

GALEN CRANZ

Christina Maslach:

Galen, maybe you could just first say your name, background, early history before you got into academia.

Galen Cranz:

My name is Galen Cranz. I grew up on an Island in Puget Sound, Vashon Island. I went to high school there when it was still quite rural. I got involved with the Unitarian youth group, Liberal Religious Youth, LRY, in Seattle. There I learned about Reed College, had the aspiration to go there, went there, wanted to major in everything, because every subject seemed fascinating. But there was one teacher, Professor John Pock, who seemed the most brilliant of all. I thought if I majored in sociology, and I could be like him and maybe some of his brilliance would rub off. Then I went to graduate school at the University of Chicago because there was a Reed-Chicago pipeline through John Pock.

Christina Maslach:

Okay.

Galen Cranz:

And while I was in graduate school, I realized that I was somewhat fed up with survey data, and I realized that I really was interested in space. I considered retraining in architecture, but I realized (due to a back story) I could also study space as a component of social organization, so I stayed in sociology with the aspiration to teach architects how people use space. And, as it happened, when I graduated, schools of architecture were worried about some notable social failures like Pruitt Igoe, award-winning public housing being deliberately blown up as unsuitable for families. Academic architects reasoned that they might need some social scientists involved in architecture. So I ended up at Princeton University where I was an assistant professor in the School of Architecture and Urban Planning for four years before coming to Berkeley in 1975. In those Princeton years, you might say, I learned architecture. So when I came here for a second job interview, I knew architecture much better than I did on my first interview five years prior.

Christina Maslach:

Okay.

Paula Fass:

The University of Chicago, that is, the sociology department, has of course historically been interested in space. I mean the spatial dimensions of things, starting in the 1920s in that city -- was that an influence?

Galen Cranz:

Human ecology influenced me quite a lot. But strangely, that was at such a macro scale that I didn't at first see the connection. What happened was my advisor from Reed had sent me a care package of books, and the first book that I just happened to pick out was by Konrad Lorenz about his work in animal ethology, that is, studying animals in natural settings. He described how

he decoded the zigzag mating dance of the duck as an alternation of the approach-avoid instincts. He described the spatial bubble that every individual in a species carries around themselves, which is why birds set themselves apart so carefully. However, with breeding hormones, the duck has to break the bubble. So there's the "go forward," but then a "step back" to keep the bubble and then forward and back. I was intrigued. The second book I happened to pick out of that pile-- and the last book I picked out of that pile --was Kevin Lynch's *Image of a City*, which is about the mental maps, also called cognitive maps, that people carry in their heads in order to negotiate and navigate cities. I thought, wow, if birds and animals use space and people use space, maybe space is something I could study in general. The Chicago Sociology Department had just hired Gerald Suttles who wrote *The Social Order of the Slum*. He was a qualitative sociologist/anthropologist. He was coming to look for an apartment for the fall and I was able to meet him and ask if I could study the "social use of space." He said yes, so I stayed in sociology. And then of course my interest in the social use of space did tie in with his work and with the earlier human ecology work. So yes, Chicago was supportive, but at that time, proxemics, which was developed by Edward Hall up at Northwestern University and Chicago human ecology, didn't really connect. They were addressing such different scales -- the intra-species versus the whole city.

Christina Maslach:
Interesting.

Galen Cranz:
I guess I was the one who started thinking about how to put this together into a larger field. And you know, I probably should have written a paper to that effect. I'm now realizing in reviewing my career that there were opportunities that I did not appreciate and didn't use, things I could've done and should've done. I just emptied my office after being here 43 years and there's a lot of "Oh my God, I did that, and I did that! How could I have done so much?", and "I am in awe of so much creativity in the teaching! It's just unbelievable." But there's also regret at roads that I didn't take. I now see that I didn't realize I could have been the person to integrate that new field about the social use of space by doing a general theory piece. Instead, I ended up focusing on parks and the history of ideas about parks in Chicago in my dissertation. And then I went to Princeton and analyzed New York's park system. And when I came here, I documented and analyzed San Francisco's. When I finally had these three cases, I could make a general theory of the role of urban parks in American cities.

Christina Maslach:
Right. Which is not a bad path to have taken.

Galen Cranz:
It wasn't bad, but I now see that I could have been not just a parks person. I could also have made a field about the importance of space--at all scales.

Christina Maslach:
Okay. Now you mentioned a few minutes ago about a backstory on space, and you've mentioned some of what has happened, particularly in Chicago. Were there other things you want to bring in as part of that backstory now that we're sort of in on it?

Galen Cranz:

All right. Part of the backstory was those books, but the backstory goes further back to my being in high school, a rural high school. We were bussed into Seattle once for vocational testing and Kuder Preference tests. The counselor told me that I could be anything I wanted because I tested well on everything, but that I was especially strong on spatial reasoning, so I could be an engineer. But I said, "women are not engineers." Remember, we're talking 1960 or 1961. I had already internalized the social structure. The counselor, who happened to be a woman, didn't bat an eye; she just said, "Hm, yeah, okay, on your interest test, you test high on aesthetics, so you could combine that and become an architect." So ever since I had that idea in the back of my head. However, my Island didn't have an architecture office. I'd never seen an architect at work. I don't know if there were any architected buildings on my Island, although certainly in Seattle there were plenty. Then I went to Reed College, which is liberal arts, without anything pre-professional, so I didn't get to test the architecture idea. When I got to graduate school I got fed up with survey data, feeling that I didn't know the circumstances under which these data were collected. We were studying attitudes of Chicago area Catholics towards housing integration as a kind of natural experiment; the Catholic church had issued an edict that all the local parishes had to give sermons on the advantages of housing integration. So, Professor Tom Crawford had the bright idea to do a pretest before the sermons and another questionnaire after. I worked on that study, but I realized, I don't know if the woman who answered this had her hair in curlers and just wanted the guy to move on, and therefore said any old thing. I didn't know the context; I just didn't trust the data.

Christina Maslach:

Right.

Galen Cranz:

And so I started to think that maybe I should test that architecture idea, but I was in graduate school on a fellowship. So I thought, well, I need to stay here, but I'll start taking art and math courses to do the prerequisites for architecture school. (At that time I didn't know that there were programs for people who didn't do an undergraduate degree in architecture. Berkeley still has a master's for people who did something else as undergrads.) So there I was taking my art and math classes when these books came and gave me the idea that architects don't build walls, they make spaces, and what's really going on here is spatial. Maybe I could stay in sociology studying space and maybe someday teach architects.

Christina Maslach:

Right, right.

Galen Cranz:

That was a total fantasy at that point.

Paula Fass:

Chicago doesn't have an architecture school.

Galen Cranz:

That's correct. It doesn't. So I had no practical testing of this, only an idea. So going to Princeton really worked well for me, because, in effect, I got an undergraduate architecture education while on the job. I was teaching, but also learning hand over fist.

Christina Maslach:

Yeah, yeah. But that's really interesting. I mean for you to say that it's creating spaces as opposed to building walls and other kinds of things. I mean this is a whole different way of thinking about it. Really...

Galen Cranz:

These two books gave me the idea that there was something important about space. And then I got the idea about architecture, as really about making spaces. This allowed me to conclude that I didn't need to change majors or schools. This was in the days of federal aid to education, so my expenses were met, and I don't know how I would have figured out how to do an undergraduate degree all over.

Christina Maslach:

Right, right.

Paula Fass:

So then you came to Berkeley after Princeton. So do you want to tell us a little bit about that coming to Berkeley and what it was like -- were you the first woman in the architecture school?

Galen Cranz:

No, architecture has been liberal in that way for a very long time. Architect Rosalind Lindheim was teaching there, as was architect Sara Ishikawa, architectural historian Norma Evanson, and geographer-landscape architect Clare Cooper Marcus -- they were all there at that time. So I was maybe the fifth woman on the faculty. Architects tend to be on the progressive side socially. So, arriving here as a woman was not uncomfortable at all.

Christina Maslach:

Was that also true at Princeton for the four years you were there?

Galen Cranz:

Oh no.

Paula Fass:

Because architects from my understanding, even though you say they were on the progressive side, are also very male-centered.

Galen Cranz:

They are, they are.

Paula Fass:

So you were in an unusual situation in a school like Berkeley, and that's why Christina has asked about the contrast with Princeton.

Galen Cranz:

Yeah. Berkeley was great compared to Princeton. Princeton, it wasn't just the female issue, although that was undoubtedly part of it. What happened at Princeton was that they opened to women undergraduates in 1970 and then they noticed that they didn't have any women professors, so they made a concerted effort to recruit women for the academic year '71, which is when I came there. Several --half dozen to a dozen maybe-- were recruited in several departments for that year. But there I was: a young woman, not an architect. And I was supposed to convince men 20 years older than I am, that to do their field a new way that they should be thinking about the social in their thinking about design?! This is where Michael Graves was teaching, who is one of the more famous formalistic people. Actually, he was more open than some of the good old boys, that is, the men who'd been teaching architecture the formalistic way and the tough way forever. Architecture students stay up all night, and they think it is really cool to stay up all night to complete drawings or make models. It's a form of harassment and yet, because that's the way they were taught, the professors perpetuate it.

Paula Fass:

So I'm just going to ask you a pat question here. Please describe your initial teaching load at UCB, and how did that compare with that of your other colleagues? And did you start working with graduate students right away, that architecture is different than other places? Tell us about it.

Commented [1]: I'm not sure how this question was originally formulated, but the auto-transcription has missed something

Galen Cranz:

My major obligation was a big, junior level course, teaching, one could say, social science to architecture undergraduates. The course has had various names, but most recently it's called "social and cultural processes in architecture and urban design." (Sometimes it was called social and cultural *factors* in architecture and urban design. Sometimes it was called the social, cultural *basis* of architecture and urban design. It's had a few different nouns in the title.) In that course I was given a lot of leeway as to how to structure it. I looked to my professional association, the Environmental Design Research Association (EDRA). Members are mostly environmental psychologists, some sociologists, some anthropologists, architects, planners, interior designers. It's a mix of people who do research on the use of built space or even natural space, sometimes in landscape departments, too. So it's an interdisciplinary group. We have some key concepts like privacy, personal space and proxemics, personalization, density, territory, -- phenomena that cross between the biological, social sciences. I felt an obligation to teach those concepts to address theory in some way. For example, what's the direction of cause and effect? How does that relate to the issue of environmental determinism, et cetera?

Besides concepts and theory, there's methods. How do we learn or know anything? We observe, ask, interview, administer questionnaires, and fill out observation schedules. We also use pre-existing data, analyze archival records, et cetera. Finally, I designed this course to consider applications to special architectural building types--housing, hospitals, schools, parks, et cetera. So it was a big course with a wide scope.

Paula Fass:

And you have continued to give that?

Galen Cranz:

Yes. And that's both good and bad. It got tiring to do it over, and over. One of my male colleagues in planning said, "Oh, no full professor ever should teach anything more than three times in a row." What? I've been doing this for 43 years, minus the sabbaticals I've had.

Paula Fass:

Oh my goodness.

Galen Cranz:

Okay, how did I cope? I re-energized the course in different ways over the years. I put in new materials here and there. I went to the teaching improvement office on campus and learned about large enrollment classes. I noted that they did not say "large lecture classes" but rather "large enrollment." I was intrigued by this shift in language. I followed the advice to convert from lecture format to forum format.

Paula Fass:

Learning style?

Galen Cranz:

No. Learning-centered. Student-centered learning versus teacher-centered teaching. So I learned how to stop being teaching-centered. The theory is that you teach less and the students learn more. As a teacher, one plans more interactive learning in a forum with participation, giving up the one-way flow of information in a lecture.

Christina Maslach:

Rather than the Sage on the Stage kind of thing.

Galen Cranz:

Yeah, you try to give up the stage. So you know, I worked hard at trying to be good at teaching 150 people all at once. It wasn't easy for me; it's not my innate style. I prefer intimate settings; I do really well in seminars. Probably everybody does well in seminars, because the students have signed up and chosen you; in contrast, my big survey course was semi-required. Students had a choice between two survey courses, so they had to take one of them. I ended up getting two thirds of the students. So in that sense, mine was a success. Only one third went to the other course.

Christina Maslach:

Yeah.

Galen Cranz:

But you know, I never was able to get my numbers over five into the 6s. From 150 people I got a bunch of sevens, but I would get a few ones and twos, so the average gets pulled down by those. That relentless duty was hard, and nobody had any sympathy for me and the fact that maybe I was getting worn out...

Christina Maslach:
From doing all of the...

Galen Cranz:
The same thing over and over.

Christina Maslach:
But it's interesting, I mean that in a sense, it is such a basic core course, and so many students who were all taking it, that they would not have someone else who would rotate and teach that course.

Galen Cranz:
Yes, that would have made sense, but I'm considered a specialty because I'm not an architect. I'm a sociologist. So, they're not going to hire another sociologist even though they had hired two of us at the beginning. But Russ Ellis very quickly went into administration and never came back to the department.

Christina Maslach:
Oh really?

Galen Cranz:
So, it became, again, one person teaching the field; Russ left within three years. He was essentially gone, although he came back for a year when I was on sabbatical. He did the course once in my absence, but I always taught it, unless I was on leave.

Christina Maslach:
Yeah. But I guess what I'm saying is as a department you'd think there should be some responsibility, particularly if it's one of the required courses, something that you could have more people who were in a sense, in line to get out of that.

Galen Cranz:
You'd think, but no, no, no. So, I feel I was a workhorse that was abused in that way. However, the department gives a lot of freedom to teach whatever else you want. You make up your own special courses and seminars. I was able to offer seminars on parks while I worked on my first book on urban parks. Since then, I have developed the field of body-conscious design, starting with a new course in 1989 that I have taught since-- for almost 30 years! That seminar has been very highly ranked; students have said it was life changing, and that's really satisfying. And I could offer this because of the freedom that I'm given. I wasn't free in one area, but then I had a lot of freedom on the edges.

Paula Fass:
And graduate students?

Galen Cranz:
I had graduate students from the get-go. Graduate students were eager that somebody with a PhD was coming in so that there would be PhD graduate student support. The students wanted me;

they came to me right away. My PhD grad students have become my true colleagues.

Paula Fass:

Most of your colleagues don't have PhDs?

Galen Cranz:

The architectural design professors usually don't, because the MArch is the terminal degree. However, everybody who teaches history or building science or any of the specialties has a PhD. So, there's a big split in our department. The design folks might feel that we're snobbish, while we researchers feel that they have a cushy load because studios are kept to a ratio of fifteen to one. In contrast, I have to deal with 150, and the history lectures and the building science lecture are also gigantic. We all carry the load that allows studios to have a low student-teacher ratio. So there's problems in the department around that.

Christina Maslach:

I was going to say the one good thing about your situation is that the required course that you had to teach a lot, at least you were being asked to teach a big course of stuff you really liked to teach as opposed to you were assigned to teach the introductory whatever.

Galen Cranz:

I've had a good position here. There's no doubt about it. I just feel like I was a little bit overworked.

Christina Maslach:

I can see that. I can see that.

Paula Fass:

And not fully appreciated.

Galen Cranz:

Yeah. And not fully appreciated. That's probably the hardest part.

Christina Maslach:

And for that. Yeah.

Paula Fass:

Do you want to talk about your personal life in any way?

Galen Cranz:

Well, I did mention that I was no longer in a relationship... We broke up. That affected my social life quite a lot.

Christina Maslach:

Are there are other friendships maybe on campus?

Galen Cranz:

A few... Because I swim, I've made friends with swimmers and those are actually friends. Retiring has made it painfully clear that my colleagues are not my friends. There was one in my department, Jill Stoner, who was a friend and she took a job somewhere else. Mui Ho was an architect lecturer and friend. And Russ Ellis retired now over 20 years ago. He for a while was a friend and a colleague, but we never socialized either. I was friends with a bunch of colleagues at the beginning. We went to each other's houses and we went to restaurants together, but either they left, or weird things happened. It's a sad realization that colleagues are not necessarily friends. You have to make an effort to make them friends. And now the younger people, of course, view me as ancient history, so I don't feel close to the new people.

Paula Fass:

That's very difficult with the younger, with people who are just coming.

Galen Cranz:

Yeah.

Paula Fass:

Or even the people who came in ten years ago, they are not part of the same group, and that's why the cohort issue is an important one. Did you make connections, whether professional or friendship with other women across the campus, beyond the architecture school?

Galen Cranz:

Well, there were women in city and regional planning with whom I was friendly...Judy DeNeufville, and also Ann Markusen and Janice Perlman, both of whom left. Off campus, I was part of a group of women architects who applied to visit China in 1977 and that brought me closer to women architects in New York and the east coast. I still have contact with some of them. I went to several events for women on campus. And I never really clicked with anybody. I remember feeling intimidated by the female law professors. They didn't seem like they were interested in friendship.

Paula Fass:

Hmm. Career-driven?

Galen Cranz:

I guess everybody's career driven -- me, too. There's an element of competition: How am I doing relative to how you're doing? This is a finely calibrated status system that we work in, and it doesn't make for letting down the guard all that easily.

Paula Fass:

And what about professional connections to people, say in sociology, since you yourself are a sociologist?

Galen Cranz:

Oh, that's a sad story. When I first came here, I was a member of a group of about six sociologists who called themselves qualitative sociologists: Troy Duster, Arlie Hochschild, David Matza, Russ Ellis, and Terry Lundsford from Berkeley and Sherri Cavan and John Irwin

from San Francisco State. That group was nice for a number of years, but it eventually disintegrated. They were friends, I would say, but not cozy friends, just friendly colleagues. We were like a support group, you might say, because we were qualitative people in a quantitative world.

When I went up for tenure, the letter that announced my having been granted tenure said that the committee had noted that I was a very accomplished sociologist in architecture, and the sociology department should make an effort to make contact with me. The sad part is that I waited for them to do so, and they never did. Now in retrospect, I would say I should have gone over there. I should have said, Hey, did you see this? How about a below the line appointment? But how old was I? I came here at age 31, and so I was in my late thirties. I didn't feel that cocky. I just didn't. And also, I was pushed to the bone and working hard all the time. I had no time to just go sauntering over on a fishing expedition.

Christina Maslach:

It wasn't really clear who should initiate this? Just like a thought the Budget Committee had...

Commented [2]: I cannot tell from context how Christina's question might have ended. Was it "they had--boom"? or born or????

Galen Cranz:

Yeah. There wasn't the kind of specific connection that would have been ideal.

Paula Fass:

So let me ask the other question. Were there mentors in the department, male or female? Yes. Or on the campus who assisted you as you moved through the various stages of your career?

Galen Cranz:

Well, yes. Russ Ellis was a colleague and behaved like a colleague, a supportive colleague. And Joe Esherick was the chair, and he was supportive when the time came to write that now classic book on urban parks. We were still on the quarter system at that time, and I told Joe that to get this done before tenure, I will need a quarter to work, so I need to take a leave of absence. He said, I can just give you that -- you don't have to take a leave of absence. You can just have the quarter to work. And he added, don't talk around about this, don't brag about it. He said he had the right to do that, and he did it for me. I'm still grateful to him for that; the memory makes me want to cry in gratitude; it was so kind of him.

And the other chairperson who also really helped me was Howard Friedman. I have a severe scoliosis and I've got a lot of structural health issues around that. In 1986, I had a case of *acute radiculitis*, which means the root of the nerve as it exits the spine was pinched, and I was hospitalized and put on very heavy drugs because the pain is beyond anything I could ever have imagined. I thought I knew everything about pain because of scoliosis, but the root of your nerve exiting your spinal cord, is something of a whole other order. Today, 30 years later, I still have muscular atrophy from that injury. I didn't know that you could get a medical leave for things like that. So, I literally limped through a semester, which was incredibly difficult. But I hung on because I had a sabbatical coming up. I didn't realize that I shouldn't be using my sabbatical for medical injuries and rehabilitation. During my sabbatical I met Howard at a departmental retreat, and I told him what was going on. I was in New York studying the Alexander Technique to try to

realign my spine, and I asked him if I could stay another semester because I was making progress on my spine, and he let me stay another semester, for which I remain grateful.

Many years later I realized that I shouldn't have been using that sabbatical as a medical leave. And I wrote to the University and they, bless their hearts, gave me that semester back as a sabbatical credit.

Christina Maslach:
Yeah. Right.

Galen Cranz:
So Howard was really kind to me and then the University some years later followed through and was...

Christina Maslach:
In support as you...

Galen Cranz:
Yes, they supported that.

Christina Maslach:
Wow.

Paula Fass:
It makes a huge difference.

Galen Cranz:
Made a huge, huge difference. Huge difference. So yeah, these two things make me feel like crying, I just feel I was so vulnerable and in both those cases -- one was to get the work done, the other was to heal-- and these two men were really good; they were great men in general. I can't say that about some other men in our department!

For example, I won first prize in a national design competition for the design of a park in St Paul and the chair at the time, Jean Paul Protzen, said it was not special, since design faculty win prizes "all the time." I am a sociologist, so my having been part of two winning teams, including the internationally prominent design competition for Parc de la Villette in Paris -- and then having won one myself!-- felt extraordinary to me, and I think if he wanted to, he could have framed my request for an early merit increase convincingly, but he did not.

Another disappointment was Chair Donlyn Lyndon who asked me to perform a departmental service when I was on sabbatical. I declined on the grounds that I was on sabbatical. He countered, "Well, I've done a lot for you." I asked what was he referring to, and he paused to think and said that he wrote a letter for my last merit. I countered, "I would have thought this was part of your role as Chair." He conceded, "Yes. . . . But I had to write a second letter." Whew! That too was part of this job as chair. But instead of saying that, I said I would try to help him by asking another colleague if she could take on the task, which I did, and she accepted, but

he did not acknowledge my help nor thank me. In fact, he remained punitive: the next merit increase he withheld \$100, so that my route to full professor would not be automatic after one step but would rather require one step plus \$100.

Christina Maslach:

Wow, that's surprising for a chair to do. Yeah.

But Joe Esherick became a family friend through my dad, but then he was the one who designed our house up at Sea Ranc, and I got to know him by going in the mornings to his office while we worked on what do we want to have in our house? I understand what you're saying because he was so good...

Galen Cranz:

So good.

Christina Maslach:

...at listening and then saying, well, how about this? All of us were just enthralled by him, so I just want to say he's on my list too.

Galen Cranz:

I found out much later that he actually went to Selma and you know, that summer of '64, and that really impressed me. He never talked about that. But it came up somehow. So he was like one of those progressives that that department was famous for. And then Howard Friedman, you know, he's part of the Levi Strauss family, and he died way too early. He died at age 60 of a heart attack.

Christina Maslach:

Oh.

Galen Cranz:

I know that he helped a woman colleague of mine. I heard that she went in to see him and was crying because she has dental problems and couldn't afford care. And I've heard that he paid for it.

Christina Maslach:

Wow.

Galen Cranz:

I've heard secondhand; I didn't hear it from him. But there are some really amazing people.

Christina Maslach:

Yeah. And it's interesting because that is a thread that comes up in a number of the interviews we've done, where people have been able to talk about a particular instance, or a person or a series of things that actually made a critical difference. Yeah. And it always, of course, makes me wonder, am I doing that for somebody else? My being sensitive to realize, you know...

Paula Fass:

I think what you realize is that a career is part of a life.

Galen Cranz:
Yeah.

Paula Fass:
And you can't have the career unless the life is also taken care of. And there are people at the university who recognize that and there are people at the university who don't. But I've certainly, all of us who have succeeded I think have come across those who did. And that just makes a huge difference.

Christina Maslach:
Yeah. That's really good. So when did you come up for tenure then?

Galen Cranz:
I started at step three, because I'd had four years of teaching, but they started the clock over for me, so I got the six years.

Christina Maslach:
Oh, you got the six years okay.

Galen Cranz:
I had to get that book done by '80, I got tenure in '81.

Christina Maslach:
Right, right. And how did the tenure process go? Was it fairly straightforward?

Galen Cranz:
It was fairly straightforward. I know a couple people voted against me. But the department was big at that time; when I came, there were 46 FTEs, so two or three people against you is not significant, but those are petty. I think I know who they were and it was petty shit. I didn't vote the way somebody (Ray Lifchez) told me to vote. I voted for Mary Comerio, you know, it seemed to me it was okay for me to advocate a woman. But no, it wasn't okay. And I was punished forevermore. Forevermore. And then somebody else (Marc Treib) who's just psychologically really frail. I apologized to him that I hadn't invited him to my house for the last year because he had hurt my feelings by making a hurtful remark about the way I cooked. We were having lunch and I said, I'm really sorry that I was so thin-skinned that I hadn't invited him. He said he didn't realize he hadn't been invited, and his face went ashen. From then on, I was an evil person. I've been an evil person ever since. I've apologized. More than once. I've asked him to please forgive me. But no, no, no. So, there's some psychologically frail people. Thank God he was never in a position of being a chair because he's known as being very smart and very mean.

Christina Maslach:
Wow. That's interesting.

Paula Fass:

So you did have a rich social life with your colleagues; you had them to dinner, and they had you to dinner, I presume.

Galen Cranz:

Yeah. In the early days. Yes. I came here with a partner, and when we broke up in '82, I noticed that people don't invite single women to things.

Paula Fass:

They don't know where to put them.

Galen Cranz:

You might be a threat or something. I don't know what it is, but my speculation is that you make an odd number when you're not part of a pair. So what are we going to do with you? Also, you might have too much of a good conversation with somebody's husband. In any case, my social life dropped rather sharply at that point. But also at that point I decided to commit to become a teacher of the Alexander Technique. So I had a huge social life with that group of people for many years. So the change in my social standing with faculty didn't bother me all that much. I certainly noticed it, and I thought it was kind of sad, but it didn't hurt me terribly. Now that I'm retired, I feel more of the pain of that loss. I don't know if people are inviting each other to their houses for dinner now.

Christina Maslach:

Yeah.

Galen Cranz:

But you know, I'm talking seventies and eighties; it was a different time.

Paula Fass:

It was a different time.

Galen Cranz:

Now, I don't know. Do you guys get invited out?

Paula Fass:

It's declined dramatically.

Galen Cranz:

Dramatically.

Paula Fass:

Dramatically. Women are not at home. They don't do, they don't do the cooking, they don't do the hostessing, the organizing and all of that stuff. And I think it certainly, I've noticed a dramatic decline. And that doesn't mean it's disappeared, but it has, in terms of dinner parties absolutely. Almost... Parties exist. But dinner parties have pretty much disappeared.

Galen Crazz:
Potlucks are the only things that occasionally happen.

Christina Maslach:
Yeah, potlucks or, it's interesting because it used to be really much about dinner...

Galen Crazz:
It used to be dinner, and restaurants too.

Christina Maslach:
And in restaurants too, and what I've noticed over the years is that it used to be, at least in our department, when somebody retired, you know, one of the things you do is have massive dinner usually at a restaurant, and now...

Paula Fass:
They just drop out.

Christina Maslach:
It's just not happening in the same way.

Galen Crazz:
The Dean had a brunch for four of us who retired in 2018... It used to be that each person got a big to-do dinner, an evening event, maybe even with roasts, but not now. It's probably money that explains the decline.

Christina Maslach:
But there's other things that happen, which I've noticed things. Like there would always be poker games -- and the women would not be invited, and it was a very guy thing. And recently I heard some of the female graduate students complaining that they don't get asked to go have beer and, you know, shoot some hoops or something...

Galen Crazz:
With faculty?

Christina Maslach:
With faculty -- well, faculty and graduate students -- they'll invite their male graduate students and when you mention to them, have you, what about your female graduate students?-- and, "Oh, I didn't think about that." You know?

Galen Crazz:
The men just don't think about it.

Christina Maslach:
So there are some changes and some things similar, but I mean, I hadn't really thought about that, but yeah, it used to be the dinner parties where... that's how I got to know a lot of the other faculty, and spouses and all the rest of it.

Galen Cranz:

Yeah. So that disappeared for me fairly early.

Christina Maslach:

I can't think of anybody who routinely does that now even.

Paula Fass:

No, that's right.

Christina Maslach:

Because sometimes there would be people who you could count on. Who were always going to host a party, you know, whatever.

Galen Cranz:

Yeah, these practices disappeared.

Galen Cranz:

I would like to add that my real colleagues (and friends) at Berkeley have turned out to be my students. Research assistants, GSIs, advisees and I have shared common interests and developed emotional regard for one another. My very first research assistant from 1976 who lives on the east coast looked me up a couple of years ago, and my more recent GSIs have become genuine colleagues teaching in Arizona, New York, Georgia, Kansas, Illinois, and Norway, Australia, Israel. Three of my closest former PhD advisees and I are currently publishing an article together. Even a few undergrads have kept in touch socially. A young sociologist teaching architecture at the University of Florence, Prof Leonardo Chiesi, looked me up in 2006, shadowed me on the job for a month at Berkeley in 2007, and eventually started co-teaching with me in 2015. We published two articles together, and he is now teaching the big survey course after my retirement on this term off from Florence.

Christina Maslach:

That is wonderful to hear, Galen. Thanks so much for a great interview.

END.