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This is an interview of Prof. Emerita Sara Ishikawa by Environmental Design Librarian Elizabeth Byrne and Environmental Design Archivist Waverly Lowell. It was held in the Environmental Design Archives on April 2, 2002.

BACKGROUND: (see attached curriculum vitae for details.) Sara Ishikawa was born in Sacramento, 1934. B. Arch., UCB 1963. Lecturer, UCB Architecture Department, 1969-71 California Architect's License, 1972. Asst. Prof. Architecture, UCB, 1974-82. Assoc. Prof. Architecture, UCB, 1982-1994. Acting Assoc. Dean, CED Fall, 1988, Assoc. Dean, CED, 1989-1990.

Co-founder and vice-pres. (with Christopher Alexander and Murray Silverstein) of Center for Environmental Structure (CES), Berkeley, 1967-74. Co-developer and co-author of *A Pattern Language* (1968, CES; 1977, Oxford Univ. Press).

Co-founder and Partner, Community Design Collaborative, Oakland, 1979-1989 with Kenneth Simmons, and John Liu

Sole Proprietor – Sara Ishikawa, Architect, Berkeley, 1989 current

Bold - questions and comments by interviewers

Blue – correction by Ishikawa

Hello, its April 2, 2002, Elizabeth Byrne and Waverly Lowell are interviewing Sara.Ishikawa

Can you please tell us where and when you were born?

I was born in Sacramento in 1934

What happened to your family during WW II...?

We were interned during the war and we went to Tule Lake [Relocation Center, California]. You know you go to an assembly center first. We went to **Walerga** which was the assembly center----, but we were there for just a few months and then we were sent to Tule Lake. My mother got us out of camp very early--we were there for just a year and she got a job as soon as she could, and that allowed us to leave. We were the first family to actually leave, so we left Tule Lake and she got a job at a Winnebago Indian Missionary School in Wisconsin. I remember we drove from camp. The **family car** was kept by some church friend of hers. We had a brand new car actually, and we drove. She was a single parent essentially because my father was sick and in a sanitarium with TB, so he never came to camp.

Did he survive TB?

Well, we moved from Wisconsin to Chicago, and he died when we were in Chicago, right after the war. I think he died in 1946, so I was about 12.

That's interesting, so she got the job through the church?

I guess what was going on in camp was they were letting college kids out and so my two older sisters got to go out to college very early, and then----- they started thinking about letting other people leave if they got a job.

And went inland.

Yeah, as long as you went East. You couldn't come back to California. So she saw a notice that there was this job as matron at this Indian missionary school, so she grabbed it, and sent for the car, and we drove. It was scary.

That's a great story.

How did you get interested in architecture? It must have been really unusual even then for women?

It was. I can clearly remember who got me interested in architecture; it was my solid geometry teacher whose name was Dr. Brown.

This was in Wisconsin?

This was in Chicago in high school, where -----I took solid geometry, and he noticed that I was really good at imagining three dimensional forms. He knew I was good at art, although I don't know exactly how he knew that, maybe I had some posters up or something like that, so he was the one who suggested architecture. And Chicago of course is full of architecture. My older sister was going to design school in Chicago (I think it was the Institute of Design) and she met ----some -- architects and introduced me to ---a couple of her architect friends and -- they ----told me what it was all about.

That's great. So did you always draw as a child?

Yeah, I think our whole family did. Two of my sisters also went into interiors, and fashion illustrations.

It seems everybody we interviewed said "I was always drawing," "I always did art."

My mother was very good at drawing. She drew us when we were growing up and painted the stairway wall with scenes from her experiences in Japan.

I think being visual is an inherited characteristic.

I'm totally visual.

I am too.

So where did you go for your undergraduate studies?

Here.

At Berkeley?

I have been at Berkeley for a long time----for my senior year in High School and to go to Cal.

By yourself or did your family?

Well, my sister was living in Berkeley, and she was a graduate of Berkeley, after she came back from the East.

So your mother stayed in Chicago.

My mother stayed in Chicago. She really wanted me to stay in Illinois and go to one of their very good schools. Illinois has really good schools, especially Chicago, but I was just determined to come to Berkeley, I guess because my older sister was here.

So when were you an undergrad here?

Well I majored in art from '53 to '55 and began during that period taking a lot of my requirements for architecture, and then I became an architecture major in '55. And you know, in those days, 1955, there were lots of Korean War vets in the program and these guys were so good. They were so serious. Well a lot of them had degrees or had gone to art schools in the east and they could make these incredible renderings. It really intimidated me a lot, but I became friendly with that particular crowd.

Anybody in particular stand out? Do you remember their names?

There was a guy named Richard Haley. I think he is in Monterey. And Gene Lewis and a close friend since school days is Dick Swain, who was ---- a vet also.----- In fact, we had a reunion about 10 years ago at the Hyatt that was just a riot. We were talking about the old teachers. ----- By this time I was already teaching, and I thought, oh my god, this is what my students are doing about me!

So was that still a four-year program or a five?

No, it was a five.

So you got your MArch?

One of things I should mention about these vets is that I used to envy the heck out of them because they had wives. They were all married and some of them had children, and their wives would bring them food when were staying up all night, just full dinners; they would come marching into the drafting room, and I'd just be drooling. Here I was eating my English muffins.

We all need wives.

We do, exactly. But anyway, then I went to Sweden after 2 years and that was very important I think because I got some real practical experience there. The Swedes hired women. They didn't think anything of hiring women, so I got exposed to housing and research which I had never even heard of as an option in architecture. There was incredible research being done in housing in England and in Sweden, and actually in

other European places because they were going through this post-war thing. Then I came back and did my last 3 years at Berkeley, and the school was totally different. The GIs were gone. Thank God. The architecture students were much younger, and I felt much more comfortable in terms of equality and age.

You were there for 2 years?

I was there in Sweden for 3 years. I was there from '57 to '60, but I went to Columbia [University] for a semester in between. I got some very good experience in Sweden. I worked in an architect's office for that time.

So when did you actually finish up at UCB?

1963. I was very late in graduating considering I graduated from high school in '52.

So then what did you do, when you had the degree?

Chris Alexander came in '63 before I graduated and gave a very important talk, I mean in my mind it was very important. I think it also was important for the whole school. And this talk was just amazing for me because I was doing my fifth year thesis at the time on housing, and I was trying to come up with some more concrete or more scientific ways of designing houses. He presented a methodology for design at that lecture that I will never forget. Unfortunately, he did this in May, and I was finished, but then Wurster Bernardi & Emmons [WBE] got the BART contract, and my friend Van King was hired to do that work under Emmons, actually to do the programming and all --- conceptual design for BART stations, and so then they asked me to work there, and I said great. I was already working at Hans Ostwald's office at the time, but I said yeah, I would really like to do that, and then we asked Chris to work with us. So that's what I did right after school. The conceptual design of trains and stations. -----

Didn't one of the big firms in Detroit work on the actual design of the trains?

Well the engineers were Bechtel and Tudor, they were a sort of conglomerate together with Parsons Brinkerhoff. ----- I don't know exactly who did the trains, but that was a huge, huge project.

So how long did you did you work at WBE on the BART project?

Lets see, '63, oh until...early 65. ---- then I took a trip around the world. Actually, I'll tell you we all got fired, I mean I didn't get fired, but Chris got fired, and Van got fired, and so all of a sudden I'm there by myself, and so I quit. Actually I broke my ankle skiing, so I was off of work for a couple of weeks, and I quit. I decided I was going to Japan with my mother and -- that ended up being a round-the-world trip. And while I was gone, things were happening over here--the riots in Watts, just the whole urban situation was in total turmoil, so I came back after a year wanting to do something in that area. I started working with the poverty program with Ken Simmons.

Is this the federal poverty program?

Yeah, there were local **municipal** chapters and Ken ----- was the program coordinator for the **San Francisco** poverty program or EOC.. It was called the Economic Opportunity Council. I was the program developer for the Western Addition [San Francisco neighborhood], or the Fillmore. and I also did a little bit of work in Chinatown. I guess just those 2 places. Then I worked for city of Oakland, city planning in '66, I guess '66-67 and then Chris came back from England and wanted us, together with Murray [Silverstein], to start the Center for Environmental Structure, and that was the next 7 years of my life.

Did you see that KQED special on the Fillmore?

Yes, it was a very, very good video. It covered everything that happened during that time, I think. It was exciting to be there

When we talked with Claude Stoller, he talked about the community design center he was involved in, and I can't remember the timing, but was that about the same time as what you were doing?

Yeah, I'm on the board right now still, and I've been on that board I don't know how long.

I didn't know it still existed.

It still exists. And anyway, there was so much happening in the 60s and one of the things that was happening was that these local community design centers were encouraged by the feds, and New York had the first I think. It was called **Architects Renewal Committee in Harlem or ARCH** ----- then San Francisco started one, and Claude I guess was instrumental in that, together with **Hank Shubert**. ---
-----.

Yes, but I can't remember.

Yeah, and they had a series of directors. I remember, one of them was from Harlem. The first guy's name was Jack **Bailey**. ----- he was a white guy, but anyway Chuck Turner, who was an old friend of mine in school days, took on the directorship ----- and he's been director ever since then. ----- I'm supposed to go to a meeting tomorrow.

I didn't know even it was still going on.

With the same person.

Well a lot of non-profits got started around them.

Right, now there are a lot of them and they are very important – doing most of the affordable housing in the region.

So, but you're still not teaching yet. Or you were?

No and then lets see...

Tell us about Center for Environmental Structure. Maybe Howard Davis will be covering some of this when he writes about Chris Alexander. I've never understood whether it was a stand-alone organization or is it related to UCB.

It was totally independent of the University. And when we first started it, ----- we got a couple ----small grants that helped us get started, but then we got a big grant from NIMH, National Institute of Mental Health, that really funded the pattern language. ---- we knew from the very beginning that we wanted to develop this thing. We didn't even call it the pattern language immediately. We called it rules or environmental rules or something like that. You know the early stages of that involved a lot of people. We had these seminars that involved people from the east.

How did you conceptualize it in your head when you were getting started?

We were struggling. We had a rough idea. I had worked with Chris in between BART and starting the Center. I went to London. It was at the end of my around-the-world trip. He was in London trying to take care of his visa problems or something and was doing some work at the Ministry of Housing – and I was there too for a short time and we worked on Rules – mainly having to do with entrances. -----

But its amazing that NIMH funded it. What was the connection?

----- Well because a pattern is based on social, psychological and physical forces. When you look at a pattern, it's ----a three part statement. There's a context statement, then there's a problem statement, and then there's a solution. --- the problem is where we try to identify all the --- various issues that would come into play in whatever part of the environment we are talking about----- . So if you are talking about an entrance, then you are talking about kids coming home, you know, and playing right outside the door, or you know, you come home with some groceries and --- you're looking for your key. Or you're greeting or saying goodbye to guests ----- So you try and identify all that, plus the sort of more physical things that this thing is supposed to do, like sheltering you, you know. But its a very important place where all kinds of things happen and then you propose the relationships or diagram that's needed to allow these things to happen in a complete and non-conflicting way which is then an archetypal solution whenever the context and problem applies.

Partly, I'm amazed because then mental health had do a lot more to do with society as a whole, and after the 80s and 90s it became way more personal. So it was like a broad social project.

They thought it was very important that the environment should ----support and promote social and psychological well being.

Beause you're doing a lot of this development with public housing, and people and public housing, how does it all affect people? Now it was all more about the individual, but I think in the 60s everyone had a bigger idea about social and mental health.

Right. That's right and community.

So were you all working on public housing, or just housing in general?

Well we were working on a lot of things; it wasn't just housing. I had a special interest in housing myself but we were **also** working on community facilities. In fact, the first project that we worked on in the center was a multi-service center. And the more complicated the problem, the better for us. So a multi-service center was something that was fairly complicated, you know. -----we didn't really have the pattern language totally down yet, but that **was** a very important project in starting to **work on** patterns that would have to do with the multi-service center. (This resulted in the publication, *A pattern language which generates multi-service centers* [by] Christopher Alexander, Sara Ishikawa [and] Murray Silverstein. Berkeley, Calif., Center for Environmental Structure [1968].)

So its like community health.

How long did you do that before you came to the university?

So the first **big** project we did was the multi-service center. The second was the Peru project, **which was the design of a whole community**. (This resulted in the publication, *Houses generated by patterns* [by] Christopher Alexander [and others] [Berkeley, Calif., Center for Environmental Structure, 1969?].) And it was right after **the Peru project which was a** competition -- that I started teaching, and it was because Chris wanted some time off teaching, but I think more important, it had to do with affirmative action, because (Gerald) McCue (then chair of the Architecture Dept at UCB) was very anxious to have some women teaching **as lecturers**. And during that time when I was first hired in 69, there were very few women students. We all knew we had to get more women in there. There were very few women teachers. There was Norma Evenson and I think there was maybe, well there was Roz (Roselyn Lindheim) and do you know who else? I don't even remember. But there weren't that many.

Not many. I think Galen (Cranz) was there.

No Galen was hired much later.

Claire?

Claire (Cooper Marcus) was in landscape, **She and I** talked about this, that she got hired as a lecturer in Landscape Architecture exactly the same time I **got hired in Architecture**. So that's when I first started teaching--1969. And what I taught was based on the Peru project. The Peru project, which was already becoming well known-- I mean everybody was aware of it. So there were a lot of students who were interested, and you know because, they knew this thing called the pattern language was in the works.

Really creative intellectually.

But at the same time I was doing courses in pattern language, the other 2 interests that really blossomed for me were cultural patterns, -----**largely** because of Peru.----- **I was** really fascinated **by** the differences in the environment due to differences in the culture. And then the other one was ----- community **design**, but again we were trying to define what that was. That came along at the same time that affirmative action became a real issue. We started getting a lot of students who were Chicano and Black and it was really great. I am still in touch with a lot of those students.

What are they doing now?

Oh they are doing various things. Most of them are quite successful.

As architects? Planners?

Well both. A lot of people **are** working in the non-profits, a lot of people having regular offices, and a lot of people, of course **are** overseas because a lot of students were also foreign. And doing very good work-----.

Actually it might be fun to get in touch with some of them. It was such a critical time. And we have articles from faculty about that time, but I don't think we have talked to a lot of students from that time.

It was very exciting.

Maybe we could write 2 pages, 3 pages you know, almost like a sidebar to put in.

Well this guy Antonio Risianto is coming from Indonesia, I think he said he would be here mid-May or June or something like that. He would love to. But this is the name we all knew him by. He sounds Latino but he has a Muslim name and I could never remember what it is.

Well that would be wonderful.

Well John **Liu** is an older alum, he got his Ph.D **here**. He was **at the** tail end of this period I guess, but he really got into community design and all that, **he's** teaching. In fact he is in town right now. He's teaching and also has done incredibly good work in Taiwan in community design. And then there's Halim. Have you heard that name? **Halim Abdelhalim**, who is now a full professor in Egypt, at the Cairo University and he is extremely well known there because he started the community design program over there, and now he has a full department going **and has done a lot of very good projects professionally**. He got his Ph.D. here under Chris actually.

You state that you started when Chris took a break, but then he came back...

But he continued teaching from there. There were points when you both could have been teaching.

Oh yeah, in fact we taught together a number of times. **Mostly when** I was a lecturer from 1969-74. And 1974 was when I got my tenure-track assistant professorship.

So you taught studio courses that focused on the pattern language, but were there other courses that you taught frequently?

Well, I taught the standard undergraduate design, 100A. I did a lot of 100A with Ray Lifchez and then I did straight design classes, ----- . And then we did start a community design program and so there were community design studios also – both graduate and undergraduate and ofcourse I did graduate and undergraduate seminars - most of which had to do with cultures and subcultures combined with the pattern language.

Back to when you were a student. What are your memories--was it all just staying awake in studio? Was there a professor you found exciting? Were there hijinx? I would like a better sense of what the school was like when you were there. I don't know how to ask that.

Well the school was still the beaux-arts sort of way.

Still?

----- it seemed to me, as far as design went, that you were either a Corbusian, Wrightian, Miesian, you know. ----- And so when I went off to Europe, when I went to Sweden and I got exposed to research and housing, I thought that was wonderful, because there was some basis for design then, not just latching on to a style or an architect or whatever, sort of trying to figure out what are you supposed to be thinking about once you design. That kind of thing was actually just brand new, here. I mean it wasn't done. But I think that's what my experience in Europe did. I got really interested in ---- social research and design that the Europeans were doing. So I tried to do that for my fifth-year design project when I came back and that's why Chris' lecture was just a mind-blowing thing. I just felt "my gosh," but on the other hand I was so late.

Who did you study with? Who, other than Chris' lecture, was especially influential?

Well my fifth-year teacher was a guy named Patrick Quinn, who I thought I was very good.

Is he the one who came and died young?

No no, he is still alive. He didn't get tenure. And he went to, let's see, Rensselaer I think that's where he went. But I'm not really sure. It's one of those schools. He is very active in ACSA now.

Was he from around originally?

No, he was Irish. He had a thick Irish accent and he had lots of kids because he was Catholic and he tried to get us to baby-sit. A lot of his students did, but I never did. Anyway in those days we had a lot of lecturers and it was so rough for a woman. It was really difficult because if you were a woman and you did really good work, it seemed as though they just didn't believe that you did it. I was very sort of stubborn about doing my

own work no matter what, **while** all these guys were helping each other, I mean that was the whole culture of the studios.

You didn't get the credit if they helped you?

Yeah yeah, but they got lots of help from each other. So my focus in school all the time, even before and after my trip to Europe, was I was gonna do my own thing. And I tried very hard to.

Do you think that anyone cared that you were Japanese? Or was being a woman really the issue? If you don't mind me asking.

Being Japanese I think affected me in different ways. I know a lot of these Korean vets were sort of interested in Asian women. And I sort of didn't want to get involved because I thought that was what they were interested in. They thought I was going to be a typical Asian woman which I definitely wasn't. I know that in Europe I was looked on as sort of exotic, being Asian, and that stuff sort of bothers you. There was a Japanese guy who was teaching as a lecturer here I think, I don't know what his position was, but you know he is here **in the Bay Area** now. His name is George Matsumoto. He did the Bechtel building **on campus**. And he didn't get a permanent position although I'm pretty sure he went after it just around the time that I was **a student** here. He ended up going to North Carolina and teaching at NCState Raleigh and becoming quite well known. I certainly **think**, without having any proof, that there was a little discrimination going on there, because why wouldn't he get a permanent appointment when he was really pretty good?

In the 'fifties or 'sixties?

It was in the 'fifties. Well I don't know. I always get confused as to whether things happened before or after I went to **Sweden**. I think he was here before. -----

Well go ahead. If you want to tell us that's fine, of course the next set of questions are what was it like teaching here, so you can just roll right on if you want to.

Well of course doing the kind of teaching that I was doing, in community design, **and cultural patterns** and being active in affirmative action, you tend to have your side of the faculty, and that would be Jesse **Reicke** and, well **Roz Lindheim**, **Sim Van der Ryn** was a little bit more of a professional you know, but Jesse, Chris was definitely part of that, but then there was Ken Simmons, and there was Claire (Cooper Marcus) the people who were in social factors and community design I guess.

As opposed to the more pure designers?

These kinds of differences in the faculty were very pronounced in the '60s and '70s because that's when it came out.

And then unfortunately, we all retired at the same time, because we were all hired at the same time, so we all became retirement age at the same time. Now the school doesn't really have a strong program in social **factors**. And let me tell you, during this period, kids came here from all over because of it. I mean from overseas, from the east coast, you know if you were reading their files, applying to graduate school-, **one could see**

they wanted very much ---- to study under Chris or in social factors. Also now, without affirmative action, there are virtually no blacks and chicanos students or faculty in the department. So its sort of unfortunate.

What took their place was more in the technology and science element?

Well I don't know what's going on now, but as far as design its sort of pure design I guess, where social factors and how it affects design is not discussed explicitly -----

Left in the background, to the contractors?

So these things came up, especially in faculty meetings when there were new hires. That's what I do not miss at all.

So Gerald McCue was chair when you were hired?

He was chair, I don't think he was ever dean. Yes Jerry was chair then, and after Jerry came Dick Peters I think, I don't remember.

I'm kind of interested in something totally different. The portrayal of public housing and North Beach public housing. Now North Beach is getting torn down. Have you been involved in any of this?

That's an Ernest Born project? Yeah, very good building. Probably the best public housing.

I'm working with Born's daughter and the E D Archives is getting most of his records. Her mother was a photographer and did a series on architecture in Mexico, and the Canadian Center of Architecture came to get her mother's stuff, and they took that one project of her father's, so we're not getting it. I've had a number of graduate students, actually 2 or 3 of whom are working in public housing, and one woman may be coming back on Clark (??), did she call you? She's a really good student, and I'm trying to track down stuff for her. I think Protrero was one she was working on. Who got Protrero?

Not anyone well known. Valencia Gardens was done by Wurster.

Are you working with the people who live there to come up with a new plan? I'm just interested.

What I did for those projects is work with the tenants to sort of try and elicit from them what their needs were. It was about patterns. And some of it was renovation like Protrero Hill.

North Beach went through a number of phases. At first we were thinking about new construction. And we did a very fast proposal without doing a lot of research because there was a deadline. And then once they saw what it would cost to do new construction, they said well, we better look at renovation. So it was at that point that I did a pattern language for renovation. And then they decided to do new construction, and I can't remember whether I worked on that. I know I worked on the first statement, and we didn't have much time. I don't think I...well anyway and then they went to a

number of different kinds of architects. When I was there we thought that Fischer-Friedman was going to do it, but then they got booted because BRIDGE came and then became the developer and ----- I don't know who they were working with. A lot of these these things I did the very early stages and things have happened since then.

I guess one year they were going to tear down, now they are not going to tear down.

I never thought they were going to tear it down.

She did interview tenants and it was really interesting because they said that "this was designed by an important architect" and they didn't really know who, but they were proud of that and the other half hated for them to tear it down.

Well ----, Valencia and North Beach were the best public housing and they were among the earliest and among the best because of the quality of the architects. Every other project that the Housing Authority did after that were done in this very minimal way – some were terrible high rises. Our office, Community Design Collaborative, did the first new construction project – Robert Pitts -where the HUD gave us leeway to break that mold – and get back to low rise, private entrances, non barrack like structures (based on the use of the pattern language to get at what was needed). Now all the new public housing is being done in that fashion.

I used to live near there and I used to think it was horrible, and then I got to looking at the drawings, and its a wonderful project all around. Yeah, it gets run down but the design of the town, all of that was really interesting development.

What would you say your major contribution to the department of architecture was?

Probably I was one of the first people that taught anything about designing for different cultures. My favorite course was a graduate seminar called Housing Patterns for Different Cultures which I taught for some 15 years. I also did a course called Housing Patterns for Different Subcultures - focusing on neighborhoods in San Francisco. ----- - the pattern language ----- is really a good methodology for design and a good format for discussing design ideas with others. ----- that book (A Pattern Language) continues to sell extremely well.

I can tell by the number of uses, the number of copies that get stolen.

Well Chris says it actually has gone up in sales recently. Well, for a book to be----- selling close to 10,000/year consistently for 25 years is pretty remarkable . It is now considered a classic because of this----.

You must be really proud.

Well, I'm amazed.

Well you should be, I mean it was quite an accomplishment.

Well I think more than anything else I think of community design as my major contribution, and getting students really involved in that, because I think its one of the very few times, **there was a focus on how architecture relates to the outer community- of learning from the community, of user and community participation in design and holding studios in the community** ----- the whole era of the 70s is one of the few times that the department thought---about **connecting to the outer world**. And you know also it was the time of **urban renewal, the civil rights movement** and Vietnam.

Well I was just going to say you were there during the free speech movement. Well not the free speech because that was earlier, but the anti-war movement. Can you talk about what that was like at Wurster.

It was amazing, I can remember that after Cambodia, the ---**Wurster Hall** turned into a poster-making factory. I mean it was just great and it was totally spontaneous and student-led. The students just said this is what we want to do. My students that were in my design section, they said they also wanted to go to El Cerrito to talk to people in El Cerrito about the war because El Cerrito was the most conservative neighborhood at that time, but not anymore. I can remember doing that. People would ring the doorbell and these little old ladies would come out, and they'd say "you should put some shoes on." Or something like that. They had sandals, maybe, not shoes.

You don't have photos or posters or anything like that that we can use for the exhibit?

Well the most famous photo, or poster that was made over and over again was this house in this village (?) Well I'm sure some people still have those posters.

Well Bancroft has quite a few that have Inez Brooks Meyers put together and I haven't looked through the whole thing. A lot of them have been put on display this past year. But, its hard to get stuff out of the Bancroft. Because we have lots of posters but not those. We have posters for lectures and student exhibits. I haven't found any of those.

And ----**People's Park**. The department was very heavily involved in that because landscape and architecture **really got involved and Sim Van der Ryn did a report (Building a People's Park, 1969) and it was pretty accurate. ??? Have you talked to Sim?**

I can't get him to reply I have called and emailed and written. He must have some really good stories too.

Sim is definitely part of that list I was trying to think of during that period also when we were doing social stuff, I mean he was into social stuff, but that's when we **also** got into the environment. He was pretty active.. And Sandy Hirshen.

Yeah we should talk to him about his records but not about the centennial. Well Elizabeth's questions include: Did you work with Roselyn Lindheim?

Did I ever teach with Ros? I don't remember, but I definitely think of her as a soul mate. She was doing all that work on hospitals. Christie **Coffin** was working with her I remember for a bit. And also John Liu was working with her.

Christy?

Coffin.

Where is she living?

In Berkeley. She taught up at Oregon for a while. She was part of the original pattern language group. And Ros was also when--- we were having early seminars about what the pattern language was supposed to be, and all this you know. Just when we were forming the Center, Ros and Sim and Jesse were very involved in that, and then Sandy, maybe, I remember we worked with Sandy when we were at the multi-service center in the Bronx.

Where in the Bronx?

In Hunt's Point.

That's where my parents were living in the Hunt's Point building when I was born.

Hunt's Point was where the roughest...

Yeah, we moved lived with my grandmother out of there in the early 60's.

You know this multi-service center that we built. I went back there for the 25th anniversary of that multi-service center and I hadn't been to Hunt's Point since we were working on it. I mean when we were working on it you can't believe how rough it was. I mean people would come to meetings and put their guns on the table. But now, due to the multi service center and all the programs housed in it, the community is totally transformed.

One of the things that Waverly and I have noticed is we have gone back through old records and old photographs. Even from the early 20s and 30s and 40s, there is always a fairly large number of Asians students who were in the classes.

And even during exclusion because I have a background on exclusion history.

That's one of the surprising things about the fact that they never hired any Asian faculty. Because I was the first Asian American person hired in the department. I was the first Asian American woman in the entire campus, and in the UC system. Then Elaine Kim was hired the next year.

Not just UCB but the whole UC?

Yes. After I was hired then it happened real rapidly. And then after about 5 years there were a number of them.

You were the first Asian American in the department and the first woman in the UC.

I was the first Asian American in the Architecture department, this is tenure-track professorship, and the first Asian-America woman in the UC system. And the way I knew that was as soon as I came here as an assistant professor, suddenly I was thrown into all these affirmative action committees. You know, just terrible. I mean as a woman, as an Asian American, it was just terrible. And I remember I had to go to a system-wide meeting, and I don't know where, Santa Barbara or someplace like that and so here we were all sitting, a bunch of us. I think I was the only woman there, which was always the case. And there is this huge table with all these people, all these professor-types, right, but there were administrator types as well. And we had this big file that we were supposed to review at this meeting. And I opened the file and there were all these data about different ethnic groups. And I looked under Asian American and then I looked under women and there was only one who was at----- UCB. And I said, ooh ---, I wonder who that is, I would really like to meet her, and then I realized it was me.

Oh that's fabulous.

Then right way next year, there were more, well this was because of affirmative action.

It just seemed so odd because even in that first class that John Galen Howard taught in 1903, half the class was women. And technically there was always more than one Asian male. And I just thought, well, it certainly sounded like an inclusionary place, it just seemed so odd that they had to work so hard for affirmative action with that history.

Well I think that ----- women who went to school with Julia Morgan, and later on with people like Sylvia Reay and Catherine Bauer Wurster ---- were of an era where it was sort of good you know because the woman's movement had already ----- made --- incredible strides and so there were these strong women who said "ok I'm going to do it" ---- then I think in the '40-'50s, the postwar period, it was like women were supposed to take care of the kids and live in the suburbs. -----

Well Lois Kartwold (BArch 34, MArch 35) said she went to New York, she was promised this big job, and she got there the day after the war ended and they said they didn't hire women.

Listen, I looked for a job before I went to Sweden. I really wanted to work in an office. But they would say, "we can't let a woman in the drafting room, the men wouldn't concentrate," stuff like that. Can you imagine if they said that now, I could sue them for 200 million dollars. But the Asians, I think that, Asians have always been interested in design and in architecture and in art, because I think they are culturally very visual and they have this history of being a sort of culture that have been interested in art and architecture. But I think a reason that they didn't make it was just pure discrimination. And there was a lot of anti-Asian discrimination past the war. I mean it wasn't until the war was over and we were in China and Japan it really sort of finally became... I just never understood why George Matsumoto didn't have a teaching job here, but anyway.

What other things...

I think you covered it pretty well.

Its so nice to be here.

But if you do come across papers from committees or reports that came out of the department or student work or you're own design, Waverly is putting together the papers and the drawings.

This is going to be a huge book.

Well that's not all going in the book, but its helping us collect for the archives and some of it will go on exhibit, but its a good way for people to get to know me and the archives and feel comfortable sending that stuff over.

You should give Sara a business card.