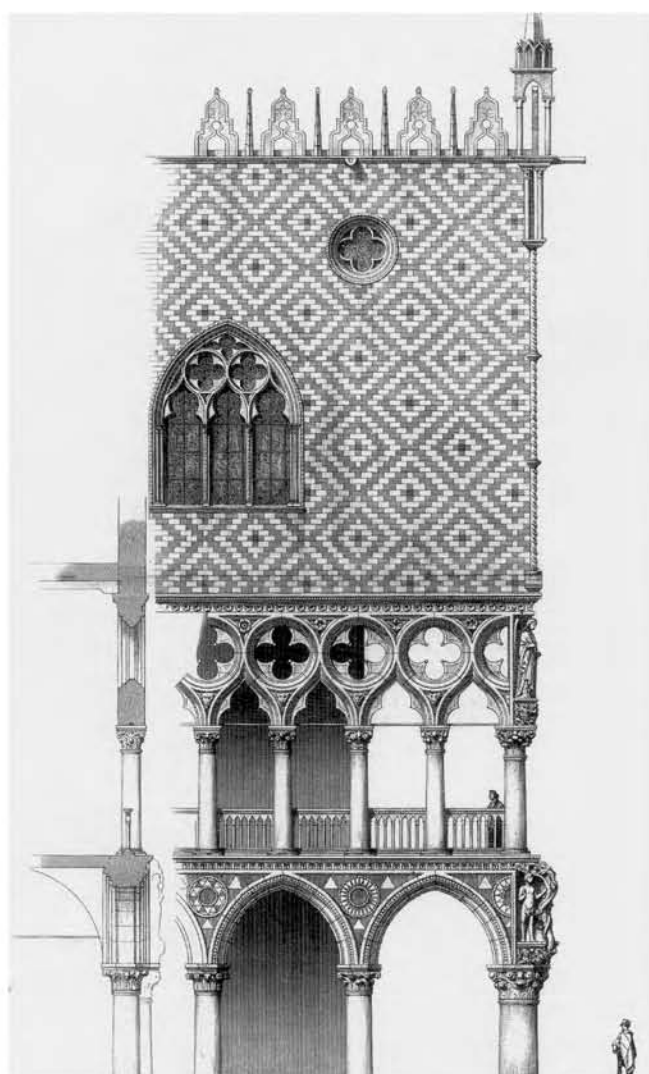


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This article reviews literature about the need for diversity in schools of architecture and provides statistics documenting the relative lack of diversity, especially among architectural educators. It stresses the need to go beyond affirmative action requirements in order to promote a climate that values differences and manages diversity. It proposes strategies such as writing a diversity plan, restructuring the design evaluation process, and revising the architectural curriculum. It also suggests mentoring and cross-training programs, more-flexible work environments, exit interviews, and public outreach as ways to promote diversity in architectural schools.

Preface

This piece is an outgrowth of my earlier research on design education challenging one of the field's most "sacred cows," the design jury system, the primary mode of critiquing architectural work.¹ My goal was to persuade architectural educators and students to create a more humane academic environment that would ultimately benefit the profession. That research, which drew upon interviews and surveys of more than nine hundred faculty, students, and award-winning designers, documented disturbing gender differences about how students perceived not only design juries, but also design studios and architectural education. It led me to wonder whether or not the patterns found in school might be present in architectural practice.

My more recent research examines the turmoil and triumph that underrepresented architects—women, persons of color, lesbians, and gays—experience in their profession from the past until the present.² Many face special hardships: isolation, marginalization, stereotyping, and discrimination, just to name a few. The same is true for underrepresented architectural educators. Several sources of information form the basis of my analysis:

- a review of historical and comparative literature on gender and racial issues,
- my personal experiences over the past decade teaching about diversity in architecture,
- interviews from 58 underrepresented architects conducted by my students as part of a course on gender and race in architecture,
- archival data collected from forty professional organizations of underrepresented architects and underrepresented employees in other fields,
- anecdotal information from underrepresented architects, and
- my glass ceiling in architecture research study, including surveys and interviews from more than four hundred architects nation-

wide. The sample included white men, white women, men of color, and women of color.

Why Diversity in Architecture?

"Thirty years after the dawn of the civil rights era, architecture remains among the less successful professions in diversifying its ranks—trailing, for example, such formerly male-dominated fields as business, computer science, accounting, law, pharmacology and medicine."

So proclaim the late Ernest Boyer and Lee Mitgang in their seminal work, *Building Community*, based on extensive research with architectural practitioners, students, faculty, and administrators. They raise a deep concern: "we worry about . . . the paucity of women and minorities in both the professional and academic ranks."³ In a follow-up piece in *Architectural Record*, Mitgang calls for an end to "apartheid in architecture schools," and argues that "the race record of architecture education is a continuing disgrace, and if anything, things seem to be worsening."⁴

Controversies about discrimination in architectural education occasionally have made headlines. For instance, when a 1992 report from an ad hoc committee of University of California professors and professional architects critical of Berkeley's Department of Architecture was leaked to Bay Area media, the issue exploded. Three women graduate students at Berkeley's architecture school went public with their complaints of sexual harassment and discrimination.⁵ One student had initially complained in 1991 that her professor told her classmates that she had no right to be in architectural school because she was a mother. Yet one of her colleagues contended that "If anything she was remarkable . . . She had a baby on Thursday and she was back in class on Monday."⁶ That same year, several architecture graduate students signed a letter to the dean of the graduate division complaining that architecture professors showed favoritism to males, discriminated against minorities, and treated graduate students in their thirties and forties like juveniles. The ad hoc committee that reviewed the incidents chastised the department.

Another two students complained in 1992 that their research supervisor, a graduate student, made sexist and racist remarks such as "Asian women are inferior to men" and eventually fired them. One student claimed that the same supervisor also had taken a hair tie out of her hand and forcefully pulled it up her leg, saying, "You need a garter belt."⁷ The university has since settled the matter, saying that "the appropriate action was taken."

The Berkeley campus was rocked once again by the lawsuit of architecture assistant professor Marcy Wong, who alleged that she was denied tenure because her white male colleagues were uncomfortable working with an Asian woman.⁸ Her saga began in 1985, when members of an ad hoc committee of the architecture department unanimously recommended her for tenure. But the next year, her tenure was denied. Wong and her lawyers claimed that she had been blackballed by an "old boys' club" that felt she did not fit in. Wong filed several unsuccessful grievances with the university before deciding to sue, charging both sexual and racial discrimination. Her case was settled in 1996. Wong and her attorneys were awarded \$1 million, of which Wong netted about half. The university contended that it settled the suit because a trial would have been too costly and because the denial of Wong's tenure was justified. As the case dragged on, Wong had three children and started her own architectural office. Yet the lawsuit took a toll on her. She claims that she fell apart physically, losing weight, and suffering severe pneumonia and bronchitis over several winters in a row. She chose not to return to academia.

Although Wong's legal case is an anomaly in architectural education, her tenure review is not. At many schools of architecture, women faculty and faculty of color—those most underrepresented in the profession and whom our schools need now more than ever—have experienced frustrating careers. Some have fled academia altogether.⁹ In fact, far too many women professors of architecture have been treated unfairly during their promotion process both for tenure and for full professor. Several have suffered needless emotional trauma. More often than not, rather than going public and facing retaliation, women architecture professors suffer in silence.

Another problem that underrepresented faculty face is burnout: they are often overworked, required to serve on countless committees, saddled with administrative tasks, and serve as liaisons to the National Organization of Minority Architecture Students (NOMAS), women in architecture groups, and other affinity groups. Service activities like these are important, but they also cut into the precious time needed for research and scholarship, the criteria upon which their evaluations are based. For untenured faculty, such conflicts are especially troublesome.

Two architectural faculty, Linda Groat and Sherry Ahrentzen, have conducted in-depth investigations of gender and racial issues in architectural education. Many of their findings have been previously published in *JAE*. Their 1990 report for the Association of Collegiate Schools of Architecture (ACSA) surveyed 210 women architecture faculty across the United States and analyzed demo-

graphics across schools. It documented that women were grossly underrepresented among the ranks of tenured faculty. Even worse, many reported experiencing discrimination on the job, and two-thirds believed that sexism is inherent in architectural education. More than a third of the women faculty surveyed perceived significant inequities in salary, appointments to institutionally important committees, and standards for promotion. Ahrentzen and Groat followed up with in-depth interviews of more than forty women architectural faculty. Based upon these results, as well as the new agenda called for by the landmark Boyer and Mitgang study,¹⁰ they concluded that women can play special roles in transforming both the educational mission and practice of architectural education through the ideals of a liberal education, interdisciplinary connections, the integration of different modes of thought, connections to other disciplines through beginning studios, the reformation of pedagogical practices, collaboration, and caring for and counseling students.¹¹

In their study of 650 students at six architectural schools, Groat and Ahrentzen extended their research to examine gender and racial issues for architectural students. They found that, compared to male students, female students are less satisfied with architecture as a career, and, among international and Asian American students, women are much less satisfied with architecture both as a major and as a career. As the researchers suggest, "This generally lower level of satisfaction among women appears to be consistent with anecdotal evidence that there is a high level of attrition of women as they move into their careers."¹² Furthermore, underrepresented students were more inclined to consider switching to alternative careers. Women are more likely to consider working for an advocacy or nonprofit firm, interior design, a government agency, in business, and historic preservation, programming/evaluation, or elsewhere. More than half the Latino students and almost half the Asian American students considered switching to nonarchitectural careers.¹³

Mark Frederickson has reported on gender and racial bias in design juries in architectural education. His extensive research, based on videotaped protocol studies of 112 juries at three American design schools, examined issues such as interruption, opinion polarization, idea building, advisement, questioning, jury kinesics and proxemics, sexual and racial bias, and verbal participation rates, among others.¹⁴ Frederickson's results identified several consistently biased practices in design juries that disadvantage underrepresented students and faculty.

More recent research by Boyer and Mitgang found that 58 percent of administrators and two-thirds of students agreed that

their school should offer alternative ways to evaluate design projects.¹⁵ Nevertheless, despite compelling evidence that design juries—at their worst—can be abusive to students and set the stage for damaging, adversarial models for architect-client relations in professional practice, in most architectural schools they remain firmly in place.

A Look at Demographics

At the turn of this century, only 16 percent of full-time architectural faculty in American colleges and universities were women, and 10 percent were persons of color. (See Table 1.) Out of all tenured architectural faculty—those to whom their institutions have made a permanent, life-time commitment—the figures were even lower. Approximately 14 percent were women, and 8 percent were persons of color. About half the women (58 percent), Latino/a (50 percent), and Asian/Pacific Islander (48 percent) and one-third of the African-American (34 percent) architectural faculty were marginalized in part-time teaching positions, with little or no job security.¹⁶ Years earlier, statistics even grimmer than these prompted an article entitled, “Why Aren’t More Women Teaching Architecture?” in *Architecture* magazine.¹⁷ Even as late as 1992, of the 108 architectural schools in the United States and Canada that grant tenure, forty schools had no tenured women at all, and 27 had only one.¹⁸ By 2000, the National Architectural Accrediting Board statistics reported 1,293 tenured faculty, including a total of only 198 women, 54 Latino/as, 42 African-Americans, 36 Asian/Pacific Islanders, and three Native Americans.¹⁹

During the 1997–1998 academic year, the 117 accredited architectural schools in the United States and Canada had produced only seventeen women administrators: seven deans, five chairs, three heads, and two directors.²⁰ By the 2000–2001 academic year, that picture had improved somewhat, but the numbers are still low. Of 123 accredited architectural schools, out of a total of 135 deans (including those at the associate and assistant level), 13 percent were women: thirteen women deans, three associate deans, and two assistant deans. Ten women out of sixty (16 percent) served as chairs. Four out of twenty-five (16 percent) were heads, and three out of thirty (10 percent) were directors. Bear in mind, however, that these figures sometimes include positions in related college programs such as landscape architecture and urban planning.²¹

During the 1998–1999 academic year, of all undergraduates enrolled in accredited Bachelor of Architecture programs in the United States, 38 percent were women, and 29 percent were people

Table 1. Women and People of Color in Architectural Education and Practice

	Total	Women (%)	People of Color (%)				
			Total People of Color	African American	Asian	Latino	Native American
Architects	194,000	15.7	—	2.3	—	4.4	—
AIA Members	64,831	13	8.2	1.3	4.1	2.6	0.2
Full-time architecture faculty	2,456	15.8	10.3	3.3	3.1	3.8	0.1
Tenured architecture faculty	1,256	13.9	8.4	2.8	2.7	2.9	0.0
Architecture undergrad students	13,701	38	29.2	9.1	10.4	8.6	1.1
Architecture graduate students	5,064	43.6	23.7	2.3	12	8.4	1
Graduates of BArch programs	2,617	28.8	22.1	5	9.1	7.5	0.5
Graduates of MArch programs	2,002	37.2	17.4	2	9.8	5.2	0.4

This table highlights the representation—or lack thereof—of women and people of color in architectural education and practice.

of color. Accredited Master of Architecture programs included 44 percent women and 24 percent students of color.²² Although these figures have increased over the years, they far exceed those who actually make it into the profession.

And how about African-American architecture students in particular? Their numbers appear to be decreasing slightly, although until 1990 we had no way to even track this information. Prior to that date, the National Architectural Accrediting Board (NAAB) amassed data for “minority” students, but it did not subdivide it by racial or ethnic groups of African-Americans, Latino/as, Asian-

Americans, and Native Americans. As of the mid-1990s, African-American architecture students comprised only about 6 percent of the architectural student body; by 1999 that figure had risen to only 7 percent. In 1995, only 32 African-American students across the United States received a master's degree in architecture, and by 1999 only forty had done so. Furthermore, recent figures show a disturbing pattern of racial segregation in architectural education. Of all 1,313 African-American students enrolled in architecture schools in North America, the seven historic black schools with accredited architecture programs—Florida A&M, Hampton, Howard, Morgan State, Prairie View A&M, Southern, and Tuskegee—enrolled 45 percent, whereas the other 96 schools of architecture enrolled the remainder.²³

Such disturbing figures raise serious questions about the lack of diversity in architectural education today. Statistics like these perpetuate the image of the architectural profession as a private men's club. To the outside world, the architectural profession seems incredibly insular and, compared to many other fields, archaic.

In retrospect, how have equal opportunity laws and affirmative action programs affected architectural education in the United States? The response is mixed. No doubt they have exerted pressure on architecture departments to hire women and persons of color as faculty. Virtually every female faculty member today is a beneficiary of affirmative action programs. Yet whether they admit it openly or not, some white male colleagues tend to resent hiring so-called "affirmative action candidates." As a result, throughout their university careers, underrepresented faculty may feel as if their credentials are constantly suspect. Years later, with little or no departmental support, they are often left dangling in the wind.

Valuing Differences and Managing Diversity

Equal opportunity laws and affirmative action programs made their way into the workplace of the 1960s, but, by the mid-1990s, many organizations discovered that their effectiveness was limited. They came to believe that valuing differences and managing diversity—two outgrowths of these earlier movements—are more successful ways of addressing inequities in the workplace. These new approaches seek to maximize the potential of every individual by helping organizations create a level playing field and a supportive environment for all employees.

Valuing differences and managing diversity go beyond satisfying legal requirements. It is a paradigm shift that fundamentally changes the corporate culture. Profile improvement may still fall

under its canopy, but it is not an end in itself. Managing diversity fundamentally changes the corporate culture. It is a new management model that holds organizations responsible for creating an environment in which diversity not only survives, but thrives. In this sense, it is a giant leap beyond affirmative action. As Marilyn Loden writes: "The basic aim of valuing diversity is to create a more flexible, diversity-friendly environment where the talents of all employees can flourish and be leveraged for individual, work team, and organizational success."²⁴

In his book, *Beyond Race and Gender*, and countless other publications, R. Roosevelt Thomas, Jr., underscores the need for organizations to manage diversity.²⁵ A former professor at Harvard University, Thomas now heads the American Institute for Managing Diversity (AIMD). Table 2, excerpted from Thomas's book and seminar presentations, provides a snapshot comparison of affirmative action, understanding differences, and managing diversity. He cites countless examples in which organizations with good intentions have been ineffective at achieving diversity. The result has often been no more than politically correct rhetoric or occasional small-term gains. According to Thomas, managing diversity must be a long-term goal, and organizations take years to achieve it. Many levels of management must engage in a consistent, consolidated effort. Organizations must conduct a culture audit to assess the current state of affairs at their workplace, to identify critical issues, and to begin to address them in a holistic way. *The Guide to Culture Audits*, published by AIMD, elaborates on how these work.²⁶

With this political context in mind, what would it mean to value and manage diversity within architectural education and practice? No longer can we tell underrepresented faculty to either sink or swim, and offer them no liferaft. Managing diversity calls for a systematic, holistic approach to revamp what many underrepresented architectural faculty would call a "chilly climate" or an "inhospitable corporate culture."

New Tools for the Schools

Many argue, and rightfully so, that the profession will not change until the educational system undergoes a fundamental transformation as well. So what can architectural schools do to promote diversity? How can graduates of architectural programs learn to become more sensitive to—and proactive towards—diversity issues in the workplace?

One way to begin the process is to create a diversity plan. At the University of Illinois at Urbana-Champaign, for example, our

Table 2. Affirmative Action, Understanding Differences, and Managing Diversity

Variables	Affirmative Action	Understanding Differences	Managing Diversity
Primary focus	Acting affirmatively; "special" efforts	Increase tolerance, understanding respect, and acceptance of differences among various groups in the context of the business enterprise	Managing (creating an environment appropriate for full utilization of diverse workforce—emphasis on culture and systems) Includes white males
Benefits (primary)	<ul style="list-style-type: none"> • Creation of diverse workforce • Upward mobility for minorities and women 	<ul style="list-style-type: none"> • Mutual respect among groups • Creation of a diverse workforce • Upward mobility for minorities and women • Greater receptivity of affirmative action • Harmony • White men learn about all others • All benefit from more enlightened dominant group 	<ul style="list-style-type: none"> • Enhanced overall management capability • "Natural" creation of diverse workforce • "Natural" upward mobility for all employees • Competitive advantage for companies moving forward in the vanguard • Escape from "frustrating cycle"
Challenges	<ul style="list-style-type: none"> • Artificial • Creates own backlash • Requires continuous, intense commitment • Difficult for all groups • Cyclical benefits 	<ul style="list-style-type: none"> • Requires continuous, intense efforts • Emphasis on interpersonal relations • Low emphasis on systems and culture • Cyclical benefits 	<ul style="list-style-type: none"> • Requires long-term commitment • Requires mind-set shift • Requires modified definitions of leadership and management • Requires system changes and cultural changes
Target group	All but traditional white males	All but traditional white males	Everyone, including traditional white males
Assumptions	Assimilation, monoculture	Assimilation, monoculture	Unassimilated diversity, multicultural norms
Goal	<ul style="list-style-type: none"> • Creation of diverse workforce • Upward mobility for minorities and women 	<ul style="list-style-type: none"> • Creation of diverse workforce • Establishment of quality interpersonal relationships • Reduce social conflict 	<ul style="list-style-type: none"> • Management of diverse workforce • Full utilization of human resources
Motive (primary)	Legal, moral, corporate social responsibility	<ul style="list-style-type: none"> • Legal, moral, corporate social responsibility • Exploitation of "richness" that can flow from diversity 	

This table is excerpted from R. Roosevelt Thomas, Jr., *Beyond Race and Gender: Unleashing the Power of Your Total Work Force by Managing Diversity* (New York: AMACOM, a division of American Management Association, 1991). Reprinted with permission from the American Institute for Managing Diversity, Inc.

School of Architecture Affirmative Action Committee spent the 1999–2000 academic year developing such a plan. It was presented to colleagues for discussion, given a vote of approval at a faculty meeting, and since has been adopted.²⁷ The document calls for a comprehensive, multi-pronged effort to promote diversity through the school's teaching, research, and service missions.

Only when a critical mass of underrepresented faculty is hired will problems begin to be remedied. But it is not enough to simply hire a diverse faculty, heave a sigh of relief, and believe that "presto, the problem is now solved." Schools of architecture must also promote and reward more underrepresented faculty. Many need special support and networking systems to enable them to excel. They crave white male colleagues to become their friends and supporters, and many require career counseling to navigate the precarious route to tenure.

Administrators of architectural schools can exert leadership by showcasing the work of underrepresented faculty as well as alumni in school lecture series, exhibits, panel discussions, newsletters, Web sites, and other public arenas. Columbia University, for instance, has offered a women-in-architecture lecture series, and New Jersey Institute of Technology has exhibited the work of its women alumni.

But both carrots and sticks are required to promote diversity. It is imperative that incidents of discrimination, harassment, and unfair treatment in the schools be dealt with promptly and effectively. Students, faculty, and staff must be made aware of what constitutes appropriate and inappropriate behavior, particularly in design studio after hours. They must also be informed about how to file complaints; unlike architectural offices, most universities have an extensive procedure already in place.

Teaching assistants play a critical role in this process because they serve as role models to other students. All too often, I hear of incidents in which male teaching assistants make brash statements to women students such as "Let's face it. Women can't design as well as men, and you know it." Such kinds of behavior must be stopped. Teaching assistants, students, faculty, staff, and administrators all need diversity training.

In *Design Juries on Trial*, I call for a fundamental restructuring of design studios and juries that could ultimately encourage more underrepresented students to remain in architecture. My alternatives to juries include staging an opening night, in which an exhibit of completed student work is held and each project is accompanied by an open folder for comments from faculty, students, and other visitors; a round-robin format, breaking up review sessions into highly interactive small groups that meet concurrently; private video-

taped reviews with individual students; and a brochure or portfolio presentation that can be easily circulated to students, faculty, and other critics and reviewed privately. Among their common themes are increased student participation, a focus on the design process as well as the design product, clarifying criteria and demystifying design, a higher level of learning, less tension and no public humiliation, a more efficient use of review time, and a variety of physical environments and presentation media.²⁸

Some progress is underway. In fact, the Internet has offered new ways to evaluate student design work that can be less intimidating to all students, and especially to those underrepresented in schools of architecture. At the University of Illinois at Urbana-Champaign, several faculty members routinely require students to document every phase of their design studios, including their interim and final designs, on the Web. In our studios focusing on the East St. Louis Action Research Project, for example, this has allowed clients (low-income African-American residents of East St. Louis, Illinois) to critique students' work from afar. It also provides opportunities for faculty and other guest critics to privately evaluate students' projects both before and after their public design review.

In an essay that Sherry Ahrentzen and I coauthored for *JAE*, we identified situations in which gendered practices occur in architectural education, especially in design studios and juries.²⁹ These include a curriculum of great men and great monuments, that is, male-centered concepts of precedent and mastery; the "mister-mastery-mystery" phenomenon, a highly patriarchal master-apprentice model reinforced in design studio; an examination of whether women design, think, or learn differently; double-speak and cross-cultural communication, an analysis of who talks how much with whom in design studio; and sexual harassment. Based on our analysis, we suggest ways in which educational practices can be restructured to provide enhanced opportunities for both women and men in architecture. We include a series of thought-provoking issues for architectural faculty, including questioning teaching practices that promote male-centered ideas of mastery and precedent, teaching practices that devalue diversity or stigmatize difference, the nature of faculty-student communication, and sexual harassment. A similar set of questions can increase the sensitivity of architectural faculty to racial issues.

The 1993 subtheme issue in *JAE* on gender and multiculturalism in architectural education featured several articles challenging architectural education to become more sensitive to diversity issues.³⁰ Similarly, the essays in Thomas Dutton's anthology, *Voices in Architectural Education: Cultural Politics and Pedagogy*, and in Dutton's and Liann Hurst Mann's *Reconstructing Architec-*

ture: *Critical Discourses and Social Practices*, call for an increased sensitivity to diversity issues.³¹ Recent years have seen a flurry of publications on this topic, including the 2001 subtheme issue of *JAE* on gender and architecture.³²

Based on their research, Groat and Ahrentzen conclude that in three areas—social dynamics, pedagogical practices, and curricular emphases—architectural education needs an overhaul.³³

- A minimal critical mass of a combined female faculty/student proportion of 25 percent is needed at all architectural schools. At schools with this ratio, gender bias is lowest, and schools with the greatest proportion of women students and students of color had the most hospitable environments.
- Faculty must find better ways to teach and evaluate architecture, and apply methods that are more responsive to different learning styles. Women students and students of color are troubled by traditional modes of teaching architecture, and they find critiques and grading to be highly subjective.
- Women and minority students want a greater emphasis on the human side and social impact of the field. School curricula must place greater emphasis on courses that address social and cultural issues in design, and often reflect the career goals of these students.

Along these lines, Harry G. Robinson, III, professor of architecture at Howard University, has argued:

Architecture in the United States is emerging from a decade of introspection during which the social conscience and humanist attitudes of the late sixties and early seventies were essentially abandoned in favor of a search for the ultimate pastiche and constructions isolated from the people who use them. The academic interest in housing innovation to support inner-city, low-income (or no-income) residents and the need to work with "the people" in producing user-based design and planning strategies is minimal. Indeed, some schools of architecture conduct design studios without a real client, even though their backyards are teeming with social problems that beg an architectural response and can inform a new architecture.³⁴

Robinson's point is underscored by Boyer and Mitgang as well: the architectural curriculum and its design projects must be more reflective of pressing problems in America's diverse commu-

nities. Working on socially relevant issues will help attract and retain more diverse students and faculty into the field.

Courses such as my own at the University of Illinois, entitled "Gender and Race in Contemporary Architecture," are one way to incorporate diversity into architectural curricula. A requirement for my course is an encyclopedia profile/exhibit board featuring a woman architect or architect of color. Students collect firm brochures, résumés, published completed projects, and drawings from their architects. They also conduct an interview either in person or over the telephone. Since the class was first offered in 1991, 58 such projects have been completed.

Although most schools of architecture offer no such courses, a handful have been developed. For example, the University of Wisconsin–Milwaukee offers a course "Gender and Diversity Issues in Architecture," taught by Sherry Ahrentzen and which began back in the mid-1980s. Ahrentzen described the course as both "revolutionary" and "evolutionary." Students' research projects analyzed the environment of a local sexual assault treatment center, sex-stereotyping of children's bedrooms and private spaces, implications of the electronic cottage, spaces used by women artists, women and environment issues in Islamic cultures, and other fascinating topics.³⁵

Yet, when such courses are offered in schools of architecture, they are usually small-scale seminars and electives. As one might imagine, students who enroll in such classes are already favorably predisposed to the material, and the instructor is "preaching to the choir." And, unfortunately, most students graduate without any exposure at all to diversity issues.

Just as underrepresented architects need their own organizations, all architecture students need courses in diversity. Learning about affinity groups such as women in architecture organizations, the National Organization of Minority Architects (NOMA), and the Organization of Lesbian and Gay Architects and Designers (OLGAD) is an essential component of students' education.

Ideally, this perspective must infiltrate the mainstream curriculum, and diversity issues ought to be incorporated into required courses. They could be easily included in architectural history courses, exposing students to the past accomplishments of underrepresented architects. They could be components of professional practice and management courses, preparing future architects for a more diverse workplace. Diversity issues must be incorporated into design studios as well. Students should be assigned projects that force them to confront gender and racial issues firsthand. For example, as part of an assignment to design a performing arts center, design instructors could require a post-occupancy evaluation of a

local theater, in which teams of men and women students must watch the behavior in and around restrooms at intermission time. They would likely see long lines in front of the women's rooms, and none in front of the men's rooms. Such information could be incorporated into more women-friendly theater designs. Nonetheless, until educators themselves have both the knowledge of and commitment to include this perspective into the mainstream—which is a long way away indeed—the need for special courses on diversity remains paramount.

Equally important is that students learn about the various career paths that are available to architects. Becoming a designer is but one of many routes that an architect can pursue. As one architect in my glass ceiling research stated,

"The schools still prepare students for traditional, design-oriented careers, which lead to expectations which are constantly frustrated. Many go through long struggles to redefine and re-educate themselves so that they have skills more appropriate to the challenging opportunities this world offers to us. Fortunately for myself I had abilities other than those required for a traditional career path, so that I've had essentially four careers: educator, private practice, corporate architect, specialist."³⁶

What about reaching out even further into the educational system—not just to the university but also to community colleges, high schools, and elementary schools? How can we encourage even greater diversity in our architectural student body? The Newhouse Program and Architecture Competition, cosponsored by the Chicago Architecture Foundation and Chicago Public Schools, offers an excellent example. For the past twenty years, it has involved students from low-income Chicago high schools in a year of site visits, company shows, and marketing in the architectural profession and in the building trades, culminating in a juried design competition. The program offers students "big brothers" and "big sisters" as mentors.

Recall the importance of managing diversity, as opposed to simply undertaking affirmative action or other piece-meal programs. It is not enough for architectural schools to simply pick and choose which efforts to undertake. In fact, all these efforts must be undertaken in tandem with each other as part of an institution-wide, strategic initiative. Only this will ensure long-term and ongoing change. With that in mind, here are a few ideas that—when

used in conjunction with each other—can help architectural schools manage diversity.

Mentoring and Cross-Training Programs

Mentoring programs are often an integral part of faculty development programs at university campuses. Architectural faculty would do well to participate in such activities, and underrepresented faculty could benefit especially. Administrators can assign junior faculty to important committees, such as those addressing curriculum changes. Underrepresented faculty should serve as faculty counselors to the ACSA, providing them with opportunities to mix and mingle with junior and senior colleagues at other institutions. When opportunities permit, they can be placed on important international and/or domestic assignments. This would not only provide employees a more well rounded set of job experiences, but it would also expose them to diverse cultures.

Easier yet, an underrepresented faculty member can shadow a superior on the job for one day a month. Just as medical interns follow their doctors throughout the hospital during rounds, junior faculty can do the same with senior faculty, department chairs, or deans, albeit briefly. This could give junior faculty a chance to sit in on meetings that they would otherwise not attend, meet key administrators on campus, and visit alumni.

Architectural administrators and faculty can recruit students from low-income, minority population areas to assist in the classroom and administrative offices during the summers, for example. Whether they be college or high school students, this experience can open their eyes to a possible future in architecture.

A More Flexible Work Environment with Permanent, Part-Time Positions

Many educators prefer to work part-time. Others desire full-time employment, but with "flex-place" or "flex-time" arrangements to allow them to work a few days a week at home. Whereas child care is a motivation for some, others may simply wish to avoid grueling commutes across congested urban freeways. For still others, commuting marriages and the need to spend time with one's spouse provide a strong incentive for flexible schedules that do not require being on campus all week long.

Architectural schools on urban campuses have traditionally accommodated part-time instructors; in fact, many institutions have come to rely on them even more so than on their regular, full-time faculty. Yet, in nonurban areas, those who wish to teach part-time often have limited opportunities. I personally know of several

highly qualified women with doctoral degrees and strong publication records who have taught architectural courses from time to time. Each is married to a full-time faculty member on a major university campus, and at least two of them have preferred to work part-time while caring for their school-aged children. Yet, because these women have never been hired on the tenure track, they are sometimes treated like second-class citizens, filling in at the last minute for faculty on leave. Their teaching assignments can be terminated at whim, and they lack job security. In fact, throughout much of their careers they have remained unemployed. But their talent is tremendous, and their potential to contribute is great. Such individuals should be offered permanent, part-time positions (if they want them). Part-time as well as full-time women faculty can have much to offer architectural programs, if only the system would make room for them.

Furthermore, with the increasing popularity of the Internet, it is now easier than ever to work at home. Faculty can contact colleagues and students through their home computers; committee members can work together via e-mail and minimize meeting times. Architectural educators must be willing to reevaluate their workplaces and offer greater flexibility with time and space in the workplace. By experimenting, they can discover which arrangements work best for specific individuals as well as for the entire school. Such changes would provide more opportunities for those with family responsibilities at home to participate, and it could work wonders in diversifying architectural education.

Exit Interviews

One of the most promising sources of information—one rarely used—is the exit interview. This technique can be used to find out specific reasons why architectural faculty resign from their jobs. It can help detect perceived incidents of unequal treatment. Specific questions can be asked, such as: How fairly do you believe you were treated on the job? Compared to your peers, do you feel you were given equal opportunities to grow and advance in your position? What more could have been done to provide you with greater opportunities to grow and learn on the job? What efforts should we make in the future to retain employees such as yourself?

Information from exit interviews should be carefully documented, collected, and analyzed over time. Key faculty and administrators should meet periodically to identify problems and trends and produce ways to remedy them. Exit interview information could be shared on an anonymous basis with women-in-architecture groups, the National Organization of Minority Archi-

tects, and the Association of Collegiate Schools of Architecture. These organizations can publicize such information in their newsletters, at chapter meetings, and elsewhere to make both employers and employees more attuned to specific problems that plague underrepresented architects.

Public Outreach

Public outreach is yet another key to designing for diversity. In this regard, architectural educators and students can work together with practitioners to help promote diversity.

This is simply an outgrowth of what scholars Boyer and Mitgang call for in their critique of architectural education: a greater connection between architects and the public.³⁷ The products of underrepresented architects—places that can easily be seen, heard, and touched—are all out there, but the average person on the street doesn't have the foggiest idea that they even exist. Herein lies the challenge.

Through local AIA component chapters, local women-in-architecture organizations, or NOMA chapters, architects could collaborate with state and local officials, community groups, and university faculty, students, and alumni to help promote their work. They could develop walking or driving tours of architectural projects designed by women, persons of color, gays, and lesbians. This could include both historic and contemporary sites. The map of gay and lesbian historic sites in Boston is an excellent prototype.³⁸

For instance, I can envision a "Walking Tour of Downtown Chicago" brochure and Web site featuring projects designed by Chicago Women in Architecture (CWA), a follow-up to the 1998–1999 exhibit at the Art Institute of Chicago. These would include both projects solely designed by women as well as those in which women played a major role. Such a document would enable visitors to see the Chicago skyline through a different lens. Members of CWA could spearhead the development of the brochure and seek funding to have it published and disseminated, after which it could be distributed at welcome centers, museums, and convention and visitors bureaus around the state. It could also be available at places like the Prairie Avenue Bookstore, Chicago's premier architectural book shop, the ArchiCenter, the Art Institute of Chicago, and elsewhere. Its unveiling could be timed with National Women's History Month (March) and included as part of the city's commemorative events. City leaders would be recruited to promote such efforts, and local journalists should cover them in their newspapers and magazines. Working together with NOMA, another version of the Chicago walking tour could feature the work of African-

American architects and be showcased as part of African-American History month (February).

With yet additional funding, traveling exhibits could be developed in conjunction with such tours. They could travel on nationwide tours to museums, colleges and universities, high schools, and elsewhere. They could also be posted as Web sites and linked with those from each respective city's convention and visitors bureaus.

In Los Angeles or San Diego, I can picture a driving tour featuring the work of Latino/a architects and likewise for Houston and Miami. In the Bay area, "Walking Tour of Downtown San Francisco," could spotlight the work of Asian-American architects or gay and lesbian architects. The work of Asian-Americans could also be spotlighted in northwestern cities like Portland and Seattle.

And why not recruit students from University of Illinois at Chicago or from Illinois Institute of Technology to work with CWA or NOMA to develop the Chicago tour and Web site? Or students from the University of California at Los Angeles to prepare the LA tour? And students from the University of California at Berkeley for the San Francisco piece? Such research could be undertaken as part of a regular course or as independent study, under the close supervision of a faculty member.

Funding for this project should also include widespread distribution not only at public sites such as those already mentioned, but also at elementary and high schools. They could be included as part of career days at high schools and elementary schools to help encourage a more diverse, new generation of architecture students. Brochures and Web sites would increase public awareness, especially for young girls and students of color who might not otherwise consider architecture as a profession.

Densely populated cities such as Chicago and San Francisco readily lend themselves to walking tours. Chicago's tours could be offered through the ArchiCenter, and those of other cities through their local tourist facilities. Volunteers can lead tour groups and answer questions. In less-dense regions where driving tours are more appropriate, they could be incorporated as class field trips for elementary and high school students.

Tours, exhibits, and Web sites such as these are examples of collaborative ventures that can be undertaken when architectural educators, students, and practitioners reach out to the public. Their potential is tremendous. Such efforts will go a long way toward promoting diversity in design, educating a largely ignorant but often curious public about the value of architecture. Both the profession at large and the public have much to gain. It is a win-win situation.

Conclusion

When it comes to diversity, architectural education and practice today stands at a crossroads. In striking contrast to the other arts, architecture remains all too homogeneous: too male, too pale. Imagine the world of music without Louis Armstrong, Michael Jackson, Julio Iglesias, or even Madonna. Imagine the culinary arts without Thai coconut soup, spaghetti a la Bolognese, or enchiladas verdes. By comparison, the architectural world—for the most part—is just a plain old ham sandwich.

We architectural educators can remain passive, watching silently as underrepresented faculty and students struggle to succeed in an environment that is at best minimally supportive and at worst hostile and unfair. We can continue to ignore those who, in frustration, flee the profession altogether. Unfortunately, as my research and that of others have shown, architectural education and practice indeed remain a chilly climate for far too many women and persons of color. Yet that need not continue to be the case. A proactive stance towards diversity can help transform the profession in the twenty-first century.

Notes

1. Kathryn H. Anthony, *Design Juries on Trial: The Renaissance of the Design Studio* (New York: Van Nostrand Reinhold, 1991; reprinted by Champaign, IL: University of Illinois Campus Publishing Services). The book and related work received the 1992 Association of Collegiate Schools of Architecture Creative Achievement Award.

2. This article is excerpted in part from Kathryn H. Anthony, *Designing for Diversity: Gender, Race and Ethnicity in the Architectural Profession* (Urbana, IL: University of Illinois Press, 2001). Portions have been altered for publication in *JAE*.

3. 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), pp. xx, 96–97.

4. Lee D. Mitgang, "Saving the Soul of Architectural Education: Four Critical Challenges Face Today's Architecture Schools," *Architectural Record* (May 1997): 124–128; quote on p. 125.

5. Chip Johnson, "Tales of Sex Harassment at UC," *Oakland Tribune* (Nov. 17, 1992): A-3–A-4.

6. Dashka Slater, "Harassment Charges Rock Architecture School," *East Bay Express* (Nov. 27, 1992); Elaine Herscher, "Discord at UC Berkeley Architecture School: Panel says department's faculty ignored student complaints of sexual harassment, bias," *San Francisco Chronicle* (Oct. 29, 1992).

7. Erin McCormick, "Students urge UC to end sex bias; Harassment told at architecture school," *San Francisco Examiner* (Nov. 17, 1992): A-8; Slater, "Harassment Charges Rock Architecture School."

8. Amy Saltzman, "Life After the Lawsuit: They took their employers to court. They won. But it's not over." *US News & World Report* (Aug. 18, 1996): 57–61.

9. Heidi Landecker, "Why Aren't More Women Teaching Architecture?" *Architecture* 80/10 (Oct. 1991): 23–25; Saltzman, "Life After the Lawsuit," pp. 57–61.

10. Boyer and Mitgang, *Building Community*.

11. Sherry Ahrentzen and Linda Groat, "Rethinking Architectural Education: Patriarchal Conventions and Alternative Visions from the Perspectives of Women Faculty," *Journal of Architectural and Planning Research* 9/2 (summer 1992): 95–111; Linda Groat and Sherry Ahrentzen, *Status of Faculty Women in Architecture Schools: Survey Results and Recommendations. Developed and Completed by the ACSA Task Force on the Status of Women in Architecture Schools* (Washington, DC: Association of Collegiate Schools of Architecture Press, 1990); Linda Groat and Sherry Ahrentzen, "Reconceptualizing Architectural Education for a More Diverse Future: Perceptions and Visions of Architectural Students," *Journal of Architectural Education* 49/3 (Feb. 1996): 166–183; Linda Groat and Sherry Ahrentzen, "Voices for Change in Architectural Education: Seven Facets of Transformation from the Perspectives of Faculty Women," *Journal of Architectural Education* 50/4 (May 1997): 271–285.

12. Groat and Ahrentzen, "Reconceptualizing Architectural Education," p. 175.

13. *Ibid.*, p. 177.

14. Mark Paul Frederickson, "Gender and Racial Bias in Design Juries," *Journal of Architectural Education* 47/1 (Sept. 1993): 38–48.

15. Boyer and Mitgang, *Building Community*, p. 95.

16. Table 1 draws upon information provided from the following sources: architects—*Employment and Earnings* 47/1 (Jan. 2000): 178; AIA members—American Institute of Architects, "AIA Membership Statistics" (Aug. 1999); and faculty and students—the National Architectural Accrediting Board (NAAB), "NAAB Statistics Report" (Nov. 1999) showing data from the 1998–1999 academic year. Note that the AIA data reflect all categories of AIA membership, but only those who reported their gender and race.

17. Landecker, "Why Aren't More Women Teaching Architecture?"

18. Michael Kaplan, "Statistics on Tenured Faculty," *Association of Collegiate Schools of Architecture (ACSA) Newsletter* (Sept. 1993): 28. Based on the 1992–93 *ACSA Faculty Directory*.

19. NAAB "Statistics Report" (Sept. 2000) 1999–2000 figures.

20. *ACSA Directory 1997–98* (Washington, DC: Association of Collegiate Schools of Architecture, 1997).

21. Association of Collegiate Schools of Architecture 2000–2001 database obtained from Michelle A. Rinehart, Senior Project Manager, ACSA (Dec. 3, 2001.)

22. NAAB "Statistics Report" (Nov. 1999) 1998–1999 figures.

23. *Ibid.*; A. Freeman, "Black architects termed 'an endangered species,'" *Architecture* 78/6 (1989): 28, 30; Bradford C. Grant and Dennis Alan Mann (eds.), *The Professional Status of African American Architects* (Cincinnati: Center for the Study of Practice, 1996), pp. 3–4, 11.

24. Marilyn Loden, *Implementing Diversity* (Chicago: Irwin Professional Publishing, 1996), p. 25.

25. R. Roosevelt Thomas, Jr., *Beyond Race and Gender: Unleashing the Power of Your Total Work Force by Managing Diversity* (New York: AMACOM, a division of American Management Association, 1991).

26. Teresa Kruzan and John Hucheson, *The Guide to Culture Audits* (Atlanta: American Institute for Managing Diversity, 1998).

27. For copies of the University of Illinois at Urbana-Champaign's School of Architecture Diversity Plan, contact the author.

28. Anthony, *Design Juries on Trial*, pp. 132–134.

29. Sherry Ahrentzen and Kathryn H. Anthony, "Sex, Stars, and Studios: A Look at Gendered Educational Practices in Architecture," *Journal of Architectural Education* 47/1 (Sept. 1993): 11–29.

30. Kathryn H. Anthony and Brad Grant (eds.), *JAE* 47/1 (Sept. 1993).

31. Thomas A. Dutton (ed.), *Voices in Architectural Education: Cultural Politics and Pedagogy* (New York: Bergin and Garvey, 1991); Thomas A. Dutton and Lian Hurst Mann (eds.), *Reconstructing Architecture: Critical Discourses and Social Practices* (Minneapolis: University of Minnesota, 1996).

32. Diane Ghirardo and John A. Stuart (eds.), *JAE* 55/2 (Nov. 2001).

33. Groat and Ahrentzen, "Reconceptualizing Architectural Education," pp. 166–183.

34. Harry G. Robinson, III, "We've Been Paid For . . .," in Jack Travis (ed.), *African American Architects in Current Practice* (New York: Princeton Architectural Press, 1991), pp. 10–11.

35. Sherry Ahrentzen, "A 'Women and Environments' Course in an Architecture School," *Women & Environments* 7/1 (winter 1985): 13. In addition to Ahrentzen's course at Milwaukee, others are offered at California Polytechnic State University at San Luis Obispo; Miami University; New Jersey Institute of Technology; Tulane; and University of Colorado, Denver. These are described in detail in Sherry Ahrentzen and Janetta McCoy (eds.), *Doing Diversity: A Compendium of Architectural Courses Addressing Diversity Issues in Architecture* (Washington, DC: Association of Collegiate Schools of Architecture, 1996).

36. Quote is from a white male architect, age fifty, who participated in my glass ceiling in architecture research.

37. Boyer and Mitgang, *Building Community*.

38. Map Collective of Boston Gay and Lesbian Architects and Designers and The Boston Area Lesbian and Gay History Project. "Location: A Historical Map of Lesbian and Gay Boston" (Boston: 1995).