



Searching for a Voice

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TITLE: ORAL HISTORY INTERVIEW WITH PROF. HENRY SANOFF (Professor Emeritus, North Carolina State University)

INTERVIEWER: ANJALI CHANDAWARKAR

My name is Anjali Chandawarkar, and I am writing to you as a part of a project on building an oral history repository on the history of academia through the narratives of people who have worked in and contributed to it. Given your deep engagement with the field, I would be honoured to interview you for the same.

This project, called Memoripedia and conceptualised by Dr Vinod K. Jose, will be a publication of over sixty interviews of academics from around the world and from various disciplines. It aims to eventually become not only an insight into the field, but also an inspiration for younger academics. The interview will comprise your journey in academia – your work, personal anecdotes, your view on the field over the years, and so on. It will be a slightly long session given the interview method, and will be conducted over a recorded video or audio call in one or more sittings, all as per your convenience. In case you want to see the transcript and make some edits to it, that will also be possible. This will be a global project, and will be conducted in other major languages and cultures, too.

ORAL HISTORY BECOMES AN AUTO BIOGRAPHY

A five hour oral history interview was transcribed and expanded to explain my journey in creating organizational and institutional changes needed to invigorate design education and professional practice. This auto-biography begins with early personal educational experiences in an unfamiliar territory that led to the development of the methods to expand the boundaries of traditional thinking. An expanded vocabulary was necessary to make the unfamiliar familiar. New and improved methods, some of which were borrowed from other disciplines, were developed to integrate the human dimension into the decision making process, I describe as democratic design. The roots of change shaped in the academic world consist of programming, evaluation and participation. Decades of my personal academic and professional journey are described through confronting challenges to overcome. This biography is an illustrated, detailed account describing the strategies employed to penetrate outdated thinking.

Henry Sanoff

Preface

Tonight, we are here to celebrate the accomplishments, commitment, and dedication that Henry has brought to the College of Design. If you think of a word association with Henry, so many different adjectives come to mind. Scholar, expert, professor, educator, mentor, advisor, husband, friend, and father. For many of us when we think about Henry, we can't help but think about Joan. Because both couldn't have gotten where they are now without each other. Little do you know that once upon a time Henry's aspiration was to become a pilot. However, when he told his mother of this dream, she quickly told him he better choose another profession, that wasn't safe enough for her only son. Henry discovered a passion for architecture and so the journey began.

Thirty-six years ago, Henry accepted the position of Professor of Architecture at NCSU's School of Design. He saw this position as a stepping-stone in his career and the chance to help develop an established program. This was also an opportunity to put NCSU on the map for having not only the best design program but also one day they would have one of the few PhD programs in Architecture. Somehow, he convinced Joan to leave Berkeley, CA to move to NC. Henry, Joan, and Ari, who just a toddler at the time, made their way across the country to the sunny south. The culture shock could have been detrimental to many marriages but not to Henry's. Joan understood his commitment to teaching and although vowed she would never call NC her home, she would support him and make her own mark in this "godforsaken place." Not only did Henry become a distinguished and most sought-after professor, but he also travelled all around the world, sharing his wisdom with so many that craved it. Faculty and students were honoured to have him travel so many miles that they always rolled out the red carpet and revelled in his teachings.

Here we are in 2014, many years after retirement and Henry still remains a teacher and mentor to many. His travels, knowledge and mentoring continue to all that he can help. Henry never says no to anyone, which, as Joan would say, could be to his detriment. I don't think Henry ever imagined what an impact Environmental Design Research Association (EDRA) would turn into. Yet another one of Henry's marks that have been left for people to grow and share ideas and philosophies. Today, many people travel a very long way to attend, and Henry is always there to participate and transfer his knowledge.

There are too many words that describe who Henry is and the extraordinary accomplishments he has made. It has been a privilege to those that have had the opportunity to work with Henry. Not only is he a brilliant man, but he is also humble and dedicated to what he does and helping people succeed. There is another side to Henry, and many of you know that he is very generous and welcoming and opens his doors to many of his students. Many will remember the Monday night classes, coffee breaks and the desire for the students to outdo each other on the best dessert. Some would think this kind of teaching was not traditional, but Henry considered it the best learning environment. To his family, Henry is just as loving and generous with Joan, Ari and Zoe. There is nothing he wouldn't do. His job of mentoring was not just for his students but also for his family. The encouragement and push to take risks also happened within the family. Everyone that knows Henry and Joan would say that it was a gift to be able to be an extended part of their family and will carry those memories throughout the rest of their lives.

Zoe Sanoff

Early Life and Education

Brooklyn, the largest Borough in New York City, and at that time the fifth largest city in the United States, was my birthplace, where I was educated and where I was married. My earliest recollection is living in a section of Brooklyn called Canarsie, a Brooklyn tribe of Lenape, part of the Delaware Nation. By the beginning of WWII my family relocated to a section called East New York, which was at the eastern edge of the borough with farmlands stretching for miles until reaching the Borough of Queens. My neighbourhood consisted of two-family houses with shops, a delicatessen, school, synagogue, and movie theatre all within easy walking distance. This was predominantly a Jewish family neighbourhood, which included professionals as well as workers from the garment centre and public works. My earliest recollection of my neighbourhood was during WWII where banners with stars were hung on the windows of those houses where a son or father was in the military. Occasionally, soldiers on furlough would come to the local soda fountain to relate their wartime experiences to those of us who were regulars often listening to the latest music on the juke box. My most vivid memory of that time occurred when I observed a friend's mother walking on the street and crying. When I returned home my mother, too, was crying. She explained that President Roosevelt had died, a sad day for the country. I recall my parents and I would always be huddled around our radio when FDR was speaking. Even as a youngster I felt that his speeches were always inspiring.

My neighbourhood friends were displaced by high school extended hours followed by university friends, marriage and leaving Brooklyn for Queens. One neighbourhood friend, one of the few who attended the university, accidentally located me on Facebook and asked if I was the same person from his East New York neighbourhood. Of course I was, and we agreed to meet for lunch in Washington DC more than 40 years later, while I was attending a Board meeting with the National Council of Educational Facilities. Perry, was immediately recognizable even after an absence of 40 years. He had his driver take me to their home in Bethesda where I met his wife and had a delightful afternoon sharing youthful memories. We somehow entered a discussion of Weapons of Mass Destruction, the hot topic of the day, when I commented that there was evidence that they did not exist. Neither Perry or his wife could believe my position and appeared to be hostile to the re-emerging anti-Israel position. None-the-less the reunion was a welcoming experience.

Parents and Family

My parents were immigrants from Europe. My mother came from a city called Lemberg when it was in Austria and the Lwow when it was in Poland. Now it is Lviv in the Ukraine. My father was from Russia in the town of Yekatranislav, the most famous in the country for pogroms, where soldiers on horseback would decimate small Jewish shtetl's. So, his parents arranged for him to leave Russia for the United States during WWI. He arrived at Ellis Island immigration centre where he was separated from his brother, never to meet again. My father never spoke about his childhood nor even his Russian name, which might have been Sanovich or Sanoffki. Upon arrival in the US he joined the army for five years with a guarantee of citizenship. So, he was full of stories about army life as a company tailor in Hawaii and Oklahoma. He was amazingly skilful and constructed military uniforms for

high ranking officers all of whom wanted to look suave in their uniform. When he was discharged from the army he opened a tailor shop in Washington, DC and subsequently relocated to New York City where he met my mother.

My mother, too, faced daily life at the whims of the Cossacks, a private militia who also ravaged Jewish shtetl's. She came to the US from Rotterdam with her parents and sister in 1924. Unfortunately, I never knew my grandparents, who were well educated, but being Jewish had many limited opportunities. My mother was not allowed to go to high school, during the Lwow period in spite of her very high academic performance. She did however, speak and write in several languages. Her childhood stories about friends were non-ending, but also reflected a time lost with those friends who did not leave the country before the Nazi's persecution of Jews. While my father had unique tailoring skills, my mother too was a fantastic cook and baker, but only for the family. She had the hands of a baker and made dough for blintzes and Vareniki (Pierogies) that could not be imitated. They both talked often about married life during the depression and although my father worked he would often go home at the end of the week with a salary comprising a few coins.



Vareniki (Pierogies) in Russia



Sarah (mom), Fanny (grandmother), aunt Esther

HS and cousin Pauline

Close to our neighbourhood lived aunt Esther and cousin Pauline. Uncle Morris, an immigrant from Russia, was rarely at home when we visited, but when he was we had heated discussions about Communism, his favourite topic. My mother (Sarah) and aunt Esther were very close, and Pauline was like the daughter my mother never had. In walking distance to our house lived cousin Lunia and her brother Munia, whom we visited regularly. Munia was housebound due to braces on his legs, but the living room was his piano studio, while the kitchen was always the social centre for entertaining visitors. He was a concert pianist when he was younger. Munia always challenged me to name a piece of classical music that he would play from memory. Fortunately classes in music appreciation in middle school allowed me to exhibit my limited knowledge by naming pieces that he would play. At home, I was listening to the music of the big bands, such as Benny Goodman, Harry James, and the Dorsey Brothers. One memorable event occurred when listening to Harry James play Schubert's, Flight of the Bumble Bee, I asked Munia to play it on the piano. He made a valiant attempt but gave up since he argued that it was written for the violin and not any other instrument, nor could he believe that anyone could play the music on the trumpet. Another memorable event, which broke out in hostility was when Munia played the music of Wagner, his favourite. My mother was frantic and could not believe that he would play the music of Hitler in a Jewish household.

Brooklyn Schools

At age thirteen, seventy-five years ago, I was thinking about high school and a career choice. I was a very good artist, one of the best in my public school, PS 64. And, I had skipped several terms since my grades were well above average. In fact, I was tutoring students in reading when I was in fourth grade. And in New York City at the time, one student would be selected from every school in the city to attend either Brooklyn Technical High School, which is an engineering school, or The School of Music and Art, which is an art school. I was offered a choice of going to either school. During WWII, as a pre-teen, my interest was in aeroplanes. I could identify American, Japanese, and German aircraft by their silhouette. Making wood models of aeroplanes was my hobby. Most of all, I thought about being a pilot especially when reading and watching films about the heroic flyers. Of course many of the Hollywood films were propaganda but they clearly had an impact on my aspirations.

Prior to middle school graduation, I was the student selected from my school to attend either one - Brooklyn Technical High School, or The School of Music and Art. My teachers and school principal recommended Brooklyn Tech, because the school was a feeder to Massachusetts Institute of Technology (MIT). Notwithstanding the fact that I devoted a considerable amount of time drawing, and creating chalkboard murals throughout the school for different holidays. However, everyone, teachers and parents suggested that I should enrol in Brooklyn Tech, and prepare myself to be an engineer. Many advisors also commented, "Well, you know, you live in Brooklyn, Brooklyn Tech is in Brooklyn, so it is convenient." The School of Music and Art was in Manhattan. Many years later I realised that once you enter the subway train, it does not make any difference from which Borough one may live, the train ride would be about forty-five minutes. Additional advice emphasized the point that engineering was a better choice for the future. Well, I was thirteen years old. So I decided to enter Brooklyn Tech. Initially, it was required to select one of several pre-engineering choices such as, industrial engineering, chemical engineering, and another was aeronautical engineering. This, in particular, sounded attractive, because the program included the design of aeroplanes, which seemed to be an appropriate fit. Although I enrolled in the aeronautical program, it did not take very long before realising that the concept of design from an engineering point of view was very different from my vision of aeronautical design, particularly since my younger years consisted of making models of aeroplanes and creating interesting flying machines. I was really not suited for this program. The only aspect of the program that I enjoyed was shop work where we could construct parts of an aeroplane. Although there were opportunities for sketching and drawing, however designing an aeroplane had to do with the engineering of how a plane rises and stays in the air since the coursework was technically oriented. Not only that; my day started about eight o'clock in the morning, and would not arrive home until 4:30. Homework filled the evening hours. So as teenager, especially being inundated with Hollywood's depiction of high school life, it never occurred to me at that time to quit school, or change majors, rather my aim was to complete the entire program to graduation in 1947.



Aeronautics Lab at Brooklyn Tech, 1950 (HS, front, wearing white ascot)

After graduation, I had no further interest in continuing my education and certainly not in engineering. Those four years in high school were a psychological drain. Since I was very skilful in the use various measuring instruments, after graduation I worked in factories as a tool and die inspector where I would spot check machinists work for accuracy. Consequently, I was not very well liked since a seventeen years old checking the work of the machine operators who were well into their fifties, and sixties was not well received. Clearly it was an uncomfortable situation, which prompted my resignation. The time was in the early 1950s at the beginning of the Korean War. My thoughts about a job were in something very different: such as an insurance company. Now this type of clerical work was boring, nor very challenging, however I was fast and efficient. While a number of people a bit older were being drafted into the army my movement up the ranks from clerk to an assistant underwriter was rapid. Since this was many years ago, there weren't private offices rather a small gate around each persons designated work area. My workplace had a gate adjacent to the underwriter who was about fifty years old. At the age of seventeen I imagined the thought of waiting until he retired before reaching that position. So it was evident that it was necessary to leave that field since the work or prospects about a future were not very challenging.

Meanwhile, like most Jewish parents, mine kept insisting that I continue my education. So in order to please them, I enrolled in a two-year community college, New York State Technical College in Brooklyn. And again, I was faced with the choice- what was I going to do? I reviewed all the options, however, none appeared to be very appealing but being obliged to make a decision my selection was construction technology. Well, what was particularly unusual about this two-year period was that it included courses like physics, algebra and calculus, which was already completed in high school. So, tutoring classmates in those subjects, offered an opportunity to engage in athletics; athletics, which, in my view was bowling since my interest was not in competitive sports. Although I ran unsuccessfully for president of the school, a variety of social activities made up for missing those high

school experiences. The faculty, however, were dedicated and brought field experience to their teaching. Many were veterans returning from the Korean war, some of whom were still wearing military clothing. They were young, wonderful people. One class in particular, the architecture design laboratory, was required for two terms. The second term was taught by a very elegant man, Mr. Hepburn, probably in his fifties or sixties. That laboratory was where he displayed thesis drawings around the walls of the room from his studies in architecture at Columbia University. They were large, beautiful watercolour drawings, of what was described as classical architecture, a term not yet in my vocabulary.

This design laboratory seemed like an interesting opportunity, because it would entail designing buildings. Now his concept of design was to look at the structural system first. And for me, that was very easy. So I began wrapping curved walls around columns. And after a while, he suggested that I should study architecture. Unfortunately, I did not know anything about architecture. Mr. Hepburn remarked that, if you enjoyed doing things like you were doing here, you could devote five years doing them in a university. He mentioned that his classmate from Columbia University, was the Dean of the School of Architecture at Pratt Institute, Olindo Grossi. Mr. Hepburn suggested that I should assemble my drawings and meet with Dean Grossi, which I did. Although we had a nice conversation, his comments took me by surprise, like, "When you come to study architecture, you have to live and breathe and eat and think architecture. Forget about the friends in your neighbourhood. All your friends need to be architects." Well, that was not a bad thought. I went along with that. During our meeting he had a phone call and asked me to listen to his conversation with a parent. And the conversation went like, "Which are the best schools in the United States to study architecture?" His reply was, "Well, you know, Pratt is one of the best schools, because it is a very analytic school. And some of the faculty were students of Gropius." I did not know what that meant, but it sounded very appealing. Dean Grossi further commented that, "We are concerned with the design process in this school." That sounded terrific. So, I said, fine and was easily accepted.

Pratt Institute

Because Pratt was a commuter school the idea of all friends being architects was unrealistic since my classmates lived in different parts of the city. The curriculum structure was based on the design studio, which in effect was a laboratory that would meet three afternoons a week. I would take the train to and from the school and work every evening in preparation of the next studio meeting. Appointments with the professor, who were referred to as critics, were made by a sign-up on the chalkboard on the studio day. And that is what the critics would do, criticise your work. Well, the Chairman of the Department of Architecture, William Breger, was responsible for the first, third and fifth year of the five year program. During the first year, after a scant review of the students' drawings he would often make derogatory comments, such as, "become a plumber, you do not belong here." Or he would heavily mark-up the students' drawings and roll them up or throw them away. I had no problem with his criticism because my drawings and design ideas were good, however many students were nervous at the anticipation of his belligerent attitude. This was the substance of the first year; browbeating and humiliating students. After managing to survive through the first, second, and third year, our paths crossed again. I suspect that at that time, he felt that anyone that lasted those years might possibly graduate as an architect.

If Breger, the critic, observed something that he did not like, he would just glare at the student. Consequently, students understood that code. Now, what was interesting, by this time, I was inculcated in the work of Gropius and the Bauhaus, especially since the majority of the full time faculty were students of Gropius. Their uniform consisted of blue oxford, button-down shirts, skinny ties, and charcoal grey suits, so they would be easily recognized. This was complemented by their arrogance particularly since the Bauhaus teachers were referred to as studio masters. However, while adopting that title, they were not at the same artistic level as the Bauhaus studio masters. After progressing to the third year I was patiently waiting for the critics to reveal the “process,” particularly since there was always a reference to the design process. However, I may have been out of class the moment it was revealed. Perhaps it was a secret or it needed to be discovered. My discovery was that the process was actually trial and error. A design idea or decision would be proposed, which would then be the subject of comments by the critic, resulting in some form of reconsideration. Often this would require a new approach or some revision to the initial idea. And this would go on, day in day out.

Since Pratt Institute was a commuter school, lacking sufficient work space for students, most of the work was done in the evening at home. Even at home there was insufficient or dedicated work space for drawings and model making. My father would return from work in the early evening, have dinner on the kitchen table, which became a place for my drawing board after dinner and before breakfast. Work time would extend past midnight daily starting at eight o'clock. The radio was regularly switched on to a jazz station. Although I was interested in music my knowledge about modern jazz was limited. My jazz education began each night with a disc jockey named Symphony Sid, who was not only very knowledgeable about jazz, playing wonderful music and discussing musicians, their lifestyle, and their group history. Sid, emphasized one particular point. He stated that, "All of the great musicians devote many years searching for a voice. And, you could always recognise a musician or vocalist - within five seconds. You would know who it was because they had a voice." That idea lingered with me for many years; the idea of personally searching for a recognizable identity. Listening to the music was the impetus for going to jazz clubs and hearing the music of Monk, Mingus, Ayler, Tristano, Rollins, and MJQ, all of whom had a distinct voice.

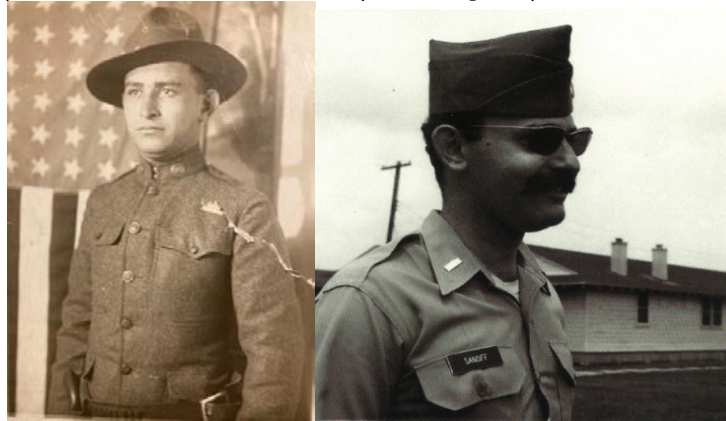
I struggled through the third, fourth, fifth year, through a trial and error process. However, my design ideas and drawings were good and I was an excellent model maker. Basically, I really did not know what I was doing because the educational structure required a reliance on the critic for comment and advice. Although I always had doubts about my work, it was evident that I was good at what I did. An integral part of the program was for students to enter national design competitions, some of which, I won. A memorable competition that I won in my final year was a lighting design. The prize was to work for Frank Lloyd Wright during the time when the Guggenheim Museum was in the design and planning stage. This was a part time job during the academic year and full time during the summer. During several of our conversations, Mr. Wright suggested that, "When you graduate, you have got to work for the best American architect, which was Edward Stone." Ed Stone had designed the first Museum of Modern Art in New York in 1949, so after military service I took Mr. Wright's advice and worked in the office of Edward Stone.

Since classmates were scattered throughout the city, there were very few team projects, however friendships did emerge especially in the later years of the architecture program, as well through the ROTC classes. The most memorable were projects designed jointly with Frank Eliseo and Gene Orientale, especially since Gene's mother owned a bar and grill and made the best meatball sandwiches. While dating Joan, prior to marriage, I met her extended family as well as her neighbourhood friends. Joan's most memorable friend was Sheila whom we introduced to Jerome Kerner, a fellow architecture classmate. Although they married, it had a very short life. Another classmate, a famous TV personality, Dick Stark was a returning veteran from the Korean conflict. He was the TV announcer for the Perry Como variety show. On the show, Dick advertised the Remington shaver as being so smooth it could shave the fuzz off of a peach. Now, all the students in the class opted to work with Dick on team projects because of his luxurious Manhattan apartment. Another dear friend from Pratt, Irv Geffner, studied Interior Design, and became a prominent professional. Now in his retirement, Irv continues to be a valued friend often sharing old school memories. Ira Barkoff and Peter Hirsch from Graphic Design were friends and ski partners. For Joan and I skiing had a very short life. Ira, an Ayn Rand follower, was the source of many controversial discussions, however, we were young at the time and enjoyed the debate. We were also taking classes one evening a week to fulfil our military obligation. Joining us was Shelly, also a Graphic Designer, but not as focused as Ira or Peter. One evening after class Shelly asked if we wanted to join him to see his sister singing at a club in Greenwich Village. Ira and I looked at each other and declined. His sister was Barbara Streisand. Ira, since, has become a successful painter and is still a believer in Ayn Rand.

I studied architecture at Pratt Institute in New York City, during the Korean War. At that time, university students, were required to take ROTC, which is the Reserve Officers Training Course, for two years in place of physical education. For three hours a week our courses related to military studies. Typically, students were often drafted into military service upon graduation. Now architecture was a five-year programme so the commanding officer met with the architecture group that just completed two years of ROTC. We were informed that the Selective Service, people responsible for the draft, only recognise four-years as a terminal programme. Consequently students could be drafted at the end of four years and not complete their graduate requirements in the fifth year. The option was to continue in ROTC for an additional two years, which would allow us to complete the five years. We would also receive a monthly stipend for those two years. However, we would then be required to do active military service as a commissioned officer. Our class met, and we all decided to continue those two years of ROTC while we were still attending school. We were not concerned with active service at that time. Before we completed the four year military coursework we required to do basic military training, at Fort Bragg, North Carolina, which was the army paratroopers' school. So needless to say, it was a horrendous experience. Fayetteville was the city where Fort Bragg was located. Basic training was outdoors during the summer months, which was very hot and humid, best suited for mosquitoes. Military posts were always located where no one wanted to live. It was like living in the jungle where most of our training outdoors with mosquitoes and gnats. The trainers were non-commissioned officers who were aware that we would soon be commissioned officers, so they were particularly hostile, aiming to test our endurance. The trainers were surprised that we all successfully managed to complete the training program.

Military Service and Architecture Practice

Joan and I were married in 1957 when we completed our undergraduate studies and subsequently, I had to immediately report for active service. There was, however an option presented where it would be possible to enter active service for six months, at the completion of which, military service would continue in the reserve for six and a half years since a seven year commitment was required. This option would allow me to pursue civilian life, attend weekly classes in the evening, plus an active two week summer requirement. This was a satisfactory arrangement that would allow my wife to live with her family in New York City, since I was stationed close by in New Jersey.



Dad 1918 Ft. Sill, OK

HS 1958 Fort Monmouth, NJ

During my stay at Fort Dix, while an officer in the Signal Corps, I was appointed as a special courier from New Jersey to Shreveport, Louisiana. I was accompanied by a Black sergeant from New Jersey who never left the state. Because there was a piece of secret equipment, I was required to carry a sidearm, a 45 calibre pistol. The train went from New Jersey to Chicago, and then to St. Louis. At St. Louis we changed trains to Shreveport, Louisiana. This last leg of the journey was in the middle of the night in an empty train, except for myself and the sergeant. The train conductor came along looked at me, looked at the sergeant, pointed to the sergeant and said, "In the back," because this was the south, where Black and White people could not sit together in public. I refused to have the sergeant move to the back, pointed to my pistol, and the conductor walked away. We arrived in Shreveport in the morning in time for breakfast at a café near the train station. The owner refused, by law, to serve a Black person. So, I suggested that we would go another side of town to a Black café. There the owner also refused to serve us and apologized that it was against the law to serve White people. So we split up, each eating at a lawful café. It was the first time the Black sergeant had ever been in the south. Years later, when I thought about going to North Carolina, these memories became more vivid.

While in military service Joan and I began planning and searching for an apartment, which we found in Rego Park, Queens, since it was conveniently located for Joan to drive to Brooklyn. We visited furniture showrooms in New York City such as Herman Miller and Knoll, where we selected the best designs of Charles Eames and George Nelson for our apartment. The final design layout was photographed, for which I received a design award by the S.M. Hexter Interior Design Awards Program in 1957.



Award winning Sanoff living room

At the end of my six months of military service I decide to take Mr. Wright's advice and work for Edward Stone. Edward Stone at that time, was famous for his design of the New Delhi Embassy, a circular building composed of numerous concrete grill blocks. I was asked to design the housing adjacent to the embassy, but never went to New Delhi. This was another absurdity of designing for an unknown user. I attempted to identify the future occupants that would reside in the housing; would it be people from India or from the United States? Mr. Stone replied, "That does not make any difference. Just design it and make sure you have a grill or something round like that." It occurred to me that his response was not unlike my academic experiences. It was absolute nonsense since I did not know what I was doing but I could make the building look very interesting..

Ed Stone, although he was a thoughtful man, bought a four story Brownstone building, in Manhattan where he encased the entire facade with grill blocks concealing the details of the old building. It was his statement, his signature building. In the Ed Stone office, which was close by, he had a wonderful, large ceiling hung Calder mobile consisting of abstract metal shapes, all perfectly balanced. He approached my desk and said, " since you are a designer would you like to organise moving the Calder mobile from my office to my house?" Of course I agreed to manage the move and proceeded to prepare sketches of the parts and their connections. I was assisted in dismantling the entire sculpture by two people in the office. We carefully moved the sculpture pieces to his house, assembled the mobile, subsequently hung it from the ceiling, and carefully noted that the mobile was well balanced. We noticed, however, that there was one piece sitting on the floor missing from the mobile. It was not connected. Since the mobile was well balanced we decided not to remove it from the ceiling. I felt that no one would notice one missing piece because there were dozens of pieces. So, the missing piece was tucked underneath the cushion of the sofa. I have no idea about the saga of the missing piece or if it was ever found and rehung. This

was the conclusion of my experience in the Edward Stone office and the important lesson of being cautious about blindly following recommendations.

Now it was important to realize that public school teachers work nine months with free time during summer three months. It occurred to me, that if I worked for the entire year my wife would be at home, by herself for three months. So, my job after nine months, every year so we could travel together. For a period of six years I worked for six different architects in New York City. In my final year, prior to graduation, Peter Blake, editor of Architectural Forum, and architecture faculty member, asked if I would work on an exhibit design project in Bonn, Germany. Peter owned a brownstone building in midtown New York City, where he lived and operated a small office on the first floor. He maintained an office at the magazine and daily returned after work where we would meet at his apartment for a drink to discuss the days work. He was particularly impressed with my interior sketches, which were larger than the drawing table and required the work to be done on the floor. The exhibit was built and published, however, during that time I was already involved in my military service. Several years later, although Architectural Forum tended to be urban oriented, Peter included an extensive review of my farmworkers research and design project. The magazine subsequently folded though Peter went on to become head of the Architecture Department at Catholic University in Washington.

Another early project was with the office of Brodsky, Hopf & Adler, where I designed the Wollman Ice Skating rink in Brooklyn, recently demolished by Trump Enterprises. While at the office of Schuman and Lichtenstein I designed an addition to the Elmont Jewish Centre and subsequently selected by the Elmont Jewish Centre Board to design the temple interior.



Wollman Ice Skating rink, 1959 (NY)



Temple at Elmont Jewish Centre, 1960 (NY)

Our summer travels took us throughout the United States, Europe, Mexico, and South America. After working with Frank Lloyd Wright, in spite of being somewhat disappointed with his advice, Joan and I decided to travel throughout the United States to visit Frank Lloyd Wright's memorable buildings. At the time I was interested in film making though I had never attempted to try anything as ambitious as making a 16 mm film of FLW's buildings. So armed with a three lens Bolex movie camera I became a film maker and produced a 20 minute film of the architecture of Frank Lloyd Wright, with a Stan Getz jazz soundtrack. The film was shown mostly to architecture students.

Joan and I began our university education at the same time and married when we received our degrees. Joan studied early childhood education at Brooklyn College. Her first position was in the Brownsville section of Brooklyn, as a Kindergarten teacher. At this time, 1957, there was an influx of immigrants from Puerto Rico, which constituted most of her children.

During these several years it occurred that not only did I not have a voice, but my short term employment was rewarding. Each year I looked forward to the summer of international travel. Needless to say, my particular life style was the source of a family joke. Returning home after traveling, it was necessary to arrange appointments for interviews, but then the remainder of the day was free. So, I managed to see many films during that period of time. When my wife would return from work, she would always ask not only about my interviews, but also about my film experience.

Early European Travel

Our first European trip was especially memorable because it was an extension of my history of architecture education, amazing teacher, Sibyl Moholy-Nagy, wife of the Bauhaus

legend László Moholy-Nagy, renowned photographer. She referred to this as the history of high culture, of churches. Later, I realised that it was not about the invisible people erecting high culture monuments, which to some extent was another form of slavery.

During this trip to Europe, the History of Architecture textbook by Bannister Fletcher, was by my side for four academic years, and was also our companion travelling throughout Europe. We were touring and photographing churches I studied while at school. It was necessary to remember the major construction details of the churches since they could be included in the questions on the architecture licence examination in New York. I took 1500 slides on that first trip. And then at the end of that trip, we agreed that we would never visit another church. One exception occurred when we were in Istanbul during a very hot summer where air conditioning was not very popular. We entered one of the great mosques, Hagia Sophia, where people would assemble several times a day. By the nature of the construction and volume the interior was very cool. So we would lie down at the rear of the mosque to relax and cool down. On the very hot days in Istanbul, the mosque was our refuge. Our subsequent visits to European towns and villages focused on the places where people lived while the churches were our history.

In 1969 Joan, I, and our four-year old son Ari, toured cities throughout Greece and the Islands. The most memorable was Mykonos, an island, which inspired the work of Corbusier. I also attended the Athens Ekistics Week and met the Greek architect-planner, Constantinos Doxiadis, who was cautious about discussing the political unrest during that time, since there were federal police mingling in the audience. He did ask me to write about my work for the Ekistics Journal, which was published thereafter.



Mykonos Church

Several years later Dean Dimitris Fatouros, well known scholar, invited me to speak at the Aristotle University of Thessaloniki. This invitation coincided with a lecture visit at Istanbul Technical University. At that time, it was not possible to fly directly to Greece, since it would have required several plane changes. So, the fastest option was a short bus ride directly to Thessaloniki, where Fatouros would meet me at the terminal.

For several days attempt were made to confirm the meeting arrangements, but there appeared to be no telephone response. Colleagues in Turkey made phone calls to reach the Greek university but there was no reply. I decided, however, to take the bus ride, which included a several hour delay at the border crossing. All passengers were required to disembark to display their luggage for inspection. Finally arriving at the bus terminal in Thessaloniki Fatouros met me and explained that the university was on strike and closed for several months. I was curious about a speaking invitation to a locked down campus. His explanation was astounding as he described an anti-American attitude among students and their unwillingness to read any material coming from the US. My purpose in the visit, he suggested, was to build better relations between the Greek students and Americans. That evening, after my arrival, the lecture hall was unlocked, students poured in anticipating my presentation, which was well received. In fact, a group of students invited me to their apartment where they all proceeded to criticize everything American. When the dust settled, a student brought out a guitar and we all sang the songs of Bob Dylan. Subsequently, I received applications from several Greek students attending my lecture to enrol in the College of Design graduate program. Dimitris Fatouros became the Rector of AUth University, and then, Minister of Education. The Fatouros era was an important period in the history of art, architecture and planning in Greece.

So while I was not very fulfilled professionally, living in New York City, was in itself an education since we belonged to the Museum of Modern Art, where I became involved in film making and in film history. Joan studied painting at the Museum of Modern Art, with an outstanding artist and teacher. This was during the McCarthy era where well-known painters, filmmakers, and actors, were accused of their association with communist organizations and blacklisted. Consequently, films from that period were non-controversial bedroom farces, such as those with Doris Day and Rock Hudson. Perhaps coincidentally, but that accounted for the entry of foreign films to the United States. We reached the point where we avoid seeing a film if it did not have subtitles. Satyajit Ray, Kurosawa, Antonioni, and Truffaut were the great Indian, Japanese, Italian, French filmmakers, being shown regularly. At parties I could speak intelligently about filmmaking, about painting, and the arts. However I felt like a sponge. I was absorbing everything that was available. I did not have any identity nor a voice. So I decided to pursue graduate school where perhaps I might find or rediscover myself.

I returned to Pratt School of Architecture only to find William Breger, the critic for first, third and fifth year design studios, reappeared at the graduate level. And of course, the interesting aspect of graduate school studios was that the projects were larger in scope, but the same limited number of variables. It became evident that there was very little difference from the undergraduate program, except for the final semester prior to the thesis semester.

New York City was an extraordinary location for avant-garde architects and historians who not only attended lectures but were also invited to speak. Usually an architecture faculty

member would preside and provide an introduction, typically consisting of a laundry list of accomplishments. A lecture by a prominent architectural historian, Louis Mumford, was introduced by Marvin Seveley, who raised a series of questions and contradictions about the topic to be presented. His introduction was more thought provoking than the subsequent lecture. After following Marvin's introduction to other speakers, I found him to be well prepared about the speaker's intent as well critically humane. There were instances where students would come just listen to Marvin's introduction and then leave the auditorium. So, Marvin became popular for his introductions, particularly for his international experiences that lent an air of authenticity to his remarks. When the opportunity arose, I elected to join his architecture studio, whose intent was to design a house in the Egyptian desert using native materials in a climate with a huge temperature range.

His previous experiences took him to such places as Egypt and Turkey where he cultivated a knowledge about people's cultural differences. We discussed Egypt's rural culture, the thermal capacity of mud construction, and the way that large animals became part of the family as a source to generate heat in the cold desert evenings, while also sleeping on the roof when it was too hot. Clearly, this was the first time during my studio years that I was sufficiently well-informed to make intelligent environment-behaviour design decisions compared to my past experiences where I was obliged to respond to the critics "pseudo" authoritative comments about my work. Marvin, was more of an educator than a studio master, and not surprisingly he was a former student of Gropius, and worked alongside his mentor.



Marvin Seveley

Graduate Thesis in Jamaica

At this time it was necessary to rediscover who I want to be so I decided on a thesis topic that would allow me to rethink an appropriate role for an architect. It was necessary to free myself from the preconceived baggage, which I accumulated for the past several years. My approach was to identify a country, with a different culture, climate, political system, and

a government different from my experience in the United States. My only concern was that English was the spoken language. To help me locate such a place for a field study a photographer friend, Ray Ghlerdi, contacted an engineering classmate, well known in Jamaica, for assistance in using the country as a study location. Jamaica, at the time was a colony in the British West Indies typical of places experiencing urbanisation. This was in 1961, when the urbanisation movement of was very popular. People in rural areas were relocating to urban areas for employment and a better family life. My goals was to live in a rural village and also in the urban area of Kingston to familiarize myself with the dynamics of urbanisation.

Information about Jamaica was scarce. Very little was written about the culture except for a book, *My Mother Who Fathered Me*, written by Lily Mae Burke, the Margaret Mead of Jamaica, who lived in a small rural village called Woodpark. I wrote to her and explained my interest in studying rural life, and subsequently urban life in Jamaica. I asked if there was a place in the village where I could stay for a short period of time? Ms. Burke responded positively by saying, "Oh, yes, I have an extra bedroom. Why don't you come and spend time with me? And I only ask if you could give me \$5 a week for food." I arrived in Kingston and greeted by an engineer friend of a friend, who was very gracious and hospitable. We had dinner together and then arranged for a driver to take me to Woodpark, on the main road from Kingston to Montego Bay.

Upon arrival in Woodpark, it was like Jane Jacobs' observation, "There's no there, there." Woodpark was on a major highway, with only a bar and a laundry visible, while at a distance, you could barely see a school building. Several years previously, the government initiated a land redistribution whereby farmers who worked on the land were given ownership of that land. So each farmer built a house on the land, which resulted in houses scattered throughout the landscape at odds with any sense of a village.

My initial plan was to conduct house-to-house visits to interview the occupants. I knew nothing about Jamaica, or this village. I arrived, with a clipboard, a pad, and a checklist of questions to assure that everyone was responding in a similar manner. The word "questionnaire" was not in my vocabulary. I did, however create a checklist with prepared questions and recorded all the answers. It was several strenuous days walking around the village since the houses were not very close to each other. All the villagers, however, seemed to be aware that a White man was touring this village. Young children came out of their houses to touch me with their hands to see if their blackness would come off on my white skin since they had no previous close contact with White people. Their parents, the villagers, always provided me with coconuts and sugarcane to exhibit their hospitality by offering food. At the end of each day, although exhausted, I managed to make my way to the bar for a cool bottle of Red Stripe beer. Well, after the second day, I noticed the same man at the bar cooling himself with a few bottles of beer. We were the only two people at the bar so he started a conversation by saying, "I know you are walking around the community but what are you doing." My response was, "Well, I am going around talking to people about life in the village, the housing, the climate, what they do with the tobacco leaves." My curious bar companion was a building contractor who knew everybody in the village community, because he was the key construction worker. Years later, I read the work of the anthropologist, Oscar Lewis, *Five Families*, and *The Children of Sanchez*, and realised I had invented the "informant," or the "spy." Equally interesting, walking from

house to house, I noticed how poor families used the traditional British method of construction, wattle and daub - a wood frame with stone infill. The wealthier farmers, on the other hand, would build with concrete block. It became very clear to me that something as simple as building materials had social status. It was also evident that older houses were raised above the ground. An explanation many people offered was for "health reasons." From a thermal point, that was correct. In a hot humid area, through ventilation is important to avoid stagnant air, so buildings were raised above the ground with small spaces between the floorboards to allow for air movement. Concrete block houses were built on the ground with no ventilation. Consequently, there was no air movement in an extremely humid interior. This was a clear indication that people have a sense of who they are and how they want to live. Not surprisingly, that issue never arose in any discussion during the years I worked in architectural offices or during my studies in architecture.

The villagers of Woodpark were interested in my work invited me to their Parent-Teachers Association meetings to speak about how they can make their school building more comfortable for the students. Education in the United States was also a topic for discussion, which peaked their interest. At that time I was 25 years old, much younger than most of the villagers, however, regarded by the community members as an expert, which was a very heart-warming experience. Finally, I was asked for suggestions of how or what can they do to improve life for all the villagers. Since the men were picking tobacco leaves one suggestion was that they might consider the possibility of women actually rolling cigars. This was a timely comment since the United States was breaking relations with Cuba, the main source of cigars. The response was very positive. Sometimes an outsider, can see options that insiders do not see. My suggestion was that tobacco leaves could be rolled to make cigars, and they can be called "Jamaica Royals." It appears that a cigar is already on the market now called Jamaica Royals. I suspect it may be coincidental, since my visit to Jamaica was more than 60 years ago.

Following my rural village experience was urban Kingston living with a middle class family whose son was an architect educated in England. He was part of a team that designed government housing essentially for people migrating from the rural areas. He volunteered to show me his most recent housing project and provided me with plan drawings of the houses to take notes in my walk-through. To my surprise the residents, coming from poor settlements, were not prepared nor advised on the use of kitchen appliances or bathroom fixtures. Initially it was evident that ventilation throughout the dwelling unit was inadequate causing foul odours to linger in the stagnant air. In the bathroom, the tubs were filled with plants that residents brought from their rural locations to their new living arrangements. Toilets were clogged and not usable. Kitchen odours only contributed to the unhealthy living conditions. Each of the many housing units I visited were similar. The architect informed me that the residents never complained about those conditions, probably because they were infinitely superior to what they had left behind. Also, the residents did not trust representatives from the government for fear that they might be evicted. Although the architect was Black, he wore a business suit and my whiteness was also suspicious, so they were fearful of being critical. At the time, it was difficult to comprehend how an architect, who had lived in Kingston for most of his life, could create an environment that lacked an understanding of the people and the climate. Although we both studied architecture, since it made no difference where you were educated, because liveability was systematically ignored.

As we were prepared to move on, I observed an informal housing settlement situated on a wide road with a drainage ditch along the road and a large fenced-in area on the opposite side. The area was referred to as Trench town. We were then joined by a member of the housing ministry that oversees the district who explained that the people on the other side of the fence were part of a religious movement that accepts Haile Selassie I, the Ethiopian emperor from 1930 to 1974, as God incarnate and the Messiah who will deliver believers to the Promised Land, identified by Rasta's as Ethiopia. It has its roots in Black-empowerment and back-to-Africa movements originated in Jamaica. Since the time was 1960, Reggae music had not appeared, however the residents of this settlement, were squatters who occupied vacant land and refused to relocate. They were referred to as Rastafarians. Visitors were not welcome, photographs were forbidden, and entry was only permitted if accompanied by a high ranking, Black government official. Typically, squatter settlements are very poor so any form of climatic protection was achieved using discarded material such as sheet metal, cardboard, banana leaves, heavy rocks and whatever can be found. Most of the people living in Trench Town were single men, some women, and children, where there were 100 people using a standpipe of water. Using found materials people constructed a small, covered shelter for sleeping, an open area with a trellis and banana leaves above for protection from the rain. Adjacent to the open area was a fireplace constructed of stone, and rubble for cooking. The way in which these shelters were created were superior to the dwelling units provided by the government. Individual ingenuity was evident and necessary as a result of people living in extreme poverty. This experience reinforced the notion that local people have an innate sense of survival in the most challenging situations.



Squatter Settlements

Upon returning to the United States I was required to develop design proposals for the village of Woodpark as well as transition housing for rural dwellers arriving in urban Kingston. For the village, such design ideas as a farmers market on the main highway, a

religious building and a new school would form a new town centre. The design ideas consisted of models and many large drawings displayed around the perimeter of a very large room. The audience consisted of departmental faculty, students and local architects from New York City who attended my 45 minute presentation.

At the conclusion of my presentation the audience applauded. When asked for comments or questions, there was a moment of silence. Looking around the room it appeared that there was only one question, "What kind of food do people eat?" My reply was that, "Jamaica is famous for jerk chicken." Since there were no further public comments, visitors walked around the exhibit materials and privately asked questions and were equally interested in my approach and solution. At this moment I had an epiphany, which I describe as the empowerment of the student. Clearly, I was better informed about the nature of squatter settlements, village life, and urbanisation consequences in Jamaica than anyone in the audience. This moment of sudden insight revealed the missing ingredient in design education. Normally, the critic or professor, was the expert or as they were called in the Bauhaus, studio master. Yet as design education became internationally democratized, the studio masters were concerned about design education. Reading more about education and about architecture I realised that education has to do with student empowerment. In contrast to Gardner's theory of multiple intelligence, architectural education was more about ritual and teachers taught the way that they were taught. So, the cycle is repeated through generations. Recognizing that my education was more about training to fit a specific mould rather than considering differences in students' capabilities, perhaps I should consider a career in education.

My Jamaican experience of the 1960's took another form by the late 1990s. Reggae Ambassadors Worldwide (RAW) consisted of an international membership of musicians, writers, critics, and myself, the only architect. Astor Black, a Rasta living in Montego Bay, Jamaica initiated a fund raising campaign to build the Bob Marley Institute, an educational and living centre on a large site that originally housed a casino and living units. When gambling was deemed illegal in Jamaica the buildings remained vacant until Astor Black, was retained as a caretaker with the intent of memorializing Bob Marley with an institute. Perusing the RAW membership Astor came across my name as a possible collaborator. Along with Graham Adams, and two graduate students we flew to Montego Bay for one week to develop a program, plan, and three dimensional model of the proposed institute. In Montego Bay, we dined at traditional Jamaican restaurants eating jerked chicken, patties, drinking Jamaican beer, and listening to local Reggae music. Presentations were made to possible contributors, however, the fund raising effort met with serious obstacles but continued on for the past 20 years.

Meeting the traditional orthodox Rastafarians, referred to as the Niyabinghi Rastas, believers in the divine Haile Selassie, were people suspicious of leaders, churches and any organization. They live in a self-contained commune, not easily accessible to visitors, but having Astor as a translator made the visit possible.



HS & Astor Black at a Bob Marley painting Jerked Chicken dinner

We relocated to North Carolina from Berkeley in 1966. In 1972-1973 schools in the United States were in turmoil. Students were demonstrating, not only in Berkeley, but in many other schools. At that time I received a phone call from Pratt School of Architecture, saying that a group of faculty and students took over the school by removing the dean, and the administration and wanted me to come as a Director of the School of Architecture; not to interview, but to come immediately. The day of the phone call was the day when we closed a loan on a house in Raleigh, North Carolina. Thomas Wolfe, in *Look Homeward Angel*, said "you cannot go back." My reply was that the topic is not open for discussion. My experience with Pratt was history. I definitely was not interested in assuming any administrative role, anywhere. Since that time I have not heard anything from Pratt except for alumni news and alumni requests for student support. On various occasions, I would meet a dean of the school who would comment, "Oh, we need to have you come back because you're well-known in the school." But the faculty basically thought that I might contaminate the minds of the students. Well, last year, 2020, Pratt appointed a new dean from England, Harriet Harriss, who was familiar with my work, and reopened the door to the School of Architecture. During my visit she said that yes, I must come. As a result I was invited by the Department of Planning to present my work. After decades of absence from this neighbourhood my visit to Pratt in Brooklyn, was astounding because the area was no longer recognizable. Although I knew the names of the streets, the scale of development altered the character of the area dramatically.

The Department of Planning represents about a hundred students out of six hundred in the school. It is almost invisible. There have been discussions about name change to the School of Architecture and Planning for fifty years, but they have never materialized. The assumption has always been, and even the alumni thought, that I graduated from the planning program. But no, I had a master's and a bachelor's degree from architecture. Although Pratt is regarded as one of the top design schools in the world, in architecture, however, the rituals inherited from the Bauhaus continue to be prevalent. And in New York, since the catchment area of students is good, there is an abundance of talented students. It is not necessarily about the education system, it is often their innate talent.

University of California at Berkeley

Since I relocated to California, I was unaware that my thesis project was exhibited at the United Nations. Also, my thesis was part of a proposal made by Marvin Seveley from the School of Architecture at Pratt to develop an exchange programme with the Middle East Institute of Technology in Turkey, based on Tropical Housing.

One month after my thesis presentation I received a telegram, which is a hard copy Twitter. The telegram stated, "We have been looking for a research architect for a long time and I would like to come to New York to talk about our grant," because they had a project that was identical to my thesis. The individual who sent the telegram was Charles Moore, the Chair of the Department of Architecture. However, he was unknown at that time since his work was not published until the following year. Charles Moore flew to New York, where I was working for the architectural firm of Harrison and Abramowitz. We had a 3 hour breakfast meeting after which he said that the Dean of the School had seen my project exhibited at the United Nations building and suggested, "Call this guy Sanoff because he would be perfect as the research architect for the new government grant." At our meeting I described my thesis project in Jamaica. He then explained the position, which was a three year contract to study farmworker housing in the San Joaquin Valley in California. Farmworkers in the Valley were not only people who migrated west from the dustbowl of the 1920s, but there were Black and Mexican people as well. Both migrant and permanent farmworker housing requirements needed to be developed for hot-arid climates. In addition to directing this research project I would also teach a design studio. At the conclusion of our discussion he asked if I would like to join the faculty and come to Cal. Without any hesitation I agreed. He also commented that this was a recruiting trip, where he just arrived from Rice University in Texas to offer a position to Amos Rapoport. Next, he was on his way Cambridge, Massachusetts to recruit Christopher Alexander. A telegram, with all the details about the position, arrived the next day. When I arrived home I informed my wife about the meeting with Charles Moore, where he offered me a faculty position at "Cal." "Where?" I said, "Cal." She said "Where is Cal?" "I don't know. I was too embarrassed to ask him." Clearly, that scenario could never happen in this day and age. Accepting a position, without knowing where, other than the fact that it was California was risky. So Joan and I began a search to identify Cal. There was no computer nor any immediate source of such information. We ruled out the California schools that we could easily identify however, the mystery was clarified when I received the telegram that came from the University of California at Berkeley. So we decided we were going to move to California, because the pace of living in New York City was too frenetic. We were always involved in some activity in NY City. In California, the pace slows down, particularly because the weather is so benign and the sun always shines. When we arrived in Berkeley, I met Amos and we have enjoyed a friendship for more than sixty years. Some time after our arrival at Berkeley Amos, Chris and I were described by Eugene Kupper as the three anthropologists of architecture.

The beginning of my academic career was marked by an architecture faculty meeting, which included several new members as well as the arrival of the new Dean, Martin Meyerson, a distinguished planner from the University of Pennsylvania. The meeting focused on a new curriculum developed by the faculty, which basically modified the existing 5-year degree program. The discussion aimed to inform the entire faculty of the details

prior to the vote for acceptance. Moments before the vote Dean Meyerson was asked for his comments about the proposed program. What followed was a brilliant, well timed response, to which he called for a more serious reflection on the part of the faculty. His choice to accept the position at Berkeley was in recognition of a public university that has demonstrated leadership in all of its disciplines. So, he suggested that the Architecture program should pursue a more progressive stance rather than massage an outdated educational model. He further suggested that since the current faculty had devoted tireless weeks on their proposal, perhaps the newly arrived faculty might organize to develop a proposal based on a four-year bachelor's degree followed by a two-year professional degree. The discussion came to a close and I and several of the younger faculty embarked on the development of a new curriculum, which was easily accepted by the entire faculty the following year. Shortly after, a number of demonstrations engulfed the University of California around the Free Speech movement, whereby the current administration was unable to cope with the turmoil and Martin Meyerson was appointed as an interim Chancellor, who demonstrated his ability to successfully manage the situation.

The farmworker housing project required renting an office in the Berkeley downtown since the new College of Environmental Design building was not completed. The project was funded by a grant from the Housing and Home Finance Agency (HHFA), later changed to Housing and Urban Development (HUD) to conduct climatic research in order to construct naturally ventilated housing without mechanical air conditioning. Research was needed on the most appropriate building materials to construct housing in the very hot San Joaquin Valley. This research project was conducted before the language of solar energy emerged. It was also evident that housing standards from the 1940s separated low income from middle income space allocations. The language found in the manual of low income housing standards was that the housing should be free from amenity. In addition, room sizes, for example, for living room, dining and bedroom were lower than sizes for middle income people. But these were the conditions that were demanded by the project. Because it was farmworkers and even though they may be working, they were still working poor. I assembled a team that included Amos Rapoport and graduate students including Ty Porter and Murray Milne, to begin the initial stage of field testing experimental cubicles on a vacant site. In addition to field testing of building shapes, scale models were constructed for wind tunnel studies to determine air flow patterns. An extensive review of the history of barn structures led Amos and I to understand the logic of animal needs and how roof shapes of pig barns were based on natural ventilation. It was apparent through an extensive field trip studying barns in northern California that we knew more about animals than about people.

By this time, I was more familiar with sociological and anthropological research methods. A survey research strategy was developed by interviewing farmworkers about their housing needs, requirements, preferences, and family lifestyle. The information about the climate, building technology, and profiles of future user's and their preferences was the first time such an extensive project was conducted. Findings from climatic and behavioural research allowed for the development of a systematic design decision-making process. Although this government grant focused on liveable farmworker housing, requiring solar research and psychological research related to construction, there was another issue equally critical of migrant farmworker housing. Farmworker housing was mostly for seasonal workers who were permanent California residents. But then there were migrants who would come

mostly from Mexico and follow the crops from California to Washington through the change in seasons. In California, metal housing built in the 1930s were still used for migrant workers on farm labour camps managed by the government. Since migrant housing was a state responsibility, I decided to request a meeting with the governor to discuss strategies to ameliorate this situation. Clearly, I had no academic experience nor familiarity with the proper protocol when initiating this meeting. However, since working with farmworker housing, I acquired considerable historic knowledge and insights for how an untenable situation could be improved. Surprisingly, the governor agreed to meet so the department chair, Charles Moore, accompanied me to legitimise my position. We met with Governor Edmond Brown, the father of future governor, Jerry Brown. I discussed my grant, and the problem of migrant housing that would require a research and demonstration study costing about \$100,000. As we were chatting the governor sounded very positive about the proposal. Suddenly, an assistant charged into the office and said to the governor, "You have to come out for a few minutes, something important came up." He shortly returned and apologized that we have to call the meeting to a close because President Kennedy was just assassinated. That occurred in 1964. Several months later \$100,000 came to the department, which was unbelievable, because there was never a proposal submitted. It was the result of a conversation with the governor. Unfortunately, Charles Moore departed Berkeley to become the Dean of the School of Architecture at Yale. The replacement department chair had \$100,000 and informed me that since I already have a grant, the money will be given to another faculty member.

This was an early introduction to academic politics. As Amos and I discussed the reality of political decision making we realized that we were approaching a short summer break. We simultaneously talked about favourite places to visit and we both agreed that Machu Picchu was at the top of our list. So, I telephoned Joan and proposed the idea that the three of us visit Peru for a few weeks. She was enthusiastic about the idea, so we all went to Lima, Cuzco and Machu Picchu (below) and Lake Titicaca.





Jenkins House, Santa Barbara (DJ at the door)

While the farm worker housing project was in the development stage, a student, Stephan Dane, who was following its progress, conveyed the process and design ideas to his mother who had saved enough money to build a retirement house on her property in the Santa Barbara Hills. His mother, the four time Academy Award fashion designer, Dorothy Jeakins (DJ), asked me to design her house. I accepted with the agreement that her son, Stephan, would be employed to develop the drawings and a scale model. The completed house appeared in the centre-fold of the Los Angeles Times in 1965.

My first departmental appointment was to join the faculty research committee. After meeting with the committee and sharing our research experiences it was apparent that the other committee members had not conducted research of the magnitude of my work. Although they frequently discussed the importance of research, several had no research experience. As a junior faculty member I sensed a bit of jealousy from other committee members because my work was publicised internationally. A senior faculty member, Donald Rhea, informed me that there was also a social status among the academics, that separated junior and senior faculty.

My teaching assignment was a design studio for students with previous university education. There were two sections amounting to 20 students. The other faculty member selected was, Pat Quinn, a red bearded Irishman with a wonderful sense of humour and a dedicated educator. Since this was my first teaching experience we decided to combine both groups and work as a team. Pat agreed and together we organized a varied set of experiences related to design including film making, a bit of history as well as the more traditional components related to architecture. After teaching this studio for one year, with

a unique group of students I was asked to work in a more advanced studio comprised of six sections of students all assigned to the same project. The structure of the education programme at Berkeley's Department of Architecture was organised in such a way that there was very little flexibility. From everything I read about creativity, experiential learning, and multiple intelligences, the concept appeared to be antithetical to my view of the current thinking about education. Consequently, I decided that at the completion of the farmworker project, it was necessary to move to another school to continue my work.



Our Maybeck House in Berkeley

Berkeley, in the 1960s, however, was a remarkable place to live with demonstrations occurring regularly about the Free Speech Movement or the war in Iraq. The coffee shops were the social centres in Berkeley, where students and faculty discussed world politics. Somehow the discussions were more centred about Che Guevara than the poverty in the Berkeley flats, an area of low income Black people that were invisible to most residents. Oakland, the city adjacent to Berkeley, at that time, was designated as a disaster area. It was declared as the worst city in the United States due to high crime rate and poverty. At the same time the Oakland city planner asked if I might organize a team of students interested in helping elderly residents who were forced to leave their homes due to the high cost of upkeep. The approach was to find a way of allowing elderly people to remain in their homes, we described as “ageing in place,” and suggest modifications to allow rental options that could provide additional income. Six students indicated that they were interested in the project. I proposed to the new department chair, Claude Stoller, that this could be considered as a special project. Unfortunately he declined and emphatically stated that it was not architecture. Actually, I believed it was architecture especially since I was licensed in New York and California. The students, however insisted that the project was important for the community as well as for their education. They agreed that the project should be accepted and receiving credit was not essential. Their results were implemented.

Although I was engaged in research and teaching at that time, a few architects and graduate students in San Francisco asked me to join them in setting up a design centre, which was early in the community design movement. The aim of the centre was to prevent local government from demolishing houses in San Francisco and erecting high-rise buildings. An office was established in a vacant storefront where neighbourhood people could drop in, discuss housing issues and comment on design proposals. At that time, I received a draft copy of an article written by Paul Davidoff called "Advocacy Planning." I shared the article with the team members at the centre who commented, "Oh my, we are advocate architects!" The concept of advocacy planning, whereby planners and designers would represent those people who are disenfranchised had a powerful impact on architecture faculty throughout the country. Community design centres emerged in many urban University's, which constituted a movement that also influenced architectural education.

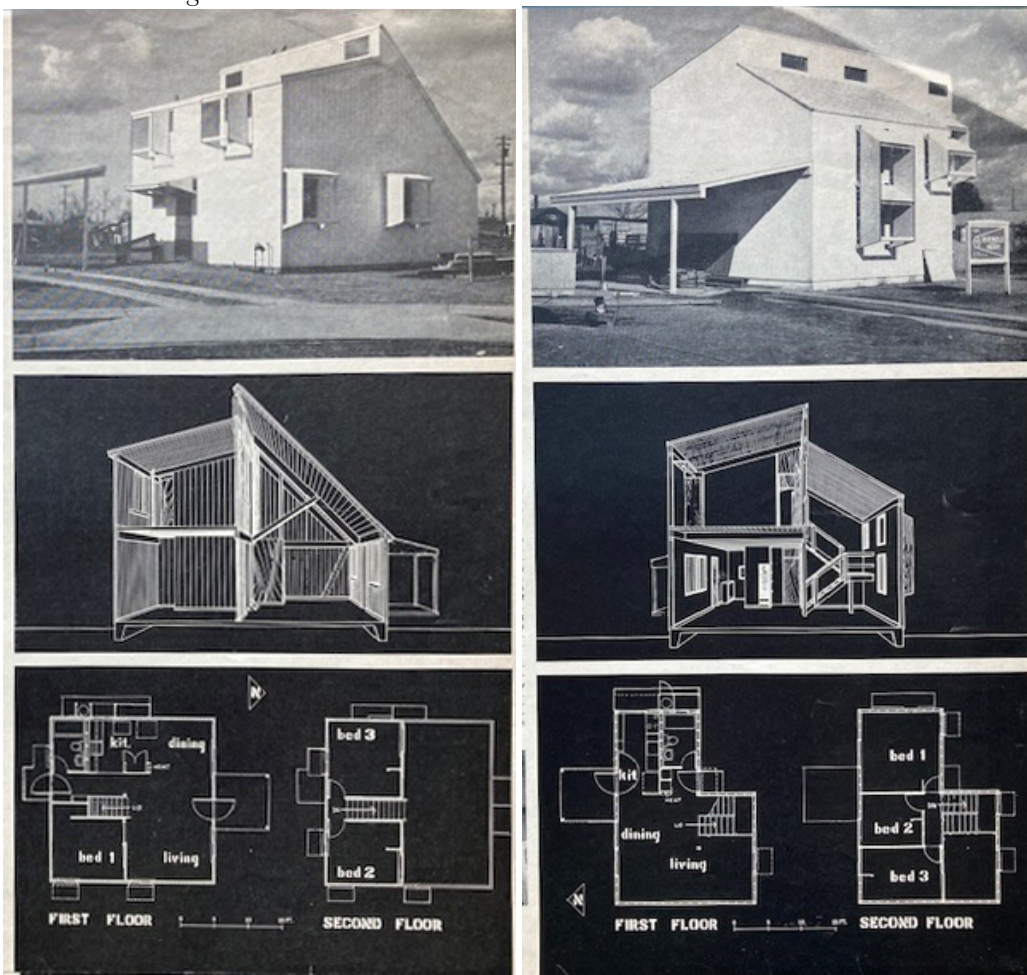
Relocation to North Carolina

The goal of the farmworker housing project was to build several demonstration houses incorporating the results of our social and climatic research. Details of the process and demonstration buildings were published in the Architectural Forum in 1965. Consequently, the results of this work and that of several other younger faculty brought some notoriety to the College. At the time Berkeley was popular for recruiting architecture faculty such that offers came from the University of Detroit, University of Illinois, University of Washington. All the offers were particularly interested in my work in housing and teaching related courses. I was also informed that North Carolina State University had just completed a new research wing and were seeking a Research Director. So, while several schools were interested in offering me a position, it seemed that the North Carolina position was more flexible. It was to initiate a research programme allowing me the freedom to pursue my particular interests. However, it was North Carolina. I grew up in New York City, lived in Berkeley, and moving to North Carolina, the South in 1965, was a difficult decision.

There were two redeeming aspects of relocation to North Carolina. One was that civil rights legislation was passed in 1964, and the sit-ins occurred in Greensboro, North Carolina. It appeared as though the position was clearly a challenge as well as an interesting opportunity. So here we were in Berkeley, with a one year old child. I decided to interview at the School of Design in Raleigh. Dean Henry Kamphoefner invited me, fetched me at the airport, and offered for me to stay at his house. We chatted and met with the faculty on several occasions. My focus was about integrating the social sciences and architecture. The point being that disciplines grow through the integration of related disciplines. And psychology was really the most important missing ingredient, which was my focus. As a design school there were painters, sculptors, landscape architects, architects, and industrial designers on the faculty. The painters and sculptors were very supportive and firmly believed that my position was absolutely necessary. Industrial designers were equally supportive. Some of the younger architecture faculty were interested, but the more conservative faculty were suspicious. They did not say anything but it was apparent by their facial expression, that not only did they not understand but they had serious doubts. Basically the majority of faculty, and the Dean wanted me to join the faculty. Dean Kamphoefner commented to me while at his house, "The reason why North Carolina is

one of the best schools in the country was because I only hire people that are smarter than me." As a guest at his house for the interview I believe I wore him out. Finally he said, "I'm sorry, I'm sorry, I need to go to sleep." The dean indicated that I would receive a formal offer in a couple of days. So I returned to Berkeley with the news that it looks like we will be going to North Carolina. Joan was silent for a while. One week later, two young people from North Carolina came knocking on my office door. They drove from Raleigh to Berkeley to convince me to come to North Carolina. This was absolutely unbelievable. One of the students was a bright articulate older student, Lee Butler, who I initially thought might be a faculty member. Lee indicated that if I came to Raleigh, I would be surprised. I had no idea what he meant. Lee was also a building contractor and surprisingly he built his house similar to my California farm worker houses.

The farmworker housing research and development work in California was published, in Architectural Forum in 1966, called Building a Better Farmhouse. Another article appeared in the journal, Arts and Architecture, 1966, which was an anthropological analysis of a floating village on Lake Titicaca in Peru. Villagers created boats constructed of reed as well as small islands anchored by heavy stones. My focus was clearly on social, cultural and design issues.



Farmworker housing, Fresno California, Architectural Forum 1966

Soon after my offer of an appointment, I received a phone call from the dean, who asked me if I was really an architect, which was a curious question. He replied by informing me that several of the faculty asked if I was an architect since they were surprised at the focus of my interests in psychology. I replied by clarifying that I was licenced in New York City, which was the most difficult licence exam in the United States. I also had a California licence. The dean was well aware of my background but indicated to the doubting faculty that he would ask. Clearly, he had no hesitation about my qualifications.

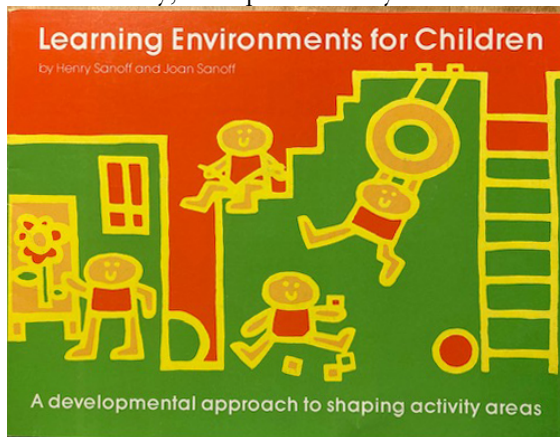
The five day drive across the United States brought us to Raleigh on a Saturday night. On Sunday morning we went to a parade downtown, where the Ku Klux Klan was marching in protest of Martin Luther King, who was speaking in Raleigh. My wife was in tears, and asked, "Where- What did you take me to?" I suggested that possibly in a year or two we will be gone." This was over 50 years ago. My wife's field was early childhood education with a Master's and Bachelor's degree from Brooklyn College. At the time, it was one of the best universities in the country. However, when she sought employment as a teacher, or a consultant, she was told that she should change her wardrobe into something more conservative. Joan had a very personal and colourful urban style of clothing. None-the-less she was hired, and after six months the person who initially interviewed her apologized about telling her to change her wardrobe. His comment was, "I really feel terrible, because the way you dress had nothing to do with your capability."

When I arrived at the North Carolina State University campus, I was offered an office in a new two-story addition, called the research wing constructed adjacent to the original University library, which was inherited by the School of Design. I had a research suite. As I walked through the building with the dean and several faculty members I noticed a concrete floor with light fixtures on a pulley from the ceiling. I asked about their view of research and the unusual space requirements. The response was that a group of faculty from different disciplines from the School developed the programme. They stated that their view of research is basically erecting full scale concrete models and crushing them, which explained the purpose of a two story section. This was a period in architecture where concrete roof structures were in vogue with people like Buckminster Fuller, Catalano, and Felix Candela. I suggested that their view of research was basically in the domain of structural engineering and not necessarily architecture. My research required a typewriter, a desk and several assistants. This was before the introduction of computers. The location of my design studio was on the floor above alongside of two other studios, however, rather than have a vacant research area I relocated my studio to the research area, which then became a design laboratory.

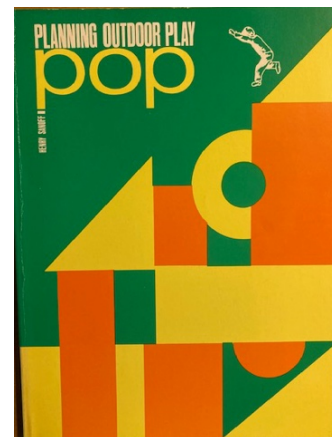
Also upon arrival at the School of Design at North Carolina State University I found myself in an identical position where the Architecture faculty were prepared to vote on a slightly modified traditional 5-year program. Since previously being immersed in all the pro and con arguments, I shared my experience and advocated for a 4 and 2 program, identical to which I helped to develop at Berkeley. The faculty quickly embraced the idea and moved to develop the new curriculum. In a sense- the faculty had ownership in the idea since they were responsible for working out the details. Several years later, a visiting faculty member from Berkeley, Dick Peters, casually remarked that the School of Design curriculum was very similar to that at Berkeley. Several of the faculty smiled and glanced at me, for the first time making the connection.

North Carolina State University, College of Design

Prior to moving North Carolina, I never wrote a research proposal, yet many faculty members suggested that now, being head of research, it was necessary to find money. Since Raleigh is less than one hour by plane to Washington, DC, the home of all government granting agencies, I believed a trip was necessary. I suggested to the Dean my need to visit several agencies to find some funding for research. He smiled at my naivety, but agreed to fund my trip to find appropriate funding sources such as The National Institute of Mental Health or Department of Housing and Development. In Washington at prearranged meetings about my work in housing and children's environments along with examples, the typical response was interest but no available funds. At the National Institute of Mental Health, I was directed to an office of an individual who might be interested. The door was slightly ajar so I knocked and asked if he had a few minutes to chat. He was very welcoming and showed interest in my work especially early childhood education, and how to prepare teachers to do space planning. This was the beginning of Headstart programs throughout the country, where childcare centres were often housed in church basements that were poorly planned. The system I developed consisted of small graphic symbols, to correspond with the children's spatial activities, to facilitate space planning. The director responded with enthusiasm for this work and asked if a grant of \$10,000 would be sufficient to write a book about this process in a period of one year. Now \$10,000, at that time, was more than my annual salary. On the following Monday morning there was a School faculty meeting attended by about 30 people. The first topic on the Dean's agenda was my trip to Washington to secure research funding. He then asked, "How much money did you get?" I responded by saying, "\$10,000." He smiled and the faculty applauded. He was almost speechless and subsequently began to see me as an important asset to the School. I received the grant and together with Mike McNamara, Andy Hensley, Greg Centeno and David Tester, created, Learning Environments for Young Children, and subsequently Planning Outdoor Play, both published by Humanics Learning.



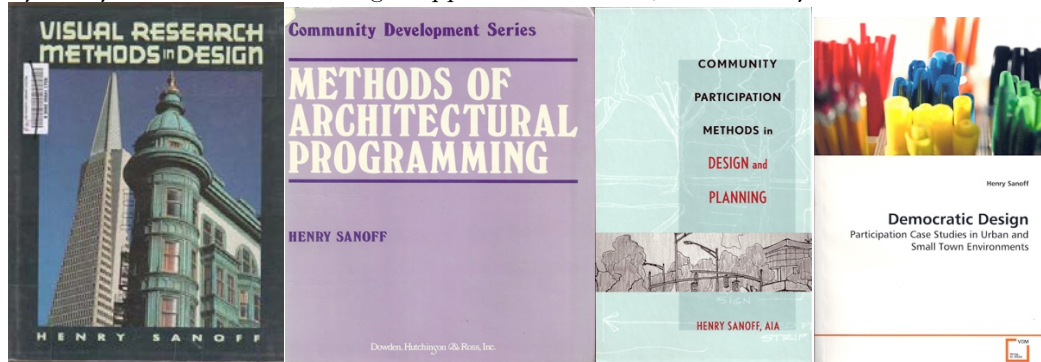
Learning Environments for Children



Planning Outdoor Play

Prior to the graduate programme I taught "knowledge" based design studios with invited psychologists and methodologists. The visitors included Dan Carson, Gary Moore, Alan Wicker, Powell Lawton, Bruce Archer, Chris Jones, and Brian Goodey. Subsequently, I initiated a course in architectural programming due to the lack of appropriate material available. A textbook was developed specifically for the course, entitled, Methods of

Architectural Programming, published by Dowden Hutchinson and Ross. This book was one of the early in the field in 1975, and Routledge Publishing made it available in 2020 as part of their revival series. Another new course on research methods, which I initially co-taught with a colleague, Sociologist, Dr. Man Sawhney resulted in, Visual Research Methods in Design, first published in 1991 by Van Nostrand Reinhold and by Routledge Publishing in 2020. Community Participation Methods in Design and Planning, published by Wiley and Democratic Design supported the course, Community Architecture.



After two years of teaching second year, a protest by the incoming 5th year students emerged. Students marched into the Dean's office and complained about taking a design studio and support courses from the same faculty since they already knew who was going to be teaching in fifth year. The politically astute Dean asked if I would be willing to take on this hostile group of students and teach the 5th year studio. He qualified his remarks by suggesting that this should not be considered a promotion. This view was based on a false assumption that senior people should teach the advanced years, and junior faculty teach beginning years, which should be the opposite case. Never-the-less, I agreed to take on this assignment.

At that time, Chancellor John Caldwell called a meeting of the deans and department heads at the university campus to discuss the nature of the university's involvement in community and urban affairs. The Dean was a few years from retirement, so he was not interested in going to committee meetings, and would usually assign the junior faculty to attend in his place. So I was asked to attend the Chancellor's meeting. Here I was, the only junior faculty member sitting along with the deans and department heads on the campus. The guests were the Mayor and City Attorney, Leary Davis, of a small town called Zebulon, 20 miles from Raleigh with a population of two thousand people, typical of many small towns in the United States. The discussion concentrated on the problems of small towns such as the lack of opportunities for young high school graduates. Consequently, the day after graduation there was a line of students at the bus terminal on their way to larger cities with more employment opportunities. While this exodus occurs throughout the US, it is not uncommon throughout many other countries. The Chancellor was concerned to see if there was a way in which the university could assist Zebulon. He then called on members of the group to suggest ways in which their department or college could support the efforts of this small town. Comments from the administrators included such statements as, "I will have to talk to the faculty to see if they can get involved." Another department head suggested that he may have one student who can help. It was clear that this an avoidance because none of the administrators were in a position to commit their faculty to vague

responses. I was the last person to respond to the Chancellor from the School of Design, so I indicated that I would work with the town along with my twelve design students. My only requirement is that I would need an office/workspace in the town. The Chancellor smiled and subsequently, became a strong ally. And the City Attorney and Mayor were absolutely delighted. This design studio formed the future CDG.

Town of Zebulon

A model of design assistance was developed that not only satisfies community needs, but enables architecture and landscape architecture students to directly confront community problems, such as housing for the poor, community facilities for the aged, early childhood educational facilities, adaptive use of vacant buildings, and small town revitalization.

So here I was teaching fifth year, basically reinventing my thesis, but reshaping the concept of a design studio into an experiential learning pedagogy. Based on my thesis experience and farmworker housing research my approach was dedicated to the non-formal, out of class experiences as the core of the learning process. Basic learning, then, ceases to become the classroom but becomes instead the entire community and its resources. In such a field experience approach to education, the student becomes involved in all decision making processes related to education. Learning becomes a self-directed process of increasing understanding and participation through self-motivation.

At my first meeting with the students I indicated that projects in the town would need to be defined by each and would begin with a walking tour of the town, followed by casual meetings with people to discover their concerns. At that moment, a student named Danny, mentioned that he was planning to quit school, because he had ulcers and his four years at the school were terrible. He could not deal with the jury system, typical of project reviews. He continually felt harassed. He said that he just could not do it for another year. Danny was very soft spoken, very sensitive, and appeared to be an intelligent young man. I asked him to remain for the last year so he would have his degree. I asked Danny to trust me for this final year. His reply was, "Well, I will trust you for a week." [laughs] So, he joined his fellow students to visit the town.

One of the concerns voiced by many townspeople was the need for a children's centre. Although they are often referred to as "day care centres," we describe them as "child development centres." It was suggested that there was a vacant church basement that would be suitable and could be designed and renovated. I mentioned the possibility of such a project to Danny about a need to design and actually construct equipment and furniture, as well an outdoor play yard for a children's centre. In addition, since Joan's field is early childhood education, and as the County Head Start Director, indicated that she would enjoy working with Danny. Well, Danny was thriving in this situation. He spent all his time in this town of Zebulon going back and forth to the University for classes. And after six months, a position became available in the town—as Director of Community Development. All the townspeople wanted Danny to accept the position. Danny said, "Well, you know, I have not graduated yet. I have several classes to complete for graduation." His fellow students offered to coach him if needed. They also arranged for two of his teachers to come

to Zebulon to help with his coursework. By and large, students, townspeople, Joan and I were excited about this job offer. Danny accepted. After he graduated, he remained for two additional years, then departed for Northern California when he inherited a large parcel of farmland, where he became a goat farmer making goat cheese. He visited Raleigh a few times bringing samples of his goat cheese.

Day Care Center to Open in Zebulon

By JUNE ORR
Staff Writer

ZEBULON — An experiment in early childhood education that could get a number of pre-school youngsters off on the right foot in life will begin before dawn Monday in the basement of a small Negro church near here.

At that time as many as 25 Negro and white youngsters and some two or three instructors will get together for the first time.

Appropriately named the Parent-Child Development Center, Inc. because of its emphasis on the involvement of parents in the education of their children, the day care facility for three-to-five-year-olds is located at Wakefield Baptist Church, a white building which sits atop a hill in the Little River community.

The participants are expected to be predominantly black, although several whites have applied.

The center is the result of a community effort by parents, professional advisors, the Little River Community Action Center, church members, townspeople and N. C. State University students. All have recognized the critical need for a day educational facility here and have been working since last fall to come up with a suitable program.

Climaxing their initial efforts is an open house to be held from 2 until 4 p.m. today.

Anyone who had seen the 80-by-40 foot basement before the community residents and



Staff Photo by Emmett Lewis

FINAL TOUCHES — Children dip in to help put the finishing touches on Parent-Child Development Center in Zebulon. They are, from left, Ari Sanoff, 4, son of Mrs. Joan Sanoff of Raleigh, a consultant for the center; and Tina Robinson, 5, and Jerry Wilder, 6, both of Zebulon. The center opens Monday.

others pitched in to turn it into an "educational playground" would certainly not recognize it now.

The bottom half of the center's walls have been painted a solid, deep blue and the top half, white. Gold columns form a natural corridor around the room and red child-size chairs, cots and tables have been put in place.

"We wanted to make the physical environment as

stimulating as the educational one," said Mrs. Joan Sanoff of Raleigh, who has worked as a volunteer consultant.

Puzzles, blocks, peg boards, drawing materials and toys which will aid in the development of concepts. They will be used as teaching materials by one white and one black part time staff member (from the New Careers program) and the fulltime Negro director, Mrs. Beulah H. Reid. A cook has also been hired.

"We're going to make this thing work. I guess we'll have to prove to some of the parents that it will work, but it will. And then they'll be very proud," said Mrs. Reid, who lives in the area. She taught for 14 years in Henderson before taking the director's position.

The idea of a center began with the Little River Community Action Center, which "has tried to organize the low-income people here to solve their own problems," said Director Danny Ross.

With the consultant advice of Mrs. Sanoff the program was more clearly aimed at "getting the parents involved and making them aware of the educational needs of their children. Hopefully some motivation to make the home environment an extension of the educational one will come out of this," Mrs. Sanoff said.

A white mother, she is the wife of Dr. Henry Sanoff, a professor in the School of Design at NCSU whose students helped plan the physical facilities. A freshman design class is now working on plans for a playground. Mrs. Sanoff has a masters degree in early childhood education from the City University of New York and taught in that city's Ocean Hill-Brownsville district for seven years.

"Parents have been ignored in most systems as far as their children's education is concerned, whereas they should be taking an active part," Mrs. Sanoff said. "We feel that if the parent sees how the child is learning at the center he might be more

inclined to carry out similar things in the home situation. Just simple things such as showing a child how to make things work, doing things with him, taking him places and answering questions are very important."

Parents of children at the day center will be encouraged to spend time with their children there, and parent conferences will be held. The board of directors is made up mostly of parents who will always have the majority-making decisions, Mrs. Sanoff explained. She said it is hoped some of the mothers will eventually become interested in working there.

The center is a longtime dream for some of those parents. It will enable mothers to work and supplement the family income, even though it is for children of non-working parents also. Fifty-five per cent of the families in the 6,200 Little River population have an income of \$3,000 or less.

Develop Self-Image

Mrs. Sanoff, who will be helping develop the center's learning program, said, "We often bring our own values into the learning situation, which is totally wrong. The emphasis should be on helping the child develop a self-image and a feeling of self-importance."

Asked about the possibility of having a more equal black-white ratio in the future, Mrs. Sanoff said, "A number of white parents have expressed an interest in the center. Eventually I think it's going to become more balanced. There is quite a demand for a facility of this kind among both blacks and whites here."

A discussion with the students and townspeople revealed various improvement projects mainly centred in Zebulon. Another student, Henry Burgwyn, pointed out that, it is unrealistic to only examine the town. It is equally necessary to examine the region, because of its impact on the town. This was a very astute insight. So I felt the need to know more about the Henry Burgwyn's background, since they were entering their fifth year while I had only been teaching first and second year. After several meetings with the faculty I realized that their comments were mostly about students' grades not necessarily who they were. For example, Henry King Burgwyn, was described as a consistent "C" student, yet he was called King. It was not very long before King Burgwyn assumed a natural leadership role, since his knowledge was beyond the limited coursework. When he graduated I encouraged him to pursue a planning degree in order for me to offer a research assistantship. When he completed the degree, he worked full time with me and as a lecturer in a housing policy. We worked together for four years, after which, he needed to move on to another part of the country. He relocated to San Francisco to work in the Mayor's office for two years and then to Colorado where he opened a real estate development office and became well known for providing high quality low income and

elderly housing. His architecture background was useful since his knowledge and interest was in finance and investment.

Another student who had a pronounced Southern accent, was Mike Hager. I asked, "Mike, what made you study architecture?" His reply was, "Well, I really could not spell 'agriculture', so they put me in architecture." Mike and I are good friends. He always said that his final year before graduation was the most important year of his life because he could not tolerate being constrained in school. He wanted to talk to people. Several years after graduation opened his own successful architectural practice in Raleigh. He retired several years ago, and visits regularly for morning coffee.

Jon Vasilliades, came from a Greek family in Durham, North Carolina. A small Greek population emerged in Durham, a tobacco area, who were originally tobacco farmers. But when they arrived, however, they opened restaurants, not Greek restaurants because that was relatively unknown, but Italian restaurants. Jon, often called Vas, was energetic, always smiling, and always willing to lend a hand. When Vas came to Zebulon he met with a group of teenagers to discuss their interests and needs. The major concern was for the lack of a park. Vas observed an overgrown field that with the assistance of parents, their tractors, and teenagers to clear it out it would be feasible. A park could be developed with available materials. The location was perfect since it was on the way to and from school to the students' homes. When the park was completed they named it Jon's Park (below).



Jon's Park by local teenagers



Design students construction led by Rick Kattenburg

The Zebulon City Attorney, Leary Davis, was intimately involved with many students and their projects. About fifty years later, another former student, Dennis Davis posted his birthday on Facebook and surprisingly Leary Davis, his uncle, posted a birthday greeting. Leary Davis had since become the Dean of the Campbell University law school and founder of the Elon University law school. So through Facebook I contacted Leary, who replied by stating that he never forgot the work that the students and I had accomplished. We decided to meet for an extended lunch to reminisce about the Zebulon experience recalling the names of Danny, King and Vas in particular. He acknowledge that it was his most powerful experience as the city attorney. When he became Dean, he developed neighbourhood law offices where lawyers could assist people in the community unable to hire lawyers. We sat and talked about the impact of the Zebulon project 50 years earlier on how it influenced his view of education at his law school. Unfortunately, I did not realise he had cancer and died just a few weeks after we had met. I was surprised and pleased to hear about the impact of our educational approach on his experience.

In 2019, Mike Hager organized a fifty-year reunion with all the students of that class so I prepared an afternoon luncheon for the entire group. About fifteen former students came, some with their wives. I mentioned that I met the former Zebulon city attorney, Leary Davis, and they all remembered him and every detail of the project. Leary also remembered the names of Danny, Vas and King. A group photograph was taken to celebrate the reunion (below).



50 year reunion of the 1969 design students organized by Mike Hager (seated) with George Blevins, Robert Steele, Mary Olive Johnson, Henry Burgwyn, Bulent Bediz, Ray Craun, Kenneth Moffett, Jon Vassiliades, Michael McNamara, Don Cohn

That first year was a pivotal year because everyone was engaged in different design and planning activities. The students were engaged in projects suited to theirs' and the interests of the townspeople and they performed exceedingly well particularly since the city of Zebulon won a state-wide award in 1969. As a result of this well publicized student effort numerous requests for design assistance came from towns throughout the state.

Community Development Group (CDG)

The Community Development Group was initiated in 1970 as a graduate component of the School of Architecture, with a clearly articulated educational philosophy. It was stated as an experienced oriented, investigative, problem-solving approach to design. The goal is to develop individuals with self-confidence to identify and solve problems on their own, through an open-ended, multidisciplinary orientation. The results are generalized knowledge accompanied by those specialized skills that enable the student to be productive, one who can process information and use it to improve the quality of life. The Community Development Group is a service oriented, field experience option linked to the Community Design graduate area of concentration. As a design studio-based program it responds to requests initiated by community groups in North Carolina.



1970 CDG group: Terry Alford, John Adams, Art Clemons, John Valley. At the rear is Kirby Grimes, Mike McNamara, Theresa Rosenberg, Jeff Emma, Jerry Quick, John Dickerson, Donna Duerk, Lee Mathews, Jack Rice, Steve Barnhill



Tun Sing Chen, Graham Adams, Jaggu Jagannath, Sofia Darnosli, HS,
Back row: Susan Adams, Lee, Wes Chapman, Joel Chou, 1979

For three decades, the Community Development Group had implemented a new paradigm for professional practice. A model of design assistance was developed that not only satisfies community needs but enables architecture and landscape architecture students to directly confront community problems, such as housing and community facilities for the poor, aging, and single parents, early childhood and educational facilities, adaptive use of vacant buildings, and small-town revitalization. Most often, communities requesting design assistance cannot afford, or do not have access to professionals for assistance. This sometimes makes them powerless in responding to issues that do not represent their best interests.

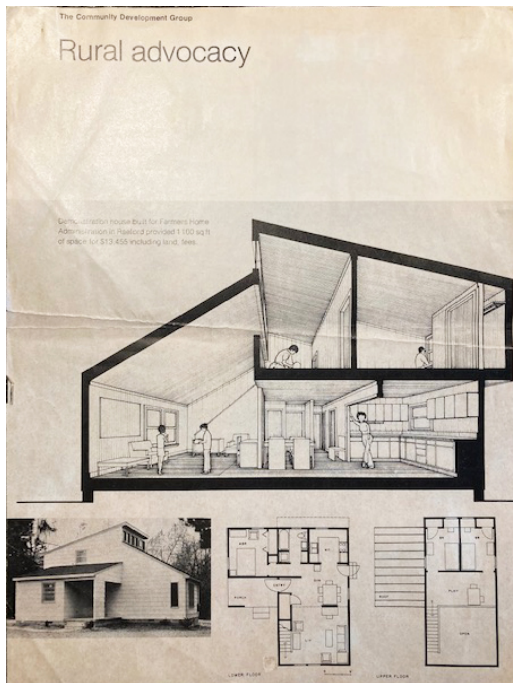
Clients consisted of non-profit community groups, planning departments, and other local and state agencies. They are selected on the basis of their willingness to open the design process to all citizen and user groups. At the Community Development Group, work with students emphasizes both design skills and skills for ensuring community participation in the design process. This "grass roots" approach to design suggests a paradigm shift from the traditional role of the designer to a more facilitative approach. This in no way abrogates the traditional responsibilities of the designer, rather it requires a more collaborative approach to design-decision making process and requires the knowledge of a variety of participatory strategies. Students are required to document each project in a book used primarily for fund raising by the client group. This documentation also provides a fund of knowledge that serves as a valuable resource for future projects. Students generally work in two or three member teams on a variety of projects receiving academic credit for their efforts. Most projects provide for students' out-of-pocket expenses. In some instances, larger funded projects provide for student's assistantships. Students may work in the CDG design studio for one or more semesters.

In the United States, there was a designation referred to as a Land Grant University to establish or endow such colleges to focus on the practical teaching of agriculture, science and engineering. Every state that received support from the Morrill Acts of 1862 was called a land-grant university, and that meant that they were responsible for solving some of the problems that existed in the community some of which were related to agriculture. Basically, they would be teaching agriculture as well as an agricultural experimentation station where they would conduct research. To support the practical aspects of agriculture there were extension agents who were people working for the university. In North Carolina, an extension agent was assigned to each of one hundred counties. The agents would visit the counties to meet with the farmers who would describe soil or crop disease problems to be communicated to university researchers. Consequently, agriculture grew so famously in the United States and was very successful. In the mid-sixties, a book called *Hard Tomatoes, Hard Times*, A Report of the Agribusiness Accountability Project on the Failure of America's Land Grant College. The author, Hightower, stated that "tax dollars were used to buy new tinker toys for agribusiness, misery for migrants, death for rural America and more taxes for urban America." This book raised serious questions to all land grant universities in the US. In response to this national awareness, I was asked to meet with Carlton Blalock, Director of the Agricultural Extension Service, and several other administrators. I offered a suggestion about how my team can help train extension agents in housing design, legislation, and community development, which was well received.

A faculty position was provided to assist in the development of training materials. So, Michael McNamara, a former graduate was the liaison between the Agricultural Extension Service and the School of Design, located in the CDG laboratory. Extension Agents brought projects from their respective counties, which included housing, community facilities, and master plans, for the student teams to develop proposals for future funding.



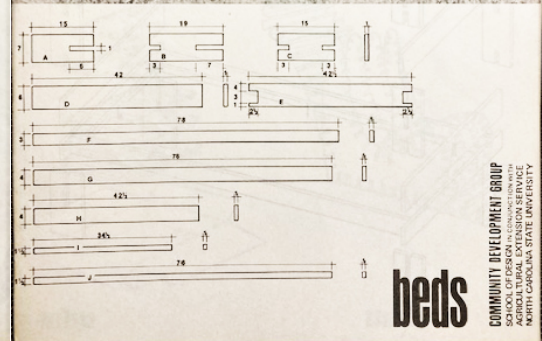
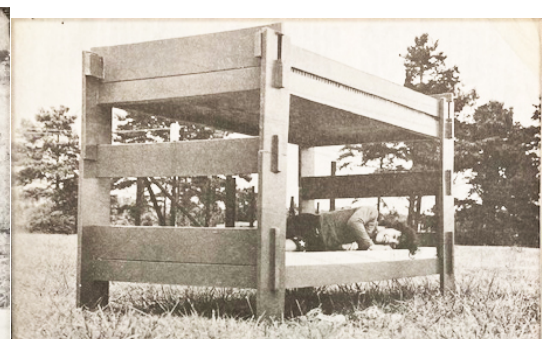
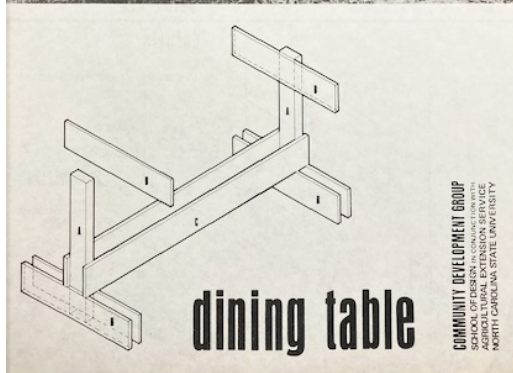
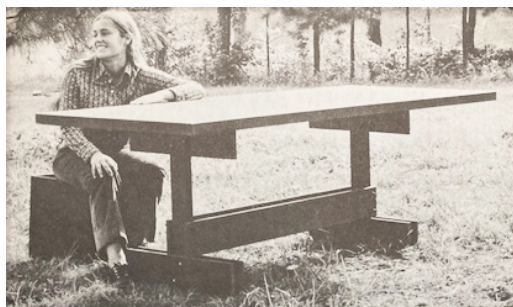
Architecture and Landscape students in CDG 1973, with Randy Hester and HS



Progressive Architecture article 1971



Demonstration House 1969, winner of the USDA national award 1970



Do-it-yourself furniture designed by CDG for the Agricultural Extension Service

While the community design movement across the United States was basically focused in urban areas supported by architecture students from local universities, the CDG program mainly addressed problems in neglected small towns and rural areas while in the urban areas students were involved in a variety of projects or demonstrating against government proposals aimed at forced relocation of residents due to urban renewal projects.

In an effort to bring new ideas about housing to the attention of a large number of citizens, CDG members in conjunction with the Vocational Education Program at Fuquay Springs High School, constructed a demonstration house at the North Carolina State Fairgrounds. Initial construction began at Fuquay Springs with two classes of carpentry students under the direction of Waymon Byrd. The dwelling was constructed in two sections twelve feet wide and twenty-four feet long and placed on two flatbed trucks provided by the US Corps of Engineers for transportation to the state fairgrounds. Student coordinators included Jerry Quick, Jack Rice, and George Ellinwood with a little help from Professor Wayne Taylor.

Construction continued during the fair bringing together high school students learning the fundamentals of building construction and architecture students implementing their ideas. The model house displayed at the State Fair won a national housing award from the US Department of Agriculture in 1971. The Community Development Group in conjunction with the North Carolina Extension Service based on research about housing preferences and family life style prepared a variety of house designs for distribution to North Carolina residents.

CDG was not a community design centre, in the traditional sense, rather it was an educational programme. The department had just transitioned from a five-year to a graduate programme. Several private schools had a four-year undergraduate and two-year graduate programme. Since the idea of field experience learning via community project was initiated in the fifth year, it was transferred to the graduate programme to distinguish it from the undergraduate programme. The graduate programme then would have three options; building design, urban design, and community design, which I directed. Clearly, it was necessary to create a brand for our work and decide upon a name. Students pointed out that a reference to design was not meaningful since it was an unknown quantity in many communities. Although there were community design centres in many urban areas their activities were mostly small scale with highly visible problems. Planning, too, was not appropriate since it implies social controls, and not very popular in the south. So, we decided to call our program community development, particularly since the concept is frequently used by sociologists, political scientist, economists and environmentalists. Therefore my attendance at university meetings consisted of speaking about community development. Faculty from various disciplines commented that they finally understood the nature and substance of the School of Design. However, I clarified that community development is my focus at the School, not necessarily that of my colleagues.

As we began to develop training programmes a main concern was to create a language that non-design people could understand. My primary interest was in developing tools and methods to transfer design and planning concepts in a form that could be understood by anyone. Initially I referred to this work as design assistance techniques, and developed the concept of design games, since games have a positive connotation. The idea of games came from playing Monopoly where it is possible to be an expert but that expertise does not

transfer to the real world. It does not mean that you know anything about real estate development. So such games are usually referred to as “parlour games.” A design game is a simulation of key concepts used by designers and planners in a process where local people can be involved and learn so they could participate effectively. Participation in design games increases peoples comprehension, expands their vocabulary, through their direct experience of doing. The games were based on the idea that the game experience is transferable to real life situations. Similarly, parlour games embrace the idea of winning and losing. In real situations, consensus is more critical because it is necessary for all participants to experience winning.

Design Games

The first major game developed for Extension Agents was based on housing preferences consisting of a four sets of cards. It started with family interests - how the family engages in different relationships, space planning options, floor plan options, and building image options. The games were packaged in a box, since that was the conventional format for a game. The Agricultural Extension Service funded the project and produced one hundred boxes, which were given to the Extension Agents. Initially, they would play the games with their family to familiarize themselves with the process. The Extension Agents would learn, and the people who needed housing would understand. The problem with the box was that over time pieces would be missing. So an alternative was developed consisting of card sets, stuffed into an envelope. After developing a number of different games they were assembled into the book, *Design Games*, published by William Kaufmann, Inc. in 1975. Although the games concept was interesting and compelling it was not very popular in the United States at the time. People could not make the connection. There were schools of architecture that would attempt it with beginning students because it was fun, but to be effective it needs to be applied to a project.



Systematic Evaluation of Architectural Requirements for Community Housing (SEARCH)

Games in Architecture and Urban Planning by Brković Dodig & Groat *FORWARD (by Henry Sanoff)*

Human history and games have been intertwined through the centuries, leaving basic and timeless strategy-seeking methods such as chess to the more recent board games. Strategy selection has been a key technique of operations research and the development of game theory, which deals with conditions of conflict and competition. My interest in gaming, however, as a planning method was sparked about 60 years ago when

I studied urbanization in Jamaica comparing government housing with squatter settlements. To my surprise the knowledge and ingenuity of squatters far exceeded the poor planning of government housing. Consequently, this led to my recognition that any form of environmental improvement should include those who would be affected by the change. However, it became necessary to identify methods whereby people who were not planners or designers could be effective participants. The challenge was to identify those particular environmental features that could be simulated to allow for a process that could engage professionals together with local people for organizing group decision making. It became evident that one of the key factors in this learning process is participation---particularly by the use of games that incorporate the essential features of the environment for which the game is a simulation, allowing participants to experience the activity of community interactions.

Gaming, then, can be viewed as a participatory approach to problem solving that engages a real-life situation compressed in time so that the essential characteristics of the problem are open to examination. This technique permits learning about the process of change in a dynamic environment requiring periodic decisions. The use of games gives participants a better understanding of themselves and others by exploring values, ideas, and behaviours through their interaction. This is achieved when participants assume roles and argue their position. I find that games provide a way to engage people in discussions to help them to discover their personal differences. They produce outcomes such as: learning of principles, processes, and interrelationships; empathy and understanding real-world problem solving. Games get people involved in their play and in their results, which allows players to grasp details that might otherwise be lost.

A familiar feature of games is that of winning and losing. The behavior and interaction of participants in a game can possibly involve competition, co-operation, or conflict. Bargaining and voting methods create situations that have only two sides. These methods are increasingly more unrealistic and usually force people to take extreme positions in order to influence votes. Moreover, losers in any situation become disgruntled. My view is that gaming exercises should be based on the premise that there should not be winners or losers in the decision-making process. Every participant should be a winner. The consensus process, then, replaces the traditional process of voting whereby group discussions are collaborative in nature.

Gaming methods aim to accomplish specific tasks ranging from increasing people's awareness to particular environmental design issues, to teaching concepts and relationships, to clarifying value differences between decision makers. Values are those beliefs we hold to have some intrinsic worth. Value differences between individuals often account for their inability to achieve agreement in group problem-solving situations. Quite often so-called differences of opinions result from basic value differences not made explicit. Values clarification methods encourage people to examine their own beliefs. Games require a structure to help focus the group process, ~~and~~ control extraneous variables, and increase the probability that certain learning will occur for the participants. Although games help participants to understand the complex interweaving of environmental and social forces, they can provide insights into situations so familiar that their characteristics are not perceived. Games help sharpen perceptions. Games also are educational because their purpose is to create an environment for learning and prepare people to act.

*In recent years, there has been increasing international interest in the use of games in citizen and user participation. In Japan, ~~for instance~~, where games are an integral part of the culture, collaborative decision making is sometimes compromised by respect for age differences. Consequently, the need arose to conduct training programs stressing game rules requiring all participants to not only voice their opinion but also to achieve consensus. The outcome of the game workshops led to a variety of community design projects and the subsequent translation of *Design Games* into Japanese, and more recently into Spanish. The authors believe as I do that a design game is like a kiss, interesting to read about but much more interesting to participate in; and those that do tend to repeat the experience.*



Examples of annual CDG newsletters

The design games approach was an integral part of all the work of the Community Development Group. Student teams would visit different communities at their request. One of the basic principles of the education system was that no student would work by themselves. There would be at least a team of two or three, where there would be four or five or six projects going on simultaneously, of different sizes to allow students to make a choice corresponding to their interest. Initially, student teams would visit the community, and meet key people to determine if they wish to proceed with the project.

The first step in the project planning process consisted of a training programme – to establish the language to use, the game concept, and how to develop different games. Students had to learn to work with each other. Each student had to identify their strengths and interests. So, if an issue would arise where assistance was required, they could identify another group member with the necessary knowledge. The idea was really to build a CDG community. After the first two weeks, a potluck party was organized for everyone to get to know each other socially. Another would occur at mid-semester and at the end. The studio had a thirty year life with more than 200 projects, before I developed a PhD program in Community and Environmental Design.



The architecture faculty identified this movement as a cult because students believed that either this was really who they were, or they could discover who they were. For years, students have confessed to me that that experience changed their lives in a sense that they really knew more about their strengths and interests. Typically, in design education - everyone tends to follow the same process. Rarely is it recognised that students are different. The psychologist, Howard Gardner, talked about multiple intelligences. People have different pre-dispositions, and education should focus on their strengths rather than to shore up their weaknesses, which has been the intent of this educational approach.

Part of the idea of looking at education in a different way, not only for students to discover who they are, but in the place of the discovery. Three different elective seminar courses, rotating one every semester, were taught at my house. For three hours the class met one night each week. Rarely is it possible to find a comfortable place in a university building, but it also important for students to see me as a person, to see my children, and my wife. My living room, then would be the seminar room with all the necessary visual and audio equipment. Each week, a student would be required to deliver a forty-five-minute presentation based on their interpretation of the importance in the readings.

There were extensive readings, most of which were new to the students. A one page reflection paper was required each week, including questions for discussion. There were no tests but a ten-page mid-semester and twenty-page final paper requirement. Clearly, in ten pages, it is possible to summarize a variety of readings, however in twenty pages, it is necessary to take a position that could be supported. Since the course was scheduled in the evening, students from other universities, departments and disciplines attended. Often, students would come early, for the most comfortable seating. Coffee was served at the break in small demitasse cups, however, it was decaf coffee. Many times, on the following week, students would comment about not being able to sleep. But it was decaf! I suspect the image of the espresso cup had played havoc with their perception. Each week a student volunteered to bring a desert for the coffee break.

In 1977, Graham Adams, a graduate of the School of Architecture from Charlotte, working in Greensboro with a former School of Design faculty member, and community activist, Gene Messik, learned about the Community Development Group and displayed an interest in applying to the graduate program in Architecture. Unfortunately, the deadline had passed, however, he considered applying to Landscape Architecture, which under the leadership of Dick Wilkinson, was less bound to convention and restrictions. Graham was accepted in Landscape Architecture with the understanding that he would work in the CDG design studio, which at that time was composed of students from a variety of backgrounds. For the next three and one half years Graham completed two professional degrees. During that period of time several publications were produced with Graham's collaboration. The first from a Title IV grant from the North Carolina Department of Human Resources, the Division of Aging and the University Year for Action volunteer program of ACTION, Washington, DC, 1979 was **Senior Centre Workbook**. Another, with a grant from the Department of Energy for the Development of Passive Solar Architectural Curricula in Schools of Architecture, entitled **Energy and Behaviour Workbook**, which won a Progressive Architecture Award in 1981.



In 1996 there was an assessment of a sample of twelve schools from 100, of architecture in the United States and published in the Boyer report. The School of Design at North Carolina State University was included in the sample. Field visits were conducted at each institution by both Boyer and Mitgang – the authors of the Carnegie report, *Building Community: The New Future for Architectural Education*. Each author would visit a different school. Perhaps they heard about my approach to the design studio and seminar approach, so Lee Mitgang came for the entire the afternoon meeting with the students in the studio. He also attended my seminar class in the evening at my house, had coffee with the students, and wrote a story, about how amazing it was that students came to my house and all of them felt comfortable participating in the discussion. I had Asian students, who were often quiet, yet, in this setting they felt comfortable speaking. A former student of a few decades ago, Jay (Jayashri) came to Raleigh for a visit. Recently, she became involved with the impact of education, especially teaching during the COVID Pandemic. She posted on Facebook, a picture of my living room where the class was taught and discussed such an approach as an option avoiding environments with large numbers of students. Her Facebook photo became especially popular with the many students who had classes in that living room environment. In all, the issue was always how to make formal education challenging? How can students discover their strengths? How do you make it challenging yet rewarding, no matter how difficult it is, no matter how stressful it is. How do you make education a memorable experience?



Sanoff Living Room (classroom)

Rural Health, 1970

For three decades the Community Development Group published regular newsletters, and workbooks related to community arts centres, senior centres, town revitalization, and more than 200 projects, consequently the group was well known in the state. Often requests for assistance were initiated by state and local government agencies, primarily because the our work was recognized as university outreach. An unusual request for assistance came from medical school at University of North Carolina in Chapel Hill. The concern that was identified was a lack of medical assistance in the rural areas, particularly since public transportation to hospitals was not easily accessible.

Also, general practitioners found that it was much more profitable to be in urban areas, or working in hospitals, than in rural areas. A team at the medical school seeking solutions arrived at a programme of physician extenders, physician assistants, who could satisfy eighty percent of the rural health needs. Our assistance was needed to help in the development of rural health clinics. Several critical factors required consideration; most important was that in the rural areas, people expect the doctor to be a grey-haired man with a pleasant bedside manner. Clearly, they have aged out. They were not even in hospitals. A substitute approach was necessary and identified especially since there were many medical people who served in the military, were enrolling in medical school as

physician assistants. Most of the graduates were veterans from the Korean war who had been treating the worst possible cases on the battlefield.

The challenge was for local communities to accept the concept of a health clinic, and also to accept the notion that young people are uniquely qualified to provide the necessary treatment. So it was equally necessary to arrive at design solutions for a clinic that would be acceptable. Discussions with residents of small communities with experiences in hospitals or clinics is that they cannot find their way and get lost, and they do not know what to expect. Other comments mentioned the lack of a clear process for different types of patients that are moved between rooms with no clear explanation. One feature that was developed for each proposed clinic was a diagram describing the process, once entering the clinic, for each patient type. For example, from an initial waiting area, patients might see a physician assistant, and then perhaps another waiting area. A series of steps for each patient type were presented graphically. The preliminary design of rural health clinics using a similar process of meetings with local community members using diagrams and pictures of proposed ideas. Clearly, people understood that the closest hospital was several hours away, and the clinic might be less than fifteen minutes away. Additionally, the process of community engagement with student teams reinforced the idea of the clinic, which was deemed acceptable.

In one year, student teams developed six design proposals. Consequently, the state government began to see this as a viable solution, and established, within the Department of Public Health, a Division of Rural Health. After graduation the students who were involved in this project received positions in this newly formed department and Terry Alford, was appointed head of this effort, where they continued to design and construct, with local architects, rural health clinics throughout North Carolina. This approach became a model for many states, and New Mexico, in particular, employed an identical approach using the same concept - the training programme, and the idea of rural health clinics - because hospitals, there too, were just too expensive and too far away to build. Andy Hensley, a former student working with Terry in the Department of Rural Health, retired two years ago and still recalls those early experiences and how important they were and the impact of their work. So, the connection between the university, the community, and professional practice, whether it is private or through government, is clearly unique and certainly important.



Whitakers Health Centre

Princeville, 1973

The town of Princeville epitomized the decay and severe poverty that is stifling many rural towns in the US. Princeville is reputed to be the oldest Black community in the United States. It was established by freed slaves after the Civil War and incorporated in 1885 as Princeville. Originally the slaves called it Freedom Hill.

Princeville was plagued by serious social and economic problems. Poor housing was one of Princeville's most serious problems. Evaluation of the structural condition of all residences revealed that two-thirds of all housing was categorized as either deteriorated or dilapidated. Most of Princeville's occupied dwellings lacked complete plumbing facilities. Attempts to obtain an HUD grant for a municipal water and sewage system remained contingent on the town's ability to establish and maintain a strong tax base. A planning grant from the NC Department of Natural and Economic Resources established a program of management assistance with the city of Princeville to employ a city manager who assisted the residents in the formation of the Princeville Community Club. However, in the absence of traditional Federal support mechanisms, the PCC initiated a home repair program, with a steering committee of homeowners to explore its economic potential.

The PCC sought the assistance of CDG to provide assistance in design and specifications of home improvement and a structure to facilitate these improvements. Utilizing existing community resources, together with an impact grant from the OEO, established the Princeville Community Development Corporation (PCDC). A construction loan fund was used to pay the costs of labour, materials and necessary fees. Due to the absence of public water and sewer in the town, residents desiring running water and indoor plumbing had to allocate a majority of the repair loan for this purpose. Actually, 12 families applied for a home repair loan. Although every participant desired the inclusion of indoor plumbing and water supply, they also preferred to have the exterior of their house painted. The impact of accomplishment was more far reaching than the home rehab program. The impact of the renovation associated with this program had a contagious effect on other residents of the community. A considerable number of residents began performing minor dwelling repairs on their own initiative. Prior to the initiation of this program Princeville's residents were resigned to their present living conditions and had waning aspirations for ever achieving decent living conditions. Subsequently, there appeared to be renewed hope for home improvement, supported by community clean-up campaigns. The CDG team members included Terry Alford, Henry Burgwyn, Richard Busse, and Charles Raine.

Most people are familiar with the historic town of Princeville from the national recognition received during Hurricane Floyd in 1999. Donations from celebrities such as Prince and a visit from former President, Bill Clinton put this small historic town in the spotlight. After President Clinton's visit, an executive order was written to declare that the federal government recognized Princeville's relevance and importance to American History.



Pembroke: Old Main, 1973

Robeson County, NC, is the home of more than thirty thousand American Indians whose ancestry includes several prominent Eastern tribes and, perhaps, descendants of the Lost Roanoke Colony. Named for the Lumber River, which flows through Robeson County and near the town of Pembroke, the Lumbee Indians have managed to remain largely intact as a group, despite a long history of adversity. In the late nineteenth century the first Indian college in the US provided the Lumbee's the educational opportunity they had sought for many years. In the 1970s plans were announced that Old Main, the spiritual symbol of Pembroke State University would be razed for a new auditorium. Although there were letters of protest, finally a save Old Main movement appeared within the Indian community with support from the National Indian organization. At a time when the first signs of campaign promise and studies for Old Main's rehabilitation were under review by campus, community and state education officials, two fires on the same day virtually gutted the interior of the Old Main structure. The only visible remains were its outer brick walls and four white columns. Governor James Holshouser went to the campus that evening and pledged his support to restore Old Main, a potential major setback that actually turned the tide in the building's favour. A year later a restoration plan was in hand.

In 1973, the Community Development Group was contacted by the University of North Carolina, President's office to conduct a feasibility study for the renovation of Old Main. A team consisted of Ken Lambla, coordinator, John Meachem and Carter Reese. Numerous meetings and surveys were conducted with the Pembroke community, as well as with members of the Old Main Commission. The aim was to rehabilitate the Old Main

into an Indian Cultural Centre, consequentially the economic justification lies in its value as an important resource for Pembroke and the Robeson County region. The functions of a cultural centre included the development of an educational program and the state-of-the-art in museum programming. The development of an educational program, with the faculty at Pembroke State University, required an analysis of the instructional activities and their space requirements. Today's museum is not only a place of relics of historical significance, but making them more a part of everyday life. The conception of the museum institution as a cultural centre focused on creating a stimulus for future exploration, an information centre, a place for examination, and dispersal of knowledge. Through numerous discussions with the Old Main Commission, the American Indian Studies faculty, and a museum committee, an activity analysis, conceptual diagram, and a set of objectives for the facility were proposed. An appraisal of the existing structure and potential of the renovation led to a proposed "building within a building," which would maintain the original façade, and its symbolic importance. The design team created a design proposal; and through legislative action, \$1.5 million was obtained for the renovation project. The planning process through construction took six years.



Old Main before renovation



Old Main after renovation

Murfreesboro, 1973

The town of Murfreesboro, North Carolina (pop. 2000) under the direction of the Murfreesboro Historic Association (MHA) rehabilitated several of its old, historically significant buildings. As a result, the community benefited by the addition of space to support a variety of activities, and its important educational and cultural resources as reminders of the town's social and economic development. In order for the MHA to make effective decisions to guide the historic district's future, the CDG devised a growth plan. The increasing demand for residential and commercial development coupled with the continual deterioration of older structures within a community, raised questions concerning the importance of conserving old buildings. The dozens of reasons for preservation can be grouped into four main headings: cultural memory, successful proxemics, environmental diversity, and economic gain.

Faced with limited resources and infrequent professional assistance, the MHA sought assistance to develop a process where citizens groups could identify important issues, explore alternative solutions, and select implementation procedures so they could change the plan as necessary. Since conflicting values are inherent in any goal-oriented process, an approach was developed that encouraged community members to clarify their differences through a design game where goals and strategies were the key elements that participants could manipulate. The game provided groups interested in preserving the many qualities unique to older neighbourhoods with an understanding of the strategies open to them. Organizing and planning for the preservation of the qualities the community had identified as important, relied upon the consideration of the goals, and strategies. A community design workbook, prepared for the residents of the town, identified 15 geographic areas for Murfreesboro's continuing preservation efforts to emphasize the town's colonial past. The workbook, describing the community participation process as a component of the strategic plan, was given a First Award in the Progressive Architecture 1974 Awards Program. In the past two decades the workbook has been the primary resource in the development of Historic Murfreesboro. In addition to the restoration and reuse of many older buildings, vacant buildings in the rural area have been moved to the historic district, restored, and given new uses.

F EAST END HISTORIC DISTRICT

goals related to area
ADD & DELETE AS THE GENERAL GOALS OF THE MHA CHANGE THE PROCEDURE FOR CHANGING THE TOWN PLAN IN THE FUTURE

- * Involve more people in the MHA's plans
- * Boost the community interest and civic pride
- * Control change in the historic district
- * Influence restoration in other parts of town
- * Eliminate the non-historic homes from the district

qualities/importance of area
ADD & DELETE AS THE QUALITIES OF THE AREA CHANGE

- * The only active neighborhood in the historic district
- * Many of the town's oldest citizens live here
- * Good mix of residential and commercial uses
- * Some historic homes, but mostly smaller homes, many with nice residential character
- * Part of the original town as laid out by William Henry Murfree in 1797

Historic Murfree was one of the original districts



Worksheet listing goals and area qualities

Moving abandoned house to the district

Selma, 1983

Many small town revitalization projects conducted by the CDG group revealed similar conditions such as the decline of the downtown and high vacancy rates, some of which are due to nearby shopping malls. A visioning process was necessary since the towns' retail shops could no longer compete with shopping malls. To begin, an initial strategy described as "asset-based community development" was important for townspeople to rediscover Selma's positive features. A walking tour, identifying key locations encouraged residents to discover the town and set the stage of a visioning process. A festival also contributed to having Black and White people come together with a "town twister" game for teenagers as a way of getting them to identify, through a base map, what activities were needed in the town, while young children created drawings of features they would like to see in the town.



PANNING THE TOWN - ROLL 'EM, IT'S DOWNTOWN SELMA!

Graduate students from the North Carolina State University School of Design were busy photographing the facades of the buildings in downtown Selma Monday afternoon, as part of their preparations for their downtown area revitalization project proposals. The four students will be working with the community for the next four months in an effort to create suitable proposals to spruce up the Raiford Street area. They are scheduled to confer with the Selma Merchants Association next Tuesday morning, September 21. The revitalization specialists are, left to right, Alvin Lester, Marilia Aldegheri Do Val, Neil Goldberg, and Larry Lovette.

THE JOHNSTONIAN SUN - OCTOBER 28, 1982

CDG schedules meeting tonight

The Community Development Group (CDG) from the North Carolina State University School of Design will conduct a workshop Thursday, October 28 (tonight), at 7 p.m. at the Selma Elementary School cafeteria to receive citizen input on proposed designs for downtown Selma.

"The Design students have shared their plans with me for the street facades on both blocks of Raiford Street," stated Dan Collins, Selma city manager. "I encourage Selma community members to come to the meeting and air their views."

In a public workshop participants spoke about the positive features, such as the original city hall concealed behind metal panels, and what they would like to see changed. Streetscape photographs are useful to depict building features, or building removal consequences, that are often overlooked by walkers. In Selma, the continuous metal canopy lining the street became more identifiable as a visual distraction.

But perhaps what was most important was for the town to establish its identity. In one of the public meetings, several community members indicated that they sold antiques in their homes. Somebody suggested, “why don’t we create an antique centre?” And everybody said, “well, why not?” The idea was to put the vacant buildings up for sale so that those people already selling antiques could purchase the buildings. Several connected buildings had the interiors renovated and adapted by the owner as one building selling antiques with the original facades preserved.

In the past 40 years, Selma has become one of the most significant antique centres on the East Coast. Bus travellers from New York to Florida, or Washington to Florida, typically will stop for an hour or more in Selma to purchase antiques. And the antique dealers are very clever because they sell small objects such as ashtrays, little cups, and saucers. After all, they know that when people are traveling on a bus, they have limited carry-on space and cannot buy large items. Financially, the town has been very successful with several antique shops, boutiques, and restaurants, with a zero-vacancy rate. Selma is a demonstration how the community, by establishing some kind of identity that is relative to who they are, can help to revitalize the town. Selma, is one of numerous small town projects.



Selma downtown 1983



Selma downtown 2000



Façade photographs



Existing (above) and proposed street front facades showing removal of canopies

SUPPLEMENT TO:

The Johnstonian-Sun

Selma, North Carolina 27576, Thursday, December 16, 1982

Downtown Revitalization:

Why Do We Need It?

Many readers who have been following the developments of the revitalization program will be asking themselves: "Why do we need revitalization?" In this supplement we believe that some of the questions will be answered and a clear idea will emerge to show how the town of Selma should proceed with its plans.

TIME FOR PRESERVATION
Every age leaves its mark on a town. Every town is the living record of its own past and reflects the economic, social, technological and cultural conditions that shape it. Any town that fails to respond to the demands made of it will decline, and unless positive action is taken, it will eventually die. Selma is at that point in its history when it needs to take action.

MODERN PRESSURES
One of the most significant changes in recent years has been the shift in social values with regard to change and progress that has taken place throughout America. While we no longer deny the need for progress, this no longer implies the destruction of all traces of the past. We have learned too much from the mass demolition that has taken place in the past 30 years. Having behind the stark urban landscapes we see all around us today.

SELMA'S HERITAGE
In a historical survey of the architecture of Selma done in 1980, Thomas Grace commented that "since the 1930's the fabric of the town has been destroyed, due in part to a general lack of capital. This lack of widespread destruction, unlike other areas of the State and Nation, has left Selma with a remarkably intact physical history."

Another change has been with attitudes to shopping. People are getting tired of the impersonal atmosphere of shopping malls and are once again seeking a place where they can relax, socialize, and "be at home." There has been a return to community values throughout America that can no longer be satisfied by the old centres.

MORE JOBS
The change in economic climate has probably had more effect than any thing else on people's day-to-day lives. The money needed for reconstruction on the scale needed is not available and unlikely to be for many years. As Thomas Grace stated in his architectural survey, "In these days of growing energy concerns, the preservation of old buildings is no longer viewed as non-productive activity. The preservation process conserves energy that would otherwise be needed for new materials."

Some of the children of Selma gave their ideas of how they would like to see the Downtown area develop. Perhaps there are some building design students among them!!!

the need for less materials. Preservation today is the concern of professional architects, planners and businessmen who have proved that preservation can be an economic venture.

Work In Progress

This supplement marks the end of four months of work and co-operation between the citizens of Selma and the team of design students from the School of Design at North Carolina State University.

In that time, through a series of workshops, interviews and discussions, much probing, analyzing and assessing, a lot of frustration, sweat and joy, we have produced a record of our progress with suggestions that will help Selma in its revitalization effort.

The CD Group

The Community Development Group (CDG) is a graduate program of the School of Design at NCSSU. It assists communities around North Carolina in the improvement and development of their local environments. The group's involvement in community development is based on user participation. The aim of the CDG is to actively involve members of local communities in decision-making appreciation of the problems to potentials of their own environment. The CDG therefore can achieve the most appropriate design solutions by working closely with community residents.

The CDG is directed by Henry Sanoff, Professor of Architecture. Graduate team members include:

Prepared by:
HENRY SANOFF, CDG Director, Professor of Architecture
NEIL GOLDBERG, Product Design
MARILEA DO VAL, Architecture
DIANNE FACELLA, Landscape Architecture
ALVIN LESTER, Landscape Architecture
LARRY LOVETTE, Landscape Architecture

It's Up To You

We have chosen to present this work in supplement form because we feel that the people of Selma should know what is going on and get involved. Involvement is absolutely essential if this project is going to work.

Visitors Scholars

Visiting scholars and groups came to the community design studio as well as to visit completed projects. Woo Gab Shim (Korea) & Michael Smith on the left, with students



Geoff Sifrin, Alan Lipman (UK), Mac Jordan, Apina Triswasda, Diane Filipowicz

Environmental Education

Environmental education has a history dating back to Rousseau who argued that education should focus on the environment. It was John Dewey in the 1930s who promoted integrated interdisciplinary education. Modern environmental education was clearly defined by William Stapp and expanded by discussions with Richard Wurman, Doreen Nelson, Aase Eriksen, Ron & Marley Thomas, myself and others about the narrowness of public education. Environmental education has long been neglected until recently, in the growing attention given to environmental studies, and often considered only as it impinges and destroys the natural, it is nevertheless the environment in which all of us spend most of our lives. Environment education stresses the development of an awareness of surroundings, senses, feelings and needs; then an understanding of the functions and the impact of the environment and how to change it to best satisfy peoples' needs. By developing the senses, children can learn to evaluate the environment in terms of human responses. They become aware of how the environment feels, how it influences their actions and how various aspects of it serve or hinder peoples' needs.

Although one of the goals of environmental education is to prepare future citizens to make sound environmental decisions it is not a new subject area to be added to a school curriculum, but rather as an approach for learning in all areas. The skills and attitudes acquired through environmental education activities can be applied to the learning of all subject matter.

In the United States there is a national programme described as the Artist in Residence, where an artist is assigned to a community or school to acquaint and engage students and adults in the arts. A designer-in-residence could expand ideas beyond art, and focus on a variety of subject areas. A proposal was developed to the National Endowment for the Arts (NEA) and funding was received for creating a designer-in-residence program. A community school system was needed for their willingness to support a designer. A student particularly interested in working on this project was Susan Goltsman, who would be required to relocate to the city of Asheville, a beautiful, historic North Carolina city. The School Superintendent embraced this idea particularly since funding was initially available for Susan to live in Asheville. Teachers were identified to engage in workshops and participate in projects with Susan, which was well received by the school administration. Although NEA funding was for one year, the school system provided additional support for a second and third year. Susan, however, was a student while living in Asheville, so a regular 5 hour commute was periodically necessary. But we managed to make sure that she graduated with a Master of Landscape Architecture. The success of this programme was a stepping stone to her professional career, because she developed a company in Berkeley, Moore, Iacofano and Goltsman (MIG), that focused on environmental education for young children, and for the community. It is a very unique office, engaged in projects throughout the United States. Clearly, her work in Asheville reinforced the importance of field experience, because her exposure helped to shape a new role as a professional. Susan found her voice. The Asheville Environmental Workbook had an important impact on the American Institute of Architects (AIA), since they developed a modification and referred to it as the Architect-in-Residence.



Funding was made available to ten school districts in the United States to have an architect in residence working with teachers as well as conducting teacher training programs. Training programmes were developed for candidates with an architectural degree, interested in this one-year position with a possible extension. Funds were made available to individual school districts with the agreement that the school system would provide support for the additional years of the project. One of the architect-in-residence candidates was selected by a school district in North Carolina, where workshops were conducted with teachers based on their expectations and responsibilities. Candidates for this programme were recent graduates who were not able to fully grasp the idea that the architect-in-residence was not about teaching architecture, particularly since the training sessions were limited to a few days. The architects in the schools often proposed classroom projects based on their experiences as design students. It was interesting for them, for the middle school students, as well as for the teachers, particularly since the teachers would observe their students activities, and relieve them from their normal routine.

It was evident that school district administrators and selected teachers were not prepared to make connections between the subject matter goals and how the architect-in-residence could facilitate that understanding. Although there were early-on discussions with teachers and staff, who were excited about the concept and thought it was wonderful, other complications arose requiring teacher training for the architect-in-residence if State funds were used for the continuation of the program. Another aspect of the difficulty was the use of phrases such as "environmental education," or "environmental design." At that time in the mid 1970s seventies - science education changed its terminology to environmental education. Discussions about environmental education, were misinterpreted by teachers and administrators to understand that it was science education, which confounded the situation. Years later state-wide chapters of the AIA instituted their own program using

volunteer architects to collaborate with teachers and students in a variety of joint activities in school districts. Several educators developed specific project materials, such as Richard Wurman's, *Yellow Pages of Learning Resources*, *Man Made Philadelphia*, and *Seeing the Environment* in 1975 with Greg Centeno, based on the position that looking is very different from seeing. The book was republished, because it included concepts such as social distance, or climate change that have relevance in 2021. Throughout the years, issues that many of us thought were important in the sixties and seventies have disappeared, in favour of testing, grading, and other distractions from education.

Passive Solar Curricula

A Department of Energy sponsored National Research Program provided support for the development of *Passive Solar Architecture Curricula in Schools of Architecture*. The College of Design via the CDG was selected to develop a workbook that stresses the front end of the design process, that, is programming and evaluation. An awareness of energy related matters at the inception of the project can have far reaching consequences enhancing the value of the product. The techniques presented in the workbook have been adapted from management science, operations research, and sociology. The premise is that there was much to learn about architecture before it became an expert's art.

Notwithstanding the challenges of climate and topography, primitive people had a talent for fitting their buildings into the natural landscape. Unselfconscious design reveals a strong sensitivity to daily seasonal temperature variations, and to considerations of shape, orientation, structure and terrain that relate directly to the climate. Many of the techniques were pretested through projects, workshops and surveys. An environmental reaction survey conducted at the School of Design focused on how students adapted to the climatic conditions of their studio space in the newly built graduate centre. One student reported that while he was completing the question asking whether or not the adjacent window was operable, he hurtled a drafting stool through the eight foot square fixed plate glass window. This reaction he stated was the result of his frustration about the deplorable lack of ventilation and the consequence of frequent complaints of discomfort. Although the event awakened the School administration, engineers and architect to the discomfort problem, it was decided to replace the fixed glass window and relocate the student.



The Window

Sabbatical: London 1981

Newton Watson, Dean of the Bartlett School of Architecture in London, a visiting scholar at UC Berkeley at the time I was a faculty member. We became good friends during his visit since in such a large college it was only Newton, Amos Rapoport and I who were regularly having lunch together. On one occasion Peter Eisenman visited the campus and since we were the only faculty members sitting outside, we invited him to join us. After 20 minutes of Amos and I discussing social issues in architecture that are consistently ignored, Peter rose from his chair and said that he cannot listen to us any longer. Newton and I departed from Berkeley at the same time in 1966.

Joan, I and our one year old son, Ari, drove for five days to North Carolina in our red Volkswagen convertible. Newton, his wife Bridget, and daughter drove our Jaguar XK150 to New York where he flew back to London. After settling in to Raleigh, we went to NY by bus to fetch our car and drive it to Raleigh. Unfortunately, Jaguars were not easily serviceable in Raleigh, in 1966. In addition, a black roadster with a black top and seats, a six cylinder engine in a hot humid area was not comfortable. So, the car was sold and a few years later replaced with a white 1970 240Z sports car that was made by Datsun.

After returning to London and settling in Newton and I corresponded about a possible sabbatical leave to London. Upon completing several projects and preparing thoughts on a new book, I accepted Newton's invitation to the Bartlett School of Architecture at the University of London as a Visiting Professor, during my 9-month sabbatical. This also constituted a family retreat and an opportunity for Ari and Zoe to attend school in London. Prior to reaching London, I arrived a few days earlier to Gothenburg, Sweden where a 1982 red Volvo was waiting for me at the showroom. Although this occurred a day before Xmas, Dr Gunilla Turrell invited me to speak to the Psychology faculty at the University of Gothenburg. The next morning I was scheduled to drive my car to the ferry for England, however there was a heavy snowfall the night before, which concealed my car. Fortunately, I was staying with Gunilla who removed a shovel from her Saab and helped to locate my car from under the snow to prepare it for driving. I reached the ferry in time and safely arrived at Sussex, and on to London to a nice flat in Muswell Hill. My next journey was to meet my family at the Gatwick airport about 6am on the following day. My guide was a popular map book called, London from A to Z, to help me navigate the drive on a totally dark morning. Unfortunately, even with the car interior light on, the map was a blurr and it was a struggle to reach the airport in time. It occurred to me that it may be time to have my eyes checked since I was 46 years and seemingly ready for reading glasses.

Newton was kind enough to find a two floor town house apartment in Muswell Hill. The owners, a Polish couple lived on the ground floor. Zoe became very friendly with them and learned that the husband was in the Polish Air force and escaped the Nazis to England to fly with the RAF. We not only learned such stories but received many home made Polish delicacies. Ari, went to the well known Creighton School, which was in walking distance. The school not only prepared students for university studies, but was structured such that students had the freedom to leave the campus for lunch at home. Since London is famous for music, and in the 1980's punk rock, new wave, and reggae were popular in the concert halls, where shows began early to allow young people to return home early in the evening.

The family weekends were spent visiting Petticoat Lane and the Camden Market, where the Body Shop was launched. Shopping at Carnaby Street was also a family favourite. Perhaps the high point of this trip was our 25th Anniversary dinner party planned by Zoe who invited such luminaries as Newton & Bridget Watson, Martin and Val Symes, Chris Jones, Bruce Archer, Duncan Joiner from New Zealand, and Randy Hester, a colleague and friend visiting London from Berkeley. Although they new about each other, most had never previously met. Fortunately, I was able to return Newton's cordial invitation to London by inviting he and Bridget as a visiting lecturer to the School of Design as well as Bruce Archer and Duncan Joiner.



From the Bartlett School of Architecture: Newton & Bridgit Watson, JS, Martin & Val Symes, Duncan Joiner & HS

The London experience also included teaching a Design Games seminar at Oxford Polytechnic with Brian Goodey, a research seminar at the Royal College of Art, lectures at the Royal Danish Academy with Jan Gehl, University of Rome with Riccardo Moore, Liverpool Technical University, a special dinner with Nick Wates and John Turner, and visits with Lucien Kroll, Frank Duffy (DEGW), and Rod Hackney, President of the RIBA.

Tom Woolley, Dean of the Hull School of Architecture, in the UK, which was housed in the Victorian Blundell Street School, built in 1871, invited me to speak to students and faculty about community architecture in 1983. Tom became dean after Vernon Gracie, who was associated with Ralph Erskine in the design and construction of the famous Byker Wall project, proposed to create a school based on community architecture. Although the school attracted a variety of interested students it became evident that academic leadership was necessary to develop a curriculum to prepare the existing staff for such an ambitious goal. Unfortunately, the program and the building had a short life and Tom Wooley relocated to Belfast to explore new avenues of research.

The surprise of this visit was a Hull newspaper article that appeared prior to my arrival. It announced my forthcoming visit as being a representative of Hull's sister city, Raleigh. Upon arrival the Lord Mayor invited me to a luncheon with her cabinet members. We were ushered into the council chambers by the beadle, a ceremonial officer, who then announced the arrival of the Lord Mayor. We sat opposite of each other and were engaged in a pleasant conversation until she asked my thoughts on the US presidency held by Ronald Reagan at the time. Although I pointed out the problems of his agenda and its impact on the economy, the Lord Mayor countered that we all have different opinions.

Seoul National University, Korea: Distinguished Fulbright Award (1990)

All the seminar classes were taught in my house supported by a self-authored textbook since there were no other publications that satisfied my purposes. One seminar focused on architectural programming based on determining human needs and human behaviour. Although I had several Korean students, one in particular informed me that he already read my book in Korea. I asked if he had read the book in English, he replied by saying no, he read it in Korean. At the end of the semester, he commented that the Korean version is nothing like the English version. I asked if he would provide me with the name of the translator. He was reluctant to divulge that information until I indicated that it was important to thank him, because of the honour of regarding its' importance. His name was Professor Chun-Sup Yoon who was regarded as the godfather of architectural education in Korea. He decided on the most important books to be translated into Korean and required his PhD students do the translation. I wrote to Professor Yoon and thanked him for considering my book for translation. He replied and asked if I would be willing to come to Korea. If so, he suggested that the best strategy is to apply for a Fulbright grant. Actually, there was one position available to Korea as a Distinguished Professor Fulbright Award. And, many of the well-known academics from Korea indicated that they would support me and provide housing. In addition to the funds I would receive from Fulbright, I would receive additional support from the Department of Architecture at Seoul National University. This occurred simultaneously with my sabbatical year.



Korean translations: Design Games, Methods of Architectural Programming, Designing with Community Participation

Since receiving the Fulbright grant we decided to travel to Korea. A comfortable apartment especially designed for visitors awaited us on the University campus. The Korean experience in 1990 was interesting in many ways. The automobiles, for example, were

mostly white and Korean made. How would people know which cars they owned? They did not import cars until years later. On the first day we visited a market near the university. Since Joan usually cooks with a little garlic we saw people selling garlic cloves stacked in a pyramid. She picked out three cloves but the woman's comment was, "We sell by the kilo!" That would be enough for us for a year! Garlic was a major food staple of life in Korea. We also noticed a sight never seen before, huge cabbage trucks, since Kimchi is an integral part of every Korean meal. Our favourite food, however is Indian curry so we were anxious to have dinner at the only Indian restaurant in Seoul. As a starter they served Kimchi, which was very common even in Chinese restaurants. We never really developed a taste for it. But, this was in 1990, and things have changed as well as my taste for Kimchi, subsequently, I have been to Korea many times since and found the most wonderful, French, Italian and Chinese restaurants in the newly developed part of Seoul near the Han River.

At the University I conducted a PhD seminar, which was an opportunity to have the students translate my Design Games book into Korean. Each student was assigned a different game to develop. My assistant, a graduate from the University of Michigan, reviewed the translations for accuracy. Professor Chung Sup Yoon, who invited me to Korea, was retiring so he offered me his office, adjacent to the classroom, while at the University. He and his wife invited Joan and I to his house for a traditional Korean dinner, which began with a typical opening for cocktails in the western designed living room, joined by other faculty members.



Professor and Mrs. Chung Sup Yoon in traditional attire

We then retreated upstairs to the master bedroom, where the bed rolls were removed and replaced with a large table for seating on the floor. Sitting opposite Joan is Woo Gab Shim, a colleague and friend who came to the College of Design as a visiting Professor.

Perhaps the size of the room limited the number of people sitting around the table, since none of the faculty wives were present.



Memorable dinner with the SNU faculty and Chung Sup Yoon

For the first few days at the Department, faculty would come to my office door inviting me to join them for lunch. My lunch consisted of a banana and yoghurt. They always laughed and said that they were having lunch not a snack. When the students would return to class after lunch, I went to the seminar room to meet with them and it reeked from garlic. It was difficult to come very close to the students, although consuming garlic has its health merits, I had to keep my distance. So, the garlic in the classroom was one experience. The other notable experience was using public transportation either by bus or train. When we travelled, it was mostly, by bus from the university to the centre. We occasionally travelled by train. At the time I had grey hair, although my wife had very dark hair. Often, as I would enter the train there would be older men and women who would offer me their seat. It became evident that men and women often dyed their hair. People on the street as well, would stare at me because of my grey hair.

At the Department of Architecture there would be a faculty meeting every two weeks, to which I was invited to attend. They said it would be in English so I could understand the discussion. A dozen faculty members joined the meeting, some very young, others more senior. Many items, some of which were controversial, were on the agenda for discussion. To my surprise only senior faculty members spoke up, while the others were silent. After the meeting I had a discussion with the younger faculty, who were in their forties compared to the others who were past their sixties. I observed that many of the comments were either irrelevant or made no sense. Their reply was that, "We know, but you do not argue with older people." Age and seniority is very important in Asian countries. But they said, "It is okay, since very soon we will be the older people so we just have to wait our turn." This

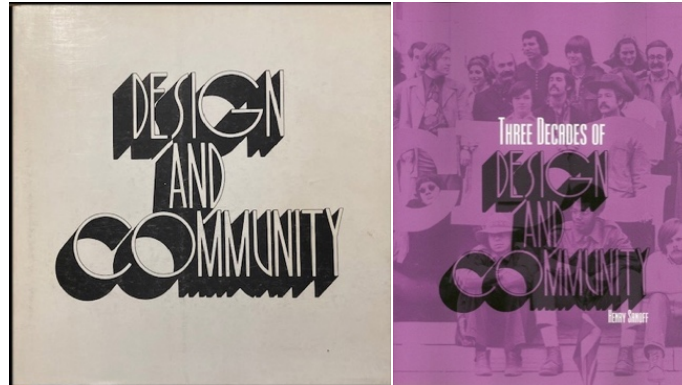
issue came up very often in Korea and in Japan, where people would ask me my age, because that is how you gauge a relationship with other people. It was an interesting learning experience. And the people of course, were very kind, polite, and punctual. Certainly, Seoul had changed dramatically. In 1990 there was one Italian and one Indian restaurant, and several Chinese restaurants. By 2000, there were excellent French and Italian restaurants, since the rapid urban development had been absolutely phenomenal, along with the increased traffic and common grid lock making public transportation more reliable than one could imagine.

The result of the Fulbright experience was the increase of requests from Korean faculty to apply to the University's Visiting Scholar Programme for a year to observe my design studio, participate in student discussions, and conduct research. Many of the scholars were on a sabbatical or leave. For recreation they would regularly play golf since in Raleigh it is inexpensive compared to the courses in Korea, especially in Seoul. Often the visiting scholars arrived with a family, with wives that were excellent cooks, and one was a professional chef.



Top row: Ashraf Salama, Mike MacNamara, Henry Burgwyn, Jim Rice, Sharon Graeber, Sheila Gobes-Ryan, David Tester, Gary Coates
Bottom row: Surapon Sujjavanich, Graham Adams, Greg Centeno, Henry Sanoff, John Sinnett, Hank Skokowski, Joel Cho. Middle: Mike Hagar

Design and Community, edited by David Alpaugh in 1970, is the collective work of the Community Development Group, an organization of twenty students, with financial support from the Urban Affairs and Community Service Centre and the Agricultural Extension Service of North Carolina State University.



1970

2003

Three Decades of Design and Community, published in 2003, with the assistance of Zeynep Toker Genc, is a historical compendium of summaries of more than 200 projects, dedicated to the many students who, throughout the decades contributed to an award from the Association of Collegiate Schools of Architecture (ACSA) and the Fannie Mae Foundation for the oldest continuous community design program in ACSA member schools, in 2000.

Preface from Three Decades of Design and Community

by Gary Coates, 2003

The year is 1968. The war in southeast Asia is escalating out of control. Student activists, many of whom are already involved in the struggle for racial justice and civil rights, are now being drawn into the global peace movement. Throughout the nation, campus-based protests are becoming larger and angrier, as the draft touches students close to home. Questions of war and peace, social equity and distributive justice, economic democracy and political freedom are no longer abstract theoretical concerns; they define the very texture and meaning of everyday life, not only for students but for all Americans.

Sparked by the free speech movement students across the country are also beginning to question the aims, methods, and content of higher education. The buzzword of the day is “relevance”. Like their counterparts at other universities, students in the School of Design at North Carolina State are raising fundamental questions about their education. “What is the relevance of the courses we are required to take to the great issues of our time? “How is my education as an architect relevant to the needs of poor whites in Appalachia, or African-Americans in the inner cities? “Is it even possible for architects to make a better and more beautiful world, or is architecture nothing more than a mask for power, a means of covering up the harsh realities of inequity and injustice that plague American society?

In the midst of this great social, political and cultural turmoil, Henry Sanoff announces the beginning of the Community Development Group as an option within the newly created Master of Architecture program at N. C. State. And so it began. Now, more than three decades later, the Community Development Group is still going strong. Why has this program grown and flourished for more than three decades while other such programs that began in the late 1960s and 1970s have disappeared, quietly succumbing to the changing

fads and fashions of the times? The first, and perhaps most obvious reason, is that the Community Design Group has continued over the years to offer students a genuine educational alternative, one that both unmask and counterbalances the hidden curriculum of conventional approaches to architecture education.

I can still vividly remember the heady sense of purpose that my fellow students and I felt in the fall of 1969 as we fanned out across the state of North Carolina in response to calls for assistance from organizations and community groups of all sorts. We realized that whatever we did would make a real difference in people's lives. We saw ourselves as change-makers rather than mere students. Because Henry Sanoff believed that we were capable of defining and solving whatever problems might confront us, that is exactly what we proceeded to do. We never presumed that a lack of formal training in a given area of expertise would render us incompetent to do whatever was necessary to serve the needs of our clients. If we needed additional expertise we sought it from the most qualified sources.

Working with real people in real situations also made us realize that each problem is different and requires a custom-tailored response. In some cases, what was needed was a process for redefining the boundaries of the problem. In other cases, where the problem was more clearly understood, our task might be to develop a building or landscape design with the client group, and then assist in finding the resources necessary to implement the design. The implementation phase might involve us in actual building construction or it might require us to help in the preparation of a grant proposal for project funding. But in all cases our focus was on the situation at hand. What is needed here and now? As the name Community Development Group indicates, building design was always treated as one means among many rather than an end in itself. The goal was always community development.

To our great surprise, however, we often found that one "side-effect" of focusing on the problem immediately in front of us was the development of an ability to master academic subjects that had proven difficult or even impossible in the past. One example should suffice to illustrate this much welcomed "side-effect" of problem-based learning. One of my fellow CDG members, who had failed courses in structures with alarming consistency, found it necessary to work out the sizing of structural members for a factory-built housing system that he and other CDG students had designed for a self-help group in the mountains of western North Carolina. Unable to find anyone else to take on this task, this student surrounded himself with books on structural design and put himself to school. He brought in faculty experts, as well as students with an affinity for engineering design, to give him tutorials on specific topics related to the task at hand. Paradoxically, he was not only successful in completing the engineering design for this project, but he also ended up with a deeper understanding of the principles and methods of structural design altogether. I can still hear him as he cried out one day, "I've got it. I finally understand this stuff! This isn't so hard!" Such events were the norm rather than the exception during the two years I was directly involved with the CDG.

This example of the pedagogical power of problem-focused, service-oriented learning illustrates another recurring theme in my two years of work with the CDG. Because the world is much more complex than any architecture studio all the projects with which we were involved required knowledge and skills well beyond those possessed by any one student, even the most gifted. In some cases an ability to think strategically and to plan a complex process was required. In other instances sensitivity to interpersonal relations, including the ability to direct a participatory process of design was required. Still other projects demanded all these skills and more. To succeed we had to work together. As a result, we came to see each other as equals with differing, and often complementary capabilities, and we learned to value those differences. It was not at all unusual for a fellow student to put aside his or her primary project responsibilities to complete a drawing, build a model or type a report for another student's project. In the CDG the competitive, individualistic ethos of the typical design studio was completely dissolved, thereby liberating an enormous amount of energy for learning and action.

While one reason for the longevity of the CDG is its continuing viability as an experiential learning alternative, this alone does not tell the whole story. The second reason why the CDG has flourished for more than three decades is that it has been continuously directed by its founder, Henry Sanoff. To everyone who knows him, the CDG is clearly an extension of the character and concerns of this remarkable architect, author and educator.

Henry Sanoff is a quiet, yet charismatic, leader who inspires confidence and commitment in his students, colleagues and clients. My first meeting with Henry in the spring of 1966 certainly had a life-changing impact on me. Sporting his characteristic woolly sideburns and robust handlebar moustache, Henry was dressed in the latest (and hippest) counterculture fashions. In everything he said and did he exuded an air of firm conviction and quiet, yet unshakable, self-confidence. He stood out as someone who was sure to bring new ideas and impulses into the School of Design. His track record as a professor at the University of California at Berkeley only served to confirm this initial impression. Henry had not only been present when the Free Speech Movement was born on the Berkeley campus in 1964, but he had been an active supporter of that great call for change in American institutions of higher education. While teaching at Berkeley, Henry had also completed a multi-year research study and demonstration design project focusing on environmentally responsive and socially acceptable housing for migrant farm workers. Henry Sanoff not only talked convincingly about the need for new directions in architecture and education, but he had already demonstrated exciting new possibilities for change. As a result of that brief first encounter with Henry, I cancelled my plans to transfer to the University of Pennsylvania and enrolled again at N.C. State in order to study with him. In 1969, it became possible to earn a Bachelor of Environmental Design degree at the end four years, and a Master of Architecture degree after two more years of study. Without hesitation I chose to take this option, thereby becoming the first candidate for the professional master's degree at N.C. State. My sole purpose in doing so was to continue my work with Henry Sanoff. I feel certain that every student who has been a part of the CDG has a similar story to tell about how Henry has changed his or her life.

Henry Sanoff's greatest legacy can, perhaps, be found in the life and work of the hundreds of students who have been associated with him and the CDG over the years. As a "teacher of teachers," Henry's former students have carried his ideas, values and pedagogical methods out into colleges, universities and communities throughout the nation and world. I know that I chose a career in teaching and research precisely in order to provide students with the kind of profound, life changing experiences Henry Sanoff and the CDG provided for me.

Since the publication of this book coincides with Henry Sanoff's retirement, it is appropriate to ask, "Can the CDG survive without him?" There is no doubt in my mind that the loss of Henry's presence as director of the CDG will have a profound impact. But, as the hundreds of projects documented in this book illustrate, the roots of the CDG run deep. The CDG program is now firmly embedded in the life of the College of Design and the state of North Carolina.

*Now, at the start of a new century, the CDG is needed more than ever as a proven means for bridging the growing gaps between the profession, the academy and the larger society. In the 1996 Carnegie Foundation report, *Building Community: A new Future for Architecture Education and Practice* (1996), the authors Ernest L. Boyer and Lee D. Mitgang argue that architecture schools must increase their efforts to promote civic activism as an essential part of architecture education, scholarship and practice. They outline four strategies for educational change aimed at elevating the "concept of service to the nation so that it is at the core of architectural education and practice." To achieve this end, they propose that schools of architecture: "1) establish a climate of engagement; 2) clarify the public benefits of architecture; 3) promote the creation of new knowledge, and; 4) stress the critical importance of ethical professional behaviour." This description by Boyer and Mitgang of architecture education in the future could readily be used to describe the CDG.*

Boyer and Mitgang conclude their landmark study with the observation that, “The world needs more scholars and practitioners not only educated to prosper in their own careers but also to fulfil social and civic obligations through the genius of design.” For more than three decades Henry Sanoff has embodied this ideal and demonstrated through the CDG how to educate citizen-architects capable of using their talents to create more robust civil institutions and more caring communities. As this book makes abundantly clear, the CDG is demonstrably one of the most important and successful pedagogical experiments in the history of professional architecture education. It is a program that stands forth as a shining example of the possibilities of community-based, service oriented experiential education. If we are to successfully meet the challenges and opportunities of the future, every school of architecture would, in my opinion, be well advised to create a learning option modelled on the CDG.

So in answer to the question, “Will the CDG at North Carolina State University be able to go on without Henry Sanoff as its director, I say yes, in the firm belief that whatever is necessary must also be possible. It is up to administrators, faculty, and students of the College of Design as well as alumni of the CDG to step forward in the years ahead to make sure that this great experiment in education continues to flourish. Anything less would be a failure to honour Henry Sanoff’s legacy as an innovative educator and fall short of his vision of a more socially just, democratic and sustainable society.

Coinciding with the College of Design’s 55th anniversary alumni celebration in 2003, a reunion was organized of students from the Community Development Group from its’ inception in 1970. Many came for a 2 day celebration, which began with a ceremonial lecture attended by former students, friends and family. Four students representing each decade were selected to convey their impressions and personal experiences of the decade. It began with Greg Centeno, followed by Graham Adams, Hank Skokowski and Jim Rice. Clearly, this was an emotional event, particularly since more than 80 students learned about the history of CDG and associated faces with familiar names. The day came to a close with a dinner party at my house, followed by a breakfast for those unable to attend the lecture session.





Hank Sokowski, Mike McNamara & Donna Duerk



Henry Burgwyn, HS, Donna Duerk



Raghda & Ashraf Salama, Donna Duerk, Wes Chapman, Graham Adams, Greg Centeno, HS & Surapon Sujjavanich (kneeling)

PhD Programme: College of Design (2000)

Historically, architecture programmes were embedded in engineering colleges. In the US there was a concerted effort for architecture to gain its independence since the core of education lies in the design studio, which is unique to the discipline. Engineering schools have more rigorous academic requirements, such as a PhD to be considered for an academic appointment. With the aid of the accreditation process, pressure was applied to university administrators to allow architecture to find a more suitable home. Architecture academics argued that their discipline was different since research was conducted in the design studio. In many countries, university requirements specify that all faculty members must have a PhD. In the year 2000, about twenty PhD programmes from one hundred and fifty schools in the United States were in architecture,. At the College of Design, and other US universities, the view was that architecture was different and a PhD programme was unnecessary. Yet, the insistence about being different had its consequences, such as lacking resources typically distributed to other campus disciplines. When Marvin Malacha was appointed as the Dean of the College, I suggested that maintaining the position that architecture schools are different is no longer viable because the University administration distributes funds to all the disciplines that conduct research and contribute to the overhead. Furthermore, the legitimacy for any discipline to exist in a university setting is to develop a

research arm, which allows a discipline to grow. Finally, I suggested that it is time to speak with the Chancellor, about the College of Design, which has a desire to be the same as the other disciplines, and no longer believes that it should be different." He agreed, "That sounds good. Put it together." So, I was asked to organize a PhD programme. Although his primary interest was in the art of architecture, as a college administrator he was sensible enough to know that a PhD was important. Since the College of Design included architecture, landscape architecture, visual design, product design, and textile design it appeared to be sensible to promote a school-wide PhD programme. For a period of two years, meetings were held with the faculty of each department, to discuss the importance of a PhD program and why it will not detract from any current activities. A proposal to the university administration would include the need for additional funds so it is not to drain the limited supply of College funds. Similarly, PhD students themselves, could contribute to the education process, based on their previous educational or professional experience.

Many of the architecture faculty mistakenly believe that PhD applicants are not qualified to teach a design studio, which is still prevalent in many schools of architecture. As a faculty search committee member for many years reviewing fifty or more applicants those having PhDs were typically eliminated. For consideration of a new PhD programme for approval the University required the support of seventy-five percent of the faculty through a formal vote of a show of hands, not a secret ballot. After what appeared as endless discussions, there was a college wide vote, which received eighty percent of faculty support. Architecture faculty argued that they did not need it, and their concern was that it would deplete the architecture budget. An integral part of the proposal to the university administration was for an independent budget for the PhD programme. The University of North Carolina State system has sixteen campuses which required approval from each of the. This approval process required one year while at the College of Design, the process lasted two years for approval. The President of the University system commended the proposal and the approval process as a model for how a PhD programme should be proposed. The University approved a requested budget of \$250,000, which included several student assistantships, student travel to conferences and two faculty positions.

An integral component of the PhD curriculum included two required courses; research methods and research paradigms. A former Visiting Scholar from Turkey, with an architecture and urban planning background from The School of Natural Resources, Perver Baran, was invited to teach the courses. Faculty members from Architecture and Landscape Architecture provided additional required and elected courses. Graphic Design and Industrial Design programmes supported the PhD programme it, but did not have the faculty to offer advance level courses. Two faculty positions were kept open to invite outstanding research scholars to teach research paradigms for intensive three day visits. They included, Amos Rapoport, Sherry Ahrentzen, Craig Zimring and Nigel Cross, who were teaching research courses in their own universities having reputable PhD programmes.

While lecturing in Istanbul my plan was to attend the 1992 IAPS conference in Halkidiki, Greece. Since direct flights from Istanbul to Athens were not possible, three flight transfers, or bus travel were the options. The bus ride, itself was not very long, but at the border crossing between Turkey and Greece, passengers had to unload and open their baggage. There were sixty people on the bus, with their baggage lined up on the street for inspection.

For three hours immigration officers perused the baggage although the bus ride itself was another three hours. While waiting I met a Perver Baran, a Turkish planner and architect, also on route from Istanbul to the conference in Halkidiki. We chatted for a while and subsequently became friends. At the conference while speaking at “Late Night Confessions in Marmaras” I also met Aleya Abdel-Hadi, a prominent scholar from Egypt, known for her advocacy for the integration of research and design, and author, planner, Sidney Brower.

Several years later, Perver contacted me to indicate that she would like to come as a Visiting Scholar at the university in North Carolina. She came and joined the CDG studio on a farmworkers housing project visiting several growers in the state to become familiar with the migrants’ housing conditions. At the outset of the PhD programme, it was necessary to identify a faculty member on campus to teach two research courses. Perver’s background was ideal since her background was well suited to teach the research courses, so she was appointed for us to work together in the PhD program until I retired.

The PhD programme began with the intent of accepting five students for each of the first few years. The first cohort of students included Michael Layne, a landscape student and sculptor, who completed his graduate degree at the College of Design. Several other students came from Istanbul Technical University and Middle East Technical University (METU), in Turkey with graduate degrees in architecture and urban planning. Mine Hashas-Degertekin, Celen Pasalar and Umut Toker were from architecture. Umut was married though his wife, Zeynep, required an additional year to complete her thesis at the Middle East Technical University. However, the Dean, Necdet Teymur, of the METU, School of Architecture agreed that I would supervise her thesis, allowing her to present her final work in Turkey. Zeynep successfully completed her highly regarded thesis from her Turkish reviewers and was subsequently accepted into the PhD program, where she became my research assistant and currently is a professor at California State University.



CHEERS from the Turkish PhD group: Evrim Demir Mischenko, Orcun Kepiz, Ece Altinbasak, Zeynep Toker Genc, (Visitor, Elif Tural) & HS

The PhD programme generally required students to devote four years, which included two years of coursework, dissertation prep and completion for another two years. Since I was close to retirement my time at the College was exclusively devoted to meetings with students and courses geared to the focus of Community and Environmental Design. It was important that the research conducted by the students would convey an image of the school engaged in quality research. Clearly, quality research comes out of quality people. Therefore a concerted effort was made in the recruitment of outstanding candidates as well as guidance towards their innovative dissertation efforts.

From my first presentation in 1978 in the Design Methods Conference at Istanbul Technical University many of my research papers were translated into Turkish. Also frequent lecture visits as well as Visiting Scholars from Turkey gave the College, formerly School, of Design high visibility when the PhD programme was developed, particularly since a majority of PhD programmes in the United States tended to be more focused on history and theory, whereas Community and Environmental Design conveyed different messages to students. Clearly, the architecture faculty in the school were concerned that the programme focused on my community design work along with the landscape architecture faculty with similar interests. Following my retirement, the faculty changed the name of the PhD programme to PhD in Design. They virtually eliminated the community aspect while the courses I developed were no longer made available.

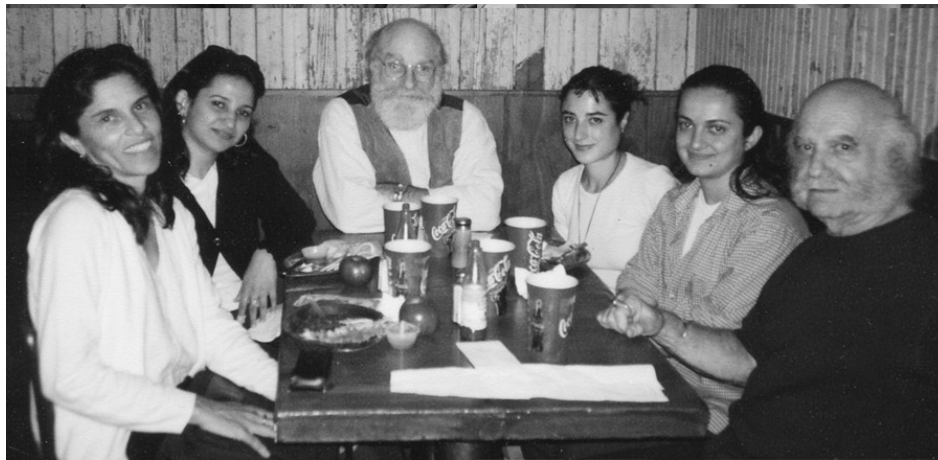
PhD Field Experience

A community oriented PhD programme contains two integral components. One of which is research and the other is community engagement. Understanding how to conduct research requires the integration of knowledge from other disciplines as well as the practical application of working with community groups. Discussions about organizing workshops and conflict resolution are necessary but insufficient. Field experience offers the opportunity to interact with community groups, testing and validating various methods. One opportunity presented itself in a school addition project with an elementary and middle school both on the same campus. Graham Adams, a former student and colleague agreed to forming two teams comprised of one architect from the Adams office and two PhD students. Each team would work on a different school addition, however, develop the same student and teacher participation methods. The workshop schedule allowed the team to conduct the elementary school workshop and then move to the middle school to conduct another teacher workshop. All teachers from each school participated in the workshops. Often school principals are supportive of having teachers participate in the planning process particularly since they are infrequently involved. After all, they are the primary users of the school environment. Specific materials were developed for teachers to think about student-teacher interaction methods and match them to appropriate classroom arrangements. The PhD students, who were architects, were not only involved in generating design alternatives, but also organising workshops. Since this project required three days to complete we moved our Mac, the first Apple computer, to our hotel to continue working in the evening. The workshops conducted by the teams allowed teachers to explore a variety of classroom ideas and select an alternative, which was implemented.

A follow-up community experience involving PhD students, was a workshop for school teachers in California funded by the National Clearinghouse for Educational Facilities

(NCEF). Located in a public school in Davis, California, teachers and architects gathered to explore new ideas in school design and classroom planning. The workshop materials consisted of three publications funded by NCEF, *School Building Assessment Methods* with graduate assistants, Celen Pasalar and Mine Hashas-Degertekin, and *Schools Designed with Community Participation*, and a *Visioning Process for Designing Responsive Schools*. A central feature of the PhD and Graduate programme was the contribution of Visiting Scholars, who came for one year or longer to develop ideas and pilot research studies for their dissertation. They included Deniz Hashirci, Ervin and Banu Garip, Dilek Yildiz and Elmira Gur from Turkey, Nagirley Kessin from Brazil, Ashraf Salama and Eman Elnachar from Egypt.

Other visitors included: Donald Dunbar, Laurie Hegvold (Australia), Barry Russell, Newton Watson (England), Yasuyoshi Hayashi, Ryoko Sato (Japan), Jae-Myung Ha, Dae-Ik Kim, Gwang Young Lee, Woo Jang Park, Woo Gab Shim, John Woo, Hoon Yi (Korea), Duncan Joiner (New Zealand) Claudia Lasai (Germany) Maurice Koolen (Holland), Gustavo Mibelli (Venezuela)

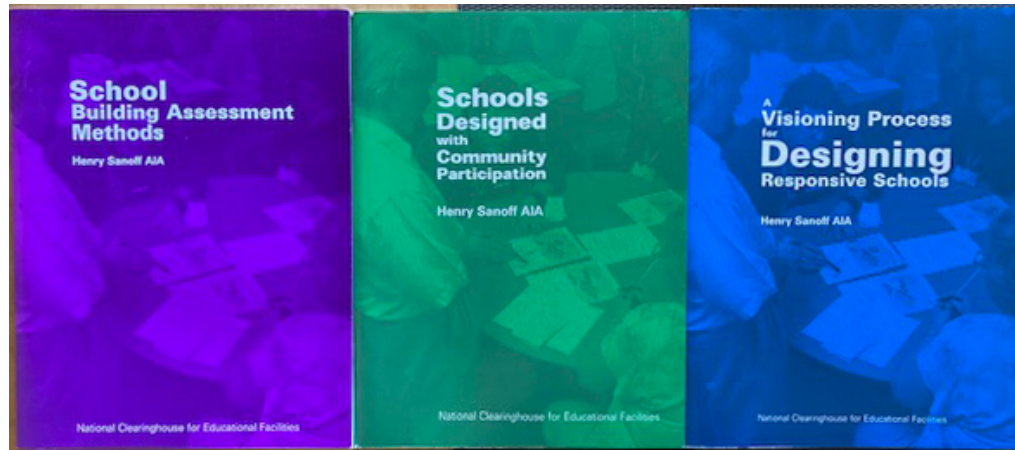


PhD students and Visiting Scholars: Nagirley Kessin (Brazil), Mine Hashas-Degertekin, Michael Layne, Deniz Hashirci (Turkey), Celen Pasalar, HS

National Clearinghouse for Educational Facilities (NCEF)

NCEF was created in 1997 by the U.S. Department of Education and managed by the National Institute of Building Sciences. NCEF provided information on planning, designing, funding, building, improving, and maintaining safe, healthy, high performance schools and universities. For twelve years, the National Clearinghouse for Educational Facilities has proven to be an invaluable and easily accessible resource for information on school facilities research, best practices, funding and other key facility issues essential to those involved in the planning, design and construction of healthy, high-performance schools that enhance student and teacher performance and contribute to community vitality. As an Advisory Board member since its inception, working with the Executive Director, Bill Brenner and an extraordinary diligent and competent staff, it is regrettable that Congress did not continue funding this valuable resource. Several publications such as *Participation in the Planning Process*, *Post-occupancy Evaluation Process*, and a *Visioning Process for Designing Responsive Schools*, were supported by NCEF.

The publications were aimed at school districts for establishing present and future educational facility needs as well as the development of a strategic plan for implementation. Graduate Research Assistants included Celen Pasalar and Mine Hashas-Degertekin.



Design Methods and Programming

In 1964, while at the University of California conducting climatic and social research, it was necessary to convert the findings into housing design requirements. This conversion process was initially referred to as design methods by industrial designers and also described as programming by architects. The missing ingredient in this process was evaluation particularly since programming is assumption based, while evaluation is validation based. By 1967, at North Carolina State University, a programming course was introduced at the School of Design, followed by my publication, *Techniques of Evaluation for Designers* in 1968. While there were a few architecture programs that introduced these ideas there were fewer architectural offices that integrated programming in their practice. One office in particular, Caudill Rowlett Scott (CRS), were pioneers in including research and surveys in their buildings. Caudill, a professor, founded the firm and hired his students, Rowlett and later William Pena, the author of *Problem Seeking: An Architectural Programming Primer* in 1977, two years after my publication, *Methods of Architectural Programming*, in 1975. Other students of Caudill also became associates in the CRS firm. Donna Duerk, my former student interviewed with Willie Pena, a partner in CRS, and was hired immediately for her knowledge of programming. She resigned after a few years due to their unwillingness to accept evaluation in their programming process. Donna started a teaching career at California State University in San Luis Obispo, as a programming specialist and author of, *Architectural Programming: Information Management for Design* in 1993. When a national license examination replaced the various state examinations a new section called Environmental Analysis was included, which was actually programming, but apparently too specific or politically loaded. Consequently, this was the part of the exam that many applicants were failing. As a result, several architecture programs attempted to introduce the topic in the year prior to graduation, so the issues were fresh in the mind when sitting for the exam. Several schools invited me for an intensive one-week student session. To my surprise, when I appeared at the architecture department at the University of Montana, I realized that Willie Pena, author of *Problem Seeking*, had been there one

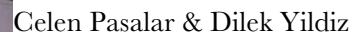
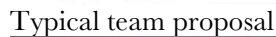
week earlier by the display of a large number index cards, a trademark of his programming process. When I asked the students what they intended to do with that information, they replied that Willie Pena informed us that Sanoff will guide them. If the students had no idea how to use the information on the index cards, the process was flawed. Well, in an effort to salvage their work a coherent program was developed and the exam success rate increased. Unknown to me, Willie Pena returned after I departed and the students informed him of my initial reaction. Fast forward many years when CRS was looking for people in Florida to work on school programming. Another former student, Wes Chapman, already working in Florida interviewed for the position, and in the process learned about Pena's return visit and my comment about his work. Fortunately, Wes was hired and they both laughed about the incident. Several years later HOK proposed a merger with CRS, because of the latter's programming expertise. A debate arose about client control. Another former student, Jim Rice, working at HOK, was privy to the joint conversation about the merger. The issue was whether the programmer or the designer would have initial contact with the client, since the CRS position was that the programmer should and Obata emphatically stated that it should be the designer.

At a more recent meeting at Texas A & M University, where CRS has a repository of its early work, authors of programming books came together with the current CRS staff and scholars from China. Absent from the meeting was Donna Duerk, who has moved on to become a master gardener. Included in the meeting was Edie Cherry, a student of Pena, and author of *Programming for Design*, Wolf Preiser, author of *Facility Programming and Post-Occupancy Evaluation*, Willie Pena and myself. Architectural educators from China were seeking an appropriate programming publication for translation, however the discussion expanded to the need to include building performance, a more recent replacement of post-occupancy evaluation. The outcome appeared to be towards a modest version of programming, but it was gratifying to witness this development in spite of a 50-year time lag.

Owensboro Riverfront Development

Waterfront planning and development has become a field in its own right, not unlike historic preservation. Owensboro is a relatively compact small town bounded on the north by the Ohio River. Owensboro's riverfront has primarily been used for industrial purposes with a few exceptions such as a downtown hotel/convention centre, a performing arts centre and a small downtown park. The Public Life Foundation of Owensboro was formed to support citizen action in tackling community problems, since citizens are often left out of the community's decision-making process. One of the high profile projects in the community was the riverfront development. Previous city efforts at urban renewal and development have met with community resistance and very little action. PRIDE, a new grass roots group organized by the Public Life Foundation was specifically formed to create more public involvement in projects that impact on the appearance of the community. A web search by the director found my book, *Community Participation Methods in Design and Planning*. Consequently I was contacted to develop a participatory process for public discussion about how the riverfront should look and where activities should be located. With the assistance of two PhD students, Celen Pasalar and Dilek Yildiz, a community participation process was developed that included PRIDE volunteers who took the riverfront project "to the people" through a variety of activities, including focus groups. At

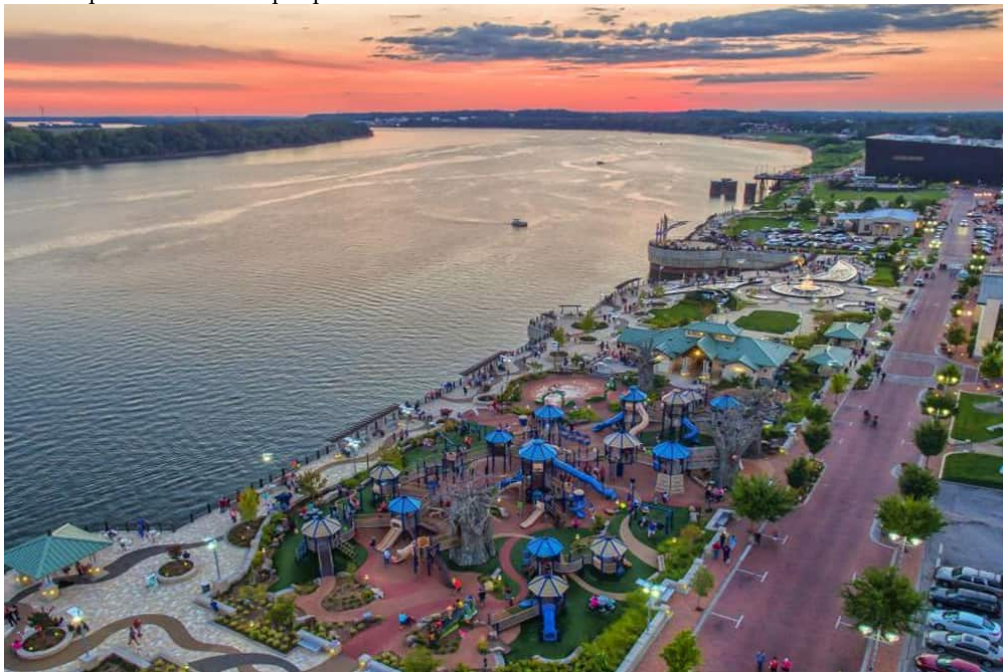
A workshop, held at the Riverfront Centre, was an open invitation to citizens of Owensboro-Davies County to begin a planning process by clarifying objectives, identifying appropriate activities, and locating desired activities on a base map of the riverfront. One hundred and thirty people attended the Saturday morning workshop, which opened with welcoming remarks from the mayor and key officials. Participants then revisited the riverfront through a narrated photographic tour, followed by a presentation of the students' vision, and ended with a video summary of the focus groups. The "hands on" planning aspect of the workshop consisted of twenty-two workgroups consisting of five people each, identifying appropriate objectives for various sections of the riverfront. Objectives were key factors in allowing participants to generate appropriate riverfront activities, which they located on a base map of the riverfront through the use of graphic symbols. Consequently, the riverfront development community workshop provided citizens with an opportunity to share their views before developing the master plan.



Professor Celen Pasalar, continues the community design legacy by engaging her Landscape Architecture students in award winning community projects. Dilek Yildiz, returned to Turkey where she is a Professor at Istanbul Technical University.



Teams presented their proposals



Completed Riverfront Development

Laguna Child and Family Centre

The Pueblo of Laguna is located west of Albuquerque, the largest metropolitan area in New Mexico. Laguna was the last of the nineteen Pueblos in New Mexico to become federally recognized. The Pueblo is comprised of six villages that include Laguna, Mesita, Seama, Encinal, Paraje and Pagate. The villages are located on either side of old Route 66, a trucker's route along the surrounding foothills.

The Division of Early Childhood (DEC) was established to provide valuable services to children and families residing within Laguna Pueblo. The mission of the Laguna Division of Early Childhood is to celebrate and support the diversity of families through services which are family-driven, coordinated, integrated, culturally appropriate, and comprehensive. The Division model promotes collaboration and coordination among all early childhood programs within the pueblo in an effort to provide a seamless system of care. The DEC is comprised of four major programs – The Early Intervention/ Special Services Program, the Laguna Child Care Center, the Preschool Head Start Program, and the Early Head Start Program. Each program operates independently of one another. However, careful attention is given to full integration, cooperation, and collaboration between all DEC programs and outreach services.

The present facilities constitute a series of trailers to accommodate the classrooms and administration. Recognizing the need for a more permanent environment and the ability to offer extended family services, a planning grant was awarded to the DEC for a process to engage teachers, staff, parents, and community members in identifying the requirements for a new Laguna Family Center.



Culture Day at the current children's center

Recognizing my work with community groups, I was invited by the Laguna Puebla Council to develop a program for a Children and Families Center that would include sleeping accommodations for adults, playrooms for children, and social spaces for elderly people.

An initial workshop comprised 90 participants were organized into small groups to plan a play yard based on children's developmental needs. The aim of this workshop was to introduce the concept of play zones for preschool children. Applying graphic symbols corresponding to play activities, work groups collectively organized play zones and planned a play yard that satisfied pre-selected developmental objectives. This exercise introduced participants to a new play planning process. A follow-up workshop, referred to as Sanoff Day, accompanied by Joan, with the same participants focused on facility planning with similar graphic symbols of each function with a list of area requirements, allowed participants to develop building concepts. Again, teachers and staff working in small groups debated conflicting solutions, which were compared and evaluated until they reached consensus.

Teachers and staff shared their experiences and space concerns with each other as they manipulated the graphic symbols. When the groups reached an acceptable solution, the symbols were fastened to a base and each team presented their solution. A final exercise focused on the layout of the playroom and the most appropriate geometric shapes that would be best to accommodate the learning centers. Working in small groups teachers compared several shapes and generally concluded that the "L" shape playroom was the most ideal. Architecture students from the University of New Mexico reviewed the teacher's planning ideas and synthesized them into four concepts, which helped the teachers to visualize their ideas. Building on the results of the teacher workshops and student projects, a series of follow-up interviews with key teachers, social service staff, and administrators provided the basis for a detailed building program.



Teachers presenting their proposals

The Laguna community comprises a number of different groups, all exercising their basic human needs by seeking ownership and a sense of belonging to the physical environment. The final plan proposed a public zone for visitors to the Laguna Family Centre to feel welcomed. This zone, with identifiable boundaries, would allow parents to orient themselves without feeling threatened or threatening. Community members visiting the Centre would be encouraged to personalize this zone. Similarly, a child entry zone is proposed as a distinct place that children can control and personalize. It is a place where there are recognizable entry points into early head start and preschool playrooms and other learning spaces. Children should distinguish and decorate these areas with the products of their activities. While such markers can symbolize territorial control, all too often boundary definition is merely evidenced by the sheer occupancy of a place.

Two PhD students, Zeynep Genc, joined me in developing the programme, meeting with teachers and children, and Umut Toker, in the design development. Initially, the Tribal Council intended to retain a Native American architect designing schools in the region. However, the Council was hesitant because they felt that his school buildings did not fit into the character of an Indian reservation. I agreed to develop the program as well as propose a building design. The completed program and building design was presented to the Tribal Council, with the Governor of the tribal land presiding. The response was very positive and the Council planned to present this work to the Governor of the state of New Mexico, with a request of two million dollars for the first stage of the project. I was not aware that the Tribal Council already received several million dollars to construct a casino. The governor of the state said, “Well, until you are able to pay back the loan for the casino, we cannot give you any money for the Children and Family Centre.” It was clear that the Council was not in a financial position to pay back the state, since all the tribal lands had competing casinos along a major truck route. To confound this dilemma, the state Governor was not re-elected.



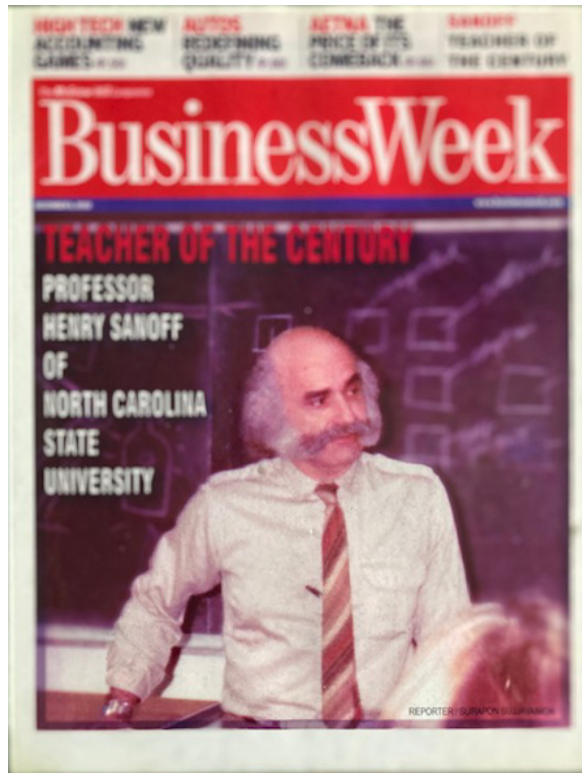
Laguna Family Centre

Retirement Celebration 2003

At the home of John and Patricia Tector's well-designed Lake House in Fuquay-Varina, sixty faculty, their wives, and PhD students gathered for a farewell celebration, with Thai favourites from the kitchen of Surapon and Pinar Sujjavanich. Unlike a College faculty meeting, the same people were all smiles, perhaps that I was retiring, but seriously enjoying each other's company. Small groups moved from room to room until Surapon made a special announcement. He claimed that he was a special reporter for *Business Week* charged with the task of identifying outstanding teachers and selecting one as the teacher of the century. At this time he presented the cover of *Business Week* with my photograph he had taken when he was a student. Up until the last moment his comments sounded authentic, however towards the end, it was evident that this was a tribute to me. For a moment it was believable, yet no doubt Surapon was motivated through our experiences together, to invent such a thoughtful gesture. John was a colleague and friend for many years, since I was an advocate for his appointment at the School of Design, while serving as a Department Chair of Architecture. I believed that John's interest in computer aided design was important and necessary for the School, since design schools generally were slow in accepting any new technology or anything new. Clearly, John spoke a language that few faculty understood or valued, except for the students who felt that his contribution to the program was exceptional. John, too, was marginalized, however he was always the first faculty member that I would include in my graduate and PhD committees. When he assumed the position as Associate Dean of the College of Design the faculty had already accepted the inevitability of the computer as a necessary partner in the design process.



Angelo Abbate, HS, Shishir Ravel



Zeynep Toker Genc, Evrim Demir Mishchenko, Orcun Kepez



HS, Surapon Sujjavanich

Retirement 2003: Student Comments

Rick Kattenburg, AIA- Architect

Stumpy Point:

Designing and preparing contract documents for a small community centre put me miles ahead in practical knowledge. Having a real building responsibility challenged me to rise to the occasion.

Zebulon Child Care Centre Playground:

Having the opportunity to coordinate a design studio and having each student contribute (design and build) one piece of playground equipment for a low income pre-school was exhilarating and rewarding. The students, working with the C.D.G., built a dynamic environment based on solid research, good design, and a limited budget.

Lisa Wilson, Design Collaborative

Design is about people, the natural and built environments and it takes a community process that fosters open communication between various groups of people with different ideas. The process of group participation and communication cannot be learned in a classroom and the process of design cannot be fully understood if the process occurs behind closed doors. The CDG served as hands on learning environment for students while helping various communities groups set goals and objectives for their design projects. In my opinion the actual process of designing is only 50% of the process with active communication making up the other 50% of the process. Learning techniques for "active

communication" comes with hands on experience, working with real people, and real design problems.

Parie Hines, Rose Fellow

"Working with the community for my studio project really instilled a love of involving the future users in the design of their own environment. I have continued my career in architecture with a heavy focus on participatory programming and design. Currently, I am enjoying the advantages offered by the Frederick P. Rose Fellowship, the mission of which is to pair young architects with non-profit community development groups for a three-year position working directly in a specific community. I'm involved in hands-on community development and I couldn't imagine more rewarding or inspiring work."

Ramona Bultman Lewis, IBM consultant

The CDG taught me the importance of process and trusting in a methodology to problem solve. I learned how to work with other people in a team and how to apply my skills as a designer to real world situations. It taught me the importance of process and the application of process to any given design problem. The experience gave me skills that I apply on a daily basis in my current position.

Jim Rice, Senior Consultant, HOK

The experience and confidence I gained from working with you and the CDG has really paid off. It was with you, CDG and working with real clients that I developed the basic foundation to assist people with developing solutions that meet their goals and effectively supports their needs. It was about understanding the links and relationships between the goals/objectives and the solutions. It was also about helping people to understand and, getting them engaged in, the planning/design process to help shape their environment.

Arthur Chen, Assoc. Professor of Architecture, University of Minnesota CDG gave me a unique chance to learn how quotidian life can inspire design if I really engage in community interests. It was an interactive learning experience to adventure my experiments of design strategies and knowledge.

Lee Matthews, Chief Architect, TVA

"The Community development group was an empowering balance between the ideologies taught in the design curriculum and the realities within a community of people and places. It was the bridge between designer ego and client needs that I believe all designers should experience sooner instead of later."

Donna Duerk, Professor of Architecture, Cal Poly San Luis Obispo

CDG was pivotal for my career because I came to understand that I was far more interested in the connection between environment and behaviour than I was in making sure buildings did not leak. I got my first experience of field research and began to understand its value and limits. It was only later, when I was interviewing with CRS in LA that I found out that what I loved most about architecture was called programming and that there was a place in the profession where I could flower. After that, teaching and writing a book

Ron Wells, Wells & Company

Henry Sanoff, more than any other teacher I've known, genuinely understands and embraces the concept of student-centred learning. His expectations are the highest, and he challenges you beyond your perceived limits. Without my experience with Henry at N. C. State, I doubt that I would have been prepared for success, because from Henry, I saw how to get beyond timidity and trepidation. Henry expects his students to make significant contributions. To paraphrase an adage, Henry made me believe that when you really go for it, and you come to the end of all you know, you will either be given earth to stand on, or wings to fly.

Wes Chapman, Strategic Planner, State of Minnesota

Probably the most memorable experiences of the CDG focus on the camaraderie that Henry fostered within the studio. The group was perceived to be outside of the mainstream of the architects and that suited the nature of the students who were attracted to the CDG just fine. I was provided an opportunity to assist Henry with the undergraduate studio as a teaching assistant. This gave me a first-hand exposure to the values and skills that he strove to impart on his students. The CDG is Henry Sanoff and what he believes in as important. I think that we all have been more successful in our individual rights as a consequence of being a part of the CDG "family." To this day I communicate with a number of the members of that studio, and Henry, who serve as mentors, advisors and colleagues in pressing for a more user focused built environment. I shudder to think of what my career would represent had it not been for the sensitivities raised by my exposure to the CDG.

Hank Skokowski, President, Urban Design Associates

I don't think I've ever been very quotable, but you taught me to go for it...CDG opened the door to the world of real people with real problems that required creativity, interpersonal skills, resourcefulness and practicality. The confidence and self-esteem nurtured at CDG allowed me to open a successful urban design practice only a few years later. Thanks to Henry Sanoff for being a cool and committed role model for me.

Jennifer Amster, Project Manager, BJAC

The skills I learned in CDG projects have most certainly led me to my current position. As a project manager for BJAC's University projects, I am heavily involved in the Project Definition phase. This is the point where the criteria that will make the project successful are established. Along with programming, consensus building, and prioritization of need is often required among a diverse number of stakeholders. The most important things I learned were how to *listen*, and let Users feel like they're being *heard*.

Jay Garrott, Professor of Architecture, Drury University

It is very difficult to summarize the importance of the CDG experience the impact that it has had upon me. Everything that I have accomplished since 1974 can, in some way, be traced back to three semesters that I spent in the CDG. Those three semesters and the subsequent 27 years of friendship have shaped the essence of who I am. I am sorry that it took so long for me to let you know how much I appreciated your understanding and guidance back in 1974 when I arrived at State. When I arrived at State I was running away from the profession of architecture. At the time, I felt that the "profession of architecture" was the most screwed up and unprofessional amalgamation of people and beliefs that I had ever encountered. I still think that. Only now, I know that the profession of architecture is not alone in its archaic approach to our global community, they are merely one among many and, now, I have a personal belief structure and strategy that gives me a context for understanding the situation and doing something about it. Henry, thank you for being there when I needed you.

Graham Adams, Adams Group Architects

The best CDG times that I remember, as many others will also, is the fun of meeting and working with many people from around the world. Many of these friendships still exist for me today. CDG always had that "quite not understood image" in the School of Design". That is what made it so much fun for me. The mixture of different disciplines in a single studio, while unique in the school, always made for great debate and wonderful collaborations. This CDG team environment and learning experience is clearly still relevant in today's global marketplace. This reminds me that much of what we learned

from Henry and CDG had everything to do with enjoying life; most especially realizing the unique differences that we all possess and that makes living such a rich experience. The 1990's included starting my own consulting practice. Without a doubt, the information, resources and methods developed in CDG over the years have proven to be an enormous asset. Our firm focused on participatory methods including such things as gaming and we have found that our clients genuinely appreciate both the process and the results. Henry's efforts to mentor and advise our firm, along with my CDG experiences, permeate our firm and my personal life on a daily basis.

John Adams

What I remember and have valued over the years about CDG were several things:

First, it was a forum and a vehicle to make a meaningful difference in creating environments for people in a very practical and relevant way at a time when social relevance was at a premium. The effectiveness, not to mention the morality, of many institutions was being challenged aggressively, and the people working in CDG seemed able to apply their know-how in very tangible and meaningful ways. Contrast this with the plight of many emerging graduates at that time who longed for some sense of connection and relevance in the "real world." Secondly, CDG was an intimate environment in which a small group of students and graduates work intensively together, not in isolation, but in close collaboration with each other and with members of the communities we served. I think this quality is to be prized. It eclipsed in many ways my graduate school experience, which we usually assume to be a smaller, more personalized learning community.

Finally, I feel that CDG provided me personally with a philosophical foundation, a way of thinking about environments and their inhabitants, and about professionalism in researching and designing those environments which has served me well over the years. In conclusion, it amounts to a classical formative experience, which ideally higher education is supposed to provide, but which, alas, often does not materialize for students.

Glen Peters, Principal, Perreten Architects, Canada

I don't believe I will be able to ever picture N.C. State's School of Design without Professor Sanoff. Your departure will be a great loss to the programme and students who attend post-retirement. That said, you are very deserving of the break from teaching and I hope that you and Joan enjoy life to the fullest (how about another trip to sunny Vancouver? Global warming seems to be dispelling our reputation as the west coast of Canada). I trust that you already have some inkling as to how valuable the time I spent in the C.D.G. studio was. There has been a direct transference of the skills and lessons acquired into the work that our firm performs. Perreten Architects always employed some client-user design involvement prior to my arrival in 1990, but we have significantly increased that aspect of our practice since the mid-1990s, using what we call Gaming Sessions to actively involve all stakeholders in the schematic & design development phases of a project.

Some relevant examples:

- In 1995 we spent one week in the remote south-east Kootenay community of Fernie, setting up shop in the clubhouse of the golf course to conduct daytime and evening gaming sessions for the new \$15-million Secondary School. (The site for this new facility was the former 18th hole of the golf course, so the location was appropriate). Students, Teachers, Support Staff, and the Public attended and participated in the design, with a public presentation the end of the week. We used a talking wall to record and display the information and planning/design concepts as they were gathered, and the local press ensured that the results were published for the community at large.- In 1998 we spent three days in the remote north Gulf island village of Alert Bay to conduct a similar exercise for

the new \$5-million Cormorant Island Community Health Centre. Located on the ëNamgis Reserve, this facility was to serve the First Nations and non-native community (including tourists who flock to this area during the summer to fish, hike, kayak, whale watch, and tour the UíMista Cultural Centre and significant clusters of totem poles, including the tallest in the world). Setting up in the Nurses Residence, we again conducted gaming sessions with many of the residents and Hospital staff to gather and disseminate information in an interactive, friendly environment.

Of course, the above will be very familiar to yourself Henry, as it is exactly the type of activity and process that the Community Design Group challenges to its students to realise.

Our firm now champions the motto:

TELL me and I may FORGET

SHOW me and I will REMEMBER

INVOLVE me and I will UNDERSTAND

A simple statement, yet so true in each project that we have completed and an excellent summary of the methodology realised in the CDG studio. Once again, thank you for the direction, wisdom, and guidance those many years ago.

Gary Coates, Professor, Kansas State University

I would be honoured and pleased to write the forward to the CDG book. As you know, my whole life has been shaped by my involvement with the CDG and I think that more people need to know about this remarkable program. It is still the best model I know for integrating professional education, social responsibility and community service.

Steve Knight, Architect

There was never any shortage of professors teaching me to dream, and dream big, in design school. What was so special about Henry and the CDG was learning how to pay attention to the dreams of others and to help make them a reality. Learning to listen to my clients was a great thing to learn while being a part of the CDG and is of great value to me professionally today.

Tun-Sing Chen, Architect, Taiwan

I learn How to "think" from Henry, I think from Global and Owners' view, I response from Owners' concerns and professional 4-dimensions systems integration ways. Which make me becoming a good architect and professional. Two of my designed and completed projects has been published in Taiwan Architect and Taiwan Architecture profession magazines on September and October 2002 issues. It looks nice, I will send you the copies with some of projects of my firm. Hopefully you will like it, too. We all miss you all.

Angela Crawford, MBAJ Architecture

Community Design Group/Participatory Design education helped me recognize that architects have a responsibility of recommending design solutions that encompass an understanding of how their client(s) work or live within their spaces. A successful project is one where a client can educate an architect about their needs (not just wants), and an architect can, in turn, educate their client on possible solutions fulfil their needs.

Don Kunze PhD, Assoc. Professor, Pennsylvania State University

I fell into the CDG fresh and wide-eyed, ready to learn something about the audiences/communities of architecture as well as a broad range of theoretical reflections. It was a kind way to find out I knew very little about either. The recipe of reality plus speculation has stayed with me as a guide and goal. An actor must learn it's not a matter of learning how to make tears come to his/her eyes; you have to make tears come to the AUDIENCE'S eyes. Architecture is only as good as its inhabitants find it to be. This kind

of education made a real difference to all of us. It taught us that, with patience and humility, architecture can still do civic good.

Marilia DoVal, Professor Mackenzie University, Brazil

The importance of men, the user in the creation of the physical environment, had already come to me still in the undergraduate course, here in Brazil. It was when, on learning about Architecture, I would only listen about building design. And that was not exactly what I wanted. I believed that I had chosen Architecture to work on the design of environments, not only buildings. And more, to work on different fields related to the human well-being in the environment. The work in CDG showed me it was possible. And I felt rewarded. Now I am a professor in the School of Architecture in University Mackenzie, São Paulo, Brazil. Next year it will my twentieth graduation anniversary. And I still want to make sure I teach my students the same things I learned while in the Community Development Group, under the guidance of Professor Henry Sanoff."

Greg Centeno, GCD

" Henry is gifted educator that gave us tools, not facts that would change in relevance with academic fashion. His clarity of thought expanded the way we approached a problem, distilled it's essence and derived a solution. The importance of a "user-based" approach to information gathering has served to put me steps ahead of the pack in my professional life." -" Learning through my participation in real projects at CDG, a series of specific project-based internship experiences that allowed me to refine skills in a real world context."- " Henry stood at the centre of change in architectural education and said to all " the secret lies is in how careful you are at listening ". " " When I hear of other people's experiences in graduate school I chuckle. Learning through living it, under the direction of a gifted mentor gave us all a sense of confidence that was empowering." -" At the end of the day Planning and Architecture are only relevant if we are hired to do so. The many concepts, tools and group skills imparted during my CDG days sit at the centre of my ability to developed a project base for my firm today. Henry you gave me not a handout but skills for which I remain eternally thankful."

Mike Sestric, Campus Planner, Lewis & Clark College

First, I was introduced to fresh ground coffee, made from real beans, (probably roasted in your basement), and brewed up in the CDG coffee pot. The pot was always going in support of the 24/7 routine that seemed to prevail then. But it took moving to the Pacific Northwest for me to acquire a fuller appreciation of real coffee! You know, Starbucks and all that! Second, as Jay, Jim and I worked on the North Carolina Easter Seals summer camp project I clearly remember touring the remote, hilly site, in a wheel chair that we had taken for purpose. We wondered how in the world we could ever make the site accessible. I would very much like to see how they solved that problem and how the site developed. Interestingly enough, today I work on a college campus that has similar extreme topographic conditions, and I'm wondering how to make it accessible!

Finally, you should know that the interactive, user oriented and involved, group planning practices we used in the CDG are alive and well here in the Campus Planning Office at Lewis & Clark College. There is hardly a day goes by that we don't use some of those CDG style planning processes!

Walton Teague, Teague, Freyaldenhoven Architects & Planners

The experiences with the CDG allowed interface with real clients with real problems that provided an invaluable dose of reality to the architectural education process. In my current architectural practice often, I utilize the practical methods and techniques of consensus building and problem solving introduced to me during study with the CDG."

David Shelton, Design Sense Inc.

I reflect on my CDG experience probably once a week if not more. The skills and perspective the CDG experience brought me are used every day in my practice. And are constantly re-taught to my associates. Teaming and participation are not only the keys to our success, they are essential to project (and thus client/user) success. And so we use participation and tools I picked up at CDG. Always with some, and typically with great, success as seen through the eyes of clients and users.

Holly Grubb, Brown & Jones

What was important about the learning experience: Coming into the program I had a strong belief that the built environment should be created to best fit the needs of the users. The most important understanding gained while working with the CDG was the development of tools and skills used to integrate the design process and end-users. In addition I defined for myself the role of the designer in "championing" the process. Another important aspect is the CDG was organized to allow students to lead their own projects as project managers and to deal directly with clients, with "the professor" stepping in to provide guidance as needed for each group. What a great way to prepare students for taking initiative whenever the opportunity presents itself in practice....

Linda Jewel, Professor, UC Berkeley

My CDG memories are hazy, yet meaningful - painting school fixtures in Johnson County, attending community workshops in south Raleigh, interviewing door-to-door to determine housing preferences and the planning of McKissick's Soul City. My professional life has turned to different directions than the work with CDG, to teaching Landscape Architecture and a design practice focused on campus spaces, public gardens, urban plazas and parks for edge cities. But the CDG gave me the experience of understanding that the preferences of users will likely be different from my own. The desire to understand the people that will inhabit my completed project remains at the core of what I am, and always will be, as a designer. For this, I am grateful to Henry and the CDG.

Jim Griffin, Professor, Prairie View A&M

I was in the CDC studio for three semesters and two summers. I also was in the two seminar classes you offered. The experience was equivalent to a graduate degree in community development. I went directly from your studio to the University of Nebraska as director of a state wide community design centre. After directing community design programs (studio format) in schools of architecture at three different universities over a twenty-four year period, I retired in 2000. Since then, I have been a Visiting Professor and founding director of a Master's degree program in Community Development in the School of Architecture at Prairie View A&M University.

Andy Hensley

My career has focused on design of community health facilities developed by individual volunteers and owned collectively. My experience with CDG was invaluable for teaching me how to direct the design process in a manner that responds both to individual opinion and collective need. Thoughtful questioning and listening are essential for understanding the mind of the community and for engendering within it ownership of the process and pride in the product.

Susan Goltzman, MIG

I do not know what to say...while working with you and the CDG was a very good experience for me, the experience with the school of design and NC State was not... so if there is a way I can say something about the way you involved us in real projects and how you ran the studio like an office and how well you gave us responsibility and latitude to

develop our ideas with just the right amount of supervision and guidance. I would like to say that and I can honestly say if it was not for you I would not have graduated from NC State! So you can say it any way you think is appropriate but please give no credit to the college.

Pete Lassen

Before deciding to return to school for a Masters of Architecture degree, I had been working for the Federal Government in Washington, D.C., planning hospitals and regulating Federal building codes and standards. I had already received a Master's Degree (in Government Operations), and as a Government employee, I knew that we were not doing a good enough job of defining our constituents and incorporating their needs and views into our design process. This was particularly true with health care facility design, where we would discuss what was needed with administrators and Doctors, but not with floor nurses and patients. But learning HOW to do that was a problem. The answer was to return to school, and try to find out.

Having been stationed at Fort Bragg during my military service, I had no great need to return to North Carolina for another period of training. In addition, a Harvard Degree might help me politically, to move up in the bureaucratic ladder. Still, I had heard of the work of Professor Henry Sanoff, at NC State, and thought that if I could study under him, I could return to Washington with some real knowledge of how to make the system work better. My Lady liked the idea of living in Boston, and the glamour of a Harvard degree certainly appealed to me. I decided to apply to both Universities, and let them decide where I should study. The School of Design accepted me, Harvard didn't. And I never felt the need to return to a Federal Government job (I credit the School of Design for that: Thanks!)

Looking back on my time at the School of Design is, of course, bittersweet. I remember being told by a staff member, all of the places that I, as a wheelchair user, could not have access to. She was emphatic, for example, that I would NOT be using the Media Center in the basement, because the School had no budget for an elevator! We had a wheelchair student, here, a few years ago, she said, proudly, and his mother rolled him up and down the steps. Can you hire an assistant?

On the other hand, one of the first informal, classes I took at the School was taught by Henry. I believe that it was scheduled as a morning class, but when it was filled with students, he immediately notified us that it would be rescheduled to the evening, and would be relocated to his house in Raleigh. Henry gave me the address, and, noting that the property had a couple of flights of stairs up from the street, made sure that I knew that the rear entrance was (marginally) accessible to a wheelchair. Within a year, he had installed a rear deck that made it fully accessible. The classes at the Sanoff's house were amazing. In all of my education, I had never had classes quite like them. It was also great to arrive at the Sanoff's early enough before class to talk to Joan, Ari, and Zoe, and maybe eat a bit of what they were having for dinner. The classes, more like discussion groups, really, were always very relaxed, where discussion flowed easily, and even the most outlandish ideas could be brought out and tested among the students. Henry, of course, as the moderator, would keep things from getting out of control. As a matter of fact, I believe that it was in one of these seminar type classes that I learned about the , crap detector. Henry taught me about many things, including lessons that relate far beyond the field of Architecture. Crap detection certainly one of the most important of those.

Henry's studios were totally different from any of the others I have taken. Of course they were informal, and therefore seemed chaotic. But it was in the studios that I learned the

things that I really wanted from returning to Academe. While the theory is important, for me, the real learning took place in the field, where we learned to deal with real people and their needs. Henry taught me to take those needs and wants, and synthesize them into a usable form. That has served me well since I graduated from the School of Design.

Of course, I remember many of the other students; from Surapon Sujjavanach and Anne Cox from my first studio, who I thank for their patience with this old guy, and who showed me how things worked at the School of Design; to Arthur Chen from my last studio, who set off the burglar alarm at a house we visited while working in Happy Valley. But most of all, I think back on Henry and the Sanoffs as pivotal to both my entering the School of Design, and my getting through it. Thanks, Henry!

Jim Utley

I was privileged to work on three CDG projects which encompassed some of the most intense, productive and enlightening events I have ever experienced. The community workshops forced us to evaluate ourselves as individuals while enhancing our professional skills. Working in small groups taught us the values of leadership, collaborative thinking and teamwork. In short, CDG prepared us well for our future careers in design and architecture.

Ray Craun, Planner, Kaiser Permanente

"The introduction to the methodology of design--the way of thinking that makes the creative process work--has proved to be invaluable to me during the course of my career in architecture and planning."

Doug Bennett, VP Skanska USA Building Inc.

My experience at CDG taught me that the participatory process is the most effective way to gain insight and implement a program

Larry Liberatore, The Thomas Group

CDG really has shaped my thinking and approach to design. In professional practice I continue to focus on a participatory process... building consensus and involving stakeholders in all phases of design. Thanks for the opportunity to learn and grow...

Vicki McCort

There are so many times I think of the invaluable experience your group afforded me in my career. I think it taught me respect for the users, and helps me with my client relationships.

Surapon Sujjavanach, Architect CDG was the "Best of the Best" program offering at the College of Design, NCSU. The emphasis throughout was actively engaging the student in the real world of architectural practice. As a result, we as students, gained first-hand experience in the programming and design process, including: gathering data related to users' needs, analysing data, and incorporating all factors into the design project. Working together as a team to launch our brainstorming and to reach our favourable solutions was the other valuable experience that I gained from CDG. Thanks to the College of Design for offering this program and especially to Henry Sanoff who has directed, inspired, and encouraged me personally and professionally, I am so grateful.

Chainarong Ratana, Director, Information Technology, CJMW

I can only say that the experience that I had while I was in this CDG program was tremendous. The opportunity to work with communities and cities around the state was a stepping stone to send me into the real world. The processes that use in this program are the fundamental of collaboration between the team members and bring them to the consensus. I found the most valuable knowledge that I learn from this program was the process and how to apply it to the real world.

Bill Ripley, Rodriguez Ripley Maddux Motley

The CDG teaches a valuable approach to solving problems, and one that I have turned to for most of my professional life. The approach teaches looking beyond the moment, so as to understand the larger forces that are impacting it.

Shiela Gobes-Ryan, Business Development Consultant

I learned methods in the CDG to facilitate project users through a process that enabled them to thoroughly develop their own space needs. Because of this process, our users understood the detail of the design solutions allowing them to better evaluate how well their needs were going to be met.

Farid Dowlatshahi

I very much enjoyed the experience, I believe more than anything I learned to look at the bigger picture, the projects that were assigned were so broad and big in nature that one would gain such experience normally at a project management level in real world. This learning experience narrowed down the decision making process to minimum, preventing guess works, I learned cooperation, responsibility, professionalism, coordination and organizational skills, I learned to trust the participants in the project's, such as the client's and user group's, in making decisions about their built environment, and under proper procedures and professional guidance their ideas can turn into something that is very practical, interesting, long lasting and effective, with the understanding and sensitivity towards their budget, limitations and deadlines. I would like to thank you Henry in sharing with us your wisdom, knowledge, experience, and expertise and thank you for moulding us into a professional. The most important rewards I think is to see how we managed to bring positive changes if any to a community, so what you are doing is very exciting and important, so thank you.

Jayashri Deshmukh

I think that I was naturally drawn to the work of the CDG, given the somewhat socialist bent that my school in Bombay had - the idea that architecture was meant to benefit the 'common man' (a beloved phrase in India) - and the CDG provided a realistic forum for such exchange - between users and designers. It kept my education pragmatic rather than theoretical, and gave me tools and attitudes towards client participation that I did not have before, and that I have continued to develop in the past 8 years post graduation.

More than anything else I think that projects like the Senior Centre and Housing project provided a window to 'America'. In going to those rural counties, meeting and designing with persons who seemed well outside my previous scope of interaction, realizing the differences that made them 'separate' (with different struggles and aspirations from me/ my society and whose priorities I could not therefore assume) and 'similar' (with familiar needs and goals so that I could rely on certain personal intuitions and universal guides) offered an education I could not possibly have achieved within the walls of our studios. It was the most challenging, fulfilling and enduring part of my Graduate Education.

It also gave me a certain confidence when I graduated, that I wasn't an 'outsider'. That I understood North Carolina, its land and its people (no matter how like a term from National Geographic that sounds!) at least a little bit. Since Architecture though universal is such a rooted profession, my experiences with client groups, social agencies, EDRA, the Caring Communities conference in NYC, all of that broadened my boundaries beyond the University, and into that same society that I then hoped to join and practice within. It's a framework and foundation that I carry with me still. (To New York and to school projects in Newark and Harlem, and now in Toronto as I worked on a Cultural Centre for the Ismaili community.)

Theresa Rosenberg

Thank you for giving us the opportunity to reflect on the CDG experience in our NCSU/SOD education. (For many of us CGD doesn't come into play in speaking of our lives in Brooks Hall (plus its then two annexes). Last year, as I moved my office, I found some of the publications from my student days, as well as some work from my students, patterned on CDG "service learning." One attribute of the CDG program which should not be underrated was the importance of publishing the work. The newsletters are not only student souvenirs, but a tribute to the clients who honoured us with the participation.

As a team, Dixon Hanna, John Hitch and I analysed the concept and basis for a Parent Child Centre for Winston Salem. We collaborated with faculty from Florida, who originated the program, local leaders and participants. This project included sociological and census data analysis, architectural programming, and design. The breadth and scope of the work was phenomenal as our design team grew as "design professionals" with your guidance. We learned to function as a team - to accept respective project responsibilities and to recombine our efforts into a stronger, blended result for the client. You were extraordinary as you provided insight and direction, giving us room to err and to learn; then, nudging us back to a more productive path. I do not recall if you ever set a deadline because we had clients and a clear course for what we needed to achieve in the academic term. Another group included (the late) Terry Alford, Kent Carpenter, Donna Duerk and me. We devised an architectural programming "GAME" which allowed participants to set priorities and weigh available options to establish design criteria for a children's learning environments. "GAME" was copyrighted by the client, the Learning Institute of North Carolina. Teachers used their vocabulary of educational concepts and interactions, described environmental design attributes and selected drawings of classroom elements, providing better programming information for designers.

In Winston Salem, we used data analysis to determine the need for services, worked through architectural programming and designed a prototype building. CDG gave the client the tangible products to promote a new program for community improvement. In developing GAME, the team provided a tool for clients to communicate in their vernacular with design professionals. CDG provided opportunities for us to learn to work together to define projects, to receive critical feedback as the projects developed, respond to user needs and create useful products for real clients. It was service and it was learning. Mitzvah!

Later in my career, I took "service learning" into my design studios. My students were excited to undertake a playground design and construction project in Raleigh. Their work with the parents and staff at New Bern Avenue Day Care Centre was personally challenging and allowed them to see the products of their endeavour through the pride of the parents and staff and joy of the children. Another class undertook the renovation of a ward at the Veteran's Administration Hospital in Durham. They learned a patient's view of a long term care facility. Happy 30th Anniversary to CDG! The abiding memory is that of successful teamwork and beaming clients, who understood that they enhanced our education as they profited by our endeavours.

Mac Jordan, Jordan Properties

Community Design Group-- an ideal that for over 30 years made architecture a reality for both design students and the communities they served. Unlike much of what is and has been built and designed, the work of CDG has positively impacted hundreds of people. So often the process of designing and building places for people to live reduces clients (the community for which the design is intended) to nothing more than passive recipients of the architect/builder/developer's judgement and interest. Granted works of individual genius

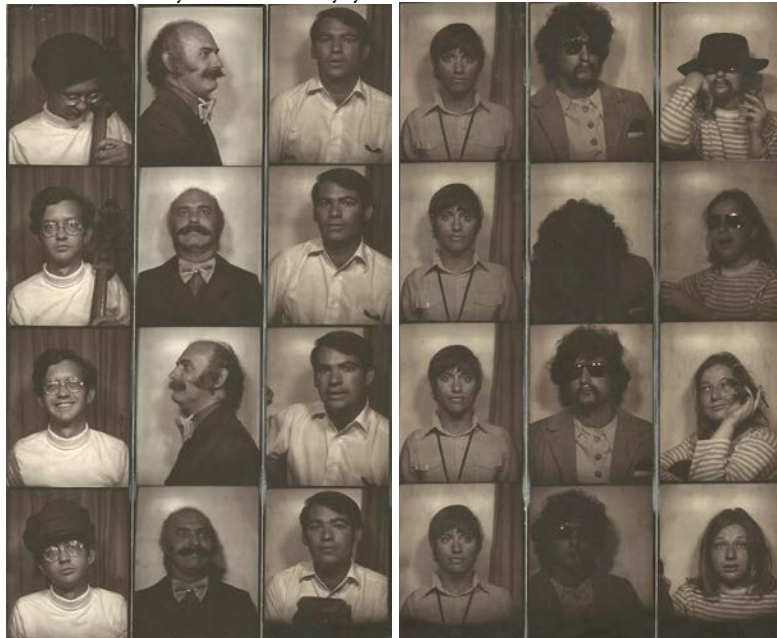
have value and do occur. The gothic cathedrals, the ancient pyramids, the Great Wall of China, the Empire State Building, and countless other masterworks inspire all those who have the opportunity to experience them. But taken as a percentage of all structures created by humans, the exceptional works of grandeur have the least impact on how people live and feel. Most buildings are not for worship, burial, or national defence. Houses, restaurants, stores, factories, shops, offices, schools, neighbourhoods, and towns-- these are where people sleep, eat, work, raise families, and interact. How can these environments be successfully designed and built without involving the people who ultimately use them? In most cases they cannot. The ideals and work of the Community Design Group at NCSU create a legacy and model for good design practice. Community design does not happen in isolation. It requires the vision, input, experience, and expertise of the people for whom the design matters most-- the users. The depth of my experience as an architecture student grew exponentially while working collectively with fellow students for communities whose needs we attempted to address. The people of Chadbourn, Trenton, and Saxapahaw, N.C. forever changed my life and my perception. There is no greater inspiration than the privilege of helping someone else realize their dreams of a better world. Thank you Henry and CDG for showing me that world.

Henry K. Burgwyn, The Burgwyn Company

My experiences with the CDG were particularly meaningful in that I learned that planning and design could have profound impact on solving the socio-economic problems that plague our society.

Larry Goldblatt, Architect

Schools may change.....yes. The design and educational principles you identified, tested, taught, and applied are timeless. Your work has raised and sustained the standards for all architectural, planning, urban design teaching and advanced architectural research from nothing. You are a seminal leader in the field. The tax payers of North Carolina got a great bargain....and Henry Kamphoefner's legacy as a contributor to architectural education...was enormously advanced by your work.

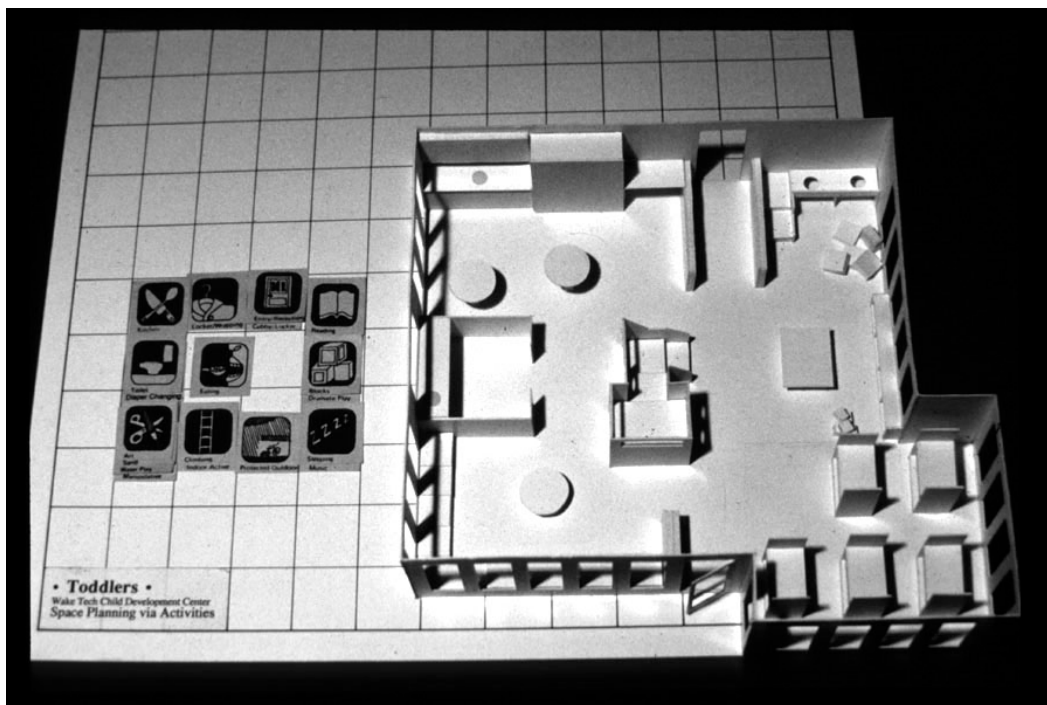


Don Kunze, HS, Henry Burgwyn Theresa Rosenberg, Gary Coates, Linda Jewel, 1970

Children's Environments

Joan's field is early childhood education and served as the county director of Head Start, a community-based programme for disadvantaged children. She has been regarded as an expert in early childhood education, and her education library was of more value to me than what I found on the architecture bookshelves.

Joan lamented the fact that many community colleges in North Carolina offered early childhood programs, with the exception of Wake County. Consequently, she initiated discussions with colleagues and other professionals in the industry about the lack of places available for parents in need. At a meeting with the President of Wake Technical Community College, Joan explained the situation and was urged to prepare a proposal, which was subsequently approved in 1984. She was then appointed as Head of the Early Childhood Program, which was located in inadequate facilities despite the fact that the goal was to create a demonstration centre intended to serve the children of faculty and students. Joan met once again with the College President persuading him to provide funds for a dedicated building for the program. He agreed and asked if I would develop a program and design guidelines for a 75-child development centre to serve as a learning laboratory for students enrolled in the early childhood program. With the assistance of a graduate student, Jim Utley, a planning process was developed to include the teaching staff, educational consultants, and university representatives. Through a series of workshops teachers discussed activities for infants, toddlers to pre-schoolers. Cardboard models were prepared for teachers to visualize and modify their ideas. Playroom design guidelines, and a building floor plan was prepared for use by the architect.



Model corresponding to teachers' initial arrangement



Space planning workshop with HS, Robin Moore, Joan Sanoff



Jo Jackson, Joan Sanoff, Stephanie Fanjul

The result of a search for funds in Washington came from a National Institute of Mental Health (NIMH) grant for the book, *Learning Environments for Children*. The choice of children's environments was a result of our review of the gaps in early childhood education literature. The most obvious gaps were in planning centres, as well as classroom organization. This was a time when there were very few children's centres, except for expensive private centres. Increasingly, more women were in the work force, and the need for childcare became very serious. Head Start, then, was an opportunity for relatively low-income people to have access to childcare while they could still work. When this programme began in the sixties, there were very few available spaces except for church basements or vacant store fronts, nor were there any planning guides available. As we reviewed the early childhood literature, there appeared to be a lack of useful material related to classroom design and planning. Guidelines for classroom planning stressed the need for classrooms to have a nook, or a corner, or an alcove. Joan and I identified the range of "activity centres," as we proposed, because "alcove" was an inadequate description. Joan outlined the variety of activities in which children between two and four would be engaged, such as reading, manipulative play, fantasy play, and block play. So, it was necessary to establish the concept of activity centres as a planning strategy. We did, however, observe as we visited different children's centres, and noticed signs such as Art or Reading. Often two-year-olds could not read the signs.

The important feature of this book is the psychological concept of inferential cues. The environment sends out silent messages that we read to determine an appropriate behaviour. Daily, we unconsciously walk around as the physical environment is telling us, appropriate paths to take for enjoyment or being rushed. We believe that the idea of silent messages is essential for young people as well. So, the activity centres had to be organised in such a way that it would communicate to children the appropriate activity. We observed in many centres, that the lack of spatial organisation creates chaos in the classroom, where children run, while teachers become anxious and authoritative. So, the reading area, for example, could have cushions and soft places, because children like to read on the floor. A fantasy play area might be a mock-up of a stage or clothes that doctors or nurses would wear. It would convey a clear message. To compliment interior space planning an additional book was developed, *Planning Outdoor Play*, since there was limited guidance available for teachers and parents for organizing the outdoors. This book offered guidelines and examples of how teachers, parents and children could collaborate in the construction of playground equipment. They also could use found objects like automobile tyres, cable spools, and chain links to make swings and other equipment. Both books were important, as Headstart Centres in local neighbourhoods were concerned with creating environments for young children.

Twenty years later, in 1990, as Head of the Early Childhood Education program, where graduates would become teachers of young children, she decided that it would be important to have a textbook about the classroom environment and how learning objectives could shape activity areas. I applied for a grant with the National Endowment of the Arts for funds to write a book about, *Creating Environments for Young Children*. The book was written for teachers as well as students, where the discussions were about the learning objectives for each of the activity centres, and children's expected behaviours corresponding to different noise levels to minimize distraction. The students' then were required to intern in different early childhood centres where they were assigned to a specific

classroom. Students' would work with the classroom teacher as well as observe children's behaviour. An integral part of *Creating Environments for Young Children* was to evaluate their assigned classroom. The criteria for evaluation were about children's appropriate behaviour in various parts of the classroom, the extent to which the teacher imposed his or her values, and the extent to which children had a choice. In addition, to the students evaluation of their assigned classroom, they would have to construct a three-dimensional model and redesign the classroom based on their observations and evaluation. This was a challenge for the students because they would have to safely learn how to use cutting tools, and the concept of scale models. The models were exceptional and the book was used as a text for several years.



Publishing the book was of interest to the National Association for Education of Young Children, since they were aware of a lack of available resources in planning environments for young children. However, they asked me to develop a teacher's manual because textbooks typically have a version for students and another for teachers. The teacher's manual would provide guidelines on how to use this material and the exercises or tests for the students. My response was that a teachers manual was not necessary for instructions, rather they could use their imagination. Consequently, the book was not published, however there were several colleges and children's centres in the United States that adopted the book, and Joan and staff members used it regularly.

During the time of the NEA grant, my son, Ari, had graduated with a degree in Visual Design from N.C. State University. His graduating class was the last before computers were integrated in the Visual Design program. Since he did not have any significant computer experience I asked if he would design the book, *Creating Environments for Young Children*, and learn to use the current computer software. He agreed, and produced a magnificent book, which led him to a software development career. Subsequently, he became a programming and development expert, thirty years later.

School Design and Planning

Many colleagues conducting research in social housing urged the federal government to offer alternatives to public housing because of the stigma of the appearance, and the lack of location choices. Proposals included housing supplements to offer people the freedom to make choices where to live. The aim was to remove the federal government from housing construction and management, which was more costly than allowing the residents to self-manage. Consequently, much of the decisions about the future of low-income or affordable housing became a discussion in the political arena. The critical agenda, for me at least, shifted towards the importance of education and school buildings.

The education reform movement in America during the 1960s and early 1970s sought to change the aims of formal schooling through independent community schools, known as the free school movement. It was called "free school" because the students were free from the curriculum, from the structure, and they would be self-directed. The movement included parents, teachers, and students in opposition to current practices, usually small and grassroots with alternative curricula. Their philosophy was commonly attributed to, A. S. Neill's book, *Summerhill and progressive education*. Other influential voices within the movement included Paul Goodman, Herb Kohl, and John Holt. Although Summerhill was a school in England, its popularity influenced the American Summerhill Society organized by actor, Orson Bean. Although we had no children at the time, we became part of the American movement, where we met Paul Goodman and subsequently became regional coordinators in New York City.

By the mid 1970s, a group of ten families, including Joan and myself, organised a free school with the support of another parent, John Adams, who bought and converted an old house. Both my son, Ari, who was nine years old and daughter, Zoe, at four, attended the school through the several years of its existence. They enjoyed the freedom and sense of individuality. It was an exciting educational experience period of time for them. The school Amity Again ceased to exist after four years because parents felt that conditions were improving in the public school system and running a private school was expensive.. This was, for many of the children, a trying experience to make the adjustment into the public school system. Similarly, schools like Reggio Emilia, which had become very popular in Italy, was formed after the second war by mothers. It became part of the public school system for young children up to four years old, however the children also experienced difficulty adjusting to public education. Films and books written about the Reggio school revealed how an innovative educational experience enhances children's creativity not only in the arts but also in science and mathematics. Teams of artists, teachers, and children created imaginative sculptures and pottery, and learned about mathematics by measuring shadow patterns on the ground of animal statues. Unfortunately, the public school system could not replicate such an imaginative approach nor extend it. Typically, however, children face an adjustment difficulty when they are engaged in a free exploratory approach and confronted with a more structured system.

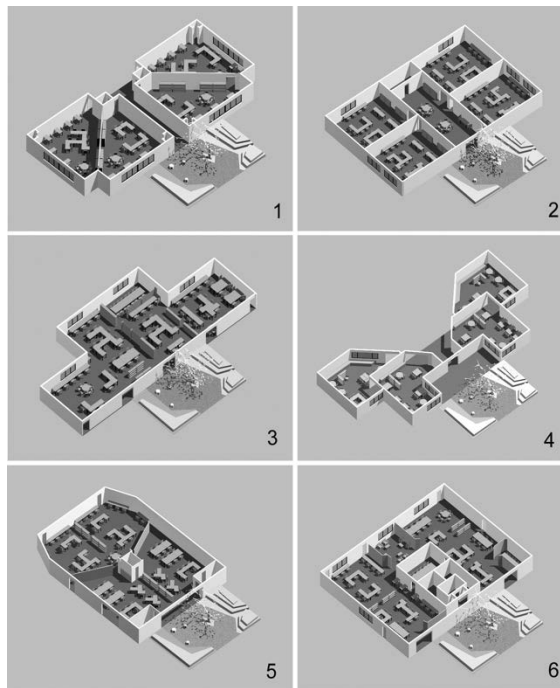
This led me to think about a period of time in the United States when a majority of new schools were built in late sixties and seventies, with very little construction during the following twenty years. There appeared to be an opportunity to assess the oldest schools requiring repair or renovation by developing an error-correcting strategy for the design of

new schools. By conducting building assessments of existing schools it became evident that the occupants of school buildings, namely teachers, students, and staff were rarely asked to contribute their knowledge into the planning process. My journey began by writing about participation in school design, where students and parents could be actively involved in the planning process. The major obstacle, however, was the rigid specifications imposed by school districts that constrain innovation. For example, school buildings are easily identified, since many are prototypes, and repeated indiscriminately. This is apparent in countries where identical floor plans are repeated on different sites irrespective of various site and orientation conditions. It is the image of the school that conveys a “silent” message to students, teachers and the community. A school entry could be welcoming or unwelcome. A walk through the school, could be pleasant not unlike an art gallery. And a building could smile as you enter, just to create an exciting and interesting initial experience. First it was necessary to develop school building assessment materials for teachers. One instrument would examine existing buildings, especially where the teachers were working. Another consisted of a walkthrough classroom assessment where teachers would rate the physical and environmental conditions, even if it was their classroom. Teachers were very thoughtful about their ratings, and were very lucid about both satisfactory and unsatisfactory conditions. Unfortunately, most teachers tend to adapt to poor working conditions so they become invisible. A six-factor walkthrough exercise consisted of an assessment of thermal and acoustic characteristics, wayfinding, and building and site conditions, where teachers rated these factors to understand the school building in its campus or in the neighbourhood.. Teachers and school administrators thought about students’ reactions about walking from one place to another and how the outdoor areas in schools were underdeveloped. And yet, learning that could occur outdoors is different from indoors, and is more than developing motor skills. It was an opportunity for teachers to think about the school environment before they actually became involved in the process of designing the building. Teachers needed to become cognizant of the impact of environmental characteristics on student learning.

Although, there is enormous pressure for grades and testing, there is a literature to point out that students are labelled by their grades. Teachers talk about an A or a C student, a label that lingers with students for a long period of time. The concern is really testing and more testing. From a review of the education literature, one of the missing ingredients not discussed sufficiently is motivation. This prompted the question of how to find a way in which the physical environment can stimulate students motivation? The concept that appeared relevant is student-teacher participatory interaction (STPI). The explanation is that student motivation is a function of the frequency of teacher contacts. The more contact a student has with the teacher, the higher of motivation. Classroom observations in schools of education typically reveal that classroom teaching and seating arrangements are organised in such a way that they are similar to those found in schools for adolescents and teenagers. In the typical classroom, students sit together and listen to the teacher. It is contradictory to discuss teaching methods if the teaching environment does not reflect the the appropriate changes needed.

A literature review of classroom design and teacher position was the starting point to examine potential scenarios that might nurture motivation. Historically, classrooms seating was immovable while the teacher’s position was located at the front. In a more modern classroom, desks might be organized with groups of students, but often the teacher’s

position would remain at the front. A non-conventional classroom shape could encourage teachers to move, therefore the concept was to create L-shaped classrooms. With an L-shaped classroom, it would be difficult for the teacher to remain in a fixed position. So, the teacher would have to move around the classroom and consequently devote more contact time with students. Three schools were built based on L shaped classrooms, but it was necessary to prepare teachers for discussions about the classroom. A specific instrument was needed to compare different classroom arrangements for the addition of six classrooms for the Millis Elementary School. From the education literature, criteria were identified for teachers to evaluate each classroom arrangement, such as the best for team teaching, or the best for students to collaborate. Ten criteria and six different classroom images constituted a questionnaire. Working in groups of four, teachers were required to individually select and then agree to the best match between preferred criteria and classroom arrangement. Each group of teachers identified the L-shaped classroom (picture 3) that best satisfied the educational criteria.



Classroom arrangement options



Plan of 6 classroom extension to the elementary school

Arriving at an acceptable design solution was a collaborative process, rather than developing a design solution and explain why it was appropriate. Teachers were actively engaged in the process and understood the rationale for the connections. At the completion of the school addition all the teachers in the school opted to move into the new addition, which created a dilemma for the principal. To avoid any conflict, the kindergarten and first grade classes were chosen to occupy the new addition.



Breakout spaces resulting from the L shaped classroom

Following the classroom addition, two elementary schools were designed with L-shaped classrooms, both achieving consensus for preferring the L-shape classrooms. It was not anticipated that while the teachers understood the value of the L-shaped classroom, they had no experience teaching in or how to arrange the classroom. To deflate teacher anxiety the principal asked for assistance to help the teachers select a satisfactory arrangement. Furniture was moved in a sample classroom for teachers to visualize the possible arrangements and arrive at alternatives that each teacher could customize. The projects won awards using this concept. Now, embedded in the education literature, is the concept of an L-shaped classroom, but most of the information is anecdotal. The concept has been discussed in the United States, Australia and Germany, however, every country has different space requirements and student-teacher ratios, which acts as a constraint from any departure of conventional planning. School design and the idea of the building being a third teacher emerged from the community design studio and explorations in environmental education. This connection began to infiltrate into professional activity, with the architectural firm of the The Adams Group, who grasped the ideas quickly and became the architect of record for the following school buildings.

Davidson Elementary School

The School District I in the city of Charlotte, NC was planning four new schools. The schools had the same budget, irrespective of the site, the location, and the same size. Except one school was built in this neighbourhood called Davidson just outside of the city. The people in Davidson wanted to be involved in the process. So, the school administration of the city hired the Adams Group, an architectural firm in Charlotte because of a reputation for working with people. Generally, government agencies who are involved in any kind of building construction want to make sure that everything is done on time, within the budget, and everybody is happy. So, typically, schools are given to favourite architects. But in this case, because of the concern of the community to be involved, we were hired to do the work. To this end, a series of workshops were developed, first involving young children to talk about what they thought was important in the school. The concept called a wish poem, where statements are listed alongside of, "I wish my school..." All the children, teachers and parents stated their wishes, which were then compared. In many cases, the teachers wished for a beautiful school, the parents wanted the school that was nationally famous, and many positive features that architects often try to achieve. But if the aspirations do not originate from the community, it is becomes difficult to impose them on the community.

The children were also making drawings of their ideal school. Many of the drawings had a picture of a school with towers. Sometimes, children look at each other's drawings but it was just astounding to see so many drawings that had towers. Local artists in the town who participated in the workshops were interested in having their work exhibited in the school for the young people to know about the artists in their community. Also, exhibiting artwork in the school might influence the teachers to explore art differently from traditional methods in public schools. So, in the design of the building four towers were created as the galleries where artists and sculptors could exhibit their work. When the building was completed the children remarked, "We designed that building," because the building had the towers and all the children's drawings had towers. It was on the front page of a newspaper, "Davidson School Designed with Kids in Mind."

The impact of local artists in the school allowed for students to personalize the building to reflect a sense of their ownership. Wall murals were created throughout the building such as the tree (below) where student names are on each leaf. As parents, they can show their children how they left their mark on the Davidson school.



Student names on each leaf of the tree painted on the school wall



Tower Art Gallery



School entrance

interviews, and recommendations generated by the participating teams influenced the development of three proposals developed by the design team, one of which received unanimous support from students and faculty who participated in this process.



Faculty and students engaged in the planning process



Design team (Graham Adams, HS, ?, Michael Layne) reviewing proposals



Completed MCAE music building

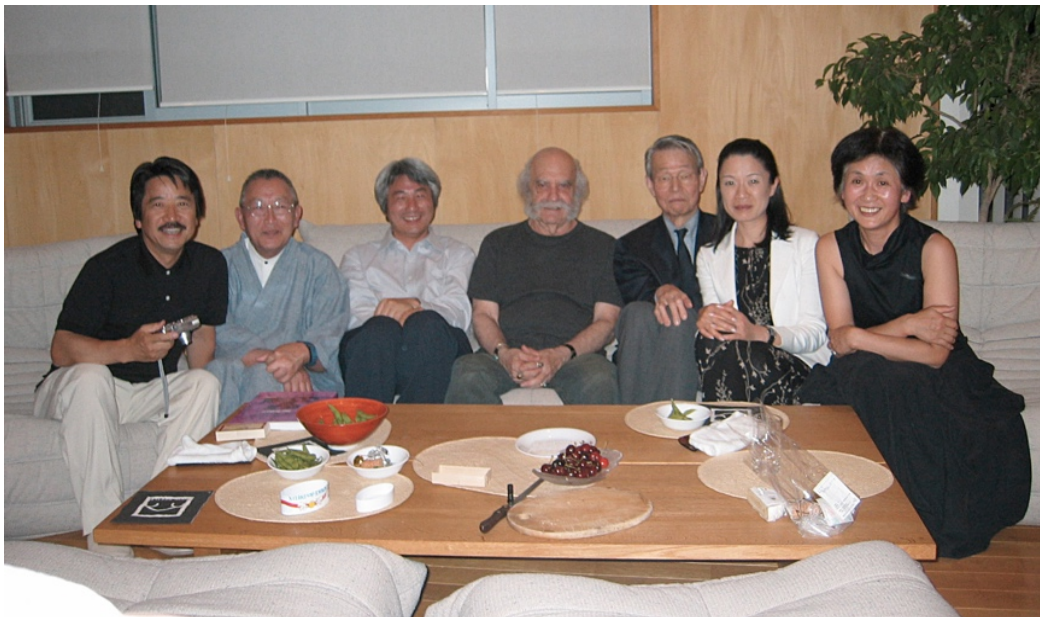
Japan

In addition to the visiting scholars programme there were professional groups interested in touring several of project sites in North Carolina. One group from Japan, led by Yasuyoshi Hayashi, included architects, planners, landscape architects, and psychologists interested in my approach to design and planning. Although the group visited several projects, their primary interest was less about the end product, rather it was the process of community participation and how the original ideas were expanded upon by local residents. Conversations with local community residents in town development as well as elderly people living in a converted hosiery mill provided the visitors with important insights into the effectiveness of the process and project development.

When we returned to the University a small group game experience was created where the visitors could participate in finding strategies to prevent urban decline. They were all impressed with the gaming process, especially since games are an integral part the Japanese culture. At the conclusion of the day the group was invited to my house for drinks. The group leader, Hayashi was particularly interested in my visiting Japan to conduct training programs in gaming methods. Several months later, while in residence at Seoul National University as a Fulbright Scholar, I scheduled a stopover to Tokyo to conduct a training session with a larger group of government officials, architects and landscape architects. Consequently, for a period of ten years I travelled to Japan two or three times a year. Initially, training programmes were conducted in many cities in Japan, including Hiroshima, Kagoshima, Matsue, Tokyo, Kyoto, Murakami, Ohya, Nanao, and Niigata. The training aim was to focus on the concept of games, their rules, and how they are structured. Using the principle of small group decision making games are organized to be played by groups of four or five people. Group members would be required to make individual decisions, then agree by consensus. Usually, there would be several similar stages in each game. The small group purpose was to allow each member to explain the rationale for their decision and subsequently understand each other's value differences. Small groups allow many people to participate and minimise the aggression of one dominant person controlling a large group such as a public hearing. My translators informed me of people coming from the national government, looking in, and joining groups.



Workshop celebration with HS, Reiko Tomita, & Yasuyoshi Hayashi

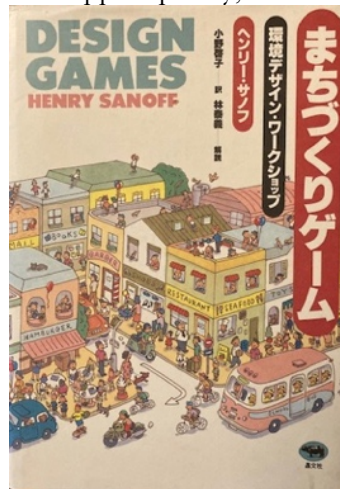


Retirement celebration hosted by Ryuzo Ohno, & wife, with Yasuyoshi Hayashi, Masahiko Kumagi, HS, Takahashi & wife in Yokohama, Japan



At the dinner table

The original US version of the Design Games book was translated into Japanese in 2000. A series of Design Games conferences called WAKU-WAKU were held in Kochi, Kitakyushu and Niigata. Several hundred participants came together to present games they developed in their community or participate in a game at the conference. Design Games has also been translated into Korean and Spanish. Design games lectures and projects have been conducted in Australia, Chile, Mexico, New Zealand, Poland, Russia, Scotland, Singapore, Turkey, Kazakhstan, Kuwait. Recently, Routledge published, Games in Architecture and Urban Planning by Groat and Dodig. It has taken half a century for the games idea to filter into community design and planning. Of course, when you develop ideas that appear to have promise, where you can see unlimited possibilities, one becomes impatient because change does not happen quickly, so having patience is a virtue.



Ohya

An especially interesting community project occurred in the town of Ohya, whose historical roots can be traced to the 17th century. Today, it is a major industrial area of Japan, which is famous for its soft stone and stone houses that reflect the historical character of the area. An earthquake in 1923 destroyed most of the wooden buildings, however the former Imperial Hotel by Frank Lloyd Wright, which used Ohya stone survived. As a result, Ohya stone became well known around the country. Although the original stone is still quarried, a poor imitation of stone is becoming increasingly popular. Now, Ohya is in a state of decline. A local advocacy group composed of architects and planners from government and the private sector formed since city bureaucracy has not been able to implement any plans thus far considered. It is also believed that citizens distrust bureaucrats since townspeople are on the periphery of the decision-making process, and often lose interest in plans generated by local government.

A special interest group entitled this project, "Only the residents can warm the heart of Ohya." They believe that it is both in the interest of the city and the residents to have a forthright discussion about what is needed and move to implement plans that meet those needs. A community participation workshop was identified as an appropriate catalyst to initiate change in Ohya. The three-day process in Ohya began with a meeting of the 35 volunteer design team. Some of the team members came from other cities in Japan with an interest in learning about the design games approach. Children, too, participated by making drawings of their favourite places in Ohya.

A traditional lunch prepared by a woman's group and served by residents of the city, allowed workshop participants to continue their discussions as well as learn more about each other's interest. It was encouraging and impressive to see elderly people, especially women, who rarely have an opportunity to express their opinions, to actively participate in the discussions. In local areas, meetings tend to be male-dominated allowing for few occasions for discussions between men and women. In one group there was an elderly farmer and in the same group with a high-ranking younger man from the national government. The game had rules, where each group member, was required to make and defend their decision, and subsequently reach agreement. One government official later commented to me that it took twenty minutes before he felt comfortable talking to the older farmer in his group. In all the training programmes I developed, it was evident that people of different ages have been coming together and speaking to each other. The small group gaming concept has become very popular in many communities in Japan to discuss issues and develop strategies for making changes.

A follow-up community workshop consisted of specific design solutions for promoting tourist activities, the highest priority action issue. Projects were identified that could be accomplished by citizens as well as those that would require local government support. To build on the momentum of the community workshops, several citizen participation projects were identified where work could begin immediately. They consisted of stone markers at designated locations around Ohya to inform tourists of the key community attractions. This intensive design process has effectively aroused the community into participating in a major revitalization process where citizens have taken a leadership role in effecting change.



Soba noodle lunch



Small group gaming session



Children's drawing session



Children involved in stone carving

Nanao

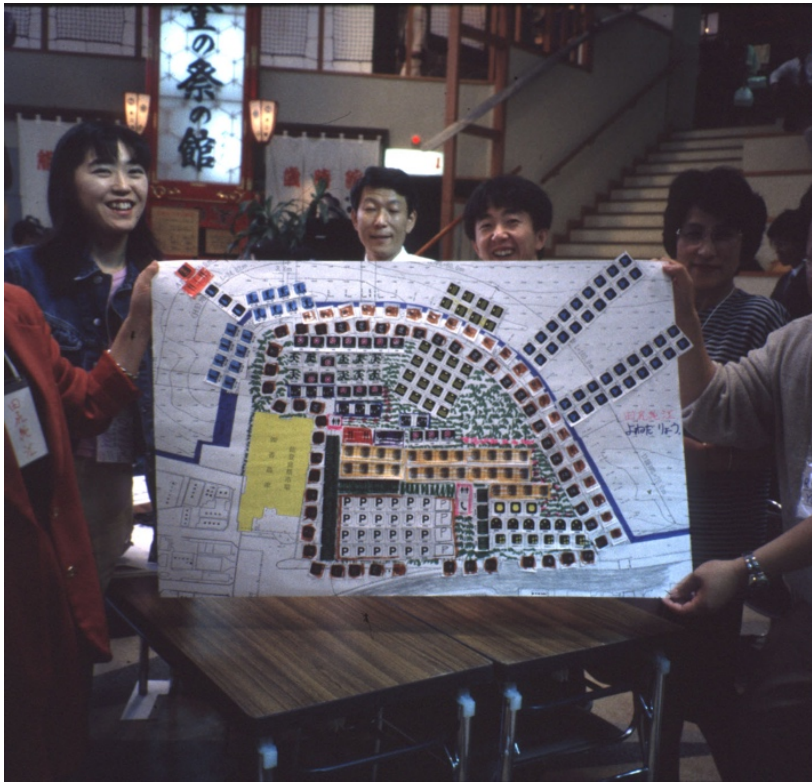
In the port city of Nanao, the city reclaimed an eight-acre area and prepared a reclamation plan without consultation with the citizens; consequently a citizens group organized and submitted their own request to the mayor of Nanao. A group of architects and planners from Nanao formed a volunteer design team and initiated a community planning process. I was invited to develop a three-day design process in Nanao, which began when a chartered boat tour took the design team, sixty middle and high school students, their teachers and several parents around the future edge of the land to visualize the scale of the site. Adolescents and teenagers were selected to participate in this tour because they had been excluded from previous discussions about the future of this

reclaimed area. On board, they freely discussed their ideas for this area as they realized the scale of the area and the type of activities that could be accommodated. A review of previous newspaper articles provided insight into possible activities for the new site, which included cultural, recreational and athletic activities. While the eight-acre site could enhance the breadth of activities currently available in Nanao, citizens would be required to make trade-offs to select the most suitable for the community.

Recognizing that the workshop would include adolescents, teenagers and adults, an appropriate strategy was needed to engage all participants at their level of competence. Consequently, a mapping design game was developed using graphic symbols to correspond to land uses, formed the basis of the community workshop. Design team members prepared over 50 symbols for different spatial activities. While symbols were identical in size, each corresponded to a specific unit of area. Activity data sheets included the population capacity, the area requirement, and the number of symbol units that would need to be fastened to a large map of the landfill. The community workshop was held in a central area at the fisherman's wharf shopping mall on a Sunday morning. This public venue would give the community workshop high visibility to members of the community. Adolescent's and teenagers worked together in small groups of three to five people. In addition to using the symbols to locate appropriate activities on a map, students used the map as a base to construct a three-dimensional model of their proposals. Each team was provided with a package of model making materials including straws, coloured paper, a variety of plastic shapes and glue.



Youth team using symbols to develop a plan



Team presentation

Team members collaborated in each step of the process. The process began by groups identifying community goals and linking them to appropriate activities. Key goals included the need for a landscape that included the use of water, places for recreation, and the need for a place to hold regular events such as concerts or even a flea market. Activities to satisfy these goals included flower gardens, a landscaped plaza, a child's play are, and a park with a water feature, a restaurant, and a concert hall.

All groups produced design solutions, at the same scale, for the landfill area. Representatives from each group concluded the workshop by a brief presentation of their ideas. While it was assumed that each group would opt for activities suited to their age and interests, participants were surprised when students selected activities that would allow for their parents recreational activities as well as for their interests. Representatives of each planning team presented their landfill proposals to the larger community, of about 250 residents at the local art museum. An open question and answer process revealed a supportive response to many of the ideas proposed and unanimous agreement about the viability of the community design process. Following the community presentation, design teams developed charts and models based on the workshop results for presentation at the local high school for the students' comments, as well as from resident groups. From the student's reactions and resident's comments about the proposals, design models were subsequently exhibited at the site of the original workshop. A review of the comments allowed the design team to develop one design proposal. This proposal reflected the community's interests, which was contrasted with that of local government that did not involve the community in their decisions. A comparison between the two proposals, made by the residents indicated that the local government proposal did not effectively use the

view, did not reflect a unified concept, and did not use the open stage area effectively. Two proposals, one developed by the local government and one developed by the community design process were presented to the residents of Nanao to allow the broader community to select an appropriate solution.

Through this broad community process the results of the design team were favoured and a citizen's council was organized by the city officials to assure the results of the workshop were considered in the final scheme. To facilitate this process, people who organized the workshop became participants in the citizen's council. A formal evaluation of the participatory design process revealed it to be very successful. Part of this success is attributed to the attention to detail and organization typical of many Japanese events. The spirit of collective decision making, an integral aspect of Japanese culture, was evident at every stage of pre-planning, and during the participatory process. In Japan, design games workshops are viewed as an important approach for achieving public involvement in decision-making processes. A growing number of Japanese professionals and citizens believe it is necessary for the public to share in decisions that determine the quality and direction of their lives. In the past several years, many benefits have resulted from the design games approach for communities, users, and designers. First, there are bi-annual national conferences devoted to gaming workshops where participants are required to present community projects that employed gaming strategies for citizen's participation. Two national conferences have been held since 1993, with over 400 attendees in each, and numerous projects all of which were initiated by local citizens' groups. The first national conference was held in Kochi in 1993, and the second, two years later in the northern part of Kyushu.



Public presentation of workshop results



Completed Nanao riverfront development

Australia/New Zealand

The first of several visits to Australia and New Zealand occurred by an invitation to speak at a conference sponsored by a newly formed organization called People and the Physical Environment Research (PAPER) in 1983. The conference hosts were Ross Thorne from Sydney University and Duncan Joiner, Ministry of Works and Development in New Zealand, both of whom became life-long friends. Located in Wellington, New Zealand, the conference on PAPER was aimed at continuing the dialogue between designers and scientists involved in environment/behaviour research. Over the past decade such conferences occurred in Europe (IAPS) and North America (EDRA) while the thrust of PAPER was the Pacific Region. Participants included, Andrew Seidel, Tony Ward, Rod Lawrence, Gary Moore, Robert Bechtel, Mark Francis, Wolf Preiser, Gerald Davis and myself.

In Australia, the Victoria Arts Council located in Melbourne, held a conference related to arts education where presented ideas related to local participation in community arts. The Victoria Arts Council extended another invitation to return to Melbourne and work with small towns in the district. The main purpose of the visit was to consult with town governments by enhancing their arts visibility, which included downtown revitalization efforts. The was followed by a Research Fellowship at the University of Melbourne, where I was accompanied with Joan, to enjoy the international foods and Australian wine.

New Zealand, too, with government architectural offices in both North and South Island extended an invitation to conduct training workshops in programming and post-occupancy evaluation, which also included a friend and colleague, Wolf Preiser, from the University of Cincinnati. This visit was highlighted by meetings with the Maori leaders in Auckland to discuss approaches to community participation. Unfortunately, the privatization movement in the UK had its impact on New Zealand as well. Consequently all the government architecture offices were closed. In Australia, although Ross Thorne was internationally highly regarded for his research, he was marginalized in the Sydney School of Architecture. So, he returned to his primary interest in the history of picture palaces, where he taught seminars at Sydney university and published an authoritative collection of that work.

In 1990, I received a Fulbright Distinguished Fellowship to Korea while at the same time a fellowship to the University of Sydney. Since our summer occurs during their winter we managed to spend several months in Sydney before going to Korea. When I agreed to accept the teaching fellowship to the University of Sydney, I received an inquiry from Anna Rubbo, the faculty host. Anna was contacted by community leaders in Bangalow, a northern Australian town in New South Wales, for planning assistance. The town was threatened by a superhighway that was planned to be built from Sydney, along the Gold Coast to the Byron Bay area, which meant that this town would be bypassed. This town drew an income from people on the way to the Gold Coast who would stop in Bangalow for one day, and so, it created a retail economy. Anna asked if I would be interested in arriving a week earlier to visit town of Bangalow since several of the townspeople heard that I was an expert in small town development. I agreed and initiated correspondence with the townspeople in Bangalow. It was suggested that there were local people - a historian and an architect - who could help form a team. I proposed to rely on local people as a resource, but I wanted to organize my own team. I requested four architecture students from the University of Sydney who would be interested in volunteering, with all expenses paid. Actually, five students arrived from a nine hour train ride from Sydney to Bangalow.

The student volunteers who agreed to be a part of my team came knowing nothing about what they would be doing, other than they would work on a project with me for four days. The team was composed one female fifth year student, two second year, a third, and a fourth year student. One of the students asked if his sister, a graphic designer could join the team, which was a nicely composed group. They arrived in Bangalow late in the afternoon and the evening was devoted to developing a plan for the four day community design process. Although the townspeople were concerned about the impact on retail if the bypass was built, we needed to consider the fact that small towns around the world have common problems, such as young people leaving the town by the time they finish school. So, the plan was to consider the wishes of all the town's young and older residents, as well as the retail consequences of the proposed highway bypass..



Front page of the Bangalow newspaper



Student interview session with community members

The visit of the design team began with a meeting of community leaders followed by a bus and walking tour with interested citizens. The tour provided the team with additional insights about the community from local professionals who had conducted feasibility studies of the implications of the by-pass. The second day consisted of interviews with townspeople who voiced conflicting opinions about the town's future. The purpose of the interviews was to identify the range of issues, from the resident's perspective, that seemed to be crucial to the towns' economic and social development.

Resident interest was displayed for converting Bangalow into a "heritage village with true charm," while opposing views expressed belief in "not looking back." Many seemed to agree, however, that recognition of the town's history was important. Gateways to Bangalow emerged as a popular issue as well as signage and streetscape enhancement. Keen interest was shown for replacing the traditional verandas (covered porches) and encouraging reluctant shopkeepers to invest in Main Street Improvements.

Many residents also cited new and improved facilities for the visual and performing arts as a need, with an emphasis on places for the town's youth. Some people lamented the problem of resident apathy, while others remarked about the "good community feeling." It was generally recognized that the community was heterogeneous, with many new families with young children moving to town. Consequently, the services in Bangalow were inadequate, forcing residents to shop in nearby towns. While most residents seemed optimistic about Bangalow's future, there was concern about their ability to satisfy all authorities that impose conflicting and arbitrary regulations on new development. Similarly, a popular view expressed was to limit residential development and ensure that green views from Main Street are preserved.



The results of the interviews provided the necessary background to prepare for a community-wide workshop that was held at the local bowling club on the third evening. This event was planned to provide an opportunity for the residents of Bangalow to meet face to face to consider the goals and strategies that would enable their ideas to be implemented. Public participation in Bangalow's future through a community workshop was a strategy for bringing together different generations of residents, an event that had not previously occurred in the town. The design team relied upon the expertise of the community participants to shape their future by developing a list of goal statements prepared from previous interviews. The objective for design intervention was to develop a process whereby citizens could identify important issues; outline specific alternatives and implementation procedures, so they could change the plan as they felt it should change. Since conflicting values are inherent in any goal oriented process, an approach was

developed which encouraged community members to clarify their differences through a game simulation, where goals and implementation strategies were the key factors that participants could manipulate.

Since Bangalow's young people represent the future of the town, a special children's workshop was conducted with 5th and 6th grade students from the public school. The young people were involved in developing models of their future town as well as wall murals depicting their likes and dislikes. The message from the ten and eleven year old children was clear; more stuff for the kids. Activities such as a pinball parlour, skating rink and park were specific features identified, though there was a general feeling that Bangalow lacked the necessary services and amenities associated with a self-sufficient community. The results of this two-hour activity were exhibited at the community workshop, held at the Bangalow Bowling Club. Special activities were developed for the younger children attending the community workshop while their parents were engaged in the goal setting process. The children viewed a 20-minute video of their school workshop showing the making of their artwork.

To begin the community workshop, small groups of five persons each were formed where players selected from a goal list provided, four statements that seemed important in developing the town. The individual lists were then pooled, and through a process of collaboration, four mutually agreed upon statements were selected by consensus. Through a similar process, complimentary strategies were selected that could effectively accomplish each of the goal choices. During both phases of the process, group members were urged to support their individual choices, and persuade the total group to include their own particular selection. The process provided the impetus for discussions with town members, and the subsequent development of goals reflecting the wide range of possibilities for the town of Bangalow. The citizens of Bangalow explored many ideas. The ideas were summarized and reflected a concern for the town's unique heritage, and the provision for services and facilities for special populations and interest groups.

In addition to the goal setting exercise, the design team prepared sketches of proposed changes to features of the town that were identified by the residents during the interviews. This part of the workshop focused on six different aspects of the town, including the town entrance, building signage, infill and open space, adaptive reuse of vacant buildings. The intent was to allow participants to compare the existing situation with proposed changes in order to fully realize the potential impact of the changes. The results of the workshop were analysed by clustering similar goals and compatible strategies, together with comments made about changes in the town's appearance. On the fourth day, a strategic plan was proposed to enable the residents of Bangalow to move towards their stated goals. The components of a strategic plan included a statement of purpose, drawing upon the goals at the community workshop, such as:

To recognize the area's natural and scenic resources as major assets

Implementation of the strategic plan required the formation of a new organization to provide the needed communication and coordination between civic, historic, government, and arts related organizations. Although this would be an independent organization, it would bring together representatives from existing groups with the intention of integrating

economic development and the cultural life of the town. Twenty-five people agreed to become part of a steering committee, with task forces created in Natural Resource Development, Urban Design, Cultural Facilities, Cultural Tourism, and Media Communication Education. The identification of the task forces resulted from an analysis of the patterns of goal statements generated at the workshop.



Before



After

Two months after the formation of a new organization called, the Spirit of Bangalow, task forces reported significant progress towards fund raising and implementation of numerous projects including a community park, restoration of an old movie theatre into an arts centre, and the restoration of verandas that were previously removed because of a desire of building owners to forget the towns history. The bypass was never implemented, but it did not make any difference because there was an art gallery that was effective, children's outdoor play areas, and the retail area expanded. A resident of Bangalow donated 50 palm trees to recast the town's entrance. The changes in the town's character was the result of four day session with team members who were empathetic with the townspeople and their concern for making Bangalow more liveable.



Before



After

Community participation is widely recognized as a solution to many social problems. Over the last two decades, people in many neighbourhoods and small towns have come together to create their own community-based organizations to tackle problems, which government and the private sector have long neglected. They have formed countless block clubs, self-help groups, neighbourhood associations, community organizing fund drives, and community development corporations. The public demand for participation, especially in planning, has grown to where governments have begun to incorporate into their legislation, compulsory provisions for public participation and public authorities have come to regard

public involvement as a normal part of their practice. In many situations it can be observed that the participation process is not considered a separate exercise from the design process.

With the completion of Bangalow project, we returned to Sydney to prepare for the continuation of the semester. To my pleasant surprise two students from my Bangalow team were also in my design studio at the University of Sydney. The teaching schedule was a third year undergraduate course as one of five separate sections, each guided by a faculty member. Prior to my arrival the year coordinator accepted my suggestion of a project in which the students in all the design studio sections would be engaged.

A children's centre project would allow Joan to collaborate with the students in the project. Each of the other sections, too, would involve their students in the design of a children's centre, though the individual instructors had a tendency to approach the studio in a more traditional manner. The first meeting with the students stressed necessity to understand the nature of children's activities and behaviour in the classroom. Five children's centres near the university were selected as a setting for conducting field observations. The students were divided up into five teams each assigned to a different centre. Basic instruction in observation and recording techniques was an initial introduction in developing a space requirements programme. What they had to do was to observe using specific recording techniques, such as how to record specific activities, and how to be aware that your presence does not influence what is happening. Students begin to see what life is like, in a typical day, in a child's life. Several days were devoted to observing, which overwhelmed the students. Part of the observation included the toilet activities since boys and girls were not separated. Students noted that the toilet was a social centre, because while the children were sitting on the pot, they were chatting with each other, and laughing and joking. It was a rediscovery of what it was like to be two, three, and four years old! Meanwhile, the students noted that while they were out in the field all the other sections were doing drawings and making models. The intent of the field observations, however, was to understand enough about children's behaviour in order to make informed design decisions. After one week of data gathering and preparing a programme, the students surprised themselves by realizing that the development of design drawings reinforced their self-confidence about the information gathering process.

Students gathered at the completion of their projects for a final review and discussion with Joan about children's behaviour and Helen Armstrong, a landscape architect, from the University of New South Wales. The day was devoted to a discussion rather than to criticism. Each student reflected on the programming and design process and how the information informed their decision making process. All the other sections were having reviews as well, but as the students would look in, they commented that they were juries where visitors were invited to criticise student projects. So, the students who were listening to the other discussions and observing their solutions commented that most projects lacked a clear understanding of children's behaviour, and were more interested in the formal organization of their project. After the discussion the students gathered and decided to meet with the Dean of the School to convey the value of their studio experience, which was different from their previous studio experiences. They conveyed the significance of the programming process and how it helped to inform their design decisions.

Environmental Design Research Association (EDRA)

In the early 1960s there was an important movement referred to as design methods. It was perceived of as an integral component of general systems theory, an interdisciplinary study of systems of interdependent parts. General system theory emerged as an alternative to the dominant way of thinking, which was criticized for being unable to address wholes and interdependence. Graduate students, led by Gary Moore, from the College of Environmental Design at Berkeley, with several younger faculty members including myself and Horst Rittel, a mathematician, were instrumental in pioneering the Design Methods Group. Several senior faculty members such as Don Olsen, Jessie Reichel and Prestini were sympathetic to the movement in the Architecture department with a competent, but very conservative faculty. Chris Alexander, also a junior faculty member, was part of the discussion about the nature of changes necessary in design education.

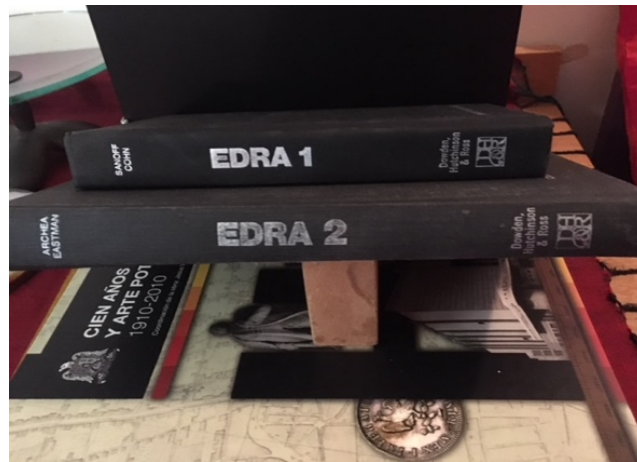
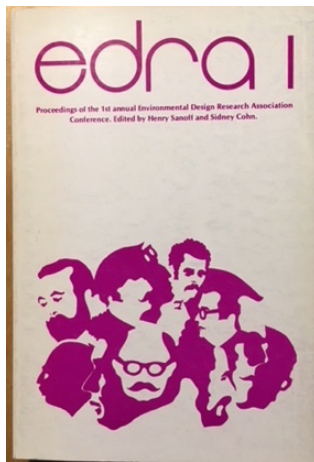
In 1968, there was a joint conference at MIT, between the Civil Engineering Department and the Design Methods Group from Berkeley. The civil engineering group at MIT hosted the conference where I met Tony Ward and Chris Jones from England. Chris was noted for his book, *Design Methods*.

For three days I listened to presentations geared to engineers, especially industrial engineers, working on projects where you can divide the whole into interdependent parts, referred to as subsystems. At this moment in time relevance for architecture would be about human behaviour. So the study of design methods, which makes your thought process conscious, was clearly a breaking point, yet the information, when applied by architects, was subjective and based on the individuals viewpoint. This was a time when the majority of architects in the United States were white, middle class males, so issues related to human behaviour were missing in that dialogue. At the conclusion of the conference I spoke to the audience and suggested that there was a missing ingredient that the discipline of architecture needs to address. And, that is the need is to develop a body of research that integrates design and psychology. I asked for anyone interested in a further discussion about this topic to attend an informal gathering. At a group of 30 conference attendees, I proposed to expand the interests of DMG at a meeting to be held the following year in North Carolina. I realized that if I did not make a strong statement about the future of our discussion it might end, so I spontaneously spoke without any previous discussion with anyone. My aim was to organize a conference and contact the ad hoc attendees about the conference details. Everyone appeared to be excited about this new possibility yet, only three people from that group came to the first conference where I was asked to chair the event.

EDRA was an outgrowth of the Design Methods Group (DMG), which had ceased to exist as a formal organization after its first meeting at MIT in June 1968. In the interim, and after much deliberation about the appropriate name, I organized the first meeting in 1969, formed the Environmental Design Research Association and also served as its chair until 1973 and incorporated EDRA as a non-profit organization in 1972.

EDRA 1: Chapel Hill, 1969

Returning to Raleigh I met with Dean Kamphoefner suggesting that I was planning to hold a conference in the following year sponsored by the School of Design. He enthusiastically embraced the idea and indicated that he would provide any necessary support together with a group of students who were anxious to participate. Many of the design faculty including the painters and sculptors were equally eager to participate. To facilitate the planning process, an informal group of advisors were selected that included psychologists, architects, and a planner, Sid Cohn, from the Department of City and Regional Planning, from the University of North Carolina at Chapel Hill, who co-chaired the conference.



In 1969 the Raleigh/Durham airport baggage handling, was outdoors and the terminal was small. Hotels did not have a bus pick-up, particularly since the conference venue was in Chapel Hill 15 miles from the airport. This required contacting all participants arriving by plane for their arrival schedule in order to arrange vehicles to meet them. Students volunteered to meet all the conference attendees at the airport, since they would be arriving from various locations in the United States and Europe. On the evening before the first conference day, a special banquet was arranged with local bands playing traditional bluegrass and rock music and an opportunity for people to get to know each other. For many it was the first time to come together.

The first EDRA conference in Raleigh, North Carolina held in 1969 was attended by 125 participants including such scholars as Michael Brill, Dan Carson, Sid Cohn, Don Conway, Gerald Davis, Charles Eastman, Bob Marans, William Michelson, William Mitchell, Gary Moore, Wolf Preiser, Amos Rapoport, David Stea, Ray Studer, Gary Winkel, and myself as the conference organizer. Several of the participants are referred to as the Founding Members for their continued involvement in shaping the organization. The original issues were described as visual perception, operational gaming, advocacy planning, design education, computer augmented design, decision theory, design methods, artificial intelligence, environmental management, information systems, behavioural responses to design, environmental quality, and communication systems, which would encompass the area of behaviour and the environment. From its inception many of the members proposed to formalise the association. I was elected to be the EDRA Chair, which lasted six years. Subsequently, Sid Cohn and I prepared the Constitution and Articles of Incorporation for

EDRA as a research association in North Carolina. From its inception, EDRA conferences have been more than an exchange of information. Annual EDRA events were a place for people on the fringe of their discipline whether it is architecture, psychology, or somewhere in-between, to find similarly minded people. After all, the issues represented by the membership have been and will continue to be on the fringe, however important we feel they are. Digital technology will not easily replace the interaction and social support provided by annual meetings. In 2021, the proceedings of the EDRA 1 conference was published by Routledge as a part of their revival series.



EDRA 1 conference participants

EDRA 5: Milwaukee, 1974

The site of this early conference was Milwaukee, Wisconsin organized by the students and faculty of the Environment and Behaviour PhD program. The proceedings, edited by Dan Carson, aimed at being a state of the art of Man and the Environment.



Five volumes of the EDRA 5 Proceedings



Andrew Seidel, Ruth Brent Tofle, HS, Amos and Dorothy Rapoport at the banquet dinner

EDRA 20: Black Mountain, 1989

In 1989 Robin Moore, Graeme Hardie and I decided that North Carolina should host the 20th EDRA. Graeme came to the School of Design from South Africa where we met several years earlier. His position was Associate Dean for Research, so it was fitting to sponsor a research conference. At his insistence, the conference location was a retreat in the Black Mountains of North Carolina. In 1933, the Nazis shut down the Bauhaus in Germany, a similarly progressive arts-based educational institution. Many of the school's faculty left Europe for the US, and a number of them settled at Black Mountain, most notably Josef Albers, who was selected to run the art program. Adolf Hitler's rise to power and the subsequent persecution taking place in Europe led many artists and intellectuals to flee and resettle in the US, populating Black Mountain College with an influx of both students and faculty. So, the location choice was significant since EDRA members, not unlike those of the Bauhaus were advocates of change. The structure of the conference was also about a change in the conference dynamics allowing all participants to have a voice by establishing working groups and the opportunity of discussing relevant issues. Such sessions were followed with paper presentations. The conference venue was a mountain retreat where for several days the several hundred participants distanced themselves from hotels and university settings. Graeme, an outspoken research advocate and promoter of the School of Design, departed from the academic world to pursue another area of expertise, that of gardening. In South Africa the award winning garden around his house was second only to his New Jersey garden attracting many authoritative visitors.



EDRA 20 attendees of EDRA 1 proposing to meet again at EDRA 50
Jon Lang, Wolf Preiser, Gary Moore, Guido Franciscotti, HS, Amos Rapoport and David
Stea (kneeling) Gary Winkel behind. Only HS was at EDRA 50



CDG students and Alumni: Walt Teague, Keri Sommers, Graham Adams. 2nd row Donna Globus, Neil Goldberg, Abdul Farhadi, HS, Geoff Sifrin. 3rd row Arthur Chen, Ira Locks, Arda Inceoglu, Wes Chapman

EDRA 32: Edinburgh, 2001

For the first time, the event was held outside of North America, specifically it came to Edinburgh, Scotland. The theme of the conference was Environmental and Cultural Change and Tradition in a Shrinking World. Of particular significance was the first place student research awards presented to three of my first year PhD students from North Carolina State University.



EDRA 39: Veracruz, Mexico, 2008

Beatriz Rodriguez hosted this event at the University of Veracruz in Mexico. Prior to the conference Beatriz and Rossana Garzon spoke at EDRA two years earlier where they discussed the problem of deteriorating conditions in their hometown of Cordoba. Rossana was the town urban designer with no staff but many problems to address. When I became aware that Beatriz, was a sociologist teaching at the School of Architecture in Cordoba, it became evident that architecture students could be a valuable asset. As a result of this suggestion an invitation was extended to organize a revitalization project in the town. Starting with a series of lectures and hands-on workshops with students, a team was identified with the support of the Dean of the school and the Mayor of the town. The process was initiated with community workshops that included photographs of the positive and negative features of Cordoba. A target neighbourhood was identified for a pilot project, where students interviewed residents and created drawings depicting the visual appearance of proposed solutions. From the active engagement of the community and students, funds were made available to implement the proposals. The regeneration project in Cordoba, then received a national award. An intensive at the EDRA conference included a bus trip to Cordoba, lectures to the students, an education workshop at a local school, a visit to the regeneration site and lunch for the intensive participants at the town square provided by the Mayor of Cordoba. Another feature of the conference was an invitation by the Mayor of Veracruz for the conference recognition awards to David Stea and Henry Sanoff.



Boarding the boat for a water tour

EDRA 45: New Orleans, 2014

The high point of this New Orleans conference was a wine and cheese social event orchestrated by former students Graham Adams and Wes Chapman as an EDRA tribute to my contributions, with speeches by PhD students and colleagues such as Randy Hester and Derya Oktay. This was followed by a special dinner at Emeril's famous restaurant.



HS speaking in recognition of the tribute, Randy Hester, Julia Robinson



Graham Adams, Aliaa Elabd, Gary Coates, Joan, Evrim Demir Mishchenko, HS, Celen Pasalar, Derya Oktay, Ozlem Demir



Dinner at Emeril's Restaurant in New Orleans, Sheila Gobes Ryan Wes Chapman, Joan,

EDRA 47: Raleigh, 2016

In 2006, Celen Pasalar, Assistant Dean and former PhD student, was encouraged by the EDRA Board to host EDRA 47 in Raleigh. This was a difficult time for North Carolina since the LGBT conflict advocated by the Governor kept many states for supporting travel to the conference. HB2 is a piece of legislation that challenges the rights of many people in North Carolina to use the bathroom. It's also being characterized as a "Trojan horse," perpetuating a controversial spatial regulation to conceal the adoption of additional discriminatory legislation, such as the denial for any citizen to pursue workplace discrimination. To encourage members to attend the conference, I posted a message:

"When I arrived in North Carolina 50 years ago from Berkeley, I was greeted by the Ku Klux Klan marching in protest of Martin Luther King who was speaking that afternoon. At that point, I promised my wife that we would only remain for one or two years. After all, a New York Jew in the South was not very common. So, we tried to find a way that we could make a difference. My wife became the Director of Headstart, and I brought a concern for social issues into the College of Design by working with small communities in addressing racial issues. It never occurred to me to return to New York or back to California."

By introducing discussions about the NC's discriminatory position conference participants understood that their attendance was not considered as support for that viewpoint. The conference theme at this moment in our disciplinary history as a "paradigm shift," urging us to rethink how we conceptualize and go about our work in environmental design. The conference venue, in part, took place in a downtown hotel, with workshops at the College of Design consisting of events by James Rojas and myself and participants from Russia, Scotland, Switzerland, Hong Kong, Singapore, and the USA. The conference terminated with a party at my house for a social evening with wine and middle eastern delicacies.



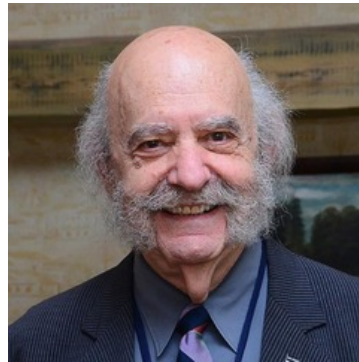
Gaming workshop at the College of Design



Randy Hester, Nadya Snigiryova & Dima Smirnov

EDRA 48: Madison, 2017

Henry Sanoff, AIA (B.Arch. '57; M.Arch '62) received the 2017 EDRA Career Award, an annual honor given by the Environmental Design Research Association to recognize a career of contributions to environmental design research, practice, or teaching. Sanoff, who is Distinguished Emeritus Professor of North Carolina State University's College of Design, initiated the founding of EDRA in 1968. An author of 15 monographs who has lectured worldwide, Sanoff also founded the PhD Program in Community and Environmental Design at NC State and "has created a remarkable school of thought, based on his principles of environmental design research, environment and behavior, and participatory design."



EDRA 49: Oklahoma City, 2018



Plenary session



Dimitry Smirnov, Nadya Snigiyova, Zeynep Toker Genc, HS, Marcela Lopez, Evrim Demir Mischchenko, Eva Brandt



PANELISTS: Left: Elif Turel, Evrim Demir Mishchenko, Nadya Snigiryova, Dima Smirnov, Eva Brandt, HS, Marcela Lopez

EDRA 50: Brooklyn, 2019

In 2019, EDRA celebrated 50 years of annual events throughout the United States, Mexico, Scotland, and Canada with the conference venue in Brooklyn, a somewhat coincidence since that was my birthplace and were I received my formal education. There were sessions devoted to reminiscences where long time members such as Bob Shibley, Dean, School of Architecture and Planning in Buffalo, emotionally stated that EDRA

“saved his life.” To further promote the significance of EDRA 50, an intensive session was organized entitled Democratic Design Without Borders, recognizing that community participation has risen in prominence in areas around the world where practitioners and scholars have made significant progress in democratizing design and planning practice. Invited contributors included Marcela Lopez (Mexico), Rachael Luck (UK), Eva Brandt (Denmark), Zeynep Toker (US), Carlos Cobreros Rodriguez(Mexico), Avigail Sachs (US), Julie Sherk, (US), Nadya Snigiryova (Russia), Dimitry Smirnov (Russia), and Henry Sanoff (US) organizer, with an audience seated around a conference room joining in the conversation. A rare collection of international community scholars and activists sharing compatible viewpoints.



EDRA 50 Intensive speakers: Carlos Cobreros Rodriguez, Eva Brandt, Zeynep Toker Genc, Avigail Sachs, Julie Sherk, HS, Rachael Luck

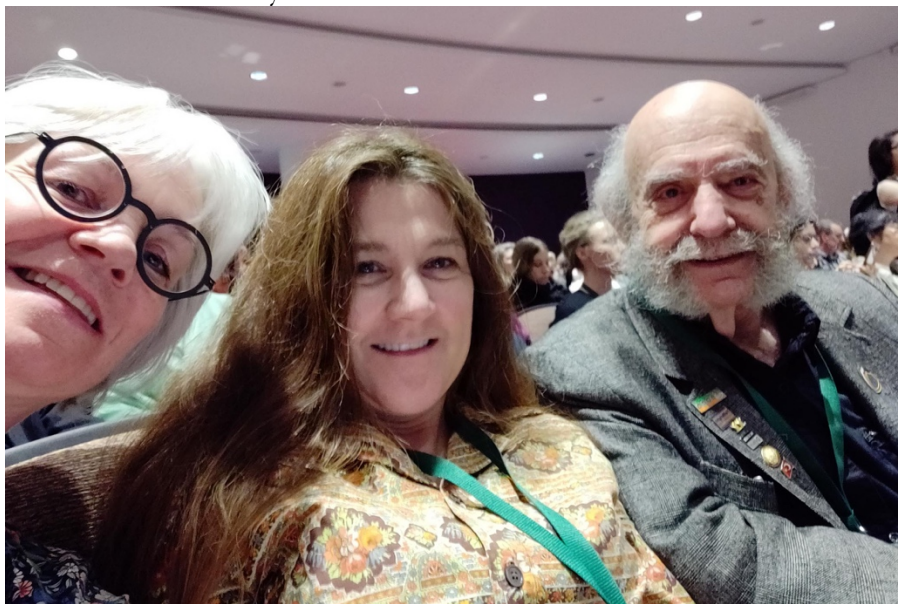


Sanjoy Mazumdar, HS, Aleya Abdel-Hadi, Rich Wener

The finale, one of the most exciting events of all conferences, was the banquet on an evening boat ride along the East River in New York. Avoiding the tradition of previous banquets, the source of endless presentations of administrative trivia, the evening cruise, drinking wine around a table with colleagues and friends, was a fitting celebration of 50 amazing years.



Photo by Rachael Luck



Eva Brandt, Rachael Luck, HS

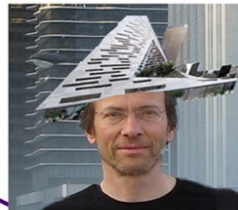
80TH Birthday Celebration at EDRA 45, New Orleans



Graham Adams



Ashraf M. Salama



Lubomir Popov



Donna Duerk



Mine Hashas-Degertekin



Jo Jackson



Wes Chapman



Randy Hester



Ece Altinbasak



Zeynep Toker



Gary Coates



Michael Roy Layne



Marilia Doval



Julieta Trevino Sherk



Sheila Gobes-Ryan



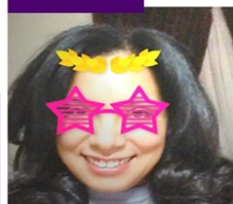
Abeer Hasanin



Evrim Demir



Zahra Zamani



Aliaa ElAbd



Greg Centeno



Zoe Sanoff

Sponsored by Graham Adams, Wes Chapman and Ashraf Salama, 2014

Graham Adams. For almost 4 decades you have been my Champion, providing me with the courage to lead as we envisioned and also providing the safe haven when I fell short. You are the pinnacle of my admiration and I share your table with the many other students that you have helped. It is an honor to even be in the same place with you, to share publications with you, to be considered a collaborator with you and to have the sincere pleasure of even attempting to measure up. You have provided me with my own personal race that I could run against myself and see where life would go. You have been both trail guide and safe haven when I returned. And what a great race it has been! I remember sitting in a cold dark attic in the Carolina Theater when I did not know how to begin to plan 16 street blocks in Greensboro, and how you came just to help me, just to see if there was anything that you could add – and what a difference you added! I remember when you offered to help make me applications to the College, and how they were never the normal application process; and how in each instance you stood in for me, to help me accomplish my goals- even when there was nothing that I could do to help myself and how you succeeded for me when there was no hope. I remember how exciting you made each project and every collaboration. I remember the first time my mother visited your house when you were away in England on sabbatical and how she was amazed at the variety of images, history and artifacts that she saw. Like me, she knew immediately how this was a personal place and how much a person could learn just from the relationship. I remember all our dinners, drinks and fun times that warm my heart when these things seem far away!

I remember My Champion!

Ece Altinbasak. I would like to take this opportunity to extend to you my warmest and heartedly appreciation for being a great advisor to me. Throughout this year, your guidance and help have been the major effects in my academic life. It is really hard to express my gratitude toward your support and efforts, but I would like to thank you for always being available, supportive, patient, motivating and more importantly cheerful. Besides your enormous inputs into my academic knowledge, I also deeply appreciate everything you have done and being so supportive and helpful like a family

Greg Centeno. " People come into our lives for a reason. Bringing something we must learn, and we are led. But because I knew you, I have been changed for good." Thank you, Henry, for your friendship, and, the wisdom you have imparted.

Poem for Henry Sanoff

End User 's, were looser 's Rarely got what they needed.
 Until followers of this enlightened man
 Started practices and succeeded.
 Systematically he changed the world Aligning thought, with desired action
 And everyone he taught the secret to
 Would cause a professional chain reaction.
 How essential was his golden rule
 That creators should first observe and inquire Users knew what needed to be done
 Their wishes would stoke the fire.
 User Input would help structure the space
 Align it with such an amazing grace
 So it could be responsive in so many ways
 And give them a rationale for their place
 Entering an era of electronic wizardry
 He brought Oz out from behind the curtain
 Eye to eye with those they served Fostered trust and that's for certain

Henry's Participatory design was born
A skill that is forever giving
We'll all be changed because of him
A legend in empowered living.

Wes Chapman. I suspect like so many others you have been so much more than simply a professor among the many. You are truly the icon by which I judge others. Just as importantly, you are a friend and trusted advisor whose input I value above all others. And finally, you, Joan, Ari and Zoe are like a second family for which I will be eternally grateful. We all are richer in our lives from your influences. May you find delight and much satisfaction in the commitment to teaching and your beliefs and the body of people around the world that you have had a profound effect on.

Gary Coates (EDRA 45: Tribute to Henry Sanoff). When I was a student in the School of Design from 1971-1965 Henry Sanoff provided me with invaluable guidance as well as design, publishing and research opportunities that shaped my life and eventual career as an academic. With Henry as Faculty Advisor I co-edited a book length issue of the Student Publication of the School of Design in 1969, «Response to Environment», which became the first textbook for the emerging field of Environment-Behaviour Studies that Henry was helping to create. In that same year I chose to enter the new professional Master of Architecture program in order to continue working with Henry in the newly formed Community Development Group.

My work with the CDG took me all over the state in order to support under-served populations through design, research and design/ build projects. This work and the work of my fellow students were published in another issue of the Student Publication, entitled Design and Community.

As his Graduate Research Assistant for two years, I helped Henry to found the Environmental Design Research Association and to organize the group's first conference in Chapel Hill, in the process making connections with leading researchers from many disciplines.

My Master's thesis, which focused on the use of behavioral mapping and interviews to evaluate the design of children's play environments in a planned residential environment, was co-published with Henry in an international journal, further providing me with credentials for what would turn out to be an eventual academic career. It was only because of these many and varied experiences that Henry Sanoff carefully and strategically provided for me that I was able to secure a job teaching at Cornell University's new graduate program in Environment Behavior Studies right after graduation. At Cornell my interests expanded to include a concern for ecologically sustainable design, which has been the focus of my teaching at Kansas State University since 1977. (Even this interest had its origins in my study of Henry's research on bioclimatic housing designs for migrant farm workers while he was teaching at Berkeley). Like the legions of Henry's former students who have carried his ideas, values and pedagogical methods into colleges, universities and communities throughout the world, I chose my career as a teacher, researcher and author in order to address pressing issues and to provide students with the kind of problem focused, service oriented and life changing experiences that Henry provided for me and my fellow students. Henry Sanoff continues to be a teacher of teachers' and an inspirational leader in the ongoing movement to help citizens to work together to shape their own buildings, communities and lives. He remains my mentor, colleague and friend and I could never begin to thank him enough for all that he has given me.

Evrim. You are a wonderful professor and a very good friend! I've learned so much from you on social architecture, participation, environment & behavior research, and many other things that they didn't teach me during my undergraduate and master's years. Thank you so much for changing the way I look at design, architecture, research, and teaching, and many thanks for being there every time when I need some advice.

Marilia do Val. Back in the early eighties, there was this girl that had just graduated from the School of Architecture and wanted to work for the city. Not in an urban planning scale, but in a smaller scale, that of a street or even a neighbourhood. She had only heard of the architecture of either

this or that famous architect; volumes that might have been created to satisfy individualities more than collectiveness. Someday an opportunity appeared and allowed her to know about a more respectful way of acting. Nowadays, due to some other opportunities, she has been able to refer to the whole process as a way of improving environmental quality on talking to students. And many of them look excited and seem to understand. Truly rewarding.

Donna Duerk. Henry taught me the foundations of environment and behavior research and architectural programming — which became the core of my professional life. I attended the second EDRA conference with the Sanoff contingent and after graduation went on to become an architectural programmer, an EDRA board member, an architecture professor, and the author of a programming book. See how impactful a bit of knowledge can be? Thanks, Henry, for the start of a great career!

Aliaa Elabd. I would like to seize this opportunity to thank you and express my great gratitude and appreciation to all of what you have done to me throughout the last four years. Let me start by saying that I just feel very fortunate and blessed to have met and known you on both academic and personal levels. I cannot tell you how much I am thankful and appreciative of your tremendous knowledge and expertise as well as your boundless patience, encouragement, and support with which you have kindly inundated me through the years. You have been and still are very generous in sharing your valuable time, advice, and knowledge with me. Thank you for giving me the inspiration on how to become a better student and a better professor. You, Joan, and “Chloe”, my dearest family in Raleigh, will always have a very special place in my heart and my life.

Sheila Gobes-Ryan. Henry, I had no idea when I signed up for your studio it would shift my way of thinking, or that you would teach me long past the boundary of a semester. Your course provided me with a way of thinking that has served me in every job I have had. More importantly, you taught me that it is possible to lead in a way that assumes success rather than threatens failure. I have looked for this approach in every job I have taken, and try to enact it every semester I teach. You and Joan opened your home to me and to all your students, and then kept it open for us as former students. It is a place I seek guidance, have my thinking challenged, meet and get to know students from other years. I try daily to be for others what you have been for me.

Mine Hashas-Degertekin. I remember the classes held in his house, tiniest coffee cups, and trying hard to find the best dessert to go along. His patience as we tried to gather ideas for our studies despite the zillion times he heard of similar ones. Our pride of being his student in professional and academic circles. Owning the only family home, we could visit on our first expat years. He definitely was more than just a PhD advisor. I'm trying to be the patient, understanding and playful teacher you are. Wish I could be there tonight.

Randy Hester. Henry, you were a guiding inspiration to me as a youth. You were first a role model that no other designer dared model. No architects cared about buildings as community, but you did. You cared but not in an uninformed idealistic way; you showed us how to do it and how to make splendid architecture in the same breath. You gave us timely techniques to design transactively and you gave us values to guide our actions for a life time. To you architecture — the ~~fun~~ ^{firm} of the world — matters; community matters; scientific basis matters. Most people stake a claim to one of these and dismiss the others. You made them one. At a turbulent time of despair — President Kennedy was killed my first semester at State and Dr. King and Robert Kennedy my last — you helped us see a way that design could make the world better. These are precious gifts that no one else could offer. Then you taught me how to teach community design. You inspired my professional life and my political interventions; you made Raleigh a healthier place directly and indirectly. You taught me that sometimes others can do better what I wished to do myself. You helped me find my role. More than anyone I know you stuck to and still stick to your values, fashionable or not, but your principles continued and continue to lead to new ways to design with people. The wise old sage is still younger than a new moon — numinous rising. That inspires as well. Now forty some years and counting you offer all these same gifts in Durham or Taiwan. I am lucky for all these gifts that guide my

activism, my design, my teaching. And I thank you for the most unspoken. You teach me how to live a good life.

Lubomir Popov. Henry, you have always been a maverick and the most suave architectural professor, a cult figure at EDRA and NCSA. You have your cult of participatory design and your cult followers that worship you and cherish every minute they are in your company. You are a genius and a great scholar who created a whole school of thought, producing numerous participatory designers and environment and behavior researchers. When you created EDRA, you started a new research field and brought a new subject in the architectural curriculum. This is more than innovation—you made a new epoch in architectural education and research.

Michael Roy Layne. Henry has been my mentor and eventually friend since 1991 when I entered the landscape architecture program at NCSU he shared his community participatory design process with me. My MLA thesis project, Comparative Analysis of an Outdoor Learning Environment Using Participatory and Non-Participatory Processes, was a commitment to this curative approach to design space which actually meet the needs of the user. As the head of the newly formed PhD program in Design at NCSU, he supported my application and became my doctoral committee chair. Although my dissertation, Supporting Intergenerational Interaction: Affordance of Urban Public Space, took 10 years to complete, Henry remained supportive and since, has become a valuable friend and confidant. Thanks Henry for being you.

Ashraf M. Salama. From dreaming to work with you in 1991 till now are 23 years, full of great things. After completing my master thesis with a strong influence of your “Methods of Architectural Programming” I was going through your “Visual Research Methods in Design,” which happened to be in my hands by chance. I kept telling everyone; I hope I would have a chance to communicate with this giant academic. A few months later, I received a scholarship that allowed me to go and study anywhere in the world for two full years. I sent a fax to Henry Sanoff and another one to Geoffrey Broadbent in England. Surprisingly, I get a reply from you before the end of the day and that you accept that I do my work under your guidance and supervision. I am thankful that Broadbent never replied, and the story began.

While I am not going to write the whole story, I just wanted to express my appreciation and gratitude to you and Joan for the support, attention, and care. Abeer, Raghda, and later Youssra, and myself have received from the moment we arrived at Raleigh-Durham Airport in September 1993. The coincidence that Zoe and Raghda have the same birthday made a big difference during our stay where we had memorable events. Since 1996, the support, mentorship, advising, and advice continued with great friendship through our regular communications and meetings in Cairo, Paris, several US cities, during my work with Adams Group, and recently in Doha. All I can say that you have made a huge influence on my approach to teaching, writing, researching, consulting, and my life. I am proud to be your student, your mentee, and your friend.

“They inspire you, they entertain you, and you end up learning a ton even when you don’t know it.” [Nicholas Sparks](#)

“There are two kinds of teachers: the kind that fill you with so much quail shot that you can’t move, and the kind that just gives you a little prod behind and you jump to the skies.” [Robert Frost](#)

Zeynep Toker. It is remarkable that such a large group of people in a variety of fields of study from many countries including several generations consider you a mentor and a friend. I feel privileged to be in their company because you are my mentor and my friend. You and Joan have welcomed so many of us with an open heart and an open mind that we are forever grateful. Everyone knows that it has been your enthusiasm which has attracted many new attendees to EDRA conferences since the beginning of EDRA. I know that it is your friendship that makes me look forward to coming to EDRA every time. I am happy that this year we have an official Henry Recognition event, because for a lot of us every EDRA conference is recognized by your presence.

Germany

During the Cold War it was difficult to travel to and through eastern Europe, especially east Berlin. We were en route to Germany specifically to visit the original Bauhaus in Weimar, and the Bauhaus in Dessau. At that time it was necessary to have hotel reservations before you could enter East Germany, and were allowed a limit of three days. Initially, West Berlin was the starting point to enter East Berlin at the famous Checkpoint Charlie transit point where all cars would be searched. The only English the crossing guards spoke was, "Do you have any children?" We were driving a Volkswagen bug and apparently, children were often smuggled between East and West Berlin. Volkswagens are unique because the engine is in the rear while underneath the hood was luggage space, so the guards asked if we had children. They opened the hood, no children, just luggage.

We began our drive to Weimar along the main highway, which was desolate. Our VW was the only car on the road though we noticed a tower every few miles with searchlights and guards with binoculars tracking us. Weimar is not only a resort area but also the communist centre of Germany. The fascists, in power, were not very fond of the communists at the time. Since Weimar was a resort area the streets were lined with people so we proceeded to visit the original Bauhaus, which had a short life from 1919 to 1925, due to the Nazi regime. Founded by the architect Walter Gropius, the Bauhaus was grounded in the idea of creating a comprehensive artwork in which all the arts would eventually be brought together.



Main building of the Bauhaus university designed by Henry van der Velde

At our arrival we were greeted by the current director who related the history of how the fascist destroyed much of the school. Although the school was back, intact, I was aware of the ideological contrast that existed in Germany at the time and during the Second War.

Usually when I travel, I like to discover local music so I located a record shop. This was during the era of vinyl long before CDs. I was interested in local contemporary music, social protest, mood music, and jazz but not traditional music at all. Since the clerk at the record shop was fluent in English I explained that my main interest is jazz. He replied, "no jazz." Popular music? No popular music. I asked then, "What kind of music do you have?" He indicated that only classical and electronic music was available, because that music was not controversial since there were no words. Although there were few German groups at the

time that were popular internationally, they were primarily known for electronic music. In contrast, the music revolution that embraced much of the western world included New Wave music from England and the Sex Pistols, while Rock and Heavy Metal emerged in the United States. It was an amazing contrast with what was available to hear in East Germany(German Democratic Republic).

Next, we drove to Dessau to visit the Bauhaus (from 1925 to 1933), however it was under reconstruction. Although the buildings in Weimar have undergone several alterations and partial reconstructions, their authenticity was questioned, however, despite the level of reconstruction, the Bauhaus building in Dessau preserved its original appearance and atmosphere, due to the major restoration work carried out in 1976.

In 1933, the school was closed by its own leadership under pressure from the Nazi regime, having been painted as a centre of communist intellectualism. Although the school was closed, the staff continued to spread its idealistic precepts as they left Germany and emigrated all over the world. The Bauhaus style later became one of the most influential currents in modern design. In an attempt to eradicate the teachings of the Bauhaus School in Germany, the Nazis had, ironically, brought about a tremendous proliferation and growth of the Movement's ideas and teachings throughout the world. Of course, there was an interesting history, because Gropius, who was the founder of the Bauhaus, left Germany and came to the United States. Mies van der Rohe was appointed the director for a very short time period until he too, departed and came to America in 1933.

South Africa

An interesting and surprising experience occurred in Berlin, 1984, at an international conference. There were two major environment and behaviour organizations - the Environmental Design Research Association (EDRA), and a European version, International Association for People-Environment Studies (IAPS). In Berlin, at IAPS in addition to paper presentations, I conducted a hands-on workshop to engage people in face-to-face activities rather to discuss ideas. Small groups were formed where participants were interacting, making individual and group decisions, similar to my work with design games. A participant of one group commented to me that, "This is absolutely fantastic. This is what we need to do in my country." He was a tall bearded man who spoke English with a slight, vague accent, although he studied in the United States where he earned a PhD in psychology and architecture. His name was Graeme Hardie, who asked, "How would you like to come to South Africa and do some of these workshops?" Now, this was a time when apartheid was strong in South Africa. However, my curiosity was peaked, so I agreed to the visit. Graeme, then arranged a program that would take me to every major city to fully understand the complexity and contradictions in South Africa, by arranging workshops in each of seven cities. He also wanted me to see the contrasts in the country's population between Black, coloured, and White people. Coloured are often referred to as Indian and Asian, and then there was Black, which constituted the vast majority of the population who either lived in townships or squatter settlements. Graeme wanted me to see how and where Black people live, because White people would never go to or see those areas, since they were not visible from the highway.

The first stop after landing in Johannesburg was Soweto, a Black township of more than one million people. Soweto was created in the 1930s when the White government started separating Blacks from Whites. Blacks were moved away from Johannesburg, to an area separated from White suburbs by a river or railway track. Soweto became the largest Black city in South Africa, but its population served as a workforce for Johannesburg. The area is mostly composed of old "matchbox" houses, or four-room houses built by the government, to provide cheap accommodation for Black workers during apartheid. However, there are a few smaller areas where prosperous residents have built houses that are similar in stature to those in more affluent suburbs. Some well know people like Miriam Makeba lived in Soweto. On the road to Johannesburg, the Ndebele village was an example of individual ingenuity.



Ndebele houses painted by women, convey their expression through imagery

Cape Town, too, had a large squatter settlement of over twenty thousand people, one of many that I visited. At one point I suggested that it would be useful to visit with a middle-class family, mainly to get another viewpoint. So, an overnight visit was arranged with two White, middle class families and their teenage sons and daughters. The parents appeared to be unaware of the separation occurring in the country, or were unwilling to expose their prejudices to a stranger. The nineteen-year-old boy said, you know, "You are crazy, because this was, you know- out of twenty-nine million people, twenty million were Black. How could you not see it? I do not know if some of the White people just did not want to see it, or really did not see it."

This was a time in South Africa when it was illegal to have gatherings. The organisation that supported my visit was the Urban Foundation, modelled after the Office of Economic Opportunity in the United States. They basically focused on education, employment, housing, the major issues that affect poor people. When I reached each city, I was taken to buildings that were innocuous, and located in remote areas of the city because the people attending these workshops were Black and White, which was illegal. I was not aware that it was illegal until the conclusion of my visit. Perhaps my sponsors were careful about not informing me of the risk involved. I did however visit not only squatter settlements, but several traditional villages, where the women, build the houses while the men are working in the fields.



Typical Zulu house

I conducted a workshop in Johannesburg focusing on town revitalization. Generally speaking, the people that attending these workshops were mostly social workers, - but included in one group was an architect. Towards the end of the session, he asked if I would like to come to his office to see a project in the gold mining area? I agreed and off we went to his office, where he called the entire staff together in the conference room for a slide show of an elegantly designed, Post Modern gold mining settlement. The buildings were in rows, and in the centre, was the washing area. At the conclusion of the presentation I was asked to comment. I replied by suggesting that my experience in this part of the country was only for a week, nor am I an anthropologist, but I observed several villages where the

clothes washing area was at a distance from where people lived. My time in Durban was spent in the Zulu area, driving through several old villages where I observed that wherever there was a stream there would be many women washing clothes. From my understanding, washing was a sacred area, where men were not allowed or observe. The washing area was the only place where women could be together to talk privately among themselves. The village was usually located as much as a half a mile away from the stream, so men could not easily observe or be noticed. At this moment, the architect's face turned red. His reply was, "Oh my God, we did not think about that." He then asked if I would be willing to return to South Africa the following year and speak at all the schools of architecture - there were about six or seven - about the social and cultural aspects of the environment. He was the president of the South African Society of Architecture. So, travel arrangements were made for my return visit. This second visit not only included university lectures, but meetings with the Society's architects as well, who were anxious to convey a progressive position.

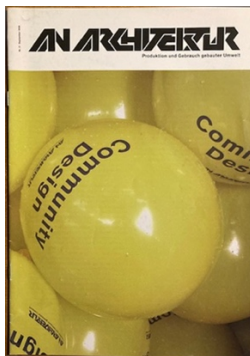
My meetings with students in each university in South Africa clearly introduced unfamiliar ideas such as the influence of social and cultural factors in design decision-making. But the students, like in most countries, are interested in high culture, such as star architects buildings in Dubai, Shanghai, or Europe. There were no Black students in any of the schools. And it occurred to me that the presentation of my work in North Carolina, with low-income Black communities, had never occurred to the students that this is an option. Several architects in my meetings, however were acutely aware of social injustice in South Africa and made attempts at recognizing the unique heritage of the traditional villages.

In the late eighties in the United States, people had been awoken to the atrocities of apartheid, which led to a political movement of divestment. Many private university's had invested in South Africa's gold production, which prompted a call from senator, Daniel Moynihan, who championed the movement towards divestment suggesting to sell everything they own because apartheid was evil. After returning to the US, I argued that divestment would only support the apartheid movement since its creators, the Afrikaans, the White minority, would become more powerful buying all the international investments. Unfortunately, many of the voices for divestment had never been to South Africa. Had they experienced the schools and townships, they might have realised that the single most important contribution from the US would be to support education. My anti-divestment position became locally popular resulting to guest appearances on radio talk shows and a front page interview from the most popular journalist, Guy Munger, about why I disagreed with divestment. One month later there appeared an article about my newspaper interview in the Pratt newsletter, my alma mater. Soon after, I received a letter from the president of Pratt, Francis Horn, where he began his opening remark by saying, "I gave you your diploma in 1957." And then he wrote, "I read your statement, and I am proud that you have not only moved out of your field, but you really made intelligent statements." Dr Horn was part of a group of ten university presidents selected by the President Eisenhower to visit South Africa and prepare a report on what position the US should assume. President Horn agreed with my observation, "Absolutely, the most important thing is education." All of my comments were about education, not apartheid. Support from a recognized university president was rewarding since it is difficult to go against popular opinion, especially if the popular opinion is held by liberals and people that you respect.



Berlin: An Architektur Exhibit 2008

An invitation to speak in Berlin at an exhibition called Community Design: Involvement and Architecture in the US since 1963, was organized by An Architektur.



HS with Roberta Feldman

Design assistance, community building, hands-on experience, social equity planning, self-help housing are all terms that were introduced by the Community Design initiatives starting out in the context of the Civil Rights Movement of the 1960s. The exhibition in Berlin created by An Architektur, gives an overview of the variety of practices and approaches through graphic material collected from more than 80 community design centres. An Architektur discussed questions of contemporary Community Design in a public interview in the Berlin project space.

On Consensus, Equality and Experts: Public Interview with Henry Sanoff

Berlin, Sunday, April, 20th 2008

Henry, we're very proud that you're here. At the beginning of your professional career in the mid-sixties you were closely involved in the so-called Design Methods Group, a Berkeley-based, loose network of professionals from different disciplines based in architecture who were concerned with the development and application of rational design processes and new methodologies.

Soon the design methodology and the context were criticized as too rigid for practical application, as naïve, computer-euphoric, technocratic, and in the end also as apolitical in their effect -especially from the view of advocacy planning that developed at the same time in the mid 1960s.

Parallel to that engagement, you established the Community Development Group in North Carolina and you also initiated and organized the Environmental Design Research Association, with yearly conferences that stemmed from that methodological background but broadened the approach in the field of environmental relations, of human behaviour, and also included psychology and focused on visual aspects.

So if this introduction is right, this is a very extraordinary combination between community design and methodology that seems to be a contradiction in certain ways. We are interested in understanding this relation. How did you perceive those different approaches, and how did you try to bridge the gap between these two, or in other words what was the underlying connection between methodology and participation, and how did you come up with community design?

What roles do or should methods play in your own work, what should it play in contemporary Community Design practice? Can You explain this with some exemplary projects?

Riverfront development has become extremely popular in the last several decades' years. Owensboro, Kentucky, a small town of fifty thousand people in the middle of the United States, had an under-utilized riverfront. And consequently the mayor of this town was able to secure a small planning grant to develop the riverfront through a citizen participation process. At a meeting with the city council he informed them that a planner would be selected to develop a proposal for the riverfront and then invite the community to react to that proposal. That is not participation! The director of a private foundation in the community believed that there's something wrong with this strategy. He wasn't sure what was right but he said that the mayor's approach was wrong. An internet search brought up my name and I was to speak to the community about what participation actually could be in the riverfront development.

So, in preparation of my arrival I suggested the need for several meetings with community groups, the most important of which would be school teachers from any educational unit in the community. Students should be represented because when we talk about any kind of development the tendency is always to ignore young people. Consequently, 3000 students were involved in exploring the riverfront in many different ways. Science and chemistry teachers were looking at the ecological effects of the riverfront.

High school students were working with kindergarten students. One group of young students built a model of about ten meters long of the entire riverfront and the activities they believed should be included. The interaction between school teachers was absolutely phenomenal. In addition, there were focus groups trying to identify the types of activities that could occur on this riverfront.

With all the information that was assembled, we had quite a long list of possible activities that could occur on the riverfront. Consequently, we scheduled a workshop with an attendance of 125 people on a Saturday morning. The mayor, city councilmen, legislators, young people, old people, and students were all involved in this exercise. When I discuss participation, I believe that everyone should have an equal opportunity to participate and consequently there are always small groups of five people who are required to make individual decisions and then group consensus decisions. This process gives everyone an equal voice as well as an opportunity to learn from each other.

The planning strategy was to subdivide the entire riverfront development into three sections, partially because most people have great difficulty in grasping big concepts. Since the riverfront development had different physical characteristics it was divided into separate areas. Based on the information gathered from the focus groups, a list of possible objectives was identified. Each of the 25 groups in the workshop analysed each area and identified which objectives were appropriate for that area, and which activities would be generated by those objectives. The planning strategy, in which the residents were involved, consisted of a series of graphic symbols, representing each activity, which fastened on a base map of the riverfront. During this process a non-profit organization called Public Life, was established to consider a wide range of other issues in the community. They recently held a community workshop where over 500 residents participated.

In the design of schools, it is necessary to involve students since they are the direct users of the building. So, in the design of a new elementary school, students were asked to draw their image of what they'd like to see their new school. Now, it turned out that many students drew a tower in their school. So when we designed the school with three towers the students were saying "we designed the school." This is really important, because in the United States there are enormous problems in the schools and the concept of ownership is crucial to control vandalism as well as to improve student performance. So, before the students' occupied the building there was a sense of ownership.

Teachers, too were involved revisiting the objectives of education, to suspend the idea of teaching subjects, such as science or art, but to examine the purpose of education in general. Is it to develop a sense of confidence, to develop social skills? It doesn't make any difference what they're teaching, if they employ some of these objectives, it may affect their teaching style.

And then they were asked to identify the teaching methods to implement these objectives? Finally, there were photographs of different places, and they had to match a photographic setting to each teaching method. The idea behind this exercise was that this would expand the range of capabilities and possibilities for where education could occur. It doesn't only have to occur in the building, in the classroom. It can occur in the community as well.

A site planning exercise engaged teachers' and community members in planning their school. Working in small groups participants manipulated cardboard pieces that corresponded to all the spaces that would be in the building. The results were that none of the groups could plan to school according to their satisfaction. They discussed orientation as being very important for all the classrooms. They also talked about the importance of outdoor classrooms. And all of the teachers commented that they now understood what architect's do, because for every small change there is a ripple effect, which causes many unanticipated changes. So, participants remarked that, "you're the architect, you solve the problem."

There were also local artists who participated in the workshop, who wanted a place where they could exhibit their painting and sculpture. Since this school was intended to be a community building the towers became art galleries, where local painters and sculptors would display their work. Now, this was really important because when the public begin to see things like this, it changes the whole outlook on the way schools should be designed.

This school was designed about 25 years ago. Periodically, an evaluation of the building was conducted, to see what was happening. The local artists are still involved with the students. The question always arises that the benefits of involving students in designing a school are lost with the next generation of students, because they're not involved in the process. But, each school has a different culture, and the culture of this school is one where the students have a real sense of ownership because the local artists were continuously working with the kids. Some students designed a tree, on the wall of the school, each leaf is a hand, and each hand has a student's name in it. So when you go throughout the school, you will see painting, sculpture, clay tiles, with the student's name and with the class name. And every year this process continues and the sense of student ownership is always evident

Radical Architecture Exhibit and Presentation

The exhibit material displayed in Berlin was also exhibited at The College of Design in North Carolina. Mathias Heyden, the key organizer from An Architektur came to the College where we both spoke about the exhibition and the movement that was initiated in the United States in the 1960s. Neither students or faculty had previously seen the exhibited material donated from many different schools in the United States.

A logical spin-off from the Berlin exhibition was a grant Mathias received from the Graham Foundation to develop a film and exhibition called Radical Architecture. What was meant by radical was not the visual appearance, rather the process by which it was designed. The intent was to examine the impact of the Community Design movement of the 1960s by the way in which changes in the physical environment are the result of community participation, a key ingredient in the movement. Several of my projects were selected to visit and document. He arrived with this filmmaker partner, Ines Schaber. Mathias was interested in examining the test of time by visiting projects completed at least 25 years previously. He travelled throughout the state to photograph and interview people who were involved in each project. The interviews were filmed and included projects from Mississippi, Louisiana and New York. The film also included interviews with people involved in the community movement such as Michael Rios and Ron Shiffman. This was part of an exhibition at the Graham Foundation in Chicago.

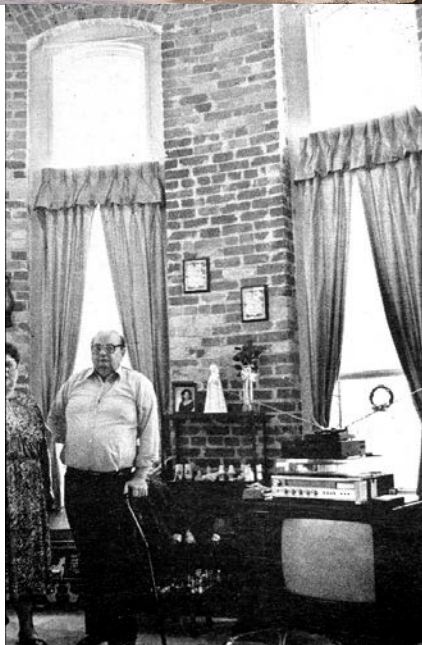
At the exhibition, I was invited to present the history of community design as well as my projects on exhibition. The presentation began with a project from the 1980s; a textile mill in a Black neighbourhood in the city of Durham, which was invisible in the city. The neighbourhood was Edgemont. When revitalization funds were available from the city, Edgemont was always bypassed. A group of residents from the neighbourhood met with city officials for planning assistance since there was a dire need for housing. The Community Development Group was contacted to provide assistance since the neighbourhood was embroiled in a political controversy about the demolition of a textile mill that was the symbol of the neighbourhood. A group of Edgemont's residents met with

our team to explain, two issues: the need for housing and how to prevent the city from tearing this building down. First, it was suggested to community residents that we have to create a T-shirt with red with white letters saying Save Edgemont. Whenever people from Edgemont would go shopping in or out of town, they should wear that T-shirt. Within a week, all of Durham became aware of Edgemont. Where was Edgemont? How can we help Edgemont? It was incredible. I refer to this as the T-shirt theory. The power at this time was the 1980s, and very effective.

There was a dire need for elderly housing, which was the impetus for developing design proposals for the reuse of the textile mill accompanied by drawings of how it could be achieved. Equally important was a need for single family housing. Edgemont was a 1920s neighbourhood unlike the new housing constructed around the city. The residents expressed a concern that any new housing should reflect the character of their neighbourhood. Driving around the rural areas of the county it was evident that there were vacant and abandoned buildings, which we identified for the city salvage the buildings and relocate them to Edgemont. The aim was to restore those abandoned buildings into functioning houses. Numerous newspaper articles and photos documented the houses being moved and subsequently reconstructed in Edgemont. Dozens of buildings were restored to maintain the character of the town, which energized the community to pursue other needed improvements.

The impetus of Edgemont's growth viability influenced a developer, in conjunction with the city, to provided funds to support the renovation of the textile mill conversion into elderly housing. There were several floors in the mill, with ten foot high ceiling heights unlike typical new housing that minimised ceiling heights to eight feet. Many of the apartments had exposed brick walls. When the building was completed and occupied, the front page of the newspaper in Durham had an elderly couple in this apartment with tall ceilings, brick wall, who commented that, "Living here was better than where we ever lived before," just to experience big, wide open spaces with large glass windows. The adaptive use of the textile mill became an important symbol, partially because it was restored, but a place that also began to integrate the community, because elderly people were living there, and they were Black and White. Consequently, the Edgemont Elderly Community Centre became very well-known with a long waiting list of people seeking entry.





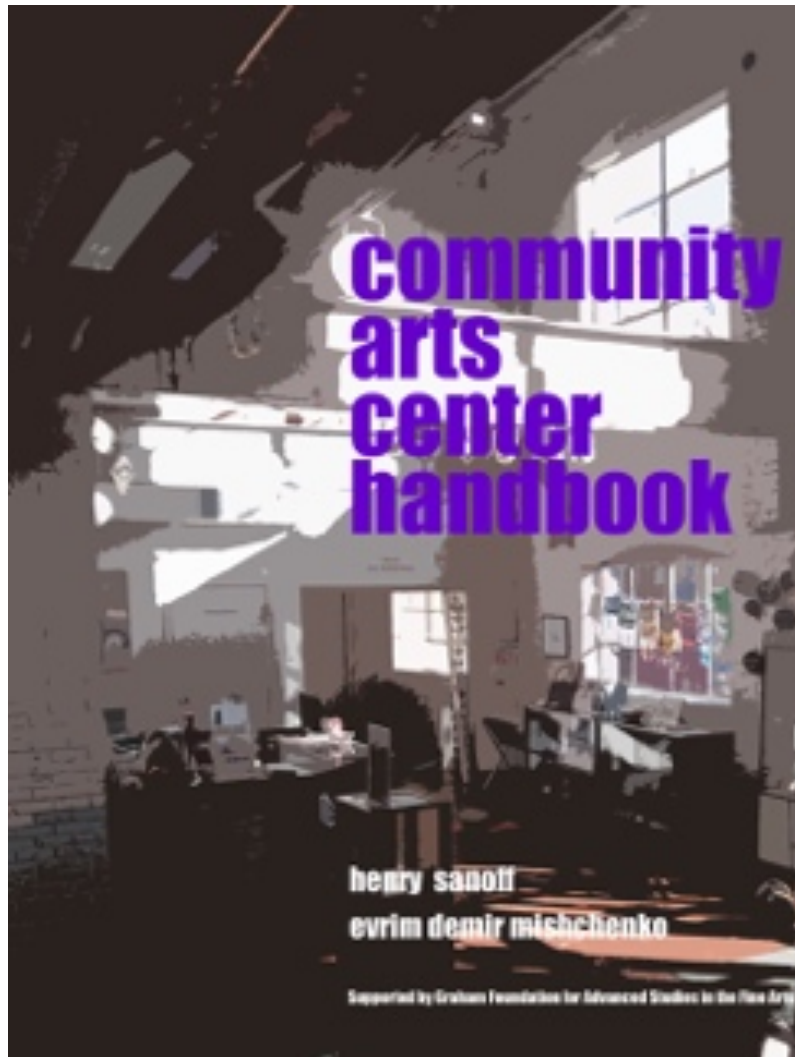
Residents of the renovated textile mill

Graham Foundation

Since my work was featured in the exhibition the Graham Foundation located copies of my books and also included them. The video ran continuously during the one day event. A concluding event was a keynote speech, which included a wide range of projects revisited decades later. I discussed the mood of the eighties and nineties, and how projects change over time, whether a small town, a school building or several community art centres. At the conclusion of my presentation, a Graham Foundation Board member, Rena Conti, from health sciences, working in a hospital, started a conversation. She had been a board member for fifteen years, attends all the lectures and mentioned that my lecture was the first that she fully understood. Rena was particularly interested in my work with community art centres since there was an art centre proposed in Chicago, which was less about the community and more about the person who was providing the funds. It was really his vision, and not a centre that reflected the community. She asked if I would be interested in submitting a proposal for a book on community art centres. Well, I had retired since and not especially interested in writing proposals since it was a part of my earlier career. I suggested that I would think about it. The following day I opened the Graham Foundation website, and on the screen was an image of my book, *Community Participation Methods in Design and Planning*. It was curious that the Foundation would promote a book written 20 years earlier on their website. Perhaps this was a sign of encouragement for me to submit a proposal, which I did, since I felt that was a nice gesture.

The Graham Foundation is a prestigious organisation providing support for projects in the world of the arts. Their grants are relatively small, but usually adequate. The Foundation receives several hundred international applications each year. Their process consists of two phases. Approximately one hundred and fifty proposals are selected for phase two for a detailed submission. The second submission is critical and the competition is fierce since only fifty are selected for funding. This submission process is very rigorous and time consuming since an extensive proposal is required. Book proposals typically require authors to secure a publisher. Although my proposal was accepted to resubmit a detailed proposal for phase two, I declined seeking a publisher, rather to create an E-book, or a publication that the Graham Foundation could make available on their website. Another option would be to make the proposed publication available on various Arts organization websites. Surprisingly, I received the grant passing the two filters.

A former Turkish PhD student, Evrim Demir Mishchenko, previously teaching at a university in Mersin, Turkey, became known for her work on campus accessibility. Her research was implemented through her involvement with architects and engineers making physical changes so people in wheelchairs or crutches or blind, could negotiate the campus very easily. As a result, Evrim received numerous requests addressing issues of disability, but felt the need to expand her area of interest and not get locked into disability studies. She contacted me to arrange a visit for a few months. Although I agreed, I suggested that she might want to work together on my grant and seek funds to financially support her visit. Evrim secured a government grant to collaborate on the development of a book on community centres and a six month position as a visiting scholar at North Carolina State University for us to produce the *Community Art Centre Handbook*.



Egypt

A young faculty member from the University of Al Azhar, reported that the Dean of the School, Professor Salah Zaki, received funding for a channel grant, where a junior faculty member could select a university and identify a PhD chair, that would work with the Dean as co-chairs, to complete a dissertation. The government would support the candidate and family for travel and accommodations. Ashraf Salama was selected by the Dean to receive this grant and had a desire to come to North Carolina to work on his dissertation. His explanation was that being in charge of library acquisitions in the Department of Architecture with a very small budget, he could only purchase one book, Visual Research Methods and Design. Ashraf wanted to study with me because his ideas coincided with my interests. I agreed to accept Ashraf as an advisee, and his wife and two year old daughter who accompanied him. Since this was the family's first trip to the United States, to ease the transition from Cairo to Raleigh, I suggested that he provide flight information so they

could be met at the airport. Ashraf, arrived with his wife, Abeer, and beautiful daughter, Raghda, all of whom became an extension of our family. Raghda's birthday occurred on the same date as Zoe's, but with a 20-year difference.

Ashraf had sufficient funding from his university to have an apartment conveniently near campus. He was introduced to several faculty and befriended many graduate students. Although architectural education was his primary interest it was necessary to examine the history of education as well as the traditions and rituals of architectural education. Daily readings were recommended with regular meetings for our discussion and analysis. Readings, from a variety of educational resources focused on the gaps between the learning process and the limitations of traditional design education. The central theme was about options for the future. This required an identification of the various models of design education, which proved to be challenging since documentation was not easily accessible.

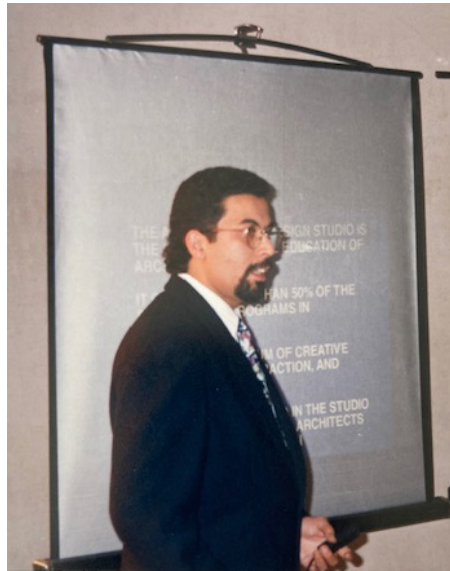
Ashraf's dissertation examined the future of design education by examining several models of architectural design such as the Hidden Curriculum, Participatory Design, Pattern Language, Concept-Test, and Double-Layered models, for a more comprehensive sense of the design studio intent or vision. In general, there is one view that education prepares you for the unknown. If, however, education prepares you for what is known, it suggests that nothing is going to change, it is just going to fit into an existing situation. Traditionally, architecture education has been designed to have graduates fit in to the existing profession. So, in the process of distributing an international to architectural educators a variety of reactions were reported. Some comments indicated that the survey has nothing to do with design education. Others replied by indicating that this is what it is all about. Some months later at a meeting with the head of the school of architecture at Pennsylvania State University, he indicated that the faculty met to decide whether or not they should answer the questions. They all agreed not to answer the questionnaire. This was an important reaction, since surveys can give information as well as get information. In discussing the education issues, there were respondents who may not have had a background in education. They are in a university because they have a particular technical expertise. Although the survey consciously avoided the use of jargon, or technical language, the way it was couched may have been seen as a threat.

The dissertation, however, was an excellent piece of work. My wife and I were invited to Ashraf's defence held at Al Azhar University in Cairo. The Egyptian government offered a modest hotel and airfare for myself and my wife, however, my daughter worked for the Sheraton Hotel chain and offered a complimentary room at the Sheraton on the Nile. While at the hotel, prior to the dissertation review we noticed Mercedes automobiles dropping off women at the hotel entrance. They were adorned with a high fashion wardrobe accentuated with heavy makeup. I inquired about the unusual look of women and learned that they were arriving from Saudi Arabia and changed their wardrobe on the plane, since in Egypt, they had the freedom to dress as they pleased. This first day in Cairo was my introduction to the Middle East and some of the dichotomies.

The public presentation of the dissertation, presented in English, was attended by an audience of friends, students, and faculty. There were five review panel members, myself, the dean, who was co-chair, another faculty member and a two invited faculty from outside of that campus. Whenever there is a group discussion especially in situations where people

are not familiar with each other, there appears to be a struggle between competing intelligences. Being the co-chair of the dissertation, and being invited from the United States, my voice was acknowledged, particularly since I explained the significance of the dissertation.

Professor Zaki closed the public discussion for the review panel to adjourn to meet in an adjacent room for a private discussion about passing or failing. An unanimous agreement was reached that the candidate should pass. Professor Zaki then left the room for a moment and returned with the diploma with Ashraf's name already printed, that he had passed. The dissertation was published and titled, *New Trends in Architectural Education*.



Ashraf's successful PhD defence



Dissertation reviewers



The celebration with Eman Elnachar, JS, Walid, Ashraf and Abeer

From Cairo, Joan and I flew to Israel, with a plane change at Sharm El Sheikh, an international resort area, since direct flights from Cairo to Tel Aviv were not possible. At Tel Aviv we met with a former student and friend from South Africa, Geoff Sifrin, where we discussed middle east conflicts, colonization, and the general level of uninformed people. Geoff returned to South Africa where he became the editor of the South African Jewish News, an online newspaper. From Tel Aviv we were en route to the Technion Israel Institute of Technology, in Haifa, one of the top 100 universities in the world. I was invited to speak at the faculty of Architecture and Town Planning, where I reconnected with colleagues and friends from IAPS conferences, namely, psychologist, Arza Churchman, and Hubert Law Yone, Rachael Alterman, and their spouses. This was actually my second speaking at the Faculty of Architecture previously located in the centre of Haifa in an historic building. The location of the new Technion campus was met with resistance from the students and professors who staged an unsuccessful demonstration in protest of their relocation. Fortunately, the pleasant weather allowed for several outdoor discussions.

Professor Zaki, a well-known academic and professional architect in Egypt was the founder of the first English-speaking architectural school, at Misr University, a private school in central Cairo. Ashraf was appointed as the head of the school, so I was invited along with my wife to come for a semester, since we would jointly work with students. While Ashraf was involved in his dissertation at North Carolina, an Egyptian architect, Eman Elnachar, also came as a visiting scholar to prepare for her dissertation in Egypt. Although they previously never met, they became good friends. Eman's father, Abdel Rahman El Nashar was a well-known Egyptian painters, and her mother, too, Zeinab El Sageny is an equally known artist. Fortunately, while teaching at Misr University, Joan and I met with her family and valued the time we spent together. Eman is a good friend and continues her

distinguished academic career, recently appointed as the Dean of the Postgraduate Faculty of Interdisciplinary Studies and Research, Helwan University, Cairo.

Joan only remained in Cairo for one month and had to return to work in the US, while I was teaching for an additional two months. So, we took this window of opportunity to visit historic sites. Since the drive from the hotel to the University was more than thirty minutes we had a daily driver especially since driving in Cairo is hazardous. Joan however, departed just before Ramadan, which occurred during the middle of the term. One of the pleasant amenities at the university was the “tea lady,” who would arrive every morning at ten o'clock in the morning for coffee and tea. During Ramadan, however, the tea lady was absent. No coffee, no tea, no water, nothing. After a larger than normal breakfast, the first few days were difficult even with a bag of fruit to cope with mid-day hunger. The month of Ramadan the Quran suggests is an opportunity to develop qualities of endurance and self-restraint, to control anger and a fiery or malicious tongue.



Joan at the Pyramids

It is an opportunity to fine tune the body and shed it of obesity and sloth, and to benefit from any therapeutic effects fasting may have. Not having any of those characteristics, fasting was a penalty. At sunset, which was about 5pm at this time, there were millions of cars on the road to return home in time for dinner by sunset. Typically after dinner during Ramadan, people would nap, awake at midnight go shopping with their children, and spend time eating in restaurants. The streets in Cairo between twelve and three in the morning were packed with families, children - restaurants were crowded. That is the busiest business time of the year. Ramadan was like the main event in Cairo.

Qatar

Another administrative position and another speaking invitation came from Dr. Salama, the new head of the Department of Architecture at the University of Qatar, in Doha. Interestingly enough, the University was divided into a female and a male section. Architecture was all female, since many of the men interested in the field would be sent to Europe for their education. Curiously, urban planning was in the male section of the campus where a few female students would be permitted to enter this program. Dr. Anna Grichting, teaching in urban planning, invited me to conduct a gaming workshop, which was mixed with male and female students.

Doha, however, appeared to be in competition with Dubai, where the star architects had their name plastered in the skyline. The architecture faculty, on the other hand, were concerned with the essence of architecture and social issues, while many of the female students wanted to learn how to design buildings that shape the Doha skyline. This was a struggle for the Doha faculty, which was an irreconcilable conflict. Growing up in Doha, and seeing these monuments daily, while some are spectacular, however absurd they may be, students want to imitate this phenomenon and the only opportunity to see both sides of the campus.

When political problems arose in Egypt regarding the government and the election, it became evident that the Qatar government was on the opposite political side from that of Ashraf and several of the faculty, so he resigned and accepted a position in Ireland.



Doha faculty with Anna Grichting, HS, and Ashraf Salama



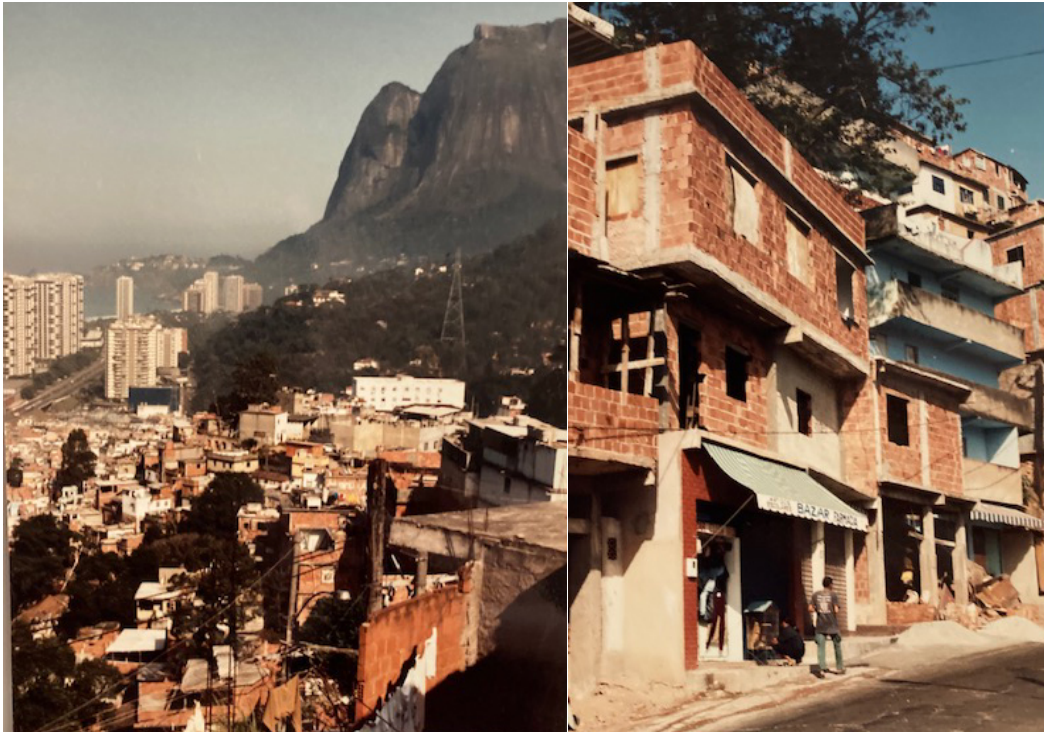
Doha architectural students, Skyline below



After a few years as department head at Belfast, Ashraf moved on to assume a similar position at Strathclyde University in Scotland. Strathclyde, historically is an important university and its architecture programme was well known for people such as Tom Maver and his cutting edge computer unit, and David Canter, environmental psychologist. I received an invitation to speak there as well. Ashraf continues to write about design education. From the years of our association he is equally concerned about the impact of his work and how it influences students' attitudes. He has become an authoritative resource through his numerous publications. We also continue to maintain a close friendship with his daughter, Raghda, who still refers to my wife and I as aunt and uncle, a remnant from her very early childhood. So, they are a family that has been an extension of our own family.

Brazil

My first visit to Brazil was the result of an invitation from Vicente del Rio to speak at the School of Architecture, University of Rio de Janeiro. Here I discovered the street murals of Burle Marx at Copacabana Beach as well as the famous Favelas of Rio, which was the site of Vicente's PhD dissertation. The hills surrounding the city were stacked with user built multi-level housing displaying the ingenuity of the residents.



Favelas of Rio

The additional, memorable experience in Rio was a visit to the Carmen Miranda museum, a world famous actress, singer from the 1940s with a fruit basket hat and self-designed bangles. Many of her spectacular costumes and jewellery were exhibited at the museum as well as excerpts from her films. As a young moviegoer I always followed her musicals from the 1940s.

Moving on to Sao Paulo, a former graduate student, Marilia Do Val, a faculty member at Mackenzie University in Sao Paulo, arranged a lecture, which I originally thought was to the School of Architecture. To my surprise we walked past the School of Architecture to the University auditorium where there were thousands of students awaiting my lecture. So, my prepared remarks to architecture students had to be trashed in order to speak intelligently to students from different disciplines. Fortunately, my remarks seem to have resonated with the students since their response was very positive.



Marilia Do Val & HS

A second visit to Rio was the result of a university requirement that all faculty needed to have a graduate degree to continue teaching. So, the university allowed various approaches for faculty members to amass the required credit hours. One such approach was an invitation from Dr Vicente del Rio for me to conduct a 5-day project with 15 professors from the architecture and interior design departments, which constituted the design team. The project consisted of planning a new high school on the university campus since the existing school located in downtown Rio was inadequate for present pedagogical requirements nor could be expanded to accommodate the increasing student population. Since this was an education project, Joan accompanied me to meet with the teachers and students of the school in a variety of discussions and exercises aimed at identifying particular features that should be included in a new facility. The project included all the teachers and students in various workshops throughout four days. The school's board of directors were eager to participate in the design process because they were interested in exploring options, since they were confronted with the building's limitations and poor maintenance conditions. Initially, the design team gathered basic information about the school from interviews with school board members and evaluation walkthroughs of the building.

An initial workshop had the total support and participation of the school board, and involved parents, teachers, students and staff at different stages in the process. Methods that were utilized by the design team that included: an environmental inventory of existing data and building floor plans, student wish poems, building performance survey and field observations, and a parent-teacher design workshop.

In the final evening, a design workshop was conducted where the design team, parents and teachers participated in a highly dynamic and interactive process that produced different programs translated into plan alternatives for an ideal school building.

Forty participants were divided into seven smaller mixed groups with at least one member of the design team in each. Each group received a kit of parts for the school planning game: a stiff board representing the site, covered with graph paper, scaled coloured paper rectangles and squares that represented all spaces (blue rectangles represented existing spaces, and the red rectangles represented for new spaces), extra coloured paper, ruler, scissors and glue.

The workshop was successful from two viewpoints. First, it clearly demonstrated the effectiveness of a participatory design process not only for developing an architectural program, but for enhancing the creative process itself, something that is yet to be explored in the Brazilian context. Second, through a participatory approach the workshop proved to democratize architectural knowledge and to set foundations for a true participatory process in shaping of the school environment.

In reaction to the more traditional manipulation of community meetings, and from designers legitimizing their ideas through pseudo-participation, the workshop experience provided opportunities for users to participate, to engage in the use of different methods of environmental awareness and discovery, and to resolve conflicts. People find themselves in conflict because they have different values, because they have different information, or because they process information differently. Cooperative problem-solving procedures, such as small group workshops allow disputes to be positively resolved.

In the case of the design workshop, a significant contribution was made to the political and institutional processes currently present at the CAp (Colegio Aplicacao) School. In addition to the transparency of the process where workshop methods and results were open to all participants, the final meeting placed directors, teachers and parents in direct contact with the design and program alternatives previously discussed by a larger body of users.



School workshop with small groups



Vicente del Rio, Joan & HS last row, right rear

A final report, presented to the board of directors, aimed at improving design decisions as well as attracting funds to rehabilitate or relocate the school. The report was extremely well received by the school board as an important contribution for future planning decisions and/or requests for funding.



The last page of a story based on a true life experience of the CAp school with Henry Sanoff organized by Giselle Azevedo, Paulo Afonso Rheingante & Vicente Del Rio

Turkey

An important conference occurred in Istanbul, Turkey in 1978 that focused on Design Methods. In the late sixties and early seventies, the interest in design methods linked to general systems theory gained international popularity. It was about examining complex systems with an understanding of not only elements of the system but their interrelationships, and making the design process self-conscious. Although originated in the sciences, its application was relevant in many fields. Much of the initial discussions occurred in industrial design and engineering. Industrial designer, Chris Jones, author of the book, *Design Methods*, was one of the early pioneers, whose work linked to mine in Architecture. The Design Research Society, founded in 1966 enabled a core of people to be identified who shared interests in new approaches to the process of designing.

In Turkey, Nigan Byazit, the Head of Industrial Design at Istanbul Technical University and the head of, Architecture, Mine Inceoglu, were the organizers bringing together an international group of people who demonstrated an interest in Design Methods. It included Computer Aided Design, Industrial Design, and Architecture, with such people as Nigel Cross, Tom Maver, Yonah Friedman, and Bruce Archer. Nigel Cross, the editor-in-chief of the *Design Studies Journal* asked if I would assume the role of Regional Editor (America), which I held for several decades. Mine Inceoglu's son Arda, a former student studied architecture at the College of Design. Although, he graduated some time ago, he is now at MEF University in Istanbul as the Dean of the Faculty of Arts, Design and Architecture.

While in Istanbul, at the Design Methods conference, I met the Associate Dean, Mete Turan, of the Middle East Technical University, who asked if I would come to Ankara for a few days. There was an airfield and small aeroplane to fly us in less than an hour. I said, "Fine, we'll do that." When I arrived, I met the architecture faculty, at the School of Architecture where, the Middle East Technical University has the reputation of being one of the best schools in Turkey. The department head and many faculty all said they knew me. This was very suspicious, how did they know me? My graduate thesis at Pratt Institute about climatic conditions in rural and urban life in Jamaica, was on exhibit at the United Nations building. My thesis advisor, Marvin Seveley developed a proposal for a joint programme in Design with Climate between Pratt and Middle East Technical University. I was unaware of the exhibition since shortly after graduation I relocated to Berkeley to accept a research/teaching position. I was unaware that my advisor, Marvin Seveley, twenty years earlier had been involved in establishing new programmes, namely the Middle East Institute of Technology (MIT) in Turkey, which was contested by the MIT administration in Cambridge, Massachusetts so the university changed its acronym to METU. In 2019, at lunch in Brooklyn with Maria, Marvin's daughter, explained how she was raised in Ankara. The faculty I met in Ankara, were students in 1963 and involved in the joint program. They attended Pratt and were familiar with Marvin because he was the coordinator, who familiarized them with my thesis project. After forty years the 1978 mystery in Ankara was solved.

At the 1978 visit to Ankara, a lecture was arranged to speak to the entire College of Architecture and Planning, of four hundred students. While speaking, there was noticeable noise outside of the building. After a while, students barged into the auditorium screaming

something in Turkish. The faculty politely asked them to wait until the conclusion of the lecture. The outside turmoil increased, while people continually entered the auditorium to interrupt my lecture. Finally, I completed the lecture, received a standing ovation, and was told that the entire university student body awaited the architecture and planning student audience to join the demonstration since the university was on strike. All the students were on strike, protesting. That was my exit event from Ankara back to Istanbul.

Like most cities, Istanbul in the 1970s retained most of its historic character with wood buildings sighted along the Bosphorus River, donkeys carrying cargo in the streets and mosques that were a welcome refuge from the summer heat. The famous indoor market place, the Grand Bazaar, was a place to buy, bargain and sip Turkish tea. My kilim collection began at and around the marketplace and continued years later at one of the major wonders of the world, Cappadocia. This region of Turkey has many areas with unique geological, historic, and cultural features. Sedimentary rocks formed in lakes and streams that erupted from ancient volcanoes approximately 3 million years ago that underlie the Cappadocia region. The rocks of Cappadocia (below) eroded into hundreds of spectacular pillars and minaret-like forms. People of the villages at the heart of the Cappadocia Region carved out houses, churches and monasteries from the soft rocks of volcanic deposits. This most recent visit included Joan with Umut and Zeynep Toker, driving to the region after visiting with their family in Ankara.



In 2007, a lecture program was organized by Orcun Kepez, Chair, Department of Interior Architecture at Kadir Has University in Istanbul. An abandoned cigarette factory was transformed, by the Kadir Has Foundation, from a warehouse that produced and sold tobacco into an University Cibali campus officially opened in 2002.



Lunch on the Bosphorus, HS, Orcun Kepez, Dilek Yildiz, Elmira Gur, Ebru

Orcun, together with Deniz Hasirci, Chair, Department of Interior Architecture and Environmental Design, Izmir University of Economics, organized a flight to Izmir, Turkey's major port city. A four day lecture visit to each year of the program concluded with an exhibition and celebration of student work. The finale of the visit arranged by research assistants, Deniz and Evrim, who joined me in Izmir, to explore a typical village accompanied by a traditional Turkish lunch.



The walking tour included Deniz Hasirci, Evrim Demir Mischchenko and Assistants



After retirement, PhD students working on their dissertation would meet at my home since I was an emeritus faculty member. However, they wanted to show their gratitude for my continued involvement so they would make a Turkish staple, Borek., which is filled with cheese and wrapped in phyllo pastry. Those that never made this Turkish specialty would contact their parents to walk them through the preparation and cooking process. So, Perver came with Borek. We had not seen each other for about a year, but she just wanted me to know how her life has changed since she came here to work in my studio and to teach in the PhD programme. She collaborated on research projects with several PhD students, recently published in high impact journals.

There has also been a tradition that PhD students would all attend EDRA conferences starting with San Francisco in 2000, Edinburgh, 2001, Seattle, Vancouver, Sacramento, New Orleans, Los Angeles, Raleigh, Madison, and New York. Another tradition is to invite present and former PhD students or visiting scholars to our home for drinks or dinner. Interestingly enough, although I advise the students and consult with the scholars, they always bring gifts for Joan, often flowers or something special from their home town. Since the Pandemic, my traveling has been replaced by Zoom lectures at Istanbul Technical University, Maltepe University and Amasya University in Turkey, and Petra Christian University in Indonesia. In the US, California Polytechnic University, Drury University, Portland State University, and University of Michigan.

Poland

At the International Association of People in their Physical Surroundings (IAPS) conference in the early to mid 1980s, I met two Polish architects and university professors who were interested in my work. Stephen Wrona, who was teaching at University of Warsaw said that it was unlikely that the university would ever invite me to speak. This was the Cold War period, when Eastern European countries were very conservative, and my work did

not necessarily fit into the conservative framework. So, they said, "Well, you know, the Polish Institute of Architects established a Free University." They owned and remodelled a three story house on Krakow's main square for meetings, seminars, conferences, and an apartment on the top floor. They asked if I would be interested in coming for a week, to conduct a series of seminars to interested architects. There was room for twenty people. So, twenty architects from Poland came for a series of workshops and gaming sessions.



Krakow main square

There were very few tourists coming to Eastern Europe at that time. In order to encourage tourism, the Polish government offered visitors to Poland ten times the exchange rate. Although there were elegant restaurants with elaborate menus, almost every entry was crossed out except for carp fish. Meanwhile, I had a bag full of money, which I had difficulty spending. Fortunately, I found a record shop and purchased several excellent Thomasz Stanka jazz records. I also discovered a talented silversmith making jewellery, and virtually bought everything so, she had to close the store.

Since there was a synagogue in Krakow, I requested my host architects to arrange a visit. Curiously, the only person there at the time was a caretaker, who had been involved with that synagogue for many decades. At first he asked, "Are you from Chicago?" because, many Polish people gravitated to Chicago. I said, "No." And then he asked me if I spoke German, if I spoke French. No, I said, but I could understand and speak Yiddish. He said, "Oh!" and he smiled. Of course, my two hosts did not understand our conversation about the pogroms of the 1960s in Krakow. It was really informative because I learned about the history of the Jewish population and the problems of Krakow. The one week period was also rewarding, because the architects were interested in the idea of community involvement and community participation, but had no outlet for such discussions.

While in Warsaw I visited the old town of Warsaw that was destroyed by bombs during WWII. Somehow, in the years previous to the Second War, architecture students began to create measured drawings of all the old town buildings. So, they had accurate and authentic documentation of all the buildings that were destroyed. After the war, the old town was rebuilt the way it was before the Second War. It was interesting from another point of view, since the Poland was actually looking back in history. For example, I spent some time in Rotterdam, which was also bombed during WWII, yet some of the most visionary

architecture can be found in that city. So, a comparison between the two cities, was revealing; one looking back and one looking ahead. While in Warsaw it was also important to visit the memorials to the Warsaw Ghetto, and reflect on the history of the city which few people discussed.

One of the hosts, Stephen Wrona, suggested that perhaps in the future, I would be invited back to Warsaw, to speak at the University of Warsaw, when the political situation would be more amenable to my visit. Sure enough, 20 years later, Stephen Wrona, became the Dean of the School of Architecture at the University of Warsaw. He graciously said, "Now I can invite you to the school." Stephen did his graduate architecture degree at UC Berkeley, and his master's thesis was in community design. We had known about each other's work so it was an interesting time to be in Warsaw. Another colleague in Poland invited me to lecture in a city named Lodz, but pronounced "Woodge." When asked about my next visit, I would reply that I was going to Lodz. But the response was always, "we don't know what you're saying." Lodz has an interesting history, since the town was essentially an industrial centre with vacant textile mills that were since converted to hotels and motels by an Austrian developer. There was originally a very large Jewish population connected to the textile industry. So, it was informative to tour the old town to see how well the old textile mills were restored into very luxurious accommodations. My host, Malgorzata Hanzi, an urban planner conducted research in several Jewish neighbourhoods and was fluent in the town's history.



Polish translations by Dr. Augustyn Banka of, Integrating Programming, Evaluation & Participation in Design, 1993 and Democratic Design, 2013



Renovated Lodz warehouse

Interview **with Maria Debinska. Poland 2010 (in Fakt: Polish newspaper)**

What was do you perceive as the greatest success of the Community Development Group?

That it lasted for 35 years. As a matter of fact, I received an award because it was one of the oldest continuing programs in the US.

You have educated many architects, have they had an impact on community design?

It was an education program, it wasn't brainwashing, so I wasn't preparing students to be like me, but who they were and how they could function as better professionals. When I started the PhD program in community design about 11 years ago, the graduate dissertations were about environment behavior issues. They are all in the US, Turkey, and Brazil, and teaching community design and involving their students in community design projects. The purpose in pursuing a PhD was ultimately to become teachers. That was different from the students who were studying architecture with focus on community design. They are doing different things, some of them are involved in social programming, working in large organizations, some are architects, but very special kind of architects.

What is special about them?

They're thoughtful, they know how to work with community groups, they know how to work with people.

So, they have some background in social sciences?

In terms of courses, yes, I taught a course in environment psychology, so they have the theory to support their work. They enjoy working with people and in their own view are successful. But they're different, they do not necessarily try to be stars, because they weren't working with me for that reason. Three years ago, we had a reunion with students who graduated in 68 or 69, 20% were architects, since people go through career changes. Students opting to work with me would be in the design studio for one or two years since you can't really understand how to develop community projects in a short period of time, you need the experience of doing different projects. Most design schools are similar to a cafeteria, sampling the choices each semester with a different faulty member. My teaching approach is based on the theory of non-competitive design education. So, in one semester there may be two or three projects going on simultaneously and students can choose the project they want to work on, so there will be two or three students in the project, and they will not be competing, they're not doing the same thing. Most faculty prefer to meet at scheduled times, and to have all the students do the same project, so it's easier to manage. Community based projects are different because community meetings happen at different times and different days, so students have to be available all the time and I have to be flexible as well.

So, they learn more communication skills.

They learn more social skills than anything else, that's crucial.

What happened to the community design centers?

They started as a reaction against what local government was doing across the US. That's changed, there's no longer advocacy. What has happened particularly, middle income people have learned the skills of participation and consequently they learn how to control the communities and the environment. The situation of poor people now is just as bad as it was in the 60. and 70. they're powerless because it was the middle class that have learned all the skills. Many of us have been writing about the need for advocacy which does not exist anymore. Because middle income people across the US are very powerful. Poor people need the kind of advocacy that they had in the 60. And the advocacy of that time was mostly about preventing things from happening. The positive things tended to be small

in scale – children's playgrounds, small projects. Those were the project that would lead to success and there really wasn't a lot of skill in knowing how to deal with large projects other than preventing them from happening. So, the situation has changed, it's very different now.

Is because participation is now a requirement in most of the projects?

Yes, absolutely, and it's because of the way it's being interpreted by local governments. In many parts of the US is a requirement for any state or federal funds to have citizen participation. What it turns out to be is a public hearing, the public invited to react to whatever is being proposed, and the problem is of course, that most people can't understand the complexity of the problem, so the only people that participate are those who have something to gain or something to lose. So, the concept of participation exists but is very different and the techniques are very, very different. One other thing is a charrette. There's a book now by American Planning Association, how to do charrettes, step-by-step procedure in terms of setting location, the food, everything. Planners do charrettes, communities think that they've had a charrette, and they don't know what it does because in most cases it creates enormous problems. There's one planner, based in Florida, who does charrettes all over the US, basically related to transportation problems. And he came to my city. I was actually out of the country, but all my students attended. It was unbelievable, it was a fake, because he had the solution already. And that solution was the same solution that he does in every city, and it was roundabouts. Roundabouts make absolutely no sense where I live, because people can't drive well to begin with, they don't signal, and roundabout has the opposite procedures than normal driving and they spend millions of dollars changing streets to roundabouts and it's an absolute nightmare. The planner basically talks the people into the value of roundabouts and how it is going to solve problems, when there were no problems to begin with. What has happened I think, it that a lot of communities are holding charrettes because it is a symbol of some kind of community involvement, but the issues are usually absurd and the solutions even worse.

So, what is lacking?

I can't pinpoint it as easily as that, but in the US, fashion is very important, it's not only the Calvin Klein jeans and the names that change every time. The charrettes are the fashion of the day so everybody wants to do them just to be in fashion. Local mayors and council people say “oh, we've had a charrette” and “we've had two charrettes”, so it's got nothing to do with what the problems were and if they've been solved, the point is just to be in fashion. That's a pretty cynical view of what's happening.

What are the alternatives? What has to be done for participation processes to level social inequalities and not to deepen them?

There are two things: one is the education of architects, landscape architects and planners is bankrupt, it hasn't changed in the over 50 years. Sometimes course titles change but the content remains the same. In every school there will be people that are different, that are doing really good things. But in order of education system to be successful there has to be reinforcement, that one faculty member reinforces what the other one does. That's just the opposite of what is happening. If someone is interested in community participation, all the other faulty members say, “that's a waste of time”, there's no reinforcement, there's antagonism. Sometimes it's positive, it forces the students to defend positions that they take, but in reality, it's a small number of people. So, I think the education system hasn't begun to address some of the important issues.

The other thing is that now is probably is worse than ever. Architecture planning more than any other field is not driven by research, is driven by the professionals. In any other

field people look for what the research is and that influences what professionals do. In architecture students look to what professionals are doing and that influences what happens in education, so the system is reversed to what it ought to be. I question whether architecture is a legitimate academic discipline if there's no research basis. Why should it be in university? The way it's being treated it should be at technical school. Because very few schools are doing research, even schools with PhD programs in different parts of the world are really not serious research degrees. So that's a real problem and trying to reverse that is difficult.

But there are successful projects nowadays?

Sure, many of them. But the problem is – how do you define success? And the other problem is that people who are doing good work don't write about it, it's a real struggle to get people who do community-based projects to write what they do, because they are not necessarily good writers. Architects who do fancy buildings don't have to say very much, it's photographs of their buildings, they can write stupid things and it doesn't really matter, they are picture books. Some of the students describe that as archibabble, what architects say is a language that nobody understand. But the people who are doing serious work need to write what they're doing – they don't write and there's really no vehicle for publishing it, because the architectural press only publishes stuff that has lots of pictures. In a Russian magazine a few months ago there was an article about me and it's an interesting magazine, because it's very glossy, beautiful pictures and about six pages of text – some small pictures that I've done, but it's mostly text. And it's unusual because most architectural magazines don't have text. The books that are written is another problem, because generally architects don't read. The only people that read are PhD students. There are very few publishers that would publish community design kind of things.

What are the most important issues that are not being discussed?

Actually, I wrote 3 publications you can download free from the net, and they've been very successful. I've been doing publications for education because I think it's one of the most crucial issues in every part of the world – the school facilities and the gap between what we know about how children learn and the buildings that are designed. Every country in the world is faced with the problem of education and education facilities. It's an interesting one, because it's a common one. When you talk about other issues like housing, that's different, there are cultural and regional differences. When we talk about education there is something common across every single country in the world. That's a key issue for me.

Getting back to participation. How to deal with social phenomena such as NIMBY and LULU?

Architects and planners should be encouraged to run for public office. For one time in the US, it was believed that as an architect you've got to be a purist, forget about public service, forget about working for the government, just design buildings. Nonsense. If architects run for public office, they're in a better position to set an agenda and there are good examples all over the world of architects who are local mayors, and they can pinpoint on certain kinds of issues that other people can't. It may not have much to do with participation, but at least it's one way you can have some control over what happens, the most powerful way probably. I've worked with a couple of mayors who value participation, but you have to reach that level where you have power to make decisions.

Over the course of the years, what positive changes have you noticed?

One of the most effective changes was to introduce social criteria in the accreditation of the architecture schools in the US. And it's happening throughout the world based on the model that was developed in the US. About 30% of the criteria of the school being accredited is based on kind of social issues. That affects everything. It's always based on

people's interpretation of what constitutes social factors. In the accreditation process in the US there are clear statements that this review committee has to look at as they visit the school in terms of student awareness, student competence, so it depends on the interpretation, but nonetheless it's a major change.

Right now, there are organizations that are focusing on environment behavior issues and that includes community participation. I started Environmental Design Research Association in 1968, then I worked on its European version - International Association for People and their Physical Surrounds in 1970, in Australia and New Zealand, People and the Physical Environment Research, Japan Man-Environment Research Association, in China Environment Behavior Research Association and there is a new group in Malaysia. So, I think the globe has been covered by a set of groups interested in a broader set of issues that subsumes community participation.

What about negative changes?

I don't know if I would describe it as change for the worse, or what is happening has now become more important. Because of the buildings that are built in places like Dubai, Doha and Shanghai, where there is an unlimited amount of money, students all over the world see that as what architecture ought to be. People who live in those places are not really happy. That's become a real problem, because it overshadows everything else. It's based on a very different vision of architecture, which is mostly for show.

I describe it as architecture of commodity. People like Frank Gehry are asked to design buildings that will increase tourism. So, it is commodity, it has nothing to do with need. It's not about art, it's like when Frank Lloyd Wright designed the Guggenheim Museum, (I worked for FLW) so looking at art from a ramp is absurd. But he didn't like art anyway. There was a film about Frank Gehry made by Spielberg. He takes a little bit of paper, folds it in his hands and people get the impression that that's what architecture is. But what a great film it makes, it's different. There is nothing wrong with what he does, the problem is with the imitators. What's totally bizarre is that students live in architecture magazines, that's their direct experience. They never see those buildings on the day-to-day basis, it's like coloring books. It's a peculiar kind of education when nothing is real, nothing is tangible, and you have to make a field trip to see the building. The education system seems to be corrupt in that way.

What are your plans for the future?

To continuously work outside of the US because there is a growing interest in community collaboration. Last year, Chile, the minister of community development was advocating community participation for the entire country, they were going to write a manual. I was invited to speak and cautioned them about the consequences of a manual. To begin it is necessary to engage the community in small projects that are feasible and could be successful. In Costa Rica with the Ministry of Education, I demonstrated how students can work with teachers and staff. So, my interest is in countries that are beginning to initiate discussions about community participation and introducing my methods.

Mexico

Mexico has always been a family favourite from the early 1960s until present day. The early travels required caution by developing safe eating choices. Decades later on a family trip to Guadalajara in 1985, Joan and I met with Sergio Ortiz, a former student, his wife

Isabel, and their family for a special holiday dinner. This was followed by a drive with two cars through the mountains to Puerto Vallarta, a beach resort city situated on the Pacific Ocean's Bahía de Banderas in the Mexican state of Jalisco. Tourism is a major economic activity because of the climate, scenery, tropical beaches, and rich cultural history. In fact, hotels guarantee that the sun will shine every day. Several later trips to Mexico included a lecture at ITESO, The Jesuit University of Guadalajara at Casa Clavigero, designed by Barragan, in 2008. In 2010, a keynote presentation in Zapopan, Jalisco at IPROVIPE, Housing State Conference. And a keynote address at INIFED, Infraestructura Educativa, in Mexico City.



Award from INIFED



HS & Sergio Ortiz

Urban Block Regeneration, Cordoba, Mexico

Cordoba is a city with an important natural, cultural and historic heritage, which makes it a zone of high potential. However, in the city there are deteriorated areas that detract from its historic image. To improve the urban image of the city support was found through the national program of Urban Regeneration of Blocks. The project, led by Rossana Garzon and supported by Dr. Beatriz Rodriguez, aimed at developing new communication and agreement mechanisms in order to improve the quality of the urban environment.



Rossana, Beatriz Rodriguez, HS



Arq. Henry Sanoff



San Antonio

Regenerar el barrio para unirlo al Centro Histórico

Rehabilitar el área aledaña al Río San Antonio para que se conecte con éste y con el Centro Histórico es el ambicioso objetivo del programa Regeneración Urbana de Manzanillas. Este es un proyecto sin precedentes en Córdoba, porque por primera vez contempla la participación activa de los habitantes del área a rehabilitar, entre todo en materia de diagnóstico, que quieren en su momento y como deseen llevarlo a cabo.

El programa es un proyecto coordinado por el Ayuntamiento cordobés que gestiona aprovechar la rehabilitación del Río San Antonio, cuyos diques iniciaron el pasado 19 de noviembre, para restaurar su zona aledaña.

El 17 de noviembre la coordinación del proyecto, arquitecta Rosaura Garza, realizó el primer taller con los vecinos y para el momento en que está leyendo el respuesta, ya se había concluido la primera etapa del proyecto.

La planeación de este innovador inicio cuando la maestra en arquitectura Rosaura Garza —la maestra que estuvo a cargo de la remodelación del Centro Histórico hace un par de años— se hizo cargo de la coordinación de planeación del Ayuntamiento cordobés a mediados del 2011.

Con el auspicio del Gobierno del Estado sobre el rescate del San Antonio y

Centro Histórico de que se desvirtuó a otras zonas de la ciudad su espacio cultural, la arquitecta Garza se dio a la tarea de elaborar un proyecto que recupere el área aledaña al río, para que la rehabilitación fuera integral y abarcara una importante área (no sector a restaurar Centro Histórico).

Con ese fin, la arquitecta hizo una propuesta que presentó en Profeha, Estados Unidos, durante el congreso de ECRH Internacional —en español Asociación para la Investigación del Diseño Ambiental—, un foro civil que estudia cómo desarrollar mejores entornos urbanos.

El proyecto contempla regenerar 12 manzanas en cuatro etapas, que abarcan de la avenida 1 a la Vía del Puatiquito, y de la calle 4 a la 5, (ver mapas).



A project was developed in a section of the Historic Centre, which has a strong sense of citizens' identity and a zone where buildings are catalogued by their architectural style. Together with architecture students from the University of Veracruz design proposals of key areas were selected by the residents for renovation, which won national recognition.



A landscape architect colleague, Julie Sherk, expressed an interest in the Fulbright award program. As a former Fulbright scholar and senior specialist, I suggested Mexico since she was fluent in Spanish, and could be a valuable asset to any Landscape Architecture program. Although Fulbright does not have any specific programs in Architecture, her interests lie in the area of human behaviour in relationship to the land, so the category of anthropology and culture appeared to be a good fit, particularly since her proposal intentionally extended the boundaries of the proposed categories.

After receiving the Fulbright award she was assigned to the University of Monterey in Queretaro, Mexico, with a welcoming faculty from the department of architecture. When she received the Fulbright, she contacted me and mentioned that the department head, Rocio Hernandez Larriba knew me, however I did not recognize the name. Apparently, Rocio was doing a master's degree in Architecture at the University of Catalonia in Barcelona in 2005. The Dean of the School of Architecture, Josef Muntanola asked if I could develop a book on Programming and Participation in Architectural Design in English and in Spanish. I would do the English version but the translation into Spanish would need to be someone from Barcelona. So, the translator was Rocio Larriba, from Queretaro, when she was a graduate student, a remarkable coincidence.



Julie was involved in the Rural Eco-Lab design studio with Carlos Cobreros Rodriguez where she introduced the design games concept as part of a design-build project for the town of Tilaco, Mexico. A follow-up proposal included an invitation for us to collaborate in developing a workshop for faculty and students in participatory design techniques. The original 1975 version of Design Games was used to create the Spanish translation, by Julie, which then became the resource for the workshops in Mexico. The three-day gaming workshop included interested practitioners, academics, and graduate students.

Marcela Lopez, an architecture professor who attended my presentation in Chile, Santiago, two years ago, learned about my master's class in Queretaro and asked if I would conduct a similar workshop in San Luis Potosi. Here, too, at the university there were interested graduate students and practitioners working in small rural communities. This was particularly revealing, in that rural community outreach projects engaging design students was not marginalized in Mexico, whereas in the United States and elsewhere, high style architecture appears to dominate students interest. The architectural press in many countries promote "star" architects, consequently those images leave a lasting impression on students. In Mexico and other Latin American countries young people are cognizant of rural environmental problems that require the intervention of professionals and volunteers in issues that architects can address. And the high style, star architecture concept, really does not fit most of the Mexican communities. So, there are young people who are either doing volunteer work or are engaged in community projects, because the resources in rural Mexico are lacking. It was challenging to discuss issues of empowerment and ownership, and how to engage people who have been disenfranchised and accustomed to systematically being ignored and left out of the decision-making process.

Design Games, in Spanish, is being applied in Spanish-speaking countries. The source of this information is from Academia and Research Gate, indicating that people are using the material since it is available as a free download. For EDRA 48, 49 and 50, it was possible to invite researchers and professionals from Mexico to discuss their work. This was important because typically, Environmental Design Research Association focuses on traditional academic research since PhD students often attend to present their dissertation. The interaction between doctoral scholars working in communities, with traditional researchers resulted in an important dialogue with the participants from San Luis Potosi as well as Queretaro to the EDRA conferences.

Taiwan



Engaging the grassroots: Social Justice and Bio-diversity" was the theme for the 9th gathering of participatory community planners and designers around the Pacific Rim. Established in 1998, democratic planning and participatory design have been at the heart of the Pacific Rim Community Design Network. With eight conferences held in various countries across the Pacific Rim, issues and foci have been expanded according to the environmental and social changes. An invitation to conduct lectures and workshops at Fu

Jen Catholic University and Chung Yuan Christian University allowed me to be reconnected with Yasuyoshi Hayashi from Japan, as well as Tun Sing Chen, a former student from the Community Development Group, and good friend. The conclusion of the conference was an 80th birthday celebration banquet sponsored by Tun Sing Chen.



Tun Sing Chen, HS, at Taipei night market



Speaking about Democratic Design



Banquet with T.S. Chen, HS, Hayashi

Russia

Several years ago, I received an email from Konstantin Kiyanenko, a well-known Russian professor, teaching at Vologda University. He was awarded a Fulbright in 2005, to visit the United States to document how schools of architecture were engaged in teaching and research related to social issues. He visited several schools and included North Carolina to discuss my work, interview PhD students, and subsequently attend the EDRA conference in 2009 on another visit to the United States. Since his visit we met again in Russia.

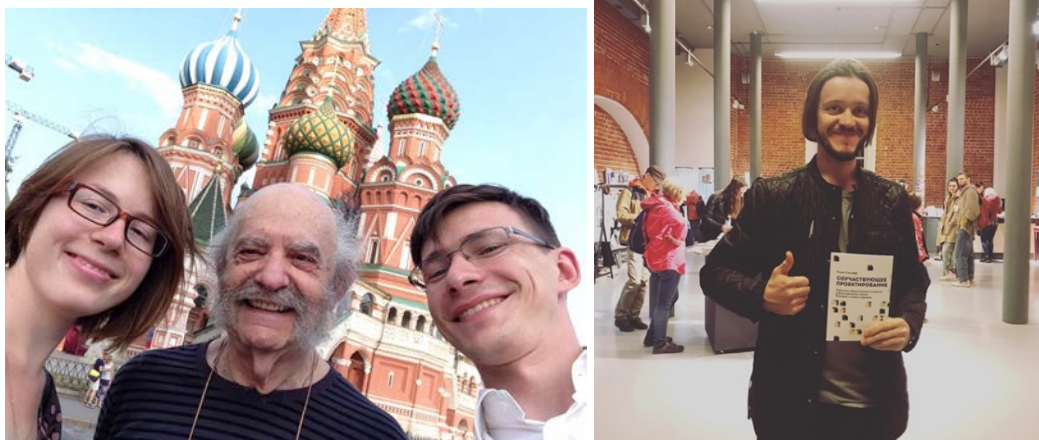


Orcun Kepez, HS, Konstantin Kiyanenko, Celen Pasalar

At the EDRA conference Konstantin reconnected with PhD students, Celen Pasalar and Orcun Kepez, he met in Raleigh, That was a real treat for him as well as for the students, who were discussing their work and hearing about related news from Russia. At the EDRA conference in Kansas City, in 2009, there was a social break before dinner. Since dinner was at the conference hotel, we decided to have a drink at the hotel cafe. When Konstantin was asked what he would like, his response to the server was, "Bring a bottle of vodka." Her reply was, "We don't serve bottles. We serve drinks." Since there are fifteen drinks in a bottle. I suggested to Konstantin that it doesn't work this way in the United States, rather, we should have a glass of wine, which we did. The US has a different alcohol culture from that in Russia. On the following day we had lunch at the famous Arthur Bryant barbeque restaurant in Kansas City. Joining us at the lunch table was Ervin Garup from Turkey, Don Conway, attendee of EDRA 1, and Lubo Papov from Ball State University. My first experience at Arthur Bryants barbeque restaurant was in 1975 at an EDRA conference in Lawrence, with Mike Brill and Gary Coates, so the return visit brought back many fond memories.

In 2013 I received a message on Facebook, from Nadya Snigiryova, a Russian architect and former student of Konstantin's from several years earlier. The headline of the Facebook message: "My dream has come true." I thought, "What was that?" And then there was a picture of my book, *Community Participation Methods in Design and Planning*, that finally came to Russia. She was so excited that she had to share this wonderful news. Nadya wrote about her interests and her marriage to Dimitry, whose field was Management Science. They were both members of a team of eight young architects located in different parts of Russia, from Moscow to St. Petersburg. Nadya and Dima were from a city called Vologda, classified as a historic city. Vologda is considered the cultural centre of northern Russia. In the 16th Century Tsar Ivan the Terrible considered Vologda to be the capital of the country and imitated Moscow's famous buildings.

Shortly after, I received an invitation from the Mayor's office in Vologda, to participate in a symposium titled, *Social Planning*. The symposium was organized for people in government from Vologda and the immediate region with a focus on the environment. He asked to speak about my work in community participation. The invitation came very late, which created logistic difficulties, such as a visa requirement for two adjacent blank pages in my passport, which I did not have. So, it was necessary to contact the US State Department for a passport modification in addition to a visa. To complicate matters, it was necessary to have a reservation at a hotel registered as a tourist hotel in Russia, and in Vologda. Vologda, however, is a business and manufacturing city not a tourist destination, so there were no registered hotels. To solve this dilemma, the plan was to register at the Holiday Inn in Moscow, spend the night on my arrival and on the return night before my departure. Fortunately, those responsible for my invitation were very resourceful. So, when I finally arrived in Moscow, I discovered that the airport in Vologda had been closed for several years. The closest airport was an hour and a half drive to Vologda. In anticipation of this journey, both Nadya and Dima came to Moscow by train to meet me at the airport. The following morning I had a flight to Cherepovets airport and was met by my wonderful translator, Svetlana Belova, who accompanied me during both visits where we met the amazing mayor, Eugeny Shulepov. Although I met other public officials the Vologda mayor was well connected to the life of the city.



Nadya, HS, and Dima in front of St. Basil, Moscow

He has been mayor of Vologda for five years and well respected in the city. He commented about the late invitation because he did believe that I would come to Russia since he felt that Americans did not like Russian people. I asked, "Why would you say that?" He replied by saying, "Well, everything I read about in the newspaper says Americans are against Russia." Clearly, governments have a different level of concern from people. The same thing happens to the United States, where we believe all Russian people are evil because of their political leaders. I replied by saying, "No, that's not the case at all. I was excited about this visit especially since my father was from Russia and my mother was from Poland, which is now the Ukraine. My father emigrated because of the pogroms, but that's a heritage I have. As a youngster I ate borscht and pierogi, which are my favourite ethnic foods. So, we got along really well.

Nadya and Dima, both part of Team Eight, had been constructing small community projects like bus stations in and around Vologda, in St. Petersburg, and in Moscow. Almost all are volunteer, but working with the local community to identify the most important projects that could be immediately realized by small groups of people. Such volunteer activities did not go unnoticed by the mayor who had respect for them and always looking for ways of involving them. From our discussions, Nadya and Dima, observed that there was no literature in Russia about community design, so they asked about a doing a translation of my recent book, *Democratic Design* and identify an interested publisher. I suggested that publishers typically seek out well-defined markets such as architecture or urban planning. *Democratic Design*, however, does not fit either category. Even a keyword search would not help to identify an appropriate market. My suggestion was to self-publish, to market yourself, and use that as a strategy for establishing a sense of identity to your approach. After translating and printing several hundred copies, they began a series of lectures to schools of architecture.



A presentation of the Democratic Design translation at the Moscow School of Architecture displayed a full screen picture of me in a large auditorium. Nadya and Dima discussed the issue of democratic design, however, they changed the title particularly since literal translations may not have corresponded to the Russian language. The translated title was not "democratic" but suggested that it was similar to "participatory." Subsequently I learned it was "Complicit Design." Slowly, the book became popular to the point at which the ministry in Russia, that is responsible for architectural education, identified seven important books that all schools should be read by students. Complicit Design was included.



After two years, the mayor extended another invitation to speak at the second version of the Social Planning symposium, which coincided with the availability of the book and a book signing event in Vologda. More than one hundred people attended from throughout Russia. One professor endured a nine hour train ride, another few drove from St. Petersburg St. to Vologda. An invitation was extended to Konstantin to join me in a lecture providing a historical context for the environment and behaviour movement, while I presented case studies of my community projects.

In the interim, Nadya and Dima have been engaged in interesting work in a part of Russia called Tatarstan. In this section of Russia, there is an abundance of high-rise housing, yet the outdoor areas are undeveloped. A proposal was developed to involve the local residents in the redesign and design of the outdoor area as a public place. The region had several hundreds of these projects and they were asked to organise one, as a model process. Residents, architects and representatives from government agencies were involved in identifying the most needed activities. Nadya and Dima managed the participatory process and the final agreed upon plan was implemented. Nadya won the Agha Khan International Award and she informed me that she, Dima and Project 8, won the very prestigious EDRA Places Award. The team recently opened an office in Vologda, where all the eight people from Moscow and St. Petersburg come together to work. Basically, they identified a new and unique approach to design where local people are intimately involved. This approach corresponds to the national spirit of volunteerism, recently established by the government. While it had been agreed that volunteerism is important, however many people did not know what that meant. So, they would sweep the front yard and plant flowers. If there was a public park in the neighbourhood, they would help in landscaping. There was a lack of awareness that volunteerism nature of environmental planning and design in Russia.

From Russia to Raleigh and back



Eugenia Nesterova and friend with the Sanoffs

Recently a Facebook friend request came from Russia. Eugenia mentioned that she read my book, *Democratic Design* and wanted to be friends. She was from Yekaterinburg, similar to where my father was born, but in 1900, called Yekaterinislav. When he was eighteen his parents sent him from Russia to the US because of the pogroms. Her reply was that the name was changed and she knew about the city's history. Soon after she informed me of her visit to New York, and would like to fly to Raleigh to meet me. Eugenia arrived with a friend, who was a translator, but they worked together in event planning. After meeting Nadya and Dima and discussing *Democratic Design* with them she knew what her calling was, because everything that I described was what was missing in her life. So, her motivation was talk to me about her future. Eugenia was married with a ten year old son and searching for a focus. The entire afternoon was devoted to a discussion about a variety of options together with Joan. Eugenia, then looked at Joan, who recently turned 85, and commented, "you are beautiful," which was a wonderful tribute to a delightful visit.

A Park-Building Revolution Is Transforming a Russian City

A public space initiative in the Tatarstan city of Kazan is using a participatory design approach to create hundreds of new projects. Alex Ulam September 2021, Bloomberg CityLab.

In 2019, Kazan hosted the [World Urban Parks conference](#); that same year, the Aga Khan Foundation awarded Tatarstan's public space development program its prestigious [Architecture Award](#). But according to Fishman-Bekmambetova, the team's most

meaningful achievement has been to democratize the design process. The Tatarstan initiative adopted a process known as participatory environmental design, a discipline pioneered by U.S. architect Henry Sanoff. Each project is preceded by extensive public meetings and surveys. Community input traditionally has not been a major part of decision-making in Russia. But the participatory design approach Fishman-Bekmambetova initiated in Tatarstan has since become the template for open-space development in many regions throughout the country.

It's a revolution with American roots: Sanoff's approach to participatory design was initially introduced to Russia by [Project Group 8](#), a Vologda-based activist design collective that has collaborated on projects with Fishman-Bekmambetova and is known for publishing the first Russian translation of Sanoff's seminal work [Community Participation Methods in Design and Planning](#). The group also founded the Russian Participation Design Network.

Kazakhstan

Building on the work of Vologda and Tatarstan, is a group in Kazakhstan, called Urban Forum organized by Asei Yeszhanova, who actually graduated from my alma mater, Pratt Institute, originally from Kazakhstan, and a partner Adil Nurmakov, a political scientist. Their goal is to identify the issues that are facing the cities in Kazakhstan, while working in Almaty. They have financial support from Chevron and the US Consulate to bring people together for discussion. They invite local people and professionals, mostly from Russia but I may have been the first American to discuss my work. The goal of the Urban Forum is to make local people aware of local government's intentions, especially if it is inconsistent with local needs. This knowledge can be instrumental in giving local people a voice. Inviting activists to report on their work and approach. Needless to say as the projects increase in scale and scope where the effort is based on good will, there will always be those people who find fault and many public officials will always be critical.

I was invited for a three day visit to Almaty and Astana to conduct a workshop and lecture in one city then flew to the next city, accompanied by Nadya and Dima to both cities. When I was introduced in each city people in the audience, held up my translated book. This was in Kazakhstan. Urban Forum is unique, since they are an independent team who identify crucial and often complex community issues to make people aware in order to engage them in discussions. It is very effective, particularly since they are independent of the government. It is happening by local people bringing together other local people, and it is really quite exciting.

My name is Asel Yeszhanova, and I represent Urban Forum Kazakhstan, the independent research and dialogue platform, based in Kazakhstan's largest city. Urban Forum Kazakhstan is an ongoing institution that aims to contribute to discussions about the urban environment and promote cooperation between the centres of expertise, local government, business sector, non-profit organisations, local communities, and mass media. The first forum took place in Almaty in 2015. It played a key role in increasing society's interest in the issues of city's development and involvement in its processes and stages. Each year we initiate and commission new research into Almaty's most important issues. We hold

conferences and round tables for building a dialog between institutions, city authorities and other city stakeholders. Master classes and lectures are organized regularly.

We have been inspired by your approach to the social issues through applying new methodologies that leads to deeper understanding of community needs. Your expertise on participatory design and input in the cities' development is something that have never been explored in the Central Asian region. We strongly believe that you have valuable insights for cities in Kazakhstan. On behalf of Urban Forum Kazakhstan and U.S. Consulate we would like to invite you to visit Kazakhstan as a speaker for this year's program and to participate in our round table that will be dedicated to the participatory design and the ways to apply this methodology in Kazakhstan.

The round table is arranged to discuss the most essential issues on the city's development together with the city administration, experts, urban activists and citizens. One of the major focuses of our platform is to engage the local communities in design processes. We have inherited the top-down approach from the Soviet past and now trying to change the system by bringing new values and encouraging the local partnership and social interaction. It would be great if you could share your impressive expertise and perspectives with us.



Almaty Hotel

Urban Forum Interview

Henry Sanoff is a professor at the North Carolina State University, a theorist and practitioner of participatory design, the author of dozens of books on the topic of “participation”, i.e. involvement of citizens in making architectural and planning decisions, their participation in the development and implementation of projects. He visited Kazakhstan at the invitation of Urban Forum Kazakhstan within the framework of the educational program “Cities and People” to participate in the I International Seminar on Participative Design. Political analyst Adil Nurmakov interviewed him specifically for power.

Adil Nurmakov: At the seminar, we offered you to give your comments to the presentations prepared by other participants of the event - from Kazakhstan, Russia and Belarus, but you refused. Why you do not like to evaluate projects?

Henry Sanoff: Usually in such cases there is not enough information to draw any conclusion. When I come to some events, I after all hear the story of only one side about the whole process of creating a project, just one look at what happened. On the other hand, and this is much more important - we must always carry out an assessment of our own work. I return to some projects 5, 10 and even 25 years after their implementation. For me, this is the only way to make sure that participation worked, this is a critical look at your own project after years. Many times I witnessed how a project might look great at the beginning, but after a couple of years for some reason nothing remains of it — for example, because the local community did not make efforts to maintain what was created in proper condition. Conversely, there are examples of how the solution proposed 20 years ago still works.

What's the secret? No involvement as such. The local community should experience a sense of ownership — that this is **THEIR** project, whether it is a building or some kind of public space. Then the significance of the project will be much higher for them. Participation, in essence, is necessary for people to have this sense of ownership.

You see, it's not even about design. For example, many foreign projects to which I am invited do not even suggest creating a design - just working with the local community - I spend workshops on a future project. The design itself is made by local designers, landscape architects, engineers. So the community has even more confidence - because the work is performed by “his” person, and not by an outsider who imposes his ideas on them. My work - planning in collaboration with residents - takes a couple of days. All participants should understand that the subsequent stages of the project should be carried out by local professionals who have a better understanding of the context and a closer connection with the community..

A.N.: Participation is now a fashionable topic in many countries. When it is profitable for them? It is easy to manipulate.

H.S.: Of course. This is done most often through public hearings, which is a classic example of manipulation. Usually, the people that come are those who can lose something from the project, or those who can benefit from it. Anyway, most often people do not understand what they are told there. For example, if a city planning project is submitted for discussion,

the designers will show maps, a lot of maps. Most people will not be able to understand them.

An ordinary person cannot read maps, especially professional ones. What else is shown at the hearing? Suppose a beautiful computer visualization of the project - pictures of people walking with dogs in the square with flowering trees and benches on a fine summer day. And after that, people are invited to speak - what can they talk about if they have not understood the cards, and have not received any information, except advertising posters?

Take another example — a charrette-style workshop, a popular form of work for architects all over the world, but in the US it has become another form of manipulation. Imagine: you come to people who have never met an architect before, and offer them a charrette. What is it all about, a French word that says nothing to them (laughs). Seriously, the point is that architects from different parts of the country come and work with the community and propose a design solution. In America, at one time, a whole guideline was developed on how to conduct a charrette in communities — to what time to gather and when to make coffee breaks.

The problem with them is that more often than not they end in nothing - there is no physical result. As a rule, the local government is the customer of the charrette, and employees of the city hall, representatives of the developer and key figures in this community, relatively more privileged people become the participants. And it is these people who will talk about what the community needs. People in poverty and minorities, as a rule, are either not invited or do not come because they do not trust this format of engagement, which means that their opinion is not taken into account. Finally, the charrette is still too specialized a tool. Professionals communicate with each other in their own language and do not feel connected with the place and the people living there.

Therefore, of course, participation can often be turned into manipulation. I have come across this many times. It is not important that you carry out activities to involve residents, but whether this work will have a physical result, whether it will affect the final decision on the project, and if so, to what extent.

A.N.: What to do? To fix the requirement that the mandatory condition for public involvement should offer concrete results that must be taken into account in the final draft?

H.S.: It's hard to say. There are many ways to organize this work. The first question is to determine who decides what social engagement needs to be organized?

A.N.: Most often these are local authorities. But you say that they, being the initiators, promote their interests and make decisions themselves.

H.S.: Yes, but there are options here. For example, there is a process of developing a common vision (visioning process). This is a much more fundamental approach; it takes better account of the interests of various groups. Yes, it is initiated by the local authorities, but the process provides for the maximum inclusion of community representatives to take into account all aspects of their life. A variety of people participate, share their vision of what they are in the city is good and what is bad. I consider this strategy effective, and quite a few successful projects were based on this approach. But if it all comes down to the fact that the mayor decides to hold a charrette or a hearing, then this is another story. Although,

there may be exceptions here - sometimes the actions of people can lead to the decision being made "above".

A.N.: Does size matter? For example, when discussing urban planning, major planning projects ...

H.S.: It is much more difficult to hold public consultations. First of all, due to the huge amount of professional information that residents cannot analyze. They are the greatest experts in the area in which they live, but do not understand its specific parameters. When technical experts play a major role in public consultations, people's interest in participating in discussions falls.

Indeed, it is believed that participation works best on smaller projects, because a sense of ownership could have developed in the local community. Therefore, large projects are recommended to be broken down into many more localized parts in order to involve more people at a lower level. If the project is too large, there will always be a risk of losing the local population. I have seen this many times, this is a typical situation.

Sometimes it becomes absurd. A friend from South Korea recently told me that the country's leadership decided to build a new city and wants to make this project through ... participation. But with whom? After all, there is no city yet! (laughs) Of course, one could invite different specialists, people with different backgrounds, well, something like focus groups. But when it comes to participation in the scale of the city - it is beyond the capabilities of ordinary people. Not to mention that the idea of building a new city in itself raises questions.

A.N.: Let's now look at individual projects - say, buildings in the city. There is a company that wants to build a mall, a business centre or a residential building. How does she best interact with the local community? But there is still the city administration, investors - a rather complicated tangle of interests.

H.S.: There's a rule here: if you haven't been invited by the community, you can't be very effective.

If the developer has already arrived at the site, the authorities have given him a building permit, which means that people have already become the background against which this project will be built. Their opinions and knowledge about the area were not recognized when the decision was made.

You can try to protest, to stop the implementation of the project, but that's another topic. With which, by the way, participation and involvement of communities in the USA has been effective since the 1960s. But there is such a thing: it is much easier to gather people to be against, and it is much more difficult to organize them for a positive, constructive goal. Do not stop something, but start something.

A.N.: By the way, protests against the construction, as a rule, do not end with the fact that the project is cancelled. The developer can modify it, but still build it.

H.S.: It depends on the level of resonance, but usually yes, it is. Developers are very smart; they have a lot of power - in the form of money. In the area adjacent to me there is a ban on the construction of buildings above 4 floors. The developer considered that he would significantly increase his profit if he increased the height to 5 floors, and was consulting with the local community. People have to choose whether to allow it or not. "No" means for the developer the loss of the developer and economic stagnation. Someone is against,

someone doesn't care - four or five floors. Developers are so smart that they can predict the reaction of the authorities or people, and adapt to it. For example, reduce the height of ceilings and increase the number of floors, while maintaining altitude.

I live in a small historical area near the park, which is already surrounded on all sides by skyscrapers. We have an organized community that is interested in preserving the identity of the district, but experience shows that when developers buy land from the city, everything is already decided, nothing can be done. They are working hard to change the norms in force for this part of the city. I saw their sketches, which are drawn in such a way as to “seduce” residents wishing to preserve the area.

A.N.: Did I understand your idea correctly - the involvement of citizens should take place much earlier, before the developer gets land for construction, at the planning stage of how the city territory will be used?

H.S.: It depends on who generates the proposal, from whom the project initiative comes. This may be city government, but it may be a local community. If there is a site, and people know that they want in its place, they can declare it and become, therefore, part of the decision-making process, a party to this process. It happens in different ways, there is no rule or guide on how this is done. The fact is that usually people are not aware of what is happening, and the last to know that the plot next to them has already been sold to someone. In my area, developers are well aware that they can implement any of their projects, and residents will no longer be able to stop them. Nevertheless, they all hold public consultations, hearings, polls and other things in order to enlist the support of the community, to be in good relations with it.

A.N.: You are engaged in research and practice of participatory design not only in the USA, but also in other countries of the world. Have you met many examples of the fact that the request for a particular use of a free piece of land did not come from the authorities or the developer, but from the community?

H.S.: In Mexico, this is a common thing. Mexico is generally very different from other countries. Firstly, there are many architectural schools in the country, each of them is quite strong and with its own traditions. Secondly, graduates of architectural faculties usually do not leave the country, but remain to work in Mexico. And, unlike American or European schools, where the cult of “superstars”, architectural geniuses, is imposed, everything is simpler, because there is no money in the country to do ambitious projects. Many are involved in projects in small towns and even in villages where it is simply impossible to work without involving the local community - again, to the question of the scope of the project.

A.N.: And how do people define what they need, form the terms of reference for the architect?

H.S.: There is an exchange of views, an informal discussion about what the community needs, and what can be built - and how - to solve some need of the local population. Again, there are no strict rules on how to do this either. Architects come to this community for the weekend, approximately every two to three weeks, plunging into his daily routine. In special, difficult cases, they can remain there and at the time of design. I consider it very important that future architects in all universities also be taught the methods of participation, involving the population in the design. What I usually hear in response: "No,

it takes too much time, it is unprofitable for us." Yes, architects and designers work at an hourly rate and should earn. However, it is methods of participation that can help them not to lose money. Working with the public is beneficial to the professional community. The fact is that most architectural companies incur losses in the early stages of design, trying to guess what the client wants, and also correcting what the local population or mayor's office objects to. Even if the changes are minor, the domino effect is still turned on and many other details of the project have to be changed. Involving the local population in the early stages, defining with them the objectives of the project, discussing its need and functionality, you can save a lot of money, time and human resources. In addition, you build a trusting relationship with the community, which is invaluable for any new project.

A.N.: Urban Forum Kazakhstan talks a lot with local authorities about the importance of public consultation and dialogue, trying to convince them to become more open. The usual arguments against such are "there will be too many conflicting opinions, we will lose time, because nothing constructive will come of it", etc. Have you heard such excuses in other countries?

H.S.: Constantly. There is one more: "We have already tried, and nothing good happened." Mostly because people did not understand what they were doing. It is not enough just to say: "Let's try participation". We need a structure, a well-thought-out process and methods based on the conscious goals of the ongoing participation. I have seen many projects that go through different forms of involvement, but do not end in anything, because the initiator cannot bring the parties to an agreement. Usually due to the fact that he does not want to lose power and control over the decision.

A.N.: What would you say to an official who would repeat to you all his arguments against public consultation?

H.S.: Read the conflict resolution literature. This is a whole discipline, and knowledge of it is necessary for the work of any civil servant. In business schools, say, this is one of the main subjects. The city is full of conflicts - active, hidden, potential, they determine the work of the official. In the corporate world, it is impossible to just say "I will not do it", there you have to do it. In the world of civil service, alas, you can ignore this, but conflicts from this will not disappear anywhere.

It is important to find out if they have already done something similar, and they have failed, or they are simply afraid to start. Sometimes it is strategically good to demonstrate to the authorities the success of the methodology on small-scale projects so that they stop being afraid of it. It is important to document in detail the implementation of the project - then it will be possible to show how participation can work, as it has already worked. Also training for officials on organizing the involvement of citizens can be useful. They all need feedback, even if they do not recognize it - otherwise, they will repeat the same mistakes over and over again. When I lecture in Russia, or Kazakhstan, I often receive Facebook friend requests from people in the audience. If I see a facial picture, I can recognise the people, because I devote a considerable amount of time conversing with people, but the names I will never remember. And typically, in many countries, like Russia, for example, most of the people have Russian friends. So, all the conversations are in Russian. Facebook translations consume an inordinate amount of time so, I usually only respond to birthday greetings, new born babies and food that I can recognize.



Kuwait

My last speaking trip before the pandemic in 2021 was to Kuwait, so I am receiving many Facebook friend requests from Kuwait. Although English is spoken, however their communication on Facebook is not English. Initially, Dr. Mohammad El Jassar and I had a conversation at an EDRA conference in Oklahoma City about engineers and architects in Kuwait interested in understanding more about community participation. This resulted in an invitation to speak to professional groups in Kuwait, a geographically small, rich country that has developed a welfare state for its nationals, who enjoy a very high per capita income. Kuwait was particularly interesting since my invitation came from the Kuwaiti Institute of Engineers, which included civil and, structural engineers. They partnered with the Middle East American Institute of Architecture, a group of architects who wanted to be aware with what is happening in the United States. In many cases, they had studied in the United States, and wanted to connect with the American Institution. So, not only did I fly first class on the 787 Dreamliner, but they also invited my wife to come, which was not feasible. The aircraft is the state-of-the art, mostly due to the service, which included their own chef. When asked what I would like to drink?" My reply was, "Cappuccino." The flight attendant replied, "Sure, no problem." They have an espresso maker on the plane!


At the joint request of the the Architecture League at Kuwait Society of Engineers I was invited to 'train the trainers.' The main participants would be those who will initiate future participatory training and to have a workshop as an initial stage open to those interested in participatory design practices. The invitation was initiated by Dr. Mohammad AL-Jassar and hosted by Fajer Al Hendi AIA, Middleast Director.



Gaming Workshop

AIA
Middle East




الجمعية الكويتية للمهندسين
KUWAIT SOCIETY OF ENGINEERS

WORKSHOP

The Practice of Public Participation

المشاركة العامة في التصميم



PROF. HENRY SANDOFF

وصف الدورة:

الدورة عبارة عن تمهيد لطرق المشاركة العامة في التصميم. الورشة مجانية للجميع

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Workshop participants at the Kuwait Society of Engineers. Fajer seated next to me and Mohammad on the right.

Zoom Conference Presentations and Lectures

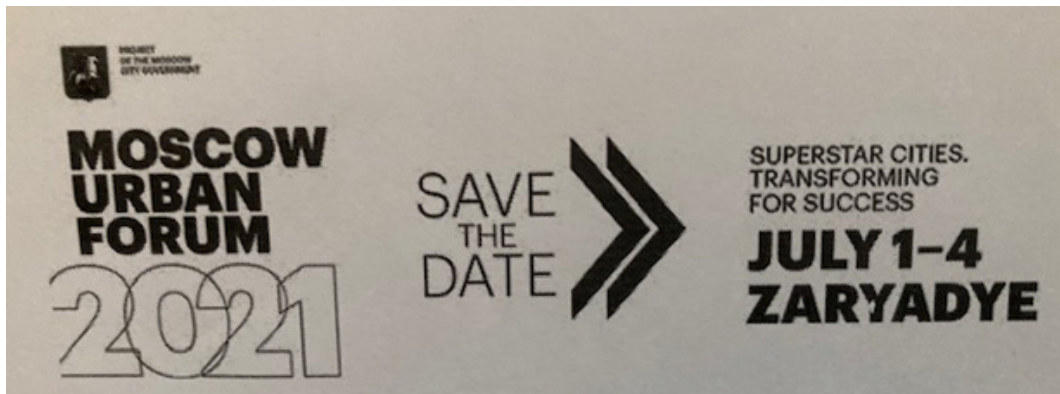
Since the Pandemic I have begun to develop a series of iZoom lectures. Currently, people feel comfortable in extending a speaking invitation on Zoom especially if travel funds are not available. Recent Zoom lectures included an invitation from Dr. Derya Oktay to speak at Maltepe University in Turkey. Other recent Zoom presentations included an invitation from Professor Vicente Del Rio from Cal Poly, San Luis Obispo, from Sara K., Drury University, Springfield, Missouri. A colleague that I met during my talk at the University of Santiago, Chile, Dr. Sevgi Turkkan, teaching at Istanbul Technical University indicated that she was familiar with my work. She was teaching a course in community design, and invited me to discuss my experiences - how I got to do what I am doing. She suggested that we can do Zoom, which I did. After two and a half hours, my wife said, "It is time for dinner." Sevgi later apologised, because not only could they not do a translation, or a recording, but it was not possible to make the talk available for future viewing.

Atlanta Global Studies Symposium

The thrust of the symposium focused on strategies of collaboration between University resources and local government agencies. The symposium brought together educators, researchers, corporate, civic, and community partners on topics including social justice, Race beyond borders, international and peace education, and climate change.

Moscow Urban Forum

At another Zoom event I was invited for a keynote talk at the Moscow Urban Forum, an international forum, where I spoke about Neighbourhood Development Incentives: Participation as a Driver for Urban Communities Engagement.



Triennale in Milan

The next Zoom event was a presentation at the Triennale in Milan at the conference, What is the City But The People. The talk focused on the search for a collective and shared dimension of space and well-being for common living: a conversation on urban planning and the adequacy of its methods in response to needs.



ArchEurasia

An invitation for a keynote presentation at the Arch Eurasia conference focused on a collection of my international projects using cross-cultural methods of social interaction.



Arch Eurasia conference in Yekaterinburg, Russia

At recent EDRA conferences, during the pandemic, many presentations have been online. Although I receive requests for a appearing at EDRA conferences, however, I prefer bringing people from different parts of the world that have never attended. In plenary and intensive sessions scholars attended from Mexico, Denmark, and Russia. Presentations on Zoom, are certainly valuable especially for international researchers, where travel funds are limited or subject to changing regulations for visitors. Personally, Zoom is actually an important side effect of the pandemic, since I can reach more people now than ever before. University lectures are often perceived as entertainment. Often, in architecture for example, well known professionals are invited to present their work, most of which has already appeared in the architectural press. Or, visitors are invited to appear at a final review of students' projects to comment, criticize and offer suggestions for alternative approaches. But, it is too late. The projects have been completed. Visitors should be invited at the inception of studio projects in order for their advice to be seriously considered. Many Zoom lectures I deliver are from scholars who are teaching a course where the students may have read my work. Or, students may be engaged in a community project where I can respond to questions, particularly if their preparatory reading allows them to ask critical questions in advance. Through on-line discussions and presentations organizations in the US and abroad, with limited resources have access a wide array of scholars equally constrained by travel limitations. So for me, one of the major benefits is expanding my field of thinking and interaction, while working through Zoom communication.

TALK [8] KONUŞMACI | GUEST LECTURER
HENRY SANOFF
FAHRI PROFESÖR, AIA | PROFESSOR EMERITUS
COLLEGE OF DESIGN | NORTH CAROLINA STATE UNIVERSITY

DESIGNING WITH PEOPLE IN MIND

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HENRY SANOFF
DEMOCRATIC ARCHITECTURE:
A Research-Based Approach

Henry Sanoff, AIA, Professor Emeritus, College of Design, North Carolina State University, is a member of the Academy of Outstanding Teachers, award winner as Alumni Distinguished Graduate Professor, and a recipient of the Alexander Quares Holiday Medal of Excellence. Professor Sanoff taught courses related to community design, social architecture, design research, design methodology, and design programming. For 40 years his graduate architecture studios were organized as a community design center providing design assistance to community groups and public agencies. He is widely published and known for his many books - including Democratic Design, Participation in School Planning, School Building Assessment Methods, Programming and Participation in Architectural Design, Community Participation Methods in Design and Planning, Creating Environments for Young Children, School Design, Integrating Programming, Evaluation and Participation in Design, Visual Research Methods in Design, and Methods of Architectural Programming. He was the USA editor of the Journal of Design Studies and recognized as the founder of the Environmental Design Research Association (EDRA). Professor Sanoff has been a visiting lecturer of more than 85 institutions in the USA and abroad. He received the NCSS, Holiday Medal of Excellence, Phi Kappa Phi Faculty Achievement Award, Sigma Iota Rho award for Distinguished International Service, ACCA Architecture Distinguished Professor, ACCA Community Design Award, Distinguished Fulbright Award, Fulbright Senior Specialists Award, and the EDRA Honor and Service Award.

DEMOKRATİK MİMARLIK:
Araştırma Tabanlı Bir Yaklaşım

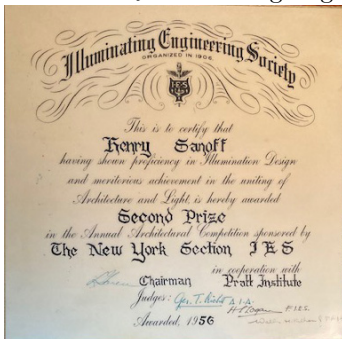
Henry Sanoff, Kuzey Carolina Eyaleti Üniversitesi, Emekli Profesör, Onur Akademik Üyesi, Sanoff, Profesör Seçkin Tasarım Profesörü, Seçkin Tasarım ve Alexander Quares Holiday Mükemmeliyet Madalyası kazananıdır. Profesör Sanoff, topluluk tasarımı, sosyal mimari, tasarımı araştırması, tasarımı metodolojisi ve tasarımı programlaması ile ilgili dersler vermiştir. Toplum tasarımı merkezi ile yaklaşık 40 yıl boyunca yüksek kamu mimarlık yapılarındaki topluluk gruplarına ve kamu kurumlarına tasarımı yardımcı olmuştur. Demokratik Tasarım, Okul Planlamada Katılım, Mimarlık Tasarımında Programlama ve Katılım, Tasarım ve Planlamada Topluluk Etkinlikleri, Çocukların Katılımı İçin Okul Tasarımı, Okul Tasarımı, Programlamayı Bütünleştirme, Tasarımda Değerlendirme ve Katılım, Tasarımda Gözetim Araştırma Yöntemleri ve Mimarlık Programlama Yöntemleri gibi pek çok konuda kitapları yayımlanmıştır ve uluslararası ödüller kazanmıştır. Journal of Design Studies in ABD editörlüğünü yapmış ve Environmental Design Research Association in (EDRA) kuruluşunu öncülük eden kişidir. Profesör Sanoff, ABD'de ve yurtdışında 85'ten fazla kurumda misafiri öğretim görevi olarak bulunmuştur. Holiday Mükemmeliyet Madalyası, Phi Kappa Phi Fakülte Başarı Ödülü, Seçkin Uluslararası Hizmet İçin Sigma Iota Rho Ödülü, ACCA Mükemmeliyet Profesörü, ACCA Topluluk Tasarım Ödülü, Fulbright Kazanım Ödülü ve EDRA Onur ve Hizmet Ödülleri ile ödüllüdür.

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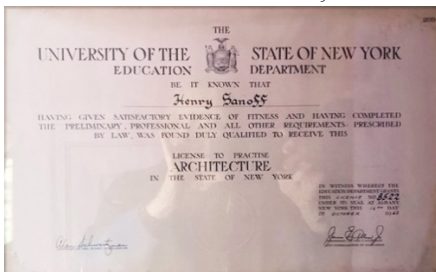
Maltepe University, Turkey 2021

Awards

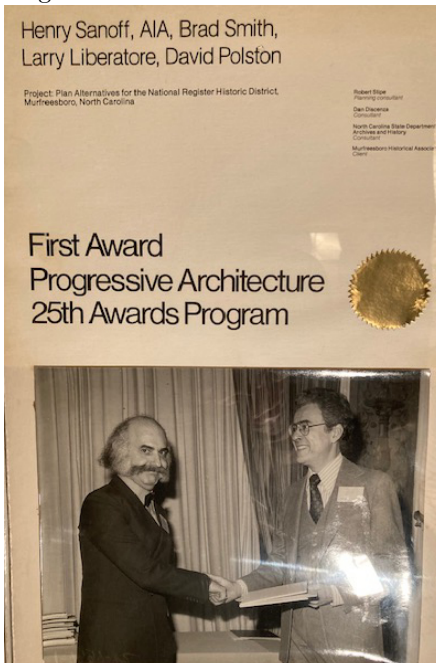
Second Prize, Illuminating Engineering Society, 1956



S.M. Hexter Co., Honorable Mention Award, Outstanding Interior of the Year 1958
New York Architecture License, 1963

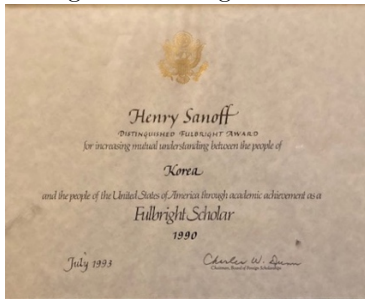


Award of Honor, Environmental Design Research Association (EDRA), 1977
 Progressive Architecture Design Awards Program in 1974, 1978,
Progressive Architecture First Award 1983



University Visiting Professor, University of London, 1982
 World Culture Prize for Letters, Arts, and Science, 1985
 Nell Norris Fellowship, University of Melbourne, 1987
 Chettle Fellowship, University of Sydney, 1990

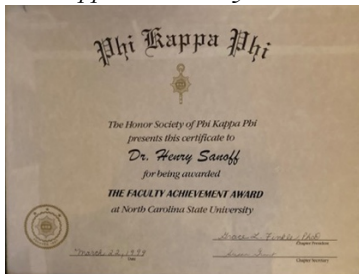
Lecture Fellowship, Institute of South African Architects, 1990
Distinguished Fulbright Award to Seoul National University, Korea, 1990



Sigma Iota Rho Award for Distinguished International Service, 1991
 NCSU Outstanding Extension Service Award, 1994
 North Carolina Alumni Assoc. Honor as Distinguished Graduate Professor, 1995
North Carolina State University, The Alexander Quarles Holladay Medal of Excellence, 1998



Phi Kappa Phi Faculty Achievement Award, 1999



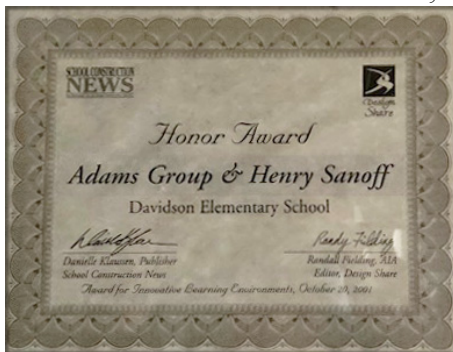
ACSA Distinguished Professor Award: Dean Marvin Malecha, Donna Duerk, HS, Gary Coates, Fatih Rifki, Kim Tanzer, Pete Lassen, 2000



Association of Collegiate Schools of Architecture Community Design Program Award, 2000



Fulbright Senior Specialists Award to Peru, 2001
School Construction News Honor Award, 2001



EDRA Service Award, 2003
 CEFPI Australia Award 2007: keynote Speaker

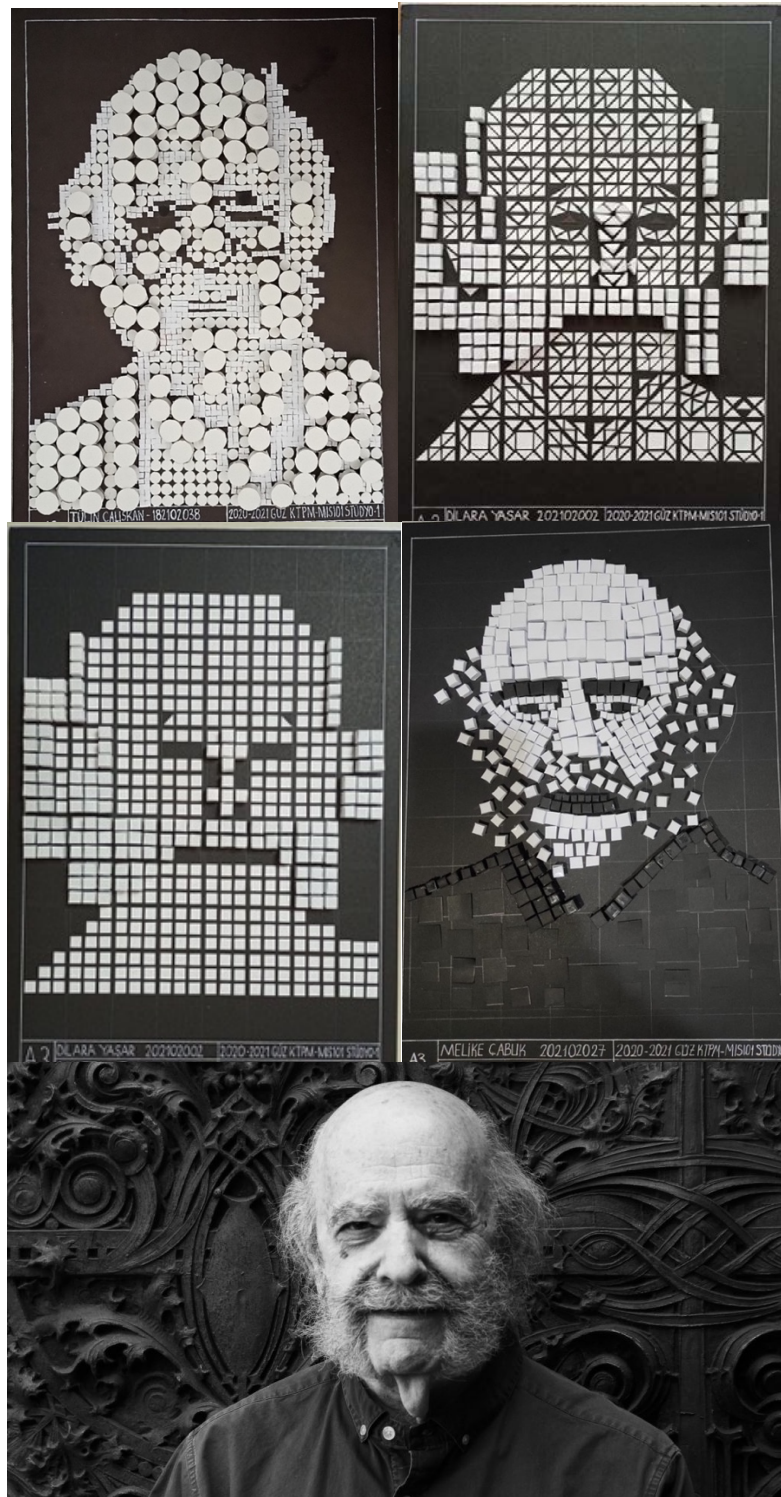
EDRA Career Award, 2017



ARCC Distinguished Research Award, 2022

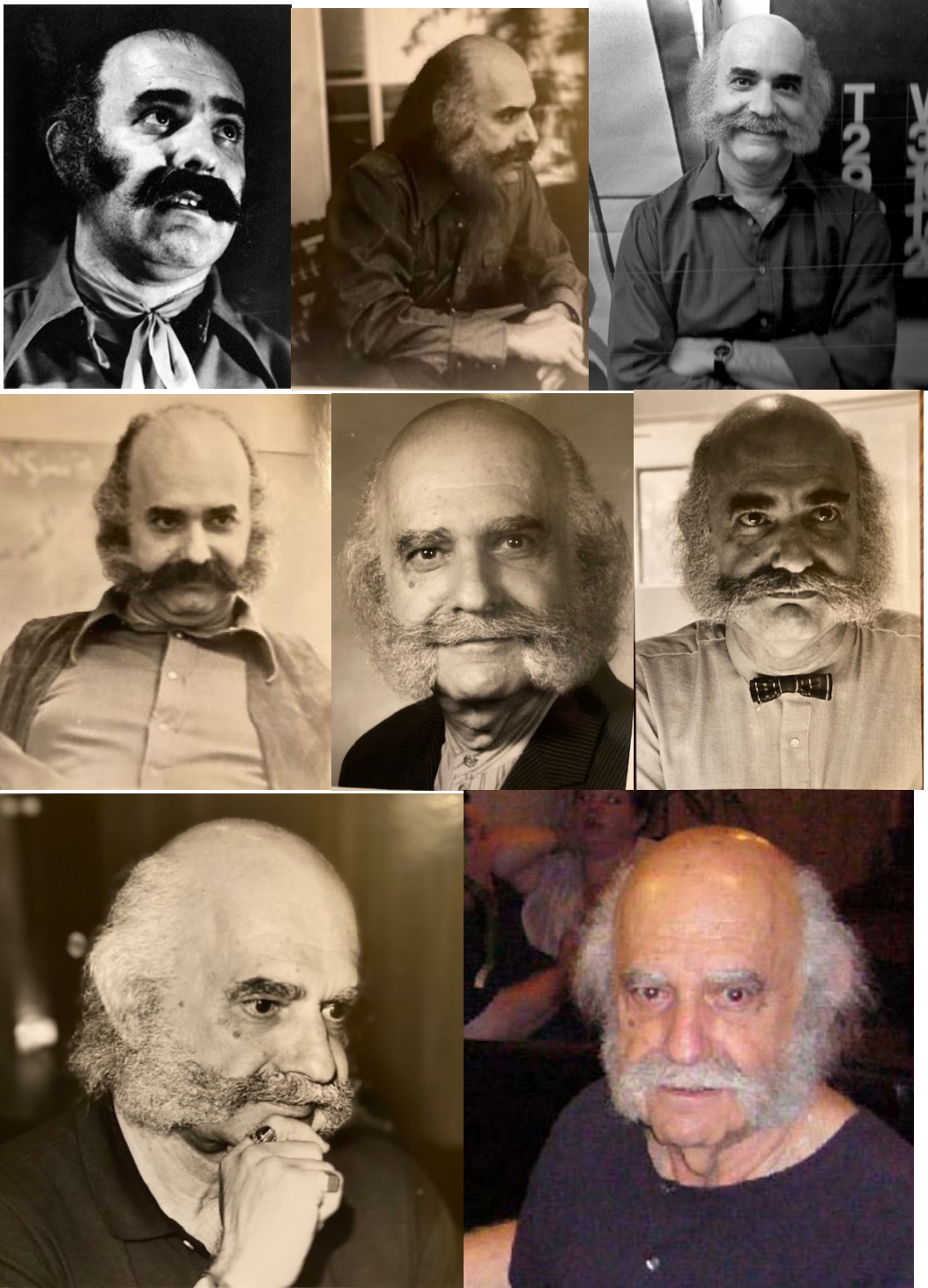


Appendix



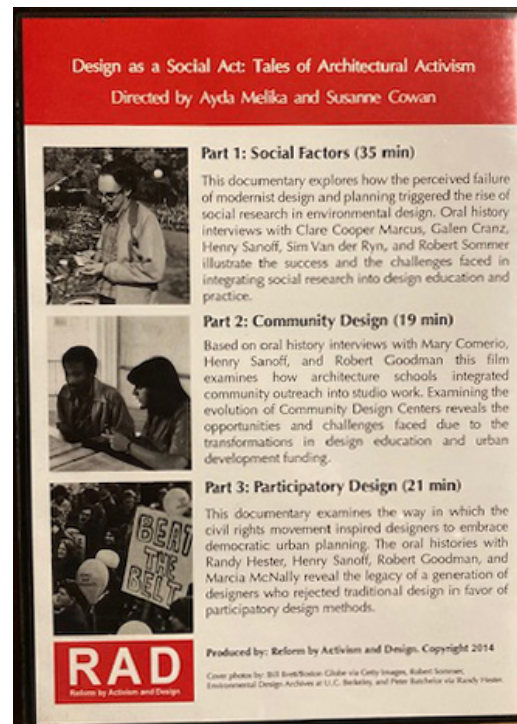
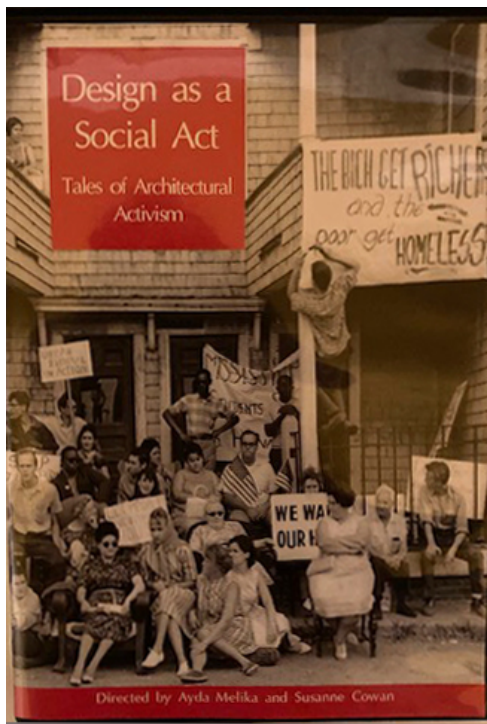
Prof. Ozlem Demir's student class project, Amasya University, Turkey

Changes



Film: Design as a Social Act

A film by Ayda Melika and Susan Cowan



This film by a historian and filmmaker from Berkeley was developed into three parts. One part is called social factors, the second is called community design, and the third is called participatory design. They consist of interviews. The social factors basically have interviews with people such as Robert Sommer, Claire Cooper-Marcus, Galen Cranz, Sym Van Der Ryn, and me, all from the start of the movement, and all from Berkeley but not at the same time. The sections on community, and participatory design reflects my work and was filmed at my home in Raleigh. This is a wonderful film, very professionally done and available on the market. Watching the film leaves an impression of Berkeley in a leadership role. Nothing could be further from the truth. Either faculty moved on or were marginalized. By and large, it is a good film especially for young people just to see and hear from people and what made them do what they were doing, especially the community design part with Ron Schiffman, Randy Hester and myself. It is very rare to find documentary films that include interviews of the contributors to the growth of the social architecture movement.

Family and Friends



Sam and Sarah Sanoff, HS & JS, Aunt Esther and Uncle Morris Grossberg, 1957



HS, JS, Ari & Zoe, 1974



Zoe, JS, HS, & Ari, 1972



Joan and sister Marsha and Paul Ballow, Zoe, cousin Pauline Kurtzman and, Ari (behind), Pete Lassen seated, 1988



Gary Coates, Eva & Greg Centeno, Joan, Zoe



Zoe & Amos Rapoport



Joan, Zoe Sanoff, Aric Sanoff holding Wylder, Ari Sanoff, HS, 2018



JS (The Look, 1998)



Henry Sanoff is boldness in Raleigh



Ari (Fitness Award (2003)

College of Design Commencement Address: 1997

Environmental Messages by Henry Sanoff

Statistics tell us that many people rank the fear of speaking in public right up there with the fear of death. And, it is very clear that most designers will have to speak in front of a group sooner or later. Often when facing the prospect of giving a speech, people labor for hours on what to say. Choosing the perfect words and the right opening line is very time consuming. Then, rehearsing the speech drives family and friend's nuts by making them sit down for a practice session. One often forgotten factor is the impact of the messenger. According to well-known statistics, only 7 percent of the message involve the words spoken. Ninety-three percent of communication is non-verbal. Your dress, body language, facial expressions and vocal expressions are the elements of non-verbal communication. Dress and posture are the two main considerations necessary to project an image that is appropriate to the message.

Several years ago, I inquired from one of our graduate students, who is now chief architect for TVA, why he chose to do graduate studies in architecture at NC State? He unhesitatingly stated that it was my influence that brought him to the School of Design. He recalled listening to a lecture I gave when he was a first year architecture student at Charlotte. He commented that he did not understand a word I said, but he liked the way I dressed, so he decided to come to NC State.

Now, we have what is described as the science of wardrobe engineering, which is the use of research data to manipulate the dress of an individual to draw a desired response from the people he or she meets. What a woman wears, for example, can and does increase her chances of succeeding in the business world. While we are transmitting messages about ourselves we are also receiving messages from people and from the physical environment. The environment is continuously sending us silent messages. These messages shape our behaviour and influence our actions. For example: A ten-year-old Jewish boy was failing math. His parents tried everything from tutors to hypnosis; but to no avail. Finally, at the insistence of a family friend they decided to enrol their son in a private Catholic school. After the first day, the boy's parents were surprised when he walked in after school with a stern, focused and very determined expression on his face. He went straight past them, right to his room and quietly closed the door. For nearly two hours he toiled away in his room - with math books strewn about his desk and the surrounding floor. He emerged long enough to eat, and after quickly cleaning his plate, went straight back to his room, closed the door and worked feverishly at his studies until bedtime. This pattern of behaviour continued until it was time for the first quarter's report card. The boy walked in with it unopened - laid it on the dinner table and went straight to his room. Cautiously, his mother opened it and, to her amazement, she saw a large red 'A' under the subject of Math. Overjoyed, she and her husband rushed into their son's room, thrilled at his remarkable progress." Was it the nuns that did it?" the father asked. The boy shook his head and said "No." "Was it the one-to-one tutoring? The peer-mentoring?" "No." "The textbooks? The teachers? The curriculum?" "No", said the son. "On that first day, when I walked in the front door and saw that guy nailed to the plus sign, I KNEW they meant business!"

At the School of Design, we also mean business and every graduate can support that claim. In your visit to the school you may not have seen the plus signs, but you did see the students'

inventive work as evidence that we mean business. Our business is education in a variety of design disciplines and a faculty dedicated to promoting the highest ethical standards and principles of design. In so doing, we develop a common language shared by students and faculty alike; a language of design. This shared language allows for a formidable dialogue between students, and between students and faculty. But, like any language, it requires all participants to be fluent and understanding.

For example, how many graduates have ever attempted to explain design projects to your parents, especially those family members who are not designers? No doubt, your common reaction is, “well they just don’t understand.” But, you must all be cognizant of the fact that most of the clients and user groups that you will be involved with for your professional career will be similar to you parents; with one difference, **YOUR PARENTS LOVE YOU.**

Many of you will find yourself involved in the international market, the goal of many growing design organizations. Not only is it necessary to understand the culture of the organization, but the unique aspects of the culture itself. It shouldn't be that hard, yet even the big multi-nationals run into trouble because of language and cultural differences. For example, ...

When General Motors introduced the Chevy Nova in South America, it was apparently unaware that "no va" means "it won't go." After the company figured out why it wasn't selling any cars, it renamed the car in its Spanish markets to the Caribe. Scandinavian vacuum manufacturer Electrolux used the following in an American ad campaign: "Nothing sucks like an Electrolux." In Taiwan, the translation of the Pepsi slogan "Come alive with the Pepsi Generation" came out as "Pepsi will bring your ancestors back from the dead." Also in Chinese, the Kentucky Fried Chicken slogan "finger-lickin' good" came out as "eat your fingers off." The American slogan for Salem cigarettes, "Salem - Feeling Free, "got translated in the Japanese market into "When smoking Salem, you feel so refreshed that your mind seems to be free and empty." When Parker Pen marketed a ballpoint pen in Mexico, its ads were supposed to say "It won't leak in your pocket and embarrass you." However, the company mistakenly thought the Spanish word "embarazar" meant embarrass. Instead the ads said that "It won't leak in your pocket and make you pregnant."

We need to understand the meaning and associations different groups attach to different materials, artifacts and physical arrangements and how these meanings support their own sense of identity. The design professions and the public generally have different images and see the environment differently, and within the public there are almost an infinite number of groups with different images. Yet although there are different images held by different groups, we need to explore the possibility that there are some basic images that are central to all groups.

Design of all types-graphics, interior, architecture, product-has long emphasized the way in which the selection and arrangement of particular images and associations affects people's attitudes and behaviour. But design, in the sense of creating images through the manipulation of space, materials, and objects is not the sole prerogative of experts such as designers. Most people are designers in the sense that they send their own environmental messages through their use, selection, and arrangements of objects, furnishings, and space.

A picket fence surrounding a house has very little to do with keeping out strangers and much more to do with communicating the boundaries of ownership.

We live in a diverse society where there is no single unifying set of beliefs, philosophy or religion. This cultural diversity sometimes leads us to misinterpret environmental messages. Consciously or unconsciously we interpret the environment in a variety of ways. As consumers, when we have incomplete information about merchandise or service quality we base decisions on a variety of environmental factors. For example, when judging restaurant quality, often the most important cues are lighting, colour as well as the number of people observed dining. The importance of such silent messages has its roots in the field of industrial psychology when worker productivity was an important area of research. The way in which the physical environment can symbolically represent management's attitudes towards employees was unexpectedly illustrated in an industrial setting many years ago. Known as the Hawthorne Effect, the aim was to study the effects of different environmental conditions on worker productivity. They found that productivity increased regardless of the type of environmental change. Increasing lighting increased productivity, as did decreasing lighting. Providing piped-in music increased productivity, as did eliminating it. Environmental changes did make a difference, but their effect was a function of the ways in which these individuals interpreted these changes and the significance they attributed to them. Seeing is believing, and the evidence that management was concerned about the employees' environment conveyed positive attitudes of the management towards its employees in a way that words could not.

These silent messages transmitted by the environment are referred to as environmental cues. People make inferences about objects and persons based on environmental cues. Studies of banking customers showed that expensive-looking facilities would prompt customers to infer that the bank was inappropriately spending their money. Similarly, the retail store environment offers a multitude of stimuli that serve as cues such as carpeting, low-level lighting, and muted colours may lead customers to infer that the store sells high quality merchandise or offers high quality service. In a similar manner it has been shown that research on the effects of colour in retail environments has shown that people inferred merchandise in a warm-coloured environment to be more up-to-date than merchandise in a cool-coloured environment. Generally, in offices, for example, location, size, furnishings, degree of personalization, and other elements, communicate status. One can suggest that position, distance, and decoration in offices communicates social information about the occupant and about how he or she would like others to behave when in his or her room. An office located in the corner of a building with two windows certainly has more status than one located in the middle of the hallway.

The lack of understanding the special needs and perceptions of different user groups can also result in harmful consequences. In a schizophrenic section of a new award winning mental health centre, psychiatrists noticed the occurrence of bruised arms from many patients. Since schizophrenics are not known for their violent behaviour, psychiatrists were puzzled about this phenomenon. A series of observations in the corridors of the facility revealed the cause of the bruises. Because of their mental state, schizophrenics are known to walk close to walls, unlike most of us that normally walk along the middle of corridors. The corridor walls were fashionably constructed of rough, exposed concrete, which explained the patients' bruises. In the same facility, floor to ceiling glass doors separated

sections of the corridors, causing especially disconcerting reactions from the patients as they approached the doors. Nothing could be more alarming to such a patient than to see a mirror image of yourself approaching.

Environmental psychologists, and environmental biologists, alike, refer to such visual cues as visual stimuli and how their presence or absence has significant biological implications, in other words, threats to health. Recent history confirms indeed that people make adjustments to an astonishingly wide range of threatening situations, even to some that appear at first sight almost incompatible with human life. We have the capacity to survive crowding, environmental pollution, shortages of natural resources through our capability to adapt to such threats. All too often, the biological and social changes that enable us to overcome the threats posed by a rapidly changing world must eventually be paid for at a cruel price in terms of human values.

Biologists tell us that successful adjustment to the emotional stresses caused by competitive behaviour, crowding, environmental and visual pollution can result in delayed organic and mental disease. Millions of human beings are so well adjusted to the urban/suburban environment that they no longer mind the stench of the automobile exhausts, or the ugliness generated by the urban sprawl; they regard it as normal to be trapped in automobile traffic, to spend much of a sunny afternoon on concrete highways among the dreariness of anonymous streams of cars. Contemporary life has become a symbol of the fact that people are so adaptable that they can survive and multiply under the most adverse conditions.

Rene Dubois, a Nobel Prize winning biologist suggests that adjustments that we make to environmental changes lead to a wide range of threats to health. He points out that while there have been many advances made in controlling infectious diseases responsible for so many deaths, there are other kinds of diseases caused by microbes that become active when the resistance of the body is lowered. Yet, physicians, as well as layman, have come to accept as a matter of course a situation in which many days every year are sacrificed to so-called minor infections, despite the fact that these ailments have an importance that goes beyond their nuisance value. They erode the functional integrity of the organism, progressively damaging the respiratory, digestive, or urinary tracts, as well as the kidneys. They may be called the diseases of contemporary civilization.

While we look upon the medical profession to solve health problems, and the law profession for their responsibility in solving legal problems, we find a void when it comes to environmental design problems. It is planners, developers, financiers, manufacturers, politicians, policy makers, and numerous other more invisible forces that influence the quality of our everyday environment. Design professions need to assume greater responsibility for improving the quality of the designed environment. This is the challenge for all those entering the design professions.

Creative talent alone is necessary, yet insufficient to combat the visual pollution and environmental degradation we experience daily. Designers need to find new ways to intervene in the decision processes that they have been excluded from; to increase people's awareness to the value of design professionals; and to consciously become aware of the

silent messages transmitted by the physical environment that are influential in shaping people's attitudes, behaviour and ultimately their physical health.

An important African American writer, Eldridge Cleaver, while in imprisoned in the 1960's, wrote a book called "Soul on Ice." In his social commentary of the times, Cleaver concludes by stating that, "If you are not part of the solution, then you are part of the problem."

Memorabilia

Architects' involvement in community is focus

Members of the American Institute of Architects from the six states of the Western Mountain region will be joined by their neighbors from Montana and Idaho at this year's regional conference.

Being held Sept. 7-10 at the Ramada Snow King Inn in Jackson, Wyo., the conference will center on the theme, "Architects in Their Community."

Speakers at the conference will examine a variety of techniques for achieving interplay between design professionals and local governmental entities.

"Our program is aimed at that old fashioned concept of the architect having a direct relationship to the community in which he is practicing," Thomas B. Mutha, president of the Wyoming AIA chapter, said.

One well-known designer who will speak is Lawrence Halprin, an AIA Allied Arts Gold Medalist, landscape architect, author and planner from San Francisco. Together with Sue Yung Li Ikeda, his senior colleague in the new firm RoundHouse, Halprin will discuss his current interest in educating and sensitizing people in ways by which they can become personally involved in interaction with the environment.

Sanoff earned bachelor's and master's degrees in architecture from Pratt Institute in New York City, where he was an architectural designer in several prominent firms. He taught at the University of California/Berkeley, from 1963 to 1966, when he moved to North Carolina State University, Raleigh. He became a full professor in the school of design in 1974.

From 1968 to 1976, Sanoff also was a director of active Raleigh-based Community Development Group. From 1968 to 1972 he chaired the Environmental Design Research Assn., on whose board he served for three more years and whose award of honor he recently received.

A prolific writer, Sanoff has extensive experience as a visiting lecturer and consultant and — judging from his topics — housing and environmental awareness are two of his principal interests.

The national president of the Architectural Secretaries Assn. (ASA), Gail Jee of San Francisco, will speak briefly about the organization she heads. Jee has been employed by Rockrise, Odenmatt, Mountjoy Associates for nine years and works directly with each partner in areas of business development, public relations and administration.

An important part of the conference for the Western Mountain Region's architects — who come from Colorado, New Mexico, Arizona, Nevada and Utah as well as Wyoming — will be the exam

**American Institute of Architects
Western Mountain Region
Conference Program
Ramada Snow King Inn
Jackson, Wyo., Sept. 7-10, 1977**

WEDNESDAY
8 a.m.-5 p.m. Registration, Ramada lobby.
8 a.m. 8th. Conference, leadership seminar. Tom Schwegler, Tucson, Arizona.

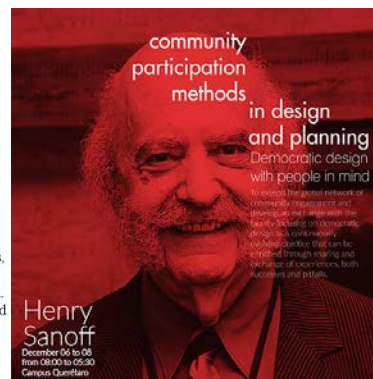
5.09.2015, 18:38 | [News Of Vologda](#)

World součastvuûšego design evangelist Henry Sanoff presented his book in Vologda



Work entitled "Co-participating design. The practice of public participation in the development environment of towns and cities is the first edition, issued in English.

The book provides practical tips on how, drawing, you can create public schools, stadiums, cultural centres, together with the ordinary people. After all, they will use these buildings and spaces in their daily lives. "One of the basic principles of such a system-everyone must have the opportunity to take part in the design. There was a need to create tools that would allow people who are not architects, to design the building. And in the book showed a similar experience in the different countries of the world," said Henry Sanoff. To become familiar with the work of Henry Sanoffa will be in the Vologda Oblast library. Babushkina, there multiple instances.







**СУББОТА
5 СЕНТЯБРЯ**

БОЛЬШОЙ ЗАЛ
ОБЛАСТНОЙ БИБЛИОТЕКИ
(ВОЛОГДА, МАРИИ УЛЬЯНОВОЙ, 7)



ГЕНРИ САНОФФ

почетный профессор архитектуры, мировой идеолог соучаствующего проектирования, эксперт в области школьного проектирования, архитектурного программирования и оценки после заселения, США

11:00 Презентация первой книги о соучаствующем проектировании на русском языке «Соучаствующее проектирование. Практики общественного участия в формировании среды больших и малых городов»

11:45 Лекция и воркшоп «Участие сообщества в проектировании школ»
ослаивание в 14:30

КОНСТАНТИН КИЯНЕНКО

доктор архитектуры, профессор кафедры архитектуры и градостроительства ВоГУ

10:00 Лекция и презентация новой книги «Общество. Среда. Архитектура»

РЕГИСТРАЦИЯ:
www.innovation35.ru

With Konstantin Kiyanenko in Vologda



EDRA 44 Banquet: HS, Lubo Popov, Evrim Demir Mishchenko, Celen Pasalar, Sheila Gobes Ryan, standing: Elif Tural, Randy Hester



50th Wedding Anniversary



80th birthday celebration: Jo Jackson playing the Dulcimer



Chloe



Lana