

DQ 149

Design to Grow With





DESIGN QUARTERLY 149

Design to Grow With

A response to the 40th International Design Conference in Aspen

Contents

Editor's Notes 3 Mildred Friedman

Rite of Passage 8 Peter Beinart

Projects 13



Editor's Notes

We give our children everything except what they need most...our time. — Mark Twain

Design for, by, with, and among children—a challenging, multi-layered topic—was the theme of “Growing by Design,” the 40th annual International Design Conference at Aspen, Colorado, this past June. Organized by educator and exhibition specialist Jane Clark Chermayeff, and graphic designer Ivan Chermayeff, the conference brought together one thousand participants and a diverse lineup of more than seventy-five speakers who were asked to address an equally broad list of topics: family life, play, learning, the mass media, the urban environment, and public institutions that affect the lives of our children, such as schools, playgrounds, and museums.

For the first time, this annual five-day event was actually two conferences that overlapped from time to time—one for adults and one for children. Special children's classes, projects, games, and storytelling were planned for each day, providing worthwhile, exciting activities for children that could be observed and often participated in by adults.

Perhaps because these carefully planned programs for healthy, middle-class children were so happily and successfully carried out, examining some of the issues that face the disaffected, growing American underclass seemed more urgent to the participants than specific design-related issues. And, in fact, a majority of the speakers who addressed the adult attendees were not concerned with design process or aesthetics, but with the social, economic, and political issues that influence design and that will dominate the future lives of all our children. Those speakers included psychologist Jerome Bruner, child advocate Marian Wright Edelman, environmentalist Roger Hart, professor of education Brian Sutton-Smith, and journalist Linda Ellerbee. For me, one of the most compelling speakers was a Yale undergraduate, Peter Beinart. We publish his presentation here because more than any of his elders, this nineteen-year-old student provided fascinating insights into the momentous difficulties of the adolescent's rite of passage into the adult world, difficulties that often overwhelm even members of the privileged minority he represents. While articulating the problems of youth, Beinart also pointed out the promises. He believes that if adults would open the debate on significant issues to include young people, youthful alienation

would be diminished and positive communications between the generations would be renewed.

With the exception of Peter Beinart's presentation, *Design Quarterly* 149 is not a reprise of the conference proceedings. These notes include brief excerpts and summaries of some of the conference speeches and conversations. Examples of child-related design in architecture, environmental, industrial, and communications design follow. Many of these were not presented at the conference, but are included here because they realize, in physical form, a number of the ideas raised at the conference. These projects have been designed to help children become well-adjusted, thinking adults. They are not “cute;” they are not reminiscent of the good old days; and, sometimes they are not designed at all, but simply allow children to be themselves in the company of their peers, with caring adults close at hand.

Although one can quarrel with various elements of the conference program, one of its major strengths was an emphasis on the psychological and social environments of our children, and the recognition that we should design for and with children—but, in fact, Jane Chermayeff asserted: “Children are designed—designed to be convenient, to be trouble-free, their noise, messiness, and problems kept far removed from their nearest living adult relatives. We have electronic pacifiers that keep kids in their own space and out of our hair.”

Those electronic pacifiers came under discussion in a number of presentations—sometimes depicted as dangerous but inevitable aspects of late twentieth-century life, and sometimes as the answer to all our educational dilemmas.

On the positive side: a number of multi-media presentations involving video, video disks, or compact disks interacting with a computer, then interacting with a user, were demonstrated. According to Kristina Hooper who, at the Apple Computer multi-media lab in San Francisco, has collaborated with the National Geographic Society to create a project on American history, these programs promise a new age of ideas by creating a whole new system through which people can gain access to knowledge. They involve

movies, stills, and computer software. They permit students to learn at their own speed, taking in the layers of images and text in a depth limited only by their willingness to explore.

On the negative side of the electronic spectrum, Kenneth Brecher, the Director of the Boston Children's Museum, talked about kids as consumers, the stuff of Saturday morning TV. Junk food and Disneyland, which is too sterile to be stimulating, were juxtaposed with the increasing violence quotient of children's cartoons and films. What is television selling? Clearly not simply consumer goods. It is also selling ideas, aspirations, dreams. Yet reality for most children is quite remote from the stuff of Saturday morning television; from it they receive only the pseudo-food of a fantasy life. Brecher reminded us that every minute of the day TV is telling children who don't have any money where to spend the money they don't have. Many American children by the age of eighteen have seen 350,000 commercials on TV; but more distressing is the fact that today's television is problematic as a learning tool because it transmits information in a passive way, which in the end is enervating—numbing.

To win the hearts and minds of our children, learning in any form must be more rewarding and as accessible as the television we all believe we should despise. Why don't we despise it? Because it has become our constant companion, our friend; it brings the world to us in small, easy-to-swallow bites. And although it can stimulate further investigation into a topic, it is dangerous because it often replaces lively, active communication between ourselves and our children, and because we are all a bit lazy, or self-involved, we too often settle for its controlled limitations.

There are already many households bereft of books and creative activities for children, while even the poorest American families seem to have access to television. Will books disappear? Will improvisation vanish? Unlikely. Yet it seems clear to me that we should welcome multi-media, inter-active programs into our lives, as they offer a distinctly new and sophisticated way to gain access to information—a marvelous lively way to open the mind's eye. These programs provide active learning (games) for youngsters that allows them to take in information on their own terms and challenges them to seek out more, because in these programs one image or one piece of data leads easily and naturally to others.

Brecher, who is an anthropologist by training, also talked about his "second childhood," a learning experience in the jungles of South America where some years ago he spent many months with a remote tribe. There he had to start, as a child, from scratch, learning to speak and to behave in the ways of the group. Fascinating as this example is academically, one cannot easily transfer that lesson to contemporary America. Even if we could dispose of all our



▲ The International Design Conference in Aspen is held annually in this extraordinary tent in the Colorado Rocky Mountains.

Environmental psychologist Roger Hart believes that children's play is, in general, too regulated and confining. Kids should be uninhibited in response to their environments and encouraged to create with the basic materials at hand. For example, dirt is a superb medium to use in the building of miniature worlds.

worldly goods and all accumulated knowledge to return to an unfettered innocence, would we do it?

While not proposing a return to the isolation of Brecher's jungle or even Thoreau's Walden, the environmental psychologist Roger Hart, who spoke about the physical environment for play, believes that social engineering does not work in the creation of communities for families with children. For example, there are countless studies of new towns in which pedestrian and vehicular roads have been separated. The kids, perversely, play in the streets—they want to be where the action is.

Hart maintains that the physical environment does not cause behavior, but that we can demonstrate how it affords certain behaviors. Examples of this kind of affordance have been studied by research teams in recent years. They have found, for instance, that integrated play structures, the kind of "megastructures" we now see on many playgrounds, allow for sustained play by more children than would the same elements separately installed in a play environment. Another study has demonstrated that in designing child-care centers it is important to have spatially well-defined areas that are at the same time diverse and understandable to children; in them children explore more and have greater engagement with their activities than they have in a more undefined environment. Hart believes we should not design for growth or development, rather, design should allow growth and development through the environment. (Jerome Bruner described this enabling or affording of growth as giving kids authorship of their own destinies by providing opportunities for learning.) Hart regrets that in America, we seem only to provide children with the opportunity to run, jump, climb, and swing. Play needs to be much more diverse, it should allow children to be inventive, to build places of their own.

Brian Sutton-Smith, who is professor of education at the University of Pennsylvania, believes that children express themselves most directly through play and storytelling. According to Sutton-Smith, theorists have contrived three kinds of children. First the predictable child, created by science, who develops in a set, inevitable way. This theory has been found wanting by, among others, the distinguished paleontologist Stephen J. Gould, whose ideas about the accidents of evolution now hold sway. On a somewhat less scientific level, it is clear to Sutton-Smith that there are no universals; the idea of predictability entirely ignores children's play and disregards all the serendipitous aspects of their lives.

The second kind of child is fanciful—a notion of the nineteenth-century romantics Kant, Schiller, and Wordsworth. According to this theory, the child is a fundamentally imaginative being with special capacities. But Sutton-Smith maintains that this idea of childhood is too sanitized—the child's garden of verses approach. Kids are

tougher, and play is more complex than that.

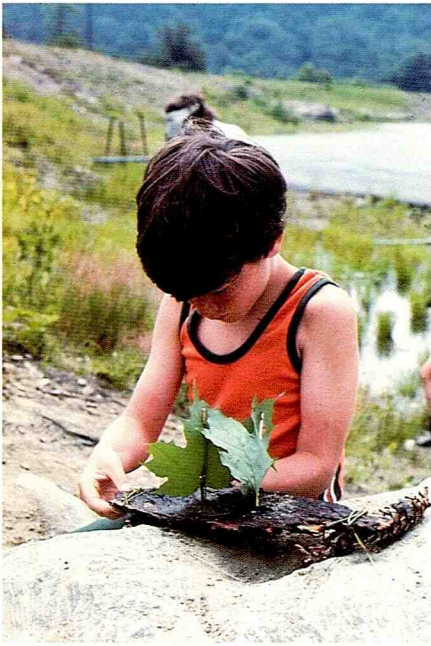
Finally, there is the child as mankind's future, a theory with origins in the Enlightenment. This theory insists that human progress is possible and that progress can be predicted. By the 1850s children had become the future—they had taken on the burden of progress. In our time, the good deeds of Shirley Temple carried on that tradition.

Sutton-Smith believes that these theories are simplistic, unwarranted domestications of children. He points out that anthropologists have long theorized that for children, who are generally at the mercy of the adult world, play is a simulation of power; kids act out their power games through anarchy, through failure, and through antithesis or inversion.

It may be that we can better understand our children by listening to their stories, as Sutton-Smith suggests. But understanding is not enough, as was so eloquently made clear by Marian Wright Edelman, President of the Children's Defense Fund. She believes, "We are not going to be able to save our children unless we dramatically transform ourselves. For we live in an ethically polluted society of instant solutions with no sacrifice, getting without giving, hoarding rather than sharing, personal greed rather than concern for the common good." Thus, she believes that we must create a new paradigm of success, one that relates to service and sharing rather than having and things.

She recited somber statistics that are terrible reminders of the plight of so many of our children: every eight seconds of the school day an American child drops out of school; every twenty-six seconds an American child runs away from home; every forty-seven seconds an American child is abused or neglected; every sixty seconds an American teenager has a baby; every seven minutes an American child is arrested for a drug offense; every thirty minutes one of our children is arrested for drunken driving; every fifty-three minutes an American child dies as a result of poverty; and finally, children are the poorest Americans. But children in need are not just poor children. Rich children are afflicted with a new disease called "affluenza," a growing problem of the middle and privileged classes. Ms. Edelman then went on to deliver a long litany of other devastating facts regarding the education, health, and well-being of our children.

What can we do? She believes that to begin we must eliminate child poverty; twenty-six billion dollars would do it. We need to pass a proper child-care bill. No child should be turned away from Head Start. We must expect children to achieve—instead of expecting less, expect more—give them the support they need. We must supplement school programs with after-school programs. Give kids something better to do. Designers should spend as much energy convincing young people to achieve in school as they do in selling them jeans.



Child-made toys are almost a thing of the past because today such improvisational activities are rarely encouraged by parents or teachers.

Given these facts, it is clear that we must undertake the remaking of our schools. In a discussion titled “Landscapes for Learning,” it was agreed that children learn in many places, including schools; but it is apparent that schools are too often kids’ ghettos, where thirty percent of the population (more than is engaged in any other occupation) is kept under control for a given number of hours each day.

The panelists generally agreed that primarily for economic reasons the old school building is here to stay, but they also acknowledged that the traditional vertical dissemination of information from the teacher down to the student is a thing of the past. Therefore, even if the present buildings stand, their spaces must be redefined to accommodate new relationships between teachers and students, students and their classmates, and students and the ever-changing learning machines.

Should we bring spatial flexibility back into the schools to facilitate learning? Does the open plan work? Only if the teacher knows how to shape space. Thus far, open space has worked best for very young children. In part, that is because above the third grade there is a noticeable lag in research into the school environment. But we do know certain facts about the later years that will have an impact on the design of schools:

1. Sixty percent of all school children have working mothers.

Therefore, we need to use school buildings after hours and to collaborate with other cultural institutions in an organized way. Museums, for example, are this country’s most underused educational resource and should be filled with children during and after school hours.

2. Cultural diversity should be a dominant educational theme, because the social makeup of the United States is evolving rapidly. In the 90s, only two out of every ten new work force entrants will be white males born in America.

Therefore, we must affirm cultural histories and create an integrated environment. In teaching history, visual images—especially maps—are great tools for inner-city kids. Concepts of journey and space are metaphors for the imagination—expanding their sense of the world. Maps are also a way to show kids how their families came to the places they now live, whether from Latin America, Europe, or Asia.

3. Many teenagers feel that the adult world is hostile, that no opportunities are open to them. In our cities, they assert themselves through such self-destructive behaviors as gang violence and drug abuse.

Therefore, we need to give children a sense of ownership, a sense of promise, and a way to achieve both. Through the unique project City Building Education, Doreen Nelson has been developing methods to guide students into creative thinking for many years—as a classroom teacher, as a teacher of teachers, and most recently as a participant in Apple Computer's Vivarium program.

Nelson's City Building Education involves students in the creation of miniature cities with models made by children in the classroom. The city building ideas can also be applied to the classroom proper by involving students in the organization of its space. The city model can be transformed to any scale and can thus become a microcosm of the larger civilization.

Nelson defines what her research has shown:

What distinguishes the creative process as unique and what makes it teachable is the development of specific abilities. These include: the ability to isolate, identify and name objects in the environment; the ability to be able to recognize the current function of things, places, and people, and to experiment with alternative uses for them, including the invention of entirely new, never-before seen functions, meanings, contexts, spatial relationships, places and roles for what already exists.

Vivarium is a long-range research project relating the forms and behaviors of living things to the interests of children. It is designed to discover how that information can be used in conjunction with computer technology to teach children the creative process through three-dimensional learning.

The most recent project under development by Nelson at Vivarium is "Portable Effects," an analysis of those things we carry around with us in a purse, a backpack, a briefcase, our pockets. Nelson writes:

The goal of the study is to discover principles of design strategy and behavior that are so ordinary that most of us simply regard them as second nature. The purse is an information container and the simple lesson learned from the ways we organize our pockets and our purses can be transformed to frame more complex, large-scale design issues such as our houses, offices, cities, all elements of the same design process.

All of these ideas are aimed at helping people discover ways to design their own lives and through that to develop an understanding of the design of the larger world around them.

Although the conference focus was design for children, one speaker, Linda Ellerbee, got in a few words about design for and by adults. She pointed out that changing

family patterns—particularly the single parent syndrome—exacerbate the problems of "growing up" for both the parent and child. She talked about social changes related to families, to aging, and to feminism, and she described how she (a journalist) redesigned her own house.

I packed up his comic books, I sold off the bunk beds, I gave away the Star Wars sheets, and I threw out the bean bag chair...I tore down the six M*A*S*H posters that were super-glued to the wall separating his bedroom from mine. Next I tore down the wall, ripped up the floor, raised the height of the roof beams. Then I installed a skylight and sank a Jacuzzi big enough to do the back stroke across, planted flowers...painted everything a lovely shade of childless white, and watched my son go nuts.

"Mother, you turned my bedroom into a bathtub.

How could you do such a thing?" said my son.

"I have my reasons," I said.

"Name one," said my son.

"You don't live here anymore," I said.

My son was living in his own apartment, but that was different. That change had not upset him like this one had. Moving out had been easy; a natural progression; "a rite of passage," he called it. He was nineteen and didn't know the first thing about change. He thought that change would always be easy. He thought that change would always be a choice: his choice.

In summarizing the conference findings, the CBS reporter Robert Krulwich was disheartened to find that in many areas of life things are getting worse for our children—especially in schools and places for play. Security, safety, and protection are winning over adventure everywhere. Kids are losing the streets.

Krulwich asserted that the danger lies in the adult culture, in adults stealing from their children: stealing their inner lives, stealing their imaginations, stealing their sense of being the authors of their own lives. He maintained that children must bring to adulthood the possibility of bristle, of revolution, of dissent; that requires confidence and a sense of cultural pluralism. Jerome Bruner concluded, "Kids must have the freedom to invent themselves, so they can reinvent the culture in which they live."

MSF

This past spring, as daily news reports told of extraordinary developments in Eastern Europe, of people, especially young people, toppling huge and seemingly incorrigible institutions, of truth confronting power, and power giving way, I sat in a modern political philosophy class with twelve other nineteen years olds.

Our professor was a Soviet immigrant. Under Breshnev he had been arrested eighteen times. His crime: operating an underground printing press that distributed books banned in the Soviet Union. He didn't speak to us

much about the events in his native country, he stuck to the course material. As we progressed from philosopher to philosopher he discussed the first time he had encountered each thinker. Usually he had read

Rite of Passage

Peter Beinart

them first as a student, and often in secret. He talked about trading a pair of shoes in order to obtain a copy of Jean Jacques Rousseau's *Confessions*. And he talked about his reactions. Reading Hobbes filled him with anger and fear and he hid away from the world for three days feeling that he had to come to terms with this man's writing before he could rejoin society. The assumption, unspoken, because he thought it so obvious, was that these books mattered. They mattered not simply as tools for intellectual discussion but as guides for how one should live.

As Plato distinguished the soul in the city only in size, not in character, my professor saw no important distinction between our lives and the life of our government. When the Bush administration did something he thought irresponsible, he would look at us with surprise and disappointment, as if one of us had handed in a poorly written paper. It was impossible for him to understand how people might live truthfully in a democratic society without taking their roles as citizens seriously. He said the word citizen with reverence. That we were citizens for him explained it all. He was preparing us not for law school, or business school, or academia, he was preparing us for citizenship. We were at the university to achieve an understanding of society and government and to discover means to challenge it.

In class we watched this man, and realized that there was a gap between us and him. He wanted something from us that we could not give, something that we were not prepared to give. He wanted us to do a great deal of difficult reading, but more than that, he wanted us to see ourselves in these books, and to let the books expose the hypocrisy and injustice and fear in our world and in us. We could do the work, but we could not understand his passion. He did not ask, "What did you think of this book?" but, "How did it make you feel, how did it move you?" Ultimately, "How did it influence your life?" In his thick Russian accent and broken English he would say, "What does this book make you want to do with your government?" Often there would be silence and he would look away from us. We couldn't answer him. I'm not sure if we really understood his questions. And although he had grown up in a country that was poor and not free, and although we were becoming adults in a country that is rich and free, he had something that we did not, something that we did not even know how to look for—something profoundly important.

Somewhere in that story is the sense that we, young people in America, may have lost something, that something is different, and something is wrong. Not a problem out there, but a problem in us. Not a fear about our world, but a fear about ourselves. A fear that is hard to explain, but has to do with what has been asked of us, and what we have been told to believe in. In the rest of the world, young people seem to be questioning and challenging and recreating the societies around them. From hearts and minds that were supposed to have been deadened, numbed, and muted, wellsprings of idealism, passion, and courage have been unleashed. Yet when I look around Yale University, where I have just finished my first year, I do not see those things. I see intelligence, kindness, and tolerance, but I do not see passion. Not like that of our counterparts in the universities of Beijing, Prague, and Capetown. People are caring and questioning but have been taught to cut short those feelings at certain boundaries. There's responsibility to friends and family, but not toward government. I see a hunger to succeed in society, but not to remake it. There is an inability to affect change or even to confront fundamental questions about what is wrong.

We have not really been prepared to address the great injustices in our nation, but only know how to isolate ourselves from them. There is motivation for personal success, but there is a cynicism toward issues involving the larger community. Getting into law school is relevant and important, government is distant and strange. Oliver Wendell Holmes once said, "As life is action and passion, it is required of a man that he share the passion and action of his times, at peril of being judged not to have lived." And that action and passion is manifested in a growing community of young people around the world, dedicated to eradicating long standing injustices and oppression. Students in China were inspired by Poland's Solidarity movement, and the winds of change are beginning to invigorate students in Africa. Not only in South Africa but throughout the continent young people are demanding free elections and individual rights. But students in the United States are not part of that change. We are not engaged in a similar reform movement. We watch our counterparts in other countries with awe and some shame. Many Chinese students, forced to flee and now residing in American universities, have expressed sadness at the lack of meaningful, political dialogue among their peers in this country. I sometimes think that we are the ones who have become deadened and numbed— not by armies, oppression, and violence, but by growing up in an age in which no one really told us that we had a role to play in our democracy. Growing up at a time when the institutions that were designed to lead us together, which span bounds of race and class, have been allowed to decay. They have withered under a prolonged assault from the politics of image, synthetic emotion, and denial. And the values most crucial to healthy democracy— honest debate, prolonged effort and idealism— seem increasingly out of place in our culture.

Our country needs young people, but I'm afraid that the government has not understood the role we can play. It is not that we are wiser or more capable than our parents or grandparents. Adults on the whole are more realistic and have a greater sense of perspective, and are more cautious than we. But young people, a bit more removed from the real world, should be poking and prodding at that realism, stacking it up against new ideas and

criticizing it when realism masks cynicism, timidity, or indifference. We should be idealistic and high minded. Let our parents deal with what is, we should be pressing them about what ought to be. We should be jolting society out of its complacency. We should hold up a mirror and uncover those dirty little secrets about life in America that tarnish the grand rhetoric of our leaders. We shouldn't protest simply for the sake of protesting, but we should try to create a debate. We should widen the spectrum of what is possible to think and to say. We should be, as Charlotte Gillman wrote, "Like a vast reserve force to a tired army."

The gap between our ideals and our actions has always been the trail on which America has endured crisis and found wisdom. From a nation that wrote, "All men are created equal," and kept slaves, to a nation that promises light and kindness, and as Marian Wright Adelman points out "allows our children to live in the most shameful degradation." We should tell truth to power. We should hold government accountable.

When young people do so, it is a bit annoying to older people. It seems disrespectful and self-righteous, and sometimes it is. But it also has great value. Adults breathe a sigh of relief when they see a generation of quiet, polite twenty years olds wearing suits and ties and working on their resumes and addressing them as Mr. and Mrs. instead of wearing strange clothes and questioning the legitimacy of their actions. But such glee is short sighted. Democracy is not well served by quiet behavior. It never accomplishes change. When youth is silent and passive, far from being a sign of contentment, it may be a sign of far greater frustration and alienation. The Reagan era did not create a conservative revolution among young people. The common assumption that the 1980s produced a group of Pat Buchanan's misses the point and overlooks a greater danger. It assumes that politics is a fact in our lives. It is more accurate, I think, to say that government has succeeded in banishing itself to the periphery of our experience. It has belittled itself, and we have believed it. It has not taken us seriously. It has treated politics as something we should passively consume, but not mold or shape. It has valued the synthetic symbolism of images and false emotion over the real effort of honestly addressing the challenges we face. Adult society strives not to enlist us in efforts to solve problems, but strives to shield us from them. We have become spectators in our own democracy.

Consequently, we shall give society only what society asks of us. We shall think seriously only if we are taken seriously. We welcome criticism from adults because honest, serious criticism promotes a dialogue and forces a response. Unfortunately, we are more accustomed to being pandered to. The lesson, I think, is that adults, be they in government, media, or business, spend far too much time trying to be popular with kids. In government's case it has resulted in patronizing, dishonest behavior, which instead of increasing our belief in government has resulted in an unprecedented degree of cynicism and alienation. Being popular with kids is fine, but it should not be the goal. The standards should be higher than that. The overriding pursuit of popularity often degenerates simply into attempts to provide immediate gratification, no matter how dignified or ennobling that gratification is.

More than ever today young people need adult leaders. Ask kids which relatives they learned more from, the uncle who kept giving in to what they

wanted, without regard to how responsible their demands were, or the one who talked to them, challenged them, taught them things, the one who changed what they wanted by showing them what else there could be; the uncle who, to refer to an expression used on Tuesday evening, did not improve them, but provided avenues for them to improve themselves. This is a lesson that has been lost in our society. From the movie studio, unwilling to take a risk on a movie that treats kids with subtlety and intelligence, to the presidential candidate telling young people they can have it all instead of asking people to sacrifice for the common good. I believe what kids need more than anything is adults who improve the state of debate in this country—to make it real, intelligent, and meaningful, one that we can learn from and engage in. That change would give us a way to enter into the processes of government.

Instead, as government has become bigger it has also become more remote. To many of us, government seems a bit like a large corporation. It is huge and important for those who work in it, whose lives revolve around it, such as journalists and the huge machine of lobbyists and campaign consultants. It produces things, but those things don't really affect us much, and since we are not involved in their creation we don't have much stake in them. Government may have intellectual interest for some, but there is no feeling that we need government or that the government needs us. Politics makes no difference in our lives. The tax revolt of the 1980s could only have taken place under such circumstances. People will only be willing to relinquish money to government if they believe that government has the capacity to positively influence their lives, and if they believe they are involved in a real debate over how their money will be spent. More and more government is unable to maintain public institutions that span bounds of class. When students walk through the halls of Yale and see memorials to students who died in war, those wars seem an eternity away, and we are not frightened. The sad reality is that we feel this way not only because we have never seen war, but because we know that if war did actually occur, we would probably not fight. The burden would be taken on by those without the resources to avoid service. This has a profoundly divisive effect upon a nation.

Another example of the demise of public institutions that span class concerns public education. There is no sense of common purpose. Increasingly, middle class families avoid public schools. Even among those who do participate in public education there are great divisions. The only public school students who consistently go on to higher education either attend high schools in wealthy suburbs or in selected special schools. Even within the public school systems, bounds of class are rarely bridged.

The free market will not create community. It will not create institutions that allow young people from varying backgrounds to come together in common purpose. This must be done by government. But it can only be done by a government that is strong and relevant, by a government able to inspire trust and idealism, and able to ask young people to sacrifice for goals larger than themselves. Increasingly divided we do not share much. Young people in America today share cities but not communities.

Young Americans today rarely vote. In the 1988 Presidential election only twenty-five percent of Americans between the ages of eighteen and twenty-four turned out. In the Congressional elections this fall, that number may

slip below twenty percent. A discussion group commissioned by the Boston Globe asked a group of eighth graders what made America great. After a long silence, one boy volunteered: cable television. I remember reading a story of a young woman in the early 1960s, probably about my age, who joined the Peace Corps upon graduation. When asked why she decided to do it she said, "President Kennedy asked me to help." I don't think I ever heard a public official ask my friends or me to help. [In the current Middle East crisis, the President of the United States has called upon young people for help in militarily preserving America's economic and political stake in that part of the world. Yet, he has not asked for our help in the form of higher taxes, more savings, concern for the environment, repair of the urban infrastructure, which could begin to deal with our social, educational, and fiscal crises at home.]

Our world, it seems, is changing with bewildering speed. Newly free nations are testaments to the power of ideas taken seriously, and of sacrifice. As new alliances are formed, our previously stable views about the world must undergo a difficult and sometimes painful process of reordering. I fear that faced with a world more complex and subtle than has been seen in many years there will be a move toward isolationism and scapegoating. We could muster the courage to oppose such short sighted solutions. We could counter the self-congratulations that accompany the collapse of communism and confront the serious problems that threaten our place as a world power.

In the international order to come, power and respect will not be bought with nuclear weapons and delicate rhetoric. The challenge is to re-create a nation that houses, employs and protects its people, so that their natural talents may invigorate our economy and community. But we cannot do so in a political system that allows no room for honest and thoughtful debate. We cannot do it in a political system in which polls take the place of conscience and an increasingly alienated population is pandered to. We cannot do it in an environment in which the terms politician and bureaucrat are terms of abuse, and young men and women of character and substance are discouraged from entering the public realm because their intelligence and idealism will be compromised. We cannot do it in an environment in which the privileged few are encouraged to hide away in academies and law firms, ignoring the sufferings and indignities of their fellows.

My professor knew what Learned Hand, in a much younger America, once observed. "Liberty lies in the hearts and minds of men and women; when it dies there, no constitution, no law, no court can save it." Ironically, while the yearning for democracy in eastern Europe and elsewhere could not be crushed by tanks, in our country, cynicism and greed have cast a shadow over the political system that inspired these non-violent revolutions. Unless this shadow is removed, my generation will produce a mass of people in their twenties and thirties who have turned their attention and abilities away from public institutions, leaving inherited dangers and civic responsibilities unmet. My professor will have failed and there will be silence.

Peter Beinart is a sophomore at Yale University, New Haven, Connecticut

Projects

Public School 234

New York City

Architects: Richard Dattner & Associates

Artist: Donna Dennis

Richard Dattner's projects for the children of New York City began with the design of a number of playgrounds in the 1960s. Since then, his work has grown to a wider definition of play that involves recreation and learning. However, his goals have remained unchanged: to provide for each child a rich and varied experience and to allow as much individual control over that experience as possible.

In 1988, four New York City firms—including Dattner's—were invited to design a flexible, modular prototype school building that could be reconfigured for three different sites. These prototype schools are part of a ten-year program of new construction planned for a terribly deteriorated system. The inherent flexibility in these structures forgives change, allowing for increases and decreases in school populations.



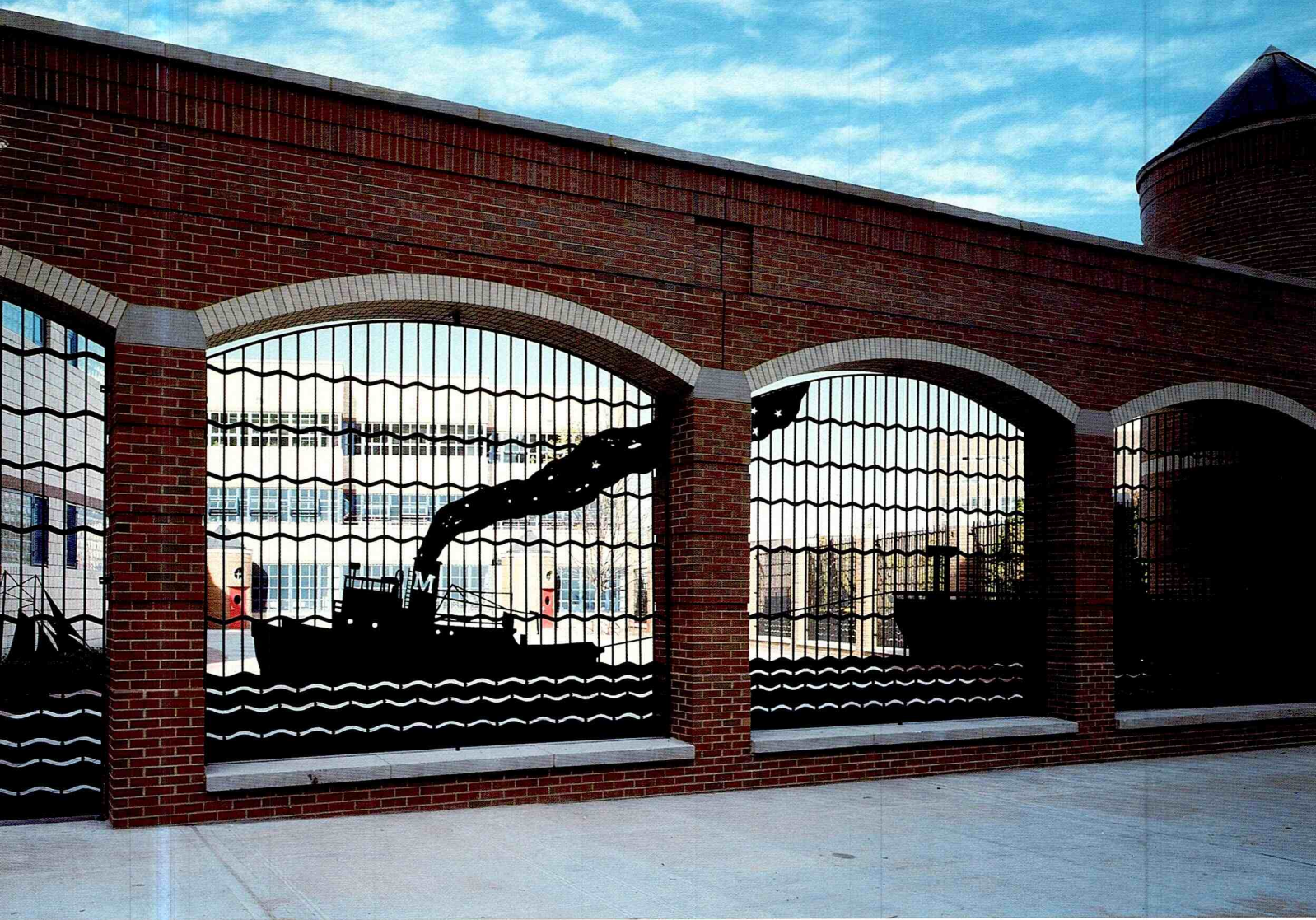
In addition to the intermediate school prototype, Dattner designed the first primary school built in Manhattan in over a decade. Located in Tribeca near the Hudson River, the school, on the site of what was Washington Market, borrows a green view from Washington Market Park, which faces PS 234's courtyard. Part of a redevelopment program for lower Manhattan, the school's success is due to extraordinary cooperation among the architects, school board, and residents of the community and their children, who were brought in from time to time to comment on various aspects of its design.

One of the remarkable elements in the design is the result of a collaboration between the architect and the artist, Donna Dennis, who created a steel fence that encloses the school's grounds and at the same time describes the maritime history of the Hudson River. The fence depicts the wide variety of international ships—sail boats, steam ships, and motor driven vessels—that sailed up the River bringing goods to Washington Market. In addition to the history lessons imbedded in the fence, Dennis (whose work was made possible by the Board of Education

of the City of New York and New York City's Percent for Art program) created thirteen painted ceramic tile medallions that are set into the exterior brick walls of the school, about twelve feet above grade. These medallions continue the Washington Market theme, depicting views of the people and places of the Market from the 1770s to the twentieth century.

The building's brick exterior and strip windows echo the character of the local loft buildings. Seen against the new high-rise structures of Battery Park City's financial center, the school appears to be a part of the old neighborhood. The interior reveals the building's structure through the use of exposed brick window arches and concrete beams, and thus, it becomes a subtle lesson in construction.

PS 234 is notable for its architecture and its exploration of the history of New York's Hudson River in a cut and welded steel parade of ships on the schoolyard fence, and painted medallions on the building's facade that depict Washington Market. A close collaboration between the architects Richard Dattner and Bill Stein, the artist Donna Dennis, and the Tribeca community made this innovative program possible.



Vitruvius Program

Santa Monica, California

Director: Kathleen Kupper

Education in Architecture for Children, in association with the

Southern California Institute of Architecture (SCI-ARC),

Santa Monica

Named for the first century B.C. Roman architectural theoretician, Marcus Vitruvius Pollio, who wrote ten extraordinarily influential volumes on all aspects of architecture and planning, this program presents architecture as an integrating, creative, problem solving way for children to better understand the world. Because the classes are housed within the SCI-ARC campus, a mutually beneficial relationship exists between the two educational institutions. The children often visit the adult studios and the graduate students at SCI-ARC often act as teaching assistants in the children's classes.

Vitruvius students take field trips to the offices and built works of Los Angeles architects. They respond to these trips with their own projects inspired by what they have experienced. The youngest children, ages four to seven, create their architectural ideas through various means of play and storytelling. Drawing, painting, and three-dimensional modeling techniques are all used to develop children's skills and self-confidence. The older children explore architecture as a dialogue between reality and imagination. Filmmaking, book making, plaster and metal modeling, are added to the simpler means used by the younger children. The teenagers are given a more conceptual framework in which to develop their projects; relationships to history and mythology are a part of their curriculum and students are encouraged to develop ideas both visually and verbally.



A SCI-ARC graduate student assisted a Vitruvius class of eight to twelve year olds in designing a pier for Santa Monica; one of the resulting pier designs is seen below.



The Realm Between Earth and Sky, a visual opera, was a joint project between teen-aged students in the Vitruvius program and architecture students at SCI-ARC.





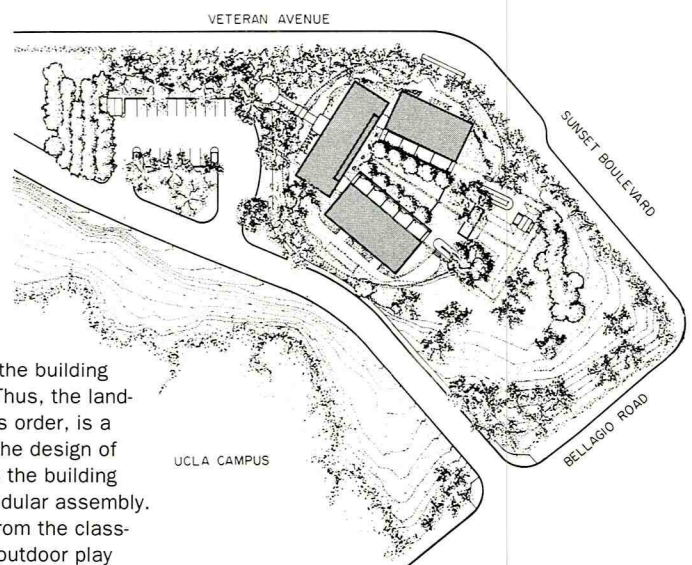
Child Care Center

University of California, Los Angeles

Architects: Charles and Elizabeth Lee

Given a four month construction time-frame, Charles and Elizabeth Lee, assisted by the engineers of Ove Arup and Partners, developed a prefabricated kit of parts for this building. Steel modules are infilled with aluminum framed panels of translucent glass and fiberglass set between solid aluminum panels. The exposed structural and mechanical systems of the building became a learning tool for the children, allowing them to discover the "inner workings of architecture."

Sited in a former orchard on the UCLA campus, the Center includes an administration building and two classroom wings. The landscaped site contains wild woods, shade trees, and a vegetable garden that is tended by the children. Instead of the usual slides and swings, a play building in the garden encourages children to investigate spatial and tactile experiences that add to their education in unique and imaginative ways.



The site is very large and the building complex relatively small. Thus, the landscape, illustrating nature's order, is a strong formal element in the design of this day-care center, while the building illustrates the order of modular assembly. Covered porches extend from the classrooms to provide shaded outdoor play areas that protect the children against the hot southern California sun.

Ives Memorial Library

New Haven, Connecticut

Architects: Hardy Holzman Pfeiffer Associates



Cass Gilbert's 1911 neo-Georgian building is a significant New Haven landmark. The architects, who were asked to respond to it with a 65,000 square foot addition, have preserved the architectural and civic value of this building on the New Haven green and reinforced the symbolic importance of a vital institution.

One aspect of the renovation is the children's library constructed in new space on the building's second floor.

Hugh Hardy, the partner in charge of the library renovation, describes the children's space:

After entering through the main public halls, children

proceed directly to their world, a space filled with color and light. Our goal here was to make a zestful, good-spirited place, avoiding the easy clichés usually associated with such designs. Children are fearless about the use of color. They like to see how things work. They like to be in cozy places. They like to sit on the floor.

This led us to a design in which liberal use of color is contrasted with neutral backgrounds. For instance, the gray carpet has colorful squiggles, almost as if drawn. The off-white ceiling has plaid panels hung with concrete coffers beneath which run bright green fluorescent fixtures.

The furniture is a village of shapes made like a series of brightly colored slotted toys. They are stained with aniline dyes in peach, blue, yellow, purple, and red. The tables, chairs, and study nooks all have a sense of play rather than the fixed formality of most institutional structures. None of these shapes is exotic. None is so individualistic as to overwhelm small visitors by their presence. Together they form a malleable world, one which invites its users to shape it to their purpose.

Guernica

A Multimedia Program by AND Communications

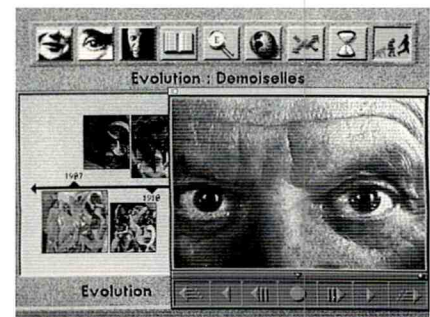
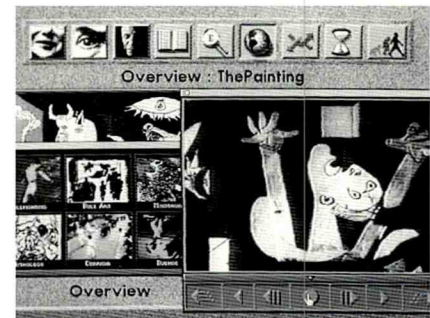
Designers: Robert Abel, Allen DeBevoise, and Morgan Newman



Graphic artist and filmmaker Robert Abel led the team that developed this prototype multimedia learning tool. It was designed to demonstrate the educational potential of a layered technology using a Macintosh II with a videodisc player, a video overlay monitor, and cards from Mass Microsystems.

The 1937 fascist bombing of a small Basque town in Spain inspired Picasso's great painting, an exposition on the horrors of war comparable in its power to the series of etchings on the same theme by Picasso's eminent Spanish forebear, Francisco Goya. Filled with complex cultural, art historical, and personal references, the *Guernica* was the ideal test case for this new learning method.

The "home screen" showing the entire painting is the starting point for the program. At the top of the screen the user finds a set of tools from which to choose: Interpret, Witness, Source, Define, Examine, Overview, Link, Time Line, and Evolution. By selecting one of these tools, the life of Picasso, for example, may be seen in video clips on an adjacent monitor, accompanied by music of Picasso's time; comments on his work by his friends or critics can be reviewed, and other aspects of the artist's work, his influences and attitudes, may be found in this segment. A multitude of related information can be accessed through the program, which is virtually unlimited in its potential. Although this project is not yet available to schools, it and a number of similar efforts point the way toward an entirely new approach to learning for people of all ages.



The "home screen" shows Picasso's *Guernica* and the tools to access other elements of the program. An analysis of the formal aspects of the painting, the evolution of Picasso's Cubism, and the testimony of a witness to the Guernica tragedy are three of the many possible avenues that may be pursued.

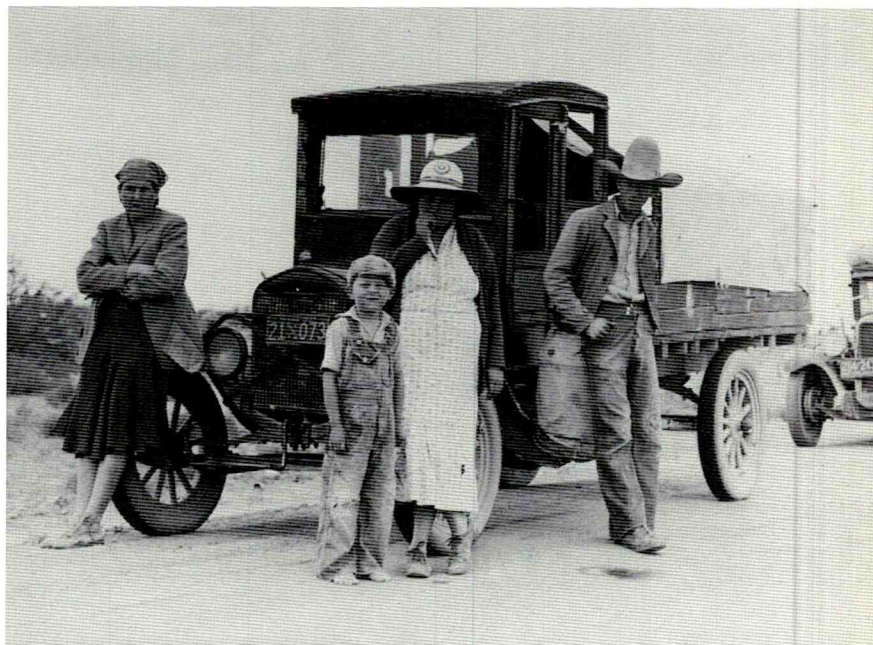
GTV: A Geographic Perspective on American History

Producer: National Geographic Society in collaboration
with the California State Department of Education, Lucasfilm, Ltd.,
and Apple Computer Inc.

An approach to learning similar to that tested in the *Guernica* project, this interactive multimedia effort explores new ways to teach history, with an emphasis on the role played by geography, for grades five through twelve.

Using a videodisc player, a television monitor, and a computer, the program contains two hours of video in forty segments, 1,600 still images, and 200 maps. It depicts aspects of American history from pre-Columbian times to the present. The computer software allows random access to the video segments, to a text database, and to word processing, and encourages the production of custom-designed presentations by the students themselves.

American history was chosen as a test case because it has a strong narrative center, it is compelling and dynamic, and also personal, as it is the history of each of us. The project uses a television format combining images, music, and narration. The user "edits" the material, selecting and combining images and text to suit each subject being studied. The materials have been reviewed and critiqued by historians, teachers, and children. The responses to the project have been particularly strong and significant from children who do not respond well to traditional forms of classroom learning.



Historical images used in the GTV program include a vintage Dorothea Lange photograph of dust-bowl migrants in the 1930s, and an anonymous Library of Congress photograph of Chicago's Madison Avenue in the late nineteenth century.

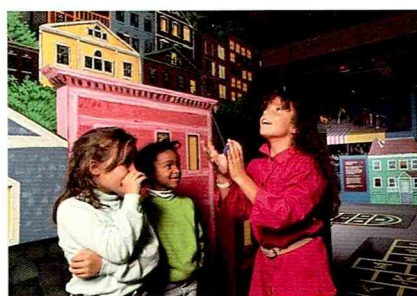
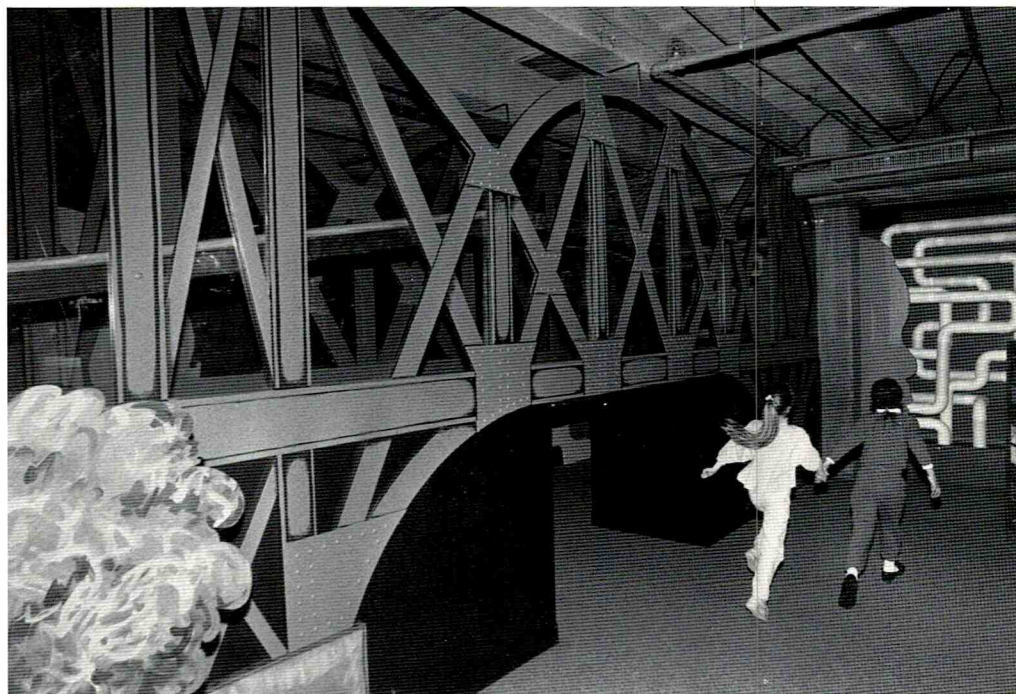
The Children's Museum

Boston

Director: Kenneth S. Brecher

The Children's Museum, a seventy-five-year-old Boston institution, is housed in a nineteenth-century warehouse on Boston's waterfront. This past spring it launched a multicultural initiative to develop new programs, exhibitions, and teacher-training projects that reflect the fact that by 1995, fifty-four percent of Boston's population will consist of ethnic groups that are now considered minorities.

The Kids Bridge is an exhibition designed to help children understand cultural diversity. The message is "Value yourself and others. Diversity is a plus. Racism hurts and you can work against it." The Bridge program includes the museum's first use of interactive video. With two screens and a computerized tracking ball, visitors can take part in a treasure hunt through Boston neighborhoods with children from the neighborhoods as guides. A second installation, "Talking to Each Other," gives visitors a chance to learn words and expressions in five languages. Sound booths provide a variety of the world's music.



The Kids Bridge fills over 3,300 square feet on the second floor of the Children's Museum of Boston. A forty-six-foot bridge leads visitors into a dramatic environment that suggests greater Boston.



The Brooklyn Children's Museum

Brooklyn, New York

Director: Mindy Duitz

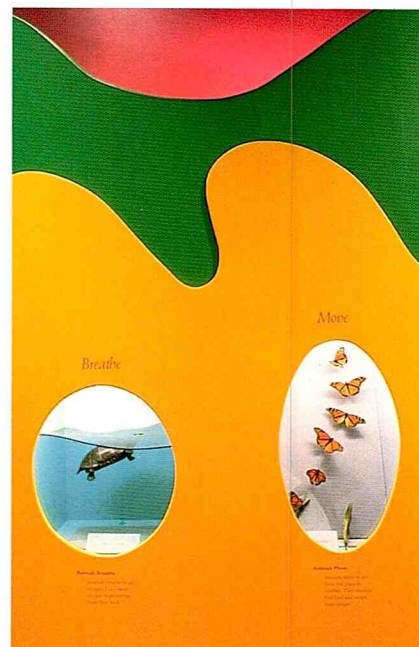
Director of Exhibitions: Max B. Cameron

The Brooklyn Children's Museum is the world's first museum created expressly for children. Housed in a building designed by Hardy Holzman Pfeiffer Associates in the early 1970s, it resembles a half-buried strong box, and its unassuming exterior acts as an extension of Brower Park, which has served as the museum's site since its founding in 1899.

The Mystery of Things is an interactive exhibition organized by the museum staff with guest curator Beverly Serrell. The exhibition focuses on the examination of objects as clues to cultural history and it includes over 300 objects from the museum's vast collection of 20,000 cultural artifacts and scientific specimens. In describing the exhibition, Mindy Duitz said, "The exhibition does more than show our fascinating collections. It's about people and the things they love, use, or make."

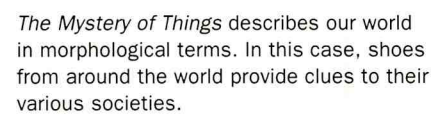
The five senses and some well-placed clues help kids to puzzle out the "identity" of mysterious, unlabeled objects in the exhibition. A treasure hunt gradually reveals the origins and uses of such unusual objects as an oddly-shaped brass riding stirrup from Equador, or a Pygmy "flash-light" made from tree branches.

"The underlying lesson in this exhibition," maintains the curator Nancy Paine, "is about museums—why we collect objects and how we take good care of them." Because visitors had a great deal to say about their own favorite possessions, an exhibition entitled *Favorite Things* features memorabilia, toys, and other objects brought in by visitors and shown with a photo portrait of each contributor.



Animals Eat, was an interactive exhibition designed to assist children in developing their own concepts of a "living thing".





The Living World, St. Louis Zoo

Director: Dr. George B. Johnson

Architects: Helmuth, Obata & Kassabaum, Inc.

Designers: Gyo Obata and Charles P. Reay



In the Hall of Ecology visitors are astounded by a continuous readout of facts and figures on the earth's environment, including a current count of the world's population.

In the past twenty years or more, we have seen radical changes in the attitudes of the scientific community and the public toward the phenomenon of the zoological garden with regard to its treatment of the creatures it houses and the educational role it plays in today's society. There is a growing movement among animal advocates who are adamantly opposed to zoos. Groups such as Action for Animals, in Oakland, California, believe that confinement of any kind is wrong, that zoos are inhumane, and that animals should remain undisturbed and protected in their natural habitats.

The Living World is designed to demonstrate how zoos can play a positive role in the movement to preserve and protect animal species, especially those now threatened with extinction.

In a large garden pavilion containing exhibits dealing with ecology and animal life, *The Living World* introduces visitors to all aspects of the natural world using many kinds of advanced audio-visual technology: interactive computers, video displays, and films are used in conjunction with live animals housed in environments as close to their natural habitats as can be accomplished in captivity. The pavilion is

equipped with programs that interact with visitors and respond to their questions on many levels of sophistication.

The issue is how best to help children learn about ecological problems and how to go about finding solutions for them. It may be that in experimental environments such as that of the St. Louis Zoo, opposing points of view may find a common ground.

Central Park Zoo

New York City

Director: Richard Lattis

Architects: Kevin Roche John Dinkeloo and Associates

Central Park's Zoo was, for many years, a rather squalid, dank environment with living conditions for its captive animals that were alarming. In 1980 the New York Zoological Society, which also runs the vast Bronx Zoo and the New York Aquarium, took over the operation of the Central Park Zoo, and in 1983 closed it down for a very long five years of rebuilding.

Most people agree that the result was worth waiting for. The old buildings have been replaced by three glass-roofed pavilions with distinct climatic habitats—a rain forest, a temperate zone, and a polar region—that are reached via a vine-covered brick colonnade. The zoo sits in a garden filled with trees and ponds, carefully landscaped to conform to the plantings in Olmsted's Central Park. Larger animals formerly housed in this small urban space, such as elephants, have been moved to more generous zoo sites. Amphibious animals are now seen through glass walls, allowing visitors to observe them underwater, while at the center of the garden sea lions frolic in a large open-air pool.

The zoo includes a Wildlife Conservation Center and the Hecksher Zoo School, which offers classes for children and adults in various aspects of wildlife conservation.



A bird's-eye-view of the Central Park Zoo shows the sea-lions' open-air pool at the center of the complex of glass-roofed colonnades.

A polar bear may be observed in its underwater environment through enormous glass walls.



Ring of Fire Aquarium

Osaka, Japan

Architects: Cambridge Seven Associates

Graphic and Exhibition Designers: Chermayeff & Geismar Associates

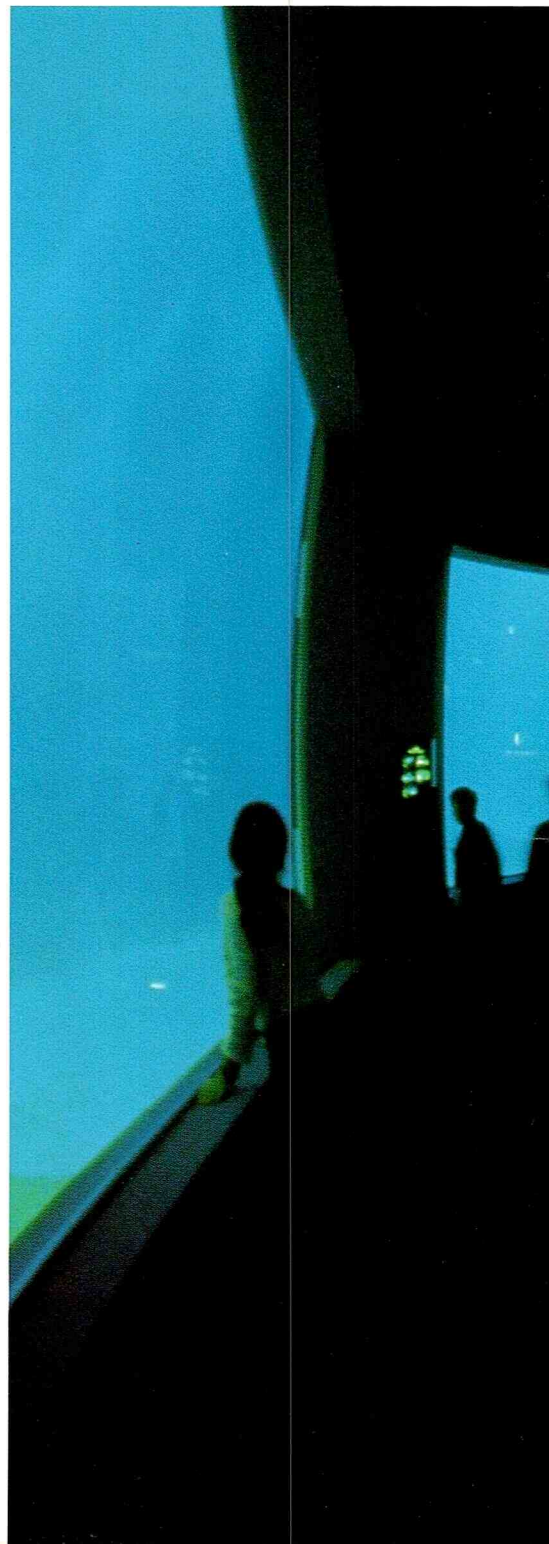
The Ring of Fire Aquarium is located on the water's edge of the inner entrance to the Osaka Harbor. This vast, 170,000 square foot structure contains over 16,000 fish, marine mammals, birds, reptiles, amphibians, and invertebrates that live in the Pacific Ocean and along its volcanic perimeter, known as the "Ring of Fire."

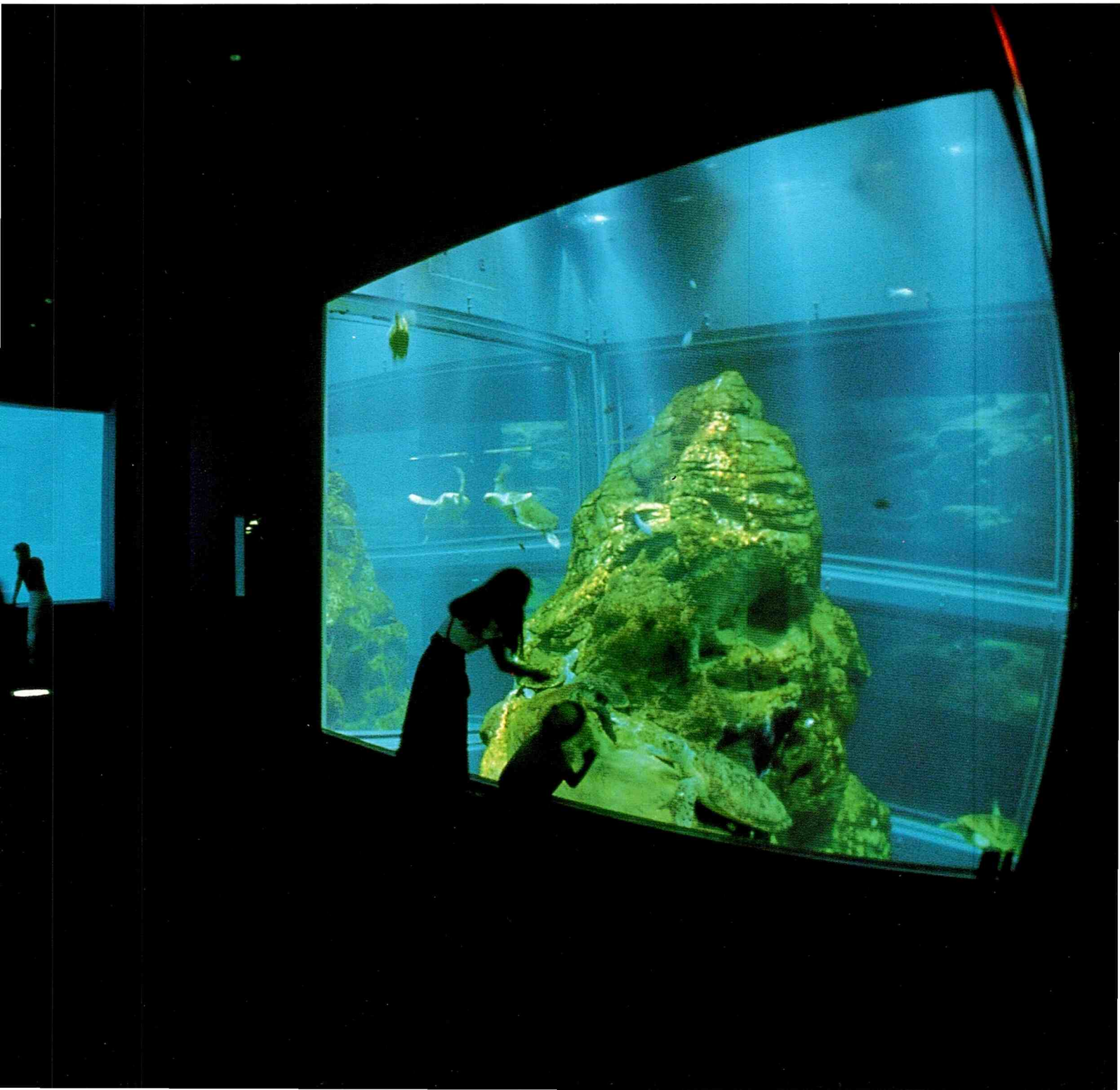
A 1.2 million gallon fish tank lies at the center of the complex, linking the various ecosystems of Pacific Ocean marine life. Before reaching the central tank, visitors "tour" the entire Pacific Rim above the surface of the water, passing through daylit coastal marine habitats that represent the waters of Japan, the Aleutian Islands, the mid-California coast, Panama, the Chilean coast, Antarctica, New Zealand, and Australia's

Great Barrier Reef. These same coastal habitats are then seen underwater, ending with Japan. The core tank holds marine life of the mid-Pacific depth, including great schools of fish and some very large species, such as Mola Mola and sharks. Animals seen underwater include sea otters, sea lions, and penguins; visitors will also see schools of anchovies, turtles, and giant crabs. Peter Chermayeff, the principal architect, explains:

The aquarium presents the Pacific as a whole, and the earth as a dynamic, continually changing geological and biological system. Our oceans, earth's beautiful living skin, are in grave danger. Their creatures are not infinite in number and their habitats, including not only coastal edges but the vast expanse of ocean, are extremely fragile. Humanity must find environmentally sound alternatives to current exploitation if we are to preserve the diverse and fascinating life of the sea. When we threaten our water and life that depends on it, we threaten our lives as well. The mission of this institution is to increase public understanding of our responsibility to live in harmony with the sea.

A huge fish tank is the centerpiece of the Osaka aquarium complex.





Child Development Toys

New York City

Designers: The Child Growth & Development Corporation

Formed eighteen years ago, Child Growth has developed a variety of challenging learning toys and games. A large research staff and a network of over 2500 families and 100 schools participate in the testing of new designs based on observations of what children are expected to do and what they are capable of doing at various ages. The toys are designed to provide satisfying activity and thoughtful, prolonged exploration. The company was founded by Dr. Richard Chase, who began his research in the 1960s at Johns Hopkins University Medical School where he is an associate professor of psychiatry and behavioral science, and Michael Williams, who heads the design team. They have worked with various manufacturers including Johnson & Johnson and Fischer Price. Chase also helped initiate a group of toy lending libraries that permit children to take out and use toys to find out if they like them well enough to want to own them.



A "stack and dump truck" was designed to give children a variety of tactile and visual activities.

CHILDESIGN: The National Center on Design for Children Inc.

New York City

President: Sandra Edwards

CHILDESIGN is a non-profit archive and advocacy resource devoted to design for children and their families. Architects and designers need to understand how children's emotional and educational needs translate into design requirements. Worldwide changes in family patterns require new design patterns that will help make today's family life more fulfilling. The National Center will find and also initiate designs that work and examine the cultural variables that affect them.

CHILDESIGN has organized a number of exhibitions, including *Scandinavian Child*, a 1988 project. The exhibition included over 100 objects ranging from toys to child-safe kitchen appliances and automobiles and was designed around themes such as "outdoor play" and "the family table."

Sandra Edwards has written,

If we are to improve the quality of design offered to children it is clear that we must confront the prevailing norms: for example, simply coloring an object red, blue, and yellow does not make it appropriate for use by children, and market research that focuses on which objects children initially pick up is no substitute for real evaluation of children's products and settings over time.

Helping to empower children by scaling a chair design so that children's feet fit firmly on the ground, or integrating children into a broader social context by designing public transportation to accommodate strollers are two of the many ways in which design can be brought to bear in solving some of the real needs of children and families. It is critical to remember that children can do much more than adults generally assume they are capable of; they also can make excellent use of many things that are designed for adults. A civilized childhood environment is the key to a civilized adult environment.

In the 1988 project *Scandinavian Child*, a cut-away exhibit shows the Volvo's child-safety component, one that continues to be in advance of competitive efforts.



Design Quarterly

Editor

Mildred Friedman

Design

Glenn Suokko

Production Assistants

Charles Buchwald

Michael Rasmuson

Reproduction Credits:

Peter Aaron/ESTO, courtesy

Cambridge Seven Associates: p.29

Courtesy Robert Abel,

AND Communications: p.20

Tom Bonner, courtesy the Office of

Charles and Elizabeth Lee: p.18

Courtesy The Brooklyn Children's

Museum: pp.24,25

Courtesy CHILDESIGN: p.31

Courtesy Child Growth &

Development Corp.: p.30

Rick Gioiello, courtesy Hardy Holzman

Pfeiffer Associates: p.19

Jeff Goldberg/ESTO, courtesy Donna

Dennis: pp.14,15 (top and bottom left)

Susan Greene: cover, inside cover,

pp.3,4 (top)

Roger Hart: pp.4 (bottom), 5

Lou Jones, courtesy The Children's

Museum, Boston: pp.22,23

Courtesy Kevin Roche John Dinkeloo

and Associates: p.27

Balthazar Korab, courtesy

Helmut, Obata & Kassabaum, Inc.: p.26

Courtesy Kathleen Kupper: pp.16,17

Norman McGrath, courtesy Richard

Dattner & Associates: p.15 (bottom

right)

Courtesy The Multimedia Lab, Apple

Computer, Inc.: p.21

*This issue has been made possible
in part by a generous grant from
The Andrew W. Mellon Foundation in
support of Walker publications.
Additional support has come from
Herman Miller, Inc.*

Design Quarterly is published Spring,
Summer, Fall and Winter by The MIT
Press, Cambridge, Massachusetts and
London, England, for the Walker Art
Center, Minneapolis, Minnesota.

Copyright Information:

The code below indicates the copyright
owners' consent that copies of the issue
may be made for personal or internal
use, or for personal or specific clients.

The consent is given, however, on the
condition that the copier pay the stated
per-copy fee through the Copyright
Clearance Center, Inc., 21 Congress St.,
Pickering Wharf, Salem MA 01970, for
copying beyond that permitted by
Sections 107 and 108 of the U.S.

Copyright Law. This consent does not
extend to other kinds of copying, such
as copying for general distribution, for
advertising or promotional purposes, for
creating new collective works, or for
resale.

0011-9415/90/490001-32 \$10.00/0

© 1990 Walker Art Center and
Massachusetts Institute of Technology

ISSN 0011-9415

Design Quarterly is indexed in
ARTbibliographies and *Art Index*.

Business Offices:

Subscriptions, address changes, and
mailing list correspondence should be
addressed to:

Journals Department

The MIT Press

55 Hayward Street

Cambridge MA 02142

Subscription Rates:

\$22 for individuals and \$45 for
institutions. Subscribers outside the
United States and Canada add \$12 for
surface postage, \$18 for airmail. Single
copies of current issues: \$8.00; special
issues: \$10.00. To be honored free,
claims for missing issues must be made
immediately upon receipt of the next
published issue.

Walker Art Center Board Of Directors

Chairman

H.B. Atwater, Jr.

President

Gary Capen

Vice-Chairmen

E. Peter Gillette, Jr.

Sarah M. Lebedoff

Lawrence Perlman

Secretary

Martin Friedman

Treasurer

David M. Galligan

Ann Birks

Ralph W. Burnet

Alfred A. Checchi

John Cowles, Jr.

Thomas M. Crosby, Jr.

Mrs. Julius E. Davis

Julia W. Dayton

Martha Gabbert

Katherine Walker Griffith

Andrew C. Grossman

Esperanza Guerrero-Anderson

Nils Hasselmo

Ann Hatch

Wellington S. Henderson, Jr.

Erwin A. Kelen

Richard M. Kovacevich

Josef Kuhn

Anita H. Kunin

Jeanne Levitt

Bruce A. Lilly

Reid MacDonald

Mrs. Malcolm A. McCannel

Joan Mondale

Caroline Hall Otis

Thomas L. Owens

Mrs. Michael Roeder

Lucy Rogers

Stephen G. Shank

Harriet S. Spencer

John G. Taft

Philip Von Blon

Adrian Walker

Brooks Walker, Jr.

Elaine B. Walker

John C. Walker

Stephen E. Watson

W. Hall Wendel, Jr.

David M. Winton

Alice E. Wittenberg

R. Walker Yeates

Ex-Officio

Hon. Donald M. Fraser

Hon. James Scheibel

George Dahl

Commissioner Sam Sivanich

Martin Friedman

Director, Walker Art Center





Every eight seconds of the school day an American child drops out of school.

Every twenty-six seconds an American child runs away from home.

Every forty-seven seconds an American child is abused or neglected.

Every sixty seconds an American teenager has a baby.

Every seven minutes an American child is arrested for a drug offense.

Every thirty minutes one of our children is arrested for drunken driving.

Every fifty-three minutes an American child dies as a result of poverty.

Children are the poorest Americans.

