



CRISIS
OR
NONE

IDEC 2018 BOSTON - KEYNOTE

Jack Travis, ARCHITECT, PROFESSOR

Fashion Institute of Technology | Pratt Institute | School of Visual Arts | New York School of Interior Design

INTERSECTIONS: Black Culture + Design Culture

Jack Travis will discuss the difficulties of increasing black + Latino student enrollment in Interior Design and Architecture Programs here in the US.

Travis posits that there is a problem of "atmospheres" prevailing in these programs that deter a sense of "inclusiveness" necessary to significantly increase such enrollments and that the problem is not a matter of our professionalism, but of our hearts.

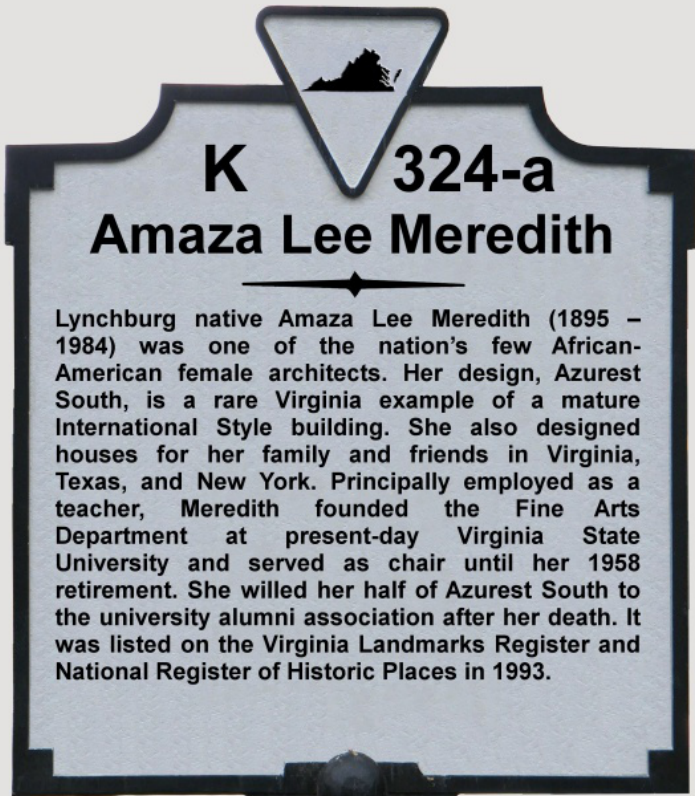
Mr. Travis is an adjunct professor and four of the six interior design programs in the New York City area and has been involved in more than a dozen mentor-ship programs for more than thirty years.

He will share his personal experiences and share some sobering insights in this, the fiftieth anniversary of the Whitney M. Young, Jr. keynote address to the American Institute of Architects in Portland following the assassination of Dr. Martin Luther King, Jr.



Amaza Lee Meredith

Black Architects + Designers



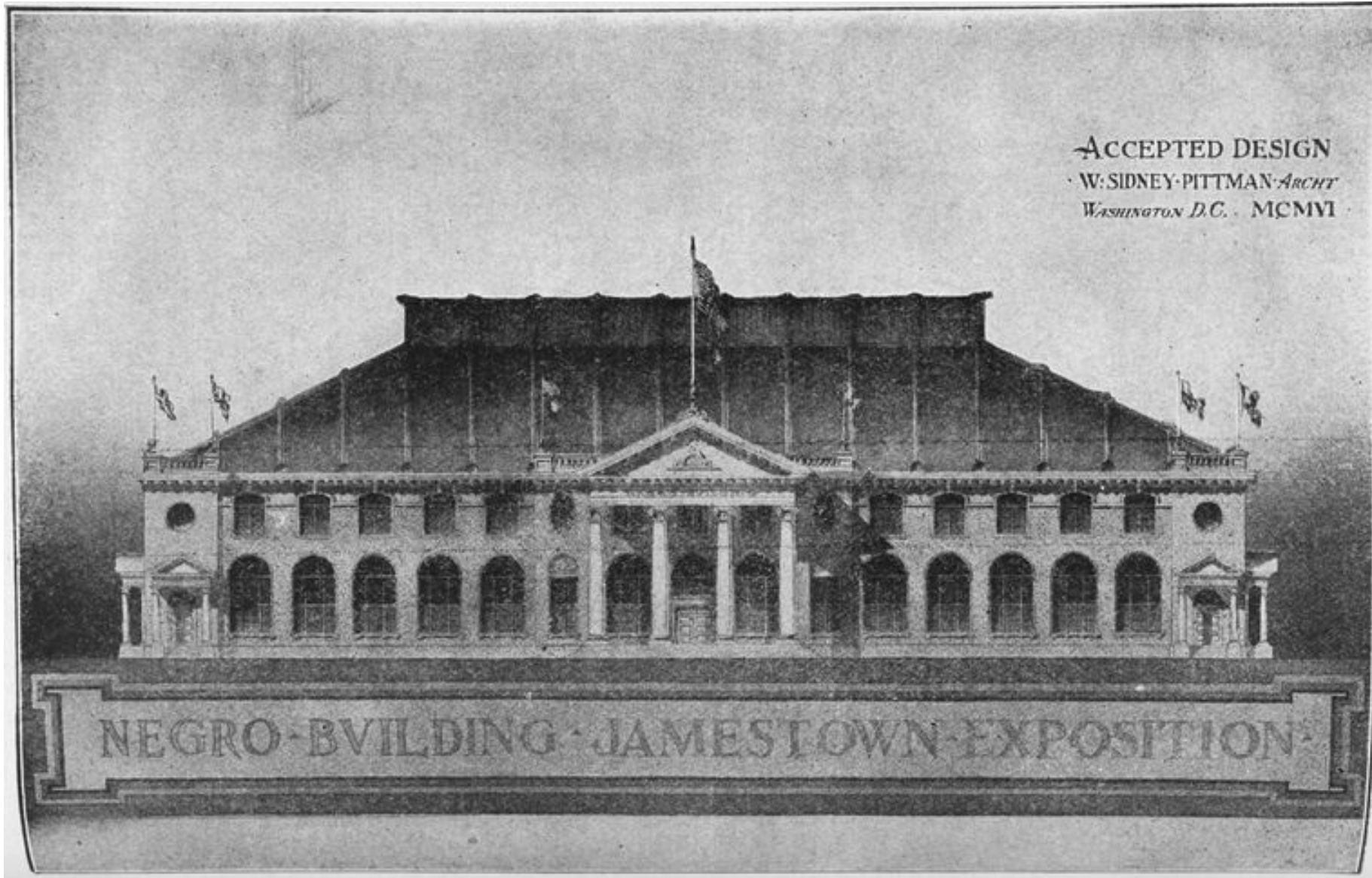
Lynchburg native Amaza Lee Meredith (1895 – 1984) was one of the nation's few African-American female architects. Her design, Azurest South, is a rare Virginia example of a mature International Style building. She also designed houses for her family and friends in Virginia, Texas, and New York. Principally employed as a teacher, Meredith founded the Fine Arts Department at present-day Virginia State University and served as chair until her 1958 retirement. She willed her half of Azurest South to the university alumni association after her death. It was listed on the Virginia Landmarks Register and National Register of Historic Places in 1993.

Marker Approved, Installation Pending



AZURE SOUTH





William Sydney Pittman



Robert Robinson Taylor



Wallace A. Rayfield



Julian Abele

Paul Revere Williams

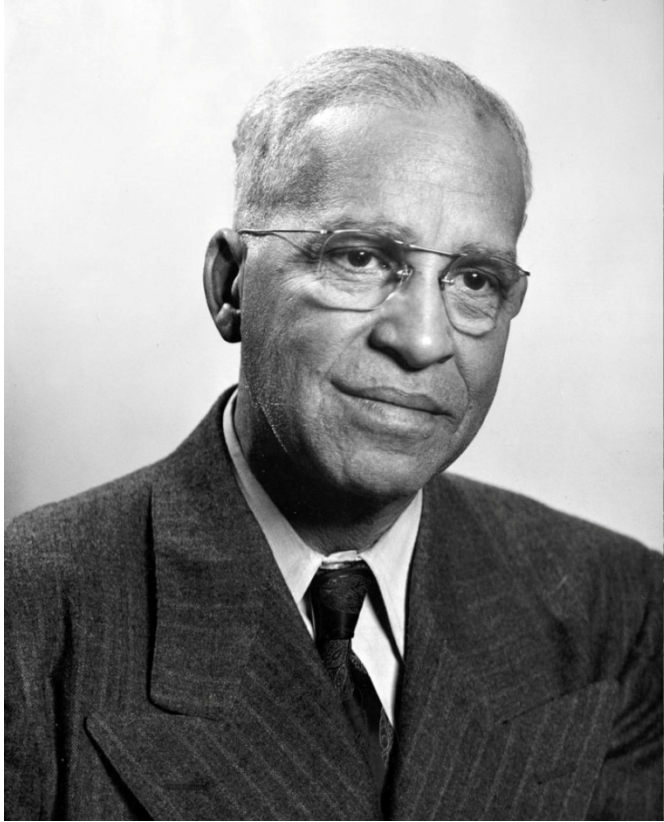




Hilyard Robinson



Robinson + Williams



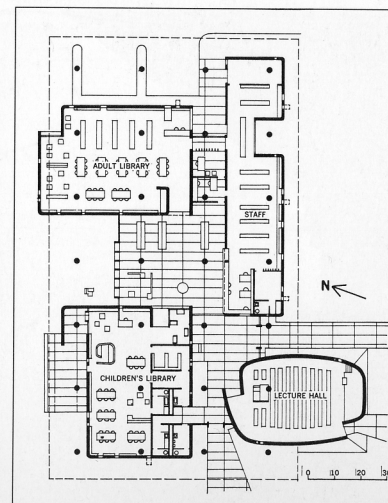
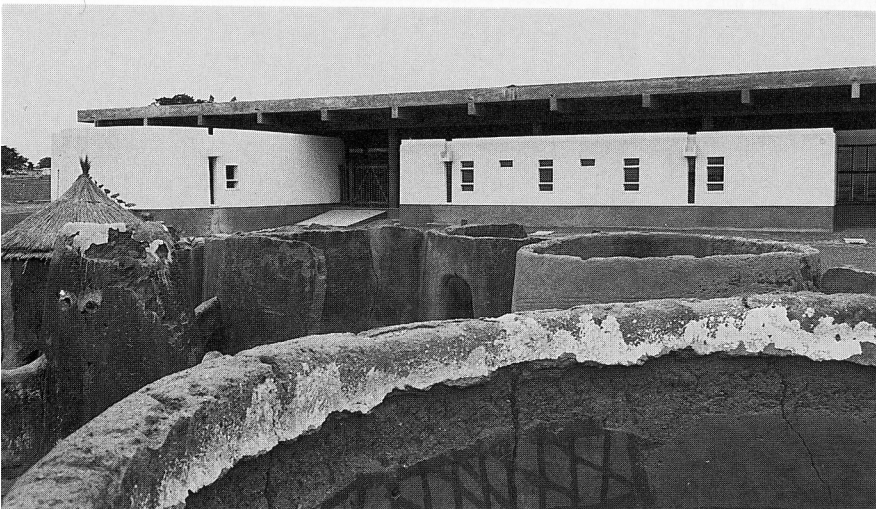
Clarence Wesley "Cap" Wigington



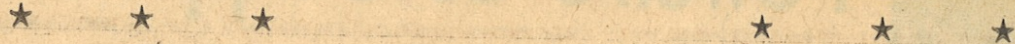
J. Max Bond



Library at Bolgatanga, Ghana



BUILDING FOR FUTURE



Architecture Program Aims at Youths

Lee Galvin doesn't find much time now for stickball or "fooling around."

The 19-year-old East Elmhurst youth works eight hours a day, attends night school two nights a week to get a high school diploma — and another two nights a week are spent attending sessions of ARCH (Architects' Renewal Committee in Harlem).

"I was sort of liberated from Flushing High School last year," explains the 5-foot-8, 150-pounder. "You could say I quit high school after four years."

Realizing his mistake, Lee enrolled in night school and expects to get his diploma this August from Washington Irving High School in Manhattan.

* * *

IT IS LEE'S goal now to attend college next fall through his association with ARCH. He wants to attend Howard University in Washington, D.C., and major in architecture.

"I've wanted to be an architect ever since I knew what I was," he says.

Lee heard about ARCH over a local radio station. He applied for the work-and-study program which develops young architects from New York City's black and Puerto

he can find some spare time, he likes to swim or go skiing.

ARCH trainees attend summer sessions for 10 weeks, spending mornings on technical subjects such as architectural design, and then put in full afternoons on math, reading, English, and black history.

Classes are small — 10 is the maximum — and tutorial help is available and heavily used by the trainees who receive \$40 weekly stipend during the summer of the program.

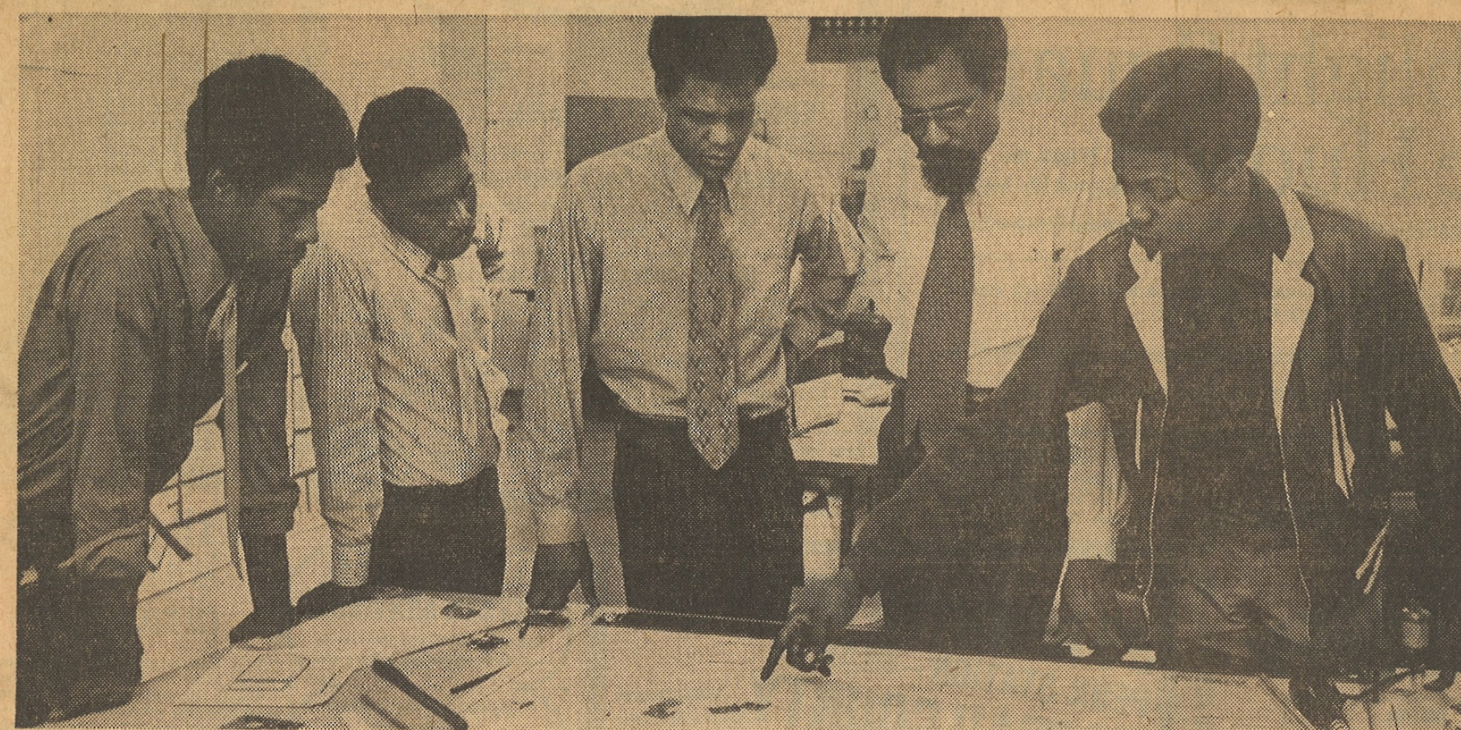
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THOSE WHO complete the intensive 10-week phase qualify for jobs as junior draftsmen in architects' offices and in the architectural departments of city agencies where they start at salaries of \$80 a week with increases in the immediate future.

Besides Howard University, other colleges interested in providing space for ARCH graduates are Cornell University in Ithaca, N.Y., Rensselaer Polytechnic Institute in Troy, N.Y., University of Michigan, and the University of Kansas.

Of 19 architectural trainees who passed the summer course in 1968, 13 went on to jobs in architects' offices and the remainder qualified for entrance to the University of Michigan and the University of Kansas.

ARCH Program
Architects' Renewal Committee in Harlem



The New York Times (by Neal Boenzi)

Arthur Symes, second from right, the director of Architects Renewal Committee in Harlem, at work with some of the students in the program

Training of Blacks as Architects Increasing

By LYNN HANEY

EFFORTS to increase the number of black architects across the country got a new lift from the Ford Foundation last week amid a continuing consciousness that there are far too few Negroes in the profession.

The Ford Foundation gave \$500,000 matching grant to the American Institute of Architects to provide 70 full-time five-year scholarships to architecture schools for students who are members of minority groups.

The grant is only the latest of many financial aids from private and public institutions to increase the number of black architects at a time when black communities are

chitects is still small. The A.I.A. estimates that about 2 per cent of the country's 30,000 architects are black. The New York chapter lists 30 in the city.

"The idea of a black architect is as strange to most Americans as a female jockey," said Clarence Funnyé, director of planning for the National Council Against Discrimination in Housing and the first black planner to graduate from Pratt Institute.

A planning group called the Architects Renewal Committee in Harlem, or ARCH, established in 1964, is operating a bootstrap program called "Architecture in the Neighborhoods." Under the program Negro and Puerto

firms for a year and given assistance on getting into college.

The program is financed principally by the Ford Foundation with contributions from the Rockefeller Brothers Fund, the New York Foundation and the Equal Opportunities Committee of the A.I.A. New York Chapter.

"When the students first enrolled, many had sixth-grade reading and math levels," said Arthur Symes, the director. "Out of the 25 students we trained last year, a third are now in college. We have five at the University of Michigan, one at the University of Kansas, one at Howard, and one at C.C.N.Y. They are all making A's and B's."

guidance of the firm's senior partners.

"We don't just shove them on projects and say 'Work here, Mac.'" said John Galston, the firm's Washington administrator. "We closely watch their progress. The students are amazed at the complex process that you have to go through to implement projects, especially in joint development plans such as the Baltimore highway project that we're working on with the State Roads Commission."

For many black students with a visual frame of reference restricted by their poverty environment, the demands of architecture pose special problems.

ing, they can't believe their eyes. In design classes, these students show an imaginative flair for redesigning brownstones but they don't know how to draw a summer cottage because they've never seen one."

Bernard Spring, dean of the School of Architecture at City College, noted that environmental background sometimes works to the advantage of students. "Students whose parents are in the military and have traveled a lot while growing up show an amazing facility to deal with space," he said.

Black architecture students, on the other hand, often say that their ghetto background gives them a special vi-

ARCH Program
Architects' Renewal Committee in Harlem

Roberta Washington



J. A. LANKFORD,

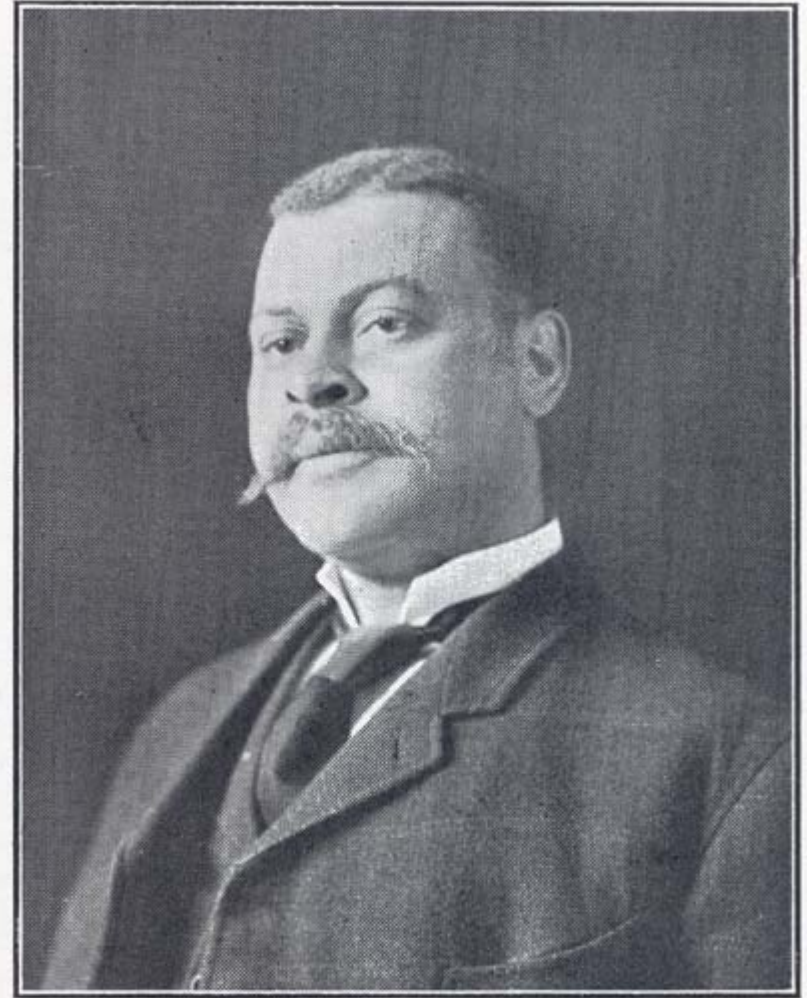
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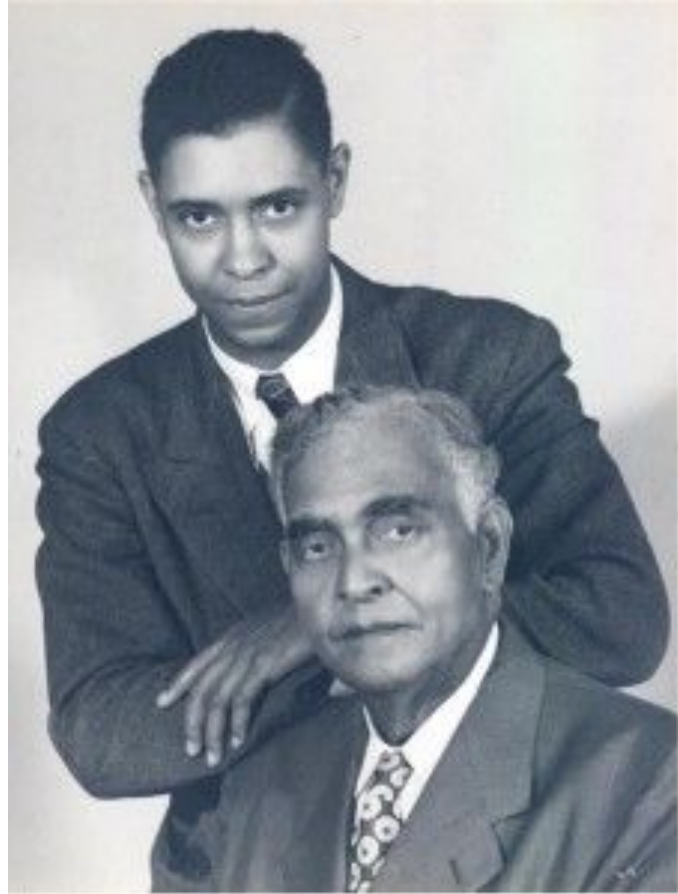
We make a specialty of church and hall designs, and arranging loans; we also specialize the building up of vacant lots in the District of Columbia. Any one contemplating having plans gotten out, buildings overhauled or repaired, we would be glad to have you call or write us. No charges for advice given in any of the above named lines.

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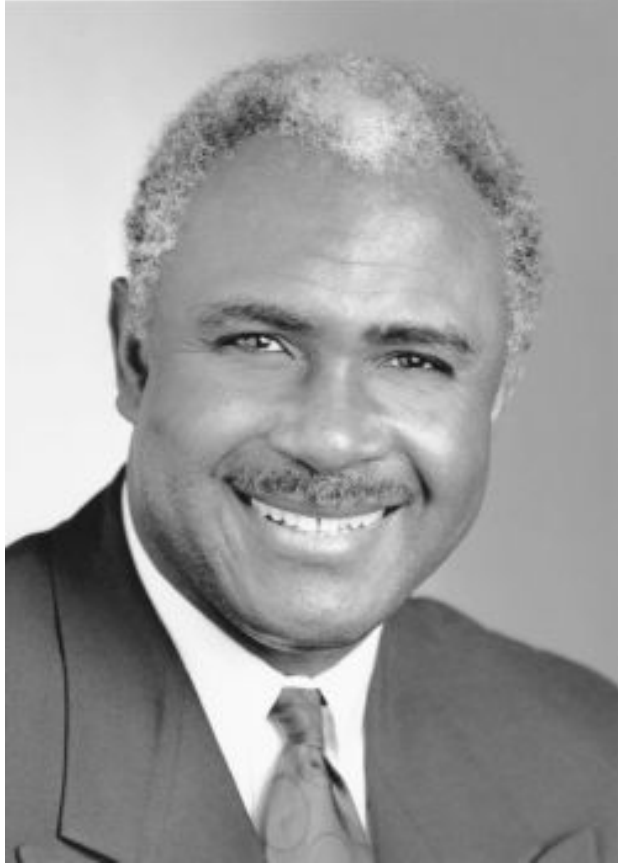
John A. Lankford



JOHN A. LANKFORD, M. S.



McKissick + McKissick



Harvey Gantt



Vertner Tandy

Albert Cassall





Peter Malefane
SOUTH AFRICA



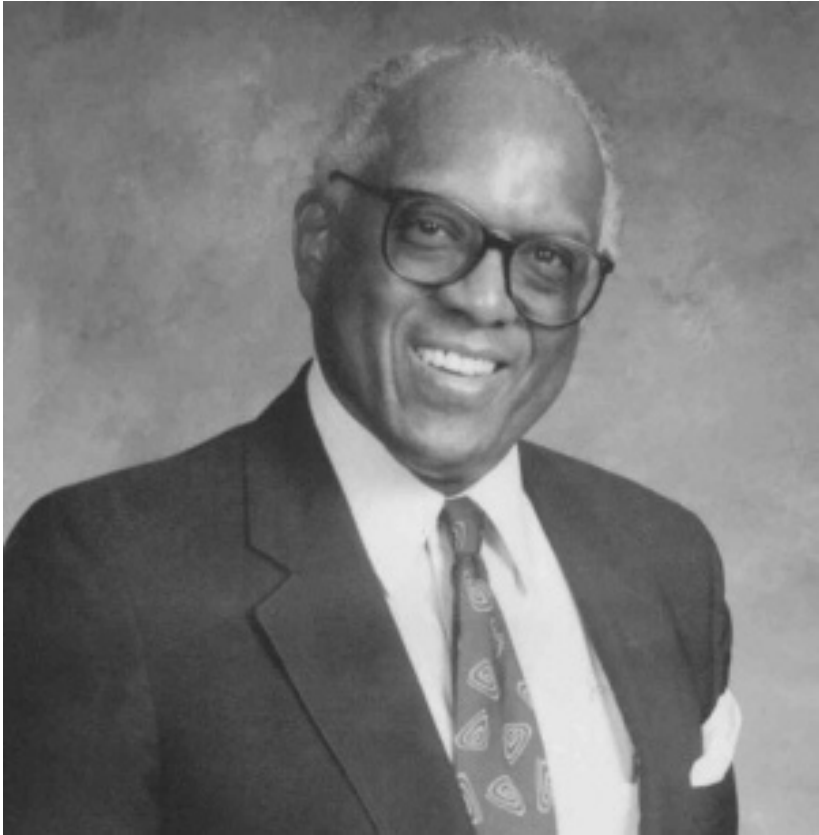
Jean Charles Tall
SENEGAL

National Organization of Minority Architects

NOMA



NOMA.net
National Organization of Minority Architects



Leon Bridges

Robert Traynham Coles





Curtis J. Moody

Lou Switzer





Sambo Mockbee Andrew Freear



Michael Murphy



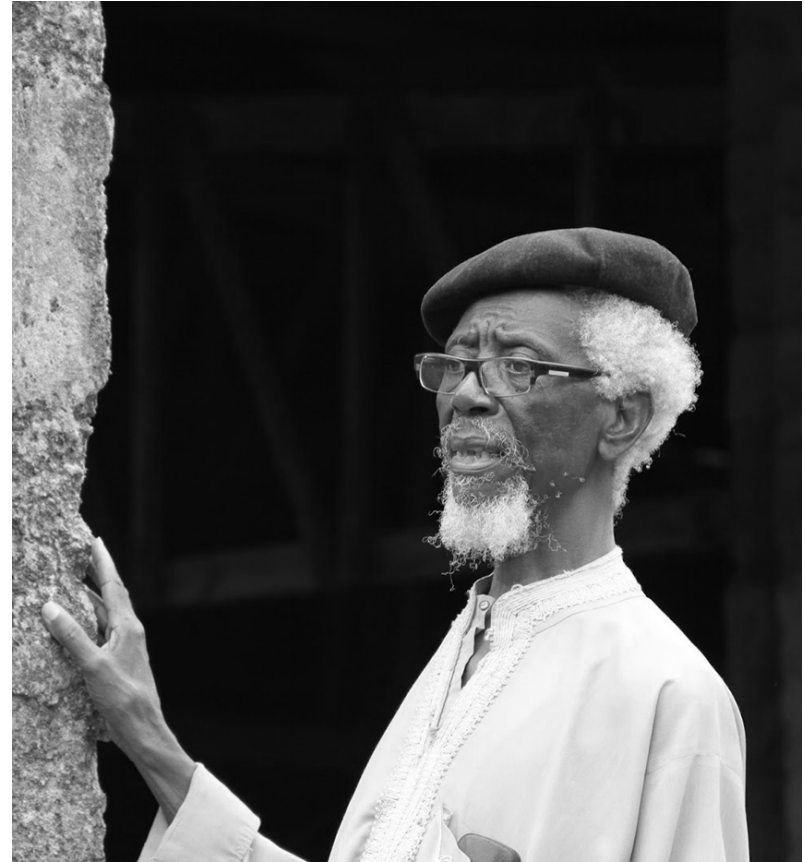
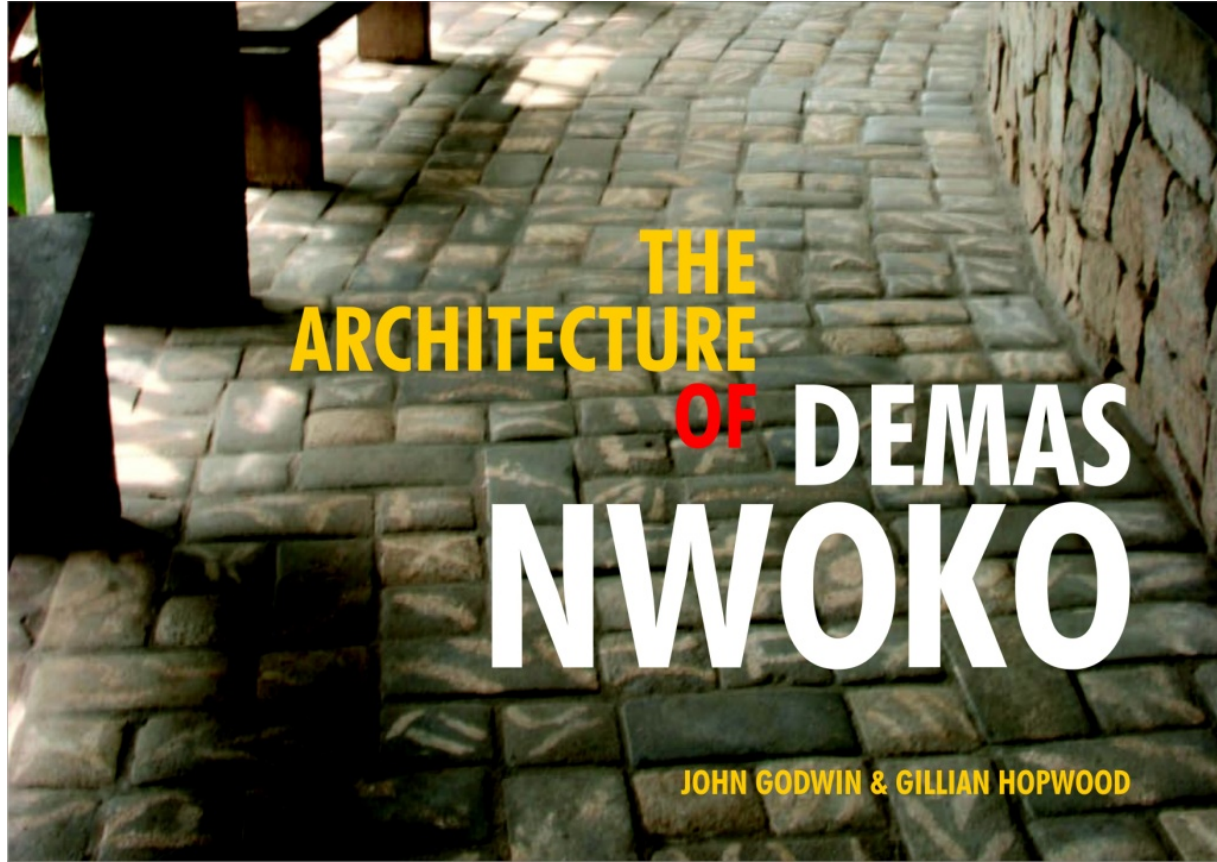
Alan Ricks

Patrick Dujarric



Pierre Goudiaby





Black Interior Designers



PINKEGGSHELL
presents the {2014}
**African
American
TOP 20**
*interior
designers*



*Roderick Shade
of
Roderick Shade Design*



Roderick Shade

PINKEGGSHELL
presents the {2014}
**African
American
TOP 20**
*interior
designers*



*Joy Moyler
of
Joy Moyler Interiors*

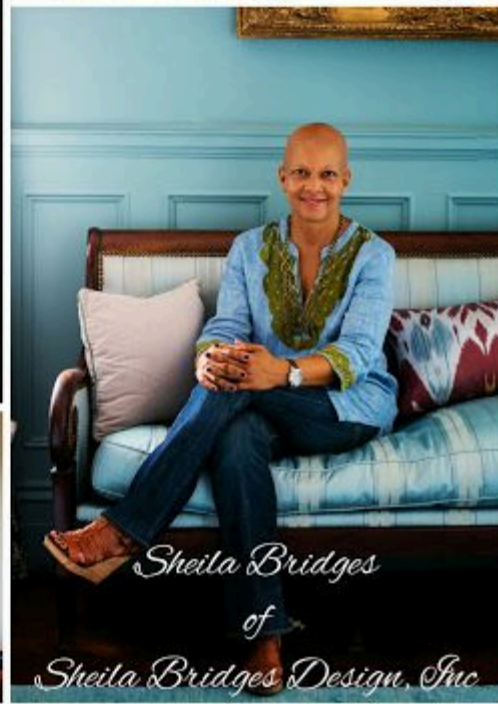
Joy Moyler

PINKEGGSHELL
presents the {2014}
**African
American
TOP 20**
*interior
designers*



Lisa Turner

PINKEGGSHELL
presents the {2014}
**African
American
TOP
20**
*interior
designers*




Sheila Bridges



Cecil Hayes

Calvin Ashford



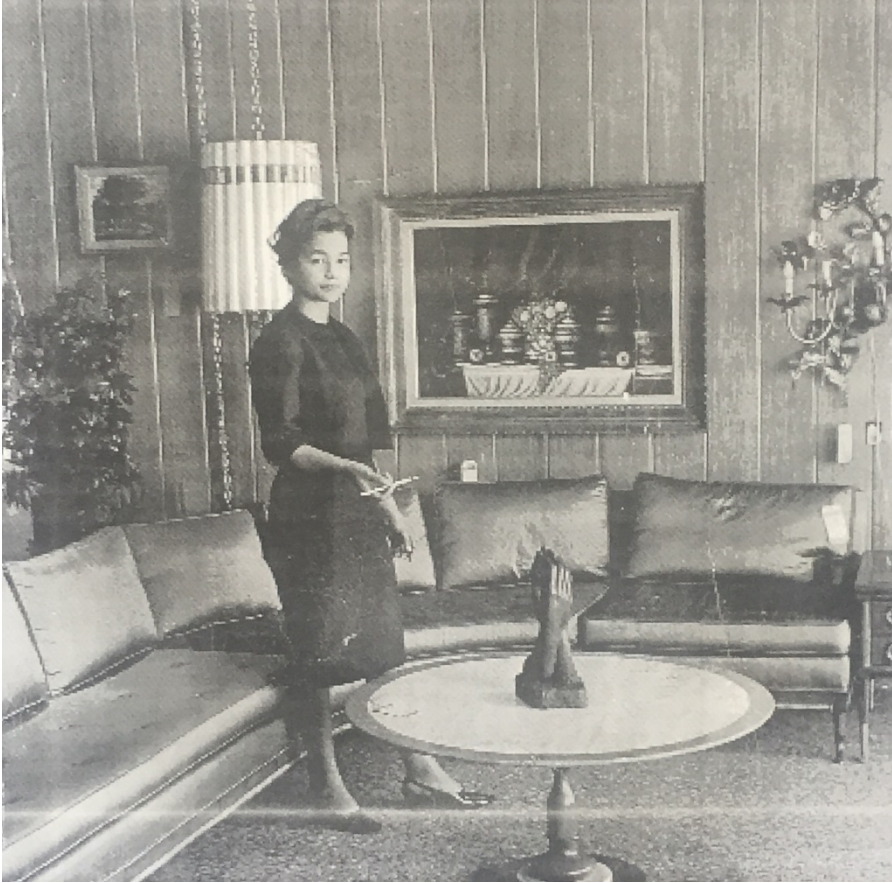
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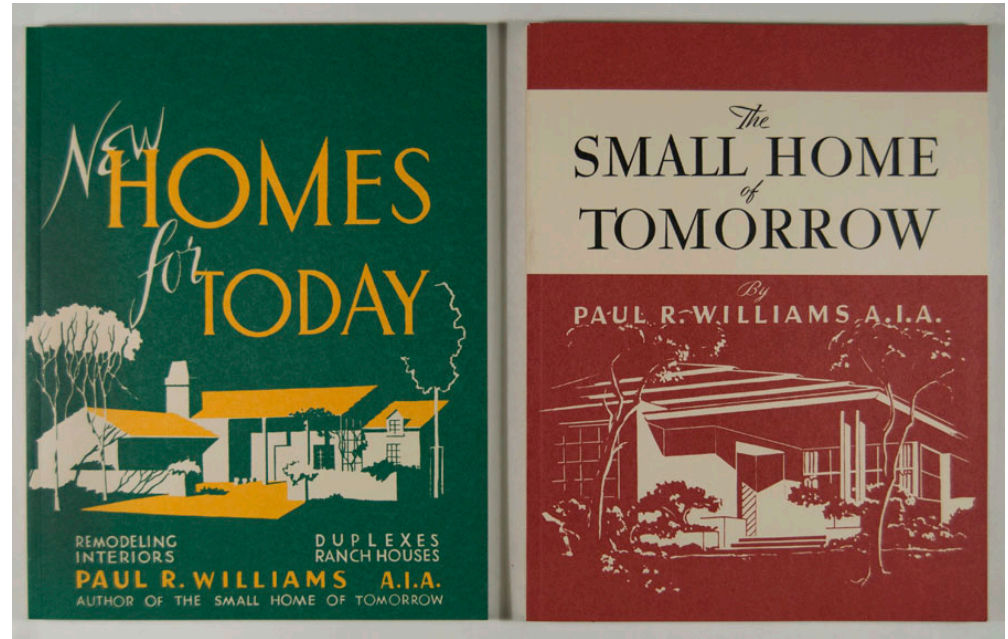
CALVIN ASHFORD | Interior Architect

Firm: Gilmore-Ashford-Powers Design Tel: 212.644.9567 Fax: 312.644.9566

"Our firm's focus is to design environments that adapt to people, rather than people adapting to the design."
— Calvin Ashford



Rosemary Mitchell



APPENDIX

CULTURE

THEORY

PRAXIS

1

ARCHITECTURE IN



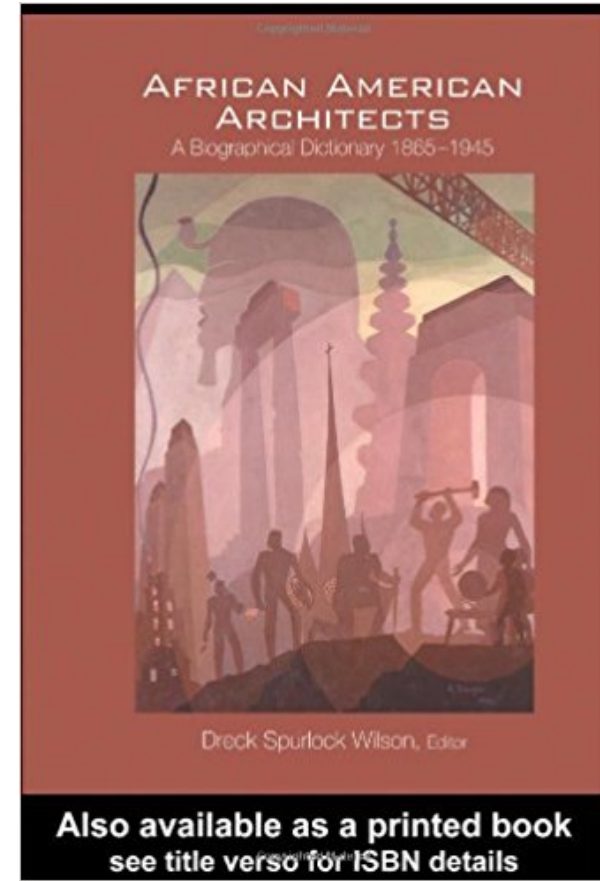
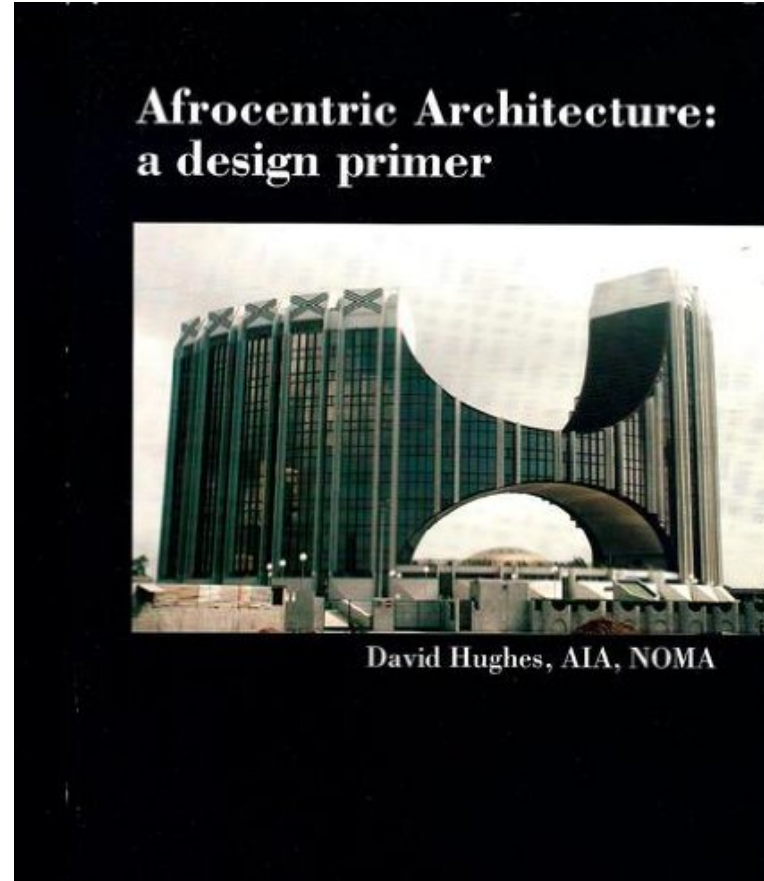
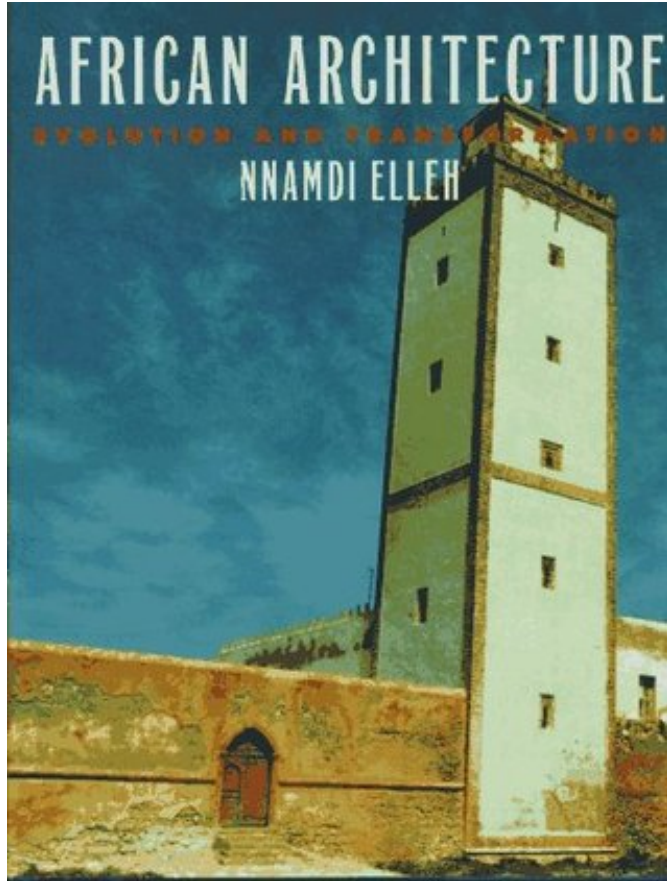
Baron Wuokai Patten

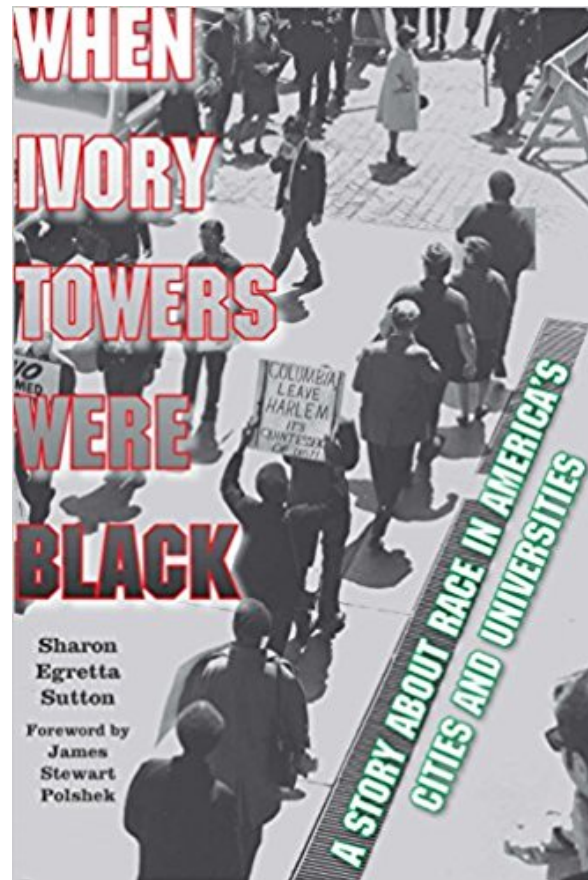
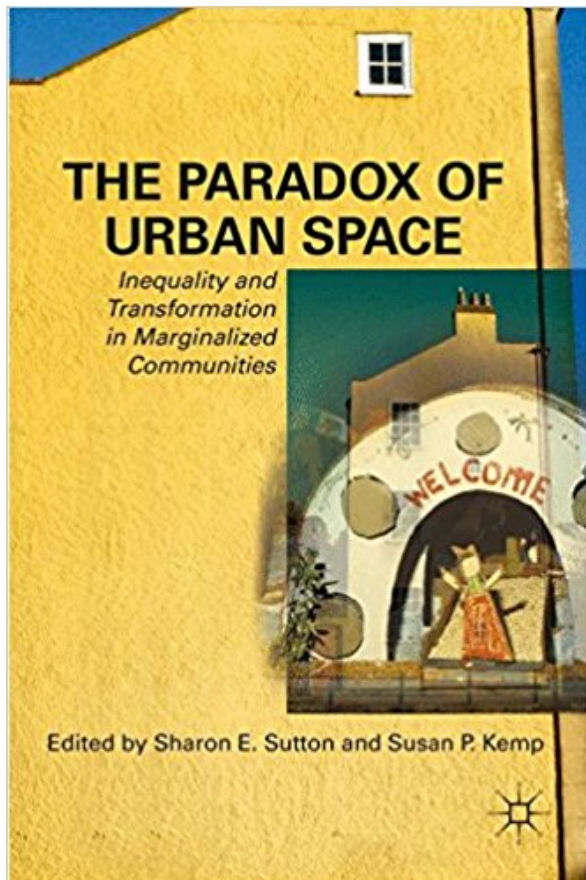
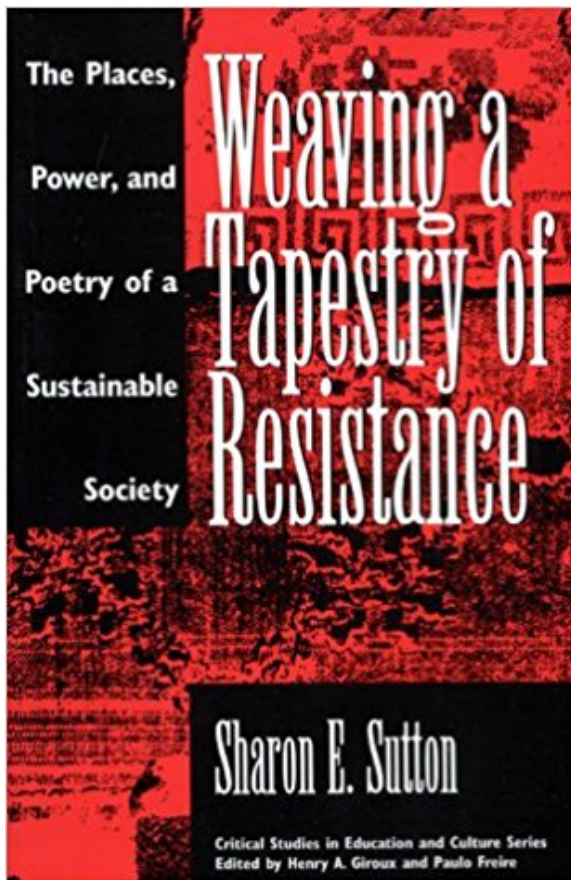
Notes
on
Race,
Space,
Architecture,
and
Music

The Aesthetics of Equity Craig L. Wilkins

DARK SPACE
ARCHITECTURE
REPRESENTATION
BLACK IDENTITY

MARIO GOODEN





Dr Sharon E. Sutton

**THE CRISIS OF THE
AFRICAN-AMERICAN
ARCHITECT:**

CONFLICTING CULTURES OF
ARCHITECTURE AND (BLACK) POWER

Revised 2nd Edition



MELVIN L. MITCHELL, FAIA

**STRUCTURAL
INEQUALITY**

BLACK ARCHITECTS IN
THE UNITED STATES



VICTORIA KAPLAN

**Architecture
+
Advocacy**

Robert Traynham Coles, FAIA

Compiled and Edited by
William H. Siener, PhD
with Sylvia Coles



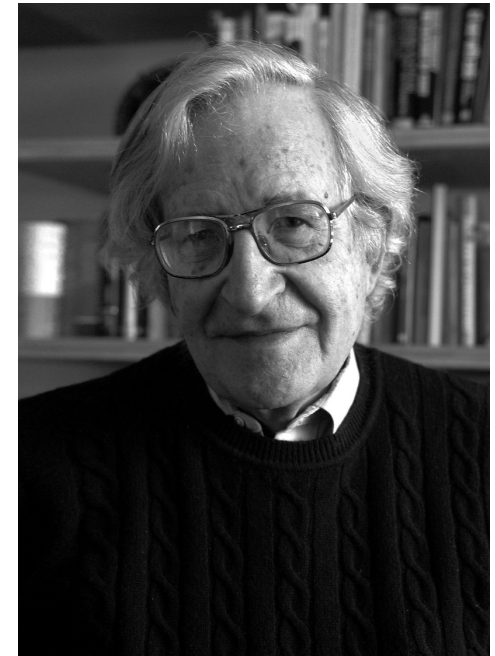
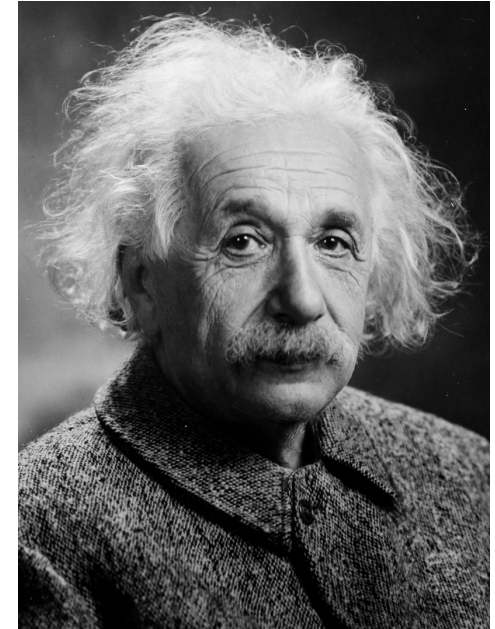
John Loomis



Ruben + Father Jim

GENERAL

Albert Einstein
Noam Chomsky
Malcolm X
Martin Luther King, Jr.
Nelson Mandela
Medgar Evers
James Baldwin
Paul Robeson
Nina Simone
Derrick Bell
Dr. Francis Cress-Welsing
Jane Elliott
Tim Wise
Morris Dees
Thomas Sankara
Whitney M Young, Jr



My HEROES

PROFESSIONAL

Patrick Dujarric
Sambo Mockbee + Andrew Freear
Dr. Sharon Sutton
David Hughes
Lilly Yeh
Pierre Goudiaby
Neal Hall
Michael Murphy + Alan Ricks

COLLEAGUES

Ron Schiffman
Liz Ugbo
Majora Carter
Carmita Sanchez-Fong
Takeshi Miyakawa
Robert Fleming
Doug Seidler

My HEROES

Why I Mentor

"Jack, how can I stop wanting to kill white people?"

"Until I took this Studio, I did not realize that I was a gentrifier!"

"I wish I had known that there was a Howard University back when I was deciding on an Architecture program! I graduated in 2012"

Meeting my first Black architect

Rushia Glenn Fellows

I hated him!



Robert "Bob" Fielden



Harry H. Robinson III



James Wines

Mentorship Programs SSW

Jack Travis, Founder
July 1991



The focus of this program is to bring together students, particularly African American, from all points of the US, the Caribbean, Africa and other countries to study "Afri-centricity" as it might relate to architecture, design and planning.

Projects for focus include concepts for Afri-centric style to inner-city improvement and other types of projects - conceptual and real - as they relate to bettering the environments for people of color.

The student summer design program brings together approximately 25 to 40 individuals to study these projects during a six-week seminar.

Each team selects a leader and subsequently further divides into sub-teams of two to five persons each. Each sub-team pairs one to two college students to one to three high school students.

The Studio seeks to:

- Establish an annual six-week student summer workshop program from the beginning of July to the middle of August for secondary and university level students to study Afri-centric themes in architectural design.
- Document and list several African American mentors and speakers and make this information available to the general public for lectures and presentation at special occasions, art and society events, university lecture series and for primary and secondary inner city school programs.
- Create publications such as a children's book as well as an annual calendar depicting the faces and the works of the past, present and future architects.
- Print pamphlets periodically regarding current issues, Historical information and/or statistical information for use in student projects and outreach programs by the community as well as others.
- Produce periodic competitions and exhibit the works of emerging talent among secondary and college students.



THE SIX-WEEK SEMINAR IS DESIGNED AS FOLLOWS:

1. PROGRAMMING & ANALYSIS

Week I

Programming & Research

Week II

Research Analysis

1. SYNTHESIS & DESIGN

Week III

Research Synthesis

Week IV

Preliminary Design

1. DESIGN & DOCUMENTATION

Week V

Design Development

Week VI

Presentation



3 HYPOTHESIS

1

CHILDREN

**NEED TO SEE FACES THAT LOOK LIKE THEIRS IN THE
CREATION, MANAGEMENT, MAINTENANCE AND DESIGN
OF THE COMMUNITIES IN WHICH
THEY LIVE & GROW**

2

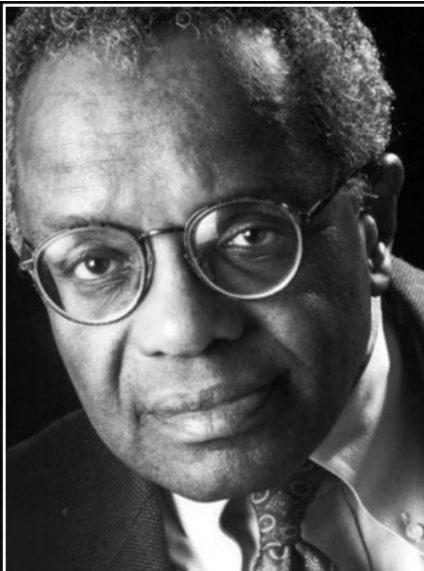
**WHAT IF AFRICANS CAME TO THE AMERICAS
AS IMMIGRANTS
AND NOT
AS SLAVES?
WHAT THEN WOULD BE THE
AESTHETIC MANEFESTATION
OF OUR COMMUNITIES?**

3

**BLACK DESIGN IN ARCHITECTURE DOES EXIST.
UNDER SO MANY LAYERS OF RESISTENCE
IT REMAINS
HIDDEN IN PLAIN VIEW**



norman rockwell



The challenge throughout has been to tell what I view as the truth about racism without causing disabling despair.

— *Derrick Bell* —

AZ QUOTES



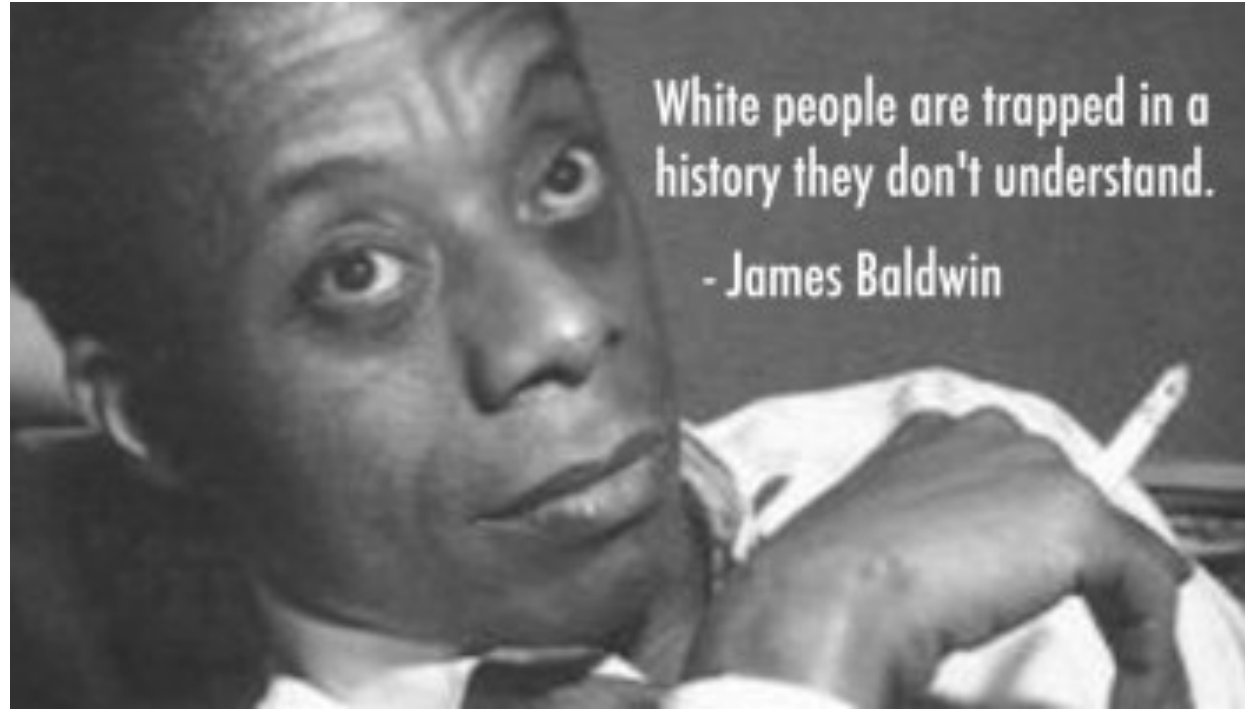
McCartney

Wt 17500

ILL. CCP
NO. PSC
NO. MFP
PUCO.3
PSCI 33
PSCI 36

Norman
Rockwell





White people are trapped in a
history they don't understand.

- James Baldwin



If you want to know if racism is a problem in your country, you might not want to ask white people.

— *Tim Wise* —

AZ QUOTES

I CAN'T
BREATHE



I CAN'T
SEE



ANTHONY
2014

Was it really about fighting Communism or was that a misunderstood or disguised motivation?

It was **George Kennan**, America's leading early Cold War strategist (under Harry S. Truman) who went to the heart of the matter in a memorandum written in 1948.

“That with 50% of the world's wealth but only 6.3% of its population, we cannot fail to be the object of envy and resentment.

Our real task is to devise a “pattern” of relationships which will permit us to maintain this position of disparity.

To do so, we will have to dispense with all sentimentality and day dreamings.

We should cease to talk about vague and unreal objectives such as human rights, the raising of the living standards and democratization

We are going to have to deal with straight power concepts

The less we are then hampered by idealistic slogans, the better.”

-GEORGE KENNAN

S1:E7 Episode – Oliver Stone 2:47 Left

But even when the Soviet Union collapsed in the early 1990s, our nations policies did not change

As the US time and again has taken the side of the entrenched classes or the military against those from below seeking change.

Was the American war against the poor of the earth, the most easily killed, the “collateral damage?”

George Kennan

“Caught between the longing for love
And the struggle for the legal tender
Where the sirens sing and the church bells ring
And the junk man pounds his fender.
Where the veterans dream of the fight
Fast asleep at the traffic light
And the children solemnly wait
For the ice cream vendor

Out into the cool of the evening
Strolls the Pretender
He knows that all his hopes and dreams
Begin and end there

I'm gonna be a happy idiot
And struggle for the legal tender
Where the ads take aim and lay their claim
To the heart and the soul of the spender
And believe in whatever may lie
In those things that money can buy
Thought true love could have been a contender

Are you there?
Say a prayer for the Pretender.
Who started out so young and strong
Only to surrender.”

Jackson Browne

51.3%

Black/Hispanic Combined Population NYC

Need for equal representation in field

8,175,133

total population 2009

Black 1,861,295 22.7%

Hispanic 2,336,076 28.6%

*For the first time in over sixty years,
more people are moving into New York City than moving out.*

8,491,079
2014 DCPNYC

Population – World 7. 45 Billion (4.2 Per Sec) 1804,1927,1959,1974,1987,1999,2011

US 321 Million (One new arrival every 17 secs)
African Americans 39.3 Million or 13.3% (3rd Largest Ancestry behind German + Irish)

ARCHITECTS (US) Registered 105,596 TOTAL 1,911 Black (300 or so Women) **.018% (15%)**

Architects 2004 - Wilkins
Architecture Programs (USA)

TOTAL Programs 118 Programs (151 - NAAB)
Black Students in Arch (USA) 10% of TOTAL Enrollment in 1995 8% Receiving degrees
(6-HBC+U Programs Graduate around 50% (with the other 111 Programs))

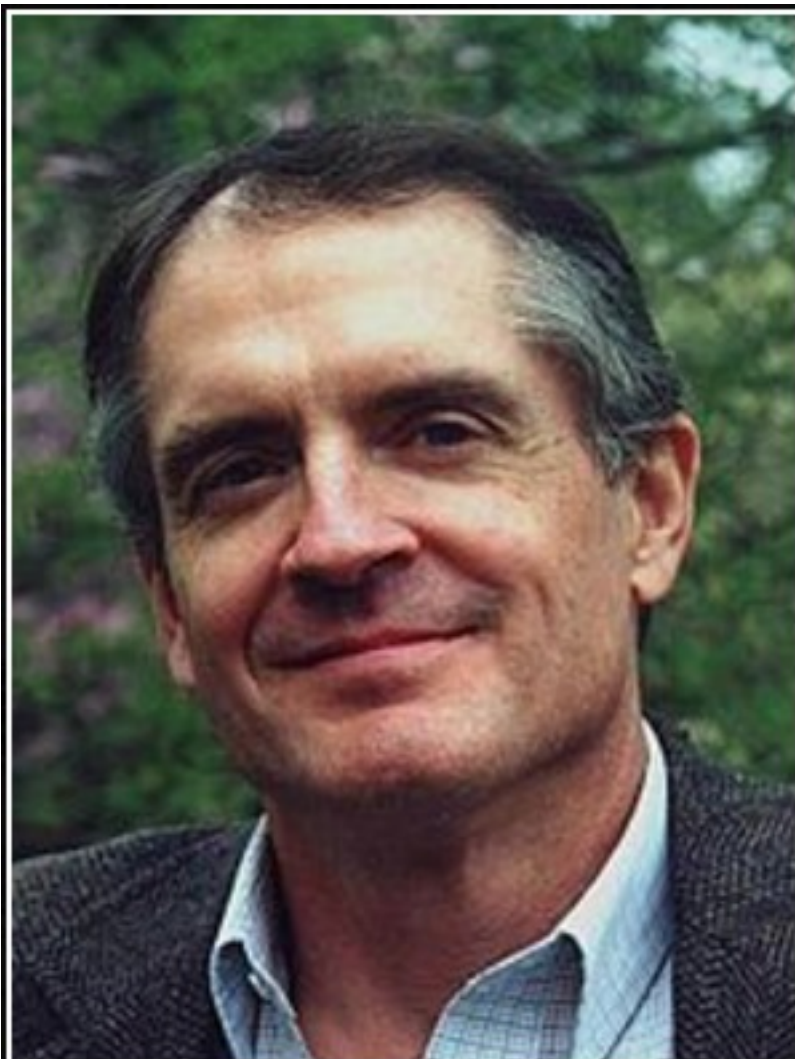
HBC+U Programs

6 Programs Employ 65% of ALL Black Faculty Graduate around 47% of ALL Black Grads
Howard U, Hampton U, Southern U (Closed), Florida A+ M University
Morgan State U, Prairie View A + M, U of the District of Columbia

Professors (*If you remove HBC+U Programs)	3.2 (*1.6) Black	4.1 Full Time	3.95 (*1.7) Tenured	2.4 Part Time
All Disciplines at Major Universities	23 Black	15.1 Full Time	4.8 Tenured	8.8 Part Time

Citing that the numbers of African American educators in architectural schools have been decreasing over the past five-year period Lee Mitang said, "...the race record of architecture education is a continuing disgrace, and if anything, things seem to be worsening"

Lee Mitang Carnegie Foundation Report: "Building Community: A New Future for Architectural Education and Practice



I want my grandchildren to look like my grandparents. I don't want them to look like Anwar Sadat or Foo Man Chu or Whoopi Goldberg.

— *Jared Taylor* —

AZ QUOTES



IDENTITY EVROPA @IdentityEvropa · May 15
#YouWillNotReplaceUs pic.twitter.com/9eNvctvO7x

5 63 172





30, 47 60+ percent rule

Overall, 40 percent now approve and 50 percent disapprove, according to the poll, which was taken before the events in Charlottesville and which is modestly more positive for the president than a number of other recent surveys.

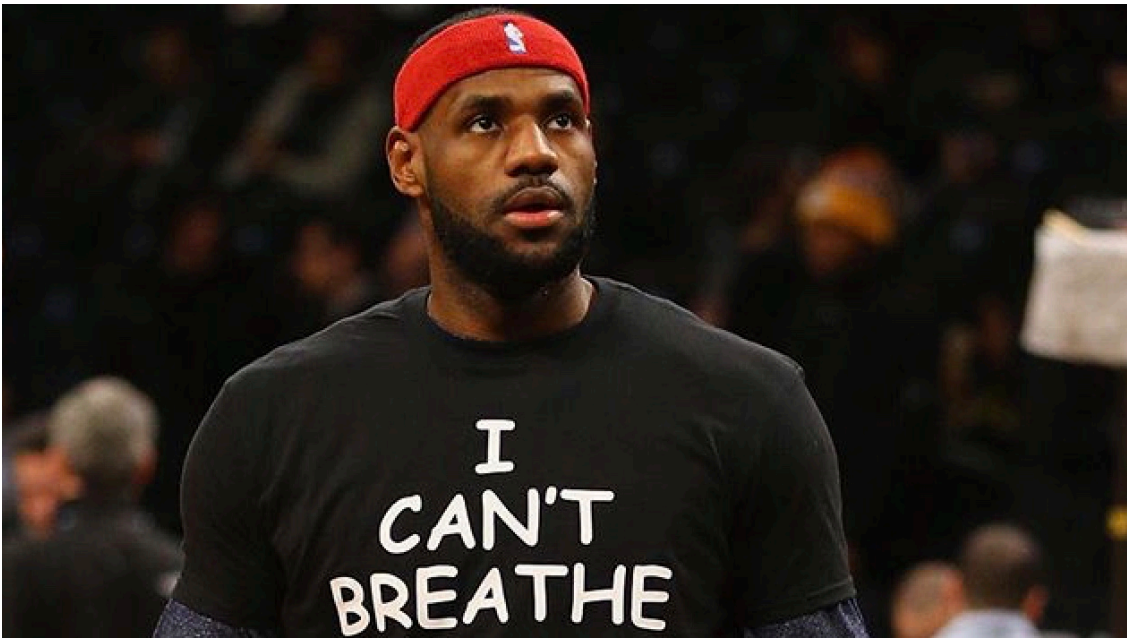
https://www.huffingtonpost.com/entry/trump-poll-support-levels_us_5993411fe4b0091416407ace

Trump won whites with a college degree 49% to 45%. In 2012, Romney won college whites by a somewhat wider margin in 2012 (56%-42%). Trump's advantage among this group is the same as John McCain's margin in 2008 (51%-47%).

<http://www.pewresearch.org/fact-tank/2016/11/09/behind-trumps-victory-divisions-by-race-gender-education/>

Jones benefitted from near-unanimous support from black voters, historically large support from whites
Fully 96 percent of African Americans supported Jones, similar to President Obama's 95 percent support among this group in 2012. But Jones fared much better than Obama among white voters, garnering 30 percent of their votes, twice the 15 percent who voted for Obama. Jones made particularly large gains among white women and those with college degrees.

https://www.washingtonpost.com/graphics/2017/politics/alabama-exit-polls/?utm_term=.1f08930c50df



The more I am awake, the farther away I seem...



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.

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.

“I will not apologize for being presumptuous, . 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!”



(First) “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.”



Whitney M. Young, Jr

“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.”



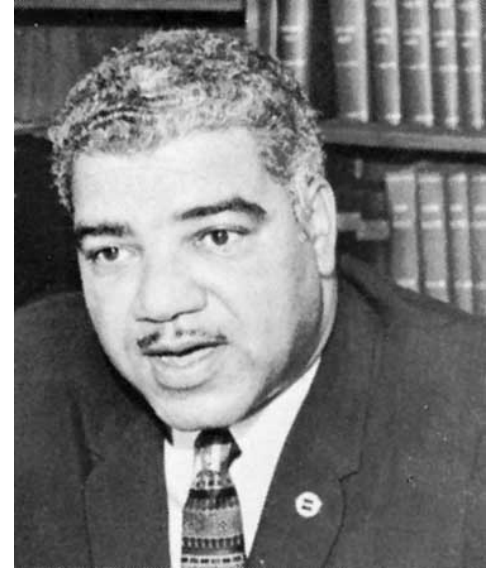
“The Negro has been largely the victim, not of active hate or active concern, but active indifference and callousness. Less than 10 percent of white Americans wanted to lynch Negroes, or 10 percent wanted to free them. Our problem has been the big 80 percent, that big blob of Americans who have been 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.”

“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.”



Whitney M. Young, Jr

“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.

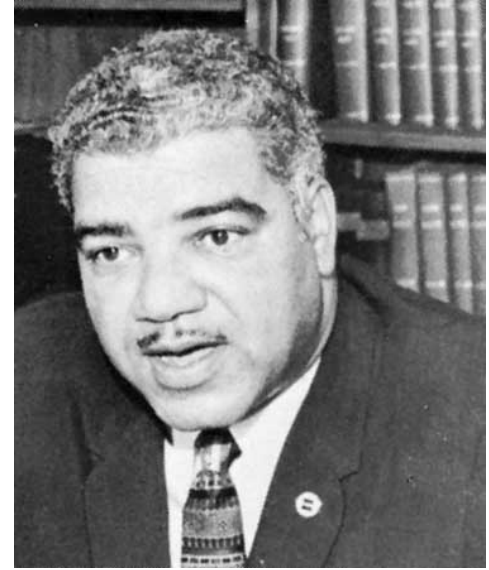
When a (George) Wallace stands up and talks about law: Who was more lawless, engaged in more civil disobedience than that man? Who stands in the doorway of the courts and constantly berates the Supreme Court of the United States? Talk about respect for law and order! We who have been the victims of the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



“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.”



“It’s NOT enough...

...to pay lip service to the ideal of equal opportunity. It’s not enough to feel good about saying the right things about cultural diversity...”

“...it’s not enough, if after the talking is done, this profession and the organization that represents America’s architects do not mirror the diverse people we serve...”.

The ROLE of the ARTIST + DESIGNER

“...You are born into a society and you are shaped by it,
whether you know it or not whether you like it or not.
Each of us is born into a prison of received opinion of
superstition and of prejudices.

Now, one of the functions of art is to try and define the prison

“A” - The artist must know he’s in it, and many of them don’t and
those are the bad artists.

They just take it for granted this is the way things are.
They don’t know that there are worlds, as Shakespeare said,
‘there is a world elsewhere.’

They don’t see anything past these bars.

“B” The prison is going to break you eventually but at least get a look out!

And it’s the ‘look out’ that is art!...”

-Gore Vidal

"**Dear Architecture,**" writes Craig L. Wilkins, "I've been wondering why you don't speak to me. Is it because you don't see me? Are you ignoring me? Maybe it's because you really don't care for me; but whatever it is, you sure don't. Speak, that is. At least, not to me."

In his winning entry to 'Dear Architecture', a competition initiated by Blank Space (of Fairytale fame), Wilkins describes misgivings through the lens of a disenfranchised (child) city dweller, illustrating a missed connection felt by one (young) resident towards his (her) surroundings.



ART, ARCHITECTURE, REVOLUTION

From "The Prattler" A PRATT Institute School of Architecture Publication,
circa, post 2000 **ART, ARCHITECTURE, REVOLUTION**

"...Those who arrive at prominent positions have done so precisely because they are uncritical mouthpieces of their masters. Likewise, architecture builds for individuals, not for communities – homes are by definition, the authority on capitalist spatial relations – internally privatized, oppositional, budget-conscious genius-donated visions set up on private property.

Those who are developing alternative spatial relations haven't a prayer of acceptance in architecture. The arena of advertising is more obscene, here it remains unhidden that school serves as boot camp for colonization...

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...Art and architecture, concerned with isolating form, have effectively dislocated themselves from the processes of 'ordinary' life, processes disregarded as 'casually creative'.

This is when architecture and art impose on communities. When art becomes public, it loses its privilege of imposition, it no longer serves sterile rooms in Soho or the masks behind thick mahogany doors, art people have been building structures, constructing spaces and making meaning in their lives and certainly don't need didactic authorities humming in their ears; we must be cautious not to assume the modernist position of donator of 'cultures as collaborators'

People act around struggles in their daily lives; when produced for needs and *with* the public, architecture and art become revolutionary..."

BLACK PEOPLE & ARCHITECTURE DON'T MIX!

By Darell W. Fields, a Ph.D. Graduate of Harvard GSD



“...This is not to say that blacks can't do architecture or serve in every facet of the regime, but when they do, they are practicing the Whiteness of architecture as condoned by White history, White theory, and White practice...

...There are those who will state that such a premise is impossible and unthinkable, and laugh at the prospect that there could ever actually be something known as black architecture.

Although this premise has yet to be articulated in any substantive formal way it is not impossible because I believe it to be possible and it is thinkable because I think it, and such thinking is the precursor of any substantive “reinvention”...

BLACK PEOPLE & ARCHITECTURE DON'T MIX!

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If this thinking is not condoned by architectural history, then I must abandon architectural history. If this thinking is not condoned by architectural theory, then I must abandon architectural theory. If this thinking is not condoned by architectural practice, then I must abandon architectural practice. And even if this thinking is condoned by these respective components of the present architectural regime, I must abandon them anyway, for they are not allies to be trusted...

... If there is no Black architecture, it is because it exists under so many other experiences, experiences that have been stripped away and piled indiscriminately into some far-away dark corner. If there is no Black architecture, then we (you) must prove it not to be concealed. But this cannot be proven because I am Black, [though] I speak from the pulpit provided to me by the regime. For all I know, I am silenced and [have] lost already..."

Why is ARCHITECTURE – ILL?

Our profession, both by practice and training has been in denial and has therefore been derelict in it's duty to perform for the larger segment of society in the same manner it has for the top elite members and groups of our society.

Architecture MUST be for everyone - especially for those who show most need.

RECOMMENDATIONS FOR

Sustained Progress

- 1 - Ensure future success by expanding the pool of Black and Latino professionals and consultants to be more inclusive and exhibit significant representation within the organization making the commitment
- 2 – Set GOALS, establish a TIMELINE + Allocate the proper RESOURCES with periodic checks to reach desired goals
- 3 – Check progress on TIMELINE and provide additional resources if necessary to assure goals will be met in timely manner
- 4 – Be willing to modify and expand resources as necessary

