

**Question from: Donald King**

Question: Have you considered Georgia-Alabama bridge-builder and building designer-builder Horace King and his sons as the first African American architects.

**Question from: David Serxner**

Question: Will anyone be taking a look at Thomas Day, a cabinet maker/interior creator from North Carolina?

**Question from: PJ Carlino**

Question: Are you open to decentering the architect within the historiography and examining the biopolitics of depersonalized systems such as racist legal statutes, regulations, and standards that applied to architecture and interior architecture? Specifically, how did public buildings operate on individuals to divide and consolidate classes of people?

**Question from: Mary Springer**

Question: I don't have a question per se, but I wanted to hear your thoughts about architectural patronage, which comes up a lot in my scholarship on collegiate architecture and campus planning. Patrons/clients/admins who control the narratives in institutional architecture. Would like to hear your general thoughts about the patronage issues in race and historiography. A big topic, of course. Great presentations and discussion.

**Question from: Giovanna Bassi**

Question: Thank you all for your interesting presentations. This question is for Joseph Watson: What kind of challenges and resistances have you encountered in your investigation of Frank Lloyd Wright's untold problematic ideas?

**Question from: CARLA YANNI**

Question: Would any of the panelists like to speak to the American exceptionalism that runs through the Scully-esque lineage: Jefferson, Downing, Richardson, Sullivan and Wright?

I was wondering the same!

It will be interesting to see how the authors write about Scully.

Coming out of Yale undergrad architecture (hey Dante, I saw you here), I wanted to write a term paper for my MA about Scully and was told he was too "fringe"

**Question from: James Buckley**

Question: Scholars of vernacular architecture studies have been doing what this session seems to call for since the 1980s (for example, the cover of Ellis and Ginsberg's Cabin, Quarter, Plantation was shown early in the session). Why not start with the work of Upton, Vlach, Nelson, and other vernacularists who bypass the canon and look directly at what minority populations build?

Charles - Resist!

Yes, Tara, you are bringing those who are left out of the profession into the discussion.

**Question from: Anonymous Attendee**

Question: Could Joseph expound further on Wright's racism

**Question from: Jonah Rowen**

Question: Thank you for these wonderful presentations! Tara's talk aside, I was struck by the degree to which architecture is coterminous with Whiteness, and I am thinking here of Tyler Stovall's recent book *White Freedom*, and Carl Anthony's classic pieces "The Big House and the Slave Quarters." Are there inherent properties of particular instances of architecture that might dislodge those specific relations?

**Question from: Dell Upton**

Question: 1. Wouldn't architects or architectural students be exactly the audience this kind of history ought to aim at?

**Question from: Elizabeth Pigou-Dennis**

Question: Are there any thoughts about how American architecture such as you have described has connections with the Caribbean?

**Question from: Dell Upton**

Question: 2. Charles Davis has just said that this book would not aim to be a comprehensive textbook. Do you imagine that such a textbook would be possible or desirable?

**Question from: Louis Nelson**

Question: It seems to me that to accomplish your goals, this volume would need to courageously discard "Architecture" as a thing of value. You will need to frame it as the political construction that it is. To preserve "Architecture" or a "canon" is to continue to center whiteness. Are you prepared to do that? As per Buckley's question, we need an architectural history that focuses on systems not objects, flows and processes and not individuals.

This is my concern—many of the examples you gave here preserve the existing system of architecture as practiced in the 19th century (and today). Perhaps there is another way to frame the practice of architecture differently?

I mean, here we are, talking about Wright.

It's a great question. From my work with *Aggregate* I value this perspective a lot. At the same time, it seems that one key goal of this exciting volume is to honor those individuals who challenged barriers to practice architecture in ways that provide meaningful new insights into what we mean by 'architect' and 'architecture.'

**Question from: Dante Furioso**

Question: Beyond language and access to archives, what are the main challenges (and opportunities) for rewriting American architecture in a broader American (Americas) framing?

**Question from: Emily Bills**

Question: Joseph, how would you characterize Wright's attitude toward Indigenous peoples per his interest in Latin America and the American Southwest, as well as Latinx people he may have engaged with while living in Arizona?

**Question from: Anna Goodman**

Question: How might the volume deal with gender and other identity concerns? I'm thinking of Dr. Dudley's discussion of familial relationship as they shaped intergenerational construction of architectural knowledge (step-brothers and fathers) and Dr. Watson speaking of the way discourses of masculinity intersect with white supremacy. Which is to say, can you talk about how analysis of race might fit into complex questions of identity?

Seconded! Especially given some histories that cast Sullivan in a complicatedly queer light.

**Question from: Anonymous Attendee**

Question: Thank you for your contributions. Could you talk about how you use the term 'enlightenment' in this context and what are your thoughts on replacing its uncritical common use in surveys?

Question from: and I wonder what value you see in avoiding naming him?

Question: "For all: curious about how you all engage with an intersectional (in a broad sense) lens in your work; how do you work towards centering race and racialized oppression without being reductive? And for Dr. Watson, a "close reading" question: you chose to refer to Philip Johnson (I assume!) only as "a well known Nazi sympathizer"

**Question from: Rina Faletti**

Question: Is the proposed volume designed to focus only on historiography, and will it be interdisciplinary? Say more about the underlying development discussions for the volume. Working title?

**Question from: Robert Daemmrich**

Question: thanks everyone for your awesome presentations. I'm wondering, what does a required architecture history survey centering these histories look like? how is it different from survey courses today? what does it keep from today's courses?

**Question from: Samia Kirchner**

Question: How will the publication go beyond the academic gaze and engage communities of "non experts" (as embodied in historic neighborhoods and collective memories) to narrate the "Race and the Historiography of American Architecture"?

**Question from: Patrick "Stewart**

Question: Will the volume be open to include the topic, Architecture and Indigeneity, privileging Indigenous Knowledge in design? In my work, architecture history begins 4000 years before the pyramids with for example, and there are many, the site of a 9000 year old village. Colonialism has

violently taken away our Indigenous cultures, or appropriating our cultures and we are now starting to privilege our own cultures in our work...

Yes, absolutely

Thanks for your response...how will the Call for Chapters be posted?

**Question from: May Khalife**

Question: How can we situate the architecture of the African American master builder in the 19th century within the predominant historiography of American vernacular architecture (particularly looking at the anonymously designed buildings)?

**Question from: Erik Evens**

Question: Clearly the history of the architecture in America in the “long 19th Century” is long overdue for a reassessment, and the role and contributions of architects of color should be reevaluated. As a practitioner, though, I’m also quite interested in what this should mean for the architecture of today, and how we move forward from here. Do you believe that this historical reevaluation should lead us away from certain types of formalism and away from others?

'...toward others

**Question from: Rina Faletti**

Question: As an art historian and environmental humanities scholar working on histories of waterworks infrastructure architecture (design and engineering) in urban development, specifically in California during the late 19th and early-mid 20th century, I would wonder about your interest in the implications of public works infrastructure design in urban and exurban architecture. There is a lot of useful ambivalence here for the "deconstruction" of the idea of capital-Much of waterworks infrastructure during this time was overtly historical revival.

**Question from: Erik Evens**

Question: toward others?

**Question from: Claudia Kavenagh**

Question: I have not yet heard a discussion about the contributions of African Americans to building technology and fabrication of building materials- and perhaps how those contributions may have influenced architecture (how buildings were built and what they were constructed of) in the US in general. Is anyone studying this specific topic? It seems like an important component of the overall study.

**Question from: Barbara Aguiar**

Question: How do you see the topic of race in architectural history from a broader continental perspective? Having in mind the notion of America and the need to extrapolate it outside the United States' boundaries, as Dr. Charles Davis mentioned, and the several American republican architectures that countries in the American continent developed during the long 19th century.

**Question from: James Buckley**

Question: Are we teaching architectural history or architect history? Even in an architecture school we should be teaching architects how to think about race and the built environment.

**Question from: Louis Nelson**

Question: Thanks Bryan for that response to the question. Architectural Historians need to lead architects toward a deeper sense of service to the public...the whole public. While history continues to center architects, architects will continue to think they are the center of the world.

**Question from: Hongyan Yang**

Question: Would the volume be also looking at occupants/users and how they reshape our perceptions of the built environment? Many immigrant population (such as Chinese, Japanese, and even more recently Southeast Asian population) did not build/design new buildings but to adapt to existing Euro-American built landscapes. Is there an intention to go beyond whiteness and blackness?

**Question from: Felipe Hernandez**

Question: Is it possible that the notion of race itself could limit the terms in which we approach Central and South America where it has a somewhat different historical development from the USA, and where it is conceived, performed and experienced differently?

**Question from: Dylan Tsolakos**

Question: What led to the lack of interdisciplinary background in the architecture field? A separation between people and the structures we exist in somehow?

**Question from: Alison Saunders**

Question: As a historic preservation practitioner, I am increasingly frustrated at the application of the Secretary of the Interior's Standards for Rehabilitation and the distinction between primary and secondary spaces. It is becoming more and more apparent to me that secondary spaces are likely to be the ones that were utilized by people of color, enslaved persons, and other unvoiced Americans. Examples: secondary or back stairs, kitchens, garages/stables/outbuildings, laundry rooms, attics, etc. I'd love to be able to point to some scholarly research or critical analysis to bolster discussions with the preservation community--suggestions???

Alison, I am currently working on a study of exactly such spaces of enslavement and servitude and their national and Caribbean context for an MPDF for Natchez, MS.

The journal *Buildings and Landscapes* frequently covers these topics. Take a look at the new book on UVA, *Educated in Tyranny* (co-edited, co-authored by Maurie McInnis & Louis Nelson) there are excellent examples in that volume of this kind of scholarship

**Question from: Catherine Zipf**

Question: I really think the problem is not how to enlarge/critique the canon (those of us who study women in architecture have been trying to inject them into the canon for decades with little to show for it) but rather how to enlarge the architectural history education that architects get. Most architects spend very little time talking about history. That needs to change.

**Question from: Patricia Morton**

Question: Can you address the question of evidence and sources that are not conventionally held by archives and institutions organized on racialist hierarchies? Where do you find those who are left out of "American architecture"?

**Question from: Mary Pepchinski**

Question: to C Zipf: yes; there is already a kind of women-based "canon" (or key texts) about women in American architecture, namely D Cole (Tipi to Skyscraper, 1973) and S Torre (Women in American Architecture, 1977). They should also be critically reviewed for content; identity of the "architect"; race; etc.

**Question from: Anonymous Attendee**

Question: We are in an era of increasing archival access with tools supporting digital scholarship. There are growing opportunities in breaking down the canon and energizing the research continuum with resources such as Wikidata. I'm curious in understanding your current barriers to research and publication, and as educators how do you incorporate solutions in your courses?

Wikidata is the authoritative database that Wikipedia rests on. That said, we desperately need contributions of new entries and enhanced entries. Out of all people called out in today's presentations, only 3 had Wikidata entries. Regarding quality, for instance, look at Robert Robinson Taylor (<https://www.wikidata.org/wiki/Q7349333>) vs Everett L. Fly (<https://www.wikidata.org/wiki/Q59260318>)

**Question from: Ricardo Abdalla**

Question: Our stories are very different. My experience as a professor of History of Architecture allows me to say that here in Brazil, architecture recognized as such is the architecture of the winners, white and well-sustained. Racial architecture establishes well-defined territories. The favelas, predominantly occupied by Afro-descendants, make up the landscape of this segregated architecture. In Brazil, slavery is not over yet. This is an unsolvable problem. Sorry for the mistakes. English is not my native language. Thank you.

**Question from: Samia Kirchner**

Question: Samia Kirchner: How will the publication go beyond the academic gaze and engage existing (living) communities of "non experts" (as embodied in historic neighborhoods and collective memories) to narrate the "Race and the Historiography of American Architecture"?

**Question from: Patrick Schmidt**

Question: I don't have a question, but a comment. I am a political scientist and primarily teach in legal history and American constitutionalism, with just a little related to architecture. I applaud the aspirations to interdisciplinarity, and perhaps not surprisingly find ready parallels between the work of legal historians and architectural historians: esp. the critical approaches and strategies (e.g., rediscovery of marginalized individuals, exposing the erasures, and the critique of received categories).

**Question from: Helaine Kaplan Prentice**

Question: RE localities: Not a question but perhaps useful to a researcher—Starting in about the 1980s, the City of Oakland, and perhaps other jurisdictions, pursued MBEs (Minority-owned Business Enterprises) for government funded architectural projects. From design teams to construction contracts.

Marta Gutman's \_A City For Children\_ is a brilliant, nuanced history of race, childhood, and architecture - set in Oakland.

**Question from: CARLA YANNI**

Question: This has been such a great session! Thank you!

Agreed - good format and discussion!

**Question from: Alison Saunders**

Question: Thank you so much, Carla! I will pick this up. And Laura!! I am so happy to hear this--happy to discuss it at any time!!

**Question from: Helaine Kaplan Prentice**

Question: (cont.) which could provide leads to names and built projects.

**Question from: Anonymous Attendee**

Question: Thanks for this excellent session!

**Question from: Amy Jebrine**

Question: Thanks—excellent!

**Question from: Francesca Torello**

Question: Thank you! Great discussion.