect. November 2001.

Anthony, Kathryn, AIA. Designing for Diversity: Gender, Race, and Ethnicity in the Architectural Profession. Univ of Illinois Press (Trd); ISBN: 0252026411; September 2001.

Coles, Robert Traynham, FAIA. "Black Architects, an Endangered Species," Progressive Architecture. July 1989.

Digh, Patricia. "Culture? What Culture? Understanding Dominant Culture—and its Impact—Can Bolster Diversity Efforts in Your Organization," Association Management. February 2001, www.asaenet.org.

Dixon, John Morris. "A White Gentleman's Profession?" Progressive Architecture. November 1994.

Mitchell, Melvin L., FAIA. "The Crisis of the African American Architect: Conflicting Cultures of Architecture and (Black) Power." www.iUniverse.com. August 2001.

Peters, Tom. "Keynote Address at AIA convention, Charlotte, N.C.," May 9, 2002, www.tompeters.com.

Popcorn, Faith. "EVEolution: The Eight Truths of Marketing to Women." Hyperion; ISBN: 0786865237; June 2000.

Russis, Martha. "Clients Demand More Diversity from Firms," Crain's Chicago Business. July 8, 2002, www.chicagobusiness.com.

Websites

AIA Diversity webpage: *www.aia.org/diversity*

Society for Human Resource Management, *www.shrm.org*

National Organization of Minority Architects, *www.noma.org*

Adaptive Environments: *www.adaptiveenvironments.org*

Boston Society of Architects: *www.architects.org*

AIA Seattle: *www.aiaseattle.org*

AIA Dallas: *www.dallasaia.org*

Notes