

A Legacy of Firsts

African Americans in Architecture at the University of Illinois at Urbana-Champaign

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Despite the gains made by the historic *Brown v. Board of Education* court decision in the past half century, the number of African Americans in architectural education and practice has remained astonishingly low, particularly in comparison to their counterparts in professions such as law and medicine. In 1997 noted scholar Lee Mitgang, coauthor of a landmark study of architecture education nationwide, called for an end to “apartheid in architecture schools,” and argued that “the race record of architectural education is a continuing disgrace, and if anything, things seem to be worsening.”¹ Mitgang was referring in part to a disturbing pattern of racial segregation in architectural education. Out of 1,313 African American students enrolled in architecture schools in North America, 45 percent were students at the seven historically black schools with accredited architecture programs—Florida A&M, Hampton, Howard, Morgan State, Prairie View A&M, Southern, and Tuskegee—while the remainder were enrolled at the other ninety-six schools of architecture.²

In fact, architecture has been all too slow in diversifying its ranks. As of academic year 2006–7, national statistics show that out of 14,707 full-time students enrolled in accredited bachelor of architecture degree programs in the United States, 6.2 percent (915) were African American; out of 2,601 graduates of these programs, 3.5 percent (90) were African American. That same year, out of 2,953 full-time students enrolled in accredited master of architecture programs in the United States, only 3.4 percent (99) were African American; out of 1,284 graduates of these programs, only 2.1 percent (27) were African American. In 2006–7, out of 2,076 full-time architecture faculty, only 3.4 percent (71) were African American.³ In terms of architectural practice, as of 2008, only 1.1 percent (741) members of

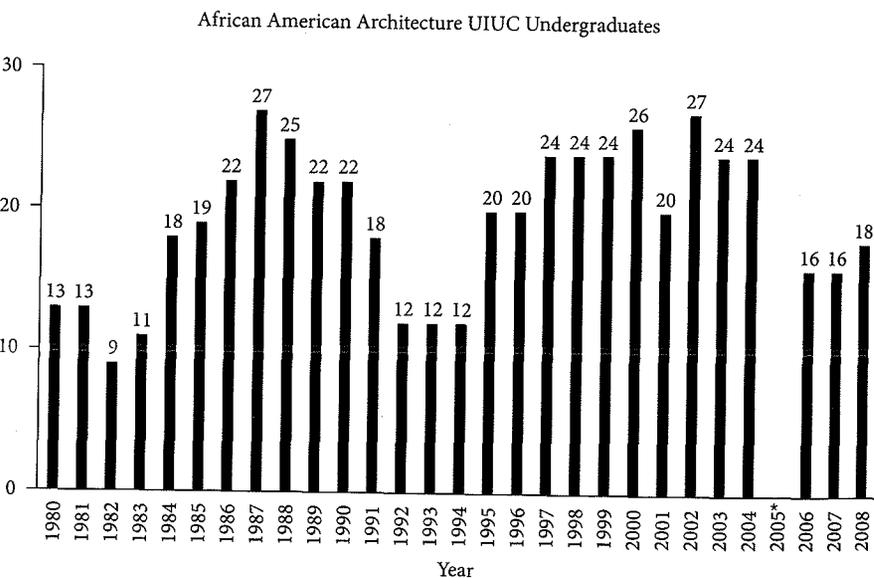
the American Institute of Architects (AIA), the leading professional organization in the field, were African American, and only 106 of these were women.⁴

At UIUC's School of Architecture, 2008 enrollment figures showed a total of 22 African American students, including 18 undergraduates and 4 graduates.⁵ Figures 20.1 and 20.2 show the enrollment numbers of African American undergraduate and graduate students since 1980. No African American currently serves full time on the tenured or tenure-track faculty.

It might come as a surprise, then, to learn that the University of Illinois at Urbana-Champaign has contributed significantly to the education of African American architects around the United States, perhaps more so than any other public university with the exception of historically black schools with accredited architecture programs.

This essay documents the history of African American architecture alumni at the University of Illinois at Urbana-Champaign. Our research used various methods to identify African American architecture alumni and track their careers.⁶ Results led to a Web site with lists of alumni, interviews, and examples of notable work, and to an exhibit accompanying the opening of the April 2004 National Organization of Minority Architecture Students (NOMAS) annual symposium. This

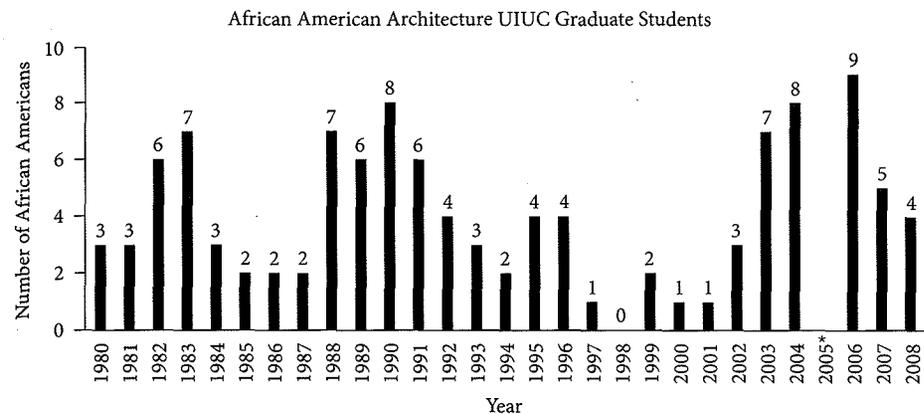
FIGURE 20.1



* Data not available.

Statistics based on enrollment on the tenth day of class. Note that the number has never exceeded thirty in any academic year. Based on a graph created by Nicholas Watkins. Source: University of Illinois at Urbana-Champaign, Division of Management Information, www.dmi.uiuc.edu/stuenr.

FIGURE 20.2



* Data not available.

Statistics based on enrollment on the tenth day of class. Note that the number has never exceeded ten in any academic year. Based on a graph created by Nicholas Watkins. Source: University of Illinois at Urbana-Champaign, Division of Management Information, www.dmi.uiuc.edu/stuenr.

event drew students of color from across the Midwest to the Urbana-Champaign campus for a weekend of scholarly presentations and design activities. The exhibit was displayed for African American History Month in February 2005. The Web site was part of an interactive display at Chicago's Museum of Science and Industry, a component of its "Architecture: Pyramids to Skyscrapers" exhibit in 2006, which drew crowds of visitors.

A Brief History

The architecture program at the University of Illinois at Urbana-Champaign began in 1870. It was the second academic architecture program in the United States and was originally part of the College of Engineering.⁷ By the start of the twentieth century, under the direction of department head Nathan Clifford Ricker, it was recognized as one of the nation's top programs.⁸

Walter T. Bailey (1882–1941) was the first African American to graduate with a bachelor of science in architectural engineering at UIUC in 1904 (figure 20.3). In 1910 he received an honorary master's degree in architecture from UIUC. Bailey hailed from Kewanee, Illinois, where he attended Kewanee High School. He arrived on campus in 1900. Following his graduation, he worked briefly for Harry Eckland, an architect in Kewanee, and for Spencer and Temple, an architectural firm in Champaign. During that time he assisted in planning Colonel Wolfe School in Champaign (1905). That same year, he was appointed Head



FIGURE 20.3.

Walter T. Bailey (1882–1941) was the first African American graduate with a Bachelor of Science in Architectural Engineering at UIUC in 1904. Photo taken 1904. Credit: University of Illinois at Urbana-Champaign Archives.

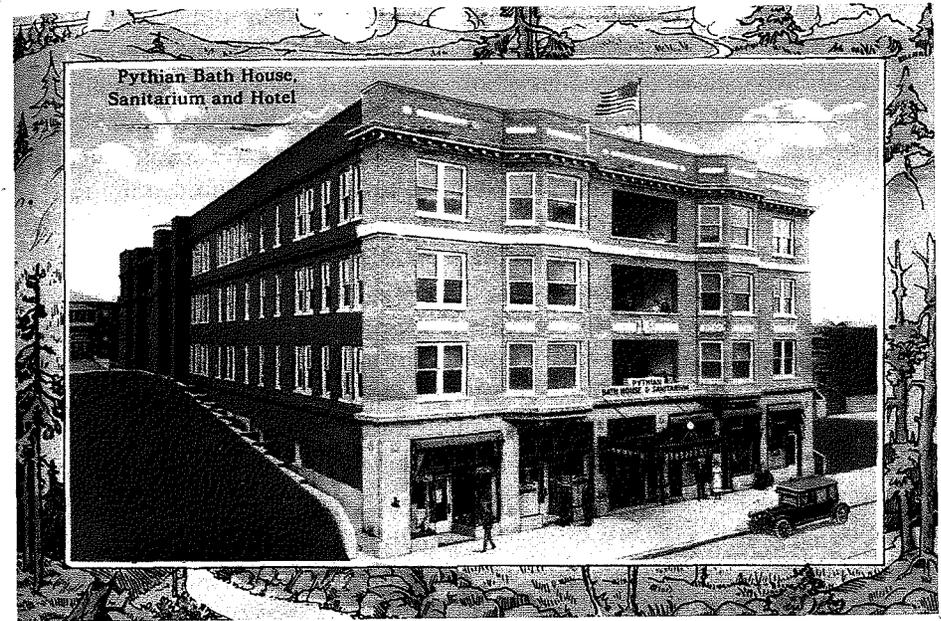


FIGURE 20.4.

Exterior view of the Pythian Bath House, Sanitarium and Hotel in Hot Springs, Arkansas (1923), a recreational facility exclusively for African Americans designed by Walter T. Bailey. It boasted then-modern amenities such as telephone service, cold and hot water for each room, two parlors, a roof garden, and an ornate lobby with marble trim. Source: “Souvenir Folder of the Pythian Baths” (1923). Credit: University of Illinois at Urbana-Champaign Archives.

of the Mechanical Industries Department at Tuskegee Institute in Tuskegee, Alabama, where he also supervised the planning, design, and construction supervision of all new campus buildings. While at Tuskegee he designed White Hall (1908), a women’s dormitory, as well as two churches in Montgomery, Alabama (1910, 1912). He remained at Tuskegee until 1916, when he opened an office on Beale Street in Memphis, Tennessee, a street nicknamed “a main street of Negro America.”⁹

The Knights of Pythias, a large national fraternal order of African Americans formed in the post-Civil War era, was a significant client for Bailey. The organization provided programs for recreation, racial and social advancement, life insurance, and death benefits, as well as aid to the sick, persons with disabilities, the elderly, orphans, and widows. During Bailey’s career in Memphis, he designed the Mosaic State Temple Building (1922) and the Pythian Theater Building (1922–23), both in Little Rock, Arkansas. He also designed the Pythian Bath House and Sanitarium in Hot Springs, Arkansas (1923), a recreational facility exclusively for African Americans (figure 20.4). Ironically, although many

African Americans served as laborers in Hot Springs’ elaborate bath houses, they were prohibited from using them. The Pythian Bath House provided a respite from the oppressive world of Jim Crow.

In 1924 Bailey moved his practice to Chicago, site of two of his major projects: the National Pythian Temple (1927) and the First Church of Deliverance (1939). Both served as icons of African American achievement and power on Chicago’s South Side, a region then commonly referred to as Bronzeville or Black Metropolis and a destination for those escaping the South during the Great Migration. When it was completed, the National Pythian Temple, an eight-story building with a steel frame, yellow brick facing, and decorative terra cotta reliefs, was one of the tallest buildings in the area. It provided an auditorium for large gatherings, commercial and office space for African American businesses, as well as residential apartment units. Bailey’s design for the First Church of Deliverance expansion, also on Chicago’s South Side, became an Art Moderne landmark. The

church was known for its gospel music and radio broadcast ministries, and its architectural style was a reflection of these new religious mediums. In response to its radio broadcasts, the congregation swelled and needed a larger facility.

Bailey died of pneumonia in 1941. Although his work was overlooked for decades, he was rediscovered as the subject of a 2002 master's thesis and was one of two UIUC African American architecture alumni featured in the 2004 publication *African American Architects: A Biographical Dictionary 1865–1945*.¹⁰ The second was Beverly Greene (figure 20.5).

Thirty-two years after Bailey paved the way for African American men, Chicagoan Beverly Greene (1915–57) was the first African American woman to graduate with a bachelor of science degree in architectural engineering from UIUC in 1936. She also received a master's degree in city planning from UIUC in 1937 as well as a master's degree in architecture from Columbia University in 1945. She was hired by the Chicago Housing Authority in 1938, a milestone for a woman—and particularly a woman of color—at that time. At age twenty-seven in 1942, Greene was the first African American woman to receive her license to



FIGURE 20.5.

Beverly Greene (1915–57) was the first African American woman to graduate with a Bachelor of Science in Architectural Engineering at UIUC in 1936. Greene is believed to be the first African American woman to receive her license to practice architecture in the United States. During her short career, she produced valuable designs for the Chicago Housing Authority and the UNESCO United Nations Headquarters in Paris. Source: *The Illio* (1936), 73. Credit: Illini Media Company.

practice architecture in the United States. After relocating to New York City she worked for Isadore Rosefield and specialized in design for healthcare facilities and hospitals. In 1955 she began work for Marcel Breuer on the UNESCO United Nations headquarters in Paris (1958) as well as the New York University campus (1956). In 1956 she collaborated on the design of the Christian Reformation Church in New York City. She died prematurely from cancer at age forty-one.¹¹

Champaign-Urbana had its share of racism and segregation throughout much of the twentieth century. While activities at the School of Architecture proceeded as usual, and the insular design studios dominated students' everyday lives much as they do today, school archives reveal that at least some architecture students were concerned about racial issues. For example, in 1953, the editor of *The Bannister*, the school's newsletter, urged architecture students to protest the exclusionary policies at local barbershops. An editorial in the paper read as follows:

DISCRIMINATION. Recently a sheet of paper was passed out before a football game. The subject was discrimination against colored people in the local barbershops. Maybe you aren't aware that Negroes cannot get a haircut in a local shop, but whether you are or are not, it is the truth. This ghastly absurd thing is taking place in a democracy.

The barbers are not the only offenders in this terrible crime, and I for one would like to see a little action on the part of the students. Here are some suggestions.

1. Picket the barbershops that practice discrimination.
2. Refuse to get a haircut in any shop that will not treat everyone as an equal, regardless of race, color, creed, or religion.
3. Let our hair grow in protest.
4. Go to neighboring towns for haircuts.
5. Cut your own.
6. Any one or all of the above.

The barbers are dependent upon the school trade, as is everything else in the Twin Cities, and with a slight amount of pressure from us they have to treat everyone as equals or go out of business.

Anyone interested in this crusade for democracy, please use the suggestion box on the second floor of the Arch. Bldg.¹²

Another article appeared in 1964 in the *Ricker Reader*, a student newsletter. Entitled "The Segregated City Beautiful: A Delusion," it discussed controversial proposed legislation to prohibit Illinois property owners from refusing to rent or sell on grounds of race.¹³ The newsletter's editor, Jeffrey Marx, presented both sides of the February 1964 debate between Arthur F. Mohl, vice president of the

Illinois Association of Real Estate Boards, and Leon M. Despres, alderman for Chicago's Fifth Ward and member of the Chicago City Council in City Planning, Housing, and Urban Renewal. Mohl favored the continuation of existing laws, claiming that proposed changes would be "undemocratic."¹⁴ Despres argued in favor of passing new legislation on the grounds that Chicago's housing segregation was effectively a "visible prejudice; segregated schools, segregated churches, a segregated mentality, and segregated health, both mental and physical."¹⁵ Marx followed up with an interview of Robert O. Bowles, executive director of the Champaign County Urban League, discussing the proposed urban renewal project for the northeast neighborhood. Other than these few examples, however, it appears that the tempestuous political climate of the civil rights era was only rarely reflected in the School of Architecture.

Sparked by the civil rights movement and the assassination of Martin Luther King, the university created the Special Educational Opportunities Program (SEOP) in 1968. One of the program's major accomplishments was Project 500, an effort to recruit at least 500 students of color, especially African Americans, in fall 1968. Consequently, the late 1960s and early 1970s saw increased participation by African Americans as architecture students. Organizations such as the Black Architecture Students Association (BASA, established in 1970) and the Community Advocacy Depot (CAD, established in 1969) became venues within which African American architecture students could find solidarity. Andrew McGlory (BS 1973, MArch 1976), one of BASA's founding members, recalls:

BASA was started in response to a growing number of Black Students in the Department of Architecture who felt the need for an organization which would serve as an instrument for mutual development and offer a concerted voice on their behalf. One of the first requests from BASA to the Department was to have a place where we would be able to socialize and study together. The Department responded by giving BASA a room in a house at 911 South Sixth Street that was primarily being used as a studio for architectural graduate students working on special projects. After several weeks, the graduate students abandoned the house except for one Australian student named Paul. Upon graduating, Paul also left the house. During Paul's stay at the house, he was a great mentor to BASA members.

The house at 911 South Sixth Street became officially the BASA House in 1971. We were able to use this house for the next five plus years. In 1976 we were told that we no longer would be able to stay in the house and were given a room in Noble Hall (Room 404). During the five plus years in the house we used the second floor as studio space where we would have from two to three students in each of the four rooms on the second floor. Upper classmen and graduates used the studio spaces. Also we had our own darkroom, library study, and fellowship rooms for socializing and the housing of our first two annual BASA Spring Symposiums in 1973 and 1974.¹⁶

Through CAD, architecture students collaborated with community members, the Champaign Housing Authority and the Champaign Park District. Students created housing designs for low-income persons of color in the Champaign-Urbana community.

Ernest Clay (BArch 1969, MArch 1970), the school's first full-time, tenure-track African American faculty member, was hired in 1970 as an instructor and rose to the rank of associate professor before retiring in 1999. In 1978 Clay formed the University of Illinois chapter of NOMAS. Following Clay's appointment was that of Carl Lewis (BS 1991, MArch 1992), the school's second full-time, tenure-track African American faculty member, who served as assistant professor from 1992 to 1997. He currently works as an academic advisor and continues teaching at UIUC. Lewis distinguished himself through his appointment to the United States Architectural and Transportation Barriers Compliance Board in 1996. Two other African Americans, John Gay (BS 1988) and Ira Jones (MArch 2000), have also served briefly as visiting faculty, Gay in 1996–97 and Jones in 2000–2001. David Franklin (MArch 1996) and Nikolas Hill (BS 2001) have served as visiting critics on reviews in design studios.

The East St. Louis Action Research Project (ESLARP) began in 1987 as an effort to improve the standard of living among African American neighborhoods in East St. Louis, Illinois, one of the nation's most economically depressed cities. ESLARP has grown into a collaborative effort of students and faculty from a variety of disciplines across campus, including architecture, landscape architecture, and urban and regional planning. Often these collaborations have occurred in joint studio settings where students from all three disciplines are combined. Among the many design studio projects in which students and faculty have engaged in East St. Louis are housing, a light rail transit system, a farmers' market, and the redevelopment of a park. Scores of others can be found on the ESLARP Web site.¹⁷ Over the years several architecture faculty have participated in these projects, including Michael Andrejasic, Kathryn Anthony, Osman Ataman, Ernest Clay, Lynne Dearborn, Carolyn Dry, and Robert Selby. Some alumni of ESLARP studios have pursued careers in the development of low-income housing.

Following in the footsteps of BASA and CAD, NOMAS provides support for current African American students and other students of color. Each year, NOMAS hosts a symposium and sends several of its members to the national conference of the parent organization, NOMA. The organization has received substantial financial support both from the university and from the school. In 2002 NOMAS had its first all-woman slate of officers with Dawntaya Rodgers (BS 2003) as its president.

Several alumni have enhanced the stature of African Americans in the profession through their involvement with the National Organization of Minority

Architects (NOMA). They have included Ernest Clay, Drake Dillard, Nikolas Hill, Sharon Samuels, and Tebogo Schultz. In 2002 Schultz (BArch 2000) served as national student representative for NOMA. In 2003 Samuels (BS 1998) served as chair of the NOMA International Congress and Exposition in Chicago, and Drake Dillard (BArch 1973) served as president of NOMA (figure 20.6). Samuels is conducting research along with her colleague Katerina Ruedi to document the accomplishments of all African American women architects, tentatively entitled “133 and Rising”; the number 133 reflects the total number of such women in the United States at the time the study began.

A number of African American alumni have been elevated to Fellows of the American Institute of Architects, one of the highest honors in the profession. Among them are David Lee (BArch 1967), Roger Margerum (BArch 1956), Karl Thorne (BArch 1969), and Jack Travis (MArch 1978). Several have worked on high-profile projects, such as the United States Air Force Academy in Colorado Springs (Margerum), Boston’s Big Dig (Lee), and the 1991 film *Jungle Fever* (Travis). Short biographies of these and other alumni are included in the appendix at the end of this chapter.

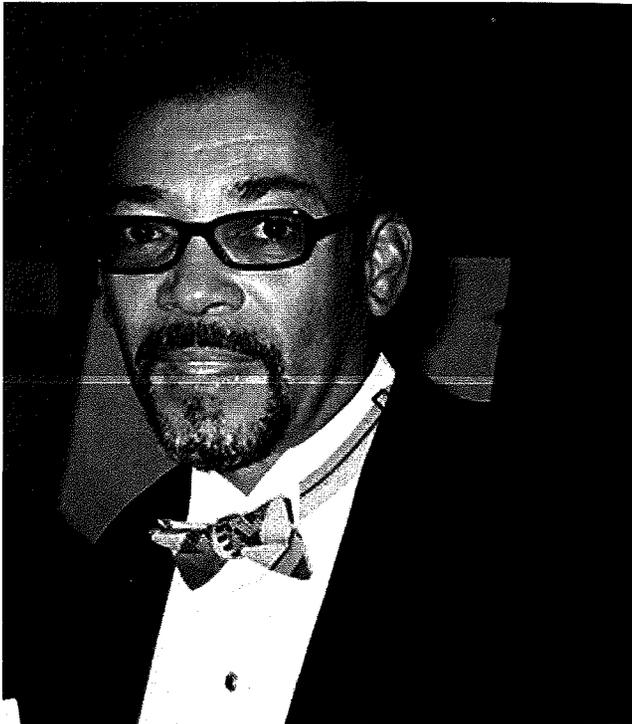


FIGURE 20.6. Drake Dillard (BArch, 1973) served as the 2003 president of the National Organization of Minorities in Architecture. He currently practices in Los Angeles. Photo taken in 2002. Credit: Kathryn H. Anthony.

Reflections

Our research revealed a significant “legacy of firsts”: Walter T. Bailey as one of the first African Americans to graduate from an architecture school, Beverly Greene as the first African American woman to receive her license to practice architecture in the United States, Ernest Clay as the first African American tenured faculty in the school, and Jack Travis’s book *African American Architects in Current Practice* as the first of its kind. Although being the “first” earns all these individuals a place in the history books and distinguishes them as trailblazers, there is no doubt that for some of these individuals it was also at great personal cost. For serving as a minority of one, perceived as the lone ambassador of your race, must have been a lonely position indeed—and that is still true today.

The School of Architecture continues to struggle with issues of diversity. So, too, the profession of architecture continues to lag behind professions like law and medicine that have been much more successful in diversifying their ranks. This challenge has been well documented in numerous publications, including Kathryn H. Anthony’s book, *Designing for Diversity*.¹⁸ In the early 2000s, the American Institute of Architects has launched a major campaign to promote diversity. In 2003 it revived its diversity conference, which had not been held for several years. In 2008 the AIA convened a diversity plenary, *Multiformity ’08* (architects embracing diversity), in St. Louis, which drew sixty-three invited participants representing AIA leadership and members, students, collateral organizations, large and small firms, professional affinity groups, and experts outside the profession. The outcome was a document called the Gateway Commitment, leading to the development of a multiyear action plan to have an impact on the recruitment, matriculation, retention, and promotion of talented, diverse individuals in architecture. The AIA’s 2009 national convention theme was “The Power of Diversity: Practice in a Complex World.”

In 2000 the school adopted its first diversity plan, outlining several target areas for improvement.¹⁹ The school’s diversity committee has monitored the plan periodically. One of the plan’s goals has been to stress diversity in the school’s extracurricular activities. The school has been somewhat successful in achieving this goal by inviting more women guest lecturers to speak in the school lecture series. Yet other than at the annual NOMAS symposia, African American speakers continue to remain rarities. In response to its diversity plan, the school can claim modest success in increasing the numbers of African American visiting critics on design studio reviews, both throughout the semester and during the prestigious Earl Prize awards reviews held at the end of each semester.

The school has had one of the strongest student representations at the annual NOMA convention, even including those from historically black colleges and universities. One should note that many architectural schools are not even rep-

resented at this event. The student organization resource fee, a campuswide resource that supports activities and programs of registered student organizations, coupled with funds from the School of Architecture, has supported as many as ten to twelve NOMAS students each year to travel to the convention. Many of these students, although not all, are African American; others are Latino/a and Asian-American. Both the university and the school have displayed a strong commitment to NOMAS, probably more so than many other universities.

Since 1991 the school has offered a seminar on gender and race in architecture, one of the few courses of its kind, taught by Kathryn H. Anthony.²⁰ It focuses on the roles of women and persons of color as critics, creators, and consumers of the built environment, and it includes historical and contemporary contributions of African American architects. Field trips have included visits to African American-owned firms in Chicago, such as Heard and Associates, Smith & Smith Associates, Inc., and Nia Architects. In 2004 the seminar drew among the highest percentages of African American students of any course in the school. At that time, Assistant Professor Carla Jackson, then of Tuskegee University, served as a guest speaker, as did David Franklin (MArch 1996). Yet because it is currently offered only as an elective to ten to twenty students, its impact across the school has been minimal. And the fact remains that the vast majority of students graduating from the school are still hard-pressed to name even one African American architect, either past or present. In this sense, one questions the extent to which the school is offering a truly comprehensive architectural education. Unfortunately, the same is likely the case at most other schools of architecture across the country. In the era of our first part-African American president, Barack Obama, it is hoped that this will change.

The school continues its efforts to recruit African American students. As minority student scholarships have increased, more students from historically black colleges and universities such as Florida A&M, North Carolina A&T, and Tuskegee University have chosen to attend Illinois for graduate school. Overall, however, the numbers of African American students continue to remain low. Surprisingly though, it appears that the numbers of African American students at UIUC have still outnumbered those at our sister school, University of Illinois at Chicago, where the resident population of African Americans is much higher.

In retrospect, what was the impact of the *Brown v. Board of Education* decision on the UIUC School of Architecture? Prior to 1954, only eight African Americans had graduated from the school; the remaining graduates all came afterwards. Prior to the 1968 SEOP and Project 500, only twelve had graduated. One can argue that compared to *Brown v. Board*, Project 500 was even more influential in opening the doors to African American students on the UIUC campus. As a result of Project 500, the first wave of African American architecture students,

a total of nineteen, graduated in the 1970s. Although only ten African American architecture students graduated in the 1980s, a second wave of thirty-nine graduated in the 1990s. Yet the reality is that Project 500 would have been unlikely without *Brown v. Board*. Furthermore, the location of African American architecture alumni as of 2004 revealed that while thirty-one were in Chicago and twenty-one were elsewhere in Illinois, the remainder, over forty-five, were out of state. Hence the impact of our alumni—and on our built environment—can be felt not only in Chicago and Illinois but also nationwide.

Finally, what was the impact of the *Brown* Jubilee Commemoration Committee on the School of Architecture? The exhibit of African American architecture alumni proved to have an unanticipated yet successful outcome.²¹ In fact, while the exhibit was not part of our original research proposal, it turned out to be one of the most valuable components of our research. Although compared to an exhibit a Web site has potential to reach a much larger audience and can be much longer lasting, its impact is more nebulous and thereby not as appealing to some. Exhibits are a significant component of the culture of the architectural profession. Architects have always enjoyed opportunities that afford public recognition of their work, and exhibits have traditionally achieved this purpose. In our case, the exhibit provided a unique venue where African American architects of the past and present could speak to those of the future through images and written testimony.

The interactive display of our African American architecture alumni Web site at Chicago's Museum of Science and Industry in 2006 provided a special, highly visible opportunity to promote the accomplishments of our alumni to a wide audience. This would never have happened were it not for the *Brown* Jubilee and the committee's support of the project. Numerous children from the Chicago public schools visited this exhibit as part of their class field trips. Members of national organizations of minority architects from across the country saw the exhibit. And visitors from Chicago and around the world were able to learn about the impact of African American architects from the University of Illinois and elsewhere. In 2008 Kathryn Anthony and Leeswann Bolden updated the Web site and presented it at a conference called "Race, Diversity, and Campus Climate at the University of Illinois at Urbana-Champaign," an event sponsored by the UIUC Center for Democracy in a Multicultural Society.

What other impact has the *Brown* Jubilee had on the school? Most importantly, the history presented here had never been documented before. As such, it provides a new set of lenses from which to view the school. And from what we can ascertain, ours appears to be one of the only studies of its kind. So despite its concentration on one school and one set of alumni, it serves as a unique case study—another important "first"—pioneering a route for other schools to follow.

Appendix: Selected Biographies

A few UIUC alumni and their professional accomplishments are spotlighted here.

Alicia Belton (BSAS 1960, MArch 1992) opened her Minneapolis-based architecture and construction-management firm, Urban Design Perspectives, in 1999. The firm's projects include residential, office, entertainment/recreation, and religious buildings. Among them are Club Three Degrees Christian Nightclub in Minneapolis and Rondo Lofts in St. Paul. In 2008 Belton's firm was selected as part of the team to design the University of Minnesota's new Urban Research and Outreach/Engagement Center in north Minneapolis. Belton and her designs have been featured in the magazine *Homes of Color*.²²

David Franklin (MArch 1996) also received an MS in real estate development finance from Columbia University in 1991 and a BS in construction technology from Purdue University in 1986. In his capacity as president of Domain Architects in Indianapolis, Indiana, Franklin is involved in project programming, design, planning, and construction administration. He has served on the board of directors of the Indianapolis chapter of the American Institute of Architects and as a delegate to the Indiana state chapter board of the AIA. He has also taught at Indiana State University in Terre Haute, Indiana. His firm has received numerous awards including four in 2004 for such projects as the IRMSDC Business Center in Indianapolis.

Andrew Heard (BArch 1962). Founded in 1967 in Chicago, Heard & Associates, Ltd.'s projects range from the design of medical facilities to public facility rehabilitation; from large multifamily housing to the restoration and preservation of architectural landmarks; from high-security penal institutions to multimodal transportation facilities. The firm's public buildings include fire stations, libraries, and courtrooms as well as specialized industrial and recreational facilities.²³ Heard's firm designed the new library at Chicago State University (2004), a four-story signature building at the entrance to its campus. Its architecture was inspired by sixteenth- to eighteenth-century geometric designs on baskets and pottery in the Museum of African Art in Washington, D.C., and it resembles a distinctive jeweled African crown reflecting the cultural link from Africa to America.²⁴

David Lee (BArch 1967) is a partner at Stull and Lee, Incorporated, an architecture, urban design, and planning firm in Boston.²⁵ His firm is noted for its research-oriented and client-centered design approach, and its portfolio includes correctional facilities, stations and other transit facilities, and multifamily housing and residences. Stull and Lee has received numerous design awards, including the 1999 Boston Society of Architects Honor Award for Excellence in Architecture, Citation for Research and Planning, for its design of the Boston Police Headquarters. Lee was elevated to Fellow of the American Institute of Architects and is an adjunct professor at the Harvard Graduate School of Design.

Roger Margerum (BArch 1956) graduated from Chicago's Crane Technical High School in Chicago and later from UIUC at age twenty-five. He became a registered

architect in Illinois, Michigan, and Tennessee. As an intern at Skidmore, Owings and Merrill in the 1950s, he worked on the design of the United States Air Force Academy in Colorado Springs (figure 20.7). After working in Chicago, he moved to Detroit, where he continued his career at Smith, Hinchman and Grylls (now Smith Group). Later with his firm, Roger Margerum, Inc. Architect, based on Woodward Avenue in Detroit, he designed numerous projects including schools, office buildings, a small riverside pavilion shelter at Ambassador Bridge, and the Sain Auditorium and Performing Arts Center in Detroit. He served as president of AIA Michigan in 1983. Margerum was elevated to Fellow of the American Institute of Architects and was one of the founders and charter director of NOMA. His unconventional house design was featured in a 2007 article in the *Detroit Free Press*.²⁶

Andrew McGlory (BS 1973, MArch 1976), a graduate of Chicago's Roosevelt High School, decided to become an architect in the eighth grade. He is senior project architect in the Facility Planning Department at Saint Paul Public Schools in Saint Paul, Minnesota. In that capacity he managed projects up to \$50 million and oversaw

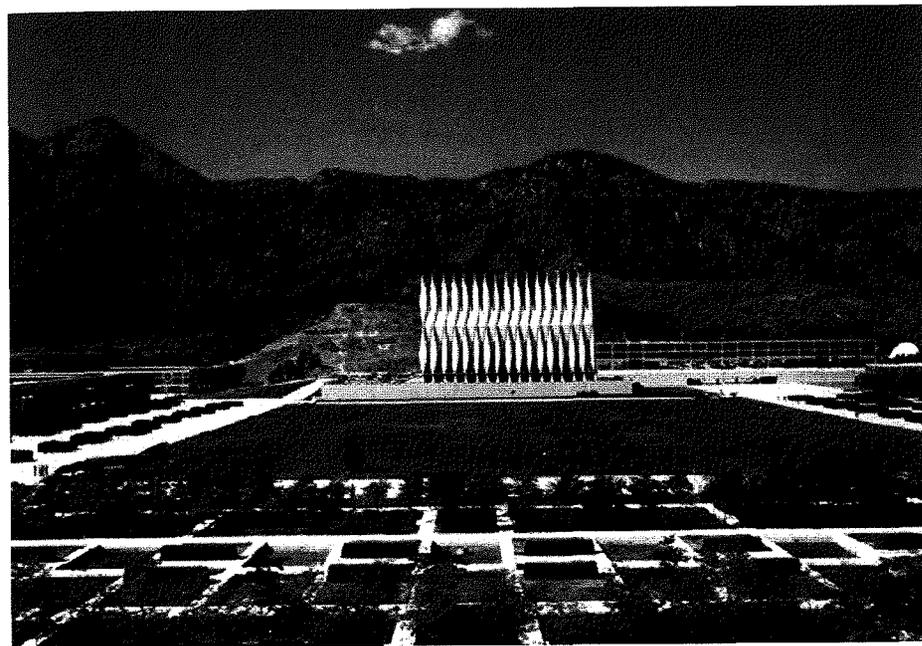


FIGURE 20.7.

While an intern at Skidmore, Owings and Merrill, Roger Margerum (BArch 1956) worked on the design of the world renowned United States Air Force Academy in Colorado Springs, Colo. Credit: National Park Service, "The United States Air Force Academy: Founding a Proud Tradition," <http://www.cr.nps.gov/nr/twhp/wwwlps/lessons/114airforce/114visual3.htm>.

design consultants and engineers from the pre-design through the post-occupancy stages. He is involved in both the planning of new buildings and modifications to existing buildings. As vice president of Andrews Architecture Ltd. in Minneapolis, he has been involved in urban planning and real estate development. He has served as Midwest Region Vice President of NOMA.

Damona Smith Strautmanis (BS 1990, MArch 1993, MBA 1993) is principal at Jormida Consulting LC—a real estate development and design and construction project management consulting firm in Silver Spring, Maryland. Ms. Strautmanis is the owner/developer of office, retail, and residential projects. Prior to launching Jormida Consulting, she was employed with the Peterson Companies and served as project director of design and construction for the \$300 million downtown Silver Spring redevelopment project.

Karl Thorne (BArch 1969) also received a Master of Architecture degree from the University of Pennsylvania in 1970 where he studied under Louis Kahn. In 1972 Thorne returned to his native Jamaica as senior architect/planner of the Urban Development Corporation of Jamaica. He has served on the faculty of the University of Florida's School of Architecture since 1978, where he holds the rank of professor. In 1980 he established his own firm, Karl Thorne Associates, Inc. Architects/Planners, a practice focusing on educational architecture. Projects include the design of the George C. Kirkpatrick Jr. Criminal Justice Training Center at Santa Fe Community College in Gainesville, Florida; and at Florida A&M University in Tallahassee the Frederick G. Humphries Science and Research Center, the School of Journalism and Graphic Communication, and a museum addition to the historic Carnegie Library. The museum houses the largest collection of African American artifacts and memorabilia in the Southeast. Thorne has served on numerous national committees for NOMA and AIA, and as a member of the Florida Building Commission from 1996 to 2004. In 1998 Thorne was the recipient of the Florida Association of the American Institute of Architects Anthony Pullana Memorial Award for Distinguished Service to the Profession. In 1998 he was elected to the AIA College of Fellows.

Jack Travis (MArch 1978) received his bachelor's degree in architecture from Arizona State University before arriving at UIUC. Born in Newellton, Louisiana, he attended Bishop Gorman High School. He is the editor of *African American Architects in Current Practice*, the first volume of its kind to include biographical profiles and sample professional design projects from a wide array of architects nationwide.²⁷ He also served as the consultant to film director Spike Lee on his groundbreaking film *Jungle Fever* (1991), which featured the lead character Flipper Purify, an architect modeled somewhat after Travis himself. As principal and founder of Jack Travis Architects in New York City, he has been active in the New York Coalition of Black Architects. In 2004 he was elevated to Fellow in the AIA. Among his more notable projects are the Armani Boutique (1989) located in New York City's Flatiron District and the Saunders residence (2000) in Hasting-on-Hudson, N.Y., modeled after an African compound (figures 20.8–20.9).

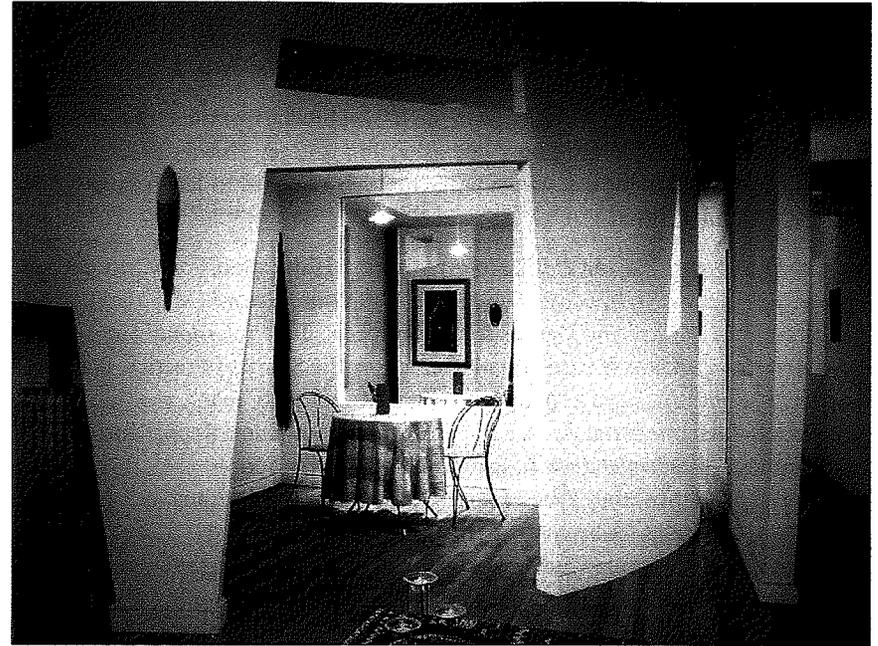


FIGURE 20.8.

Interior view of the Holt Residence in New York, designed by architect Jack Travis (MArch 1978), which features a small hut within a compound. Travis edited the groundbreaking book, *African American Architects in Current Practice* (1991) and served as consultant to film director Spike Lee on his film *Jungle Fever* (1991). Credit: Jack Travis, FAIA.

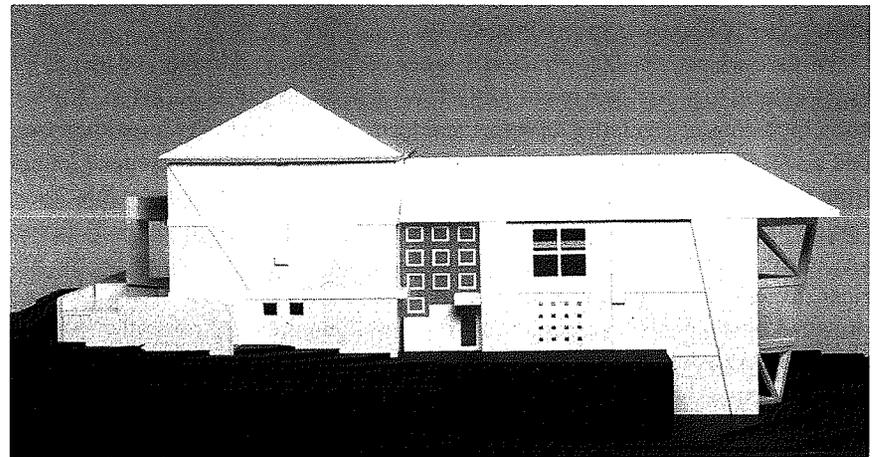


FIGURE 20.9.

Exterior view of the Saunders residence, Hasting-on-Hudson, N.Y., designed by Jack Travis (MArch 1978). Fashioned after an African compound, it combines an existing structure with a children's play room, a four-car garage, and an African

Notes

We were grateful to receive funding from the *Brown* Jubilee Commemoration Committee for this research. Thanks are due as well to Rodney Howlet and Leeswann Bolden for their valuable assistance with the Web site, and to Jason Zoss for assistance with the graphs.

1. Lee D. Mitgang, "Saving the Soul of Architectural Education: Four Critical Challenges Face Today's Architecture Schools," *Architectural Record* (May 1997), 125.
 2. Bradford C. Grant and Dennis Alan Mann eds., *The Professional Status of African American Architects* (Cincinnati: Center for the Study of Practice, School of Architecture and Interior Design, University of Cincinnati, 1996), 3–4, 11.
 3. National Architectural Accrediting Board 2007 Statistical Report, <http://www.naab.org/accreditation/statistics.aspx> (accessed April 5, 2009).
 4. Correspondence from Yvette Morris, "AIA Membership Statistics," American Institute of Architects (February 6, 2009).
 5. School of Architecture Student Records, University of Illinois at Urbana-Champaign, Undergraduate and Graduate Office, 2008.
 6. The research methodology for this project involved two phases. For phase 1, an attempt to uncover the "lost history" of African American architecture alumni, we analyzed School of Architecture archives, student newsletters, and other school publications. We also reviewed academic and professional literature searching for mentions of UIUC architecture alumni.
- Phase 2 was an effort to learn more about both living and deceased alumni, their experiences as students, and their professional accomplishments since graduation. We worked with the School of Architecture alumni office to identify a total of 87 African American alumni. Since that time even more were identified; as of 2004, the number of alumni is approximately 105.
- We used self-reported information to locate each of their addresses and invited all living alumni to participate in our project. We sent an invitation packet in October 2003, including a cover letter, an agreement form, two short-answer questionnaires, and a self-addressed stamped envelope. The packet included endorsement letters from then-chancellor Nancy Cantor, who initiated the *Brown v. Board of Education* commemoration, and Drake Dillard (BArch 1973), 2003 President of the National Organization of Minority Architects (NOMA). It provided the address for the African American Architecture Alumni (AAAA) UIUC Web page. The Web page provided respondents the option to fill out questionnaires electronically. The first questionnaire asked alumni to provide demographic information about age, sex, marital status, schools attended, mentors, degrees earned, and places of residence. The second questionnaire asked alumni to select questions that interested them and to describe milestones in their careers, challenges they encountered, and both positive and negative experiences while students at UIUC. Two follow-up reminder postcards were sent.

Altogether, 15 alumni sent agreement forms and responses via postal mail. Ten alumni completed either one or both questionnaires. More participants were included in 2005 when the Web site was updated. We analyzed the data through a content analysis.

7. University of Illinois, *The Alumni Quarterly and Fortnightly Notes*, 2, no. 2 (June 1916): 346.
 8. Christopher J. Quinn, "Nathan Clifford Ricker: Translator and Educator," *Arris* 11 (2000): 40.
 9. George Washington Lee, "Poetic Memories of Beale Street," *West Tennessee Historical Society Papers* 28 (1969): 65.
 10. Mikael David Kriz, "Walter T. Bailey and the African American Patron" (MA thesis, University of Illinois at Urbana-Champaign, 2002); Tim Samuelson, "Walter Thomas Bailey," in *African American Architects: A Biographical Dictionary 1865–1945*, ed. Dreck Spurlock Wilson (New York: Routledge, 2004), 15–17. See also Lee Bey, "Black Designer All but Forgotten," *Chicago Sun-Times*, February 9, 1998.
 11. Roberta Washington, "Beverly Loraine Greene," in *African American Architects*, ed. Wilson, 175–76.
 12. "Discrimination," *The Bannister*, November 11/December 2, 1953, 3.
 13. Jeffrey Marx, "The Segregated City Beautiful: A Delusion," *Ricker Reader*, April 27, 1964, 23–28.
 14. *Ibid*, 23.
 15. *Ibid*, 24.
 16. Correspondence from Andrew McGlory (October 27, 2004).
 17. *East St. Louis Action Research Project*, College of Fine and Applied Arts, University of Illinois at Urbana-Champaign, <http://www.eslarp.uiuc.edu> (accessed January 5, 2009).
 18. Kathryn H. Anthony, *Designing for Diversity: Gender, Race, and Ethnicity in the Architectural Profession* (Urbana: University of Illinois Press, 2008).
 19. See *School of Architecture Diversity Plan*, University of Illinois at Urbana-Champaign, <http://www.arch.uiuc.edu/about/diversity/diversityplan> (accessed February 12, 2009).
 20. See *Architecture/Gender and Women's Studies 424: Gender and Race in Contemporary Architecture*, School of Architecture, University of Illinois at Urbana-Champaign, <http://www2.arch.uiuc.edu/kanthony/arch424fa07/> (accessed February 12, 2009).
 21. In hindsight we discovered that certain individuals were more enthusiastic about responding to our request for information about them to include in the school exhibit than they were to our request to respond on the Web. This surprised us.
- The responses to both the questionnaire and to the exhibit were insightful. Some architects sent us not only excerpts from their published work but also veritable scrapbooks of their lives. Paired with the questionnaire responses, this material provoked rich narrative possibilities for the format and composition of the exhibit. Not only

could we display the narratives of selected participants, but also we could contextualize these individual narratives within the broader history of the university.

22. Quintin Chatman, "Lasting Impression: Minneapolis Architect Alicia Belton," *Homes of Color*, July/August 2005, 20–24.

23. See Heard & Associates Ltd. Web site, <http://www.halrktec.com/index.htm> (accessed April 10, 2008).

24. Paul and Emily Douglas Library, Chicago State University, <http://library.csu.edu/news/newlib.htm> (accessed October 21, 2004).

25. Stull and Lee, Inc.—Architecture and Planning, <http://stullandlee.com> (accessed April 10, 2008).

26. John Gallagher, "45-Degree Angle: Detroit Architect's First Home Turns Corner on Modern Design," *Detroit Free Press*, November 11, 2007. See also the Urban Design Perspectives Web site at <http://www.urbandesignperspectives.com> (accessed February 12, 2009).

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

Reflections on the Brown Commemoration from a Champaign Native

Nathaniel C. Banks

For many years now, I have been ambivalent regarding the lofty notion of desegregation and integration. Because of this, I find that the *Brown v. Board of Education* commemoration helped me to clarify the reasons for that ambivalence and to solidify the origin of some of those jangling thoughts. First, I must admit that I had never given much serious reflection to the 1954 Supreme Court decision regarding desegregation. I was six years old when the decision was handed down. Although I spent part of my kindergarten year in a segregated school, the entire rest of my academic life was spent in "integrated" educational institutions. This experience provided me with a schema that was rather unusual in the 1950s and '60s.

My experiences in those desegregated environments profoundly affected my thinking when it comes to race and education. The *Brown* commemoration activities allowed me to reflect on those experiences. As I listened to the individuals my age and the age of my parents speak of their contributions to and struggles with the notion of desegregation on local and national levels, I was able to identify with their stories and to put my own into a much larger context. I could see how all of those individual and local stories contributed to the tapestry of racial justice on a national level. I was also able to see how my experiences in Champaign-Urbana mirrored those of families at the head of the struggle. Additionally, the commemoration allowed me to see more clearly the thinking that drove the decisions made by my own community leaders: decisions that I have often criticized, because of what I perceived as negative outcomes of desegregation and integration in the Champaign schools.

Now that I am in my sixties, and I am much more reflective, this seems a fitting time to place the notions of integration and desegregation in proper perspective. As a child growing up in the 1950s, I remember hearing adults talking about square pegs and round holes. When I think of my experiences in our local schools, it seems that this analogy is an apt description of my experi-