

# Webinar

## ULI Los Angeles: Paul R. Williams: Rediscovering an Architectural Icon (Part 2): Impact and Influence

Date: February 18, 2021

00:00:00 --> 00:00:03: Good evening, my name is Therese Griffith anion,  
00:00:03 --> 00:00:07: the senior director of Los Angeles District Council for the  
00:00:07 --> 00:00:08: Urban Land Institute.  
00:00:08 --> 00:00:12: Black History Month is a time to celebrate the extraordinary  
00:00:12 --> 00:00:13: resilience,  
00:00:13 --> 00:00:16: talent and contributions of black Americans.  
00:00:16 --> 00:00:19: Today, February 18th is also the anniversary of the birth  
00:00:20 --> 00:00:21: of Paul Revere Williams,  
00:00:21 --> 00:00:26: the pioneering architect. A leader in mid century modern  
design  
00:00:26 --> 00:00:29: aesthetic for all of Southern California.  
00:00:29 --> 00:00:33: Our series of the life and work of Paul Williams  
00:00:34 --> 00:00:38: began in November when you Ally Los Angeles AIA.  
00:00:38 --> 00:00:43: Los Angeles USC architecture, Getty Research Institute,  
00:00:43 --> 00:00:48: and so. Cal Noma launched a collaboration our November  
program  
00:00:48 --> 00:00:53: which the recording can be found on our UI website.  
00:00:53 --> 00:00:57: Is included a panel that detailed.  
00:00:57 --> 00:01:03: How USER, School of Architecture and the Getty Research  
Institute  
00:01:03 --> 00:01:08: partnered to acquire an conserve The Williams Archive.  
00:01:08 --> 00:01:13: We thank Dean Curry, Maristella Casciato and Lauren  
Brooks for  
00:01:13 --> 00:01:17: their participation in that compelling first conversation.  
00:01:17 --> 00:01:20: Today we're turning to part two of our series,  
00:01:20 --> 00:01:24: well where we will dive into pool or Williams.  
00:01:24 --> 00:01:28: Vast impact and influence. As you learn more about Paul  
00:01:28 --> 00:01:30: Williams extraordinary life today,  
00:01:30 --> 00:01:33: please consider not only his influence,

00:01:33 --> 00:01:35: but the power of your own voice.

00:01:35 --> 00:01:39: To share his accomplishments and impact with your colleagues,

00:01:39 --> 00:01:42: friends, family and future generations.

00:01:42 --> 00:01:46: Each of our organizations that have come together for this

00:01:46 --> 00:01:50: event are grateful for the leadership of and partnership of

00:01:50 --> 00:01:50: our sponsors.

00:01:50 --> 00:01:54: Our sponsors allow us to continue to bring quality education

00:01:54 --> 00:01:59: and programming to participants through knowledge sharing and other forms

00:01:59 --> 00:02:01: of organizational engagement.

00:02:01 --> 00:02:04: Thank you all. For our sponsorship.

00:02:04 --> 00:02:07: Thank you to all of our sponsors for their support.

00:02:07 --> 00:02:10: Next, I want to thank the team of people and

00:02:10 --> 00:02:10: panel.

00:02:10 --> 00:02:13: The staff and panelists that come together to make these

00:02:13 --> 00:02:15: this series possible.

00:02:15 --> 00:02:18: We're grateful for your time and all of your collaboration

00:02:18 --> 00:02:20: for all of you with us today,

00:02:20 --> 00:02:22: the web and R is being recorded.

00:02:22 --> 00:02:25: We ask that you use the Q&A icon at the

00:02:25 --> 00:02:27: bottom of your screen to submit.

00:02:27 --> 00:02:29: Any questions will be moderating.

00:02:29 --> 00:02:33: Monitoring that Q&A throughout the program.

00:02:33 --> 00:02:38: The presentation portion of our program will run approximately one

00:02:38 --> 00:02:39: through 630.

00:02:39 --> 00:02:42: After that we will have Q&A for everyone.

00:02:42 --> 00:02:47: Now I'm delighted to introduce AIA Los Angeles executive director

00:02:47 --> 00:02:49: Carlo Cavalli.

00:02:49 --> 00:02:52: Thank you very much. Thank you very much sweet again.

00:02:52 --> 00:02:54: My name is Carlo Cavalli.

00:02:54 --> 00:02:57: MD exited the writer for a Los Angeles and accessories

00:02:57 --> 00:02:58: mentioned.

00:02:58 --> 00:03:01: We are here tonight to discuss the architectural impact of

00:03:01 --> 00:03:04: Paul Williams beyond DLA architectural scene,

00:03:04 --> 00:03:08: especially the influences life and work heavily in his time

00:03:08 --> 00:03:11: and on generations of architects who came after him.

00:03:11 --> 00:03:15: It is also feeding just as a series mentioned before

00:03:15 --> 00:03:18: that we have in this conversation not only in the

00:03:18 --> 00:03:20: midst of Black History Month.

00:03:20 --> 00:03:22: On the day of Paul Williams birthday,

00:03:22 --> 00:03:24: in fact, it was born today,  
 00:03:24 --> 00:03:27: February 18th. In 1918 ninety four.  
 00:03:27 --> 00:03:30: We will hear many stories tonight about how this iconic  
 00:03:30 --> 00:03:31: architecture,  
 00:03:31 --> 00:03:33: really, one of a kind,  
 00:03:33 --> 00:03:36: inspired many lives and I want to start with my  
 00:03:36 --> 00:03:38: own little story about him.  
 00:03:38 --> 00:03:41: I first came to Los Angeles in 1988 and the  
 00:03:41 --> 00:03:45: first piece of architecture I saw as I got out  
 00:03:45 --> 00:03:48: of the LAX terminal was the iconic theme building.  
 00:03:48 --> 00:03:51: I was really wow. I had no idea who Paul  
 00:03:51 --> 00:03:52: Williams was then,  
 00:03:52 --> 00:03:55: but that building had just set the tone,  
 00:03:55 --> 00:03:58: the mood, and the expectation for me for the CD  
 00:03:58 --> 00:04:00: that I was going to explore,  
 00:04:00 --> 00:04:03: this incredible project is how most people who come to  
 00:04:03 --> 00:04:05: elkei are welcome to the city.  
 00:04:05 --> 00:04:08: It is their first encounter with the LA architecture.  
 00:04:08 --> 00:04:10: It is a big responsibility,  
 00:04:10 --> 00:04:13: very well managed before we get into the thick of  
 00:04:13 --> 00:04:15: the conversation.  
 00:04:15 --> 00:04:18: I would like to launch a quick video featuring 5  
 00:04:18 --> 00:04:19: architects.  
 00:04:19 --> 00:04:22: Who are sharing their own story about Paul Williams?  
 00:04:22 --> 00:04:23: Let's take a look.  
 00:04:40 --> 00:04:43: Paul Williams impacted my life in a very unique way.  
 00:04:43 --> 00:04:45: When I was a junior in high school that was  
 00:04:45 --> 00:04:47: around the time that I decided I wanted to pursue  
 00:04:48 --> 00:04:49: a career in architecture.  
 00:04:49 --> 00:04:51: So I wanted to start looking up architects and seeing  
 00:04:51 --> 00:04:53: how they did their work,  
 00:04:53 --> 00:04:54: who they were, where they came from,  
 00:04:54 --> 00:04:57: 'cause I didn't know any architects personally to that point  
 00:04:57 --> 00:04:58: in my life.  
 00:04:58 --> 00:05:00: So as I did a Google search typed in.  
 00:05:00 --> 00:05:01: Who are the best architects?  
 00:05:01 --> 00:05:03: Not one black architect came up.  
 00:05:03 --> 00:05:05: Mostly it was a list filled with white men and  
 00:05:05 --> 00:05:08: so at that point I was a little discouraged not  
 00:05:08 --> 00:05:09: to see anyone that looked like me.  
 00:05:09 --> 00:05:11: But I did a little bit more research.  
 00:05:11 --> 00:05:14: And came across Paul Williams after studying the way he

00:05:14 --> 00:05:17: designed his success and who he was as a black  
 00:05:17 --> 00:05:18: man in this field.  
 00:05:18 --> 00:05:22: It really helped me gain confidence to know that someone  
 00:05:22 --> 00:05:25: like me has laid out a foundation of how to  
 00:05:25 --> 00:05:27: be successful in this architecture field.  
 00:05:27 --> 00:05:32: Paul Williams impacted my life by being a story that  
 00:05:33 --> 00:05:35: was told but also seen.  
 00:05:35 --> 00:05:39: Being an architect and being able to see the buildings  
 00:05:39 --> 00:05:41: that Paul Williams design.  
 00:05:41 --> 00:05:44: At ever lasting impact on me in terms of my  
 00:05:44 --> 00:05:47: career as well as my life.  
 00:05:49 --> 00:05:52: How are Williams impact in my life?  
 00:05:52 --> 00:05:56: Because had there been no Paul Williams?  
 00:05:56 --> 00:05:59: My late father Robert Canard would not have considered a  
 00:05:59 --> 00:06:01: career in architecture.  
 00:06:01 --> 00:06:03: And if he didn't go into architecture,  
 00:06:03 --> 00:06:06: it's probably unlikely that I would have either.  
 00:06:06 --> 00:06:10: My father was born in the generation after Paul Williams.  
 00:06:10 --> 00:06:14: He was a high school student in the mid 1930s  
 00:06:14 --> 00:06:18: and a drafting teacher told him about this architect name  
 00:06:18 --> 00:06:19: called Williams.  
 00:06:19 --> 00:06:24: Just knowing that Paul Williams existed.  
 00:06:24 --> 00:06:27: Put up planted a seed in my father's mind that  
 00:06:27 --> 00:06:31: maybe maybe he as a also could consider a career  
 00:06:31 --> 00:06:32: in architecture.  
 00:06:32 --> 00:06:34: So he went on to study architecture,  
 00:06:34 --> 00:06:39: Pasadena College, City College. And his classmates.  
 00:06:39 --> 00:06:41: At that time, he did very well.  
 00:06:41 --> 00:06:45: They called him PRW. 2 Volumes II.  
 00:06:45 --> 00:06:49: Paul Williams impacted my life by being example of  
 confidence  
 00:06:49 --> 00:06:52: and courage and not just in any person but a  
 00:06:52 --> 00:06:54: black person in architecture.  
 00:06:54 --> 00:06:58: When I learned of the story of him sitting across  
 00:06:58 --> 00:07:01: from his clients who were fair skinned.  
 00:07:01 --> 00:07:05: I thought about how confident he must be in his  
 00:07:05 --> 00:07:07: own designs and capabilities.  
 00:07:07 --> 00:07:11: When I presented with opportunities that make me reflect on  
 00:07:11 --> 00:07:13: my own qualifications.  
 00:07:13 --> 00:07:15: If I'm ready if I'm prepared,  
 00:07:15 --> 00:07:17: or if it just brings me fear,  
 00:07:17 --> 00:07:22: I am reminded of the resilience that Paul Williams represents

00:07:22 --> 00:07:23: for so many of us.  
 00:07:23 --> 00:07:27: And because of that, I think I have been able  
 00:07:27 --> 00:07:30: to grown in my own confidence in abilities as I  
 00:07:30 --> 00:07:34: reflect on the journey that Paul Williams wants to.  
 00:07:34 --> 00:07:39: Paul Williams has impacted my life by his example.  
 00:07:39 --> 00:07:41: From what I could see,  
 00:07:41 --> 00:07:44: he has designed some great buildings,  
 00:07:44 --> 00:07:47: iconic buildings in the city of Los Angeles,  
 00:07:47 --> 00:07:50: just very impressive in his left.  
 00:07:50 --> 00:07:52: A long and lasting legacy.  
 00:07:52 --> 00:07:54: From what I could read,  
 00:07:54 --> 00:07:56: he was a great family man.  
 00:07:56 --> 00:08:00: He took pride in his family and and and put  
 00:08:00 --> 00:08:02: priority to his family.  
 00:08:02 --> 00:08:06: And that's something that's important to me as well.  
 00:08:06 --> 00:08:11: He also was authentic and I think that's very important.  
 00:08:11 --> 00:08:14: To be real and to be true to yourself.  
 00:08:14 --> 00:08:17: He didn't have a contrived personality,  
 00:08:17 --> 00:08:21: and Paul Williams was a conscious black man.  
 00:08:21 --> 00:08:23: He wrote that essay I am in,  
 00:08:23 --> 00:08:26: which was bold at that time.  
 00:08:26 --> 00:08:29: He spoke the truth and he spoke the truth to  
 00:08:29 --> 00:08:29: power,  
 00:08:29 --> 00:08:33: and that is something that I think is extremely special  
 00:08:33 --> 00:08:37: that made Paul Williams the great architect and the great  
 00:08:38 --> 00:08:38: man,  
 00:08:38 --> 00:08:40: and a great family man that he was.  
 00:08:44 --> 00:08:47: We're clearly Paul Williams touched many lives and definitely  
 left  
 00:08:48 --> 00:08:51: an incredible legacy behind before we proceed with the  
 program,  
 00:08:51 --> 00:08:54: I want to thank Carine Ellingson with a Los Angeles  
 00:08:54 --> 00:08:57: for putting together this really lovely video and the other  
 00:08:57 --> 00:09:00: videos they will see through the course of the evening.  
 00:09:00 --> 00:09:04: So, without further ado, let's get the program officially started,  
 00:09:04 --> 00:09:07: and please allow me to introduce the moderator of tonight's  
 00:09:07 --> 00:09:08: conversation.  
 00:09:08 --> 00:09:11: Rebecca Choi. Rebecca is an architectural historian,  
 00:09:11 --> 00:09:13: and she is currently working on a book project,  
 00:09:13 --> 00:09:15: Black Architecture. At the E TH,  
 00:09:15 --> 00:09:19: the Swiss Federal Institute of Technology in Zurich,  
 00:09:19 --> 00:09:20: Rebecca take it away.  
 00:09:22 --> 00:09:25: Thanks Carlos, thanks for the introduction.

00:09:25 --> 00:09:28: Good evening everyone. It's such a joy to see so  
 00:09:28 --> 00:09:29: many attendees today.  
 00:09:29 --> 00:09:32: I wish we were doing this in person,  
 00:09:32 --> 00:09:34: but it is still a great joy to have this  
 00:09:34 --> 00:09:37: opportunity to moderate the conversation tonight.  
 00:09:37 --> 00:09:40: So again, I just want to echo the thanks to  
 00:09:40 --> 00:09:42: ULI and the USC School of Architecture,  
 00:09:42 --> 00:09:47: the Getty Research Institute, and so Cal Noma for organizing  
 00:09:47 --> 00:09:48: this event.  
 00:09:48 --> 00:09:52: I'm delighted to introduce our panelists tonight.  
 00:09:52 --> 00:09:56: John Ireland is a writer and photographer and author of  
 00:09:56 --> 00:09:58: the book regarding Paul R Williams,  
 00:09:58 --> 00:10:02: a photographer's view. She holds an MFA from UCLA and  
 00:10:02 --> 00:10:05: a BFA from NYU and her work has been shown  
 00:10:05 --> 00:10:08: in solo exhibitions from Los Angeles,  
 00:10:08 --> 00:10:11: New Orleans to Chicago, just to name a few,  
 00:10:11 --> 00:10:15: and has been featured internationally in Group exhibitions.  
 00:10:15 --> 00:10:18: Liron Brooks is associate curator for modern.  
 00:10:18 --> 00:10:22: Contemporary collections at the Getty Research Institute.  
 00:10:22 --> 00:10:25: Doctor Brooks is lead curator for the Gettys new African  
 00:10:25 --> 00:10:27: American Art History Initiative,  
 00:10:27 --> 00:10:30: where he's building and developing collections to promote it.  
 00:10:30 --> 00:10:34: Advanced Research in African American art history.  
 00:10:34 --> 00:10:36: We also have joining us tonight.  
 00:10:36 --> 00:10:40: Christopher Locke Christopher is a co-founder of designing  
 00:10:40 --> 00:10:45: and Color  
 00:10:45 --> 00:10:48: a collective whose mission includes amplifying voices of  
 00:10:48 --> 00:10:52: marginalized communities  
 00:10:52 --> 00:10:53: who have historically been silenced by way of architecture,  
 00:10:53 --> 00:10:58: both in the systemic racism embedded in how architecture is  
 00:10:58 --> 00:10:58: taught and practice,  
 00:10:58 --> 00:10:58: and designing color has responded through a variety of  
 00:10:58 --> 00:10:58: educational  
 00:10:58 --> 00:10:58: programs.  
 00:10:58 --> 00:11:02: Matt Collins is a director at partner Energy and the  
 00:11:02 --> 00:11:06: President of the Southern California chapter of the National  
 00:11:06 --> 00:11:10: Organization  
 00:11:10 --> 00:11:10: of Minority Architects to name just a couple of them.  
 00:11:10 --> 00:11:12: Any organization he Co chairs.  
 00:11:12 --> 00:11:15: He is a licensed architect and educator and actively involved  
 00:11:15 --> 00:11:19: in committees for affordable housing Green Building,  
 00:11:19 --> 00:11:20: just to name a few.  
 00:11:20 --> 00:11:23: A warm hello to the four of you.

00:11:23 --> 00:11:26: So to our audience and audience members and attendees,  
00:11:26 --> 00:11:29: let me just give you just a little bit more  
00:11:29 --> 00:11:32: information about the format of this section for this session.  
00:11:32 --> 00:11:36: First, will listen to Jonathan Laurent speak about John's work  
00:11:36 --> 00:11:37: for about 20 minutes.  
00:11:37 --> 00:11:40: Then we'll share a few more videos from practicing architects  
00:11:41 --> 00:11:44: who will expand their story of Paul Williams impact on  
00:11:44 --> 00:11:47: their lives as we have just heard to Williams impact  
00:11:47 --> 00:11:50: on their karere, and then I'll invite my colleagues Christopher  
00:11:50 --> 00:11:53: and Lance to join the conversation where we've saved a  
00:11:53 --> 00:11:54: final few stories.  
00:11:54 --> 00:11:57: That speak to Williams life and practice.  
00:11:57 --> 00:11:59: I also want to make a note that we have  
00:11:59 --> 00:12:02: saved time for the audience to ask questions.  
00:12:02 --> 00:12:07: So throughout the conversation, please submit your  
questions and comments  
00:12:07 --> 00:12:10: in the Q&A forum at the bottom of the Zoom  
00:12:10 --> 00:12:10: webinar.  
00:12:10 --> 00:12:12: And so without further delay,  
00:12:12 --> 00:12:14: let's begin our first segment.  
00:12:14 --> 00:12:17: So please join me in giving a warm welcome to  
00:12:17 --> 00:12:18: John Ireland and Ron Brooks.  
00:12:22 --> 00:12:25: Hello hi.  
00:12:25 --> 00:12:29: Thank you everyone for attending and before we begin I  
00:12:29 --> 00:12:32: just want to give a quick shout out to Karen  
00:12:32 --> 00:12:32: Hudson.  
00:12:32 --> 00:12:35: Paul Williams is granddaughter on this day,  
00:12:35 --> 00:12:38: his birthday and I want to thank for stewarding this  
00:12:38 --> 00:12:40: archive for for so long.  
00:12:40 --> 00:12:43: So just quick shout out to to Karen and John.  
00:12:43 --> 00:12:46: A very good. Very good to be here and talk  
00:12:46 --> 00:12:46: with you.  
00:12:46 --> 00:12:49: So can we get can we actually begin the rolling  
00:12:49 --> 00:12:50: of the slide?  
00:12:55 --> 00:12:57: Johnna.  
00:12:57 --> 00:12:59: How did your project begin?  
00:12:59 --> 00:13:01: Your work with Paul Williams?  
00:13:01 --> 00:13:05: My work with Power Williams began with an email from  
00:13:05 --> 00:13:07: the architect Barbara Bestor,  
00:13:07 --> 00:13:11: who runs the Julius Schulman Institute at Woodbury  
University.  
00:13:11 --> 00:13:15: She wanted to put some work in Woodbury's Gallery about

00:13:15 --> 00:13:19: Paul Revere Williams and she asked around to find someone  
 00:13:19 --> 00:13:21: who might be able to do that,  
 00:13:21 --> 00:13:24: and my name got passed along to her by a  
 00:13:24 --> 00:13:28: former professor she wrote to me and I started doing  
 00:13:28 --> 00:13:28: the work I.  
 00:13:28 --> 00:13:31: I knew his name to sort of in passing,  
 00:13:31 --> 00:13:35: but had to begin the process of researching his work  
 00:13:35 --> 00:13:39: with this email and with learning about this idea.  
 00:13:42 --> 00:13:45: Looking at your work just your attention to detail,  
 00:13:45 --> 00:13:51: can you explain your approach to photographing these  
 00:13:51 --> 00:13:53: percentages to  
 00:13:53 --> 00:13:55: photographing his work?  
 00:13:55 --> 00:13:58: Or better yet, or better yet,  
 00:13:58 --> 00:14:01: John I'm very sorry. Or was there one particular approach  
 00:14:01 --> 00:14:05: where there are many approaches to photographing his his  
 00:14:05 --> 00:14:08: homes  
 00:14:08 --> 00:14:12: and buildings in the interior is within many different  
 00:14:12 --> 00:14:15: approaches  
 00:14:15 --> 00:14:20: given to the individual structure so.  
 00:14:20 --> 00:14:23: I think there are potentially many different approaches,  
 00:14:23 --> 00:14:26: and there's been other work done on Parvar Williams.  
 00:14:26 --> 00:14:29: There's also been just lots of architectural photography in  
 00:14:29 --> 00:14:31: general,  
 00:14:31 --> 00:14:33: so my approach to this work was to really look  
 00:14:33 --> 00:14:37: for those details that you talked about and think about  
 00:14:37 --> 00:14:39: it the way that I think about the rest of  
 00:14:39 --> 00:14:42: my work, which is fine art photography,  
 00:14:42 --> 00:14:46: which is a silly thing to say,  
 00:14:46 --> 00:14:49: but it's sort of what is called versus architectural photography  
 00:14:49 --> 00:14:51: where you're trying to.  
 00:14:51 --> 00:14:53: Give an overview of a space I wanted to look  
 00:14:53 --> 00:14:54: at a little bit smaller parts of the spaces.  
 00:14:54 --> 00:14:57: There is definitely a sort of narrative element to your  
 00:14:57 --> 00:15:00: work.  
 00:15:00 --> 00:15:01: From the details from there,  
 00:15:01 --> 00:15:04: from the sort of intimate details to the more expanded  
 00:15:04 --> 00:15:06: spaces you know,  
 00:15:06 --> 00:15:07: I kind of feel enveloped in this space when when  
 00:15:07 --> 00:15:07: some of the photographs just you know they they they  
 00:15:07 --> 00:15:07: expand or there's an openness,  
 00:15:07 --> 00:15:07: and then you know you have images of a curve,  
 00:15:07 --> 00:15:07: you know. Then you have images of little little things  
 00:15:07 --> 00:15:07: you know,



00:15:07 --> 00:15:09: and so in terms of of Paul Williams,  
 00:15:09 --> 00:15:11: right? And his attention to detail,  
 00:15:11 --> 00:15:14: how do you? How do you approach an architect's attention  
 00:15:14 --> 00:15:16: to detail with the photographic eye?  
 00:15:18 --> 00:15:22: I'd never done a project photographing architecture this  
 seriously before.  
 00:15:22 --> 00:15:25: I had homes that I was in love with for  
 00:15:25 --> 00:15:29: various reasons that I photographed at different times,  
 00:15:29 --> 00:15:32: but I wasn't really thinking of them as architecture.  
 00:15:32 --> 00:15:35: They were just. This is the space that whatever is  
 00:15:35 --> 00:15:39: happening in the rest of these photographs is happening in.  
 00:15:39 --> 00:15:44: So for this work. And while I'm also.  
 00:15:44 --> 00:15:46: Being introduced to office buildings,  
 00:15:46 --> 00:15:47: I arrive there with my camera.  
 00:15:47 --> 00:15:51: Everything is brand new. I'm also learning more and more  
 00:15:51 --> 00:15:54: about Paul Williams as I'm doing this work and sort  
 00:15:54 --> 00:15:54: of.  
 00:15:54 --> 00:15:58: Building up, you know all these little details together into  
 00:15:58 --> 00:15:59: a larger view.  
 00:15:59 --> 00:16:02: At the same time I'm building up my understanding of  
 00:16:02 --> 00:16:04: who he was and what he did.  
 00:16:06 --> 00:16:08: Is that what you had to learn?  
 00:16:08 --> 00:16:11: That that's the interesting suggestion?  
 00:16:11 --> 00:16:16: Johnna, because you're saying, or you're implying that you  
 didn't  
 00:16:16 --> 00:16:18: go in with a sort of fixed mind,  
 00:16:18 --> 00:16:22: right? That there's sort of an openness to your approaching,  
 00:16:22 --> 00:16:28: or to your approach with photographing his architecture.  
 00:16:28 --> 00:16:30: So could you describe what are some of the things  
 00:16:30 --> 00:16:31: that that you've learned?  
 00:16:31 --> 00:16:35: If in fact there are some things that you learned.  
 00:16:35 --> 00:16:38: Well, again, but it's it's down to detail.  
 00:16:38 --> 00:16:42: It's knowing from looking at drawings that I've seen in  
 00:16:42 --> 00:16:46: various places that he was really thinking about the way  
 00:16:46 --> 00:16:48: every room came together,  
 00:16:48 --> 00:16:52: the way every banister curved and every little part of  
 00:16:52 --> 00:16:56: everything was constructed and how it was supposed to be.  
 00:16:56 --> 00:16:59: So this work was a matter of just kind of  
 00:16:59 --> 00:17:01: searching those things out.  
 00:17:01 --> 00:17:04: You said something a minute ago about not coming in.  
 00:17:04 --> 00:17:09: With preconceived notions that I thought was interesting  
 because these  
 00:17:09 --> 00:17:10: structures are so different,

00:17:10 --> 00:17:14: so many different styles, so many different eras,  
 00:17:14 --> 00:17:17: and I didn't have the opportunity to see what they  
 00:17:17 --> 00:17:19: were like before I had to go in and just  
 00:17:19 --> 00:17:22: kind of let the sites reveal themselves to me and  
 00:17:22 --> 00:17:26: photograph them as they were as the light was coming  
 00:17:26 --> 00:17:26: in,  
 00:17:26 --> 00:17:30: as the shadows were falling all of that.  
 00:17:30 --> 00:17:32: It's a beautiful sense of exploration.  
 00:17:32 --> 00:17:34: You know, as as I look at your photographs in  
 00:17:34 --> 00:17:35: sequence,  
 00:17:35 --> 00:17:36: I'm also thinking about, you know,  
 00:17:36 --> 00:17:39: the in terms of the narration in terms of sequences  
 00:17:39 --> 00:17:40: of his buildings,  
 00:17:40 --> 00:17:41: when they were built right.  
 00:17:41 --> 00:17:43: And so this is sort of,  
 00:17:43 --> 00:17:45: you know, back and forth between you know you're sort  
 00:17:46 --> 00:17:47: of breaking down these spaces,  
 00:17:47 --> 00:17:50: and then the photographs themselves may go from building  
 to  
 00:17:50 --> 00:17:51: building to building,  
 00:17:51 --> 00:17:54: and so it's kind of fragment that they kind of  
 00:17:54 --> 00:17:55: fragments of an experience.  
 00:17:55 --> 00:17:58: Now what was? Did you have a particular experience in  
 00:17:58 --> 00:18:00: which you were sort of just blown away by a  
 00:18:00 --> 00:18:02: particular structure?  
 00:18:02 --> 00:18:02: And.  
 00:18:05 --> 00:18:08: I was really blown away by the Hillside Memorial Park  
 00:18:08 --> 00:18:11: mausoleum and the Al Jolson trying there.  
 00:18:11 --> 00:18:12: Just the scale of it.  
 00:18:12 --> 00:18:15: It's there we go. The algebra lesson trying appearing on  
 00:18:15 --> 00:18:17: screen right now.  
 00:18:19 --> 00:18:21: Just the opportunity to be in a space that he  
 00:18:22 --> 00:18:25: created that was so large and so empty and being  
 00:18:25 --> 00:18:28: able to spend this whole day wandering around it.  
 00:18:28 --> 00:18:32: The building that's on screen right now Founders Church of  
 00:18:32 --> 00:18:34: Religious Science is another example.  
 00:18:34 --> 00:18:37: It's a building that has not been updated very much,  
 00:18:37 --> 00:18:40: so you know when you go into a home,  
 00:18:40 --> 00:18:44: usually the kitchen and the bathrooms have been remodeled  
 at  
 00:18:44 --> 00:18:44: some point,  
 00:18:44 --> 00:18:46: so it's not exactly as it was,

00:18:46 --> 00:18:49: but something like Founders Church.  
 00:18:49 --> 00:18:51: Is pretty close to the way that it was when  
 00:18:51 --> 00:18:52: it was built.  
 00:18:52 --> 00:18:55: There's, you know, some wear and tear,  
 00:18:55 --> 00:18:57: but I like that the fabric on all of the  
 00:18:57 --> 00:19:00: seats in the Chapel is all original and everything is  
 00:19:00 --> 00:19:02: still there in place with,  
 00:19:02 --> 00:19:05: you know, worn down by time but still still there  
 00:19:05 --> 00:19:07: and still in decent condition.  
 00:19:09 --> 00:19:14: It's interesting that you that you notice that there were.  
 00:19:14 --> 00:19:18: Remodeled moments of remodeling inside of his homes.  
 00:19:18 --> 00:19:20: How did you? How do you feel about that?  
 00:19:20 --> 00:19:22: When you've been, you know,  
 00:19:22 --> 00:19:25: taking photographs of his of his structures throughout the city  
 00:19:25 --> 00:19:28: and then you see moments inside of a home or  
 00:19:28 --> 00:19:31: inside of a larger structure that there's a disruption,  
 00:19:31 --> 00:19:35: right? There's a remodeled moment in terms of an  
 interruption  
 00:19:35 --> 00:19:37: in his thinking through structure,  
 00:19:37 --> 00:19:40: right? And so, how did you feel about those moments  
 00:19:40 --> 00:19:43: of remodeling when people change the structure?  
 00:19:43 --> 00:19:45: How do you feel about that?  
 00:19:45 --> 00:19:49: My feeling is that a structure has to remain useful,  
 00:19:49 --> 00:19:53: so if the kitchen from 1965 isn't working anymore,  
 00:19:53 --> 00:19:55: it doesn't make sense to update it.  
 00:19:55 --> 00:19:57: But of course for myself,  
 00:19:57 --> 00:20:00: for my own curiosity, I would love to see it  
 00:20:00 --> 00:20:01: exactly as it was,  
 00:20:01 --> 00:20:05: but that's not possible. I'm coming in too late,  
 00:20:05 --> 00:20:08: so I'm just doing the best to get what I  
 00:20:08 --> 00:20:08: can.  
 00:20:08 --> 00:20:12: I'm really lucky in that most of the structures that  
 00:20:12 --> 00:20:15: I visited have been pretty well cared for or have  
 00:20:15 --> 00:20:18: been purchased by someone who undid.  
 00:20:18 --> 00:20:21: Some of the things done by people who didn't care  
 00:20:21 --> 00:20:22: for them very well,  
 00:20:22 --> 00:20:25: so most of the things that I've seen have been  
 00:20:25 --> 00:20:29: tastefully done and have been done in consideration with the  
 00:20:29 --> 00:20:30: rest of the space.  
 00:20:30 --> 00:20:32: You know, John said too late.  
 00:20:32 --> 00:20:34: You know it kind of hit me right here a  
 00:20:35 --> 00:20:35: little bit,

00:20:35 --> 00:20:38: you know, hit me in the heart a little bit.  
 00:20:38 --> 00:20:41: Can you sort of unwrapped what you mean by by  
 00:20:41 --> 00:20:43: too late 'cause I don't I don't want people to  
 00:20:43 --> 00:20:46: miss that what do you mean by too late?  
 00:20:46 --> 00:20:49: Well I was born five years after after he died  
 00:20:49 --> 00:20:52: and I didn't begin this project until late 2016.  
 00:20:52 --> 00:20:55: Which is right around when it was announced that he  
 00:20:55 --> 00:20:58: was being posthumously awarded the A gold medal.  
 00:20:58 --> 00:21:00: So I was coming in after so much change had  
 00:21:00 --> 00:21:02: occurred in Los Angeles.  
 00:21:02 --> 00:21:05: So there are structures that are gone that will never  
 00:21:05 --> 00:21:05: see.  
 00:21:05 --> 00:21:09: See their structures that are remodeled that will never be  
 00:21:09 --> 00:21:12: like they were rattled on a larger scale then we  
 00:21:12 --> 00:21:16: were just talking about more than just kitchens and  
 00:21:16 --> 00:21:19: bathrooms.  
 00:21:16 --> 00:21:19: But major things that mean that they're no longer  
 00:21:20 --> 00:21:21: recognizable  
 00:21:20 --> 00:21:21: as what they once were.  
 00:21:21 --> 00:21:22: So I'm I, I feel,  
 00:21:22 --> 00:21:25: I think about the things that I will never get  
 00:21:25 --> 00:21:26: a chance to photograph,  
 00:21:26 --> 00:21:29: but I also think.  
 00:21:29 --> 00:21:31: I don't know. I'm trying to try to think of  
 00:21:31 --> 00:21:34: how to get how to get this thought out.  
 00:21:34 --> 00:21:36: There's still plenty to see his body of work was  
 00:21:36 --> 00:21:37: enormous,  
 00:21:37 --> 00:21:39: so it's not that I've missed everything.  
 00:21:39 --> 00:21:42: There's still even as long as I've been working on  
 00:21:42 --> 00:21:45: this project there are still structures I haven't visited an  
 00:21:45 --> 00:21:47: I will never get to the mall,  
 00:21:47 --> 00:21:50: so I don't want to represent it as though it's  
 00:21:50 --> 00:21:53: all going to disappear tomorrow or half of it is  
 00:21:53 --> 00:21:53: gone.  
 00:21:53 --> 00:21:56: There's still a lot to look at.  
 00:21:56 --> 00:22:01: Agra fir. I'm wondering how you think about because you  
 00:22:01 --> 00:22:05: know I'm hearing you are describing our goals world right  
 00:22:06 --> 00:22:09: of Paul Williams of these structures being.  
 00:22:09 --> 00:22:11: Taken away right, being destroyed,  
 00:22:11 --> 00:22:13: right? So? So in some particular way,  
 00:22:13 --> 00:22:17: there's a ghost world for these structures that their their  
 00:22:17 --> 00:22:18: absence is also felt,  
 00:22:18 --> 00:22:21: you know. And so moving and so moving forward.

00:22:21 --> 00:22:25: I mean, do you see your photography as a form  
 00:22:25 --> 00:22:27: of preserving his legacy?  
 00:22:27 --> 00:22:30: I think that there are many places where his legacy  
 00:22:30 --> 00:22:33: exists and that this is just one little piece of  
 00:22:33 --> 00:22:37: a larger project of preserving his legacy that his  
 granddaughter  
 00:22:37 --> 00:22:40: has done amazing work to preserve the legacy.  
 00:22:40 --> 00:22:44: Keep it going and that scholars who go into the  
 00:22:44 --> 00:22:47: archive in the future will build upon.  
 00:22:47 --> 00:22:50: It's a great. Everyone has their part right.  
 00:22:50 --> 00:22:54: Everyone has their part from the photographs to the  
 foundations  
 00:22:54 --> 00:22:57: and to the people who actually live in the whole  
 00:22:57 --> 00:22:58: Williams home.  
 00:22:58 --> 00:23:02: Everyone has their part in the preservation of his legacy.  
 00:23:02 --> 00:23:05: You know? How has your book been received?  
 00:23:05 --> 00:23:08: It's been received pretty well.  
 00:23:08 --> 00:23:10: I get emails pretty regularly.  
 00:23:10 --> 00:23:13: I do speaking engagements and people write to me.  
 00:23:13 --> 00:23:17: I do think that the kind of fragmented quality that  
 00:23:17 --> 00:23:19: you were talking about,  
 00:23:19 --> 00:23:22: Jarvis people crazy. Sometimes people who want kind of a  
 00:23:22 --> 00:23:25: linear experience of his work,  
 00:23:25 --> 00:23:27: but I'm trying to approach it.  
 00:23:27 --> 00:23:31: Approach it as an artist rather than approaching it as  
 00:23:31 --> 00:23:36: a biographer or approaching it as architecture in a really  
 00:23:36 --> 00:23:37: straightforward way.  
 00:23:37 --> 00:23:39: When was the best time?  
 00:23:39 --> 00:23:41: Because you know, these photographs have a definite sense  
 of  
 00:23:41 --> 00:23:42: light.  
 00:23:42 --> 00:23:44: Your understanding of light is really present here,  
 00:23:44 --> 00:23:46: so was there a time of day that you that  
 00:23:46 --> 00:23:49: you went to some of these structures that you knew  
 00:23:49 --> 00:23:51: that you can get the full effect of light on  
 00:23:51 --> 00:23:54: the on the structure? I have a 3 year old  
 00:23:54 --> 00:23:57: and a 5 year old so the time is whenever  
 00:23:57 --> 00:24:00: I can get out of my house and schedule.  
 00:24:02 --> 00:24:05: If I was lucky, a visit would be long enough  
 00:24:05 --> 00:24:07: that I could re photograph something later.  
 00:24:07 --> 00:24:08: If the light had changed so often,  
 00:24:08 --> 00:24:11: I would go into a room and photograph something,  
 00:24:11 --> 00:24:13: and then when I came back later it would be

00:24:13 --> 00:24:14: a totally different experience.

00:24:14 --> 00:24:17: So that was neat to see.

00:24:17 --> 00:24:20: You know the ways in which the ways in which

00:24:20 --> 00:24:21: the photographs do come together?

00:24:21 --> 00:24:23: I mean, this really beautiful.

00:24:23 --> 00:24:25: So just just knowing what you're saying,

00:24:25 --> 00:24:27: it's really. It's really beautiful that that you that you

00:24:28 --> 00:24:30: understood what was given just in terms of the light

00:24:30 --> 00:24:31: and what the environment,

00:24:31 --> 00:24:34: because you even have parts around the buildings in which

00:24:34 --> 00:24:36: there is construction going on,

00:24:36 --> 00:24:38: in which this there's a sort of trace of movement

00:24:38 --> 00:24:39: or development,

00:24:39 --> 00:24:41: right? And so it's not just the buildings themselves,

00:24:41 --> 00:24:44: but it's the environment that the buildings are in fact,

00:24:44 --> 00:24:47: that you also captured. Now why was it important for

00:24:47 --> 00:24:49: you as a photographer to actually get those?

00:24:49 --> 00:24:53: Elements as well. Well, a structure like the one that's

00:24:53 --> 00:24:54: on screen right now.

00:24:54 --> 00:24:57: This is a house in Malibu that burned down in

00:24:57 --> 00:24:59: 1982 and the city has left it there.

00:24:59 --> 00:25:01: You can hike up to it,

00:25:01 --> 00:25:04: so I photographed that because it's still there.

00:25:04 --> 00:25:06: It's something you could see,

00:25:06 --> 00:25:10: but I also photographed some houses right after they were

00:25:10 --> 00:25:14: demolished to kind of get the leftover traces before

00:25:14 --> 00:25:14: something

00:25:14 --> 00:25:14: else went up.

00:25:14 --> 00:25:18: So I think that that is an important aspect of

00:25:18 --> 00:25:20: my work to trying to.

00:25:20 --> 00:25:24: Chronicle some of the things that are disappearing.

00:25:24 --> 00:25:27: It's really amazing how many more people talk about his

00:25:27 --> 00:25:28: work now,

00:25:28 --> 00:25:31: so I'm hoping that it will be harder and harder

00:25:31 --> 00:25:35: to knock down Apollyons house and pay the fine and

00:25:35 --> 00:25:38: put up some something horrible in its place.

00:25:38 --> 00:25:41: More people are going to be on the alert now,

00:25:41 --> 00:25:42: which is fantastic.

00:25:46 --> 00:25:49: In terms of in terms of your awareness that people

00:25:49 --> 00:25:52: are aware that the buildings are,

00:25:52 --> 00:25:56: you know that that is structures are being challenged,

00:25:56 --> 00:25:59: right? You know it's sort of like when for me

00:25:59 --> 00:26:02: every time I hear about a Paul Williams home being  
00:26:02 --> 00:26:03: destroyed,  
00:26:03 --> 00:26:07: I think there's a book in the library that's been  
00:26:07 --> 00:26:07: destroyed,  
00:26:07 --> 00:26:11: right? And so in terms of Williams and his impact  
00:26:11 --> 00:26:12: on LA,  
00:26:12 --> 00:26:15: what would you say is his impact on LA?  
00:26:15 --> 00:26:19: I mean, he was building beginning in the 1920s when  
00:26:19 --> 00:26:22: there was so much opportunity to build an it means  
00:26:22 --> 00:26:25: that he could build a house and there would be  
00:26:25 --> 00:26:28: an empty lot across the street and someone could see  
00:26:28 --> 00:26:32: that house and go to another architect and say give  
00:26:32 --> 00:26:35: me something that looks like that or talk to the  
00:26:35 --> 00:26:38: homeowners and say I want to hire your architect.  
00:26:38 --> 00:26:41: So he I think was a major part of.  
00:26:41 --> 00:26:44: Figuring out what the city would look like and that  
00:26:44 --> 00:26:47: his work is all over the place and that there  
00:26:47 --> 00:26:49: was work based on his work all over the place  
00:26:49 --> 00:26:52: and people who were inspired by his work working all  
00:26:52 --> 00:26:54: over the place in Los Angeles.  
00:26:54 --> 00:26:58: And that there's there's no way to quantify that impact.  
00:26:58 --> 00:27:00: I mean, I think it'll be it's larger than than  
00:27:00 --> 00:27:01: we can imagine,  
00:27:01 --> 00:27:05: even for people who don't know his name yet.  
00:27:05 --> 00:27:08: Come there looking at work that is reminiscent of his  
00:27:08 --> 00:27:08: work there,  
00:27:08 --> 00:27:10: looking at his work there,  
00:27:10 --> 00:27:12: thinking about these ideas that he had.  
00:27:14 --> 00:27:17: The world right of his influence in terms of his  
00:27:17 --> 00:27:18: his his building.  
00:27:18 --> 00:27:21: So he worked in many different styles and and you  
00:27:21 --> 00:27:23: know part of your practice to or part of this  
00:27:23 --> 00:27:24: project.  
00:27:24 --> 00:27:27: Was you actually walking through the spaces that you had  
00:27:27 --> 00:27:28: access to,  
00:27:28 --> 00:27:32: right? And so there's an interior you're actually going through  
00:27:33 --> 00:27:34: that interior.  
00:27:34 --> 00:27:36: It it sort of feel like was there a feeling  
00:27:37 --> 00:27:39: or flow or did you get a sense that the  
00:27:39 --> 00:27:43: architecture over the interior design better yet was actually?  
00:27:43 --> 00:27:46: Your body was moving, but that it was actually narrating  
00:27:46 --> 00:27:48: your experience with it,

00:27:48 --> 00:27:51: the structure itself.

00:27:51 --> 00:27:54: That's a question I'm going to have to think about

00:27:54 --> 00:27:55: for awhile.

00:27:55 --> 00:27:58: I will say that a large part of my experience

00:27:58 --> 00:28:01: of a space is directed by whoever is showing me

00:28:01 --> 00:28:05: around the space and what the coming into the space

00:28:05 --> 00:28:07: is like. And that's a big thing.

00:28:07 --> 00:28:10: I read recently the writer Stephen G,

00:28:10 --> 00:28:14: who was one of the writers of a recently published

00:28:14 --> 00:28:16: book about Paul Williams,

00:28:16 --> 00:28:20: that part of the compliment that you pay to Paul

00:28:20 --> 00:28:24: Williams is not trying to pin his style down with

00:28:24 --> 00:28:26: words and not trying to.

00:28:28 --> 00:28:30: You know, not not trying to fit it into a

00:28:30 --> 00:28:32: box and not trying to say they all do this

00:28:32 --> 00:28:35: or this is something that's happening in a lot of

00:28:35 --> 00:28:38: them, and I think that that is an articulation of

00:28:38 --> 00:28:40: something that I've been thinking for a long time but

00:28:40 --> 00:28:42: haven't been able to put into words.

00:28:46 --> 00:28:49: Absence, you know?

00:28:49 --> 00:28:52: It is there. Is there a way in which we

00:28:52 --> 00:28:55: can think about Williams as I would say the greatest

00:28:55 --> 00:29:00: when the greatest American art or the greatest American architect?

00:29:00 --> 00:29:03: I mean, what would you say in terms of your

00:29:03 --> 00:29:03: work,

00:29:03 --> 00:29:06: sort of being in tandem with that?

00:29:06 --> 00:29:09: How do you feel the legacy of his of his

00:29:09 --> 00:29:11: buildings exists through your work?

00:29:11 --> 00:29:15: And what do you think the impact that you'll work

00:29:15 --> 00:29:19: will have on a generation of people who don't know

00:29:19 --> 00:29:20: what his buildings?

00:29:20 --> 00:29:22: Felt like.

00:29:22 --> 00:29:25: Look like I think of myself as an interpreter of

00:29:25 --> 00:29:26: his work.

00:29:26 --> 00:29:29: I'm never going to compare myself to him.

00:29:29 --> 00:29:32: He was brilliant in ways that I can't even imagine.

00:29:32 --> 00:29:35: So my project is just to be one more person

00:29:35 --> 00:29:37: saying his name,

00:29:37 --> 00:29:40: one more person saying you should look at this man

00:29:40 --> 00:29:43: leading people to do other research about it.

00:29:43 --> 00:29:45: So as I said earlier,



00:29:45 --> 00:29:48: I think that it's just one piece of what will  
 00:29:48 --> 00:29:53: become a larger and larger project of chronicling his work.  
 00:29:53 --> 00:29:56: Talking about his work, telling people about his work,  
 00:29:56 --> 00:29:59: I talked to architects a lot and I am astounded  
 00:29:59 --> 00:30:03: how many of them didn't learn his name in school.  
 00:30:03 --> 00:30:06: But I think that that is changing for architects who  
 00:30:06 --> 00:30:09: are in school now for younger architects.  
 00:30:09 --> 00:30:11: So if I can do something like this and a  
 00:30:11 --> 00:30:15: few architecture students learn his name and pass his name  
 00:30:15 --> 00:30:19: along and I'm grateful to have the opportunity to do  
 00:30:19 --> 00:30:19: that.  
 00:30:21 --> 00:30:23: Do you have any plans on?  
 00:30:23 --> 00:30:28: Do you have any plans on another project with Williams?  
 00:30:28 --> 00:30:30: I'm very curious about the archive,  
 00:30:30 --> 00:30:33: but I don't have any kind of specific plan.  
 00:30:33 --> 00:30:35: The work there's so much of it,  
 00:30:35 --> 00:30:38: and I've fallen so completely in love with it.  
 00:30:38 --> 00:30:41: I don't feel like, Oh my book is doubt,  
 00:30:41 --> 00:30:44: I'm done, but I'm also not going to turn around  
 00:30:44 --> 00:30:46: and publish a similar book tomorrow.  
 00:30:46 --> 00:30:49: I want to dive further into research on him to  
 00:30:49 --> 00:30:53: satisfy myself and have another project comes out of that  
 00:30:53 --> 00:30:54: that's wonderful,  
 00:30:54 --> 00:30:59: but it's it's more. More just wanting to know personally.  
 00:30:59 --> 00:31:01: What he did, what he was capable of.  
 00:31:05 --> 00:31:08: So in terms of in terms of your ability to  
 00:31:08 --> 00:31:10: actually think about structure,  
 00:31:10 --> 00:31:13: do you? Do you see photography as integral to architectural  
 00:31:14 --> 00:31:14: design?  
 00:31:14 --> 00:31:17: To do you see photography as as being a very  
 00:31:17 --> 00:31:21: important part of how we experience architecture?  
 00:31:21 --> 00:31:23: I do and to ask that question.  
 00:31:23 --> 00:31:27: During a pandemic. It's the only way we're experiencing a  
 00:31:27 --> 00:31:28: lot of architecture.  
 00:31:28 --> 00:31:31: Photography and architecture are so intertwined.  
 00:31:31 --> 00:31:36: Anne photography is so important to architecture for various  
 reasons.  
 00:31:36 --> 00:31:38: For other architects, for potential home,  
 00:31:38 --> 00:31:42: binary buyers for designers, I mean it's just being able  
 00:31:42 --> 00:31:46: to see a space and experience it through photographs.  
 00:31:46 --> 00:31:48: I think is pretty important.  
 00:31:50 --> 00:31:55: So architecture versus.

00:31:55 --> 00:31:59: Only Max that course but but in terms of advocacy.

00:31:59 --> 00:32:01: How do you think people should advocate for Williams and

00:32:02 --> 00:32:02: his structures?

00:32:02 --> 00:32:03: What do you? What do you?

00:32:03 --> 00:32:05: What do you think happens back in his bag?

00:32:05 --> 00:32:07: What do you think sticking up for Williams is?

00:32:07 --> 00:32:10: Architecture looks like. How can one be an advocate for

00:32:10 --> 00:32:10: that?

00:32:10 --> 00:32:13: Or that many different ways of being an advocate?

00:32:13 --> 00:32:17: I think there are many different ways of being an

00:32:17 --> 00:32:20: advocate and educating people about his work is 1.

00:32:20 --> 00:32:24: I talked earlier about homes being destroyed,

00:32:24 --> 00:32:28: something that happens. Sometimes someone will purchase a house and

00:32:28 --> 00:32:31: promise to take care of it and then just not

00:32:32 --> 00:32:32: do that.

00:32:32 --> 00:32:35: So just keeping an eye on things like that and

00:32:35 --> 00:32:39: continuing to build his reputation to the point where no

00:32:39 --> 00:32:43: one could get away with doing something like that is

00:32:43 --> 00:32:48: one kind of advocacy looking at the archives and.

00:32:48 --> 00:32:52: Figuring out. The way that all that fits together,

00:32:52 --> 00:32:56: figuring out what's different, figuring out what the body of

00:32:56 --> 00:32:57: work as a whole looks like,

00:32:57 --> 00:32:59: is another kind of advocacy,

00:32:59 --> 00:33:02: because it will mean new entry points for other people

00:33:02 --> 00:33:03: into this work,

00:33:03 --> 00:33:08: and those people can become advocates for it.

00:33:08 --> 00:33:13: Is there one last thing you would hope for and

00:33:13 --> 00:33:15: it just in terms of.

00:33:15 --> 00:33:19: How? We think. About Williams,

00:33:19 --> 00:33:21: I mean if there's one,

00:33:21 --> 00:33:24: wait, how do you think we should think about Williams

00:33:24 --> 00:33:25: moving forward,

00:33:25 --> 00:33:29: right? Today's his birthday? And there's a lot of

00:33:29 --> 00:33:31: acknowledgement

00:33:31 --> 00:33:33: of his career and who he was.

00:33:31 --> 00:33:33: You know, as a family man,

00:33:33 --> 00:33:34: as a prominent figure in LA,

00:33:34 --> 00:33:37: how do you think we can really in vision of

00:33:37 --> 00:33:39: the future of Paul Williams,

00:33:39 --> 00:33:43: you know? So how can we move that shadow that

00:33:43 --> 00:33:45: was behind him forward?

00:33:45 --> 00:33:49: One thing that's really important to me is talking about  
00:33:49 --> 00:33:54: his work beyond the celebrity mansions talking about housing  
projects,  
00:33:54 --> 00:33:57: talking about homes for lower income people,  
00:33:57 --> 00:34:01: and people in the middle talking about municipal structures  
that  
00:34:01 --> 00:34:05: he designed or that he was part of design teams  
00:34:05 --> 00:34:05: for,  
00:34:05 --> 00:34:09: and just looking at everything looking at the volume,  
00:34:09 --> 00:34:13: looking at the scale, looking at the variety is something  
00:34:13 --> 00:34:16: that I want to make sure that people do.  
00:34:16 --> 00:34:19: And that they're not just thinking he designed celebrity  
mansions.  
00:34:19 --> 00:34:21: I understand, I know there all there is to know  
00:34:21 --> 00:34:22: about this person.  
00:34:22 --> 00:34:25: There's so much more.  
00:34:25 --> 00:34:26: Thank you so much, John.  
00:34:26 --> 00:34:26: Thank you.  
00:34:29 --> 00:34:31: So as we move forward.  
00:34:31 --> 00:34:37: Stories Rebecca came and we began that section.  
00:34:37 --> 00:34:41: Yeah, so the next section that we have planned for  
00:34:41 --> 00:34:46: this segment is to share some of the architects that  
00:34:46 --> 00:34:51: we heard from earlier in this session on their position  
00:34:51 --> 00:34:54: on Williamses impact on their karere.  
00:34:54 --> 00:34:58: So if we can play those videos that would be  
00:34:58 --> 00:34:59: great.  
00:35:05 --> 00:35:10: Paul Williams impacted my career by making it more  
acceptable  
00:35:10 --> 00:35:13: for black architects to get clients.  
00:35:13 --> 00:35:16: He was able to work for not only private clients,  
00:35:16 --> 00:35:19: but he also worked in the public sector and that  
00:35:19 --> 00:35:22: really paved the way for architects who came later.  
00:35:22 --> 00:35:25: Like my father, my father went on to graduate from  
00:35:25 --> 00:35:27: USC School of Architecture.  
00:35:27 --> 00:35:31: He started his own firm where I later worked.  
00:35:31 --> 00:35:34: And without the example of Paul Williams being successful  
as  
00:35:35 --> 00:35:37: the owner of an architecture firm.  
00:35:37 --> 00:35:41: It's probably I would have had less opportunity to go  
00:35:41 --> 00:35:42: into the field,  
00:35:42 --> 00:35:45: so I had an opportunity to work in the field  
00:35:45 --> 00:35:48: of architecture in an African American owned firm.  
00:35:48 --> 00:35:53: My father's. He's impacted my career in a way that.

00:35:53 --> 00:35:55: As I studied him and I studied the way he  
 00:35:55 --> 00:35:57: designed the way he went about his meetings and the  
 00:35:57 --> 00:35:59: stories that's been told about him,  
 00:35:59 --> 00:36:01: he was a very confident gentleman.  
 00:36:01 --> 00:36:03: He was a person that walked into her room and  
 00:36:03 --> 00:36:05: knew that no matter who he was,  
 00:36:05 --> 00:36:06: no matter how he looked,  
 00:36:06 --> 00:36:09: he was confident in his design and in the way  
 00:36:09 --> 00:36:11: that he presented that he could sit in a room  
 00:36:11 --> 00:36:13: with people who weren't like him.  
 00:36:13 --> 00:36:14: People that didn't look like him,  
 00:36:14 --> 00:36:17: and frankly, people who may not have wanted him to  
 00:36:17 --> 00:36:18: be there,  
 00:36:18 --> 00:36:20: but he still design and design in a very high,  
 00:36:20 --> 00:36:22: high quality and successful manner.  
 00:36:22 --> 00:36:24: So that's something that I've taken in Mycareer.  
 00:36:24 --> 00:36:27: To know that I belong to know that I had  
 00:36:27 --> 00:36:30: merit in my ideas and is giving me the confidence  
 00:36:31 --> 00:36:34: to continue to pursue licensure as I continue my journey.  
 00:36:34 --> 00:36:38: When I first came to Los Angeles in 1979,  
 00:36:38 --> 00:36:42: I didn't even know who Paul Williams was and when  
 00:36:42 --> 00:36:43: he died in 1980,  
 00:36:43 --> 00:36:47: I quickly found out and he was an incredible architect.  
 00:36:47 --> 00:36:51: I came to call him the Michael Jordan of Black  
 00:36:51 --> 00:36:56: Architects because his accomplishments are just incredible  
 to this day  
 00:36:56 --> 00:37:01: and his example of overcoming obstacles is what has  
 inspired  
 00:37:01 --> 00:37:05: and encouraged me in my career to keep moving forward.  
 00:37:05 --> 00:37:10: To not be discouraged by failures and obstacles along the  
 00:37:10 --> 00:37:10: way,  
 00:37:10 --> 00:37:14: but to be positive to believe in yourself and to  
 00:37:14 --> 00:37:15: never give up.  
 00:37:15 --> 00:37:19: That to me was Paul Williams and that is how  
 00:37:19 --> 00:37:21: I try to model my career.  
 00:37:21 --> 00:37:24: Although I didn't learn about Paul Williams until I moved  
 00:37:24 --> 00:37:28: to Los Angeles and started my career because the lack  
 00:37:28 --> 00:37:32: of black architects included in the architectural education,  
 00:37:32 --> 00:37:35: I think because I learned about him at the start  
 00:37:35 --> 00:37:36: of my career.  
 00:37:36 --> 00:37:38: It taught me many things early on,  
 00:37:38 --> 00:37:40: the 1st being that is not enough to just be

00:37:41 --> 00:37:42: a good designer.

00:37:42 --> 00:37:44: You have to have people skills as well and to

00:37:44 --> 00:37:48: think how he became Hollywood's architect and all the people

00:37:48 --> 00:37:51: he came across and had to sell his design and

00:37:51 --> 00:37:54: ideas to you. He must have done a really good

00:37:55 --> 00:37:55: job at it.

00:37:55 --> 00:38:00: Paul Williams impacted Mycareer starting as a student at Howard

00:38:01 --> 00:38:01: University.

00:38:01 --> 00:38:06: When I first set foot in the School of Architecture

00:38:06 --> 00:38:09: with a large picture on the wall.

00:38:09 --> 00:38:14: Of the school. To see an architect like Paul Williams

00:38:14 --> 00:38:16: at that university.

00:38:16 --> 00:38:19: Let me understand that I I too can become an

00:38:19 --> 00:38:21: architect like him.

00:38:23 --> 00:38:25: He was a role model.

00:38:25 --> 00:38:28: He was example of excellence.

00:38:28 --> 00:38:31: He was an example of hope.

00:38:31 --> 00:38:33: Not just for me, but for many other students who

00:38:33 --> 00:38:34: follow.

00:38:45 --> 00:38:49: So that was some of the video clips that we

00:38:49 --> 00:38:51: had prepared for you,

00:38:51 --> 00:38:56: and I thought that maybe this would be a good

00:38:56 --> 00:39:01: time to introduce Christopher and Lance and have you guys

00:39:01 --> 00:39:05: sort of chime in and speak to your own.

00:39:05 --> 00:39:08: Experience.

00:39:08 --> 00:39:13: And Williams is influence on on your career and and

00:39:13 --> 00:39:15: your professional life.

00:39:15 --> 00:39:18: And I do want to take a little bit of

00:39:18 --> 00:39:21: time to have an opportunity for all four of you

00:39:21 --> 00:39:23: to have a conversation.

00:39:23 --> 00:39:28: But Christopher, maybe we can start with you.

00:39:28 --> 00:39:32: Thank you everybody and happy birthday Paul Williams the great

00:39:33 --> 00:39:37: one of the the greatest American black American architect.

00:39:39 --> 00:39:42: You know one of the things I just want to

00:39:42 --> 00:39:47: pull on from the conversation that Laurent Anjana had earlier

00:39:47 --> 00:39:50: was Paul Williams was a man of many styles and

00:39:50 --> 00:39:53: he had to be that in part because he didn't

00:39:53 --> 00:39:57: have the luxury Anne and the privilege the white privilege

00:39:57 --> 00:40:01: to exist in a space of white supremacy where he

00:40:01 --> 00:40:06: could dictate how architectural language was ultimately

00:40:06 --> 00:40:07: manifested into this  
 00:40:07 --> 00:40:11: world.  
 00:40:11 --> 00:40:14: As a result, he made his architectural language about  
 00:40:14 --> 00:40:16: process.  
 00:40:16 --> 00:40:18: How do you implement in the work and in which  
 00:40:18 --> 00:40:21: you respond to clients,  
 00:40:21 --> 00:40:24: many of which at the time were white?  
 00:40:24 --> 00:40:27: Many of those who are benefiting from the white privilege  
 00:40:27 --> 00:40:30: in supremacy that existed in the United States.  
 00:40:30 --> 00:40:33: He made a process that responded to their work and  
 00:40:33 --> 00:40:36: as a result of that work and it was result  
 00:40:36 --> 00:40:39: of his resilience as a black man who had to  
 00:40:39 --> 00:40:41: go through the act of Preservation and resilience through his  
 00:40:41 --> 00:40:44: whole life that played out in his work.  
 00:40:44 --> 00:40:47: And so when I was in school,  
 00:40:47 --> 00:40:50: unfortunately. Paul Williams was never talked about,  
 00:40:50 --> 00:40:54: say for example, to Storehouse,  
 00:40:54 --> 00:40:58: which his Broadway Federal Bank actually funded.  
 00:40:58 --> 00:41:04: He he he wasn't awarded that that pedagogy that that  
 00:41:04 --> 00:41:07: opportunity to speak about the work in a way in  
 00:41:07 --> 00:41:10: which it could be.  
 00:41:10 --> 00:41:11: Memorializing history architectural history in America and  
 00:41:11 --> 00:41:15: throughout the world.  
 00:41:15 --> 00:41:17: So what I found so unique and incredible about the  
 00:41:17 --> 00:41:20: conversation that was happening prior is that it's really telling  
 00:41:20 --> 00:41:21: his story,  
 00:41:21 --> 00:41:24: conceptually, of how his work and his architectural was  
 00:41:24 --> 00:41:27: conceived  
 00:41:27 --> 00:41:31: in process through geometric form,  
 00:41:31 --> 00:41:33: and ultimately by the experience of those who go through  
 00:41:33 --> 00:41:36: the space.  
 00:41:36 --> 00:41:40: You know, as someone who is starting their own practice,  
 00:41:40 --> 00:41:43: I currently work at 1:00 called Vegan Simon Architecture and  
 00:41:43 --> 00:41:45: the one thing I will definitely say that's incredible for  
 00:41:45 --> 00:41:48: me is when you look at Paul Williams and you  
 00:41:48 --> 00:41:51: look at the work that he's done throughout his career  
 00:41:51 --> 00:41:56: and he continues to influence her this day specifically,  
 00:41:56 --> 00:42:00: someone like myself. I want to start a practice that  
 00:42:00 --> 00:42:05: is better than the action of processing advocacy,  
 00:42:05 --> 00:42:10: one that in which I am able to define a  
 00:42:10 --> 00:42:15: pedagogy of design and architecture that ultimately  
 00:42:15 --> 00:42:20: implements.  
 00:42:20 --> 00:42:25: New ideas of Afrofuturism and Paul Williams was the

Afrofuturistic

00:41:56 --> 00:42:00: design and at an Afro futurist person of his time

00:42:00 --> 00:42:02: to be able to be resilient in his work to

00:42:02 --> 00:42:06: be able to find new mechanisms to practice his work.

00:42:06 --> 00:42:10: I actually talk about this concept all the time.

00:42:10 --> 00:42:13: It's double consciousness. It was made by made famous by

00:42:13 --> 00:42:17: WED Boys and is the act of looking at oneself

00:42:17 --> 00:42:21: through someone else's eyes and specifically the act of a

00:42:21 --> 00:42:23: black person looking through them.

00:42:23 --> 00:42:26: Looking at themselves through the eyes of a white man

00:42:26 --> 00:42:27: or white woman.

00:42:27 --> 00:42:29: He had to do that every day and instead of

00:42:29 --> 00:42:32: complaining about it and making it something that was a

00:42:32 --> 00:42:34: burden on his career,

00:42:34 --> 00:42:36: he found the process to make it work for him

00:42:36 --> 00:42:37: and those around him.

00:42:37 --> 00:42:40: So I applaud Paul Williams and the effect it has

00:42:40 --> 00:42:44: on me because living in a double consciousness

continuously having

00:42:44 --> 00:42:46: to understand how I am a black man,

00:42:46 --> 00:42:49: but also ultimately how those things are impacted by those

00:42:49 --> 00:42:50: around me.

00:42:50 --> 00:42:52: It's not easy to do speaking clearly,

00:42:52 --> 00:42:54: but also living in a space in which you feel

00:42:54 --> 00:42:56: comfortable being a black being.

00:42:56 --> 00:42:58: Being Jamaican as I am.

00:42:58 --> 00:43:00: Is something that I appreciate.

00:43:00 --> 00:43:02: So happy birthday. Paul Williams.

00:43:05 --> 00:43:08: Thanks Christopher Lance.

00:43:08 --> 00:43:10: Thank you so you know I'll lead off with a

00:43:10 --> 00:43:13: happy birthday to Paul Williams as well too,

00:43:13 --> 00:43:16: and just great to hear the words of the Ron

00:43:16 --> 00:43:18: and John and Chris.

00:43:18 --> 00:43:22: Really communicating the impact that Paul Williams has had

on

00:43:22 --> 00:43:23: their lives.

00:43:23 --> 00:43:24: And as I thought about,

00:43:24 --> 00:43:28: sort of what was my response to that same question,

00:43:28 --> 00:43:31: you know something I struggle with a little bit,

00:43:31 --> 00:43:34: and normally I kind of kind of talk off the

00:43:34 --> 00:43:36: top of my head of what I want to say,

00:43:36 --> 00:43:40: but I think the importance of Paul Williams kind of

00:43:40 --> 00:43:43: led me to put a few thoughts down on paper,  
00:43:43 --> 00:43:47: so I'm going to read something that I wrote and  
00:43:47 --> 00:43:51: kind of start with a little bit of a preference  
00:43:51 --> 00:43:51: here.  
00:43:51 --> 00:43:54: So when asked to reflect on the impact that Paul  
00:43:54 --> 00:43:57: Williams has had in my career as an architect,  
00:43:57 --> 00:44:01: I was initially hesitant. How do you quantify the importance  
00:44:01 --> 00:44:03: of such an icon of the profession?  
00:44:03 --> 00:44:06: I did not grow up in Los Angeles and grew  
00:44:06 --> 00:44:07: up in Seattle.  
00:44:07 --> 00:44:09: I always wanted to be an architect.  
00:44:09 --> 00:44:11: Architects and designers are in my family.  
00:44:11 --> 00:44:14: Paul Williams was not the first black architect that I  
00:44:14 --> 00:44:15: was exposed to.  
00:44:15 --> 00:44:18: I went to a majority architecture school in New York.  
00:44:18 --> 00:44:23: Paul Williams was not covered in our Eurocentric architecture  
curriculum.  
00:44:23 --> 00:44:25: I was only exposed to his work through the National  
00:44:25 --> 00:44:29: Organization of Minority Architects while I was in college and  
00:44:29 --> 00:44:31: immediately upon learning about his works,  
00:44:31 --> 00:44:34: I felt woefully behind. Since that time,  
00:44:34 --> 00:44:36: including a move to Los Angeles,  
00:44:36 --> 00:44:38: I've had the opportunity to experience a number of his  
00:44:38 --> 00:44:39: works in person.  
00:44:39 --> 00:44:42: I've met some of his family members and I've had  
00:44:42 --> 00:44:45: conversations with colleagues who knew him directly.  
00:44:45 --> 00:44:49: His icon status is undeniable and should be amplified and  
00:44:49 --> 00:44:51: celebrated exponentially.  
00:44:51 --> 00:44:55: However, for me his legacy is always bundled up into  
00:44:55 --> 00:44:57: a mix of four emotions.  
00:44:57 --> 00:44:59: First one is joy.  
00:44:59 --> 00:45:03: Learning about the LX team building in Beverly Hills Hotel  
00:45:03 --> 00:45:06: that everybody sites are the mandatory minimums.  
00:45:06 --> 00:45:09: My joy comes from knowing that he designed the Golden  
00:45:09 --> 00:45:11: State Mutual building on Western.  
00:45:11 --> 00:45:14: The Baldwin Hills Mall, the Roosevelt naval base in Long  
00:45:14 --> 00:45:14: Beach.  
00:45:14 --> 00:45:17: The Howard University Architecture School,  
00:45:17 --> 00:45:19: the St Judes Hospital in Memphis,  
00:45:19 --> 00:45:21: and Homes for Lucille Ball,  
00:45:21 --> 00:45:24: Frank Sinatra and a host of other celebrities are recently  
00:45:24 --> 00:45:27: learned about one of his projects in Long Beach.



00:45:27 --> 00:45:30: A former bank building on 4th and Pine St.

00:45:30 --> 00:45:33: I've walked by this building on hundreds of occasions and

00:45:33 --> 00:45:36: did not know that it was done by Paul Williams.

00:45:36 --> 00:45:40: Many of the exquisite homes contained in Janice book are

00:45:40 --> 00:45:41: new revelations to me.

00:45:41 --> 00:45:45: I was recently asked to team up with another architect

00:45:45 --> 00:45:48: on RFP response to a project of the Ellee County

00:45:48 --> 00:45:52: Courthouse that was designed by Paul Williams.

00:45:52 --> 00:45:55: His immense catalogue of over 3000 projects from homes to

00:45:55 --> 00:45:56: commercial buildings,

00:45:56 --> 00:46:00: institutional projects brings so much joy to me to comprehend

00:46:00 --> 00:46:01: how one architect,

00:46:01 --> 00:46:05: regardless of color, could have been so prolific in his

00:46:05 --> 00:46:09: career is an outstanding accomplishment of itself.

00:46:09 --> 00:46:12: For me the power of architecture lies in its ability

00:46:12 --> 00:46:15: to shape the built environment and provide the context in

00:46:15 --> 00:46:17: which all of our society exists.

00:46:17 --> 00:46:20: As an architect, I could only dream of having a

00:46:21 --> 00:46:24: career with so many built projects to leave as a

00:46:24 --> 00:46:26: legacy when I am done.

00:46:26 --> 00:46:29: The second one is inspiration.

00:46:29 --> 00:46:32: The obstacles that were overcome by Paul Williams inspire

00:46:32 --> 00:46:34: me

00:46:34 --> 00:46:38: on my own career journey.

00:46:38 --> 00:46:40: Imagine sitting in the USC architecture school in 1919 as

00:46:40 --> 00:46:45: the only black student.

00:46:45 --> 00:46:46: Imagine being a licensed architect in 1921 and a

00:46:46 --> 00:46:49: member of 1923.

00:46:49 --> 00:46:52: All of us can attest the challenges that come with

00:46:52 --> 00:46:55: being an architect to compete in studio,

00:46:55 --> 00:46:59: graduate, get licensed and mature as a designer and leader.

00:46:59 --> 00:47:03: Add onto that the reality of being an African American,

00:47:03 --> 00:47:07: navigating your way through a profession that is

00:47:07 --> 00:47:10: predominantly white

00:47:10 --> 00:47:13: and male makes the degree of difficulty that much higher.

00:47:13 --> 00:47:14: Paul Williams example serves as a model of success to

00:47:14 --> 00:47:17: show that it can be done at a high level

00:47:17 --> 00:47:21: of excellence.

00:47:21 --> 00:47:22: His story serves as a guidepost for me to never

00:47:22 --> 00:47:25: get discouraged and not lose my passion about creating

00:47:25 --> 00:47:28: buildings

00:47:28 --> 00:47:31: and spaces.

00:47:31 --> 00:47:34: I imagine that no hardship that I have experienced in

00:47:25 --> 00:47:28: my own journey can compare to the obstacles faced by  
 00:47:28 --> 00:47:29: Paul Williams.  
 00:47:29 --> 00:47:32: I'm standing on his shoulders and his sacrifices that I  
 00:47:32 --> 00:47:34: can even be here today.  
 00:47:34 --> 00:47:37: The hurdles placed before Paul Williams must have been  
 gigantic  
 00:47:38 --> 00:47:40: in comparison to what we have to deal with today.  
 00:47:40 --> 00:47:44: If there are still so many similarities within the architecture  
 00:47:44 --> 00:47:45: profession even today,  
 00:47:45 --> 00:47:48: many black architects can still relate to the feeling of  
 00:47:48 --> 00:47:51: being the only one of their design studios at their  
 00:47:51 --> 00:47:53: firms or when meeting with clients,  
 00:47:53 --> 00:47:54: while so much has changed,  
 00:47:54 --> 00:47:57: its Paul Williams started this practice.  
 00:47:57 --> 00:47:58: So many things remain the same.  
 00:48:01 --> 00:48:04: The third emotion is frustration.  
 00:48:04 --> 00:48:07: Every time we tell stories about Paul Williams,  
 00:48:07 --> 00:48:10: the same anecdotes and about his persona are always  
 covered,  
 00:48:10 --> 00:48:13: including how he could draw upside down to make his  
 00:48:14 --> 00:48:15: white clients feel at ease,  
 00:48:15 --> 00:48:18: or how he could hold his hands behind his back  
 00:48:18 --> 00:48:22: at a construction site to appear less threatening for me.  
 00:48:22 --> 00:48:25: These all carry the same dog whistle effect as he  
 00:48:25 --> 00:48:29: speaks so well when referencing any educated person of  
 color.  
 00:48:29 --> 00:48:31: A century ago, as it still is today,  
 00:48:31 --> 00:48:34: the concept of fearing a black man,  
 00:48:34 --> 00:48:36: even one as educated, humble,  
 00:48:36 --> 00:48:40: intelligent and graceful, as Paul Williams has not gone away.  
 00:48:40 --> 00:48:42: Paul Williams said it best in his 1937 op Ed  
 00:48:43 --> 00:48:45: entitled I Am A There was nothing to warn me  
 00:48:45 --> 00:48:49: that coveted opportunities would be denied me because my  
 face  
 00:48:49 --> 00:48:53: was black. I discovered the color line when I went  
 00:48:53 --> 00:48:55: out as a schoolboy to find a much needed job.  
 00:48:55 --> 00:48:58: I was turned away by would be employers who to  
 00:48:59 --> 00:49:00: my certain knowledge needed,  
 00:49:00 --> 00:49:04: help. This same story could be told time and time  
 00:49:04 --> 00:49:08: again from 1937 until today with the names changed and  
 00:49:08 --> 00:49:10: many who looked just like me.  
 00:49:10 --> 00:49:13: In the century that has passed since Paul Williams started  
 00:49:13 --> 00:49:15: practicing architecture,

00:49:15 --> 00:49:17: and in the 40 years since his passing,  
00:49:17 --> 00:49:19: many of these ills still exist in society and in  
00:49:19 --> 00:49:23: the profession of architecture that have led to minimal  
participation  
00:49:23 --> 00:49:26: of people of color in designing buildings and creating our  
00:49:26 --> 00:49:27: built environment.  
00:49:29 --> 00:49:32: The 4th emotion is sadness.  
00:49:32 --> 00:49:36: Sadness comes from the knowledge that Paul Williams  
received his  
00:49:36 --> 00:49:40: license in 1921 hundred years ago and became the first  
00:49:40 --> 00:49:41: black AIA member in 1923.  
00:49:41 --> 00:49:46: And we're still less than 2400 licensed black architects in  
00:49:46 --> 00:49:47: America.  
00:49:47 --> 00:49:50: To know that we have made so little progress in  
00:49:50 --> 00:49:53: diversifying the profession and that his greatness is not led  
00:49:53 --> 00:49:56: to more inspirational for people of color to aspire to  
00:49:56 --> 00:50:00: become architects is a stain on us all.  
00:50:00 --> 00:50:04: To quote Paul Williams High School guidance counselor who  
ever  
00:50:04 --> 00:50:05: heard of a architect?  
00:50:05 --> 00:50:08: Those words might not be used in 2021,  
00:50:08 --> 00:50:11: but that is still a challenge that we struggle with  
00:50:11 --> 00:50:11: today.  
00:50:11 --> 00:50:15: We need to increase the exposure of the profession to  
00:50:15 --> 00:50:18: African American Youth to show them that it can be  
00:50:18 --> 00:50:19: a viable karere.  
00:50:19 --> 00:50:23: We need to show them that designing buildings and creating  
00:50:23 --> 00:50:26: architecture is a profession on par with being a doctor  
00:50:26 --> 00:50:27: or a lawyer.  
00:50:27 --> 00:50:31: Sadness comes from seeing Paul Williams received as AIA  
Gold  
00:50:31 --> 00:50:35: medal in 2017 posthumously and wondering why took the  
AIA  
00:50:35 --> 00:50:36: 37 years.  
00:50:36 --> 00:50:38: After his death for such a recognition,  
00:50:38 --> 00:50:42: what criteria or additional proof could have resulted in any  
00:50:42 --> 00:50:44: delay in recognizing such an icon?  
00:50:44 --> 00:50:47: You must do a better job of giving our legends  
00:50:47 --> 00:50:50: their flowers while they're still here to smell them.  
00:50:50 --> 00:50:54: Whether it's Paul Williams or Phil Freelon or anyone else,  
00:50:54 --> 00:50:57: we should never wait to celebrate the accomplishments of  
our  
00:50:57 --> 00:50:58: black architects,

00:50:58 --> 00:51:02: especially when the light can shine so bright to impact  
 00:51:02 --> 00:51:06: future future generations of architects to come.  
 00:51:06 --> 00:51:08: So. I say that all to say,  
 00:51:08 --> 00:51:11: you know his Paul Williams legacy is so iconic,  
 00:51:11 --> 00:51:14: but it's a complex legacy based solely,  
 00:51:14 --> 00:51:16: you know, that that should not be as complex as  
 00:51:16 --> 00:51:17: it is today,  
 00:51:17 --> 00:51:20: based solely on the merits of his work and his  
 00:51:20 --> 00:51:21: character as a man,  
 00:51:21 --> 00:51:24: as I think some of the other you know,  
 00:51:24 --> 00:51:27: speakers have alluded to the complexity that we talk about  
 00:51:27 --> 00:51:28: Paul Williams.  
 00:51:28 --> 00:51:31: Within my mind exists because of his race and America's  
 00:51:31 --> 00:51:34: own struggle with race discrimination,  
 00:51:34 --> 00:51:38: racial equity, and racial justice for people of all colors  
 00:51:38 --> 00:51:40: outside of the majority.  
 00:51:40 --> 00:51:43: That complexity exists because someone with such an  
 Immaculate pedigree  
 00:51:44 --> 00:51:47: as Paul Williams has historically been ignored by the euro  
 00:51:47 --> 00:51:49: centric pedagogy Titan architecture schools,  
 00:51:49 --> 00:51:53: relegating people like myself and many of the other people  
 00:51:53 --> 00:51:56: who spoke today to discover him on their own.  
 00:51:56 --> 00:51:58: That complexity exists because as a black architect,  
 00:51:58 --> 00:52:01: I'm expected to be an expert on every other black  
 00:52:02 --> 00:52:05: architect that ever lived and teach my white counterparts  
 about  
 00:52:05 --> 00:52:08: the true diversity of the profession.  
 00:52:08 --> 00:52:11: That complexity exists because at the same time we laud  
 00:52:11 --> 00:52:14: Paul Williams with more than well deserved accolades for his  
 00:52:14 --> 00:52:15: professional accomplishments,  
 00:52:15 --> 00:52:18: the profession turns a blind eye to the lack of  
 00:52:18 --> 00:52:22: progress that has been made towards increasing its own  
 dessert  
 00:52:22 --> 00:52:23: diversity.  
 00:52:23 --> 00:52:26: Paul Williams should not exist as a Unicorn to be  
 00:52:26 --> 00:52:26: admired,  
 00:52:26 --> 00:52:30: but rather one stone in the lineages of great black  
 00:52:30 --> 00:52:30: architects.  
 00:52:30 --> 00:52:33: From Benjamin Banneker, Robert Taylor,  
 00:52:33 --> 00:52:36: the Mckissick's, Beverly Lorraine, Greene J Max Bond,  
 00:52:36 --> 00:52:40: normous, cleric Phil Freelon and Curtis Moody that will  
 continue  
 00:52:40 --> 00:52:41: forward in the future.

00:52:41 --> 00:52:44: Paul Williams is unquestionably an icon,  
 00:52:44 --> 00:52:47: but for me the complexity in reflecting on his impact,  
 00:52:47 --> 00:52:49: will always be inescapable.  
 00:52:51 --> 00:52:53: Can I leave it there?  
 00:52:53 --> 00:52:56: Thanks so much Lance so powerful.  
 00:52:56 --> 00:52:59: I mean, when I hear you and Christopher speak,  
 00:52:59 --> 00:53:03: I hear so many echoes amongst the two of you.  
 00:53:03 --> 00:53:06: And essentially when I hear is the work that we  
 00:53:06 --> 00:53:08: have to do isn't done,  
 00:53:08 --> 00:53:12: there's still essentialism. That sort of seeps through not only  
 00:53:13 --> 00:53:13: in the field,  
 00:53:13 --> 00:53:19: but in the broader public there's it requires a constant  
 00:53:19 --> 00:53:22: vigilance on our part to sort of.  
 00:53:22 --> 00:53:29: Watch for white supremacy and racism that is constantly  
 00:53:29 --> 00:53:31: mutating  
 00:53:31 --> 00:53:34: like virus.  
 00:53:34 --> 00:53:38: So in order to maintain itself and stay dominant,  
 00:53:38 --> 00:53:43: and it requires you know these concert conversations.  
 00:53:43 --> 00:53:47: Education looking at work by someone like Paul Williams  
 00:53:47 --> 00:53:50: looking  
 00:53:50 --> 00:53:55: into the archives where we can not only learn about  
 00:53:55 --> 00:53:56: the specificity of somebody like him and his work,  
 00:53:56 --> 00:54:00: but what we can learn about African American history  
 00:54:00 --> 00:54:01: through  
 00:54:01 --> 00:54:05: architecture.  
 00:54:05 --> 00:54:09: So there's this kind of like dual kind of threads  
 00:54:09 --> 00:54:13: that we could.  
 00:54:13 --> 00:54:17: We can follow through on thanks to the both of  
 00:54:17 --> 00:54:21: you.  
 00:54:21 --> 00:54:24: I want to give the microphone back to Iran and  
 00:54:24 --> 00:54:27: Anjana and give you guys a chance to sort of,  
 00:54:27 --> 00:54:31: you know riff a bit before we share the next  
 00:54:31 --> 00:54:32: set of videos that we have prepared for everyone.  
 00:54:32 --> 00:54:35: Thanks Rebecca, so thousands of built structures.  
 00:54:35 --> 00:54:36: His archive has so many of the drawings and and  
 00:54:36 --> 00:54:38: the plans that he worked on during his career and  
 00:54:38 --> 00:54:41: Christopher and Lance.  
 00:54:41 --> 00:54:43: I mean, I think both of you make very important  
 00:54:43 --> 00:54:46: points.  
 00:54:46 --> 00:54:48: What does it mean? Christopher,  
 00:54:48 --> 00:54:51: you mentioned the double double consciousness,  
 00:54:51 --> 00:54:54: right? And and Lance, you know.  
 00:54:54 --> 00:54:56: Thank you for that. That was really powerful and even

00:54:46 --> 00:54:50: mentioning that you know you had to learn about Paul  
00:54:50 --> 00:54:51: Williams as an adult.  
00:54:51 --> 00:54:56: Right, and so? How can we think about the history  
00:54:56 --> 00:54:57: of architecture,  
00:54:57 --> 00:55:01: right? Is it ready to recognize a genius like Paul  
00:55:01 --> 00:55:02: Williams,  
00:55:02 --> 00:55:06: right? What does it mean to actually as people who  
00:55:06 --> 00:55:10: design right as people who think about public space and  
00:55:10 --> 00:55:12: building structures in public space,  
00:55:12 --> 00:55:17: right? How do you think Paul Williams actually move how  
00:55:17 --> 00:55:21: he designed buildings and spaces in which he could not  
00:55:21 --> 00:55:21: live?  
00:55:21 --> 00:55:25: Right as people who think about as professionals,  
00:55:25 --> 00:55:28: right? Who think about public space.  
00:55:28 --> 00:55:31: What do you think was going through his mind during  
00:55:31 --> 00:55:31: that time?  
00:55:31 --> 00:55:33: You can't live here because you know,  
00:55:33 --> 00:55:36: let's say there's a restrictive land covenant,  
00:55:36 --> 00:55:39: right? Racist land covenant, but yet he's he's given the  
00:55:39 --> 00:55:39: task of,  
00:55:39 --> 00:55:41: actually, I mean, to your point,  
00:55:41 --> 00:55:45: Chris. Think through, uh, the person who wants that home  
00:55:45 --> 00:55:47: to be built through their mind,  
00:55:47 --> 00:55:49: and they're usually white and and actually,  
00:55:49 --> 00:55:52: you know, add things and go through their minds and  
00:55:52 --> 00:55:54: their imaginations and designed.  
00:55:54 --> 00:55:56: You know according to their imaginations,  
00:55:56 --> 00:56:00: all the while knowing that people like the construction site  
00:56:00 --> 00:56:02: probably won't shake his hand.  
00:56:02 --> 00:56:03: As people who think about space,  
00:56:03 --> 00:56:07: how do you think about your unique contributions?  
00:56:07 --> 00:56:10: Two to the field. And while black.  
00:56:13 --> 00:56:16: I'll try to lead off without one.  
00:56:16 --> 00:56:19: I think you know one of the most powerful things  
00:56:20 --> 00:56:22: for me about Paul Williams.  
00:56:22 --> 00:56:26: Work is his sensitivity to the design and the meticulous  
00:56:26 --> 00:56:29: nature and all the details that you know.  
00:56:29 --> 00:56:33: Jana pointed out so beautifully in her book.  
00:56:33 --> 00:56:36: And as your little tour of places,  
00:56:36 --> 00:56:39: maybe he would never live or wouldn't be allowed to  
00:56:39 --> 00:56:42: go to be able to have such an intense connection  
00:56:43 --> 00:56:46: with a client with the site with the program in

00:56:46 --> 00:56:50: the spaces that he's creating without and still being conscious

00:56:50 --> 00:56:53: enough to know of the racial reality that he faces

00:56:54 --> 00:56:57: is a skill that I don't even know exactly how

00:56:57 --> 00:57:00: you quantify mean. I can only imagine and sort of

00:57:00 --> 00:57:04: interpret in between the lines with some of his writings.

00:57:04 --> 00:57:08: That you know he was very aware of his position

00:57:08 --> 00:57:12: racially in the world from you know 1920s always through

00:57:12 --> 00:57:14: the 80s and yet can still,

00:57:14 --> 00:57:17: you know, design A house or Frank Sinatra,

00:57:17 --> 00:57:21: or whoever it might be with the sensitivity and tailor

00:57:21 --> 00:57:25: made to that individual person is is is gotta carry

00:57:25 --> 00:57:27: a lot of of power to it.

00:57:27 --> 00:57:29: To me you know it's it's.

00:57:29 --> 00:57:32: I think a lot of us as designers,

00:57:32 --> 00:57:34: you know want to absorb the context.

00:57:34 --> 00:57:37: Want to understand our clients?

00:57:37 --> 00:57:40: Want to embrace the community that our projects are going

00:57:40 --> 00:57:43: in and try to make a connection with the with

00:57:43 --> 00:57:47: you know all those parts of the processes Chris alluded

00:57:47 --> 00:57:49: to. But to add that extra layer of what I

00:57:49 --> 00:57:51: interpreted as maybe frustration?

00:57:51 --> 00:57:54: Or maybe it's just sort of self realization to that

00:57:55 --> 00:57:57: and still be able to execute at the level he

00:57:57 --> 00:58:00: did in in so many diverse styles is only occurred

00:58:00 --> 00:58:03: to him. You know, I I think one of the

00:58:03 --> 00:58:05: biggest sort of so called you know,

00:58:05 --> 00:58:08: I'll just say false criticism of him is that.

00:58:08 --> 00:58:11: He had so many different styles he didn't have that

00:58:11 --> 00:58:12: one signature.

00:58:12 --> 00:58:13: You know, piece. That was,

00:58:13 --> 00:58:16: you know, sort of replicated everywhere.

00:58:16 --> 00:58:18: As a lot of other architects and sort of the

00:58:18 --> 00:58:19: classical Canon.

00:58:19 --> 00:58:22: But to me that that's tide to his ability to

00:58:22 --> 00:58:25: bridge his own sort of identity with the identity of

00:58:25 --> 00:58:26: his clients.

00:58:26 --> 00:58:29: You couldn't. He didn't have the ability to maybe sort

00:58:29 --> 00:58:32: of forced his own identity on every single project,

00:58:32 --> 00:58:35: so he had to dig deeper into the works in

00:58:35 --> 00:58:38: the demands and the desires of the clients and the

00:58:38 --> 00:58:40: sites in the programs to really.

00:58:40 --> 00:58:42: Execute a beautiful project.  
 00:58:42 --> 00:58:45: And one of the things you say so beautifully lanced  
 00:58:45 --> 00:58:47: that I want to pick up on is.  
 00:58:47 --> 00:58:51: You talked about how he implemented his style and identity  
 00:58:51 --> 00:58:52: into the work.  
 00:58:52 --> 00:58:55: And then he carried that that thread throughout his projects.  
 00:58:55 --> 00:58:58: And what many other architects would it be?  
 00:58:58 --> 00:59:00: Frank Lloyd, Light Phillip Johnson.  
 00:59:00 --> 00:59:03: So many other architects who grew from modernism?  
 00:59:03 --> 00:59:06: They practice erasure whether knowingly or just do the work  
 00:59:07 --> 00:59:11: of constantly remaking spaces and minimalizing style and  
 culture in  
 00:59:11 --> 00:59:13: that work he did not do that.  
 00:59:13 --> 00:59:15: And that was partially because of the time he grew  
 00:59:15 --> 00:59:16: up in,  
 00:59:16 --> 00:59:18: and the spaces that he had to operate him.  
 00:59:18 --> 00:59:20: But he did not practice that in his work.  
 00:59:20 --> 00:59:23: And even in the work that happened in African American  
 00:59:23 --> 00:59:24: communities.  
 00:59:24 --> 00:59:26: So I think that's an important part that is a  
 00:59:27 --> 00:59:28: part of that legacy,  
 00:59:28 --> 00:59:31: not part of that architectural identity that has to be  
 00:59:31 --> 00:59:33: now woven into architectural history,  
 00:59:33 --> 00:59:34: no matter who the architect is.  
 00:59:34 --> 00:59:37: For me, I think one of the other incredible things  
 00:59:37 --> 00:59:38: to answer.  
 00:59:38 --> 00:59:42: Laurens question. Is there will never be another Paul  
 Williams,  
 00:59:42 --> 00:59:44: but there will be many other other architects,  
 00:59:44 --> 00:59:47: such as many of the people who are probably watching  
 00:59:47 --> 00:59:49: this call who may be black,  
 00:59:49 --> 00:59:52: who will be inspired by him and what I'm getting  
 00:59:52 --> 00:59:54: at when saying that point is.  
 00:59:54 --> 00:59:58: It's happened so many times throughout our history and I  
 00:59:58 --> 01:00:01: always say Harriet Tubman is the is the is the  
 01:00:01 --> 01:00:04: best spatial justice after futuristic person.  
 01:00:04 --> 01:00:06: A lot of all time is because she saw our  
 01:00:07 --> 01:00:09: future when it when it did not exist she saw  
 01:00:09 --> 01:00:13: a world beyond slavery and Paul Williams saw world in  
 01:00:13 --> 01:00:16: which she could be a part of and that knowledge  
 01:00:16 --> 01:00:19: that some of which is loss because of the archives  
 01:00:19 --> 01:00:23: being burnt away and we're now trying to recapture that



01:00:23 --> 01:00:25: you made a good point about.  
 01:00:25 --> 01:00:28: Celebrating architect now and not just doing it.  
 01:00:28 --> 01:00:30: Post humorlessly with a gold award.  
 01:00:30 --> 01:00:34: These things are important for the generations in the generational  
 01:00:34 --> 01:00:38: wealth of black architects and designers in this country because  
 01:00:38 --> 01:00:41: it gets glossed over again and we always have to  
 01:00:41 --> 01:00:43: restart. That 2% never becomes 2 1/2 or 3%  
 01:00:43 --> 01:00:47: because we're always restarting or people are feeling like they  
 01:00:47 --> 01:00:49: have to leave the profession.  
 01:00:49 --> 01:00:53: So when I think about how you contextualize or specialize.  
 01:00:53 --> 01:00:57: The relationship of a double consciousness of being designing while  
 01:00:57 --> 01:00:58: black.  
 01:00:58 --> 01:01:01: I think the hardest thing for me is always been  
 01:01:01 --> 01:01:04: how do you implement an identity that is has been  
 01:01:04 --> 01:01:06: racialized as ghetto?  
 01:01:06 --> 01:01:09: Something that is fetishized as being the hood.  
 01:01:09 --> 01:01:11: Whether it being movies or being books,  
 01:01:11 --> 01:01:15: something that seem as something as undesirable as where Paul  
 01:01:15 --> 01:01:17: Williams himself lived,  
 01:01:17 --> 01:01:19: but he had to do design desirable.  
 01:01:19 --> 01:01:23: Spaces would always gives me a difficult time is.  
 01:01:23 --> 01:01:27: Is is demystifying these spaces as something that are not  
 01:01:27 --> 01:01:28: removed from culture?  
 01:01:28 --> 01:01:31: All the things we design are specified to a culture  
 01:01:31 --> 01:01:33: and people design spaces,  
 01:01:33 --> 01:01:37: not just architects. We are the facilitators and organizers of  
 01:01:37 --> 01:01:38: those spaces,  
 01:01:38 --> 01:01:41: and I think that's what Paul Williams did so well  
 01:01:42 --> 01:01:42: and.  
 01:01:42 --> 01:01:44: I don't know how he did it.  
 01:01:44 --> 01:01:45: I like again happy birthday.  
 01:01:45 --> 01:01:49: Paul Williams, 'cause I think what he did was just  
 01:01:49 --> 01:01:49: so proud,  
 01:01:49 --> 01:01:53: profoundly unique, and there have been many architects.  
 01:01:53 --> 01:01:56: As Lance has said over the several decades who have  
 01:01:56 --> 01:01:57: done that,  
 01:01:57 --> 01:02:00: several of those who live in LA now in our  
 01:02:00 --> 01:02:00: lives,

01:02:00 --> 01:02:02: such as drag Dillard, Steve Lewis.  
 01:02:02 --> 01:02:04: I'll even throw you in there,  
 01:02:04 --> 01:02:07: Lance, many architects, normal Scarlett.  
 01:02:07 --> 01:02:10: I mean enrolling Wiley. Many of my mentors who have  
 01:02:10 --> 01:02:11: done great work,  
 01:02:11 --> 01:02:12: and I just hope that.  
 01:02:12 --> 01:02:15: We can continue to do that and work that John  
 01:02:15 --> 01:02:16: Larana doing so needed.  
 01:02:19 --> 01:02:23: Jonah, you know some people would say that.  
 01:02:23 --> 01:02:26: You know a building has no race,  
 01:02:26 --> 01:02:29: right? Some people would say that you know there's no  
 01:02:29 --> 01:02:33: such thing like someone's race doesn't matter.  
 01:02:33 --> 01:02:36: You know if they made a building as a practitioner,  
 01:02:36 --> 01:02:40: as someone is a photographer who walked around The Who  
 01:02:40 --> 01:02:42: actually studied Williams,  
 01:02:42 --> 01:02:45: his buildings. What do you do?  
 01:02:45 --> 01:02:49: You actually think about the result of racial history of  
 01:02:49 --> 01:02:50: those spaces,  
 01:02:50 --> 01:02:52: the homes, the larger structures,  
 01:02:52 --> 01:02:56: everything you know, everything that had to do with the sort of  
 01:02:56 --> 01:02:58: do with the interiors.  
 01:02:58 --> 01:03:01: The detail, right? Do you think that you know?  
 01:03:01 --> 01:03:03: Is there a way in which?  
 01:03:03 --> 01:03:06: You were consciously were you conscious of the sort of  
 01:03:06 --> 01:03:09: racial things around Williams in his life as you were  
 01:03:09 --> 01:03:11: taking those photographs.  
 01:03:11 --> 01:03:16: Absolutely, and I view all of his structures as fundamentally  
 01:03:16 --> 01:03:17: black spaces.  
 01:03:17 --> 01:03:20: I have no idea what he was thinking or feeling  
 01:03:20 --> 01:03:24: as he was designing in these neighborhoods where there  
 01:03:24 --> 01:03:27: were restrictive covenants and sundown towns,  
 01:03:27 --> 01:03:28: and all of these things,  
 01:03:28 --> 01:03:32: but I do view kind of subversiveness in designing these  
 01:03:32 --> 01:03:35: structures and the fact that so many of them are  
 01:03:35 --> 01:03:38: still standing and that they're still being taken care  
 01:03:38 --> 01:03:41: of, still respected and will always be by him.  
 01:03:41 --> 01:03:44: So I think that there I do think about it.  
 01:03:44 --> 01:03:46: I think about it a lot as I'm in these  
 01:03:46 --> 01:03:48: spaces who they belong to,  
 01:03:48 --> 01:03:50: who they used to belong to.  
 01:03:50 --> 01:03:55: Who they really for an ultimately who created them?

01:03:55 --> 01:03:58: I think your comment on.

01:03:58 --> 01:04:03: Paul Williams is work being spaces as specifically black spaces

01:04:03 --> 01:04:07: is so much in tune with what Christopher was using

01:04:07 --> 01:04:11: in terms of his his use of the term Afrofuturism

01:04:11 --> 01:04:13: in the kind of looses kind of way.

01:04:13 --> 01:04:17: Although Paul Williams is work doesn't have that kind of

01:04:18 --> 01:04:22: boosts or rockets or the kind of esoteric performance quality

01:04:22 --> 01:04:23: of Sun RA,

01:04:23 --> 01:04:28: the philosophical ideologies behind his work is to celebrate black

01:04:28 --> 01:04:29: lives.

01:04:29 --> 01:04:33: So think about alternative future worlds for black lives and

01:04:33 --> 01:04:34: black spaces,

01:04:34 --> 01:04:37: and so all of the things that everyone is saying

01:04:37 --> 01:04:40: on the panel is humming in such a way that

01:04:40 --> 01:04:42: is very much in concert with one another.

01:04:42 --> 01:04:46: I do want to just take this moment to acknowledge

01:04:46 --> 01:04:50: I was alerted that Karen Hudson Paul Williams is granddaughter

01:04:50 --> 01:04:53: is in the audience today and we thank her for

01:04:53 --> 01:04:56: joining us and want to give her the opportunity to,

01:04:56 --> 01:04:58: you know.

01:04:58 --> 01:05:01: To comment or or or submit a question and I

01:05:02 --> 01:05:06: would also like to encourage the audience members you know

01:05:06 --> 01:05:09: after we have this panel discussion we are going to

01:05:09 --> 01:05:11: open up.

01:05:11 --> 01:05:13: The floor, so to speak,

01:05:13 --> 01:05:17: for a Q&A session. So if you haven't already done

01:05:17 --> 01:05:17: so,

01:05:17 --> 01:05:22: please submit your questions or comments to the to the

01:05:22 --> 01:05:23: Q&A.

01:05:23 --> 01:05:24: At the Q&A link lands,

01:05:24 --> 01:05:26: were you going to say something?

01:05:26 --> 01:05:29: I don't want to interrupt you.

01:05:29 --> 01:05:31: Yeah, I was just gonna add on a little bit

01:05:31 --> 01:05:35: of responsive there on your last question about you know

01:05:35 --> 01:05:39: buildings having a racial identity and and I'm going to

01:05:39 --> 01:05:42: answer it a little bit differently which is.

01:05:42 --> 01:05:45: I think that all buildings have power.

01:05:45 --> 01:05:50: And. We can amplify that power by elevating certain architects

01:05:50 --> 01:05:55: certain projects into a cannon into a pedagogy that other  
 01:05:55 --> 01:05:59: start to emulate other start to aspire to be.  
 01:05:59 --> 01:06:02: Or we can remove and dampen some of that power  
 01:06:02 --> 01:06:02: by.  
 01:06:02 --> 01:06:07: You know, you know, not celebrating people like Paul  
 Williams  
 01:06:07 --> 01:06:08: while they were here,  
 01:06:08 --> 01:06:11: or waiting too late in the process.  
 01:06:11 --> 01:06:14: And so to me, the power is important,  
 01:06:14 --> 01:06:17: and you know when I don't know better way to  
 01:06:17 --> 01:06:19: say is I'm just going to say.  
 01:06:19 --> 01:06:21: Where it's kind of crossing my brain,  
 01:06:21 --> 01:06:24: which is if Paul Williams were not African American.  
 01:06:24 --> 01:06:27: I don't have any doubt in my mind that he  
 01:06:27 --> 01:06:29: would not be elevated at the same level as an  
 01:06:29 --> 01:06:31: oyster in the Schindler.  
 01:06:31 --> 01:06:34: Anan anybody else that that we look so highly.  
 01:06:34 --> 01:06:36: Two in particular in Los Angeles,  
 01:06:36 --> 01:06:39: but you know, sort of in the architecture profession as  
 01:06:39 --> 01:06:39: a whole.  
 01:06:39 --> 01:06:41: Without question it would be,  
 01:06:41 --> 01:06:44: you know, in architecture history 101 at USC or at  
 01:06:44 --> 01:06:48: every architecture school around Paul Williams would be  
 right there  
 01:06:48 --> 01:06:50: at the front of the list.  
 01:06:50 --> 01:06:53: So it's about amplifying his path to the power in  
 01:06:53 --> 01:06:55: all of the buildings they have,  
 01:06:55 --> 01:06:58: and that in itself brings the identity of being an  
 01:06:58 --> 01:07:00: African American architect right?  
 01:07:00 --> 01:07:02: Along with it, you don't have to say this is  
 01:07:02 --> 01:07:06: African American with any sort of aesthetic to it with  
 01:07:06 --> 01:07:08: any sort of formal language to it,  
 01:07:08 --> 01:07:10: but the power of who did the buildings is equal  
 01:07:11 --> 01:07:13: to what the building is in and of itself.  
 01:07:16 --> 01:07:18: You know, I'm gonna actually novice question here,  
 01:07:18 --> 01:07:20: but I think it's an important one.  
 01:07:20 --> 01:07:24: Rebecca Lance Christopher. What does it take to make a  
 01:07:24 --> 01:07:25: building?  
 01:07:25 --> 01:07:28: Right, because we actually have to talk about that in  
 01:07:28 --> 01:07:30: some way to actually see his genius.  
 01:07:30 --> 01:07:32: What does it actually take to make a building?  
 01:07:38 --> 01:07:40: Who was the 1st with that one?

01:07:40 --> 01:07:44: I mean I should defer to the architects to respond  
 01:07:44 --> 01:07:45: to that.  
 01:07:45 --> 01:07:49: I have my own thoughts from a historians perspective.  
 01:07:49 --> 01:07:54: Obviously understanding the social political context within  
 01:07:54 --> 01:07:56: building would be crucial.  
 01:07:56 --> 01:08:00: And Paul Williams is aware that he's a rare figure  
 01:08:00 --> 01:08:04: who straddled decades of changes in civil rights history from  
 01:08:04 --> 01:08:08: and and I think the archive could provide so many.  
 01:08:08 --> 01:08:12: Clues to us understanding that his work isn't just object  
 01:08:12 --> 01:08:13: oriented,  
 01:08:13 --> 01:08:16: it's not merely building. Indeed John.  
 01:08:16 --> 01:08:19: His work has sort of sheds light to this sort  
 01:08:19 --> 01:08:21: of formal beauty,  
 01:08:21 --> 01:08:25: and the formal kind of precision that is his architecture,  
 01:08:25 --> 01:08:28: but that perhaps in the archives we can find traces  
 01:08:29 --> 01:08:33: of subversion black resistance to the kind of white supremacy  
 01:08:33 --> 01:08:37: that existed in that moment and that exists today.  
 01:08:37 --> 01:08:40: These are kind of opportunities that I find.  
 01:08:40 --> 01:08:42: As historian, to be really,  
 01:08:42 --> 01:08:44: really exciting.  
 01:08:44 --> 01:08:47: And would love to hear what Lansing,  
 01:08:47 --> 01:08:50: Christopher and John it would have to say as well  
 01:08:50 --> 01:08:51: as sort of makers.  
 01:08:54 --> 01:08:55: I guess I I'll say this.  
 01:08:55 --> 01:08:58: You know what goes into making a building is a  
 01:08:58 --> 01:09:00: really long list of things,  
 01:09:00 --> 01:09:02: and I think it's great that you phrased it as  
 01:09:03 --> 01:09:05: making a building because I think too often,  
 01:09:05 --> 01:09:09: especially in the world of sort of residential construction  
 01:09:09 --> 01:09:13: where  
 01:09:09 --> 01:09:13: Paul Williams is gained his most sort of notoriety.  
 01:09:13 --> 01:09:15: It's I need somebody to draw my plans.  
 01:09:15 --> 01:09:18: This is a housing tract someplace and we're going to,  
 01:09:18 --> 01:09:20: you know, go, you know,  
 01:09:20 --> 01:09:22: put up 100 houses next week,  
 01:09:22 --> 01:09:24: so making a building the process of.  
 01:09:24 --> 01:09:28: Understanding space understanding. You know personalities,  
 01:09:28 --> 01:09:31: understanding materials, the art that goes into all of those  
 01:09:32 --> 01:09:32: things.  
 01:09:32 --> 01:09:35: In addition to the just the physical process of of  
 01:09:35 --> 01:09:39: thinking at every everything from the macro scale to the

01:09:39 --> 01:09:40: micro scale,

01:09:40 --> 01:09:43: all of the level of detail that architects are responsible

01:09:43 --> 01:09:46: that were captured in Jan's work.

01:09:46 --> 01:09:48: From how is this banister going to curve?

01:09:48 --> 01:09:51: Or what type of tile am I going to use

01:09:51 --> 01:09:53: in this portion of the space architecture?

01:09:53 --> 01:09:56: Exist at all those different scales?

01:09:56 --> 01:09:59: And for singular person, you know Paul Williams and anyone

01:09:59 --> 01:10:00: for that matter,

01:10:00 --> 01:10:03: to to be able to navigate all those scales and

01:10:03 --> 01:10:05: all those personalities,

01:10:05 --> 01:10:08: all the materials, not to mention just the mechanics of,

01:10:08 --> 01:10:10: you know, getting the building,

01:10:10 --> 01:10:14: permit it working with the general contractor to actually build

01:10:14 --> 01:10:14: it,

01:10:14 --> 01:10:17: to make sure your vision is realized and comes to

01:10:17 --> 01:10:17: life.

01:10:17 --> 01:10:20: Off that paper. You know I'm obviously biased,

01:10:20 --> 01:10:24: but it is a very complex undertaking to get even

01:10:24 --> 01:10:26: the simple list building built so.

01:10:26 --> 01:10:30: You know it's you know I never even after practicing

01:10:30 --> 01:10:32: for whatever it's been 20 years now.

01:10:32 --> 01:10:34: I'm never ceased to be amazed by,

01:10:34 --> 01:10:40: you know, the experience of getting a building made.

01:10:40 --> 01:10:44: Yeah, that's a. That's a really great question and answer

01:10:44 --> 01:10:45: Lance,

01:10:45 --> 01:10:48: I have a two fold answer to that in that.

01:10:48 --> 01:10:53: Architecture is both violent.

01:10:53 --> 01:10:58: In disruptive. And also the reconstructing of how culture is

01:10:58 --> 01:11:02: responded in the physical environment.

01:11:02 --> 01:11:06: Continuously repurposed by humans. So to break that down.

01:11:06 --> 01:11:11: The reason why I say architecture is violent and

01:11:11 --> 01:11:15: manipulative.

01:11:11 --> 01:11:15: I mean it's at the hands historically of imperialism and

01:11:15 --> 01:11:19: the process of building spaces and places as it results

01:11:19 --> 01:11:20: to,

01:11:20 --> 01:11:22: as you said earlier, Lance Power.

01:11:22 --> 01:11:26: How does power, privilege and positionality?

01:11:26 --> 01:11:29: Ultimately put, buildings in a space to either uplift or

01:11:29 --> 01:11:29: press.

01:11:29 --> 01:11:32: So I think buildings ultimately serve the purpose of,

01:11:32 --> 01:11:36: specially when looking at gentrification and not too far away

01:11:36 --> 01:11:37: from where we are now,  
 01:11:37 --> 01:11:41: in Inglewood, in which they're trying to build and yet  
 01:11:41 --> 01:11:42: another arena.  
 01:11:42 --> 01:11:45: The process of continuously removal eradication.  
 01:11:45 --> 01:11:49: An upheaval of people to make space for economic engines  
 01:11:49 --> 01:11:50: and capitalism.  
 01:11:50 --> 01:11:53: So in that process we see buildings such as Paul  
 01:11:53 --> 01:11:53: Williams.  
 01:11:53 --> 01:11:56: Some of his structures throughout time,  
 01:11:56 --> 01:11:59: completely demolished and rebuilt in something else,  
 01:11:59 --> 01:12:02: put in his place that it's off of different character.  
 01:12:02 --> 01:12:05: Maybe not of the same cultural significance.  
 01:12:05 --> 01:12:08: So buildings to me can mean multiple things.  
 01:12:08 --> 01:12:10: They can be violent, but they can also be in  
 01:12:10 --> 01:12:13: how we like to describe it in our platform as  
 01:12:13 --> 01:12:14: sacred spaces.  
 01:12:14 --> 01:12:18: Space is that ultimately creates safety for people,  
 01:12:18 --> 01:12:23: spaces that ultimately create an opportunity for  
 contemplation and space  
 01:12:23 --> 01:12:26: that ultimately might be derived in a St as a  
 01:12:26 --> 01:12:30: form of protest to be a space of deescalation,  
 01:12:30 --> 01:12:34: or even sometimes as necessary escalation for the voices  
 that  
 01:12:34 --> 01:12:36: have been systemically silenced,  
 01:12:36 --> 01:12:40: erased from the process. So I think spatially.  
 01:12:40 --> 01:12:44: How buildings respond to our world and ultimately created in  
 01:12:44 --> 01:12:48: structured really relies on people and that and people  
 ultimately  
 01:12:48 --> 01:12:52: create the systems that ultimately derive and create the  
 structures  
 01:12:52 --> 01:12:56: of capitalism. And when you put those two things together,  
 01:12:56 --> 01:12:58: you get skyscrapers. You get condominiums,  
 01:12:58 --> 01:13:02: you get this beautiful building that just sitting right in  
 01:13:02 --> 01:13:03: front of us.  
 01:13:03 --> 01:13:06: You get many things, but I do think architecture always  
 01:13:06 --> 01:13:09: plays an interesting role in which we even look at  
 01:13:09 --> 01:13:12: a city of Los Angeles and we see how many  
 01:13:12 --> 01:13:15: people are homeless. On a continuous basis,  
 01:13:15 --> 01:13:20: every night more than 60,000 people that architecture  
 ultimately relies  
 01:13:20 --> 01:13:24: on the structure in a culture of how people operate  
 01:13:24 --> 01:13:25: that system.  
 01:13:25 --> 01:13:29: Yeah, I johne. Do you have any words to our

01:13:29 --> 01:13:30: thoughts on neurons?

01:13:30 --> 01:13:34: Question about may you know how do you make a

01:13:34 --> 01:13:35: building?

01:13:35 --> 01:13:38: I can't help but wonder if your photography is is

01:13:38 --> 01:13:42: a process of making two right making space make in

01:13:42 --> 01:13:44: a different medium,

01:13:44 --> 01:13:49: but making a building. 2 and I was wondering if

01:13:49 --> 01:13:51: you can speak to that.

01:13:51 --> 01:13:55: Firm building actual buildings that are getting better on the

01:13:55 --> 01:13:57: street that you can go into.

01:13:57 --> 01:14:00: I would go even further back and say that it

01:14:00 --> 01:14:04: requires an incredible imagination and then a really good education

01:14:04 --> 01:14:08: and then meeting the right people and I would just.

01:14:08 --> 01:14:11: Talk also about the performance that Lance talked about.

01:14:11 --> 01:14:15: That pool of being Paul Williams of meeting these people

01:14:15 --> 01:14:18: in forming these relationships and all of that.

01:14:18 --> 01:14:21: So when I think about making a building that that's

01:14:21 --> 01:14:24: what I think about all of that background stuff.

01:14:24 --> 01:14:28: Way back to the beginning or someone deciding that something

01:14:28 --> 01:14:31: that they could do and the process of being an

01:14:31 --> 01:14:32: artist might be similar.

01:14:32 --> 01:14:35: I too terrible at math to be an architect.

01:14:35 --> 01:14:37: I know it's not something that I can do,

01:14:37 --> 01:14:40: but maybe as a kid.

01:14:40 --> 01:14:44: Maybe a child who becomes an architect and a child

01:14:44 --> 01:14:48: who becomes an artist star in the same place in

01:14:48 --> 01:14:49: some ways.

01:14:49 --> 01:14:54: Yeah, but there's something also about photography that is also

01:14:54 --> 01:14:58: a process of of making the building that it sort

01:14:58 --> 01:15:01: of through multiple generations.

01:15:01 --> 01:15:06: Whether it's in the moment of sort of.

01:15:06 --> 01:15:09: Like that, that moment when it's demolished or in the

01:15:09 --> 01:15:12: moment ways being built or at it's kind of sort

01:15:12 --> 01:15:13: of pristine height.

01:15:13 --> 01:15:16: I can't help but just look at the image that

01:15:16 --> 01:15:19: is on the screen right now and that the photograph

01:15:19 --> 01:15:21: as a kind of production in the arena or feel

01:15:21 --> 01:15:23: that we call architecture well,

01:15:23 --> 01:15:26: absolutely there is what you see there is what you

01:15:26 --> 01:15:27: don't see.



01:15:27 --> 01:15:29: There is the time of day there is,  
01:15:29 --> 01:15:32: whether there's whether there are people in it.  
01:15:32 --> 01:15:35: There's the decision about the car being in the driveway  
01:15:36 --> 01:15:36: or not.  
01:15:36 --> 01:15:40: People think about photography is being really subjective  
often,  
01:15:40 --> 01:15:44: but there are so many decisions that are made in  
01:15:44 --> 01:15:46: any photograph is taken.  
01:15:46 --> 01:15:49: That's a beautiful comment, because I think that a lot  
01:15:49 --> 01:15:54: of the sort of the misconception is that photography freezes  
01:15:54 --> 01:15:56: that it just captures a moment.  
01:15:56 --> 01:15:59: But I think what your work demonstrates is that it's  
01:15:59 --> 01:16:02: so much more complicated than that,  
01:16:02 --> 01:16:06: and there's a kind of indication or signal to complex  
01:16:06 --> 01:16:09: movements and factors that are all being sort of had  
01:16:09 --> 01:16:12: as you just showcase one snippet,  
01:16:12 --> 01:16:16: or like one moment of a building's life.  
01:16:16 --> 01:16:19: Any other comments that you guys want to sort of  
01:16:19 --> 01:16:20: have with one another?  
01:16:20 --> 01:16:23: I like looking at the Q&A's and being cognizant of  
01:16:23 --> 01:16:25: time and I want us to sort of have have  
01:16:25 --> 01:16:28: a little bit more time to discuss some of the  
01:16:28 --> 01:16:32: video stories. The last stories that we have prepared for  
01:16:32 --> 01:16:34: for the audience.  
01:16:34 --> 01:16:37: So if before before we move to the video component  
01:16:37 --> 01:16:38: panelists,  
01:16:38 --> 01:16:41: was there anything else that you wanted to share?  
01:16:41 --> 01:16:43: You know, you know Rebecca,  
01:16:43 --> 01:16:47: it's interesting and this is just like an open comment.  
01:16:47 --> 01:16:51: Or how can we think about his social genius?  
01:16:51 --> 01:16:53: And his architectural genius, right?  
01:16:53 --> 01:16:55: Because the built structure is one thing,  
01:16:55 --> 01:16:57: and then to actually psychologically Lance,  
01:16:57 --> 01:16:59: you know, you made a point.  
01:16:59 --> 01:17:01: You know, psychologically, what would that?  
01:17:01 --> 01:17:03: What was his reality psychologically?  
01:17:03 --> 01:17:06: And all of the things we have to negotiate,  
01:17:06 --> 01:17:09: how can we quantify? Or can we quantify his ability  
01:17:09 --> 01:17:11: to sort of navigate spaces in which he may not  
01:17:11 --> 01:17:13: have been welcome as a black man,  
01:17:13 --> 01:17:16: right? And then to take power to Christopher right power,  
01:17:16 --> 01:17:18: then to take power of the situation,

01:17:18 --> 01:17:21: right to to actually make these structures and so.  
 01:17:21 --> 01:17:25: Psychologically, how can we think about his social genius?  
 01:17:25 --> 01:17:28: Because that is actually what helped him make these buildings  
 01:17:28 --> 01:17:30: how we think about them.  
 01:17:33 --> 01:17:35: Tonight, Lance, do you want to do?  
 01:17:35 --> 01:17:37: You want to speak on that first?  
 01:17:37 --> 01:17:40: Well I'm gonna I'm gonna half answer it but also  
 01:17:40 --> 01:17:43: with my own sort of question to that same point  
 01:17:43 --> 01:17:44: as well too.  
 01:17:44 --> 01:17:47: Which is, you know, the thing that you know and  
 01:17:47 --> 01:17:48: this might just be me.  
 01:17:48 --> 01:17:51: But the thing that I'm really fascinated about what Paul  
 01:17:51 --> 01:17:55: Williams work in particular is his commercial work is non  
 01:17:55 --> 01:17:55: residential.  
 01:17:55 --> 01:17:57: Work is work that was done in,  
 01:17:57 --> 01:18:01: you know, the you know historically black communities here  
 in  
 01:18:01 --> 01:18:02: Los Angeles and other.  
 01:18:02 --> 01:18:05: Errors because to me that I think that's where you  
 01:18:05 --> 01:18:08: start to see more of his social responsibility.  
 01:18:08 --> 01:18:11: Start to take shape and so you know I'm still  
 01:18:11 --> 01:18:12: be quite frank.  
 01:18:12 --> 01:18:15: I'm still learning about smaller projects you think about like  
 01:18:15 --> 01:18:17: the Nickerson Gardens,  
 01:18:17 --> 01:18:20: or you know projects like that that he didn't understand,  
 01:18:20 --> 01:18:22: like what was his role,  
 01:18:22 --> 01:18:24: what was his process? You know how did he bring  
 01:18:25 --> 01:18:27: the same elements that you see executed at?  
 01:18:27 --> 01:18:30: You know, the Beverly Hills Hotel or anything.  
 01:18:30 --> 01:18:32: Or you know other residential projects.  
 01:18:32 --> 01:18:35: Down to you know a housing project for you know  
 01:18:35 --> 01:18:37: the ellee Housing Authority or you know,  
 01:18:37 --> 01:18:39: project you know in South LA you know how do  
 01:18:39 --> 01:18:41: you fuse all those pieces together?  
 01:18:41 --> 01:18:44: Is what I'm still sort of interested in learning about,  
 01:18:44 --> 01:18:46: so I think that's where.  
 01:18:46 --> 01:18:49: The social sort of element of his identity,  
 01:18:49 --> 01:18:52: who he was, how he sort of his commitment to  
 01:18:52 --> 01:18:52: the community.  
 01:18:52 --> 01:18:55: Really, you know, can be like hope,  
 01:18:55 --> 01:18:57: I think sort of best revealed.  
 01:18:57 --> 01:19:00: That's my sort of this theory or speculation right now,

01:19:00 --> 01:19:03: but I'd like to kind of learn more about that.  
 01:19:03 --> 01:19:06: I'm still kind of learning about new buildings all the  
 01:19:06 --> 01:19:07: time,  
 01:19:07 --> 01:19:10: so you know, I I saw at another event recently,  
 01:19:10 --> 01:19:12: a project that he had done on Crenshaw,  
 01:19:12 --> 01:19:14: and I can't remember the Cross Street,  
 01:19:14 --> 01:19:17: but just sort of South of exposition.  
 01:19:17 --> 01:19:18: But I had never seen up until,  
 01:19:18 --> 01:19:20: you know, two months ago,  
 01:19:20 --> 01:19:22: three months ago, an every time I see new projects  
 01:19:23 --> 01:19:23: like that.  
 01:19:23 --> 01:19:25: I'm just sort of amazed at wow.  
 01:19:25 --> 01:19:27: There were so many more things than just with the  
 01:19:28 --> 01:19:30: sort of celebrity homes that he was known for.  
 01:19:30 --> 01:19:32: Ann and I just want to keep learning more and  
 01:19:32 --> 01:19:35: more about that because that that speaks volumes to his  
 01:19:35 --> 01:19:38: personality and who was an architect as well too.  
 01:19:41 --> 01:19:46: Yeah, same. I mean like I I'm interested in.  
 01:19:46 --> 01:19:51: Learning but asking more questions and asking more  
 questions as  
 01:19:51 --> 01:19:53: a process of being encountering,  
 01:19:53 --> 01:19:57: encountering the work, and I think in terms of you  
 01:19:57 --> 01:19:58: know,  
 01:19:58 --> 01:20:01: how do we? How do we manage or think through  
 01:20:01 --> 01:20:05: his social genius and his architectural genius?  
 01:20:05 --> 01:20:09: I just want to include Karen Hudson's comment to the  
 01:20:09 --> 01:20:10: chat,  
 01:20:10 --> 01:20:12: which is which is her like,  
 01:20:12 --> 01:20:16: you know, she she's she's only one that could.  
 01:20:16 --> 01:20:19: Speak to his position and his and the kind of  
 01:20:19 --> 01:20:22: person that he was and you know she says that  
 01:20:22 --> 01:20:26: he was a better godfather than he was an architect.  
 01:20:26 --> 01:20:28: And let's not forget, forget that.  
 01:20:28 --> 01:20:32: But you know I would be interested in understanding to  
 01:20:32 --> 01:20:35: get to get to a place where we can understand  
 01:20:35 --> 01:20:39: his social genius and his and his architectural genius is  
 01:20:39 --> 01:20:41: really.  
 01:20:41 --> 01:20:44: Is really a question to try to better understand his  
 01:20:44 --> 01:20:48: politics and the politics and the political climate of the  
 01:20:48 --> 01:20:50: of when he was working from,  
 01:20:50 --> 01:20:53: you know I don't want to discuss it as a  
 01:20:53 --> 01:20:57: kind of linear Marshall like I say as those civil

01:20:57 --> 01:21:00: rights move to black power but that he would have  
 01:21:00 --> 01:21:04: seen shifts that are taking place in the political political  
 01:21:05 --> 01:21:05: climate.  
 01:21:05 --> 01:21:08: And what does that mean and how can we look  
 01:21:08 --> 01:21:13: at the material objects that based architecture his drawings?  
 01:21:13 --> 01:21:16: As Christopher rightly noted, you know his hand in the  
 01:21:16 --> 01:21:17: Federal Savings Bank,  
 01:21:17 --> 01:21:22: you know. Coming up with these sort of novel ideas  
 01:21:22 --> 01:21:24: of inserting,  
 01:21:24 --> 01:21:29: you know black innovation into literally the production of mid  
 01:21:29 --> 01:21:33: century mid century in Los Angeles,  
 01:21:33 --> 01:21:37: modernism. How can we expand the narrative in such a  
 01:21:38 --> 01:21:42: way that doesn't fall back on the tired and now  
 01:21:42 --> 01:21:49: frankly old architectural narratives and histories and  
 frameworks that have?  
 01:21:49 --> 01:21:54: Fundamentally excluded black voices and people of color.  
 01:21:54 --> 01:21:58: And so, like I think the TBT archive it is,  
 01:21:58 --> 01:22:01: is a great place to start.  
 01:22:03 --> 01:22:09: OK, so perhaps this is a good place to share  
 01:22:09 --> 01:22:12: the rest of the videos.  
 01:22:12 --> 01:22:15: We can come back together as a group and discuss  
 01:22:15 --> 01:22:16: them.  
 01:22:22 --> 01:22:25: Running an architecture firm is not easy.  
 01:22:25 --> 01:22:27: For architects of any race.  
 01:22:27 --> 01:22:30: But is particularly challenging for architects,  
 01:22:30 --> 01:22:33: who are people of color or women.  
 01:22:33 --> 01:22:35: And although I never met Paul Williams,  
 01:22:35 --> 01:22:40: my father knew him, he was mentored by Paul Williams.  
 01:22:40 --> 01:22:42: And he told me the story of how he went  
 01:22:42 --> 01:22:45: to see him once my father was was feeling really  
 01:22:45 --> 01:22:46: down,  
 01:22:46 --> 01:22:49: things were going badly. He thought he was having a  
 01:22:49 --> 01:22:52: hard time with the practice and he went to Paul  
 01:22:52 --> 01:22:53: Williams and he says,  
 01:22:53 --> 01:22:55: you know, it's really hard.  
 01:22:55 --> 01:22:58: I know what to do and Paul Williams asked the  
 01:22:58 --> 01:22:59: question.  
 01:22:59 --> 01:23:02: He says, well, are you making payroll?  
 01:23:02 --> 01:23:04: And my father said yes,  
 01:23:04 --> 01:23:07: I'm making payroll so Paul Williams turned him in.  
 01:23:07 --> 01:23:10: Said consider yourself successful.  
 01:23:10 --> 01:23:12: A couple years ago I was able to take part

01:23:12 --> 01:23:15: in an event that happened at the Beverly Hills Hotel  
 01:23:15 --> 01:23:17: and knowing that Paul Williams,  
 01:23:17 --> 01:23:19: the one that designed the Quest Crescent wing of the  
 01:23:19 --> 01:23:20: hotel,  
 01:23:20 --> 01:23:22: was really an impactful time for me when I went  
 01:23:22 --> 01:23:23: there,  
 01:23:23 --> 01:23:25: I was talking to an employee and they were asking  
 01:23:25 --> 01:23:27: what I did and where my career was.  
 01:23:27 --> 01:23:30: And then I started started to tell them and I  
 01:23:30 --> 01:23:30: asked him,  
 01:23:30 --> 01:23:33: do you actually know who designed the swing that we're  
 01:23:33 --> 01:23:34: standing in right now?  
 01:23:34 --> 01:23:37: And of course they didn't know and I mentioned it  
 01:23:37 --> 01:23:40: was Paul Williams and I was just really prideful to  
 01:23:40 --> 01:23:41: know that a space that was so.  
 01:23:41 --> 01:23:44: While receive a space that was so beautifully designed,  
 01:23:44 --> 01:23:47: was designed by someone like me and so just even  
 01:23:47 --> 01:23:51: having that walking into a building and knowing that this  
 01:23:51 --> 01:23:54: was designed by another black man is something that I  
 01:23:54 --> 01:23:57: really took pride in. I'm working on the Westside extension  
 01:23:57 --> 01:24:00: and I'm working on a station at the Wilshire Westwood  
 01:24:00 --> 01:24:03: station and that happens to be the site of a  
 01:24:03 --> 01:24:06: Paul Williams building. The Lindy Medical building.  
 01:24:06 --> 01:24:10: The low rise portion we wanted to design our subway  
 01:24:10 --> 01:24:12: station to come up in that building.  
 01:24:12 --> 01:24:17: However, the preservation architect deemed this building  
 01:24:17 --> 01:24:20: historic,  
 01:24:20 --> 01:24:24: and none of the historic fabric could be altered.  
 01:24:24 --> 01:24:25: We did extensive research to discover that the building had  
 01:24:25 --> 01:24:28: indeed been altered.  
 01:24:28 --> 01:24:30: I saw some details that were clumsy.  
 01:24:30 --> 01:24:33: Those were not Paul Williams.  
 01:24:33 --> 01:24:37: Details on that building and through our research,  
 01:24:37 --> 01:24:41: we discovered that the original fabric had indeed.  
 01:24:41 --> 01:24:43: Been destroyed so that allowed us to be able to  
 01:24:43 --> 01:24:48: deconstruct the building.  
 01:24:48 --> 01:24:51: Build our subway station and reconstruct the building.  
 01:24:51 --> 01:24:56: According to the Paul Williams original plans.  
 01:24:56 --> 01:24:57: So now everybody will be able to experience a Paul  
 01:24:57 --> 01:25:02: Williams building.  
 01:25:02 --> 01:25:07: I attended the preview of his film Hollywood architect and  
 01:25:07 --> 01:25:07: I had the pleasure of recently being asked to do

01:25:07 --> 01:25:07: a.

01:25:07 --> 01:25:10: The middle on Paul Williams and his work,

01:25:10 --> 01:25:13: and I wanted to do something a little different,

01:25:13 --> 01:25:16: more so than Paul Williams Hollywood architect.

01:25:16 --> 01:25:19: I wanted to do something as our as a relates

01:25:19 --> 01:25:22: to Paul Williams and as a community leader.

01:25:22 --> 01:25:26: And for me, I think that's important because when we

01:25:26 --> 01:25:28: look at his buildings and yes,

01:25:28 --> 01:25:31: there is a famous Hollywood residents.

01:25:31 --> 01:25:32: But there's also these very,

01:25:32 --> 01:25:37: very important buildings that he designed in the African American

01:25:37 --> 01:25:41: community that not only show his sensitivity toward the end

01:25:41 --> 01:25:42: of a community leader,

01:25:42 --> 01:25:46: but also the economic development of these communities.

01:25:46 --> 01:25:50: A story about Paul Williams that fascinates me is when

01:25:50 --> 01:25:51: he was in high school,

01:25:51 --> 01:25:53: he declared he wanted to.

01:25:53 --> 01:25:57: Be an architect so none of our surprise who's immediately

01:25:57 --> 01:26:00: shut down by his constructive,

01:26:00 --> 01:26:03: and I think the instructor said whoever heard of a

01:26:03 --> 01:26:05: architect similar to Williams,

01:26:05 --> 01:26:09: I also decided to be an architect in high school.

01:26:09 --> 01:26:13: But to the contrast, my instructor was a black man

01:26:13 --> 01:26:15: who was an architectural engineer,

01:26:15 --> 01:26:19: so I was met with encouragement and support by my

01:26:19 --> 01:26:20: family and friends.

01:26:20 --> 01:26:24: I shared that story to say that we have made

01:26:24 --> 01:26:25: progress.

01:26:25 --> 01:26:28: And the ability to increase diversity in architecture.

01:26:28 --> 01:26:31: But is it enough? And will we keep the momentum

01:26:31 --> 01:26:31: going?

01:26:44 --> 01:26:49: Just to keep the conversation going in and keeping the

01:26:49 --> 01:26:53: momentum of the video stories that were that were submitted

01:26:53 --> 01:26:55: and shared with us,

01:26:55 --> 01:26:59: I'd like to just read Drake Dillard's.

01:26:59 --> 01:27:03: Comment as it as he's sort of submitting get live.

01:27:03 --> 01:27:06: Thank you for tuning in and submitting your video.

01:27:06 --> 01:27:09: Drake says great conversation. Lansing,

01:27:09 --> 01:27:12: Chris. I'm so happy we're seeing him as a black

01:27:12 --> 01:27:14: man as well as an architect.

01:27:14 --> 01:27:19: His relationship with the black community was just as

important

01:27:19 --> 01:27:20: to him as Hollywood,

01:27:20 --> 01:27:23: and I also want to read out loud to pay

01:27:23 --> 01:27:25: place on the historic record.

01:27:25 --> 01:27:28: Karen Hudson's.

01:27:28 --> 01:27:31: Qualifications for for her, for some of some of the

01:27:31 --> 01:27:33: comments that we made,

01:27:33 --> 01:27:36: which is? She says that he would be very pleased

01:27:36 --> 01:27:40: and proud of African American architects that have spoken.

01:27:40 --> 01:27:43: As for the statement about quote fundamentally,

01:27:43 --> 01:27:46: black spaces unquote would not be something that he would

01:27:47 --> 01:27:49: have used to describe his work.

01:27:49 --> 01:27:52: By the way, he was a better architect or better

01:27:52 --> 01:27:54: Gran father than he was an architect.

01:27:54 --> 01:27:57: And yes, Rebecca, it is a road map to peering

01:27:57 --> 01:28:00: into African American history and culture.

01:28:00 --> 01:28:03: Again, thanks to all. Each of you are,

01:28:03 --> 01:28:09: so are so sweet to treat to celebrate his birthday

01:28:09 --> 01:28:10: today.

01:28:10 --> 01:28:12: And so I do want to,

01:28:12 --> 01:28:18: you know, leave room for for Q&A.

01:28:18 --> 01:28:21: And as I sort of scroll through the the long

01:28:21 --> 01:28:21: list,

01:28:21 --> 01:28:24: perhaps the four panelists could sort of chime in and

01:28:25 --> 01:28:26: share some some thoughts,

01:28:26 --> 01:28:30: all helping the questions directly to you individually.

01:28:30 --> 01:28:32: But as I go through them,

01:28:32 --> 01:28:36: perhaps you can just fill the airwaves with the comment

01:28:36 --> 01:28:38: that you'd like to share.

01:28:38 --> 01:28:40: Nice, I'll begin with you 'cause you're on my screen

01:28:40 --> 01:28:41: actually.

01:28:44 --> 01:28:46: Sure.

01:28:46 --> 01:28:50: Particular question or or in general in general to the

01:28:50 --> 01:28:52: maybe the comments you had.

01:28:52 --> 01:28:55: You had mentioned the Crenshaw Project,

01:28:55 --> 01:28:57: United One bank? Yeah, no.

01:28:57 --> 01:29:00: That will again, as I mentioned.

01:29:00 --> 01:29:01: That was new to me,

01:29:01 --> 01:29:04: you know. And and thinking back to you know,

01:29:04 --> 01:29:08: the last set of videos about sort of his impact

01:29:08 --> 01:29:10: from a professional perspective.

01:29:10 --> 01:29:14: One of the things that I think is really important

01:29:14 --> 01:29:16: that doesn't get mentioned enough.

01:29:16 --> 01:29:19: Is you know the the legacy of having his own

01:29:19 --> 01:29:21: firm for so many years.

01:29:21 --> 01:29:24: You know we talk a lot about the number of

01:29:24 --> 01:29:24: you know,

01:29:24 --> 01:29:28: black architects and minority architects in the profession,

01:29:28 --> 01:29:32: but we don't talk enough about minority owned firms in

01:29:32 --> 01:29:36: the profession and what it means to have the power

01:29:36 --> 01:29:37: to run your own firm.

01:29:37 --> 01:29:41: Establish your own destiny, have your own clients,

01:29:41 --> 01:29:44: all sorts of things working for somebody else,

01:29:44 --> 01:29:47: large or small. Whatever the case may be.

01:29:47 --> 01:29:50: Is a different situation than having your name on the

01:29:50 --> 01:29:50: door.

01:29:50 --> 01:29:54: As Paul Williams Architects and and I think that doesn't

01:29:54 --> 01:29:55: get enough mentioned.

01:29:55 --> 01:29:58: So whenever when I was listening to you know the

01:29:58 --> 01:30:01: other videos I was thinking about that and you know

01:30:01 --> 01:30:03: and as much as we talk about sort of,

01:30:03 --> 01:30:06: you know the the the let's just say flat line

01:30:06 --> 01:30:09: in the in the diversity of the profession that's existed

01:30:09 --> 01:30:11: over the decades.

01:30:11 --> 01:30:12: In addition to that flat line,

01:30:12 --> 01:30:16: we've also seen a sharp decrease in the number of

01:30:16 --> 01:30:19: black owned firms over the years as well too so.

01:30:19 --> 01:30:21: Our numbers as a grocer not growing up,

01:30:21 --> 01:30:24: but we're also losing firms you know,

01:30:24 --> 01:30:26: year by year. And certainly I think the you know

01:30:26 --> 01:30:30: pandemic is probably going to impact that even more so

01:30:30 --> 01:30:33: that we need to keep celebrating the firm itself in

01:30:33 --> 01:30:35: the ability of him to run a firm to keep

01:30:35 --> 01:30:37: multiple people employed to,

01:30:37 --> 01:30:38: you know, have his own,

01:30:38 --> 01:30:41: you know, set his own sort of destiny of what

01:30:41 --> 01:30:44: he wanted to do for many decades is an accomplishment

01:30:44 --> 01:30:45: in and of itself.

01:30:45 --> 01:30:47: Like, I think GAIL Kinard said,

01:30:47 --> 01:30:49: just having a firm is hard enough.

01:30:49 --> 01:30:51: And so do it through the 20s all the way

01:30:51 --> 01:30:52: through the 70s,

01:30:52 --> 01:30:54: etc. Is a huge accomplishment,

01:30:54 --> 01:30:57: so that that really stood out to me.



01:30:57 --> 01:30:59: We are definitely.  
 01:31:02 --> 01:31:05: Neuron, did you want to?  
 01:31:05 --> 01:31:10: Chime in. Otherwise, I was thinking about maybe I have  
 01:31:11 --> 01:31:15: so many questions that I'll hold on to.  
 01:31:15 --> 01:31:18: There's one question here.  
 01:31:18 --> 01:31:22: I was not really easy 'cause I was fortunate to  
 01:31:22 --> 01:31:27: have lived in Napoleon's house and have always associated  
 at  
 01:31:27 --> 01:31:29: home as how health should be.  
 01:31:29 --> 01:31:31: Right and the other half,  
 01:31:31 --> 01:31:34: you know other parties. Is there any any indication of  
 01:31:34 --> 01:31:36: his favorite type of building?  
 01:31:36 --> 01:31:38: But I'd like to you know,  
 01:31:38 --> 01:31:41: I'd like to talk about the first part of that  
 01:31:41 --> 01:31:42: eventual question.  
 01:31:42 --> 01:31:46: He felt someone who lived in one of his homes.  
 01:31:46 --> 01:31:48: Said, this is how a house should be.  
 01:31:48 --> 01:31:51: I don't know, I I just find that I just  
 01:31:51 --> 01:31:52: find that you know,  
 01:31:52 --> 01:31:55: just amazing on just an internal level that someone is  
 01:31:55 --> 01:31:56: touched right?  
 01:31:56 --> 01:31:59: How how should be you know I I can't even  
 01:31:59 --> 01:32:01: really approach an answer logically,  
 01:32:01 --> 01:32:03: but it works intuitively. It works,  
 01:32:03 --> 01:32:05: sort of viscerally. What home means right?  
 01:32:05 --> 01:32:08: You open the door and you want to be here,  
 01:32:08 --> 01:32:11: right? And so his ability to work in so many  
 01:32:11 --> 01:32:12: different styles.  
 01:32:12 --> 01:32:14: I guess it's the other part of the question,  
 01:32:14 --> 01:32:17: right? His ability to work in so many styles and  
 01:32:17 --> 01:32:18: to still deliver.  
 01:32:18 --> 01:32:22: That very essential aspect of this is homeless.  
 01:32:22 --> 01:32:25: I just find that amazing.  
 01:32:25 --> 01:32:28: Yeah, I agree that question was from Walter Maynard.  
 01:32:28 --> 01:32:32: Thank you for sharing your comment and your question.  
 01:32:32 --> 01:32:35: The question for me also it so architectural.  
 01:32:35 --> 01:32:39: The question you know I can't help but think of  
 01:32:39 --> 01:32:42: who is at lucans you know famous quote what do  
 01:32:42 --> 01:32:43: you want brick right?  
 01:32:43 --> 01:32:47: Like with Paul Williams? Had that kind of like philosophy  
 01:32:47 --> 01:32:48: like what?  
 01:32:48 --> 01:32:50: What do you want house?

01:32:50 --> 01:32:51: So what do you want?

01:32:51 --> 01:32:55: What do you want the house to be or how

01:32:55 --> 01:32:57: should the house be?

01:32:57 --> 01:33:00: Well, they ran, you made my my work easy by

01:33:00 --> 01:33:02: both reading and answering the questions.

01:33:02 --> 01:33:05: So let me go ahead and go into the chats

01:33:05 --> 01:33:08: and I lost the questions to you and the panelists

01:33:08 --> 01:33:09: one.

01:33:09 --> 01:33:12: So just just to just to notify attendees.

01:33:12 --> 01:33:15: I will be reading your name if you don't want

01:33:15 --> 01:33:17: my if you don't want me to read your name

01:33:17 --> 01:33:18: out loud,

01:33:18 --> 01:33:21: please just indicated in your question.

01:33:21 --> 01:33:23: This question is from Jason Oliver.

01:33:23 --> 01:33:25: Have you seen strong parallels,

01:33:25 --> 01:33:28: parallels, or contrasts between? Mr.

01:33:28 --> 01:33:33: Williams personal residents versus the other residents he designed for

01:33:34 --> 01:33:34: others.

01:33:34 --> 01:33:39: Maybe John I'll, I'll start with you.

01:33:41 --> 01:33:44: I think that his house is pretty unique.

01:33:44 --> 01:33:48: It's more it's a lot more modern than some of

01:33:48 --> 01:33:49: the others.

01:33:49 --> 01:33:51: It was built in, I believe,

01:33:51 --> 01:33:55: 1952 it's I guess officially international style and it has

01:33:55 --> 01:34:00: all these beautiful curves which are one of his signatures.

01:34:00 --> 01:34:03: I do think it's notable that his house is more

01:34:03 --> 01:34:07: modern when he built so much of his practice on

01:34:07 --> 01:34:12: designing these kind of European revivalist style homes that he

01:34:12 --> 01:34:15: did something very new. In his own house,

01:34:15 --> 01:34:17: I can't say whether that was his favorite.

01:34:17 --> 01:34:20: I have no idea, but I I thought that that

01:34:20 --> 01:34:24: was really a wonderful choice for his own home to

01:34:24 --> 01:34:26: go with something that.

01:34:26 --> 01:34:29: It is not what so many people know him for.

01:34:29 --> 01:34:30: No.

01:34:36 --> 01:34:39: I'll open it up to the rest of.

01:34:39 --> 01:34:41: The floor plans Christopher Laurent.

01:34:44 --> 01:34:48: I don't think I have a better answer than John

01:34:48 --> 01:34:48: Assault.

01:34:48 --> 01:34:52: Me either. I think that was the world said it

01:34:52 --> 01:34:53: was Wilson.

01:34:53 --> 01:34:57: Yeah great, we have a question from one anonymous attendee.

01:34:57 --> 01:34:59: How do you imagine Mr.

01:34:59 --> 01:35:03: Williams designs would have addressed issues of our of our

01:35:03 --> 01:35:04: current time,

01:35:04 --> 01:35:10: sustainability, affordable housing, etc. Lance this is definitely for you.

01:35:10 --> 01:35:12: It will last kind of question.

01:35:12 --> 01:35:16: Also. I'll give the mic to you first.

01:35:16 --> 01:35:20: I mean, without. Without a doubt it means already evidenced

01:35:20 --> 01:35:21: in the work that he did do.

01:35:21 --> 01:35:25: And as I mentioned there Nickerson Gardens and other projects

01:35:25 --> 01:35:29: where he was already thinking about affordable housing in a

01:35:29 --> 01:35:32: way to provide the same level of quality and sort

01:35:32 --> 01:35:34: of attention to detail. And you know,

01:35:34 --> 01:35:38: multi family affordable housing developments that he was doing.

01:35:38 --> 01:35:39: You know, in you know,

01:35:39 --> 01:35:43: luxury housing and other areas you know the the piece

01:35:43 --> 01:35:45: I keep coming back to is sort of,

01:35:45 --> 01:35:48: you know his sensitivity. As a designer and I think

01:35:48 --> 01:35:51: also his authenticity of who he was designing for and

01:35:51 --> 01:35:52: so that you know,

01:35:52 --> 01:35:55: sort of I think, is actualized in his current projects.

01:35:55 --> 01:35:57: That sort of falling that you know,

01:35:57 --> 01:36:00: affordable housing space. And I I don't have any doubt

01:36:00 --> 01:36:01: that it would have been,

01:36:01 --> 01:36:04: you know, sort of emulated or or I guess they

01:36:04 --> 01:36:06: replicated today addressing sustainability.

01:36:06 --> 01:36:09: I mean a lot of the building typology as he

01:36:09 --> 01:36:12: did in the commercial space with lots of natural light

01:36:12 --> 01:36:13: with low rise,

01:36:13 --> 01:36:16: garden style with open space and landscaping all things those

01:36:16 --> 01:36:16: are.

01:36:16 --> 01:36:20: Already the foundational pieces of sustainability,

01:36:20 --> 01:36:23: anyway, so it's it at the continuum of his process

01:36:23 --> 01:36:26: as a designer is already evidenced in what he did

01:36:26 --> 01:36:27: at that time.

01:36:27 --> 01:36:30: Agreed completely, and then to your point.

01:36:30 --> 01:36:33: I mean, I think the question the question is a

01:36:33 --> 01:36:34: fine one,

01:36:34 --> 01:36:37: but you know, we're sort of categorizing or classifying them

01:36:37 --> 01:36:41: in 2021 terms like sustainability and affordable housing,

01:36:41 --> 01:36:45: but he was already doing all those things and innovating

01:36:45 --> 01:36:47: and creating processes and procedures.

01:36:47 --> 01:36:52: Make a lot of people don't know that he had

01:36:52 --> 01:36:57: developed a procedure for steel houses and and for for

01:36:57 --> 01:37:00: like 4 parts to build quickly.

01:37:00 --> 01:37:04: So many kind of innovations that we would now call

01:37:04 --> 01:37:08: you know a kit of parts or we would now

01:37:08 --> 01:37:10: classify as XYZ.

01:37:10 --> 01:37:15: But he was doing all of those things.

01:37:15 --> 01:37:17: Yeah.

01:37:17 --> 01:37:20: The other thing that you know and the kit of

01:37:20 --> 01:37:21: parts,

01:37:21 --> 01:37:25: his book small Homes today and what he started doing,

01:37:25 --> 01:37:28: which was a book or a couple of other books

01:37:28 --> 01:37:31: as well which were geared towards you know first to

01:37:31 --> 01:37:35: fight first time home buyers and how they designed and

01:37:35 --> 01:37:39: and could create affordable homes for themselves so he had

01:37:39 --> 01:37:43: an eye for creating opportunities that were understood,

01:37:43 --> 01:37:47: like Lance said for the client and for the everyday

01:37:47 --> 01:37:48: human being as well.

01:37:48 --> 01:37:51: And I think in the way in which his work

01:37:51 --> 01:37:52: today is being uplifted.

01:37:52 --> 01:37:55: For example, the project that's I believe it's in Santa

01:37:55 --> 01:37:56: Monica.

01:37:56 --> 01:37:58: Or let's just say LA County,

01:37:58 --> 01:38:01: the Conan Eisenberg building, which is now has affordable

01:38:01 --> 01:38:05: housing

01:38:05 --> 01:38:08: integrating into the original Paul Williams building as well.

01:38:08 --> 01:38:11: And I think the way you're seeing his work be

01:38:11 --> 01:38:15: celebrated and integrated into the existing spaces that that

01:38:15 --> 01:38:16: are

01:38:16 --> 01:38:20: still here today is evidence of how timeless his work

01:38:20 --> 01:38:22: really was.

01:38:22 --> 01:38:24: And I'm thinking about John's photography and how it looking

01:38:24 --> 01:38:27: at some of the spaces you photograph China.

01:38:27 --> 01:38:30: I mean it's it. It kind of opens up this

01:38:30 --> 01:38:32: idea of sustainability when I think about just for you

01:38:32 --> 01:38:34: to see the open ernis the amount of light which

01:38:34 --> 01:38:36: you were mentioning Chris, I mean,

01:38:36 --> 01:38:38: ask me Lance, the amount of light in the space

01:38:34 --> 01:38:36: flooding the space,  
01:38:36 --> 01:38:39: and so I didn't really think about that as sustainability.  
01:38:39 --> 01:38:41: All the aspects of sustainability.  
01:38:41 --> 01:38:42: But now just thinking about,  
01:38:42 --> 01:38:45: you know the photography and then what you're saying about  
01:38:45 --> 01:38:48: the build structures and how those structures.  
01:38:48 --> 01:38:51: Are sort of precedents for.  
01:38:51 --> 01:38:53: What we now consider to be or want to be  
01:38:53 --> 01:38:55: the norm in terms of sustainability.  
01:38:55 --> 01:38:59: I hadn't really thought about just the connections between those  
01:38:59 --> 01:38:59: things,  
01:38:59 --> 01:39:02: but that's really, really interesting to think about him on  
01:39:02 --> 01:39:05: the vanguard of how we think about space today.  
01:39:08 --> 01:39:10: Yeah, definitely.  
01:39:10 --> 01:39:13: John, I didn't want to interrupt you.  
01:39:13 --> 01:39:16: No OK, I'm just agreeing.  
01:39:16 --> 01:39:19: Yeah, yeah, definitely.  
01:39:19 --> 01:39:24: There's a question also from an anonymous attendee who asks  
01:39:24 --> 01:39:25: how many,  
01:39:25 --> 01:39:30: if any, of Paul's projects are listed on the National  
01:39:30 --> 01:39:35: Register of Historic Places or any protected in that way.  
01:39:35 --> 01:39:38: I just I I'm going to direct this question to  
01:39:38 --> 01:39:42: Iran and my I'm very curious to hear what you  
01:39:42 --> 01:39:45: say you would have to say about that,  
01:39:45 --> 01:39:48: but I just want to sort of maybe chime in  
01:39:48 --> 01:39:52: my own kind of thoughts on on on that question  
01:39:52 --> 01:39:53: too.  
01:39:53 --> 01:39:57: Add on, you know who who's determining what is considered  
01:39:57 --> 01:39:59: a National Register,  
01:39:59 --> 01:40:02: Historic Landmark or place right?  
01:40:02 --> 01:40:05: And who's been excluded and you know,  
01:40:05 --> 01:40:09: under the sort of veil of historic preservation.  
01:40:09 --> 01:40:12: Oftentimes you know.  
01:40:12 --> 01:40:16: What communities of color and?  
01:40:16 --> 01:40:18: Are being.  
01:40:18 --> 01:40:21: Exploited in in that name so it's a it's a  
01:40:21 --> 01:40:23: philosophical question.  
01:40:23 --> 01:40:28: It's a difficult question, and as a curator and archivist  
01:40:28 --> 01:40:30: and historian.  
01:40:30 --> 01:40:33: Perhaps you can start by answering that that question.

01:40:33 --> 01:40:36: The only answer for me is not enough.  
 01:40:36 --> 01:40:39: Right, not enough of this buildings are.  
 01:40:39 --> 01:40:41: Being saved or being preserved.  
 01:40:41 --> 01:40:45: That way you know, because there's a way in which  
 01:40:45 --> 01:40:47: scholarship informs people about.  
 01:40:47 --> 01:40:51: The man's career and there's a way in which scholarship  
 01:40:51 --> 01:40:54: can also inform people about the man's life,  
 01:40:54 --> 01:40:57: right? And the more you know about his life for  
 01:40:57 --> 01:40:59: African Americans in general,  
 01:40:59 --> 01:41:02: the more you will respect the things that we make.  
 01:41:02 --> 01:41:05: Right, I mean one of my favorite sayings is a  
 01:41:05 --> 01:41:05: favorite,  
 01:41:05 --> 01:41:08: but one of the most problematic things that came to  
 01:41:08 --> 01:41:11: my mind when I thought about this is that African  
 01:41:11 --> 01:41:14: American archives are as vulnerable as the people.  
 01:41:14 --> 01:41:16: But in so when we think about Paul Williams and  
 01:41:16 --> 01:41:19: his legacy and our his buildings being preserved,  
 01:41:19 --> 01:41:22: we have to sort of really get into who he  
 01:41:22 --> 01:41:24: was as a person who struggles,  
 01:41:24 --> 01:41:26: we have to know more about his life and the  
 01:41:26 --> 01:41:30: ways in which that intersected with how he's being received  
 01:41:30 --> 01:41:30: by critics,  
 01:41:30 --> 01:41:33: right? How he has not been written about by critics  
 01:41:33 --> 01:41:34: like Lance.  
 01:41:34 --> 01:41:37: You know, you found out about him as an adult.  
 01:41:37 --> 01:41:39: Wright, we. I mean, I think we all kind of  
 01:41:39 --> 01:41:40: did right,  
 01:41:40 --> 01:41:43: and so the more we understand about the man's life  
 01:41:43 --> 01:41:45: connected to this architectural genius.  
 01:41:45 --> 01:41:49: The more of those buildings will be protected because you  
 01:41:49 --> 01:41:50: value him.  
 01:41:50 --> 01:41:52: May I add something to that?  
 01:41:52 --> 01:41:55: I echo the sentiment that not that there are not  
 01:41:55 --> 01:41:55: enough.  
 01:41:55 --> 01:41:58: There are some. I don't have a number.  
 01:41:58 --> 01:42:02: The founders treasure. Religious science was just added to  
 01:42:02 --> 01:42:03: the  
 01:42:02 --> 01:42:03: list last year for example.  
 01:42:03 --> 01:42:06: But what I wanted to add is that it takes  
 01:42:06 --> 01:42:08: advocacy from these buildings.  
 01:42:08 --> 01:42:10: It takes someone in the building,  
 01:42:10 --> 01:42:14: recognizing that it's important than filling out all the forms.

01:42:14 --> 01:42:18: And it's not this magical designation that comes down.

01:42:18 --> 01:42:20: So part of this advocacy for his work.

01:42:20 --> 01:42:24: Is letting people know that it's important that they realize

01:42:24 --> 01:42:27: they have something important and seek out those protections and

01:42:28 --> 01:42:28: designations.

01:42:33 --> 01:42:34: Lance, Chris.

01:42:39 --> 01:42:42: I would like to know that answer to how many

01:42:42 --> 01:42:43: buildings are.

01:42:43 --> 01:42:48: Yeah, I think Lauren Insertive responses like not enough,

01:42:48 --> 01:42:50: right?

01:42:50 --> 01:42:54: OK, there's a question from Scott Willis,

01:42:54 --> 01:42:57: U.S. bank.

01:42:57 --> 01:43:02: Were there any influential African American architects in Los Angeles

01:43:02 --> 01:43:05: or in the Los Angeles area that Paul Williams completed

01:43:06 --> 01:43:09: architectural design work during his career?

01:43:09 --> 01:43:10: Let me read that again.

01:43:10 --> 01:43:15: Were there any influential African American or African Americans in

01:43:15 --> 01:43:19: the Los Angeles area that Palins completed architectural design work

01:43:19 --> 01:43:21: during his career?

01:43:21 --> 01:43:25: Vertner Woodson Tandy's 1915 design of Madam CJ Walker's Irvington,

01:43:25 --> 01:43:30: NY estate Villa Varo. Anne.

01:43:30 --> 01:43:35: That's not sure who to lock that question too,

01:43:35 --> 01:43:39: I'm. I'd have a hard time answering too.

01:43:39 --> 01:43:43: Question is kind of did he design for famous black

01:43:43 --> 01:43:43: people?

01:43:43 --> 01:43:45: And I can't think of any,

01:43:45 --> 01:43:48: but I will say that he designed for people who

01:43:48 --> 01:43:51: were influential in the community for doctors,

01:43:51 --> 01:43:54: for teachers, for people who were doing work that that

01:43:55 --> 01:43:56: made a difference.

01:43:56 --> 01:44:00: So in that sense he was definitely designing for influential

01:44:00 --> 01:44:01: black people.

01:44:05 --> 01:44:08: And I think we have to think about community as

01:44:08 --> 01:44:08: well.

01:44:08 --> 01:44:10: So if you think about first,

01:44:10 --> 01:44:13: IME, right? That's not a building for a very famous

01:44:13 --> 01:44:13: black person,

01:44:13 --> 01:44:15: but it is for the community.

01:44:15 --> 01:44:18: It is, you know, we think about the history of  
01:44:18 --> 01:44:20: black churches in our communities.  
01:44:20 --> 01:44:23: The meeting centers there, the child care centers,  
01:44:23 --> 01:44:26: right? The the places where kids are safe when they  
01:44:26 --> 01:44:26: play,  
01:44:26 --> 01:44:29: their places of prayer. There are places with that.  
01:44:29 --> 01:44:32: Have you know rooms of a solitude and so his  
01:44:32 --> 01:44:35: ability to sort of design that space as a communal  
01:44:35 --> 01:44:36: space but one?  
01:44:36 --> 01:44:39: That was, you know, really central to Black LLA is  
01:44:40 --> 01:44:40: more.  
01:44:40 --> 01:44:43: I think that he can do for any one singular  
01:44:43 --> 01:44:47: famous person even though his ability to design for famous  
01:44:48 --> 01:44:51: people is what brings people to his work.  
01:44:51 --> 01:44:54: I tend to think of the kinds of structures he  
01:44:54 --> 01:44:57: made for the community during segregation,  
01:44:57 --> 01:45:00: especially right as havens right?  
01:45:00 --> 01:45:03: So I think I think of those structures as even  
01:45:04 --> 01:45:07: more powerful because of their function.  
01:45:07 --> 01:45:10: Really good point there. I could you speak a little  
01:45:10 --> 01:45:13: bit more about you know what what's important to you  
01:45:13 --> 01:45:15: for about the first Amy building?  
01:45:15 --> 01:45:18: Because you had discussed that you touched on it in  
01:45:18 --> 01:45:19: the first session.  
01:45:19 --> 01:45:22: And for those that are tuning in within this series  
01:45:22 --> 01:45:25: for the first time in the second episode and haven't  
01:45:25 --> 01:45:26: seen the first one,  
01:45:26 --> 01:45:28: maybe you could do a sort of redux for them.  
01:45:28 --> 01:45:31: 'cause I found that really powerful when I when I  
01:45:31 --> 01:45:32: watched it.  
01:45:32 --> 01:45:34: Yeah, so he was a member of the church first  
01:45:34 --> 01:45:37: me and then he was a trustee of the church,  
01:45:37 --> 01:45:40: right? So? You know Paul Williams was central to that  
01:45:40 --> 01:45:41: congregation itself,  
01:45:41 --> 01:45:43: right? So he wasn't someone who just swooped in from  
01:45:43 --> 01:45:46: out from somewhere else outside of the community to make  
01:45:46 --> 01:45:46: that space.  
01:45:46 --> 01:45:49: He was actually a member of that congregation.  
01:45:49 --> 01:45:50: And So what does it mean to be a member  
01:45:51 --> 01:45:52: of a black congregation?  
01:45:52 --> 01:45:53: That means just singing with people.  
01:45:53 --> 01:45:55: That means you're praying with people.



01:45:55 --> 01:45:57: That means there's a trust,  
 01:45:57 --> 01:45:59: right? That people look towards you as a pillow,  
 01:45:59 --> 01:46:01: that community and they have access to you right now.  
 01:46:01 --> 01:46:03: You know, there's no VIP room in church.  
 01:46:03 --> 01:46:06: Know you're in that Pew surrounded by all the other  
 01:46:06 --> 01:46:07: parishioners.  
 01:46:07 --> 01:46:08: So he was touchable. He was close.  
 01:46:08 --> 01:46:10: Right, he wasn't even though we,  
 01:46:10 --> 01:46:11: we see him, you know,  
 01:46:11 --> 01:46:13: in terms of magnitude, as this just sort of star  
 01:46:14 --> 01:46:16: when you go to church just sitting with everybody else  
 01:46:16 --> 01:46:17: in that community,  
 01:46:17 --> 01:46:20: right? And so, here's so their choice to choose him  
 01:46:20 --> 01:46:23: to make that structure or do and to redesign some  
 01:46:23 --> 01:46:25: of the rooms is really important because that speaks to  
 01:46:25 --> 01:46:27: not only his presence in the church,  
 01:46:27 --> 01:46:31: but their trust. With what he would do with that  
 01:46:31 --> 01:46:31: church,  
 01:46:31 --> 01:46:34: yeah? Yeah.  
 01:46:34 --> 01:46:36: Bigpoint  
 01:46:36 --> 01:46:39: I'll just read another question.  
 01:46:39 --> 01:46:41: This is by Kelvin Garbin.  
 01:46:41 --> 01:46:44: My name is Kelly Garvin and I'm asking a question  
 01:46:44 --> 01:46:47: to be part of this historical celebration.  
 01:46:47 --> 01:46:51: Thanksgiving, for your question, I used to work at the  
 01:46:51 --> 01:46:54: Hudson home and was honored to be in their presence.  
 01:46:54 --> 01:46:58: How do you mentor and nurture this firing architect,  
 01:46:58 --> 01:47:02: considering how complex it is to develop a vision and  
 01:47:02 --> 01:47:04: lexicon while trying to make a living?  
 01:47:04 --> 01:47:10: Christopher all, let's start with you on this question.  
 01:47:10 --> 01:47:13: Could you repeat that the last part of the question?  
 01:47:13 --> 01:47:14: Sure.  
 01:47:16 --> 01:47:19: Sorry, once I read it.  
 01:47:21 --> 01:47:23: It disappears.  
 01:47:23 --> 01:47:27: How do you mentor and you're through the aspiring  
 architects,  
 01:47:27 --> 01:47:31: considering how complex it is to develop a vision and  
 01:47:31 --> 01:47:34: lexicon while trying to make a living?  
 01:47:34 --> 01:47:37: That's a great question, 'cause I'm I'm in the middle  
 01:47:37 --> 01:47:39: of figuring it out as a young designer myself,  
 01:47:39 --> 01:47:42: but what I will say is that I think what  
 01:47:42 --> 01:47:42: are you know,

01:47:42 --> 01:47:46: what the National organization for Minority Architects has been trying

01:47:46 --> 01:47:49: to figure out and Lance can speak to this well

01:47:49 --> 01:47:53: himself because he's currently the President of the Southern California

01:47:53 --> 01:47:55: chapter here in Los Angeles,

01:47:55 --> 01:47:57: is what it's important as it is an architecture as

01:47:57 --> 01:48:00: it is in other fields is that you see others

01:48:00 --> 01:48:02: doing the work that you are doing.

01:48:02 --> 01:48:05: We see lawyers every day on TV we see doctors

01:48:05 --> 01:48:05: when we go.

01:48:05 --> 01:48:07: To you know the hospital or the clinic,

01:48:07 --> 01:48:10: but we don't see architects specifically.

01:48:10 --> 01:48:13: Black architects like I didn't even meet one until I

01:48:13 --> 01:48:15: was in high school or college and.

01:48:15 --> 01:48:18: So seeing other people doing the work that you could

01:48:18 --> 01:48:19: be doing is important,

01:48:19 --> 01:48:23: but I think more specifically towards the development of ideas.

01:48:23 --> 01:48:27: My whole organization, design and color was developed from the

01:48:27 --> 01:48:30: trauma that existed from going through Eurocentric curricula.

01:48:30 --> 01:48:33: Anne Anne Anne Anne practices in the work,

01:48:33 --> 01:48:35: so the the core of our work in our practice

01:48:35 --> 01:48:39: was how do you ultimately implement culture multicultural identity into

01:48:40 --> 01:48:40: the work,

01:48:40 --> 01:48:42: and how do you celebrate it?

01:48:42 --> 01:48:45: So what we really encourage students when we go to

01:48:45 --> 01:48:47: universities and do workshops.

01:48:47 --> 01:48:50: For example, one of which there was called empathetic responsibility.

01:48:50 --> 01:48:53: We put students in the role in which they are

01:48:53 --> 01:48:56: empowered to create curriculum for how they can derive how

01:48:56 --> 01:48:57: they're being taught,

01:48:57 --> 01:49:00: rather than just being told that you're designing this today

01:49:00 --> 01:49:02: and doing this for this semester,

01:49:02 --> 01:49:05: having the engagement in your work so you're building it

01:49:05 --> 01:49:06: from the ground up.

01:49:06 --> 01:49:09: I think for younger designers and whatnot,

01:49:09 --> 01:49:11: what's important for that mentorship.

01:49:11 --> 01:49:15: Is service for students understand that they are designing as

01:49:15 --> 01:49:16: you're growing as human beings?

01:49:16 --> 01:49:19: When you make space when you move your room as  
 01:49:19 --> 01:49:20: you exist in your in your school,  
 01:49:20 --> 01:49:23: is the little occurrences that happen every day and the  
 01:49:23 --> 01:49:25: things that you experience.  
 01:49:25 --> 01:49:27: Will there be on the street or in your household?  
 01:49:27 --> 01:49:30: They ultimately are part of a design world that you  
 01:49:30 --> 01:49:32: can use to create a new space and some of  
 01:49:32 --> 01:49:35: that is involved into hip-hop and the work that Michael  
 01:49:35 --> 01:49:37: Ford is doing with hip hop architecture.  
 01:49:37 --> 01:49:40: Some of that is also connected to the work that  
 01:49:40 --> 01:49:43: second Cook is doing as well with hip hop architecture,  
 01:49:43 --> 01:49:46: music and dance. Or if you some of the beautiful  
 01:49:46 --> 01:49:48: work that Brian Seeley junior is doing,  
 01:49:48 --> 01:49:51: and I think, uplifting the voices so that more black  
 01:49:51 --> 01:49:55: designers are visible to a larger audience of students in  
 01:49:55 --> 01:49:58: that project pipeline that no MAS pushing forward to in  
 01:49:58 --> 01:50:01: getting students exposed at age is as low as 782.  
 01:50:01 --> 01:50:03: As you know, 18 the more you get exposed,  
 01:50:03 --> 01:50:06: the more you potentially get into it,  
 01:50:06 --> 01:50:09: and you know their students that I've been mentoring from  
 01:50:09 --> 01:50:11: the so Cal number camp,  
 01:50:11 --> 01:50:14: someone want to go into technology and due process.  
 01:50:14 --> 01:50:17: You know, science? Computer science is someone I actually  
 do.  
 01:50:17 --> 01:50:19: Poetry, you know, never know.  
 01:50:19 --> 01:50:22: But you increase the odds by increasing the exposure.  
 01:50:24 --> 01:50:26: Great Lance, I know you.  
 01:50:26 --> 01:50:29: You can speak to this to this question to Christopher  
 01:50:29 --> 01:50:32: would you mind typing into the into the chat?  
 01:50:32 --> 01:50:36: I don't know if it's visible to the attendees.  
 01:50:36 --> 01:50:40: Typing out some of those black designers that you just  
 01:50:40 --> 01:50:43: refer to here so that they can find avenues to  
 01:50:44 --> 01:50:45: research it themselves.  
 01:50:45 --> 01:50:48: Absolutely thank you. Random number one.  
 01:50:48 --> 01:50:51: I'll say very well, said Chris.  
 01:50:51 --> 01:50:54: I got that you got the company line down Pat,  
 01:50:54 --> 01:50:58: but you're absolutely right. You know there's a couple layers  
 01:50:59 --> 01:51:01: to everything as far as you know.  
 01:51:01 --> 01:51:06: Sort of cultivating more professionals of color in architecture  
 and.  
 01:51:06 --> 01:51:09: And it's 100% starts with the representation.  
 01:51:09 --> 01:51:13: You know we always kind of say you can't be  
 01:51:13 --> 01:51:16: what you can't see and you know you know for

01:51:16 --> 01:51:17: so many people.

01:51:17 --> 01:51:20: You've heard you know some of the speaker say it

01:51:20 --> 01:51:23: tonight in the videos we hear all the time working

01:51:23 --> 01:51:25: with kids in the normal summer camp that they've never

01:51:25 --> 01:51:29: met an architect before. I don't know what architecture is.

01:51:29 --> 01:51:31: I mean, just just kind of getting that first step

01:51:31 --> 01:51:34: across the bridge is a big one in of itself,

01:51:34 --> 01:51:36: and so the representation at all levels,

01:51:36 --> 01:51:39: you know, to the community within the profession you know

01:51:39 --> 01:51:40: across the board.

01:51:40 --> 01:51:42: It is really critical and and that's that's sort of

01:51:42 --> 01:51:43: step one.

01:51:43 --> 01:51:45: Step 2 as far as kind of developing into a

01:51:45 --> 01:51:47: professional yourself and growing.

01:51:47 --> 01:51:49: If it's something that you want to pursue.

01:51:49 --> 01:51:53: Is helping people understand sort of how to authentically be

01:51:53 --> 01:51:57: themselves and find their voice as a designer and Ann's

01:51:57 --> 01:51:58: architecture?

01:51:58 --> 01:52:00: Is A is a visual profession.

01:52:00 --> 01:52:02: Being able to express themselves,

01:52:02 --> 01:52:04: convey ideas graphically, is hard.

01:52:04 --> 01:52:07: You know. I think we've all probably know somebody or

01:52:07 --> 01:52:09: met somebody who said,

01:52:09 --> 01:52:11: you know, I really like to draw.

01:52:11 --> 01:52:13: I was thinking about architecture,

01:52:13 --> 01:52:16: but I decided to go on and do something else.

01:52:16 --> 01:52:19: I mean, I think all that happens to me all

01:52:19 --> 01:52:21: the time where I meet somebody in.

01:52:21 --> 01:52:24: And to help people to understand it,

01:52:24 --> 01:52:26: all those things that they have.

01:52:26 --> 01:52:28: They may have like to do in high school or

01:52:28 --> 01:52:32: college or whatever it is can translate into a profession

01:52:32 --> 01:52:36: of architecture by sort of furthering that that skill set.

01:52:36 --> 01:52:39: Developing that vocabulary of of whatever you're drawing,

01:52:39 --> 01:52:43: turning that into space is turning into buildings,

01:52:43 --> 01:52:46: turning into, you know, urban form is really critical and

01:52:46 --> 01:52:50: then kind of the last piece just specifically on mentorship.

01:52:50 --> 01:52:52: Mentorship takes a lot of.

01:52:52 --> 01:52:53: A form is not just hey,

01:52:53 --> 01:52:55: I need a mentor to help me get a job

01:52:55 --> 01:52:57: or teach me what to do when I'm in the

01:52:57 --> 01:52:58: office.

01:52:58 --> 01:53:01: A mentor is something number one that everybody should have

01:53:01 --> 01:53:02: at every level.

01:53:02 --> 01:53:04: I have multiple mentors still to this day that is

01:53:04 --> 01:53:06: someone you can go to and talk with.

01:53:06 --> 01:53:09: You know, talk through certain ideas about or ask questions

01:53:10 --> 01:53:11: about in a in a safer space,

01:53:11 --> 01:53:14: in particular in our profession when you know many of

01:53:14 --> 01:53:16: us know can look around the office and not see

01:53:16 --> 01:53:18: too many look like this.

01:53:18 --> 01:53:20: You want to have a mentor and you can go

01:53:20 --> 01:53:23: to maybe it's outside of your office or wherever.

01:53:23 --> 01:53:24: To talk about things good,

01:53:24 --> 01:53:27: bad or indifferent so you know the physical act of

01:53:27 --> 01:53:29: mentoring somebody having a mentor,

01:53:29 --> 01:53:32: being able to ask questions to be able to be

01:53:32 --> 01:53:35: confident and know enough to know what you don't know

01:53:35 --> 01:53:38: and humble enough to know how to ask for something

01:53:38 --> 01:53:41: is a really critical skill in that process,

01:53:41 --> 01:53:44: and I think if you put all those things together,

01:53:44 --> 01:53:47: married with, you know someone who has a passion for

01:53:47 --> 01:53:47: you.

01:53:47 --> 01:53:50: Know buildings, four spaces for you know,

01:53:50 --> 01:53:53: creating, then I think that you kind of get the

01:53:53 --> 01:53:54: sort of ingredients too.

01:53:54 --> 01:53:58: Getting someone you know really integrated into the profession.

01:53:58 --> 01:54:00: Yeah, can I just add one more thing on top

01:54:00 --> 01:54:03: of that and we would describe in Lance is the

01:54:03 --> 01:54:08: phenomenon of impostor syndrome an I'm pretty sure Jonathan Laurent

01:54:08 --> 01:54:11: and Rebecca you can. You can speak to this as

01:54:11 --> 01:54:11: well.

01:54:11 --> 01:54:14: Is part of that pipeline and part of that mentorship

01:54:14 --> 01:54:19: is teaching students and demystifying the feeling that impostor syndrome

01:54:19 --> 01:54:22: and what that's gonna feel like the feeling that I

01:54:22 --> 01:54:26: don't belong when I arrive at a predominantly white school

01:54:26 --> 01:54:29: or I don't belong when I arrive in a predominantly

01:54:29 --> 01:54:30: white.

01:54:30 --> 01:54:33: Corporate space or any space in which my identity is

01:54:33 --> 01:54:34: not the dominant culture.

01:54:34 --> 01:54:36: And what does that feel like?

01:54:36 --> 01:54:38: Because I know when I went to school I wasn't  
 01:54:38 --> 01:54:39: a great artist.  
 01:54:39 --> 01:54:42: I was afraid of math and then I learned that  
 01:54:42 --> 01:54:44: architecture is so much more things,  
 01:54:44 --> 01:54:47: so it's that barrier is the things that we don't  
 01:54:47 --> 01:54:50: really realize that we know are part of the profession  
 01:54:50 --> 01:54:54: and breaking that down so students understand the  
 experiences that  
  
 01:54:54 --> 01:54:55: you have every single day,  
 01:54:55 --> 01:54:58: whether it be playing basketball on the street corner,  
 01:54:58 --> 01:55:02: whether it be. Engaging in ideas about St performance or  
 01:55:02 --> 01:55:02: space.  
 01:55:02 --> 01:55:06: Those are all elements of design and architecture and  
 Christopher,  
 01:55:06 --> 01:55:08: I mean too. That's a very important point there,  
 01:55:08 --> 01:55:10: you know. I mean at the beginning.  
 01:55:10 --> 01:55:12: So how do we? How do we speak about them  
 01:55:12 --> 01:55:15: going to speak about the point that you made in  
 01:55:15 --> 01:55:16: terms of inspiration?  
 01:55:16 --> 01:55:19: And so one of the things that we're thinking about,  
 01:55:19 --> 01:55:21: you know, just in terms of at the GRI,  
 01:55:21 --> 01:55:24: is really thinking about how we inspire another generation,  
 01:55:24 --> 01:55:26: right? The next generation of architects.  
 01:55:26 --> 01:55:29: And I know Dean Milton Curry at USC is also  
 01:55:29 --> 01:55:30: thinking about this,  
 01:55:30 --> 01:55:33: right? How do we? How do we inspire a generation  
 01:55:33 --> 01:55:34: with Paul Williams,  
 01:55:34 --> 01:55:36: his example? And so you know.  
 01:55:36 --> 01:55:40: Hopefully the architectural design and design students of the  
 future  
 01:55:40 --> 01:55:42: won't feel so alone in their programs.  
 01:55:42 --> 01:55:45: Well, well, I mean to your point at Lance,  
 01:55:45 --> 01:55:48: they'll have mentors, right? Or they will become the mentors  
 01:55:48 --> 01:55:50: for this next generation,  
 01:55:50 --> 01:55:55: right? And so? And that's definitely something that we're  
 thinking  
 01:55:55 --> 01:55:55: about.  
 01:55:55 --> 01:55:59: Yeah, the question is so generous because it really points  
 01:55:59 --> 01:56:03: to the expensiveness of this term that we call architecture  
 01:56:04 --> 01:56:07: that it's not mere building and so you know they're  
 01:56:07 --> 01:56:11: on to your point. I think that the question you  
 01:56:11 --> 01:56:14: know it seems to have a kind of like design,  
 01:56:14 --> 01:56:18: specifically architecture as building kind of question to it.

01:56:18 --> 01:56:20: But I think we can.

01:56:20 --> 01:56:24: We can take the liberty to consider the question as

01:56:24 --> 01:56:25: you know.

01:56:25 --> 01:56:30: Zhana like how are you developing like a literally a

01:56:30 --> 01:56:32: visual lexicon?

01:56:32 --> 01:56:36: And it's not necessarily even whilst trying to make a

01:56:36 --> 01:56:36: living,

01:56:36 --> 01:56:40: but perhaps that you are making a living on on

01:56:40 --> 01:56:40: this,

01:56:40 --> 01:56:43: you know, aren't we all trying to know?

01:56:45 --> 01:56:47: I'll stop and let you let you speak,

01:56:47 --> 01:56:50: and then perhaps we'll start with with John.

01:56:50 --> 01:56:53: And then later on you can maybe speak to like

01:56:53 --> 01:56:54: the archives,

01:56:54 --> 01:56:59: and you know, developing terminologies and classifications and categories literally

01:56:59 --> 01:57:02: a lexicon for expanding African American art history,

01:57:02 --> 01:57:06: African American and art, an architectural history.

01:57:06 --> 01:57:08: And I am mindful of the timing.

01:57:08 --> 01:57:11: We will wrap up, but I do want to.

01:57:11 --> 01:57:12: Here John Ameron speak.

01:57:14 --> 01:57:17: I don't know that I have a great answer for

01:57:17 --> 01:57:17: it.

01:57:17 --> 01:57:21: I mean, my experiences are and aren't not architecture and

01:57:21 --> 01:57:22: maybe the related.

01:57:22 --> 01:57:26: I certainly had the experience of often being the only

01:57:26 --> 01:57:31: black student doing particular thing like taking Saturday photography classes

01:57:31 --> 01:57:32: for example.

01:57:32 --> 01:57:35: But I came from background with a lot of mentorship.

01:57:35 --> 01:57:37: My friends parents were artists,

01:57:37 --> 01:57:40: they were architects. They were writers,

01:57:40 --> 01:57:42: so it never occurred to me until I was older

01:57:43 --> 01:57:45: and maybe sort of like Paul Williams.

01:57:45 --> 01:57:48: A story about. Kind of being mystified in high school

01:57:48 --> 01:57:52: to hear that people would think that he wouldn't succeed

01:57:52 --> 01:57:55: as an architect because he always he had that sense

01:57:55 --> 01:57:58: of himself and he had people who helped give him

01:57:58 --> 01:57:59: that sense of himself.

01:57:59 --> 01:58:03: So I had to. After having those experiences rebuild that

01:58:03 --> 01:58:04: sense of myself,

01:58:04 --> 01:58:06: which which took some time.

01:58:06 --> 01:58:08: And today the struggle is.

01:58:08 --> 01:58:11: You know, it's. How do I do all this art

01:58:11 --> 01:58:14: stuff when my children are three and five and I'm

01:58:14 --> 01:58:18: also teaching part time and there are all these other

01:58:18 --> 01:58:21: demands so that that's a different conversation.

01:58:21 --> 01:58:23: But that's what I'm doing right now,

01:58:23 --> 01:58:25: figuring figuring it out when,

01:58:25 --> 01:58:29: uh, when the art. Doesn't have the art has the

01:58:29 --> 01:58:32: work that I'm doing maybe has cultural value,

01:58:32 --> 01:58:35: but in my household it's not the work that puts

01:58:35 --> 01:58:36: food on the table,

01:58:36 --> 01:58:40: so it's the secondary work and that's what I'm what

01:58:40 --> 01:58:42: I'm working with right now.

01:58:46 --> 01:58:48: In Rebecca, so as far as the archive goes,

01:58:48 --> 01:58:49: you know thousands of plans.

01:58:49 --> 01:58:51: You know, so many plans,

01:58:51 --> 01:58:53: drawings. I know I don't want to.

01:58:53 --> 01:58:55: I don't want to wet the palate a little bit

01:58:55 --> 01:58:55: too much,

01:58:55 --> 01:58:57: but with the plans, drawings,

01:58:57 --> 01:58:59: and you know the kinds of materials that are in

01:59:00 --> 01:59:01: his in his archive,

01:59:01 --> 01:59:03: you know we it, and you know the Getty Research

01:59:03 --> 01:59:05: Institute is a public institution,

01:59:05 --> 01:59:07: meaning that is open to the public,

01:59:07 --> 01:59:09: right? And So what we hope to do with the

01:59:09 --> 01:59:12: archive you know is actually make it available to the

01:59:12 --> 01:59:12: public,

01:59:12 --> 01:59:14: right? And they looked at the scholars,

01:59:14 --> 01:59:18: and so for the African American History initiative we actually

01:59:18 --> 01:59:18: have.

01:59:18 --> 01:59:20: You know two fellowships, right?

01:59:20 --> 01:59:23: Four for scholars to come in and and use the

01:59:23 --> 01:59:27: archive and examine the archive and publish the articles and

01:59:27 --> 01:59:29: the books and and and what have you so you

01:59:29 --> 01:59:32: know, we, we hope that the archive will actually be

01:59:32 --> 01:59:36: of service and in many different and many different ways.

01:59:36 --> 01:59:37: So let me just leave,

01:59:37 --> 01:59:40: put it, put it there because you know his legacy

01:59:40 --> 01:59:43: is believing that his legacy is still growing.

01:59:43 --> 01:59:46: And I think the scholarship once the scholarship is there

01:59:46 --> 01:59:48: right more and more and more.



01:59:48 --> 01:59:51: Then the children's books? Right then the the kinds of  
01:59:51 --> 01:59:52: second,  
01:59:52 --> 01:59:53: not just a scholarly material,  
01:59:53 --> 01:59:56: but the cons of secondary material on his life that  
01:59:56 --> 01:59:57: are accessible.  
01:59:57 --> 02:00:00: You know, just in terms of the readability of it,  
02:00:00 --> 02:00:02: to the public. I think there need.  
02:00:02 --> 02:00:04: I think there will be.  
02:00:04 --> 02:00:06: A Williams renaissance.  
02:00:09 --> 02:00:12: Yeah, yeah.  
02:00:12 --> 02:00:17: I can't think of a better way to to close.  
02:00:17 --> 02:00:19: On that that statement later on.  
02:00:19 --> 02:00:22: So let me just take the time to thank all  
02:00:22 --> 02:00:24: four of the panelists.  
02:00:24 --> 02:00:28: Architects who contribute their video stories tonight.  
02:00:28 --> 02:00:32: This has been a tremendously productive conversation,  
02:00:32 --> 02:00:36: so we're really grateful to the audience.  
02:00:36 --> 02:00:40: The attendees for sharing your evening with us tonight and  
02:00:40 --> 02:00:41: again,  
02:00:41 --> 02:00:43: let me extend my gratitude to you.  
02:00:43 --> 02:00:47: A lie. You allow ULILA the grio so Cal Noma,  
02:00:47 --> 02:00:51: and of course USC, where I started my career out  
02:00:51 --> 02:00:54: and shout out to Dean Curry for believing in me.  
02:00:54 --> 02:00:57: And if it's not too much of a plug,  
02:00:57 --> 02:01:00: you know speaking to lances.  
02:01:00 --> 02:01:04: Comment on mentorship in the USA is initiating their citizen  
02:01:05 --> 02:01:09: architect to do precisely the things that we've been talking  
02:01:09 --> 02:01:10: about this evening.  
02:01:10 --> 02:01:11: So thanks everyone.  
02:01:14 --> 02:01:16: Thank you, this is wonderful.  
02:01:16 --> 02:01:20: Yeah thanks. Thank you everyone China Lance Rebecca  
02:01:20 --> 02:01:22: Ameron you  
02:01:24 --> 02:01:27: all are beautiful.  
02:01:29 --> 02:01:32: Thank you, thank you everyone for coming.  
02:01:32 --> 02:01:36: Yeah, I just wanted to say thank you all for  
02:01:36 --> 02:01:36: being with us tonight and thank you for everyone who  
02:01:36 --> 02:01:41: stayed.  
02:01:41 --> 02:01:43: Is an incredible conversation with a lot of different lenses.  
02:01:43 --> 02:01:47: I want to thank AIA things together.  
02:01:47 --> 02:01:52: The videos that provide that allowed us to have the  
02:01:52 --> 02:01:53: lens and voices of local architects having Rebecca as an  
architectural historian.

02:01:53 --> 02:01:57: Iran as a curator Unit 6 quiz it discography and  
02:01:57 --> 02:02:00: Lance and Chris is amazing when.  
02:02:03 --> 02:02:06: Really excited. Mission.  
02:02:09 --> 02:02:14: I'm I'm pleased that we talked about pretty much throughout  
02:02:14 --> 02:02:15: this time.  
02:02:15 --> 02:02:22: Amplify the voices. I like architects and amplify the voices  
02:02:23 --> 02:02:24: and the story.  
02:02:24 --> 02:02:25: All are willing.  
02:02:27 --> 02:02:29: Thanks everyone.  
02:02:29 --> 02:02:33: Goodnight, goodnight. Right?

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