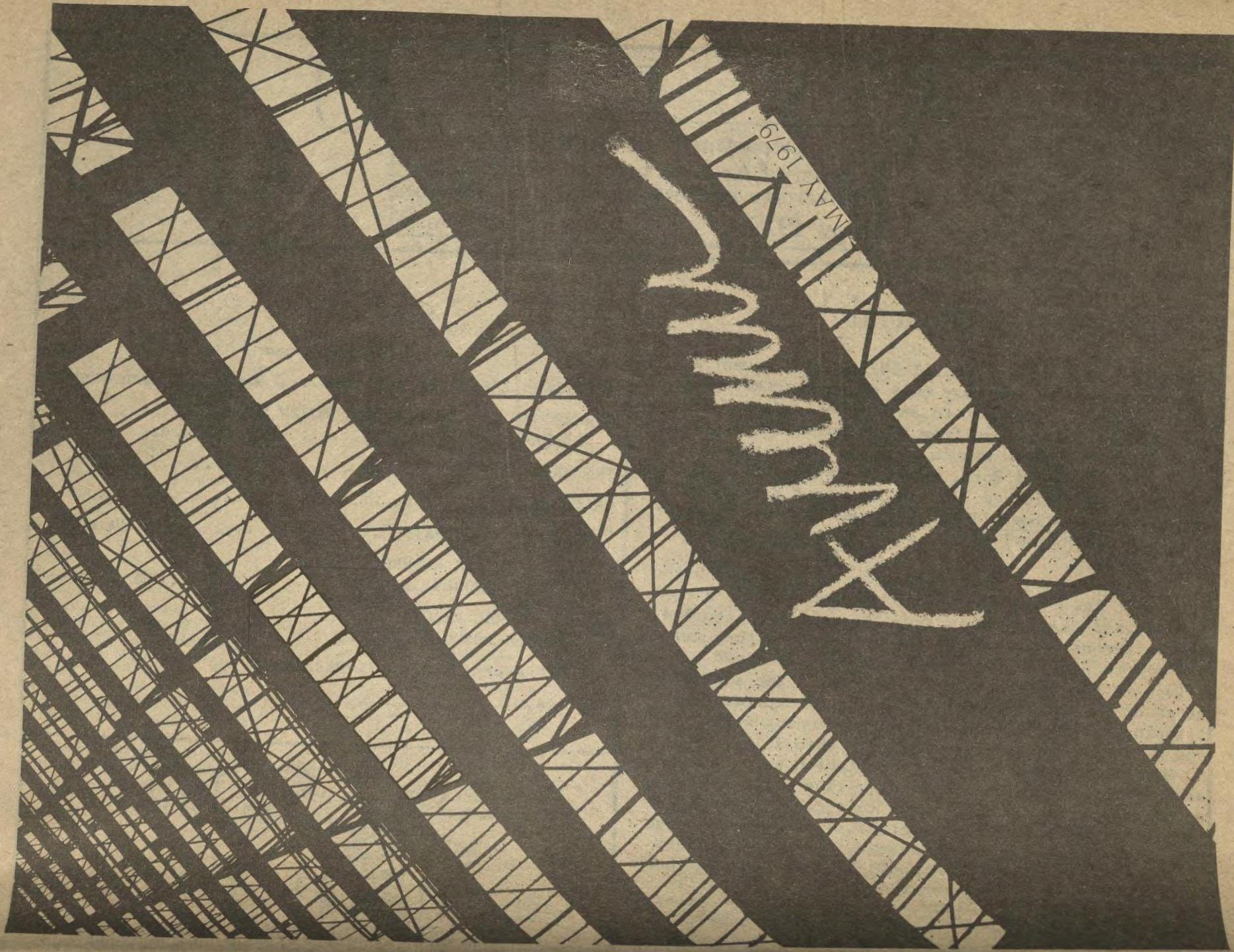


Autumn

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A Pattern Language: Reviews

Tony Ward
Andrew Rabeneck

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Tony Ward

AD 7/78 describes various developments on the West Coast of the United States in hand-made housing. This article connects some of those issues with current academic work in particular with design methods, which closely parallels the apparently idiosyncratic and spontaneous phenomenon the hand-made houses represent.

Environmental Liberation (The Dialectics of Design)

The collective insanity of design methodology as it has evolved since 1962 indeed seems very far from the sensual acrobatics of hand-made houses and woodbutchery. Those dry, sterile diagrams of the 60s with their feedback loops, parameters, performance specifications, criteria of evaluation, sub-set decompositions, environment behaviour models, and inevitable statistics — all so seduced the mad and somewhat desperate generation in search of The Solution. In retrospect, however, design methodologies lacked a *vision*.

The current design methodology of some of the original (and most of the erstwhile) proponents approximates closely the kinds of ideological premises upon which the hand-made houses are based. Christopher Alexander, Sara Ishakawa, and Murray Silverstein have produced a new method — or rather have sought to re-introduce —

perhaps the oldest method of all: it is called *A Pattern Language*. Possibly the singularly most important book of the 20th century on environmental design, it takes the concept, the ideology, the methodology, and the spiritual essence of the owner-built house, and escalates them systematically to a planetary level. *A Pattern Language* is, if you will, an attempt at the ultimate methodology.

The Setting

Interest in design methods has waned over the last few years, and the current vogue leans more towards semiotics (or the theory of signs). Alexander has recently condemned design methods as 'preventing you from being in the right state of mind to do the design', which is odd for someone who has contributed more to design methodology than any other architect.

Alexander's aversion is even more peculiar, since in the new publication he sets out to describe the Ultimate Design Method whereby lay people are able, with very little professional help, to generate their own environments from the earliest sketches to the final construction of walls, ceilings, windows etc. This is, to say the least, a very ambitious book. In production for ten years, it is his first major publication since 1964 when he shattered all our design preconceptions with the astonishing *Notes on The Synthesis of Form*.² This was the book which

made Alexander famous, and which most people still identify him with. Yet he has long since eschewed this work and has moved gradually towards a radically different approach — now manifest fully in *A Pattern Language* (itself part of a much larger canvas involving at least another three volumes).

In 1966 there was a brief goodbye to his work with mathematical decompositions in his paper, 'A City is Not a Tree, but a Semi-Lattice',³ and from then on Alexander concentrated on non-mathematical works. There was a freeway-location study with Mervin Manheim at MIT,⁴ followed by a contribution to Kepes' anthology of man-made objects entitled 'From a Set of Forces to a Form'.⁵

Alexander believed that conflict was neither necessary nor natural. He believed that everyone could have his needs fulfilled by an environmental reorganisation; that there were no such things as conflicting needs, only environmental geometries which brought these needs into conflict, and these geometries could be altered.

'A City is Not a Tree,
but a Semi-Lattice'.

What differentiated this latter work from Alexander's previous ideas was a subtle change of attitude towards the physical world. Here, for the first time, we begin to suspect his belief in a natural order to the physical world, quite unrelated to the conceptual order which we impose upon it. This new world is *dynamic* rather than *static*, and Alexander takes the crucial step of suggesting the need for a methodology which is *itself in constant process of change*.

Early in 1967 Alexander was working in Britain with Barry Poyner, producing the first crude suggestions of this 'process-solution', *Atoms of Environmental Structure*.⁶ In this he tried to describe the forces (or 'atoms') which were the essential basis for this 'process solution'. The authors described the forces as 'relations', like the nexus-geometries occurring in the environment at a more or less discreet level. The kinds of 'relations' caused some amusement among their critics.

Concentrating as they did upon the examples given, his critics missed entirely the major principle of the work from which these examples grew — evolutionary process. They misjudged the work completely in assuming that the individual relations were what mattered, when in reality it was the process itself, based upon observations of human behaviour in the physical world.

A PATTERN LANGUAGE

4 The architect who believes in the gradual evolution of utopian ideals finds himself in a double bind conflict: he cannot remain a professional while at the same time acting as a medium for social change which the professions are committed to preventing.

At no point do the authors tell the reader how this is to be done, which materials to use, which view to change, and so on. What they do say is that a transition space which contains these characteristics is important, and they back up their hypotheses with well-documented research. This is the format of each pattern. There is a problem statement, then an analysis of the available data, followed by the pattern description in the form of a recommendation. As one reads through the book, these generalised pattern statements begin to overlap more specifically, in the process releasing and touching the creative fantasy of the reader until he or she can actually see their dream materialise in a form quite definitely theirs.

The Process
Each of the 253 patterns in *A Pattern Language* is welded together with the suggestion of a sequential process, by which readers can design any kind of environment for themselves. The reader is first asked to make a note of all the patterns which are important to himself, in a descending order of scale, and to interject into this list any other patterns, not included in the book, which he would like to see included in the environment he is designing.

This list will then read like a complete information source for the building. Each pattern is referenced backwards and forwards throughout the book to those other patterns to which it is connected.

Every pattern is connected to all other patterns, just as every element in the real world is connected to every other element, no matter how tenuously. What is implied is a global or ecological view of the physical universe quite different from that which forms the basis of most physical change.

It can be seen that *A Pattern Language* bases its form upon several ideological premises; that everything in the world affects everything else; that real change can only be achieved through an evolutionary process which advances as series of small and separate acts across a broad front; that a beautiful environment can only be generated when it is made by all of the people who are affected by it; and that this process of democratic, piecemeal growth is a viable alternative to current technological and monolithic development projects. It is based upon a great faith that the ordinary man in the street is capable of designing and building his own environment, if he is given the right information in a coherent and readily assimilable form.

The Ideology
The architect who believes in the gradual evolution of utopian ideals finds himself in a double bind conflict: he cannot remain a professional while at the same time acting as a medium for social change simply because it is social change which the professions are committed to preventing. Many architects and academics have sought to camouflage this dilemma with the complex theory they appended to their work. Design Methodology itself must rank as one such sick coverup.

Alexander's works have always been remarkable for their breathtaking simplicity, for their ability to communicate complex relationships to non-professionals in the most straightforward manner. There has always been a germ of demystification about his writings which sets him apart from others in the field, and *A Pattern Language* is no exception.

Yet even here he is unable to escape the professional knot entirely. Having sought to remain within the system, to pursue their goals by evolutionary rather than revolutionary means, the authors find themselves occasionally caught between the opposing forces of radicalism and conservatism.

This is nowhere more apparent than in the 'Construction' patterns, perhaps because they are at one and the same time the most concrete and the least developed of all the patterns.

The reader who faithfully follows these particular patterns can be guaranteed to be on collision course with the building regulation authorities.

If the changes implied in the book were to be realised, it would imply nothing short of a total inversion of the current power structure over the environment.

Having led the unsuspecting reader up the road towards confrontation, they leave him without weapons, to face the building inspector alone.

All of its authors are to be congratulated, for make no mistake this is not just another book by Christopher Alexander. The stature of this book is the responsibility of no one person. I believe this to be perhaps the most important book on architectural design published this century. Every library, every school, every environmental action group, every architect, and every first year student should have a copy.

Tony Ward

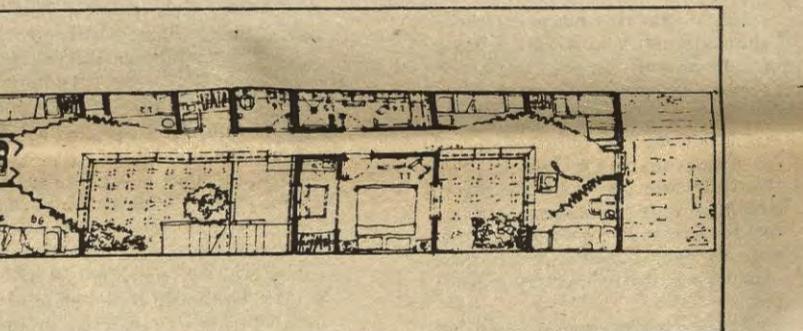
Tony Ward: B Arch, Birmingham (1965); developed the first computer methodology for calculating the 3 dimensional distribution of building activities (1965); worked in London with Christopher Alexander (1966); organised the first International Conference of Design Methods in Architecture at Portsmouth (1967); co-edited *Design Methods in Architecture* with Geoffrey Broadbent (1968); was assistant professor of architecture at the University of California, Berkeley, until 1977, where he taught courses in Social Phenomenology and Architecture, Gestalt Therapy and Architecture, Client-design in architecture, and community architecture. Now, after a year in the UK, he will shortly be re-

turning to the US to work in the domain of community design.

Tony Ward has used the pattern language formula for 12 years, and his students at Berkeley have designed and built five houses following Alexander's Pattern Language book.

Notes

- 1 Robert Fowles, 'Whatever happened to Design Methods in Architectural Education', *Design Methods and Theories*, Vol 11, No 1.
- 2 Christopher Alexander, *Notes on a Synthesis of Form*, Harvard Univ Press, 1964.
- 3 'A City is not a Tree, but a Semilattice', *Design*, 2/1966, pp 46-55.
- 4 Christopher Alexander and Marvin Manheim, *The Use of Diagrams in Highway Route Location*, MIT Civil Engineering Systems Lab, internal publication, 1962-63.
- 5 'From a Set of Forces to a Form', in Gyorgy Kepes, *Man Made Object*, Studio Vista.
- 6 Christopher Alexander and Barry Poyner, 'Atoms of Environmental Structure', R & D paper, MPBW, London, 1967.
- 7 Broadbent and Ward (ed), *Design Methods in Architecture*, op cit.
- 8 Norman Mailer, *Armies of the Night*, Signet, 1967.
- 9 R D Laing, *The Politics of Experience and the Bird of Paradise*, Pantheon, 1967.
- 10 Bernard Rudofsky, *Architecture Without Architects*, Doubleday, 1969.
- 11 *The Oregon Experiment*, OUP, New York, 1975.
- 12 *I Ching*, trans Richard Wilhelm, Princeton Univ Press, 1950.



Andrew Rabeneck

I can only assume that *A Pattern Language* is not aimed at the 'people' as it claims, but preaches only to those who can afford the luxury of isolation from the contextual variables that govern most building activity.

There is much to admire in the recently published work of Alexander and his collaborators. The pattern language offered by them is a major statement about how to overcome what is probably the key problem in the social act of building.

A Pattern Language fills a very large gap in the move towards a greater democratisation of the design process. Through it, professionals and non-professionals are in the position to communicate. Its additional beauty is that it really does produce results. Buildings do materialise from the patterns.

Conclusion
Those like myself, who have used the *Pattern Language* for several years can testify to its efficiency as a communication tool, not just in discussions with the client but in the domain of architectural education itself, where it functions as a tool for teaching architectural design.

This is a serious book. One might also say that it is a book with a destiny (and how many books are that?). It will not automatically deliver a new environment. It will not provide an immediate solution to the squalor in which most of us live. There is no guarantee that a person reading this book will build a moving piece of architecture, but it will do so.

technical constraints as the reason for failing to meet social goals. As Stafford Beer puts it:

'For the first time in the history of man science can do whatever can be exactly specified. Then, also for the first time, we do not have to be scientists to understand what can be done. It follows that we are no longer at the mercy of a technocracy which alone can tell us what to do. Our job is to start specifying.'

Programmes and plans, then, should be based on measurable social goals defined with respect to an accurate perception of the evolving field of needs and aspirations. But because needs evolve continuously, planning too, needs to be continuous and adaptive. Plans should continuously abort, and be recast, before they give birth to a monster. If this is true, there is no need to base them on the predictions that no one can make in any case, but only on the analysis of an unfolding situation in which every decision constrains future variety. In that statement the unpopular notion of planning (in which institutions grind on towards the implementation of plans long after it has become obvious to those who will be affected that the plans are inappropriate) is turned on its head, and deserves to become popular again; because it means that the future is something we use our freedom to determine, rather than something that is lurking 'out there', and will happen to us unless we are mighty smart. We can make, rather than prophesy, the future.'

During the 1960s, besides the successes of technology, there were many spectacular failures of attempted technological solutions to human problems, from Vietnam to Pruitt-Igoe.

Consequently, in recent years researchers have paid increasing attention to the understanding or interpretation of human experience as a guide to finding ways of restoring equilibrium. Previously, one might say, needs were taken for granted and solutions studied, whereas the present tendency is to examine needs and take the repertoire of technical means for granted.

Now, Alexander is one of the few who have never accepted this switch in concern from means to ends. He has steadfastly tried to keep both in view. He seeks both to restore our understanding of human experience and to prescribe building solutions. His concept of a pattern language is a device for achieving this, and it is a brilliant device. It is the first self-conscious expression of something that has eluded most scholars and teachers of planning and architecture. It is an account of the factors that contribute to pleasurable and painful experience of buildings and places, and it offers practical advice on how to repeat pleasurable experience and avoid painful experience in the future.

To this extent alone, *A Pattern Language*, and the case study *The Oregon Experiment*, are wonderful teaching tools. They succeed better than almost any other texts in capturing the essence of good design (that is, a plan which when executed will lead to desired effects while avoiding undesired side or after effects). The patterns succeed in transposing, to some extent, the indeterminate component of the good designer's makeup, the architectural equivalent of the doctor's 'bedside manner', the advocate's 'legal mind', or the joiner's 'craft' – elements which are notoriously difficult to communicate.

Yet despite my sympathy and admiration for the book, I disagree strongly with the partisan conceptual framework and the methodological programme adopted by Alexander and his colleagues, as I understand them from the presently published volumes. I fear that they present insurmountable obstacles to the widespread adoption of pattern languages, and to the development of the idea beyond the status of a theoretical curiosity (despite the fact that several buildings have been built using *A Pattern Language* as a guide).

It would be premature to voice detailed criticism of the concepts and

methods underlying the series of books until *A Timeless Way of Building* finally appears, since that volume deals with the philosophical underpinnings of *A Pattern Language*. Yet the volumes that have already appeared are clear enough about the general dispositions of the authors to deserve some comment.

My purpose is not to criticise individual patterns. The authors are quite scrupulous in pointing out that the patterns offered are no more than hypotheses in which they have varying degrees of faith. *Users of A Pattern Language* should feel free to add, subtract and adapt patterns to suit their particular circumstance. No, it is more important, I feel, to draw attention to some of what appear to be *a priori* assumptions underlying the Language as presently formulated and its present applications.

Each building act, whether individual or collective, confronts its initiator with a degree of uncertainty. Design is a way of avoiding the risks of real-world trial and error in overcoming uncertainty. Design has many

The way they are written not only discourages refutation, but often to challenge them carries the accusation of 'unhuman' intentions.

strategies for doing this which have evolved over long periods of time. The first is the strategy of imitation or copying of past forms that have been proved successful. The premise is the repeatability of experience, and the technique is replication, as discussed by George Kubler in his 1962 essay 'The Shape of Time', and by Alexander in his remarks on unselfconscious building activity in *Notes on the Synthesis of Form* (1964).

The second strategy is that of rules systems (eg, the Classical orders) in which by copying parts of buildings rather than whole buildings a range of end products can be generated with sufficient certainty, thus coping with social and technical change. It is the need for judicious use of the rules that gives rise to architecture as we know it.

The third strategy, that which dominates today's normal building activity, is the strategy of explicit prediction. As increasingly rapid social and technical change have caused the collapse of rule systems, and as building science and engineering evolve, three things happen to the act of design:

- 1 Analysis of needs replaces accepted conventions of need;
- 2 Invention of forms replaces conventions of form;
- 3 Instruction of the builder in how to build replaces dependence on craft conventions.

It is the consequence of contemporary over-reliance on the strategy of explicit prediction that

Finally, it seems to me that the book, because of its weaknesses, runs a great danger of becoming for architectural students one of those spyglasses, like astrology or the *I Ching*, through which the self may be discovered, a medium for self determination that turns into a fashionable craze.

Alexander and his colleagues attack in their work. They argue for the peaceful co-existence of all three strategies under a meta-rule system which they have devised. They seek to re-discover a basis for incorporating pleasurable experiences in design, and for avoiding the nastiness of much modern development. They invent a whole urban rule system to govern land use, density, transportation, and so on. Their niche for the strategy of explicit prediction is the extraordinary building technology they advocate. The irony of this particular section is that quite bizarre forms, certainly with little precedent in California or anywhere else, are proposed on the basis of strictly functionalist arguments (mostly related to statics). As such, they need detailed explication since they are invented – are beyond the experience of any user. Thus they must rely on explicit prediction.

My argument with Alexander is based on the fact that he is not content to proceed towards his objectives (many of which I share) from where we actually are, but from where an idealised knowledge base would have us be. His is a rationalistic and total

vision. In the pursuit of the benign goal of de-brutalising and harmonising building and planning, Alexander and his colleagues have created a totalitarian moral framework into which their prescriptions slot so neatly.

For example, an important assertion is that most of the wonderful places in the world were not made by architects but by the people. As a consequence Alexander and his collaborators believe that the new equilibrium between needs and solutions will not be found unless all people in society are involved in making towns and buildings; unless those people share a common pattern language within which to make these buildings; and unless this common pattern language is alive itself;

This plea for a communal ethic as a prerequisite for towns and buildings that are 'alive' is fanciful. Ironically, it might have been possible to achieve in the past when there was greater freedom in the economy and regulation of morals.

But today, with close regulation of the economy and freedom of

they are selectively introduced into 5 negotiations for the purpose of influencing the development of a consensus, they become part of the rationalist technological procedure, vulnerable to influence apart from evidence.⁵

The authors of *A Pattern Language* have been selective of precedents in a way that lends the book its special flavour of a manual for utopia. It is true that what has been selected as being important is material frequently ignored in conventional texts. These things do tend to relate to what could be called a 'timeless way of building', and many individual patterns ring true for me, as they will for many.

Nevertheless the ensemble of patterns irritates. While it is true to say that the pursuit of pleasurable environmental experiences should dominate any quest for better ways of planning and building, pleasure alone never enjoys unchallenged authority in actual social dialectic. Finding pleasure in the end product of the building process is only one of many criteria. The building must be realised within the prevailing social, commercial, and regulatory contexts – at least within a democracy. The partial way in which the evidence has been gathered for the patterns ensures that these contexts are ignored, or only mentioned in order to be repudiated or implicitly disparaged.

I agree, of course, that the building industry is a hopeless, greedy, oligarchical, resource-profligate mess; that the regulatory systems rob the freedom of the people; that architects are prostitutes and planners fools. But I'd be a fool to ignore them in making my proposals for a better world. They are part of the point of departure. Alexander leaves the hapless 'user' all at sea with respect to these very real contextual problems. In doing so, I can only assume that *A Pattern Language* is not aimed at the 'people' as it claims, but preaches only to those who can afford the luxury of isolation from the controlling activity.

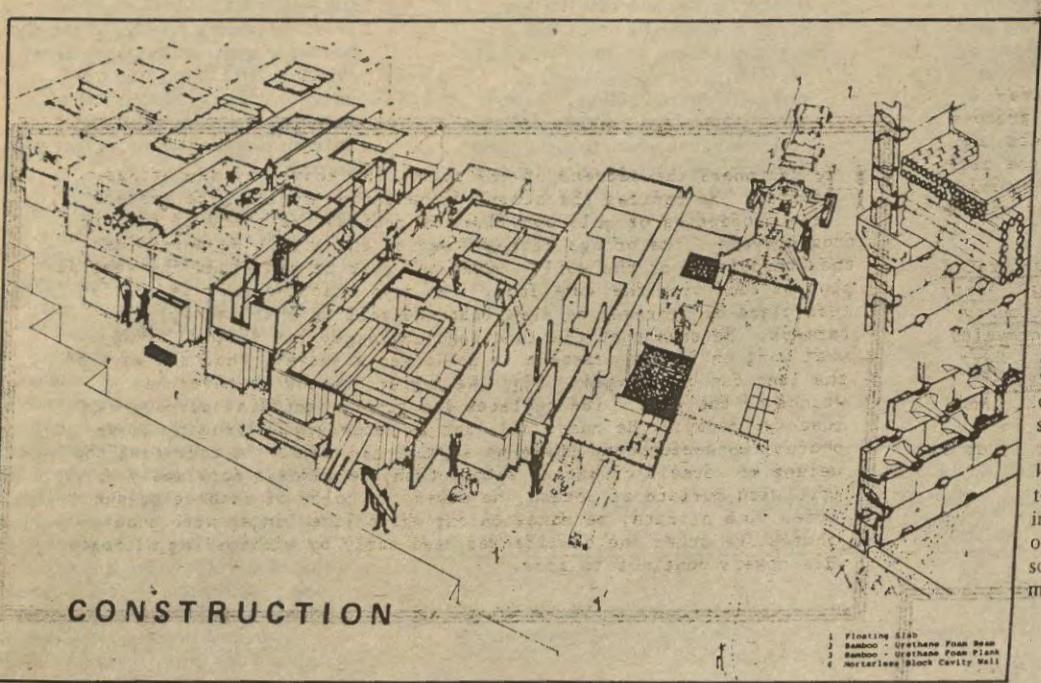
My objection is that because *A Pattern Language* claims to have us live and not where we actually are, it cannot be as effective as it deserves to be. It will be shunned by the very people who need it. Furthermore, the lopsided knowledge base leads to some patterns for building that are absurd. Righteous disdain for all building realities has led to proposals for construction (particularly Patterns 205-220), some of which are silly as well as being difficult to build and, as far as one can tell, quite unattractive. There may well be something spurious about facile condemnations of conventional practice as a temple of spuriousness.

Finally, it seems to me that the book, because of its weaknesses, runs a great danger of becoming for architectural students one of those spyglasses, like astrology or the *I Ching*, through which the self may be discovered, a medium for self determination that turns into a fashionable craze. And that would be a pity. The book contains much of value, and it is a treasure trove of esoteric evidence brought to the support of firmly held personal prejudices.

In the larger world of building though, among the money-hungry developers, the construction workers, the product manufacturers, the building officials and indeed many of the 'people' who do not have the inclination to design and build for themselves, the book runs little risk of making any appreciable impact. The obvious disdain of the authors for the 'straight' world of building, however justifiable, ensures little prospect of success for some of the actions proposed by Alexander to implement his ideas, particularly the planning patterns.

It may be true that we have in the recent past made a god-awful mess of our environment with centralised authorities, laws and master plans; but it is no solution to replace these by a pious hope that everyone will work with 'social responsibility' to realise Alexander's planning objectives. I suppose in order that everyone can be blamed when the 'people' make a mess of things, rather than the 'planners' or the 'courts' or the 'developers' as at present. These are the totalitarian tactics of Hitler's

Righteous disdain for all building realities has led to proposals for construction (particular Patterns 205 - 220), some of which are silly as well as being difficult to build and, as far as one can tell, quite unattractive.



CONSTRUCTION

'Arbeit macht frei' or Mao's Cultural Revolution. Democracies use other devices to control people's selfishness. We have civil rights, due process of law, local elected government and other institutions. It may be that in California many people have lost faith in these institutions, and that they have become impatient, but one should reflect carefully before rejecting them. Designers, for instance should remember that design is structurally symmetrical with regulation. Both constrain variety, and while regulation constrains the choices of designers, so too do designs constrain the choices of users.

I very much hope that *A Timeless Way of Building* will provide answers to the questions I raise, a way of adapting our institutions to the benign ends of *A Pattern Language* without resorting to totalitarian means. There is much that is good in both of them.

Andrew Rabeneck

Notes
1 In the time it took us at Building Systems Development to develop a system to provide the University of California with a University Residential Building System, the 'need' determined politically had dwindled from 4 500 units to 300, at which scale it was uneconomic. (See AD 11/71)

2 Beer S, *Designing Freedom*; Wiley, NY, 19743 A Rabeneck et al: *Beyond the Performance Concept*, report to Institute for Applied Technology, US National Bureau of Standards; National Technical Information Service GCR 77-107 1977.4 Archaeal: 'Applied Interdisciplinary Research on Environment and Aging: Conceptual and Methodological Conflicts' in *Theory Development in Environment and Aging*. Eds: R G Windley, T O Byerts, FG Ernest; Gerontological Society, Washington, 1975.

5 Archaea, op cit

SIEGE!! prelude to an Urban Farm

Here in Eugene we are under siege. The gentle people who have re-formed bonds and alliances to protect the soils and the plants that enable them to grow. These alliances are forming between the disadvantaged urban neighborhood low income groups (especially the young and old on no or fixed incomes) and the farmers on the perimeter of the expanding organism of the metropolitan amoeba.

People to Preserve Agricultural Land, Organically Grown, Incorporated, The Small Farmers Journal, Growers' Market and other food co-ops, Amity Foundation, Whiteaker Neighborhood Project Self Reliance, Lane County Senior Services Community Food Bank, Lane County Housing and Community Development School Gardens Program, The City of Eugene Community Gardens Program, The Edible City Resource Center and the University of Oregon Urban Farm are all groups spearheading the counterattack. And while some regional support is provided by our distant friends in Tilth and The Ecotope Group, we do not fail to realize that it is up to us, and us alone, to repel this siege.

He deciphers the secrets of the soil. (He knows why she brings the properties of chlorophyll.) He recites the story of the nitrogen cycle. (He brings nitrogen out of the air.) He determines the composition of the soil. (Over and over he can plant the same plot of land with the same crop.) He says that the soil is a lifeless place of storage, he says that the soil is what is tilled by farmers. He says that the land need no longer lie fallow. That what went on in her quietude is no longer a secret, that the ways of the land can be managed. That the farmer can ask whatever he wishes of the land. (He replaces the fungi, bacteria, earthworms, insects, decay.) He names all that is necessary, nitrogen, phosphorus, potassium, and these he says he can make. He increases the weight of kernels of barley with potash; he makes a more mealy potato with muriate of potash, he makes the color of cabbage bright green with nitrate, he makes onions which live longer with phosphates, he makes the cauliflower head early by withholding nitrogen. His powers continue to grow.

The core of our dilemma is in our cities themselves, and it is here that we must check its advances. So we in the neighborhoods send messages to the perimeter and they in turn give us their manure. As we value their manure and use it for our own food production, we warn them that their farms and forests are in imminent danger from barbaric pirates with ruthless mobility who exact tolls and flee to other parts unknown to us (such as Georgia Pacific ravaging the forests without re-chopping and moving back to Georgia—but leaving behind a rear guard to poor built houses). But we are not fooled and we know the consequences of explosive growth without a sustainable economic support base—it's known as colonization with its attendant characteristics of domination, dependence, and unequal exchange—and we work to reject this malignant incursion. We write letters to our perimeter neighbors to mentally "pull back" into the city and powerfully assert our capabilities and establish direct marketing systems, local economies and where we sample and perform with dignity and pride.

We tell them that urban agriculture is at its core a conception of rebirth. It is the seed of the movement that is dropping into the cracks of our concrete and its remaining consciousness to a new life anew among burned-out, economically pillaged cities which have become so ugly, so deplete, so un-life-like that they demean even the rats and dogs that live there. It is the meaning and hope that sprouts where it is really needed to provide images of pride and beauty in the midst of clutter and disorder. It is the renewable and regenerative spirit at work and it spirals and revolves around and among the institutions which somehow have overlooked us. Urban farmers have persevered by acquiring roots—hold to grow a healthier society free of aggressive and short sighted competition and destruction by helping each other in companion planting. By intensifying our diversity we are seeking out the abundance of the energy source most appealing to us—The Sun.

We tell them that urban agriculture fosters life amid wasted atmospheres of lead, asbestos, and particulate matter swirling out from our national fetish the automobile and generates the necessity for the diminution of this hideous and life consuming mechanism which devours a huge share of our incomes. We advocate greater local understanding at smaller scales emphasizing bicycle and pedestrian traffic and we even spend time stooping on our hands and knees to attend closely our soils, our waters and our plants. And for this we become attached to the freshness, the tenderness, and the continuities inherent in paying close attention to living things. But to do these things we must exemplify a more simple and direct life and become more locally self-reliant, by stabilizing our spheres of impact, by working as cells alone and in small groups and consolidating our energies by flowering our neighborhoods. And as we work we watch the "regular" food run out. So we must also work to preserve what agricultural and open land that remains on the perimeter and recycle wasted mentalities that choose to raise houses rather than food—for greed is a function of scarcity and we seek a world of abundance. Joint actions in the urban core and at the urban boundary skin are necessary and provide for us the potential consolidation of both the poor and the disenfranchised small farmer, in a coalition that has the potential to once again re-dignify physical labor and maximize the probability of a renewable and continuing life support system.

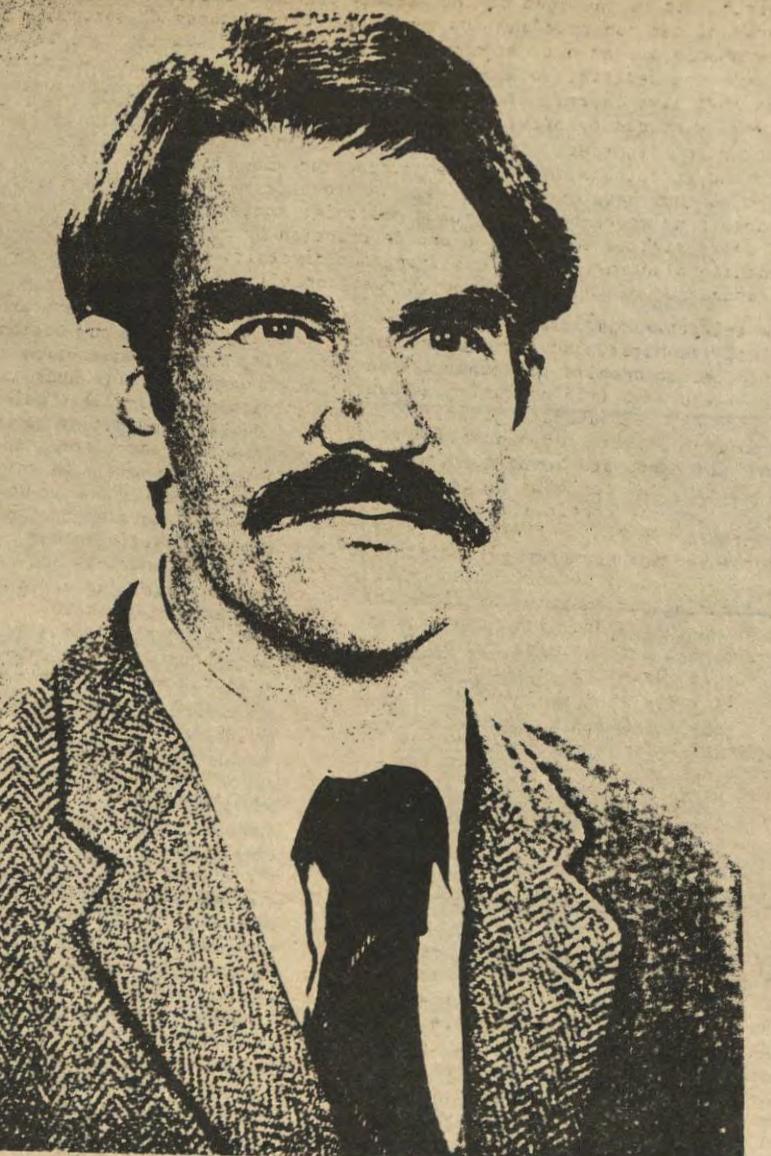
What device she can use to continue she does. She says that the pain is unbearable. Give me something, she says. What he gives her she takes into herself without asking why. She says now that the edges of what she sees are blurred. The edges of what she sees, and what she wants, and what she is saying, are blurred. Give me something, she says, what he gives her she takes without asking. She says that the first pain is gone, or that she cannot remember it, or that she cannot remember why this began, or what she was like before, or if she will survive without what he gives her to take, but that she does not know, or cannot remember, why she continues.

He says she cannot continue without him. He says she must have what he gives her. He says also that he protects her from predators. That he gives her dichlorodiphenyltrichloroethane, dieldrin, chlorinated naphthalenes, chlordane, parathion, Malathion, selenium, pentachlorophenol, arsenic, sodium arsenite, amitrole. That he has rid her of pests, he says.

FORWARD into the PÄST

an interview with:

Richard X. Garfield



- Where did you buy your eyebrows?
- What are your job responsibilities? What aspects of your education are most useful to you now? How might this relate to changes in curriculum emphases you think would be useful in our department?
- Is it true that you had an affair with Tom Hubka?
- How does your work relate to the acute issues of architecture discussed in architectural journals and European schools?
- Is it true that you left because you stripped third gear on Thom Hacker's motorcycle?
- Could you explain your association with the Government Complex in Dacca by Kahn? What is the present status and outlook of that project? What does the project have to say to us about issues of material energetics and labor energetics? What are your perspectives on the social issues of the complex?
- Do you, in the footsteps of your great grandfather, James A., plan to challenge Jerry Brown in the Oregon presidential primary?
- What will be the appropriate uses of wood products as building materials in the long term scenario?
- What was your favorite marijuana, third floor or fourth floor?
- What will be the most pervasive building materials of the future?
- What does the department need to do to better prepare students for the building technology section of the licensing exam and that aspect of practice?
- Do studios here need to be more rigorous with regard to building technology and economic-financial issues?
- Are you proud of what you did to Mike Pease?
- What are your perspectives on the strengths and weaknesses of the department?

answers in the next issue

SIEGE!!

The Urban Farmer :

Richard Britz

We indicate caution, for as the urban becomes more like the rural with lands serving the people directly, our counterparts with different values will push even more strongly to pave and build over the rural, and restraint methods such as urban services boundaries, municipal agricultural land purchase through city and county governments, land trusts, public and private, and organic farm city belts become more and more necessary. At least until we approach some cellular homeostasis of urban self-support or the understanding of such self-support. For the concepts of imperialism, with its attendant forms of colonization and extraction begin with the city feeding off of the country and this drive, this archetypal motivation toward conquest and submission must be checked in ourselves, now and here where we live.

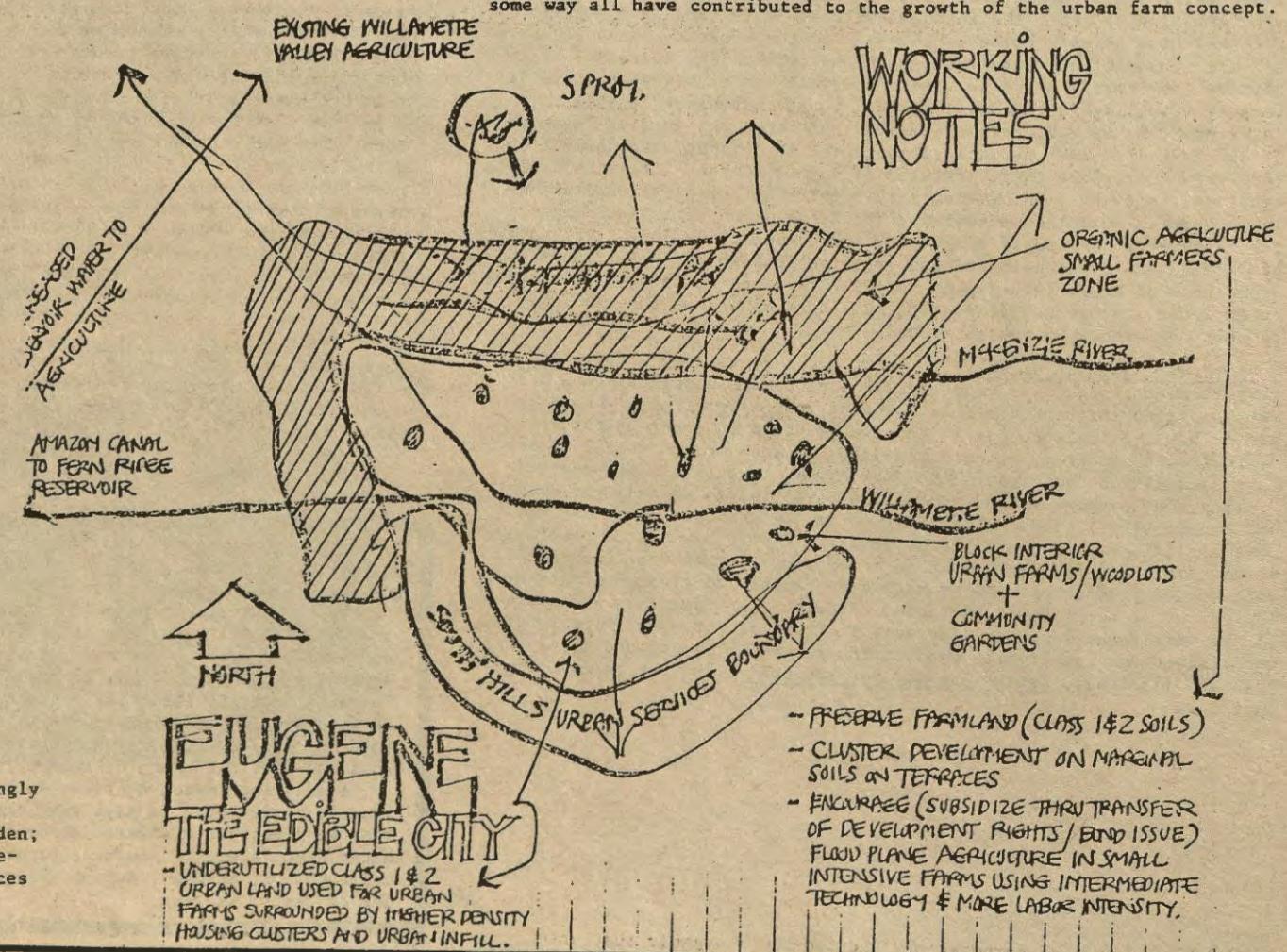
We also tell them that urban agriculture gives us new selves, new friends at all levels of the foodweb, and encourages us not to waste the cores of our own apples by to recycle them into edible cities where we will be proud to raise our next crops and our next generations.

And he has devised ways to separate himself from her. He sends machines to do his labor. His working has become as effortless as hers. He accomplishes days of labor with a small motion of his hand. His efforts are more astonishing than hers. No longer praying, no longer imploring, he pronounces words from a distance and his orders are carried out. Even with his back turned to her she yields to him. And in his mind, he imagines that he can conceive without her. In his mind he develops the means to supplant her miracles with his own. In his mind, he no longer relies on her. What he possesses, he says, is his to use and to abandon.

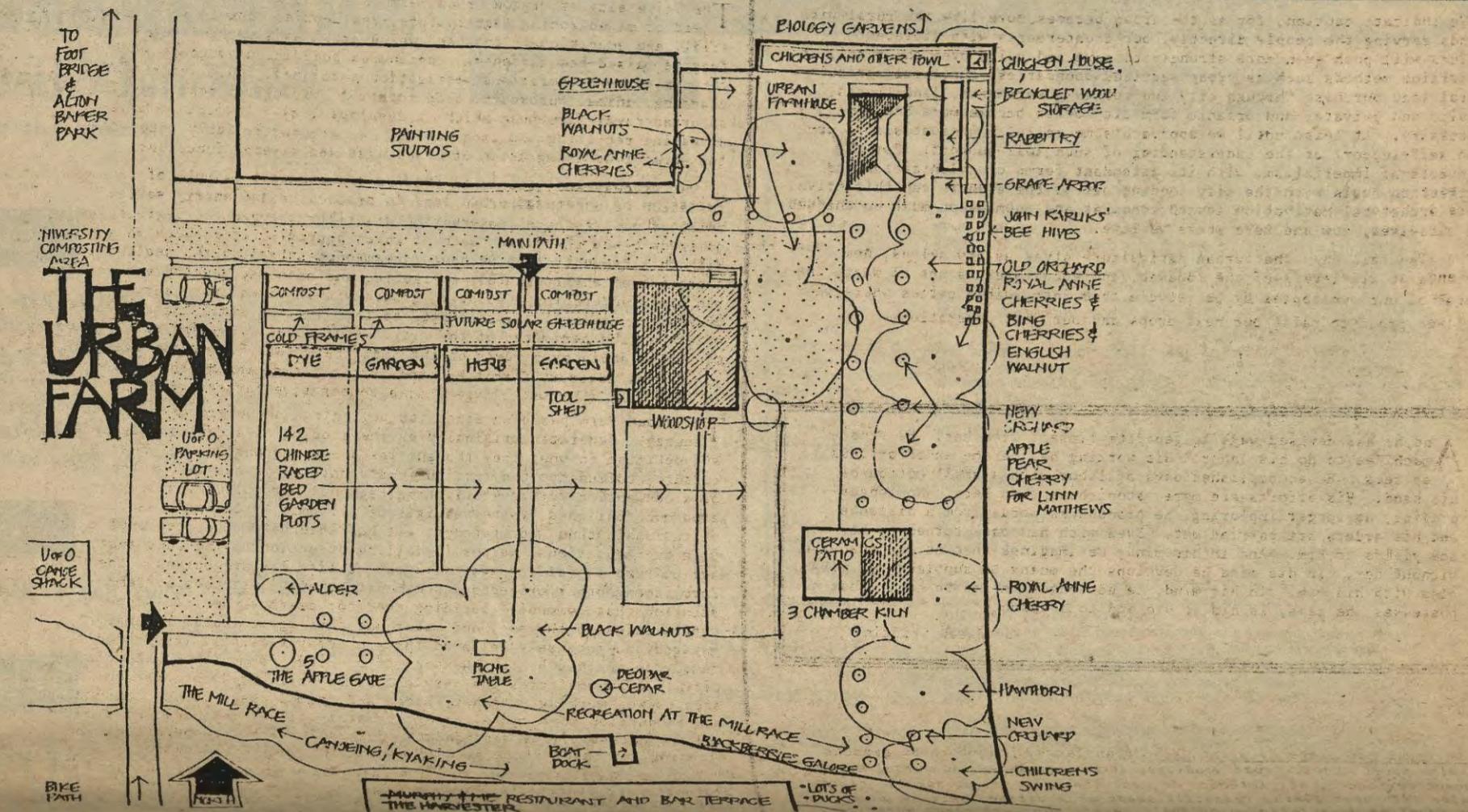
by Susan Griffin

So we repel the siege by planting. Urban farms, neighborhood gardens, edible street trees, urban woodlots, local orchards, and ourselves in permanent residence, all intended to heal the tear in our psychic tissue and value life over death, reinstate sweat as a virtue, shit as a resource, kneeling as a religion of soil, water, sun, and plant worship and organic recycling as the essence of life. In the perimeter areas we glean our fields after the mechanical harvest, and amid dying plant bodies find abundant and continuing resources that we can both harvest and replant, (without poisons this time) so that agriculture in its fullest and healthiest sense will be the heritage of our successors. By pairing respect for the land and economic advantage, we look forward to the future with the enthusiasm of spring, and believe that the siege is lifting.

Richard Britz
Asst. Professor of Landscape Architecture,
Coordinator of the University of Oregon Urban Farm



Donald Knobell ed.
Spring 1984



It continually improves rather than degenerates and has passed through its first winter with its head up after a successful season with no vandalism, no damage and no fences to offend the curious. The Urban Farm has contributed to the building of community, literally, physically through wholesome food for ourselves and our excesses to seniors in Eugene and Springfield. Symbolically at first, we admit, but we envision the day when hundreds of block-interior urban farms perform social services for the dignified, as well as provide meeting places for generational integration.

We continue to work to dignify tools and hand labor as a precise adjunct to the grand plans of designers out of touch with craft, with time required to build or plan or maintain one's goals; in short, we have acknowledged the original concept of economy, that of incoming solar radiation, the growth of plants and timber, and the energy necessary to sustain such endeavors. In essence, we have looked at the renewability of Oregon's energy resources and have underwritten them with the callouses on our hands as well as the ideas in our heads and passions in our hearts. To date, we have been supported by young people who worked and learned at the Urban Farm; summer youth employees (CETA) who have examined again in a different context other methods for survival in the cruelly competitive and often violent world of their youth. And they return even after the "job" is over and are always welcome and know where to find the key....They are welcome and they know it. When offered opportunities to work off traffic offenses they recommend the Urban Farm to the judge and work without supervision because they know the system. They have repaired our broken tools and built important things out of junk and have not missed the understanding that this is important. And now we even lend tools, thanks to the Food Bank Program of the Lane County Senior Services Division, which attracts to our site another generation of farmers, often displaced from their land for one reason or another. And these people have vision, and can often see the evolution of our one small demonstration project into a larger network of cooperative and coordinating shops, tool libraries, urban farms and integrative re-cycling centers. For they have become our teachers, skipping a generation, to aid us in soil understanding and horticultural management. Thus re-cycling themselves into useful and productive roles. And we value this.

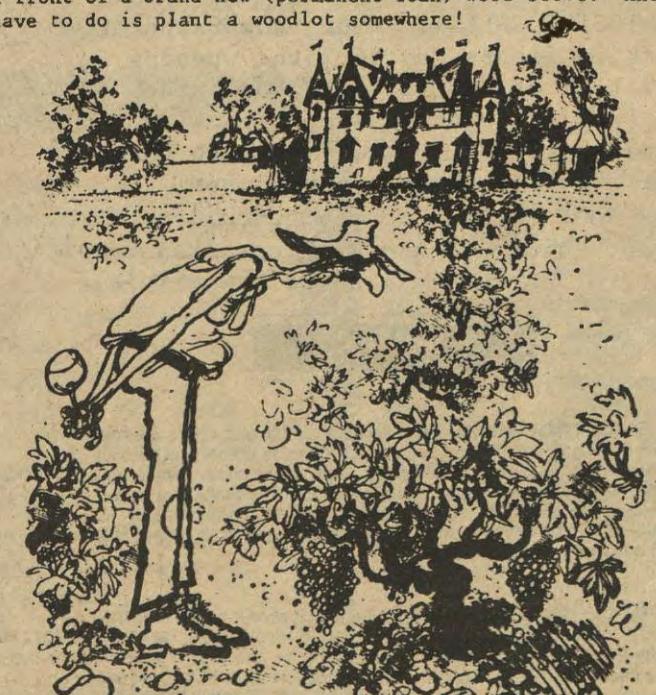
We have gained some publicity which hopefully will begin the actualization of other urban farms within Eugene neighborhoods, somewhat connected with the City of Eugene's Community Gardens Program, but not completely, for vestiges of "do it for them" rather than "facilitate the conception" still remain as a city government paradigm. We remain engaged with the continuation of the University's Urban Farm, but encourage neighbors to seek us out regarding their proposals, because we would like to help them. We have gained some small support from the State of Oregon Department of Energy to monitor our energy production compared to our energy expenditure and while we keep reasonably precise planting and maintenance schedules for our numbered 142 raised beds, we in no way can issue definitive energetic accounting. We can declare, however, that the energy invested by our spring Urban Farmers (higher income college students), including the cost of seeds was harvested by our summer low-income CETA Youth workers and indirectly by the seniors mentioned above. Replanting during the summer months (financed by our Urban Farmer and the CETA Youth) was harvested by those hearty Fall folks who worked to establish winter gardening techniques at the Urban Farm. With the addition of a shredder, on loan from the Lane County Office of Appropriate Technology and organic wastes from Garbagios (a neighborhood recycling corporation) and Zoo-Zoo's organic restaurant,

we have developed a composting recycling system which processes wastes (chicken and rabbit) add to the controlled temperatures necessary for rapid decomposition which adds tilth to the soils in which we raise buckwheat as food for the animals.

And soon our 25-tree orchard will be producing fruits in addition to the seven walnut trees already on the site, in support and rejuvenation of the older, now fading cherry trees originally on the site. Their growth and pollination is assured by the bee colonies interspersed in their midst and their maintenance is assured by those who choose to remember our late friend, Lynn Mathews, symbolically.

In the winter we planned and designed a small solar greenhouse and a wind-driven water pump as well as a small gazebo cover for our prototype mud stove. And perhaps in the spring we will build them—if the group energy is there....

It looks like it will be. A graduate student in Geography brought our chickens and is developing his thesis about Urban Fringe Farmers while serving on the Lane County Agricultural Task Force. A Spring-field cop is pondering the personal impact of urban agriculture while establishing his own small-scale, community reliant farm, and is setting up a complete rabbitry at the Urban Farm as a community demonstration project. Ceramic students have rebuilt the "patio" and have constructed from "scratch" a three-chambered, wood-fired (mill scraps) climbing kiln which has attracted regional, if not national, attention. And the place works—as an integrated multi-dimensional, interdisciplinary learning and production center with the old farmhouse standing proud and repaired, a center for community, where music is heard once again in front of a brand new (permanent loan) wood stove. And now all we have to do is plant a woodlot somewhere!



Calendar

GALLERIES

AFTERNOON GRAPHICS, 17th and Willamette streets, Eugene. "Excess Baggage," a show and sale displaying the works of Lynn Peterson, Barbara Embree and Mimi Rondenet, is featured through May. Gallery hours are from 1 to 5 p.m. Tuesday through Saturday.

ARAKUNEN GALLERY, 1250 Bay, Old Town Florence. Works by printmaker Kenneth Miller and pottery by Tony Grano will be on display through May 12. Hours are from noon to 5 p.m. Wednesday through Sunday.

THE BAY TREE, 388 S. Garden Way, Eugene. Eugene artist Barbara Rodway will show a new concept of oil painting over collages during May and early June. The gallery is open from 10 a.m. to 5 p.m. Tuesday through Saturday.

MAUDE KERNS ART CENTER, 1910 E. 15th Ave., Eugene. May exhibits are ceramics by Faye Nakamura and ceramic tiles by Vicki Halper in the main gallery; color photographs by Rudolph Dietrich in the mezzanine; a student show in the rental/sales gallery; and a student show and writings by Laurie Johnson in the sales gallery. A reception for Nakamura and Halper will be from 7 to 9 tonight. The center is open from 11 a.m. to 5 p.m. daily.

NEW GREEN EARTH ART STUDIO, 1512 Coburg Road, Eugene. Oil paintings by Dolores Roos and Doris Prieto are on display through May.

NORTHSIDE GALLERY, across Franklin Boulevard parallel to the bike path to the Willamette River. Watercolors and drawings by Liz Jonasson are displayed to May 11. Hours are from noon to 5 p.m. Monday through Friday.

OPEN GALLERY, 445 High St., Eugene. "Mixed Media Works," an exhibit by Christine Bourdette, George Kocks, Dave Jackson, Peggy Skycraft and Angelita Stover, are at the gallery to May 25. The gallery is open from 9 a.m. to 5 p.m. Tuesday through Friday and from noon to 4 p.m. Saturday and Sunday.

OPUS 5 GALLERY OF CRAFTS, 2469 Hilyard St., Eugene. "Fibre Sculptures and Other Weaving" by Sandra Maxson is on exhibit through May. Hours are from 11 a.m. to 5 p.m. Monday through Saturday.

SUSLAW GALLERY LOCAL ARTS, one mile south of Flornce on Highway 101 in the lower level of the Suslaw Pioneer Museum. Spring-related paintings will be on display through May. "Artists in action" will be featured from noon to 4 p.m. Friday, Saturday and Sunday.

SOLID INGENUITY, 376 E. 11th Ave., Eugene. Color landscape photography by Gary Tepper is on display during May. Gallery hours are from 11 a.m. to 5:30 p.m. Monday through Friday and from 11 a.m. to 4 p.m. Saturday.

STATE CAPITOL LOBBY, Salem. Original editions, a collection of some 200 books, Northwest artists are display to Aug. 23. The works in the exhibit provide examples of many traditional and contemporary printmaking techniques and will be on sale with all proceeds given to the artists.

SUSAN CUMMINS DESIGN INNOVATIONS, Room 204, Smeede Hotel Building, Eugene. Showing abstract expressionist work by Andy Johnson; color etchings by Kacey Joyce and impressionist landscapes by Lisa Joyce Porter and Dennis Porter. The gallery is open from 11 a.m. to 4 p.m. Monday through Friday or by appointment.

UNIVERSITY OF OREGON MUSEUM OF ART. Showing May 13 to June 17. Soft Sculpture by Kathie Sylvester in the Focus Gallery; photographs by master of fine arts candidates in the Photography at Oregon Gallery; "To Have and to Hold: Containers" in the second floor foyer; paintings by Noah Bain in the Mezzanine Gallery.

EMERALD EMPIRE ART CENTER, 421 North A St., Springfield. Pencil, watercolor and oil paintings by a variety of artists will be on display through May. Hours are from 11 a.m. to 4 p.m. Monday through Friday. In addition, about 35 artists who are members of Emerald Empire Art Association will display paintings in the Springfield Mall May 10-11.

EGENE GOOD SAMARITAN CENTER, 3500 Hilyard St., Eugene. Oils by Helen Womack are exhibited through May. Hours are 9:30 a.m. to 8 p.m. Monday through Sunday.

GALLERY 30, 2650 Willamette St., Eugene. "Antiques on Canvas" an all-member show that includes portraits of America's heritage in oil paintings; mineral painting on porcelain, watercolors and pen-and-ink, is on exhibit through May. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday; 1:30 to 4:30 p.m. Sunday.

GALLERY 141, Room 141 Lawrence Hall, on the University of Oregon campus. "Land Visions" by Maude May. "Reflections" by Laurie Ann Kovack and "Aerial Impressions" by Holly Hutton will be included in a woven images display Sunday to May 13.

NORTHSIDE GALLERY: "Our Show"-student work in fibers May 14-25th. Opening May 14th at 7:30p.m. The Northside Gallery is located across Franklin Blvd. parallel to the bike path to the river. Open M-F, Noon to 5p.m.

THE GOON SCHOOL: Westburg, Scully, Agee. Paintings and Drawings. May 6-12th, on the Mall above Newberry's.

WANTED

WALL TREATMENT: The Eugene Hospital and Clinic and the Lane Regional Arts Council are seeking artists to create a large wall treatment to be located in a waiting area on the main floor of the clinic. The wall dimensions are 16.5 by 18 feet. The maximum budget for the project is \$1,350 and the deadline for submissions is May 30. Additional information is available from Selina Roberts, Room 409, 795 Willamette St., Eugene.

MONUMENTAL WORKS: Open Gallery is accepting works in any media-in appropriate monumental scale for the gallery's June/July exhibition of monumental works. Works will be juried by a panel of artists and professionals familiar with Northwest art. Entry forms are available at Open Gallery (345-4857), 445 High St., Eugene, Ore. 97401. Slides and/or working models or drawings are due May 15.

LECTURES

Fri. May 11th Ken Ferguson, Ceramics Dept. Head at Kansas City Art Institute will present a workshop and slide lecture from 9 to 5 in the EMU crafts center. \$5 for Crafts Center members \$6 non-members. Registration: May 7th. Free lecture 7pm 107 La. Info call 686-4361.

Fri. May 11th Jan Zach "New Vision" 4:30 177 La.

Mon. May 14th Guntis Plesums "Masu Gumi" Japanese Block & bracket construction and carpentry

Tue. May 15th AVENU DEADLINE last issue of the school year.

Wed. May 16th Solar Seminar: Solar Aquaculture. Bill Head, Amity Foundation. 8pm 283 La.

Fri. May 18th Ken Paul "Print Making Down-Under" 4:30pm 177 La.

Sat. May 19th SUN DAY Lectures, exhibits tours

Wed. May 23rd Solar Seminar: Low-Head Hydropower, Jim Brown EWEB EMU room to be posted.

Fri. May 25th George Andrews "Palaces, Pyramids and temples" views of Classic Maya Architecture 4:30 177 La.

Mon. May 28th HOLIDAY. Don't forget to sleep in late.

DANCE

"AXOLOTL" "Axolotl," a science fantasy installation in fiber sculpture and dance theatre, will be open free to the public at the University of Oregon Museum of Art except during mime performances. Performances will be at 4 p.m. and at 8 p.m. Friday and Saturday and at 4 p.m. Sunday. Tickets are available in advance from the U of O Museum of Art (686-3027) and from Gandalf's Den & Fantasy Gallery (484-2834). Ticket prices are \$3.50 for the matinee performance and \$4.50 for evening performances.

TAP DANCE CLASSES: Classes for beginning through intermediate level tap dancers are taught from 6:30 to 8:30 p.m. Mondays through May 29 and from 9 to 10:30 a.m. Tuesdays through Thursdays through May 31 at the WOW Hall, 291 W. Eighth Ave., Eugene. Sponsored by the Lane Community College community education program and by the WOW Hall Dance Guild, the classes are taught by Jeanette Frame, a teacher and performer of tap dance at the WOW Hall and at Dance Works.

NORTHSIDE GALLERY: "Our Show"-student work in fibers May 14-25th. Opening May 14th at 7:30p.m. The Northside Gallery is located across Franklin Blvd. parallel to the bike path to the river. Open M-F, Noon to 5p.m.

THE GOON SCHOOL: Westburg, Scully, Agee. Paintings and Drawings. May 6-12th, on the Mall above Newberry's.

CLASSIFIED

SAN FRANCISCO

WANTED--Source for an aerial perspective photograph or line drawing of the San Francisco Bay Area. Must include the bridges, downtown S.F. and Oakland. Please phone Bob Young at 687-2518 or Mike Shellenberger at

PSSST! HEY BUDDY, WANNA BUY A BILLBOARD?? Rumor has it that 3M Outdoor Advertising (formerly Obie Communications) has old billboards; the used, moderately torn, taken down, rolled up kind for sale for a mere \$5. Now's the time to decorate your studio, or better yet, the inside of 177 Lawrence.

EVENTS

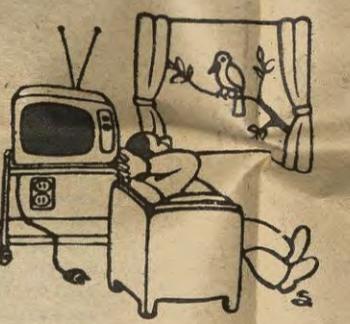
Remove not the ancient landmark, which thy fathers have set.

Proverbs 22:28

CLUBS

Thu. May 17th Dep't Faculty Meeting 4:30pm 177 La

TELEVISION



BILLBOARD

JAN ZACH accorded PROFESSOR EMERITUS status. Dean Harris announced that the status of professor emeritus has been approved, and has been supported by the School in a detailed letter. He emphasized that it was a special distinction by the University to receive this status.

Michael Christopherson, candidate for sculpture position, Fine Arts Dept. will be available to students in the Northside sculpture studio from 1:30 to 3:00 Monday May 7th.

LAST CHANCE!! If you are interested in taking a summer design class please sign-up on the board next to the Arch Dept. door 205 La.



Beaux Arts Ball

LARRY DANCES AGAIN

OR

FIASCO FOLLOWS FORM

the first the last the only
DANCE
come dressed as your favorite form or fiasco. Friday May 18th 8:00pm in the courtyard of Lawrence Hall. Be there or be square.

FILM

"THE REEL THING." Films by regional, independent filmmakers in various formats and themes will be shown at 7 p.m. May 13 at Open Gallery, 445 High St., Eugene. Admission will be \$1.50.

WOODY ALLEN'S

MANHATTAN

Of Woody Allen's new film MANHATTAN, the Willamette Valley Observer's film critic complains: "whatever happened to the Woody who loved Groucho Marx?" He still does, you moron. It's just that right now he would rather make poignant films rather than provide a catalyst for you to drop 'ludes and giggle the night away.

Yes, Woody still loves Groucho. At a very personal point in the film, Woody's character Isaac, who just quit his job as a T.V. sitcom writer, is talking into a tape recorder about the things that made life wonderful. Groucho Marx tops the list, which includes Gershwin, the era as Sam Wo's, and, of course, New York City. Earlier under the lights of the Brooklyn Bridge, Isaac says to Mary (Dianne Keaton), "I don't care what anybody says, this is the greatest town in the world." Well I don't care what anybody says, MANHATTAN is Woody's best.

You just can't rate this film with a "laugh-per-minute" standard. He has turned away from two conventions of current American cinema. Instead of using the formula of thinking up a crazy situation and force-fitting characters into it, he uses the European mode of believable characters in a real situation, dealing with our age old problem: lack of communication between each other. Secondly, he has ignored the current trend of expensive production. MANHATTAN is technically a very simple film, shot in black and white (what must be stock pan--since several scenes are grainy and cloudy, but effectively so,) and with a minimum of editing and camera movement.

In a subtle way MANHATTAN even makes fun of his funnier, yet cerebrally shallow, earlier films. But he still does what he has always done best, and that is to recognize and expose the ever increasing stereotypes of our current fashion of lifestyles. "Aren't people wonderful?" Woody seems to say. Sure we screw up with relationships, but people really love each other and we shouldn't feel guilty about wanting to live in the '80's.

Ralph McDaniel

CONCERTS

Flying Karamazov Brothers & Robert Cray Band. Sat May 12th 8pm in the EMU.

SPORTS

Going Down?

Next to the Giant Dipper roller-coaster on the Boardwalk in Santa Cruz, California, the elevator in Lawrence has got to be the scariest ride on the entire West Coast.



Sun. May 13th Mother's Day

Fri. May 18th Buddha's Birthday

Four thousand landmarks have been knocked down.

Since 1930, four thousand of America's buildings of architectural and historical significance have been demolished.

It's time to stop destroying-time to start finding adaptive uses for our historic structures. Let's put new life into our neighborhoods and cities; let's restore the landmarks we have left to imaginative modern uses.

Join The National Trust for Historic Preservation; help preserve America's heritage for today and the future.



Let's cut it out.

Please send me more information on membership in The National Trust for Historic Preservation.

Name _____
Address _____
City _____ State _____ Zip _____

Mail to: Membership Dept., Office of Public Affairs, The National Trust for Historic Preservation, 740 Jackson Place, NW, Washington, DC 20006.

National Historic Preservation Week, May 12, is being celebrated in the Eugene-Springfield area this week. Eugene's Junior League will be offering bus tours of 40 points of historic interest in town. Tours leave the Lane County Fairgrounds at 10 a.m., Tuesday, May 8; Thursday, May 10; and Saturday, May 12. Tickets are \$2 in advance and are sold at the Thrift and Gift Store, 2839 Willamette. In addition, Eugene's Senior Preservation Board sponsored two meetings at the old Lane County site, Ed's Roads, Places and Signs records an automobile trip through Lane County roads. Both will be shown at 7:30 p.m. Friday, May 11; at 8:30 p.m., Saturday, May 12, in Eugene City Council Chambers; and at 8 p.m., Wednesday, May 16, in the Edison School Library. For more information on the above events, call 687-5443.

COMEDY

Cul de Sac With A Tricky Name

Los Angeles

Somewhere on the Los Angeles county street naming committee, there lurks a wise guy.

The unnamed namer called a cul de sac in the southern part of the county South Exa Court.

But Nat Dulaney, a member of the committee, says that's not how it comes out on some maps:

"When the name is abbreviated and set close together," he said, "it looks like sextet."

United Press

silly Real Estate ad from the Willamette Valley Observer



\$500 DOWN, 2 plus bedrooms, vaulted ceilings, massive old beams, hardwood craftsmanship, skylights, stained glass, involvement kitchen, fruit trees, large yard. 360 Jackson, Realtor owner.

BROOKVIEW REALTY
99 W. 10th, 687-1725, evening. Joyce Thomas, 747-2689.

The Ideal British Pub

BY GEORGE ORWELL



"The Moon under Water"

My favourite public house, "The Moon under Water", is only two minutes from a bus stop, but it is on a side-street, and drunks and rowdies never seem to find their way there, even on Saturday nights.

Its clientele, though fairly large, consists mostly of "regulars" who occupy the same chair every evening and go there for conversation as much as for the beer.

If you are asked why you favour a particular public house, it would seem natural to put the beer first, but the thing that most appeals to me about "The Moon under Water" is what people call its "atmosphere".

To begin with, its whole architecture and fittings are uncompromisingly Victorian. It has no glass-topped tables or other modern miseries, and, on the other hand, no sham roof-beams, ingle-nooks or plastic panels masquerading as oak. The grained woodwork, the ornamental mirrors behind the bar, the cast-iron fireplaces, the florid ceiling stained dark yellow by tobacco-smoke, the stuffed bull's head over the mantelpiece—everything has the solid comfortable ugliness of the nineteenth century.

In winter there is generally a good fire burning in at least two of the bars, and the Victorian lay-out of the place gives one plenty of elbow-room. There are a public bar, a saloon bar, a ladies' bar, a bottle-and-jug for those who are too bashful to buy their supper beer publicly, and upstairs, a dining-room.

Games are only played in the public, so that in the other bars you can walk about without constantly ducking to avoid flying darts.

In "The Moon under Water" it is always quiet enough to talk. The house possesses neither a radio nor a piano, and even on Christmas Eve and such occasions the singing that happens is of a decorous kind.

The barmaids know most of their customers by name, and take a personal interest in everyone. They are all middle-aged women—two of them have their hair dyed in quite surprising shades—and they call everyone "dear", irrespective of age or sex. ("Dear", not "Ducky": pubs where the barmaid calls you "Ducky" always have a disagreeable raffish atmosphere.)

Unlike most pubs, "The Moon under Water" sells tobacco as well as cigarettes, and it also sells aspirins and stamps, and is obliging about letting you use the telephone.

You cannot get dinner at "The Moon under Water", but there is always the snack counter where you can get liver-sausage sandwiches, mussels (a speciality of the house), cheese, pickles and those large biscuits with caraway seeds in them which only seem to exist in public houses.

Upstairs, six days a week, you can get a good, solid lunch—for example, a cut off the joint, two vegetables and boiled jam roll—for about three shillings.

The special pleasure of this lunch is that you can have draught stout with it. I doubt whether as many as ten per cent of London pubs serve draught stout, but "The Moon under Water" is one of them. It is a soft, creamy sort of stout, and it goes better in a pewter pot.

They are particular about their drinking vessels at "The Moon under Water" and never, for example, make the mistake of serving a pint of beer in a handleless glass. Apart from glass and pewter mugs, they have some of those pleasant strawberry-pink china ones which are now seldom seen in London. China mugs went out about thirty years ago, because most people like their drink to be transparent, but in my opinion beer tastes better out of china.

The great surprise of "The Moon under Water" is its garden. You go through a narrow passage leading out of the saloon, and find yourself in a fairly large garden with plane trees under which there are little green tables with iron chairs round them. Up at one end of the garden there are swings and a chute for the children.

On summer evenings there are family parties, and you sit under the plane trees having beer or draught cider to the tune of delighted squeals from children going down the chute. The prams with the younger children are parked near the gate.

Many are the virtues of "The Moon under Water" I think that the garden is its best feature, because it allows whole families to go there instead of Mum having to stay at home and mind the baby while Dad goes out alone.

And though, strictly speaking, they are only allowed in the garden, the children tend to seep into the pub and even to fetch drinks for their parents. This, I believe, is against the law, but it is a law that deserves to be broken, for it is the puritanical nonsense of excluding children—and therefore to some extent, women—from pubs that has turned these places into mere boozing-shops instead of the family gathering-places that they ought to be.

"The Moon under Water" is my ideal of what a pub should be—at any rate, in the London area. (The qualities one expects of a country pub are slightly different.)

But now is the time to reveal something which the discerning and disillusioned reader will probably have guessed already. There is no such place as "The Moon under Water".

That is to say, there may well be a pub of that name, but I don't know of it, nor do I know any pub with just that combination of qualities.

I know pubs where the beer is good but you can't get meals, others where you can get meals but which are noisy and crowded, and others which are quiet but where the beer is generally sour. As for gardens, offhand I can only think of three London pubs that possess them.

But, to be fair, I do know of a few pubs that almost come up to "The Moon under Water". I have mentioned above ten qualities that the perfect pub should have, and I know one pub that has eight of them. Even there, however, there is no draught stout and no no-mugs.

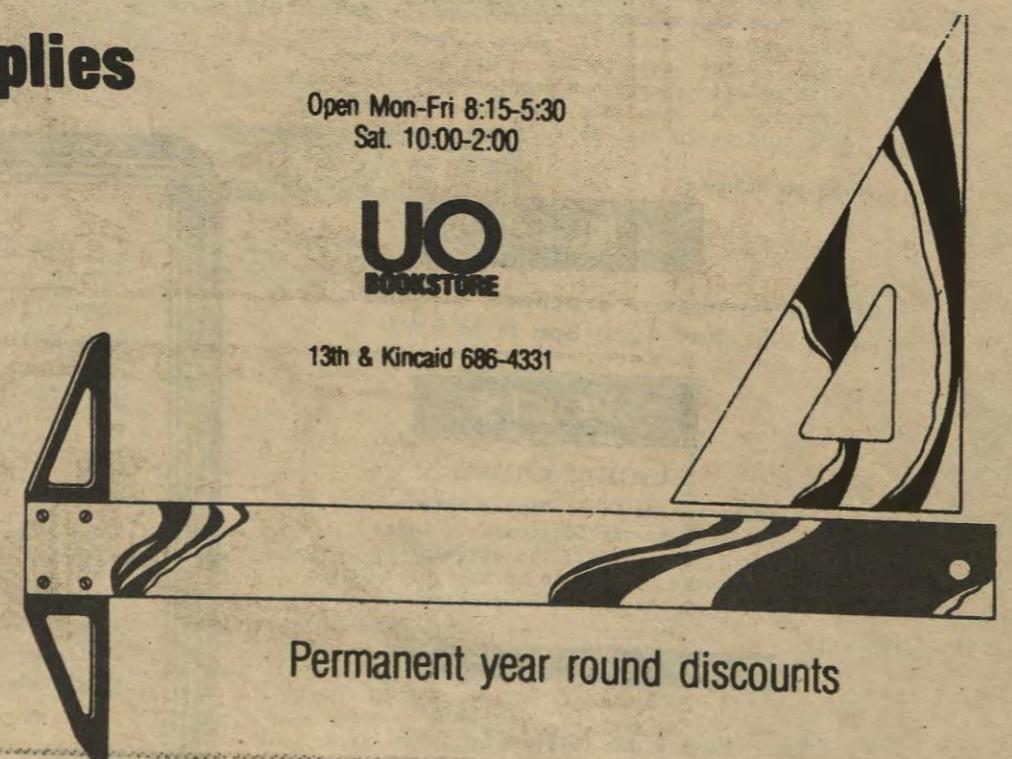
And if anyone knows of a pub that has draught stout, open fires, cheap meals, a garden, motherly barmaids and no radio, I should be glad to hear of it, even though its name were something as prosaic as "The Red Lion" or "The Railway Arms".

Evening Standard, 9 February 1946

Art and Architecture Supplies

Shop & Compare

"Design Markette" markers reg. \$1.15 Now 89¢
Grumbacher brushes & paints 15% off
Strathmore drawing pads 15% off
Simmons brushes 15% off
Faber "TG" pens and sets 15% off
Rapidigraph pens and sets 15% off
Staedler-Mars pens and sets 25% off
Bucour Acrylic Paints 15% off
Luxo lamps up to 20% off
poster board in 15 colors 15% off



Permanent year round discounts

Open Mon-Fri 8:15-5:30
Sat. 10:00-2:00
UO
BOOKSTORE
13th & Kincaid 686-4331

GRAMMAR Architecture is Mushrooming in the Schools

Michael DeCourcy Hinds

William Richter has designed a post office that sits on giant stilts. On its roof is a "fun" tunnel and a reading room reached by ladders and a catwalk. No need for alarm, this isn't a prototype of future post offices. But it may be built this spring in White Plains, N.Y.—that is, if William Richter, who is 8 years old, and his 23 classmates don't dream up a more imaginative design for a play-study area in their third-grade classroom.

The motivating force behind William's and hundreds of similar projects across the country is a program called Architects in the Schools, originated and partly paid for by the National Endowment for the Arts three years ago. White Plains, with six architects teaching one afternoon a week in the schools, has the largest program and one of the most successful. So successful, actually, that the school district continued and even enlarged the \$16,000 program this year when most national and state funds were exhausted.

Nationally, 50 architects are teaching in 28 states, and 12 more states have applied for funds for next year. "We're getting so many requests that we can't respond to them all," said Aase Eriksen, national coordinator for the program. Compared with other art-in-school programs, architecture is "mushrooming at an immense speed," she said, partly because "it seems less frilly to people since it's both an art and a science."

Allan Anderson, an architect who, with his wife, Barbara, also an architect, helped start the White Plains program, explained, "This isn't a vocational program, but it's doing more for architecture than developing young architects. It's making the children sensitive to the quality of their environment and giving them the tools to change it."

The Andersons and the four other architects in the White Plains schools have guided well over 1,000 primary school children through the design awareness course. In between the architects' weekly visits, teachers keep the momentum going by relating design projects to math, science, vocabulary, and other subjects. "Numbers take on a reality when you measure a room," said Anderson.

"They really love showing off their 'special place,'" Kroin said, referring to a little house the class made as a team. Grade school architecture, the architects noted, seems to provide a mixture of learning and playing that succeeds with all sorts of

children by encouraging their fantasies and absorbing their incredible intensity.

Explaining why he preferred the construction-oriented approach, Anderson said he remembered how much, as a child he and other children enjoyed building a chapel at YMCA camp one summer. "Twenty kids on a rope, pulling rocks and logs; there was a great sense of teamwork and pleasure in building something real," he said.

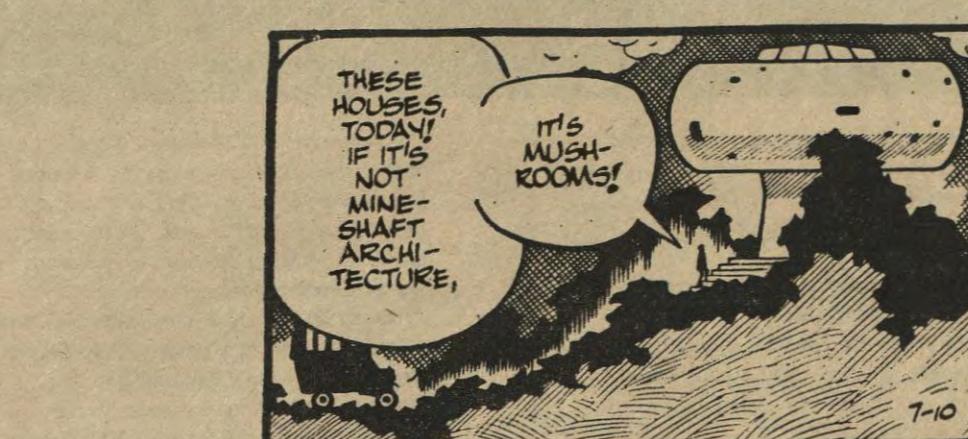
As he expected, older boys and girls in his classes quickly grasped the design concepts and building techniques. And he discovered that even third graders easily picked up the skills, although they admittedly "suffered" through early classes on theory and precise measuring.

In a few years, the architects will turn over their teaching duties to real teachers and act only as consultants for the classes. Already many teachers share their students' enthusiasm despite the potential increase in their workload. "This is the most successful program we've had in the nine years I've been here," said George Yanchik, art teacher and in-school coordinator for the White Plains program. "The kids rush in the door and plunge right into their work. I don't even have to ask the kids with behavioral problems to quiet down, they're too eager to get going—and their model is the best in the school."

The children don't start off using French curves and compasses. During their weekly one-and-a-half-hour art class, they pick up the basics of measuring and scale drawing on graph paper. They make scale drawings of their own bedrooms and follow that with drawings in scale of the school grounds and neighborhood. Younger children, who have the most difficulty understanding scale, are asked to consider design faults and solutions for their own classrooms, and older children are allowed to tackle bigger, schoolwide design problems.

Michael DeCourcy Hinds, "New York Times"

GORDO



By GUS ARRIOLA

Architecture Practice Marquis Associates

CATHY: This is a medium size office, with a staff that varies between 15 and 22 or 23 people. Our average projects are between \$1 million and \$5 or \$6 million dollars, though we've been working on a project for the State Department of Justice that will probably end up \$20 million or so. We try to keep a relatively stable staff and try to carry people through slow times, if possible. We have five partners. Bob Marquis and Peter Winkelstein have been with the firm many years. The other principals are Jim Caldwell, who had his own, one person office, (an experience which is quite valuable), and an interior designer, Phyllis Martin-Veque. I would say 2/3 of the architectural staff is licensed. The least experienced person is just out of school. The others vary from 3 years to 10 years or more.

The partners had what we called a retreat last January to discuss and determine some long term objectives for the office, as well as the structure to run it. One of our goals is to integrate our interior design department and our architectural work. One of our other goals was design excellence. Another was excellence of commissions. And that's very important to us. We just don't do cheap speculative work.

Our work tends to be institutional: schools and universities. We've done several banks, corporate headquarters, a number of large libraries, some churches, a laboratory, cafeterias, etc. We do a great deal of housing work, either low to moderate housing, financed by HUD, or housing for the elderly. We're also working on rehabilitating public housing in Hunter's Point here in the city. (In the AIA Journal (September 1978) there was an article about that project which just won an award for its design and social content.) Our office is very committed to socially relevant things; working on housing which has, in some ways, very little design content. It's very important to us from the point of view of people.

MIKE: All architects want to do that and a lot haven't. How do you pull it off, Bob?

BOB: Well, I think by being very aware that that's what you want to do, and then trying to make those decisions you have control over that lead to that. The trap is that if you start to do work for developers, you become known as an architect who does developer's work. It then becomes difficult to get better work. We pay a price for this. We get very little commercial work. Those clients aren't attracted to our firm, because we've done so little of that type of work. It's a vicious circle.

This is the third in a series of six interviews with San Francisco architects about their lives in the practice of architecture. Mike Shellenberger's Architecture Practice Class visited them in October, 1978; Bob Young taped; Mike later edited; and Bob and Chris Snell assisted. AVENUE has further edited for printing here. The complete interviews will be available as a publication of the Center for Environmental Research in Spring 1979.

MIKE: A lot of firms that make the leap into excellence in design do so with considerable personal sacrifice. Have you found that to be true?

BOB: Well, financial sacrifice, to begin with. With an office this size, you're worried about getting enough jobs in to keep it going. There's constant pressure even among the partners to rationalize doing work that doesn't quite fit into the goals. (We're having a mini-retreat next week to sit down and discuss it again). You just keep working at it. And are careful not to rationalize.

CATHY: In the time I've been here we've never compromised those goals.

BOB: If you set these goals, and not unrealistically, it becomes a self-fulfilling prophecy. You begin to get a reputation as a design-oriented firm, so that people who want schlock stuff don't even phone you.

MIKE: Are there particular techniques that you use with a client to get this kind of quality, things other firms maybe don't do?

BOB: The one technique we try to use is pushing the client and pushing ourselves. The constant pressure you fight in practice is to do the expedient thing, (especially once you get off the concept of design), to get the drawings out and not restudy something that you really sense ought to be restudied.

CATHY: We're committed to finding techniques that really get at what the users feel and want. The "Taking-Part" workshop for the Commodore Sloat School (Architecture Record, June 1976) is one kind of tool we use. There are others. In our justice building, for example, there was a long programming process with the user, where we worked in a direct and creative way. We have continued that process by a series of newsletters that communicate with the 2,000 users of the building. We are committed to trying to ferret out what user needs really are; to consider the people stuck with the building.

MIKE: Many firms that consider themselves design oriented seem really threatened by user involvement; that it's getting in the way of doing the kind of design they would want. Is that problem here?

BOB: No, we feel that the user involvement makes for a more sophisticated and more understanding user. He has much more to say in this day and age about what gets built, so the involvement of the user is really the

involvement of the client in many cases. Your initial question, if I understand it, is how do you get good design? What techniques do you use? The techniques (one uses) are pushing the client, pushing yourself.

Architecture is one of the few arts that requires all these other disciplines. You have to know how to talk to the client, how to convince him of your ideas. To just get the job you have to be a salesman, to a certain extent. You have to be a technician, a lawyer, a psychiatrist. If you have all the talent in the world, but you can't at least viably control all these other disciplines, you're going to die on the vine with your talent. Good design means 10% talent; 90% hard work.

MIKE: 10%? That's pushing! What do you mean by pushing yourself?

BOB: Pushing yourself is to say, yes, we know the client accepts it, but it doesn't come up to the standards we want to reach, so we'd better take another look at it.

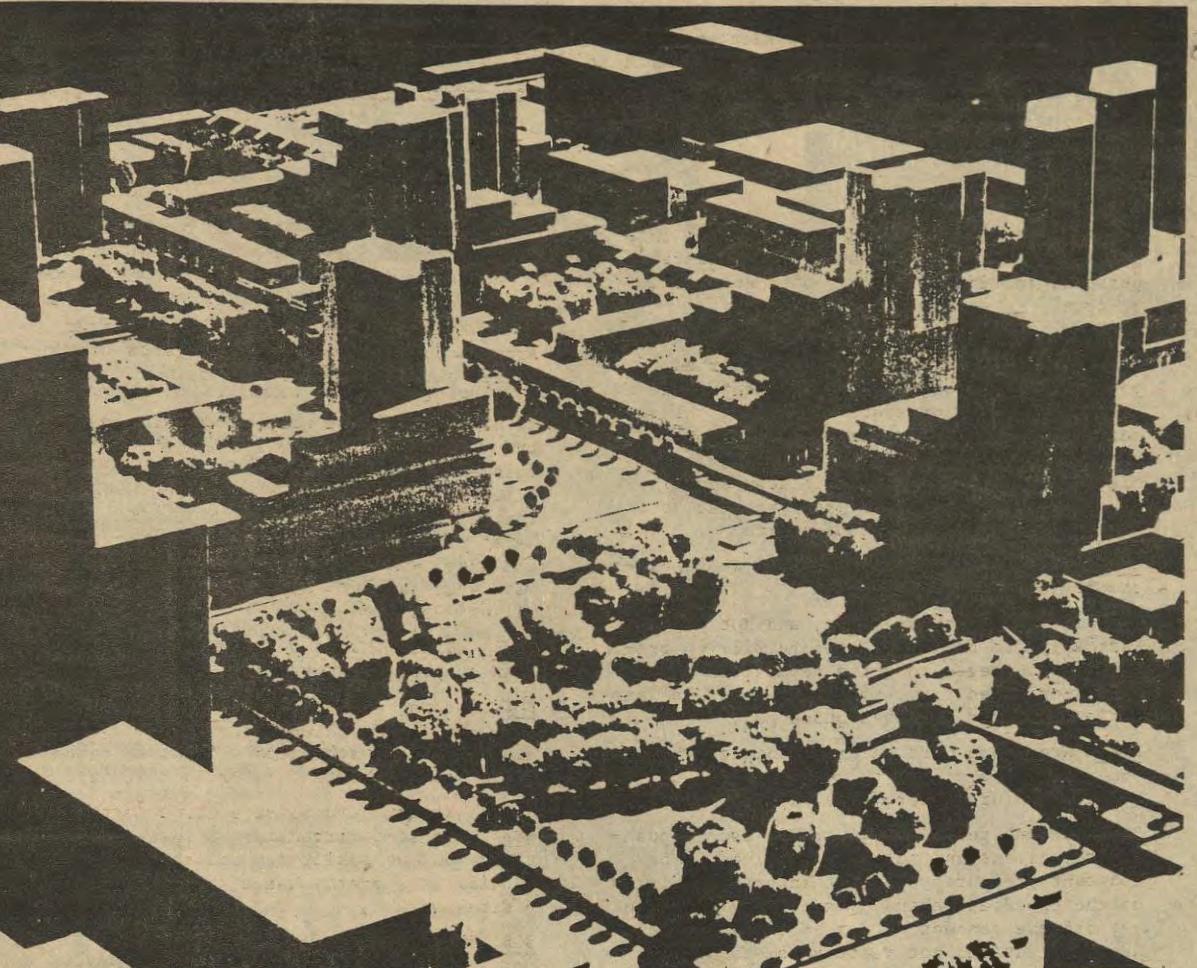
CATHY: We try hard to schedule a forty hour week. In some circumstances there is overtime. But we really try not to do too much. I think it's pretty unhealthy the way some offices work.

BOB: By "pushing one's self," I think I mean not accepting the first solution; the expedient, perhaps even logical way out. (It's a willingness) to re-examine decisions you've made. And this depends a lot on people's personality in the office, too.

MIKE: What kind of people do you look for when hiring?

CATHY: The most important thing other than somebody's ability to do a lot of different things and have some experience, is their attitude toward design, and towards buildings. Then, how their level of experience relates to the job that they will be doing. How much a person would contribute to the office as a community is very important to us.

We have weekly management meetings which everyone is welcome to attend; we have monthly staff meetings which everyone is required to attend. We look to our staff to be lively, contributing members of the community. Skills are also very important to us. I often ask what the last book they read about architecture was. I'm just curious to see if people are interested and involved in architecture.



Yerba Buena Center Alternative
San Francisco, California

MIKE: You don't tend to hire someone just out of school, correct?

CATHY: We're very interested in doing that. It's sometimes hard to figure how to fit them into the office. We have two such in the office now and have always tried to have several.

BOB: We try, sometimes I think too hard, to run an office that's very oriented to the well-being of the people in the office. (Yet), that can be at odds with our other goals of doing the best possible work.

MIKE: You're saying you're pushing yourselves here. It sounds like that as you spend more time on design it eats into your profits. But is it true that you might end up getting more work because you're doing good work?

BOB: I think you get more out of the people. Everything works hand in glove, because we have people who are interested in architecture. We probably haven't had to experience (the confusion between profit and design) because we're all pretty clear on the goals of the office.

MIKE: Do you tend to get more fees because you're spending more time and expense in design?

BOB: We tend to relate ourselves to like firms. We're getting the same fees as some, though. I suspect we're getting much better fees than what you mean by "others."

We try to charge on a basis of task, rather than a percentage. We charge a minimum of \$25,000 to do a house, and we still lose money.

STUDENT: What price range houses are you speaking of?

BOB: I wish you'd asked that question last week. Last week I would have told you houses in the range of \$175,000 to \$250,000. This week, we're not saying.

CATHY: More.

BOB: We do about two or three houses a year, even at those absolutely insane fees and construction costs. (It would seem) that if you do good work there will be people who seek you out. We get disappointed a lot, but we operate on the premise that virtue will triumph in the end. Half the time it doesn't, and it's discouraging. You have to have that idea if you want to be a design-oriented firm.

CATHY: One of the other things that I think is important to tell you is that we have a lot of women in the office: two women principals; one woman associate; two women architects, and one woman interior designer—out of twenty. The office also tends to be pretty young.

MIKE: What's a typical day like for you?

CATHY: Too much time spent doing other things than working on projects. I tend to be the person that works on PR stuff for the office. That means writing articles or entering our projects in the AIA awards programs. I'm in charge of interviewing people and that takes a tremendous amount of time and is very distracting. So I'd say that 25% of the time that I spend in office is not working on projects. And that's too much. I'd rather design stuff. It's just part of the things you get into when you become more of a manager. There's a huge amount of work in an office like this that isn't on projects, that has to do with getting more work, writing proposals, being interviewed, and trying to get awards, which we always do. In our office nobody wants to be an administrator, so everybody has to do it.

MIKE: Why don't you hire a professional administrator?

CATHY: Because we're not big enough. There (are also) so many things that have to do with judgement and design that are a part of management. I don't know that I would give that over to somebody else. We have talked (though) about getting an outside person to help with getting new work.

STUDENT: Why do you put the importance of getting AIA awards?

CATHY: Well, I don't personally, but I think that Bob and Peter are committed to the national profession, to the AIA, and the reputation of the office. And design awards are impressive to clients. I think I'd love to win them, but I'm not sure that they're worth it.

STUDENT: As a professional and an educator, how do you feel about the way in which the educational system prepares us to become professionals?

CATHY: I don't know what your system at Oregon is like, but the debate, I think, is whether the technical skills should be caught in school or not. I believe they shouldn't be.

STUDENT: Then are you willing to pay for somebody to come into your office while you teach them technical skills?

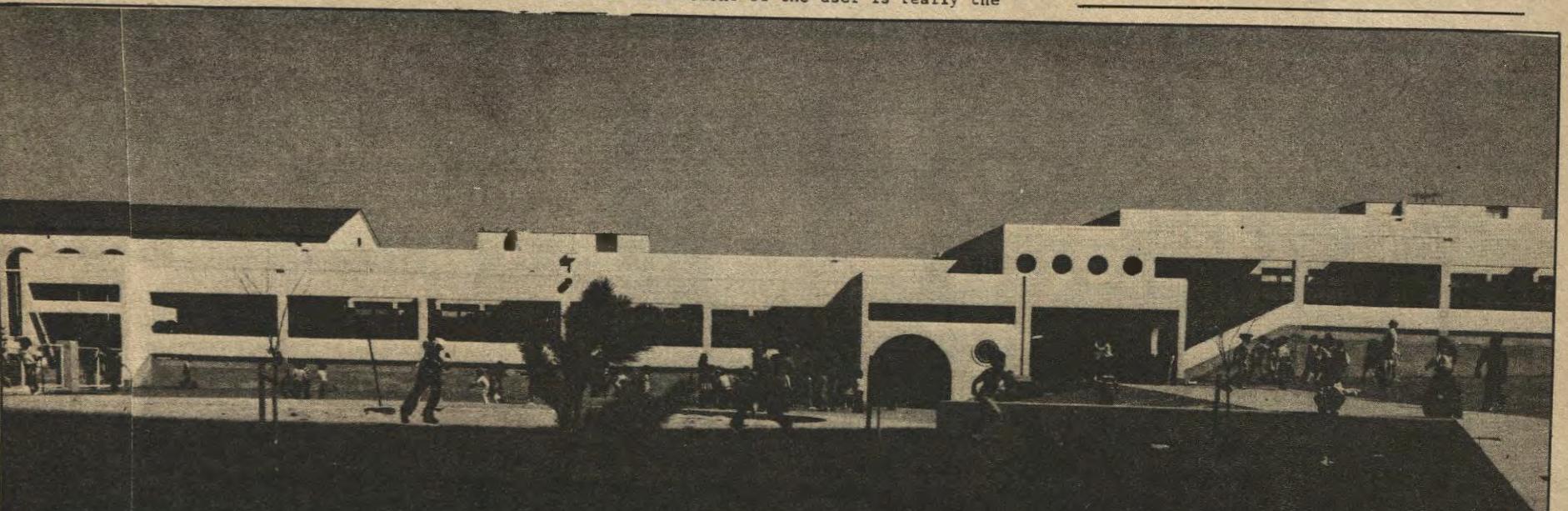
CATHY: We're doing that, yes. It is the obligation of the profession to educate people in technical skills. The architectural licensing exam requires training in school, plus training in an office. An office apprenticeship and school to hand in hand; they're both important, and they address different aspects of a person's development.

STUDENT: But most of the architectural profession doesn't seem agreeable to subsidizing a student's education.

CATHY: I would much rather hire somebody who was a brilliant designer, well educated, who knew a lot about architecture and was fascinated by it, than somebody who knew nothing but could draw. But also I'd much rather hire somebody who could do beautiful drawings than a beginning person. Because that person could learn working drawings. I'm not sure that an office experience would teach somebody how to draw beautifully.

MIKE: We appreciate your staying on and talking with us.

CATHY: Good luck to you all when you get out. It's a good time.



Data

Project: Commodore Sloat School, San Francisco, Ca.

Architects: Marquis Associates, San Francisco, Ca. J. Peter Winkelstein, principal in charge; Cathy Simon, project architect; Malcolm MacKenzie, project staff.

Program: earthquake-safe elementary school for K-6 grade students, auditorium and cafeteria of 1921 demolished facility to be saved for community uses.

Site: an urban residential block surrounded by mostly neo-Spanish one-family houses.

Structural system: slab-on-grade foundation, exposed steel columns, conventional wood frame.

Mechanical system: rooftop mounted multi-zone heating and ventilating units, individually controlled by zone based on solar orientation.

Major materials: concrete, steel, wood, laminated beams, stucco-on-wood exterior walls, gypsum-board interior partitions

Consultants: CHNMB Assoc. (John Anderson), landscape, Marquis Assoc., interiors:

Montgomery & Roberts (Rodney Roberts), mechanical; Forell/Elsesser (Eric Elsesser), structural; Marjorie Spiegelman, graphics.

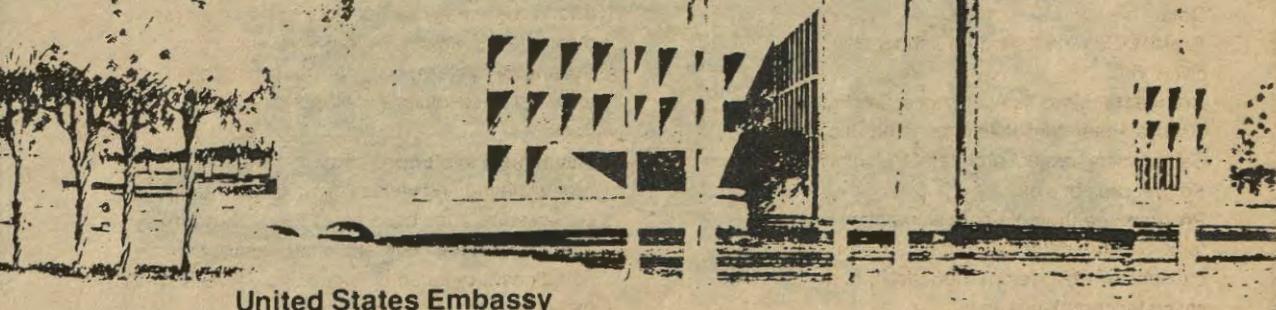
General contractor: joint venture of S. J. Amoroso Construction/Trans-California Corp.

Client: San Francisco Unified School District.

Cost: \$2,377,811, \$53.01 per sq ft.

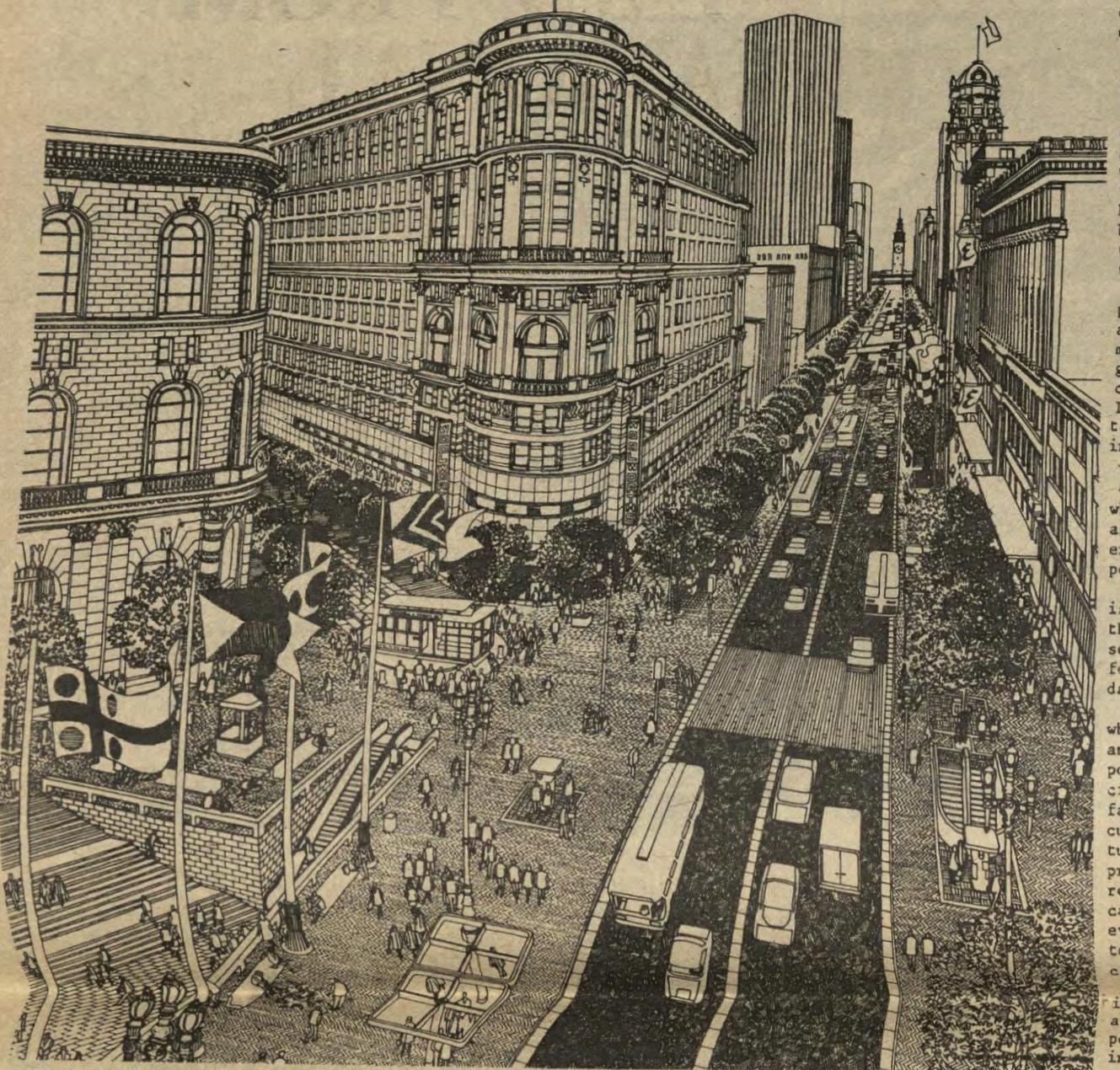
Photography: Marquis Assoc., except top, p.

76, Philip Molten; bottom, p. 77, Rob Super.



United States Embassy
Dacca, Bangladesh

The Urban Spring Of P.J. Perkins



You've probably been wondering what your friends in Portland have been doing under the guise of Urban Spring. Undoubtedly thoughts of endless orgies (architectural or otherwise) have punctuated your thoughts of us at times. But, all along you have been certain that at least we have escaped the rigors of academia to find ourselves in front of the city.

Through personal contact with a variety of administrative branches of the city government, we have developed a sense of the workings of the political city. Local architects and members of the Planning Commission, Development Commission and zoning department have spoken at length about the issues through time addressing the city, and in turn, the city's role in their face.

Involvement in the tentative design competition for the Pioneer Courthouse Square and the proposed Cadillac-Fairview development has resulted in members of our group giving public testimony to both the planning commission and the development commission. In turn, we have established a small but vital reputation of an influential force of intelligent and concerned upstarts.

Portland is an intense graphic of the American value system, though limited somewhat in that sense by its size, location and age. But overall Portland is an exemplary experience of the conditions found in other population centers throughout the country.

Placing ourselves in the heart of current issues has given us a valuable insight into the city's perceived need to revitalize itself with intense economic development and a feeling that the average citizen is secondary to a select elite.

Unfortunately we have come to understand what an outside developer with large assets and a promising track record or a politically powerful insider can do in a city whose decision makers have become "green" eyed and failed to establish a coherent set of articulated goals or design standards for future development.

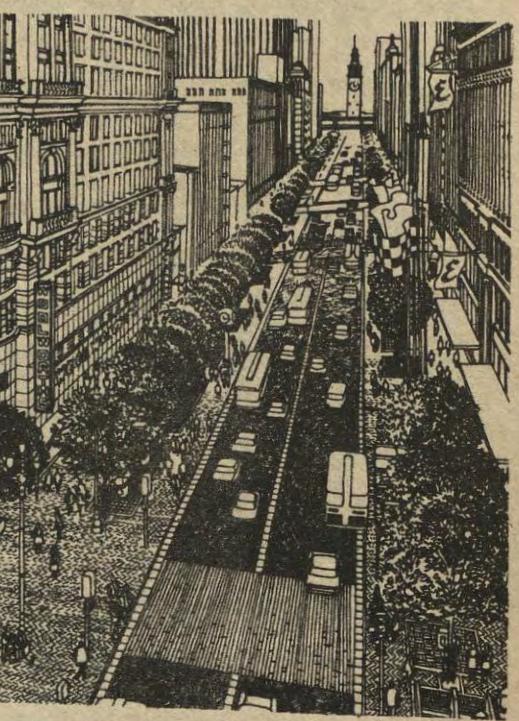
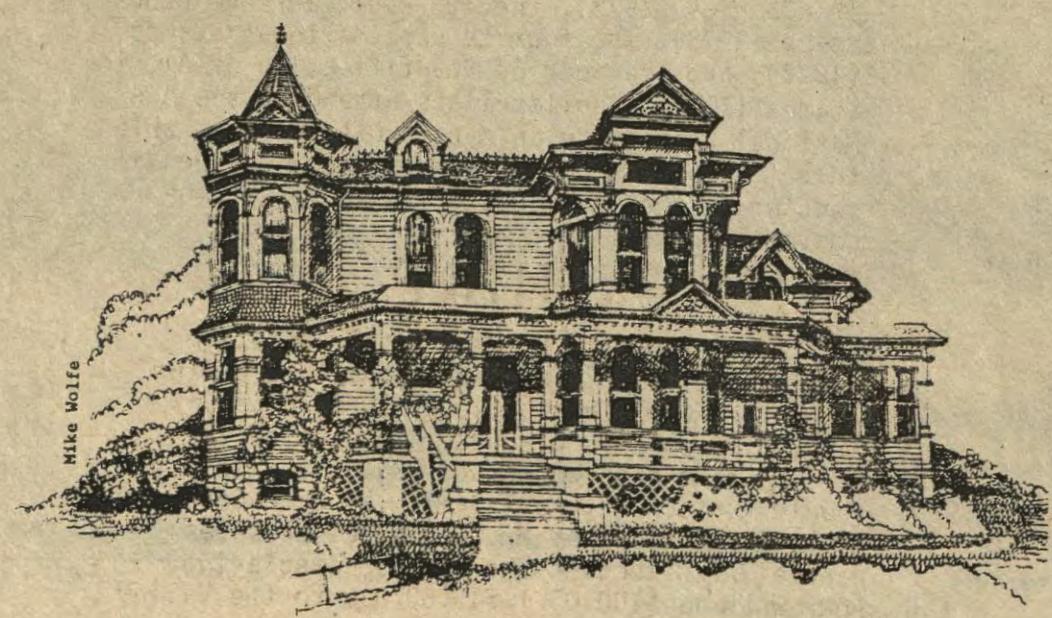
Fortunately we sense that progress is being made, slowly, in this direction, and that a handful of citizens do care about the issues facing Portland. However, their numbers are few or they have yet to get excited enough to come out of the closet. (Is Mork and Mindy that relevant?) Stefano Zegretti, our beloved instructor, is a colorful person and a well versed urban architect. His personal experience in European cities is contrasted to our experience in Portland. To wit: many intriguing issues are raised and debated. Stefano is leading us to an understanding of the subliminal image of the city, allowing us to feel our way through the urban canyons sensing the roughness of some space, the humanness in parts, and guiding us to a recognition of vital elements.

It may be that we will have no better understanding of ourselves in front of the city and return to Eugene just as confused about our place in the complexities of a dynamic universe. But one thing is certain. This experience in Portland represents an unforgettable and highly valuable education in the processes of the city. Hopefully programs like this will be pursued by the Department of Architecture, for they stand as a great benefit to students and faculty alike.

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AMERICAN INSTITUTE OF ARCHITECTS



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ARCHITECTURAL SECRETARIES TO MEET

The 10th Annual Convention of the Architectural Secretaries Association will be held at the Radisson Muehlebach Hotel in Kansas City, Missouri, June 2-7, 1979. The theme, Education Jubilee, will complement the American Institute of Architect's "Celebration of Architecture" and will be a great learning experience for all who attend.

The convention will officially commence Saturday, June 2 at 10:00 A.M. with a Workshop/Discussion of the proposed ASA/AIA affiliation. The result of this very important session will greatly affect the future of ASA; all delegates as well as chapter representatives are urged to attend.

An in-depth workshop on Compensation Management will be conducted by Henry W. Schirmer, AIA, a well known expert on this subject. Mr. Schirmer, who is from Topeka, Kansas, is currently serving on the AIA Board of Directors. Mr. Arnold Knapper, with the School of Business at the University of Kansas, will conduct a workshop on Effective Business Communication. Mr. Knapper is the past president of the American Business Communication Association.

Current ASA developed education programs, the ASA Certification Program as well as those planned for the future will be reviewed by Virginia Hansen, National Education Chairman. These workshops, in addition to the Orientation session, various business meetings and the installation banquet will carry out this year's convention theme.

Education Jubilee has been planned for all ASA members, guests, and prospective members. All interested in receiving registration information, please contact:

Kathleen A. Brady, Chairman
1979 ASA National Convention
Wiener, Hill, Morgan, O'Neal & Sutton
1010 Commercial National Bank Bldg.
Shreveport, Louisiana 71101

Carole L. Miller, Chairman
Registration Committee
c/o James A. Monsul Architect
3189 Morse Road
Columbus, Ohio 43229

NEWS FROM NATIONAL

Joint Craftsman of the Year Award Program

The AIA and the AFL-CIO Building and Construction Trades Department announce the call for nominations to the second AIA/AFL-CIO Joint Craftsman of the Year Award to be presented at the National AFL-CIO/BCTD Convention October 10, 1979 in San Diego, California. The award is given to recognize and encourage outstanding workmanship and the display of interest and ingenuity by the tradesman. Any journeyman or apprentice member of the Building and Construction Trade Unions of the AFL-CIO is eligible. Nominations may be made by our Chapter or by a local trade union, and are limited to work performed by an individual tradesman rather than a firm. Nominations should be postmarked before May 21, 1979. For more information contact Phil Gall.



Jefferson 1743-1826 Virginia Rotunda
Architecture USA 15c



Latrobe 1764-1830 Baltimore Cathedral
Architecture USA 15c



Bulfinch 1769-1844 Boston State House
Architecture USA 15c



Strickland 1788-1854 Philadelphia Exchange
Architecture USA 15c

The U.S. Postal Service will issue a four stamp commemorative series entitled "Architecture USA" to coordinate with the AIA's "Celebration of Architecture." The stamps represent works of architecture "important to the history of a young country as symbols of future greatness," reports Ehrman B. Mitchell Jr., FAIA, AIA president. The four buildings, still in use today, being honored are Thomas Jefferson's Rotunda at the University of Virginia, Benjamin Latrobe's Baltimore Cathedral, William Strickland's Philadelphia Exchange, and Charles Bulfinch's Boston State House. The stamps were designed by Walter D. Richards of New Canaan, Connecticut. Richards, noted for his graphic and realistic art work, has also designed the four 15¢ American Tree Series (1978), the 10¢ Paul Laurence Dunbar stamp (1975), the four 2¢ Cape Hatteras stamps (1972), and the four 6¢ Beautification of America stamps (1969). Philatelists attending the AIA National Convention in Kansas City will be able to get first-day-of-issue editions at a special modular post office substation set up at the convention hotel.

JAIL EXHIBIT

The 1979 National Jail Managers Association meeting will take place in Eugene this coming October. An exhibit of local (Oregon) jail facilities work is planned. Members of the Chapter who have such work they would like to display should contact Mr. Paul Bailey at Lane County Adult Corrections or Mr. Don Lutes at Lutes/Sanetel/Architects. The fee for displaying your work is \$100.00 + \$15.00/day to the Valley River Inn.

REGIONAL MEETING~ EUGENE '80

Co-Chairman:	Don Lutes 417 North A St. Springfield, OR 97477 726-7944	The Chapter was brought up to date with the planning and goals of the 1980 AIA Northwest Regional Conference Committee at the April Chapter meeting. SWO/AIA will host the five day conference scheduled to start October 4, 1980, here in Eugene. Don Lutes, co-chairperson with Don Smith, discussed the proposed schedule. The theme for the event will be utilization of waterways in a community. A Rudat/student team will focus on the problem which affects most major cities in the region. Workshops and programs will focus around this theme.
	Don Smith 460 East 2nd Avenue Eugene, OR 97401 686-2014	It is hoped that everyone in the Chapter will play a part in making this meeting a success. All of the committee people are looking for assistance. If you have not been approached as yet, pick an area to work on and contact the chairperson listed here:
Registration:	Paul Edlund 1643 Oak Street Eugene, OR 97401 485-1941	
Finance:	Jim Bernhard 863 East 13th Eugene, OR 97403 344-3249	
Communication: Publicity:	Rich Maris 200 S. Mill Street Springfield, OR 97477 746-8231	Facilities: Dee Unthank 259 E. 5th Avenue Eugene, OR 97401 342-5777
Graphics:	Dennis Helisvig 460 E. 2nd Ave. Eugene, OR 97401 686-2014	Hospitality: Bob Fritsch 1475 Queens Way Eugene, OR 97401 342-4559, 686-4159
Housing/Transport:	Jack Berry 205 E. 14th Avenue Eugene, OR 97401 343-8325	Guide: Dick Williams 863 E. 13th Avenue Eugene, OR 97403 344-3249
Program/Events:	Bob Harris School of Architecture University of Oregon Eugene, OR 97403 686-3631 Otto Poticha 259 East 5th Avenue Eugene, OR 97401 342-5777	U/O Coordinator: George Hodge School of Architecture University of Oregon Eugene, OR 97403 686-3631
		Chapter President: Phil Gall 863 E. 13th Avenue Eugene, OR 97403 344-3249

SWO AIA DINNER MEETING 24 MAY 1979 TIME & PLACE to be announced by flyer

