

BRADFORD GRANT  
PORTFOLIO SUMMARY  
ACSA 2021 Distinguish Teaching Award for Service



*Grant's sketch of the view from his front porch.*

## ACSA 2021 Distinguish Teaching Award for Service



For my entire academic career my goal and commitment has been to the advancement of people, culture and community as primary factors connecting architecture education to the holistic development of students. I believe in and have pursued cultural identity, transformative teaching and progressive service as important forces for education and as elements for community and built environmental change. As a teacher, administrator and mentor, I have excelled in broadening and expanding the academy and its knowledge base to make it more welcoming, inclusive and diverse.

My rich past experience and steadfast academic commitment to students of color has presently located me at Howard University in senior professor positions including leading the beginning design

sequence encouraging identity and discovery, mentoring students as the official Departmental advisor, developing new courses as a recipient of the inaugural “Architecture, Climate Change, and Society” Course development prize and documenting racial unrest as the first “Instagram Artist in Resident” at the Smithsonian National Portrait Gallery. Heading Schools of Architecture as the Chairperson of the Department of Architecture at Hampton University and later as the interim Dean of the College of Engineering and Architecture and Director of the School of Architecture at Howard University, both Historical Black College and Universities (HBCUs), during critical periods, placed me in the forefront of architecture education with my desire to be at the heart of educating underrepresented students. My ongoing commitment to interdisciplinary, international and collaborative teaching, research and administrative leadership are important tools for me to increase the possibilities and diversity in education and to respond to our pressing environmental design challenges. My academic collaborations at the HBCUs and beyond have included working with and collaborating with Fine Arts, Engineering, Landscape Architecture, Planning, Ethnic Studies, Law and English programs along with the local and international communities connected to the African diaspora.

As I reflect about my contributions to architecture education through service, teaching and administration, I am most aware of my drive to create a more critical, just and diverse teaching/learning environment. My accomplishments and long success in the academy is built on the backs of several important mentor ancestors who guided me in my academic career as I summarize and display my work in this portfolio.

I began teaching with a focus on social factors in design, cultural identity and global connections in architecture and advanced that focus throughout my teaching career. In my studio and lecture courses, I worked to demystify and identify the cultural connections of design, theory and construction for students who have often been intimidated with traditional design education. I am noted as a popular teacher and administrator by developing academic programs and

teaching methods which makes theory and design more accessible to students by drawing on each person's own experiences, background and identity. In 1991 my excellence and significant achievement in architecture education was recognized through the AIA Educational Honors Award for my innovative course "Images, Patterns and Aesthetics of Subculture's Environment". I also received the 1991 ACSA/AIAS New Faculty Teaching Award for recognition of demonstrated excellence in teaching performance during the formative years of an architecture teaching career.

Having the diverse teaching and mentoring experiences along with administrative positions at two leading HBCUs, I know the importance and value of diversity and mentorship for students and faculty and I have worked to honor those values. Having taught with and served as mentors to many students of color, I have been dedicated to culture, identity and increasing diversity in environmental design education and practice. I have always worked to bring openness and exploration to teaching, service and administration with a strong focus on what is best for students. I practiced my supervisory and leadership positions with the understanding that faculty, students, administrators and external stakeholders all have important roles in advancing the academic enterprise. In my teaching and scholarly research, I used the idea of community, culture and contemplation as a way to explore critical and transformative pedagogy in environmental design education. I theorized architecture education as both a form of personal and social development and a way to connect to one's core values for change. I worked to have students become critically aware of their cultural, political and ethical role in architecture. My goal has always been to prepare and encourage students to strive for justice and social responsibility as future shapers and stewards of the built and natural worlds. I have been committed to Integrative learning, contemplative pedagogy and social action as important tools to increase personal renewal and awareness, instill ethical consideration and elevate the possibilities of design education as an agent of change. I have also sought to integrate my outside practice and service to my teaching and research mission. I have been a member of the National Organization

of Minority Architects (NOMA) since 1980, actively filling the role of regional Vice President, chapter President and national board member. I served on several local and national AIA committees involving education, and diversity and served as advisor to the 2000 NOMA-AIA and the 2007 AIA Diversity Summit. I also have been active with the national AIAS as board representative from the ACSA.

The following examples and demonstration of my academic history is a summary overview of my education achievements and a picture of my service, teaching and administrative direction over the span of my career.

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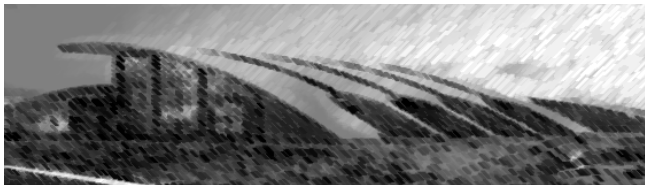
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01.

## INTERNATIONAL TRAVEL AND COMMUNITY DESIGN

### INTERNATIONAL STUDIOS



The Harriet Tubman Centennial E-brary Learning Center was a student service learning project coordinated by B. Grant to seek critical design ideas and solutions of students from selected Historic Black Colleges and Universities (HBCUs) in collaboration with the Liberian American professional architecture communities and William V.S. Tubman University, Liberia. Students and faculty traveled to Liberia to work with Tubman University for the design of a new Library. As part of his emphasis and focus on understanding and learning

from the global communities of color, Grant directed student traveling Studios to African Diaspora countries. He has developed, facilitated and lead student travel to South Africa, Egypt, Kenya, Liberia, Haiti, Brazil, Panama, Peru and Ecuador connected to the Afro diaspora communities in each country. He initiated and assisted in the development of an inter HBCU school travel opportunities with students from Howard University, Prairie View University, Tuskegee University and Morgan State Universities.

# HAITI IDEAS COMPETITION

The  
**Association of Collegiate Schools of Architecture  
(ACSA)**

together with  
**Howard University**

and  
**United States Agency for International Development  
(USAID)**

## SEEKING DESIGN SOLUTIONS FOR THE LONG TERM

The Haiti Summer Studio was a service-learning project coordinated by B. Grant at Howard University, administered by ACSA, and conducted with University of Illinois Urbana-Champaign. A student team traveled to Haiti to develop and propose design

solutions to rebuild neighborhoods and structures affected by the 2010 earthquake. Working with local organizations and residence we utilized contemplative pedagogy and participatory design processes.

City of Hampton  
Virginia  
**Proclamation**

IN RECOGNITION OF THE  
FIFTH YEAR URBAN DESIGN STUDIO CLASS  
DEPARTMENT OF ARCHITECTURE  
HAMPTON UNIVERSITY

**WHEREAS**, it has become common practice in the City of Hampton to form various partnerships in an effort to enhance the quality of life in our neighborhoods; and

**WHEREAS**, the North King Street Improvement Council, Inc. formed such a partnership with the Department of Architecture at Hampton University to assist in the King Street urban design process; and

**WHEREAS**, the energetic efforts of the fifth year urban design studio class of the Department of Architecture at Hampton University is to be commended for its completion of such studies as a neighborhood analysis to include existing conditions and neighborhood strengths and weaknesses, vehicular movement patterns, and site plans and models for the King Street Corridor; and

**WHEREAS**, it is the desire of the City Council of the City of Hampton, Virginia, to recognize the fifth year urban design studio class for a job well done;

**NOW, THEREFORE**, I, James L. Eason, Mayor of the City of Hampton, Virginia, do hereby thank and express appreciation, on behalf of the City Council, to Teri Askew, Christopher Bryant, Natalie Bunkley, Teasa Butler, Lynden Garland, Charlie Jones, Timothy Jones, Jamal McDonald, Cory McKnight, Timothy Moore, Morgan Munsey, Jonathan Powell, Dejaun M. Saunders, Isaac S. Sermaine, Yolanda Somerville, Steven Squire, Benford D. Stellmacher, Jumaane Stewart, Michael Stewart, Jonathan Stokes, and Kevin Taylor; and **Mr. Bradford Grant, Chairman of the Department of Architecture**, and Mr. James Hall, III, professor of the Department of Architecture.

Grant's 5th year Urban Design Studio at Hampton University received the Proclamation from the City of Hampton, VA for the "North King Street Urban Design Project". Working with the residence and community, this project documented the built environment of the historic Black community of the City of Hampton produc-

ing a comprehensive urban and community design for the neighborhood and city. This project and award is an example of the community design and neighborhood residence's participation with students in developing proposals and designs in his design studio courses.

## THE BLACK ARCHITECT

Grant and Dennis Mann initiated early research on the status and the role of African American Architects. The study researched and reported on, for the first time, the scope, type of projects, fees, client base, size, ownership and other elements of African American Architects. This work was widely received and recognized by the AIA's Collaborative Achievement Award.

### A Question of Status: African American Architects

Bradford C. Grant, AIA and Dennis Alan Mann

In 1991 we prepared the first *Directory of African American Architects* for Center for the Study of Practice (CSP). At that time African American architects represented slightly more than 1.0 percent of the 85,000 architects estimated by the American Institute of Architects (AIA) and by the National Council of Architectural Registration Boards (NCARB) to be licensed in the United States. The second directory published in April 1996 lists 1158 licensed African American architects among approximately 100,000, still only slightly more than one percent. Are these architects an "endangered species" as Robert Traynham Coles feared when he described their plight in an editorial for *Progressive Architecture* in July of 1989? In November 1994 *Progressive Architecture* still considered African Americans an under-represented minority in "A White Gentleman's Profession." Since little statistical data had been gathered, it has been impossible to paint an accurate picture of how African American architects are doing.

The 1995 study reported here resulted from a systematic survey designed and carried out based on pilot studies from informal questionnaires processed between 1991 and 1994. The 1995 surveys were sent to 980 licensed African American architects identified by the Center for the Study of Practice. 382 were returned, yielding a significant 39 percent response rate.

#### SURVEY RESPONDENTS

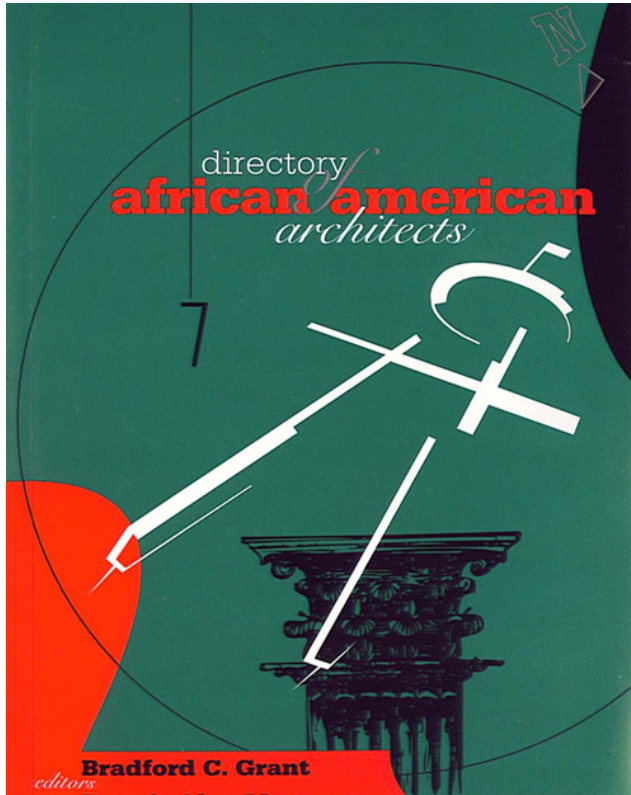
Of respondents to the survey, 64 percent are between 31 and 50 years old;

9 percent were women. Our 1996 *Directory of African American Architects* confirmed that only 85 African American women are licensed, only 7 percent of African American architects that make up only 1 percent of the profession, thus they are one of the most under-represented groups in the profession.

We find it noteworthy that 44 percent of respondents to the African American architects survey hold Masters degrees and 24 percent hold post-professional degrees. It is significant that 36.8 percent of first professional degrees granted to African American architects were granted by historic Black universities. This finding is supported by NAAB data that found 45 percent of African American architecture students attend the historic Black universities and, in 1995, 43 percent received their professional degrees from those schools. A separate study conducted for Howard University concluded that 19 percent of the African American architects who we list in our CSP directory have their first professional degree from Howard. There are many questions that this finding leaves unanswered and warrant further research.

Meanwhile, nearly all of the schools of architecture with predominantly white student bodies continue to demonstrate a weak matriculation rate of African American students into their programs. Nevertheless, the largest numbers of African American architects responding to our survey have received their graduate degrees from the top programs. While all programs ex-





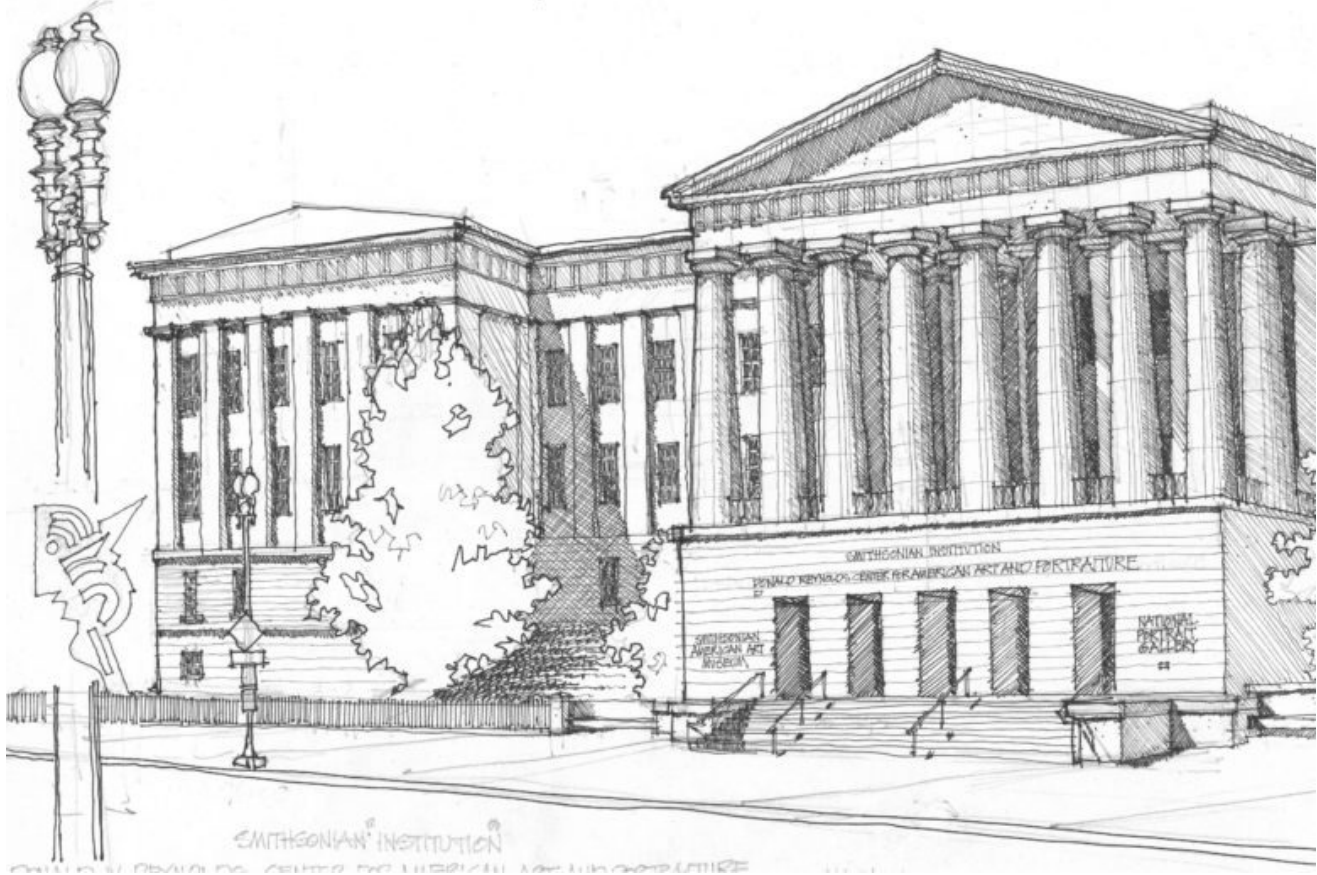
The Directory of African American Architects co-founded by **B. Grant** with Dennis Mann, and initiated while at the University of Cincinnati, was the first project to formally document, identify and highlight licensed African American architects in the US and territories who practice in both the private and public sectors, who teach in higher education and who work in associated disciplines. This research is often cited in the demographic studies of the profession.

They began the first edition of the Directory in November 1991 to account for and identify all of the African Americans who were professionally licensed as architects. At that time, they suspected that the estimated numbers they came across in various publications were not accurate. The first directory established a baseline with which they could begin to plot the demographic changes among African American architects over time. Grant and Mann also used the data collected from the first edition to facilitate our research profiling the roles that African American architects play in education and in practice, including

those who are owners of firms, those who are partners in firms, those who are employees in both the public and private sectors, and those who are educators. The second edition of the directory (1996) continued the effort to provide an up-to-date and accurate listing of licensed African American architects.

After the publication of the second hardbound directory, they decided to create a website that could be updated instantaneously as we received new information. They also felt that a website would put their research into the public sector and make it available not only to other architects but to aspiring architects searching for African American role models. Since 1990, the number of licensed African American architects has more than quadrupled, and the number of licensed African American women has grown from 49 to 423. The website alone has helped to publicize who African American architects are and where they practice. As of August 2020, the website migrated to the National NOMA web platform with a listed **2,361** licensed African American Architects in the database. As of August 2020 there are **493** Black female architects. They now make up nearly 20 percent of the total. This year three of the four new FAIA inductees were women. The Directory received the 2007 national AIA award for Collaborative Achievement and is located at the following link (<https://blackarchitect.us/>)

## SMITHSONIAN NATIONAL PORTRAIT GALLERY INSTAGRAM ARTIST IN RESIDENCE



Grant's sketch of the south side of the Smithsonian National Portrait Gallery.

The National Portrait Gallery named Grant as the museum's first Instagram Artist-in-Residence. During his residency, Grant will wander the gallery's halls and attend openings, lectures and installations to interpret and depict the museum's programs, community and spaces through the lens of his sketch work and made-from-life drawings. His sketches will premiere on the museum's Instagram and social media feeds @smithsoniannpg. He'll make sketches based on what he sees and post his work to the museum's Instagram account. Grant's residency started by documenting the Portrait Gallery and its neighborhood amid the protests against police brutality. Visitors to the Gallery can expect to see Grant working through-

out the museum in a socially distanced manner. "Bradford Grant is a talented member of the D.C. community, with a gifted eye for finding and documenting stories," said Kim Sajet, director of the National Portrait Gallery. "Brad's work as a sketch artist is rooted in both his training as an architect and in his fascination with the intersection of space, structure, community and culture. We hope his residency will be an opportunity for visitors to experience the museum from new angles as we continue to try to unpack and explore the complexities of American history through biography and portraiture."

SMITHSONIAN NATIONAL PORTRAIT GALLERY  
INSTAGRAM ARTIST IN RESIDENCE



Grant's sketch of new Black Lives Matter murals from June 7.



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## 03.

## TEACHING AND LEARNING

### WHO AM I - STUDENT WORK



This portrait project is a type of contemplative practice and pedagogy that encourage B. Grant's first year students to think about and portray themselves in a way that allow unexpected graphic achievement and deeper understanding of self, leading to greater awareness, self-confidence and dignity. In our current political times, our students are faced with pronounced heighten social, racial and political challenges leading to questions of how can they actively help their communities and transform society. Many teachers in architecture also face the question of how can our courses and lessons be a catalyst to students for a structural critique of inequality and oppression and a call for transformational action. Our students come to us with an





interest in these issues, but often with a lack of confidence, love and understanding of their place in our profession. Before our students, can better foster compassion, inclusivity and justice through architecture and design, they must love, understand, have confidence in and communion with themselves. It is paramount that students feel secure and feel good about themselves as they move to transformational action for others. The Portrait Project explores a process that works to uncover Howard University first year students' (primarily Black and other students of color) identity and agency leading to increased confidence and love of themselves in the world of design. This process and project is an attempt to increase their awareness and understanding of themselves and establishes the foundation for them to make transformational change through design. This project is a contemplative practice and pedagogy that allows our first year students to think about and portray themselves in a way that exposes unexpected graphic achievement and deeper understanding of self, leading to greater awareness and self confidence. This new found or emerging understanding, awareness and confidence becomes the necessary foundation for activist social justice education for transformation action by design students.



Grant was awarded the Columbia University's Temple Hoyne Buell Center for the Study of American Architecture and ACSA's, inaugural "Architecture, Climate Change, and Society." Course development prize. B. Grant's course, "Public Issues, Climate Justice, and Architecture" looked to science, empirical evidence and technical solutions about Global Climate Change that are well documented and generally known to the upper division architecture students. The students generally understand that the world's climate is warming as an existential and profound threat for the future of our environment, but see thinking and action on Climate Change are influenced not only by the science, but by an array of social and political dynamics. How architects can help the client, profession and the public's understanding of the Climate Crises, influence changes in policies for environmental equity and propose a Climate Change response is the direction of the course. Student's understanding of their role as future professionals in the public process for climate change design policies, environmental justice and a call for action, is the goal of the course.

"Architecture, Climate Change and Society and the Public" introduces upper division students to key issues connecting climate change and climate justice to the role of the architect via the public/civic engagement processes. The course covers responses to climate change and environmental justice through the broad public, civic and community participatory engagement in the architecture and urban design process primarily through an examination of current events, direct observations and participation in the public policy process. Topics address related to how climate change mitigation and environmental justice related to the built environment is an essential role of architects and is shaped and influenced by the public, community and cultural institutions including, government, media, and regulatory or oversight agencies. Within this context, the relevancy and effectiveness of the architecture profession in addressing the intersectionality of race, class, culture, the public process and climate smart policies are explored and examined.

# Tenth Annual Summer Session on Contemplative Pedagogy

*August 3-8, 2014*

*Smith College, Northampton, MA*

As President of the Board of the Center for Contemplative Mind in Society, Grant helped facilitate and led sessions in the Summer Session on Contemplative Pedagogy held at Smith College, Northampton MA as an intense week-long investigation led by pioneers in contemplative education. It prepares higher education professionals with resources to support innovation in curriculum development, course design, and the incorporation of contemplative awareness and practice within all aspects of higher education. Since 2005, over 450 individuals have attended the program, representing 300 different institutions from the United States and abroad. In 2014, the Summer Session grew in size once again, with 93 participants and 13 faculty and staff attending. The event continues to draw from a diverse set of roles at academic institutions, including professors, administrators, graduate students, health professionals, and counselors. In order to provide more oppor-

tunities for personal inter-action and subject-specific exploration, afternoon breakout groups were led by Grant and other Summer Session faculty. Breakout group topics included racial and social justice, Authentic Movement, photography, general curriculum development, and an introduction to contemplative methods in higher education. The Summer Session offers opportunities to explore ways of knowing through various forms of contemplative practice which complement lectures, discussions, and workshops about the application of practices and methods in the classroom or on campuses. Each day began and ended with a different contemplative practice led by Grant and other Summer Session faculty members. Emphasis was also placed on somatic, embodied ways of knowing, with gentle yoga practices led each morning and Authentic Movement sessions in the afternoons.

## CONTEMPLATIVE PRACTICES IN EDUCATION CONT.

As the former president of Contemplative Mind in Society, Grant has pursued the architecture education as a form of contemplative practices in higher education. This expanding pedagogy explores the way that architectural education and the skill of drawing and sketching is not only a means of describing and communicating but is a foundation to really seeing the world and a way of mindfulness and reflection. Drawing as meditation is a gateway practice and one that can highlight not just a result, but

that which is inherent in the process of designing and innovating. It encourages focus, relativity and awareness and begins the process of change, transformation and learning. Along with other ideas, He use the principles of reflection and introspection as key educational method and a way of mindfulness and a deeper understanding of our world. Grant use contemplative practices as a way to explore and present architecture drawing as descriptive, but also as a map of one's attention, focus and seeing as meditation.





04.

## SERVICE ACSA PARTICIPATION

▲ THE ASSOCIATION OF COLLEGIATE SCHOOLS OF ARCHITECTURE ▲

hereby bestows upon

**Bradford Grant**  
*Hampton University*

the

SERVICE AWARD

for distinguished service to the association for the advancement of architectural education

**Board of Directors Service**  
**2001-2004**

  
President, ACSA

March 18, 2004  
Date

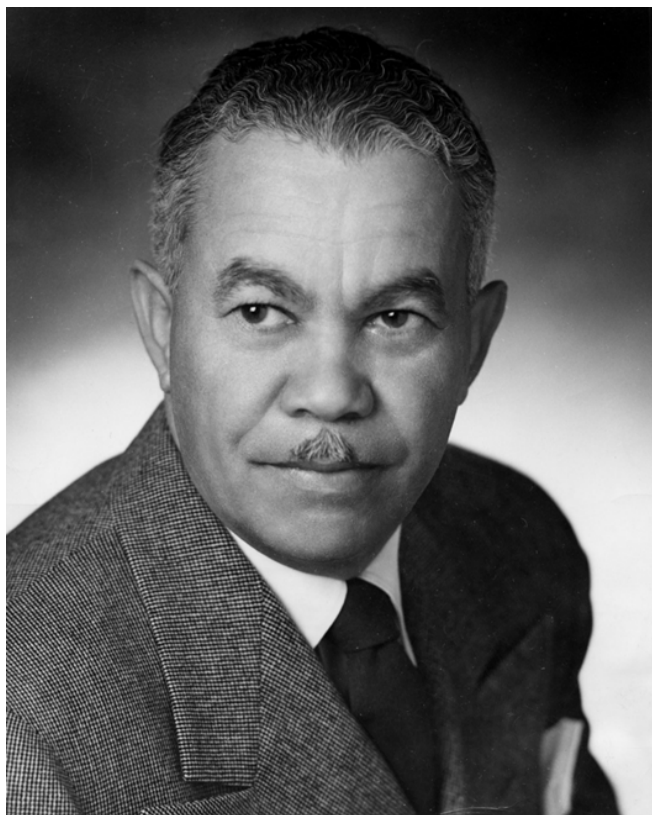
Since 1912, dedicated to the enhancement of architectural education.

Grant's involvement with ACSA has been a way of service in support of architecture education nationally. He has been actively involved with ACSA beginning in 1989 after attending his 1st annual conference headed by the late Marvin Malecha and immediately seeing and recognizing the needed work to be done in the area of diversity and equity in ACSA and in architecture education. At that conference, Malecha convened the first gathering of women professors, which he attended as a place of inclusion, as one of the few Black professors at the conference. His early experience and unwelcome feelings at the conference motivated him to get involved and work for change of ACSA and architecture education. Grant served as a member of the ACSA Professional Code of Conduct and led the ACSA African American Task Force and Strategic Planning Committee. He served as ACSA West director and was elected President 2001. Grant became the first ACSA president from a Historic Black College or University (HBCU) and the first African American to lead

the 95 year old organization. Grant reinvigorated ACSA's diversity agenda, worked to establish international educational connections to the "non western world", was a key AIA delegate to the Union of International Architects (UIA) in Berlin and increased public relationship efforts of Architecture schools in North America. While heading the ACSA he initiated partnerships with Association of Collegiate Schools of Planning (ACSP), the Fannie Mae Foundation and American Society of Landscape Architects.

He worked to advance architecture education, by establishing a collaboration with the other architecture collaterals organizations for demographic data collection and tracking the role and numbers of African American and other faculty of color in architecture education. Grant also initiated a special insert on "Diversity" in the then printed version of the ACSA News to help make visible the important issues of equity in the member schools.

## THE PAUL WILLIAMS PROJECT



Grant was a founding member of the advisory board and advisor for “Design for Good, the Paul R. Williams Project” ([www.paulrwilliamsproject.org](http://www.paulrwilliamsproject.org)). It was an initiative of the Memphis AIA in honor of the 150th anniversary of the AIA. The Art Museum of the University of Memphis (AMUM) was invited to collaborate with an active advisory committee in and beyond Memphis. The project mission is to increase knowledge about the P. R. Williams by encouraging scholarship and facilitation of information. Design for Good, the Paul R. Williams Project, is an educational traveling exhibition offering online K-12 curriculum and digital catalog targeted to college and university galleries. Customized local programs were developed in collaboration with chapters of the American Institute of Architecture (AIA) and the National

Organization of Minority Architects (NOMA). These local programs advanced community design initiatives and citizen participation. The project updates the platform and augments the Paul R. Williams Project website which is the principal delivery vehicle for the K-12 curriculum and exhibit support materials. Paul R. Williams FAIA (1894-1980) is the first African American member of the American Institute of Architects (1923), the first to be elected a Fellow of the American Institute of Architects (1957) and the first to be awarded the AIA’s highest honor, the Gold Medal (2017). Despite these “firsts,” Williams’ career is underappreciated, because his professional archives were destroyed by fire in 1992. To the extent that his work is recognized, focus has been on his role as “Architect to the Hollywood Stars” and his stylish designs for houses, hotels, resorts, emporia and restaurants for the carriage trade and on his improbable but true biography. Orphaned at the age of four in turn-of-the-century Los Angeles, this precocious and determined black youngster ignored those who advised that the small black community could not support his practice and the white community would not hire a black architect. Williams achieved great renown and high honors locally, nationally and internationally.