More Questions Than Answers
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Introduction

A globe is a three-dimensional spherical representation of the Earth's surface. Colored lines and shapes demarcate landmasses and oceans, they also form boundaries indicating nation states and cities. Imaginary lines measure distance on the curved surface of the planet and help locate positions and points throughout the world. Globes are not fixed and can be rotated to indicate movement on an axis. As a material object, the globe reinforces hierarchically arranged images of the world: nation states dominate the visual frame, sizes of countries, continents, and archipelagos facilitate cognitive (dis)junctures about notions of power and authority, and oceans are rendered as empty of places and spaces.

These observations about the physicality of globes mirror architectural history, a field often preoccupied with visual assertations and the physicality of land and places. Structures built atop the ground become arbiters for evaluation and comparative analysis by scholars. As such, architectural historians, including myself, are often overly concerned with the "thing" produced in space – with structure, form, and materiality. Even if we move beyond the tangible, to consider that structures and their ancillary spaces provide theoretical and methodological entryways to engage with critical issues about race, class and gender, do we frame these topics as partial representations or as organizing principles of architectural history? Has the moralizing cartography of the Enlightenment era overtaken situated knowledges about the world, about places, and about the environment as spaces that have existed in the actual and metaphysical imaginings of communities around the world? Ultimately, the image of the globe compels us to expand the ways in which we teach architectural history as meandering pathways that incorporate epistemologies that move beyond the visual and the tactile.

Active Architecture

To my mind, to consider a global architectural history means to interrogate the space/place/time paradigm. In doing so, I depart from singularly landed discourses and center my focus on Oceania. Pacific Islander epistemes about space and place move to the fore because they are inherently relational – rooted

and routed through indigeneity. David Gegeo (Kwaraʻae and Lau) postulates that places are portable, a theory that allows him to reconcile diasporic interchanges about Indigeneity and Nativeness.[1] To extend his assertion about the portability of place to a conversation about an architectural history that is "portable" requires us to think about the discipline – and the global – as fluid, just as places and bodies are fluid.

Fluidity, for example, is embedded within Kanaka Maoli (Native Hawaiian) narratives about moʻokūʻauhau (genealogical lineage), a worldview that reinforces the fact that humans are not separate from nature.[2] As described by Lilikalā Kameʻeleihiwa (Kanaka Maoli), moʻokūʻauhau indicates unbroken connectivity between corporeality, cosmology, and mana (spiritual power) that ascended from Pō (the cosmogonic blackness which began the universe)[3] and continues to the present day.[4] The Kumulipo reinforces this interconnectivity. Verbal utterances relayed in the 2,102 lines of this ancient Hawaiian cosmogonic chant provides a guide for the maintenance and care of the land and people. Such relationality makes the land, the sea, and the sky storied; they are tied to storytelling practices that adhere to ancestral teachings and ideologies of Hawaiian thought. Connectedness between Hawaiian ecologies manifest in seascape epistemologies, a term coined by Karin Ingersoll (Kanaka Maoli) that recognizes the dynamism and transitory composition of various geographies. She describes an ocean where "waves are constantly formed and broken…[where] no part of this liquid body is ever stable."[5] Yet the seemingly unstable quality of the ocean's vast expanse creates relationships over space and time – between, and among communities – united in an understanding of a collective sea consistently in flux. Processes of flux, much like fluidity, "joins the world together" and positions the ocean as "a metaphor for global unity, pulling together and sustaining individuals and communities."[6]

Ingersoll speaks about an Earth that is active, to bodies that are active, and to places that are active. Likewise, architecture is also active and, therefore, incomplete and in constant formation. As an embodiment of possibilities, architecture makes other parts of the built environment visible. Oral traditions, storytelling, and cognitive mappings present ways of knowing that fracture the architectural history canon. They reveal academic limitations, unsettling what scholars think they know about the

world and its environs. Global architectural history courses that require educators (and students) to spatially and temporally navigate the world make clear that not all information is, or even should be, open and accessible to everyone.

The Global Architectural History Teaching Collaborative (GAHTC) recognizes academic limitations to knowledge and resituates our relationship to architecture. The collaborative efforts of colleagues who are specialists and/or Native or Indigenous to a locale offer opportunities for active engagement with ideas beyond siloed subfields within architectural history. While we certainly think about how information beyond our areas of specialty or personal affiliations fit into introductory curriculums, GAHTC modules compel us to think about how we might contribute to efforts that elevate marginalized or ignored architectural histories. Tara Dudley's contribution, "Free People of Color and the Architecture of New Orleans" as well as Armighan Ziaee's, "Race, Gender, and Class: African American Female Architects in the U.S.," for instance, reinforces an example-centered approach rooted in themes of networks of exchange in, and among, underrepresented communities. These modules in the "Anti-Racism and Global Architectural History" module provide critical interpretive approaches to the field that implicitly and explicitly broaden the knowledge base without being culturally extractive.


Cover Image for "Anti-Racism and Global Architectural History," GAHTC Module.
Foreign Policy Illustration/1897 Map of the British Empire, Getty Images

Entanglements

A global architectural history is one that is in conversation with communities, that embraces action through integration and cooperation. To be active requires constant movement and shifts, to be

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amenable to change, adaptation, and revision. To conceptualize the global, we must be willing – and have the audacity – to make the distinction between information and knowledge. Data must be considered distinct from, yet part of, knowledge rooted in awareness through experience. Within this construct, architecture cannot be divorced from the ways in which we discuss place, space, and land. bell hooks, a Black feminist scholar, asserts the primacy of these ideas and actualities within our everyday lives: "Talking about place…is a constant subject for many of us. We want to know if it is possible to live on the earth peacefully. Is it possible to sustain life? Can we embrace an ethos of sustainability that is not solely about the appropriate care of the world's resources but is also about the creation of meaning – the making of lives that we feel are worth living."[7] Herein lies the importance of crafting architectural histories that speak to individual and collective experiences. We are tethered to the land and the land is tethered to us – in complex, contradictory and, sometimes, uncomfortable ways. Eve Tuck (Unangax̂), Associate Professor of Critical Race and Indigenous Studies at the Ontario Institute for Studies in Education at the University of Toronto, exposes the precarious nature of land, space, and place that opens our classrooms up to critical contemporary issues, from racism and white supremacy to (settler) colonialism and capitalism:

> In the United States and other slave estates, the remaking of land into property was accompanied and is accompanied by the remaking of African persons into property, into chattel…we should connect this to neo-liberalizations ideation of the flexible, landless workforce. The remaking of Indigenous land and Black bodies into property is necessary for settlement on to Indigenous land. In setter colonialism, Indigenous erasure and anti-Blackness are endemic.[8]
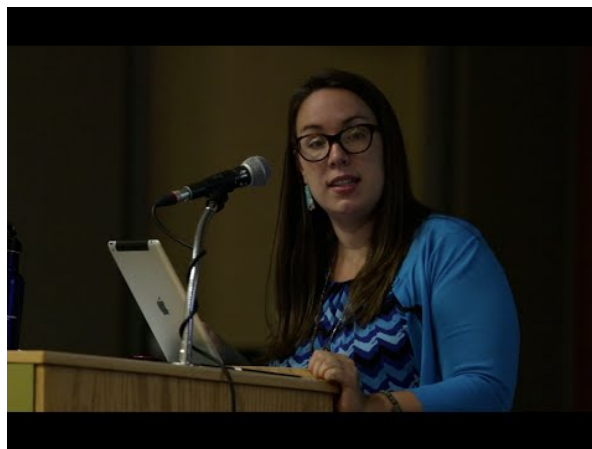
Although framed in a North American context, hooks and Tuck make larger claims about rights, protections, and responsibilities. They initiate conversations about what it looks like to be good stewards of the land (and water). They discard passive and disinterested observations about the Earth and its surface to ask deeper and better questions, to move through each other's work such that the land (and architectural history) is less bound by the strictures of disciplines, theories – or, even, academia.

Landed and oceanic entanglements are the literal and figural bedrocks of the built environment. They operate at the intersection of the material and the metaphorical. To engage with this idea, it is useful to step outside of architectural history and enter other realms of scholarly inquiry that consider linkages across the globe. Here, again, the ocean provides a vehicle for trans-spatial thinking – in, through, and across hemispheres. Reconfiguring cartographies opens up analytical frameworks to address the "how" and the "why" of architectural history. Tiffany Lethabo King, Associate Professor of Africana Studies and Women's, Gender, and Sexuality Studies at Georgia State University, presents the shoal in an analogical perspective. She maintains that the shoal – unstable, shallow areas of water invisible on cartographic representations and therefore unknowable[9] – "functions as a critique of normative discourses within colonial, settler colonial, and postcolonial studies that narrowly posits land and labor as the primary frames from which to theorize coloniality, anti-Indigenism, and anti-Black racism."[10] Errant Grammars, the first chapter of the text, takes the reader from Spain to the Caribbean and Boston in an attempt to examine the defaced and tagged sculpture of Christopher Columbus on Boston's North End waterfront. As King describes, the anonymity of the taggers (presumably Black Lives Matter supporters) abuts the anonymity of the (white) bodies effecting violence through settler colonial actions on the urban landscape. If anonymity aligns with the unknowable (like a shoal), King offers a path forward where we progress toward "a way of life between available language and the space of the "unthought" or, at least, unspoken."[11] Perhaps global architectural histories fit into the schema described by King; perhaps the

most effective way to teach a global architectural history rooted in reciprocity, cross-cultural encounters, and connectivity has yet to be made completely, narratively legible.
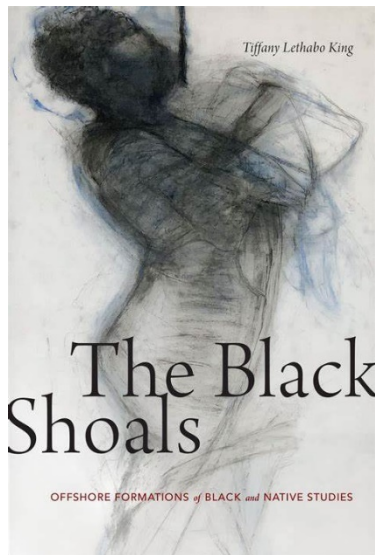
Tiffany Lethabo King
Book Cover for *The Black Shoals*

The Christopher Columbus Statue North End.
Photo via NorthEndWaterfront.com
https://www.bostonmagazine.com/news/2015/07/01/christopher-columbus-statue-vandals/

Interjections

Acceptance of perceived gaps in the discipline moves the question of "whose global architectural history?" to the forefront. An emphasis on the global should not be extractive; rather, the global functions as a cooperative or a collective. We must be malleable and welcome cross-disciplinary interjections from peers and students; we must conceptualize built environments, landscapes, and seascapes as unstable, living entities. In this way, while the mission and goals of the GAHTC are different from, say, the #BlackLivesMatterSyllabus and the Standing Rock Syllabus, what connects them is the openness of scholars to embrace diverse teaching materials as we incorporate pedagogical practices reflecting movement in academic and public sectors to more inclusive practices.

Survey courses, in and of themselves, present potential pitfalls when steeped in canonical narratives. Many scholars have pointed to the issues inherent in the word "survey," a term alluding to notions of a universality or timelessness primarily tied to the European tradition: from the Greeks and

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Romans to the Modern Movement. Of the latter, for example, race is embedded in the historical and

practical application of architecture; until recently, however, that has not been reflected in many

introductory course syllabi, discussed in studio practices, and/or embedded within museum collections.

As Mabel O. Wilson, the Nancy and George Rupp Professor of Architecture, Planning and Preservation,

Professor in African American and African Diasporic Studies, and Director of the Institute for Research

in African American Studies (IRAAS) at Columbia University, remarks: "Modern architecture builds the

world for the white subject, maintaining the logics of racism while also imagining a future world in which

nonwhite subjects remain exploitable and marginal…The power of architecture and its archive is to

produce 'whiteness' by design."[12] Certainly, structural racism in institutions and archives reveals the

popular idiom that "history is written by the victors" but also compels us to think about what is not said –

what is not overtly remarked upon. Wilson compels us to actively engage with the "unseen," to consider

how people of color contribute critical analyses to conversations dominated by groups who "don't have to

be aware" of structural inequalities.[13]
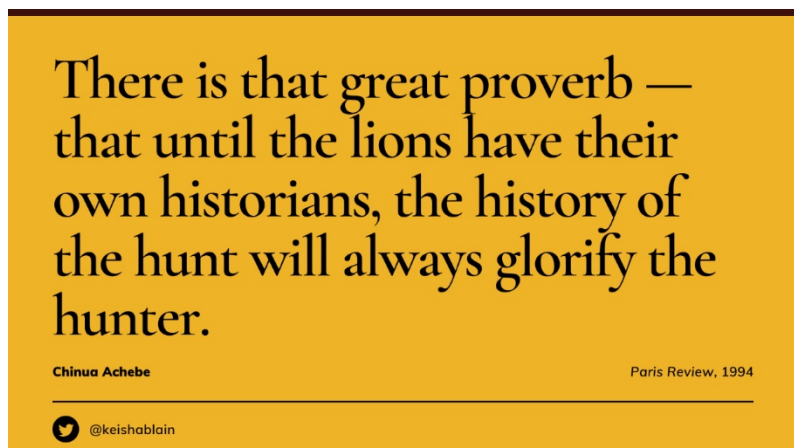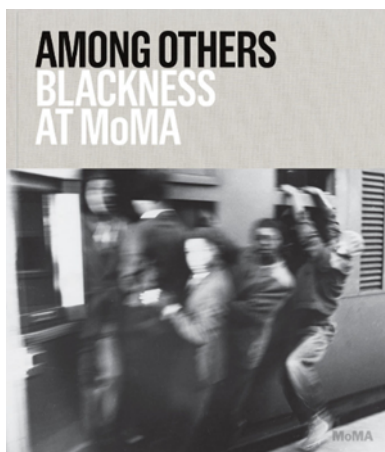
Mabel O. Wilson, "White By Design,"
in *Among Others: Blackness at MoMA*,
Darby English and Charlotte Barat, eds.
(New York: The Museum of Modern Art
Press 2019).

Dr. Keisha N. Blain (@KeishaBlain), Tweet, July 30, 2021

GAHTC modules fill gaps in the scholarship of architectural history, attesting to the

organization's commitment to assisting instructors in the teaching of introductory architectural history

classes. Because of the traditional structure of survey courses, they have the potential problem of flattening Indigenous, Black, and other non-Western culture/s, of including them in lectures as a footnote or addendum to some other story about spaces and places. However, the depth of knowledge presented in modules allows for a pedagogical rethinking. Full 50-minute lectures about "Environmental Justice: Histories of Contamination and Stories of Resistance" and the "Anti-Black Roots of Urban Planning," curated by Drs. Anita Bakshi and Andrea R. Roberts, respectively, evidence the ways in which specificity is necessary in the project of teaching a global history. Access to this material might (indeed, it has in my case) reorient the trajectory of classes whereby these topics became standalone, central components to conversations about modernity with the effect of footnoting the biography/starchitect/nationalist discourse that dominate architectural history.

Specialized and/or thematic approaches to architectural studies that move away from the Euro-centric or chronological approaches to history are powerful models for a global architectural history, but they may not be the ultimate solution. A fully materialized introductory global architectural history class might also focus on student interest in particular ideas, concepts, and geographies. As a professor at Occidental, a liberal arts college in Los Angeles, I am cognizant of the fact that my small classes, paired with a student body open to change, presents opportunities for methodological and pedagogical flexibility. First day "ice-breakers" often involve some version of the questions, "What is your favorite city?" or "Where is your favorite place to be?" or "What architectures are most meaningful to you?" These queries give me a glimpse into what motivates and excites my students, and for them to feel heard and seen within systems that were not originally created for many of them. Over the course of the semester, I adjust the syllabus – dropping and adding lectures – according to these first-day student responses and/or the natural progression of student-generated topics during class discussions. For instance, during my lecture about architectural memorials, a student pointed out similar visual cues between stumbling blocks (Stolpersteine) in Cologne, Germany and the National Memorial for Peace and Justice (the National Lynching Memorial) in Montgomery, Alabama – specifically, that they both inscribe

the names of victims of racial and ethnic violence. This detour in our discussion let us engage in a more robust, comparative conversation about architecture as sites of genealogical encounter.

Stolperstein: Verlegestelle Lochnerstraße 12-14, Cologne, Germany, April 3, 2017
https://commons.wikimedia.org/wiki/File:Stolpersteine_K%C3%B6ln,_Verlegestelle_Lochnerstra%C3%9Fe_12-14.jpg
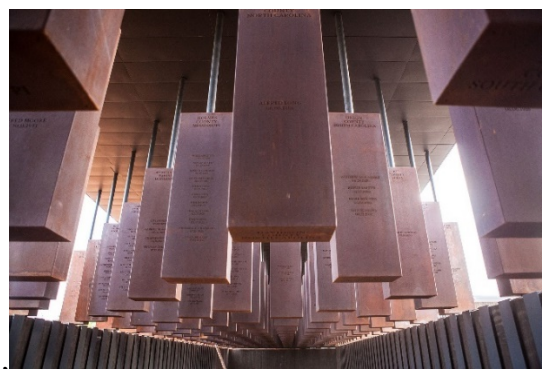
MASS Design Group and EJI, The National Memorial for Peace and Justice, Montgomery, Alabama, 2018
https://en.wikipedia.org/wiki/National_Memorial_for_Peace_and_Justice

Difference and Connection

Course flexibility allows for multiple viewpoints to be expressed and, most importantly, for students to take ownership of their academic experience. This type of instruction leans into "critical empowerment rationale," a pedagogy applied by Teresia Teaiwa (i-Kiribati/African American), a preeminent scholar and professor who was dedicated to undergraduate teaching at Victoria University of Wellington. Critical empowerment rationale depends on both exploring "difference and connection" among an ever-diversifying student body.[14] To understand critical empowerment rationale, it is worth quoting Teaiwa at length:

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While discourses of anticolonialism and indigenous empowerment are fashionable…my position is that [Pacific studies] students need to be able to critically evaluate all forms and sources of power, including indigenous ones, and indeed, their own and even mine. A critical empowerment rationale provides space for students to think about the racism that Pacific people might experience from dominant white culture alongside the different forms of racialized exclusion and cultural prejudice that Pacific people themselves are capable of practicing. I create the space for this kind of critical thinking through course design, readings and audio-visual materials, and my lectures. For example… "historical agency" is a key concept that helps students see how colonization by Europeans might have been something facilitated by some indigenous historical actors and resisted by others. Also, they might come to perceive that not all Europeans worked in concert—while some may have believed that Polynesians were inferior, others strove for the recognition of Polynesians' equality with Europeans. My chapter "The Ancestors We Get to Choose" in *Theorizing Native Studies* speaks to aspects of this critical empowerment rationale, reflecting on the ways that I have introduced students…to notions of intellectual whakapapa or genealogy and encouraged them to continue to be simultaneously open to and critical of ideas from within and beyond their own ethnic communities.[15]

Teresia Teaiwa, Lecture, Center for Learning and Teaching, January 9, 2014.
https://www.youtube.com/watch?v=Rcc_i64Twe8

Teaiwa weaves together history, theory, and the myriad conceptualizations of space that architectural historians can use a model for cooperative learning. Teaiwa's layering of power dynamics both in the classroom and in the world, writ large, allows for a moment to think about our own positionalities in an academic setting. As such, I am keenly aware of my identity as a Black woman. I bring this identity position with me to the classroom where I teach a global architectural history steeped in the scholarship of women of color: bell hooks, Mabel O. Wilson, Teresia Teaiwa, Eve Tuck, and others. Their works provide a framework for thinking about the various ways to slice privilege and opportunity, to understand that even within diaspora(s) many of us, by virtue of systematic inequities, participate in (and work to dismantle!) neo-colonial projects affecting the futurities of landscapes and seascapes.

Introductory architectural history courses are a venue where pasts and futures can be actively debated, indeed, posing more questions than answers. As of the writing of this text in Summer 2021, I am mindful of the social concerns impacting the United States and the world. One year after the murder of George Floyd by a Minneapolis police officer on a public street, six months after the storming of the U.S. capitol in Washington, D.C., and amid U.S. political and cultural conversations about Critical Race Theory, I am reflective about the ways in which I introduce Cheryl I. Harris' seminal text, "Whiteness as Property," to my architectural history students.[16] We engage with the text, not to tease apart the implications of race and land rendered through the U.S. legal system – but to initiate meaningful conversations about built environments that tether communities back to the land and allow for a reckoning with Indigenous self-determination and Black liberation amid global systems of oppression. The ways in which individuals advocated for social justice on public streets from Minneapolis to London and Auckland allows us to think about occupying the street, described by Amber Wiley, assistant professor of art history at Rutgers University, as an act of "cultural and political resistance."[17] In the context of resistance and racial reckonings, I wonder how the GAHTC, university faculty, and architectural history students will contend with the role of the built environment and its (un)seen infrastructures when we return to a "post-Covid" classroom.

London Joins Floyd Protests, June 1, 2020
https://www.youtube.com/watch?v=G_cAius912E&t=91s
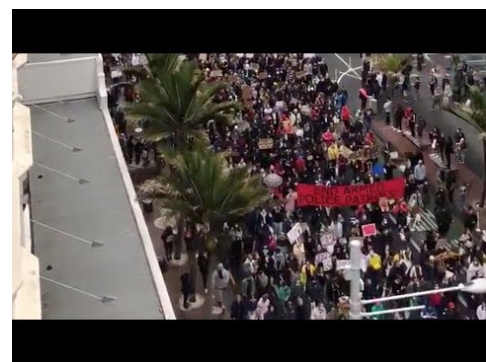
New Zealand Citizens Take to Streets in Solidarity With George Floyd Protests, June 16, 2020
https://www.youtube.com/watch?v=uA-ZvZA5Glo

Though the GAHTC is, admittedly, an incomplete project, described by the project's co-founder, Vikram Prakash, as "unsettled" and "volatile," it is useful for us to sit in this liminal space – to deconstruct the global and to ponder its possibilities; to contend with architectural history as a field born out of a desire to categorize and inflict order – to rationalize; to find ways to foster an interactive literacy that moves beyond the Cartesian map and breaks the colonial/postcolonial, modern/postmodern binaries, in an effort to embrace global architecture as a meandering, active process. Architectural history is not only a noun but takes on the qualities of a verb; it is an occurrence that impacts acts of being and/or ways of knowing.

Where Are My People?

Injecting new, fresh voices into discourses around architectural history is critical to thinking globally. To my mind, this begins in the classroom – a place where professors teach but also learn from their students. As Tao Leigh Goffe (@taoleighgoffe), an assistant professor of literary theory and cultural history at Cornell University as well as a writer and a DJ specializing in "the narratives that emerge from histories of race, debt, and technology,"[18] tweeted: "normalize being open to learning from those younger than you. this is one of academia's biggest problems."[19] Unrestricted intellectual and cultural engagement by faculty and students thrives in the context of critical thinking, problem-solving, and writing enterprises – skills that we value in both academic and professional environments. The "Where Are My People?" series from the Association of Collegiate Schools of Architecture (ACSA) is a "research series that investigates how architecture interacts with race and how the nation's often ignored systems and histories perpetuate the problem of racial inequity."[20] The series offers important data points about education, employment, and income. It is also emblematic of the imprecise relationship between information and knowledge, an idea earlier discussed. And, although the research in this study pertains to the field of architecture as a profession, many architectural historians teach within architecture schools or have close affinities with the profession. For our purposes here, questions about faculty composition and enrollment numbers at NAAB-accredited schools reveal who is actually in the classroom and offering their

perspectives about what it means to teach and/or learn about architecture(s). Some key statistics and

visuals directly quoted from the survey include the following:

I. *Where Are My People? Black in Architecture*
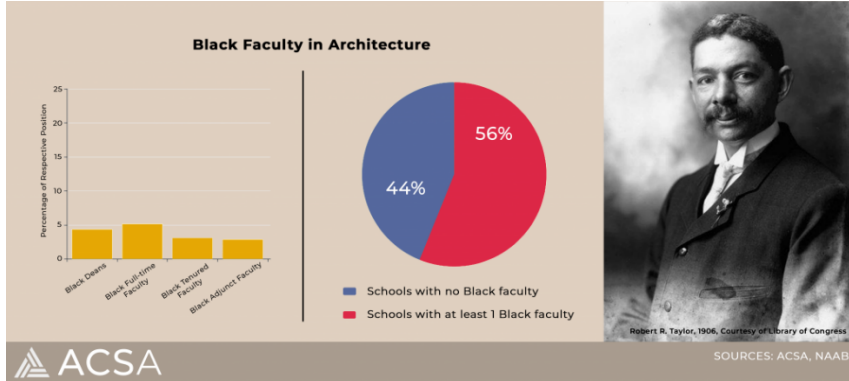
"For the past 11 years, NAAB has reported that Black students enrolled in NAAB-accredited programs make up 5% of the student population…Black full-time faculty make up 5% of all full-time faculty, and Black full-time tenured faculty make up 3% of all tenured faculty."

II. *Where Are My People? Native American, First Nations & Indigenous in Architecture*

"The research showed miniscule enrollment numbers at NAAB-accredited schools with many programs reporting either one or no Indigenous students. However, of the 139 accredited and candidate programs, the following schools admitted and retained more than 10 times the average number of Indigenous students: University of New Mexico, University of Arkansas, and Oklahoma State University. Sixty-three percent, or 87 of the 139 programs reported not enrolling any Indigenous students. The remaining 52 schools enroll 100% of the total Native and Indigenous student population in accredited and preprofessional programs. Corresponding to the small enrollment numbers are even smaller faculty numbers. NAAB-accredited programs report that 1.1% of tenure, tenure-seeking, general and adjunct faculty identify as Native or Indigenous."[21]

3 responses to "What it means to be Indigenous in architecture":

"It means to learn from our ancestors and how they created shelter, civilizations, and communities from what nature provided and designing with the seasons."

-Indigenous Participant #36

"We are the keepers of the land on which we all build - what we build should respect that we belong to the land and not the other way around."

-Indigenous Participant #6

"…striving for collectively-determined, community-led, value-based and place-centric architecture."

-Indigenous Participant #13

III. *Where Are My People? Hispanic & Latinx in Architecture*
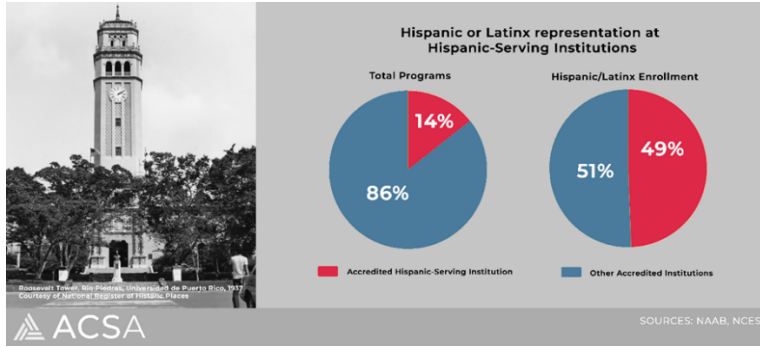
"The average program offered at a NAAB accredited institution only graduates 5 Hispanic/Latinx students each year…Where the discipline sees a real disparity is in the percent of Hispanic/Latinx architecture faculty (8.7%) and professionals in the workforce (8.5%)."[22]

IV. *Where Are My People? Middle Eastern and Northern African in Architecture*
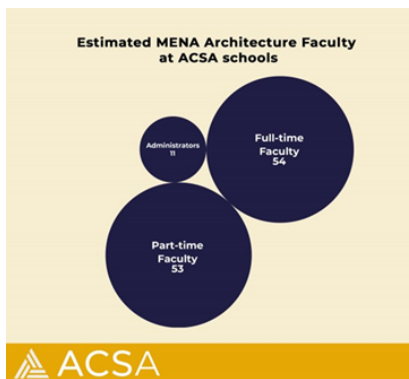
"Student data is estimated to total 1,044 MENA students in architecture at [the 139] ACSA member schools…It is estimated that there are approximately 118 faculty in ACSA member schools domestic and abroad. By this estimate, the faculty FTE (Full-Time Equivalent) would be 83 which is 2% of the total faculty FTE of 3,790 for 2019."[23]

V. *Where Are My People? Asian American, Native Hawaiian, and Pacific Islander in Architecture*

"Native Hawaiian and Pacific Islander architecture students comprise only 0.15% of all architecture degrees awarded in the United States…In a sample of 800 full-time and adjunct architecture faculty, only 1 will identify as Native Hawaiian or Pacific Islander."[24]

The data reveals racial and ethnic gaps in the professionalization of the field and, furthermore, exposes the dearth of cultural and social competence in our academic institutions. Both in and out of the academy, structures are needed whereby underrepresented students and faculty are not simply considered stakeholders in architectural practice and histories but are actual decision makers. To this end, the data offers insight as to what it means to be underrepresented and/or what a non-extractive architecture/architectural history looks like. When one Indigenous participant in the NAAB survey was asked, [What is] one thing that "architecture" can give to indigenous people?, they remarked: "More recognition and acknowledgment in books and educational platforms…"[25] And, when asked what it means to be indigenous in architecture, another respondent proclaimed: "striving for collectively-determined, community-led, value-based, and place-centric architecture."[26] These two comments about an inclusive yet culturally specific architecture and history suggests that to inch toward a global, spatially just architecture where resource use is sustainable, and people and places are allowed to thrive, is crucial.

Conclusion

When I teach architectural history introductory courses, I pay attention to who is the class. I'm interested to know – at the most basic, professional level – about their passions and motivations related to architectural history. I am aware of the privilege that comes with teaching at a small, liberal arts college where such student-teacher conversations about specific ties to the environment are possible and where I can tailor my classes to student needs and curiosities. This is not to suggest that all student experiences enter my pedagogical framework, but it does mean that when I'm thinking global, I'm ostensibly moving away from the architectural history canon. I do not conceptualize the global as a worldwide trek to discuss buildings across time and space. Rather, the global is an oceanic interconnected sphere that brings me back to my students and, ultimately, to myself. I hope that my students feel they are part of an inclusive classroom committed to sharing and embracing their architectural (hi)stories.

[1] David Welchman Gegeo, *"Cultural Rupture and Indigeneity: The Challenge of (re) visioning "Place" in the Pacific," The* Contemporary Pacific 13, no. 2 (2001): 495.

[2]

[3] Joyce Pualani Warren, "Reading Bodies, Writing Blackness: Anti-/Blackness and Nineteenth-Century Kanaka Maoli Literary Nationalism," *American Indian Culture and Research Journal* 43, no. 2 (2019): 51.

[4] Lilikalā Kameʻeleihiwa, *Native Land and Foreign Desires: Pehea Lā E Pono Ai?* (Honolulu: Bishop Museum Press), 1992. See also, Nālani Wilson-Hokowhitu, ed., *The Past Before Us: Moʻokūʻauhau as Methodology* (Honolulu: University of Hawaii Press, 2019). Karen M. Fox and Lisa McDermott, "The Kumulipo, Native Hawaiians, and Well-Being: How the Past Speaks to the Present and Lays the Foundation for the Future," *Leisure Studies* 39, no. 1 (2020): 98.

[5] Karin Amimoto Ingersoll, *Waves of Knowing*: *A Seascape Epistemology* (Durham and London: Duke University Press, 2016), 20.

[6] Ibid.

[7] bell hooks, *belonging: a culture of place* (New York and London: Routledge, 2009), 1.

[8] Eve Tuck, "Biting the Hand that Feeds You: Theories of Change in the Settler State and its Universities," Public Engagement and the Politics of Evidence in an Age of Neoliberalism and Audit Culture Symposium, University of Regina (July 2015), https://www.youtube.com/watch?v=lXEEzqIjA3I&t=376s

[9] Tiffany Lethabo King, *The Black Shoals: Offshore Formations of Black and Native Studies* (Durham and London: Duke University Press, 2019), 2-3.

[10] Ibid, 10.

[11] Ibid, 73.

[12] Mabel O. Wilson, "White By Design," *Among Others : Blackness at MoMA*, Darby English and Charlotte Barat, eds. (New York: The Museum of Modern Art Press, 2019).

[13] Kimberly Dowdell, "Mabel O. Wilson is Updating the Narrative of American Architecture to Include Black Architects," *Metropolis* (May 18, 2020), https://www.metropolismag.com/architecture/mabel-o-wilson-is-updating-the-narrative-of-american-architecture-to-include-black-architects/

[14] Teresia K. Teaiwa, "Charting Pacific (Studies) waters: Evidence of Teaching and Learning," *The Contemporary Pacific* (2017): 270.

[15] Ibid, 269.

[16] Cheryl I. Harris, "Whiteness as property," *Harvard Law Review* (1993): 1707-1791.

[17] Amber Wiley, "Geography, Planning, and Performing Mobility in New Orleans," *Walking in Cities: Quotidian Mobility as Urban Theory, Method, and Practice*, Timothy Shortell and Evrick Brown, eds. (Philadelphia: Temple University Press, 2016): 179.

[18] Tao Leigh Goffe, "Bio," https://www.taoleighgoffe.com/bio

[19] Tao Leigh Goffe (@taoleighgoffe), *Twitter*, July 24, 2021, https://twitter.com/taoleighgoffe/status/1418981071606226950

[20] Kendall Nicholson, Ed.D.," Where Are My People? Black in Architecture," Association of Collegiate Schools of Architecture (Data + Research), August 14, 2020, https://www.acsa-arch.org/resources/data-resources/where-are-my-people-black-in-architecture/

[21] Kendall Nicholson, Ed.D., "Where Are My People? Native American, First Nations & Indigenous in Architecture," Association of Collegiate Schools of Architecture (Data + Research), February 26, 2021, https://www.acsa-arch.org/resources/data-resources/where-are-my-people-native-indigenous-in-architecture/

[22] Kendall Nicholson, Ed.D., "Where Are My People? Hispanic & Latinx in Architecture," Association of Collegiate Schools of Architecture (Data + Research), October 9, 2020, https://www.acsa-arch.org/resources/data-resources/where-are-my-people-hispanic-latinx-in-architecture/

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