

## **Kentlands Foundation The Seasons of Life**

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Acquire Wisdom, Acquire Perception,  
Never forget her, never deviate from my words.  
Do not desert her, she will keep you safe,  
Love her, she will watch over you.

(Prov. 4:5-8)

Forward

My family has been in the business of developing communities for: three generations. I am a member of the third generation.

I believe It is the responsibility of each generation to build upon the work of previous ones with the mission of always moving towards a better society while preparing our children to adopt and carry out a similar mission during their productive years as adults.

My father and my grandfather did well in preparing their children for their own mission. I feel I must now follow their example.

For awhile, when I first became a developer, I pretty much followed my father's and his father's formulas, their approaches, their styles, for that is what they taught me. Then, having learned the intricacies of finance, zoning, construction management and team-building, I came to realize that I not only had acquired the skills needed for success in the development business, but that I had gained valuable insights that might enable me to improve on the past as my father and grandfather expected of me, and I sensed that I had an inescapable mission to do so, if I were to have any satisfaction with myself.

In Kentlands I have found the medium for doing some of my share of the work in carrying out my generation's mandate to leave things a little better for our having been here. Good fortune, with perhaps more than a little help from Above, has given me a team of extraordinary human sensitivity and professional talent to bring Kentlands into being as a special place offering a special way of life.

Kentlands may be a little unique in that its land is remarkably blessed with a natural character that can be largely preserved during the development process. It is also a little unique because of the range and depth of creativity of the lead members of the design team, the architectural and planning firm of Duany/Plater-Zyberk, Architects. And I think Kentlands enjoys a nice kind of uniqueness because of the unashamed humanism of those who have worked on its plans: Kentlands projects a depth and breath of concern for the individual person more than that reflected in any community I know of that has been planned and built in recent times.

On the other hand, I think there is a wonderful kind of familiarity about Kentlands. Think of small towns you may have visited on a vacation and how you marveled at their warmth, charm and civility. Remarkably, this is what DPZ and other members of the planning team have been able to emulate - right in the middle of a busy, hustle-bustle area of the Nation's eleventh largest metropolitan area.

This booklet is about one of the most important aspects of Kentlands: its social and cultural qualities. Much attention is given new communities today in the areas of engineering, traffic, the environment and, of course, their housing. However, those

qualities that do most to define the nature of our being - our humanness - are hardly considered. This booklet talks about the Kentlands Foundation, an organization integrated into the plan from the outset, that will be the main device within their community that Kentlands citizens will draw upon to enrich their own lives, their family lives and overall community life.

The Kentlands Foundation is there to serve the very young as they begin to flourish and grow first into adolescents, then into young adults, followed by their entry into full adulthood and the latter stages of life. However, like a cloth that can be unraveled by a single thread, the social fabric of which the very young are a part needs total attention and care. Thus, to best serve the very young, the Kentlands Foundation seeks to serve every person in its constituency, at every stage of life.

The text that follows is developed around the theme of the Seasons of Human Life. It reflects a mission for Kentlands that we set for ourselves at the beginning of the planning process: the creation of a whole community for the whole person. Without the Kentlands Foundation, fulfillment of that mission would be more tenuous, but ultimately, if these efforts are to be successful, it will be because those who become a living part of the community understand and actively support those efforts. This booklet is intended to begin the process of contributing to such an understanding.

Joseph Alfandre

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If we hope for our children that they will become full human beings... as nearly as I can make out, the only kind of education in existence today that has any faint inkling of such goals is art education.

Abraham Maslow  
*The Farther Reaches of Human Nature*

"Not houses finely roofed, nay nor canals and dockyards, make the city, but men able to use the opportunity" observed Alcaeus in the 5th Century B.C.

"But," said Lewis Mumford about two and a half thousand years later, "It is also a conscious work of art (holding) within its communal framework many simpler and more personal forms of art...(where) mind takes form... and urban forms condition the mind."

The community of Kentlands, while not a city with bee-hive-like activity of social and economic intercourse, is "a conscious work of art" where "mind takes form," and where youth, young adults, middle-aged and old can "use the opportunity" according to their individual preferences and needs.

Mumford also observed that "(in contemporary times) most of our housing and city planning has been handicapped because those who have undertaken the work had no clear notion of the social functions of the city." To that one might add, "nor of the cultural, social and psychological needs of its inhabitants." Especially in the nearly half a century since World War II, Americans have suffered from "handicapped" housing and city planning in the suburbs.

In metropolitan area after metropolitan area throughout the Nation, hundreds upon hundreds of square miles are developed out without a single worthy museum, a single place for a first rate symphony group, a single place for people from other regions to want to visit for personal and cultural enrichment.

In our passion to escape the big cities to find a better life, we left behind the things that make life better. We have created places without opportunities of the sort Alcaeus had in mind, places whose artifacts and urban forms neither inspire, nor have much prospect to be the subject of museum exhibits a millennium from now, except as testimony to a mind-impooverished era, a kind of post-medieval Dark Age.

There is a movement afoot to change things, however. Some have given it the name of Neotraditionalism, Across the country, families are not only returning in lifestyles and desires to the life patterns of what some call the last period of normalcy in

family and community life - the 1950s -- but reaching even further back in time when most of a person's aspirations and interests were fulfilled within the boundaries of the community in which he or she dwelled, and when public places and buildings serving civic and social purposes reflected in their designs the loftier spirits and sentiments of the population.

The new community of Kentlands, located within the City of Gaithersburg, Maryland, was both inspired by and is in response to the humanistic values of this movement. Its mission is not a little unlike that of a remarkable community in New York that not only has happily and productively endured for more than a hundred years, but despite a small population of a little over 500 people has achieved world-wide recognition for its contribution to the arts, humanities and quality of life concepts.

That community, Chautauqua, New York, has thrived on its central mission that, "every man has a right to be all he can be, to know all he can know, to do all that he pleases - so long as knowing what he can know, and being all he can be, and doing all he pleases to do, does not keep another man from knowing all he can know, being all he can be and doing all that he pleases to do." (Dr. John Heyl Vincent, 1888 in an address before the Chautauqua Community).

This remarkable little town has been visited by presidents (both Roosevelts, Ford, Taft and others), a variety of luminous dignitaries, and by numerous world famous performing artists, theatrical personalities and scholars who have visited Chautauqua to share their talents and wisdom with its residents and the thousands of people who trek to the community each year to enrich their lives.

Chautauqua is an original! But there are a few other communities that consciously provide opportunities for creative pursuits to help each person to become more of him or herself, that is "to be all one can be". Far away, in Finland is a community called Tapiola. It, like Chautauqua, is dedicated to helping each person "be all he or she can be."

One of the most famous of European "new towns Tapiola was studied in depth by the creators and planners of such American New Towns as Reston, Virginia and Columbia, Maryland. But there was a vital element of Tapiola, (which Chautauqua has) that was not incorporated into American new towns—a planned cultural infrastructure.

Tapiola has its Asuntosäätiö Foundation, an entity whose purpose is to promote and fund human development and cultural enrichment activities. Chautauqua has the Chautauqua Foundation, a funding mechanism, and the Chautauqua Institution, the human development and cultural programmatic arm of the community. No American "new town", or even smaller supposedly self-sufficient community of the

[Van Cliburn rehearses for one of his performances at Chautauqua]

last 20 years has such an entity. By the standards of Tapiola and Chautauqua, they are incomplete communities, meeting only a portion of individuals' needs.

Before the age of the automobile, when people were compelled to find satisfaction of their needs and aspirations primarily within their communities, cultural activities took root frequently at places within walking distance of most citizens. Taking lessons from those town designs of earlier times, the community of Kentlands has been physically laid out to give back to people the opportunity to better fulfill their aspirations and enrich their lives within walking distance of their homes. It, too, like Chautauqua and Tapiola, has a community based cultural institution, the Kentlands Foundation.

The Kentlands Foundation has been established to benefit all citizens of Kentlands, as well as to extend the benefits of its existence and functions well beyond the borders of Kentlands. It does not exist solely for the "artsy crowd." Programs for tots and older youth, for young adults, for middle stage adults and for latter stage adults range from popular to serious dance, pottery to sculpture, jazz to classical music, travel lectures to Great Books Workshops, and from a host of avocational pursuits to vocational skills training. Local institutional participants in the Foundation's programs included, Montgomery College, the National Chamber Orchestra, the Roundhouse Theater, and the Montgomery County Conservation Corps.

In the applied fields of botany, we talk of horticulture, the practice of the arts and sciences associated with plant propagation, nurturing, maturation and harvestry. In human society, we might as aptly speak of homoculture, with its activities rather precisely paralleling those of horticulture - the harvest being the fruits of individual development and personal growth that are delivered to society to make a better society.

The Kentlands Foundation, then, is in the business of homoculture, the business of providing resources and opportunities for people to "be all they can be, know all they can know, and do all that pleases them."

[Piotr Gajewski, Conductor of the National Chamber Orchestra which will make Kentlands Performing Arts Center its Summer home beginning in 1990.]

## THE SEASONS OF LIFE

One of the most persistent of metaphors used to describe the course and stages of human life is nature's seasons: Spring for new life and youth; Summer for the period of training, tempering and the rites of passage into adulthood; Fall for productive results (the harvest) of a developed personality; and Winter for the time of reflection on the life lived, and the sharing of its lessons with the next generation that will carry on the mission of making a better society.

But a better society requires better individuals - better because their lives are finding fulfillment of their potential which a priori means accomplishment of change. Fulfillment, the object of all our aspirations, depends upon not only a capacity for change, but opportunities for change. In Bergson's words, "to change is to mature... to create oneself endlessly." We all are genetically disposed towards change because we all are genetically disposed towards maturity. Maslow called it an inborn disposition "to ceaselessly strive to become more human."

The idea of "becoming more human" is invariably more linked to creative pursuits and the conscious appreciation of beauty, than any other human endeavor. It is the will and capacity to create things for beauty's sake and the desire and sensitivity to appreciate beauty that most distinguishes us from Earth's other creatures. Others in the animal kingdom make tools, but only humans sculpt, paint, write poetry, compose music, and arrange materials for the purpose of elevating the spirit.

The Kentlands Foundation is structured to develop and advance opportunities for creative experiences for people in all seasons of life. However the Foundation is dedicated to avoiding a separatist view of the seasons of life, a view that inhibits the flow of knowledge between generations.

One might rightfully argue that any social grouping – a community, for example – without the influence of people in all seasons of life, is an incomplete social unit. A social unit might be lacking in deep human purpose without the young to nurture, without the energizing vitality of pre-adult youth, without the contributions sufficiency provided by vocationally-involved adults, and without the continuity provided by those, who, having lived out all seasons but one, have a keener sense of ultimate value and purpose than anyone else.

The Kentlands Foundation is structured for a creative response to the needs and aspirations unique to each season of human life while acknowledging overlaps of seasonal characteristics and the essential connectedness of all seasons to each other, whether adjacent in time or not.

The bud of a plant that flowers in Spring, is not set in the immediately preceding season of Winter, but in the earlier seasons of Summer and Fall. All seasons of the plant world are connected, and so it is with the seasons of human life – the very young (Spring) are connected to their older siblings and their cohorts (Summer), to their parents' generation (Fall), and to their grandparents' generation (Winter). To devise a community that is best for one season of life requires devising a community that serves all seasons of life.

## THE CHILD: SPRING

There was a child went forth every day, And the first object he looked upon, that object he became. And that object became part of him for the day or a certain part of the day. Or for many years or stretching cycles of years.

Walt Whitman, "There Was a Child Went Forth" in *Leaves of Grass*

"The child is the father of the man." That thought, whose origins probably are coterminous with the origins of modern man, found concrete validation in the work of Sigmund Freud, Carl Jung and countless other pioneers in explorations of the inner psyche of human beings. Our future, they said, is largely shaped by our past and the most influential period in our past, is the period of our early childhood.

While the focus of early to mid-20th Century mind sciences was on psychological disorders and deficits, in more recent times, mind sciences have begun looking more into human potential - not just into what already has happened to condition one's future, for better or for worse.

The better understanding of the brain's structure and functions, that has evolved in dramatic fashion in only the last decade or so, has provided tangible understanding of Abraham Maslow's intuitive views that paying attention to each person's *human* potential, is at least as important as reviewing, in Freud's terms, "a largely repressed past," when working with problem-ridden personalities. Beyond that, greater focus on development of one's potential, rather than on disciplining or containing what already exists, is the best way of inhibiting the emergence of debilitating personality problems, preached Maslow.

Erik Erikson, famous for his postulation of the eight stages of human development, five of which occur in pre-adult life, delivers the same message. Erikson's wife Joan, a professional artist who works closely with her husband's theories, is absolutely convinced (as was Maslow) that maximum progress towards achievement of human potential at the pre-adult stage can only be realized through full employment of creative processes (as distinct from dominant reliance upon rote learning):

One of the most rewarding byproducts of pursuing any art activity is that the process itself results in more profound intelligence, a greater appreciation of materials, and respect for the lawfulness of all matter.

and then:

The time for nurturing of the senses and their expression in imaginative activity is early childhood - when young lives are not yet caught up in our striving competitive culture."

Joan M. Erikson, in *Wisdom and The Senses*.

Creativity begins for a person when that person is more in touch with his or her senses than with his or her intellect. Feelings deliver more innate awareness than rational processes, which neuroscientist Paul Mclean says only serve to define and explain what we already have learned at our unconscious levels through our senses.

Nearly everyone has heard about how Albert Einstein was a "virtual idiot" as a small child. What few do not know is that he was enrolled in the Swiss Pestalozzi Institute, a school that departed from rote learning and focused instead on development of sensory activity and awareness. That sounds like a 1960s liberal "New Education" idea, but the school's founder, Johann Heinrich Pestalozzi established the school that bears his name in 1770.

Pestalozzi's teachers were selected for their abilities to draw, sing, weave and play instruments as well as for their rational knowledge in science, philosophy and language they had acquired. In today's parlance, Pestalozzi developed "left-brain" skills through the path of the more creative, intuitive and wholistic mentation patterns of the brain's right hemisphere.

Einstein's incredible grasp wholistic pictures of the cosmos, sublime, but almost child-like innocence and wit, and his fabled flashes of insights were all largely products of what today is commonly called "right-brain" thinking.

A somewhat overly simplified, but nevertheless useful characterization of the functions of the right brain holds that for most people it is the primary center of human creativity.

It also is the side of the brain generally credited with a greater capacity for higher emotional appreciation of what the eyes see, the ears hear, the tongue tastes, the nose smells and the fingers touch. All those sensations can be appreciated in a more "cerebral" fashion, but intellectual appreciation tends not to be as stimulating for most people as emotional appreciation. We like sunsets most when we "see" them with our right brain; we tend to have a bit less passion

[A child of the senses is the father of true intellect]

when we intellectually contemplate the sun's corona as it fades below the horizon.

Walks through the woods at the Pestalozzi Institute were not fun-filled distractions from the rigors of learning they were the very essence of the learning experience. A brilliantly blue sky was noted and talked about first for its beauty, then for its physical nature; the caressing of the skin (or its blistering discomfort in cold) by the winds of nature were reflected upon in terms of sensations, then in terms

of tactile response. Trees were seen, and may have been left-brain identified, but their nature was explored through drawings whose execution made the mind wonder and appreciate life in all its forms.

The Kentlands environment, with its lakes, rolling hills and forests provide no less a set of sensory-systems development resources than found in Einstein's Pestalozzi Institute. But the social environment is equally rich. Mentor programs that draw upon those in the Winter Season of their lives establish the kind of human season connectedness without which any education and personal development would be impoverished.

The Kentlands Foundation is developing a network of programs designed to give parents of young children the opportunity to expose their children to a rich set of sensory experiences at pre-school levels and outside of formal schooling for older children. These programs and activities for the very young, flow from the Four Creativity Councils of the Foundation:

- o Performing Arts Council theater, dance, music, films.
- o Fine Arts Council - painting, sculpture, photography.
- o Crafts - metal, wood working, textiles, pottery, etc.
- o Humanities literature, architecture, philosophy, science.

Each council is structured to include a Young People's Planning Committee in order to provide a continuing focus on the development of creative pursuits amount youth. Adults of all ages in the community, assisted by professionals provide the direction and details of the Foundations programs for youth, for the Foundation itself is designed as a catalyst and provider of opportunities - not the director of what takes place.

What Pestalozzi "discovered," John Dewey wrote about, Marie Montessori practiced, and the Suzuki method of musical instrument training demonstrates, is that the most expansive and indelible learning experiences occur when students' minds' go where their senses flow." While discipline and learning by rote have a practical and effective role in children's learning experiences, absent a heavy interplay of the senses in rational processes, learning potential realized will be less than could be.

The young child is naturally curious, and naturally thrilled by the learning products of curiosity indulged. Lacking the ability to discourse at length on what they observe, they speak their minds in squeals, laughter, sighs and animated body language. We marvel at a toddler's cognitive grasp of concepts, but should we not also marvel that we are able to completely understand what the toddler feels and is saying, though few words are said? When we are older, it seems to take so many more words to say the same thing.

## ADOLESCENTS: SUMMER

Imagination is the oldest mental trait that is typically human – older than discursive reason; It is probably the common source of dreams, reason, religion, and all true general observation.

Susan Langer in Problems of Art

Erik Erikson defines the fifth and last stage of pre-adult life as the time for the development of the capacity for fidelity, a strength that is essential for the wholesome, enduring relationships a successful adult life requires, as well as fulfillment of Shakespeare's dictum, "Above all else, to thine own self be true." This follows the development of the capacities for hope (in infancy), will (early childhood), purpose ("play age") and competence (school age) in Erikson's stages of life structure.

Two conflicting forces operate during adolescent years, which if not held in balance by each other, inhibit the capability for fidelity. Those counterbalancing forces are identity and role confusion. Identity too resolutely defined encourages fanaticism - mindless adherence to an idea, style or behavioral pattern; Role confusion that is too pronounced leads to repudiation of values, others and self. Thus, a certain amount of ambiguity about identity life keeps one flexible; a certain amount of role confusion preserves options, especially during adolescence.

"One is what one does" is an oft referred to way of defining individuals' identity. Adolescence is the time in our society when "what one is to do" can become such a dominant force in the adolescent's daily agenda, that the risk of forgetting "what I am as well as who I am" runs high. From the looser and easier times of early childhood, when each new word, every smeared drawing and any tune sung off key reflected precociousness, talent and charm - without regard to true quality of product - the adolescent is plunged into a demanding role where such care free, quality-lacking efforts are no longer rewarded with approving smiles and calls for Aunt Emma to come "hear our darling play the piano," or with exclamations over the drawing of a dog that looks like an amoeba.

That which was charmingly childlike, because the object of amusement was a child, no longer pleases, invites encouragement, or is seen to be a thing of value. The right brain values of creativity, intuition and rich emotional capacities, once expressed in innocence, become devalued. "Move over to the left," the kid is told.

After 10 years or so of evidence that one way of approaching life is the right way, the adolescent has a new set of rules delivered to the playing field. The enchantments of early childhood dissolve and are replaced by products the cold, competitive, calculating, analyzing, and rational values of western world adulthood.

"Act your age," "You are blowing your chances," "It's time you learned responsibilities," are signals - veritably, commands - to give up innocence. But knowledge that is needed for maturity and successfully negotiating the soon-to-be-arrived at adult world need not be at the expense of innocence:

The sharpened eye and ear can thus recapture two of what we postulate to be the lost enchantments of childhood: the innocent eye and the innocent ear.

Joan M. Erikson

We might be gentler - and more creative in extending a helping hand to the child-turned-adolescent by allowing that soon-to-be-adult - no, encouraging him or

[Students in Montgomery County Conservation Corps training program]

her - to keep a hold of a good chunk of his or her child's nature, It is as the Chinese sage, Mencius said, "The wise man retains his childhood habit of mind."

Einstein's "habit of mind" was irrevocably set at a learning establishment that put more value on development of child-nature, than on its eradication - and it is quite possible that without that habit, there would be no Einsteinian Theory of Relativity. A great intellect, he might have had, but intellect without creativity is a curse, not a gift.

The Kentlands Foundation is structuring programs for those keenly driven to define their identities during the Summer of their lives in ways that acknowledge the value of their early childhood "habits of mind." Known for exaggerated expression and behavior, in order to define or demonstrate who they are, many of today's adolescents have not seen nor been shown the way to sense their own identity and have it acknowledging satisfying ways that makes one feel whole. They are subject to enormous pressures from peers, parents, teachers and others to define themselves as others see best. Aptitude, interests and disposition seem to have little to do with many people's vision of what another person should be.

No society can function without those who perform tasks requiring little skill (gardening, janitorial, "helpers" and so on, nor can it function without those whose skills lie more in their hands than in their heads (carpenters, plumbers, mechanics, etc.). Yet, in American society, more than in any other Western society, such people are looked down upon as, inadequate, a condition that explains why they never became doctors, lawyers, teachers or a member of some other "profession."

Maslow wondered why we couldn't design communities that could provide opportunities that "make one man a good carpenter and another a good mathematician." The Kentlands Foundation, working with the Montgomery County Conservation Corps is a medium for

such opportunities. The MCCC provides the raw training skill opportunities while the Foundation works to give higher meaning to vocational programs than just "a way to get a job."

Pride is what makes a job a profession. Without pride a person filling a role for wages will not be satisfied with self. "Sooner my son be the best carpenter in the country than a care-free physician," said one mother.

The Foundation's programs for adolescents thus range from the fundamental skills for fundamental occupations to programs in the arts, humanities, crafts and performing arts. But in all areas, the focus is on pride in self and what one chooses to do that gives him or her personal and social validity.

"You are what you do," and what you choose to do is reflective of the opportunities available in your environment. The Kentlands Foundation seeks to serve as a catalyst for positive, productive and creative growth for adolescents by putting them essentially in charge of their own growth programs (with suitable and due adult guidance). In this way, they may complete the task of developing a capacity for fidelity a little easier, because they got some additional help in resolving the conflicts between the counter-balancing forces of identity and role confusion that attend everyone's growing up.

"Thoughts and ideas, the fair and immortal children of the mind."  
Edith Hamilton in *The Creek Way*

## THE CAREER ADULT - FALL

Sell-knowledge, insight into all phases of life springs from artistic Imagination. That is the cognitive value of the arts. It is, I think, at the very heart of personal education.

Susan Lager in Problems of Art

The Fall time of one's life is a long period, extending from around the beginning of the third decade of life into the seventh decade of life. It is an endlessly changing period of life,

beginning with the first real opportunities to test one's dreams for their prospects of reality, and ending with most of one's life story having been written, most often in ways that departed widely from the intended script of the dreams of one's youth.

There are the first disappointments in finding out that energy, wit and will are insufficient to one's ambitions – that chance, luck and circumstances beyond one's control are our inescapable, highly independent and often contrary co-authors of the story of our lives.

We test out our identities with hope, will, purpose and competence, yet find that pernicious uncertainty is introduced on a regular basis; and though we grow accustomed to cursing it, as we grow wiser we come to realize that is only through the products of uncertainty that we really learn life's most important lessons, and that there is no life with meaning and accomplishment without ceaseless learning.

These words, read by those in the early days of the Fall times of their life can be easily understood by the rational self, but following their meanings in ways that significantly influence life strategies and decisions is a more difficult task.

During our Fall times, we are called upon to continuously sharpen our skills and match or exceed the verve and accomplishments of others with our own. Adolescence is difficult because of the rigors of suitably resolving our identities, but the Fall of our lives, called the period of *generativity* by Erik Erikson, is no less difficult.

When we reach the Wintertime of our lives most of us learn only for the first time why the period of generativity at times was so difficult. Some say, "my priorities were wrong" while others defiantly say, "If it weren't for....." The former are more likely to have come to recognize that in the so-called "left-brain orientation" of their generativity period, they ignored the richer satisfactions and burden-lifting insights that often are had by those who retain a bit of their child-nature and the senses-driven creativity of their youth.

No one of us are beyond the benefits of some help as we journey through the long Fall of our lives. We look to our mates and friends and colleagues around us of similar age to help us, but because they are at a similar stage of life, they have not only their own

challenges, but the same limitations of cognition that we do. We have for so long in our society segregated ourselves by age, that barriers exist between ourselves in the generativity stage of adulthood and those who having been there before us could give us help.

Gail Sheehy, in *Passages* writes of the so-called mid-life crises - a time when one takes stock of the progress made on dreams formed in youth and early adult life, and anxious looks are cast towards an uncertain future, scanning for signs of adequacy and prospects for accomplishing more than has been accomplished to date. Because we have so age-segregated our society, we are deprived of the reassurance and counsel of those who have faced similar difficult periods, and in that deficiency, we tend to see our mid-life problems as more unique than they are.

In today's affluent, mobile and somewhat rootless society with its more feebly-working social structures, the period of mid-life crises is the most dangerous time in most families' existence. Is it beyond practical and comfortable consideration to look to one's community for assistance during such periods of crises for person and family? It is no happenstance coincidence that close-knit communities reflect the existence of close-knit families that remain intact through the crises periods of its adult members.

The Kentlands Foundation is structured to serve as catalyst for creating the kind of social and cultural environment that, in times of crises, can be drawn upon by the most tangibly productive members of the community. It is designed to promote intergenerational dependency and support through the opportunities for the creative pursuits around which it functions.

Music is often referred to as the universal language, but Joan Erikson goes farther by saying all art is the universal language. Art does not recognize the concept of generations in terms of dividedness, hence it is a non-threatening, non-obtrusive and uplifting common ground for all. On such common ground, people integrate into one another's being with a comfort and ease that is not matched in an office, in a school - indeed in hardly any other setting.

It is in the togetherness mode of shared art experiences that the lessons of experience and the comforts of empathetic response flow most enrichingly.

A child's stage play involving adults, or an adults play involving children being people of all ages together in warm, cooperative and mutually reinforcing ways. A summer art camp, a crafts fair, a Christmas choral get-together work in similar wonderful fashion to make each person feel more whole, more appreciative life, less stressed and more human. Then somehow, daily problems shrink in size and importance.

For middle stage adults with children, many of their most difficult times involve in some fashion those children.

Few young adult parents think of themselves as amateurs in parenting; many older adult parents adolescents despair that they never will rise above amateurism in parenting, and many with grandchildren, feel they became professional only after the last child left home. There should be no insignificant merit in getting these three stage of life groups together from time-to-time, for there is much trouble to be saved by one person new to a role taking lessons from one who has at long last mastered the same role.

The Kentlands Foundation seeks to recognize and compensate those who, in the midst of their period of generativity, are giving most to society by providing a social and cultural milieu that helps them in their child-raising activities, vocational development and in constructively responding to the inevitable personal challenges of adult life during its long Fall period.

## THE POST-CAREER ADULT: WINTER

A man is never old till regrets take the place of dreams.  
John Barrymore

And why should one assume that the old are completely occupied with reflection...  
nostalgia is debilitating.  
Joan Erikson

Daniel Levinson in *The Seasons of a Man's Life*, the landmark book on male adult development that spawned a number of similar books. Gail Sheehy's *Passages* observes that after retirement a man "is beyond the distinction between work and play. He can devote himself in a serious playful way to the interests that flow most directly from the depth of the self. Using the youthfulness still within him, he can enjoy the creative possibilities of this season.