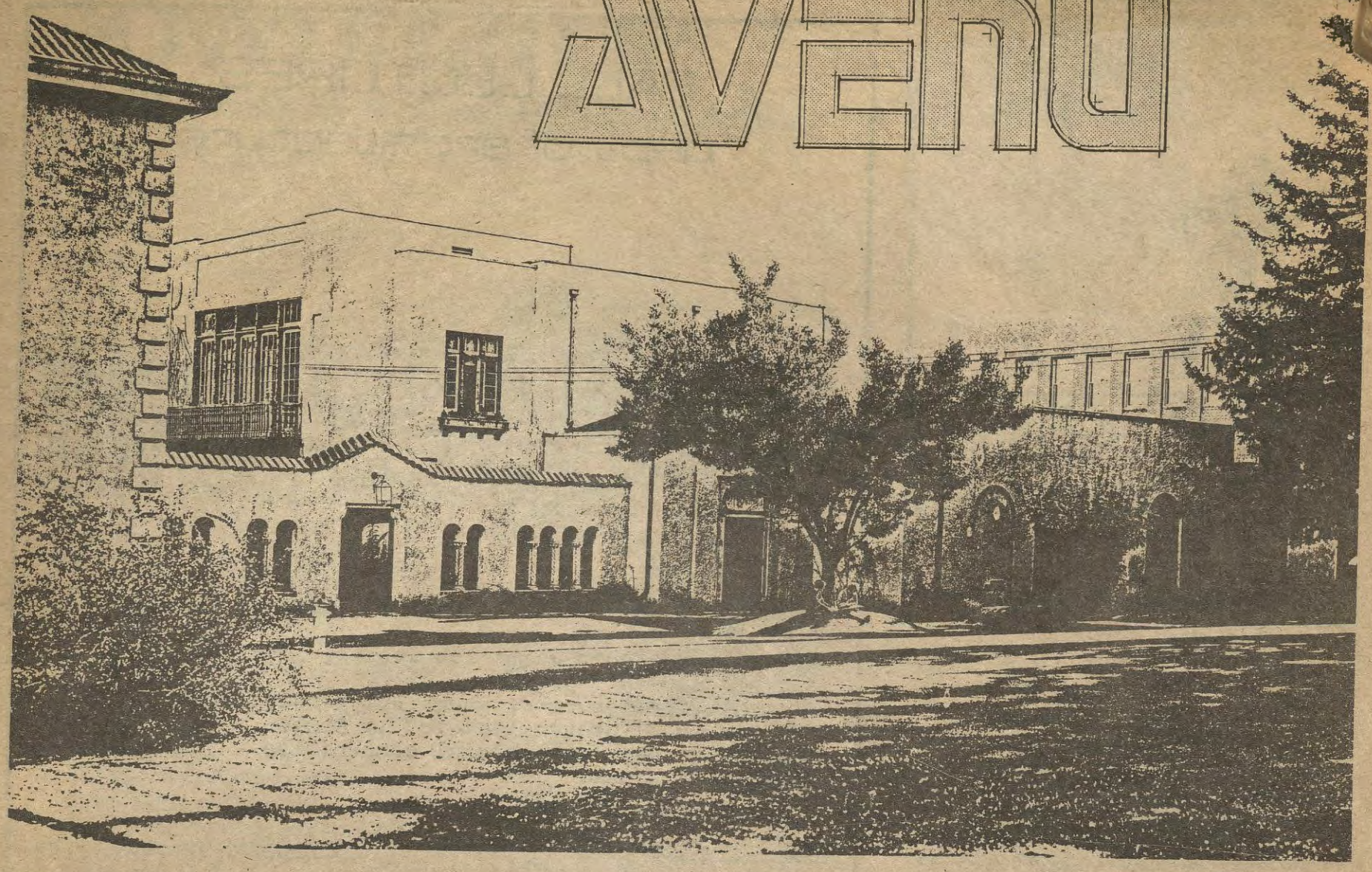
AVENU



OCTOBER 1 1978
vol. 8 no. 2

Department of Architecture
School of Architecture and Allied Arts
University of Oregon Eugene, Oregon

THE DEVELOPMENT OF THE SCHOOL OF ARCHITECTURE AND ALLIED ARTS

Miss Camilla Leach, Art Librarian 1927

To sketch the history of the University of Oregon through its fifty years of existence is in brief to cover the history of the state. Eighty-four years ago the men and women who had made their valiant fight to win the open skies and free fields of the Oregon country were already dreaming dreams and seeing visions for their sons and daughters, founding schools and colleges, building churches, reaching out for the intellectual and spiritual, always for their fullest expression in beauty and truth.

In 1913 the Legislature of Oregon requested a State Board of Higher Curricula to examine the courses of study of the State Schools and to make any changes necessary to remove undesirable duplication. That Board decided that Advanced Civil Engineering could not be taught in any of the schools, because of lack of funds, and that Electrical Engineering should be confined to the State Agricultural College at Corvallis. The Board granted to the State University at Eugene a School of Architecture, one of Journalism and one of Music. The schools of Civil and Electrical Engineering were removed from the University.

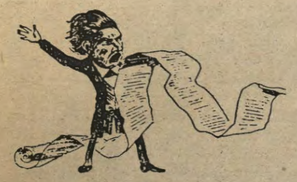
Prince L. Campbell came to the University as its President in the summer of 1902, after graduation from Harvard in 1886; and after some years as teacher in the Monmouth Normal School and later as its President.

Knowing the schools of the state thoroughly, he had a clear vision of what this State University should be in equipment and in instruction. Funds would be necessary, and Oregon was but a thinly settled state, with no great personal fortunes, though he realized that condition would change with time. A friend who knew President Campbell well has often spoken of those early years on the campus. He says: "Mr. Campbell's devotion to the ideals of art in architecture, sculpture, painting and music filled an increasingly important place in his life. His delight in good architecture, already noticeable in the Harvard period, grew with his years. He believed in it profoundly. To house an educational institution beautifully he claimed, was to provide a truly educational environment." In a very few years President Campbell began to plan for a School of Architecture and Fine Arts, with a permanent architect as Dean, who would develop it into an aesthetic influence over the lives of students, a subtle but incalculably great element in their cultural training.

Henry Villard wrote to the legislature in 1883 that if that body would make permanent provision for a library he would

CONT. ON EIGHT

AVENU STAFF: Steve Meyers, Chris Williams, James King, James Onstott, Barbara Ignatius, Gavin Bromell, Chris Snell and Jerry Finrow.



AVENU

Professional studies in India

Recently there was an announcement in the Emerald of a program for professional education in India open to graduate students. We wanted to bring this program more directly to the attention of our students because it is an especially good opportunity to study abroad. This year Bill Hacker, an option IIB student was awarded a scholarship by this program and is currently in Amenabad studying with D.V.Doshi. The program is very well developed and students are selected from a broad variety of professional backgrounds. This program has its own offices and staff in New Delhi, *but is administered through the U of California at Berkeley.* If you are interested in finding out more about it, you can write to :

International Education
Univ. of California
2538 Channing Way
Building D
Berkeley, Calif. 94702

FALL LECTURES
dept. of architecture

CHARLES RUSCH

BIKING TO BOSTON - SMALL TOWN ARCHITECTURE IN AMERICA

Wednesday, October 25th; 150 Geology. 7:30 p.m.

During the past summer, Chuck Rusch rode his bicycle from Florence (Oregon that is) to Boston. This trip took him through many small rural communities. This talk is about what he saw.

BILL TROGDON

ARCHITECTURAL PRACTICE IN THE INLAND EMPIRE

Friday, October 27th; 123 Science. 7:30 p.m.

Bill Trogdon is associated with Trodgon-Smith-Grossman Architects of Spokane, Washington. He also serves as the Northwest Regional Director for the AIA.

RICHARD LONGSTRETH

ON THE EDGE OF THE WORLD: ARCHITECTURE OF THE BAY REGION AT THE TURN OF THE CENTURY

Monday, November 6th; 150 Geology. 8:00 p.m.

Richard Longstreth is a professor of architecture at Kansas State University in Manhattan, Kansas. He teaches Architectural History and is currently working on a book dealing with Maybeck and his time in the San Francisco bay area.

pleased w/ pease

It is with great pleasure that I announce that Mike Pease has agreed to serve as Assistant Head for the coming year, replacing Richard Garfield who has accepted a position in Portland, previously announced. I am particularly pleased with this appointment because it fills all the criteria I had for the job. I wanted the job to be filled by a tenured faculty member, and someone skilled at advising, and both thoughtful and interested in administrative streamlining. I am also confident that Mike and I can work effectively together and learn a lot from each other.

C.R.

Mike's duties will officially begin October 16, 1978.

AIA student chapter regional meeting

THANKSGIVING IN SUN VALLEY?

The regional meeting of student chapters of the AIA will meet this year in Sun Valley. It will be held over Thanksfiving break beginning the evening of Tuesday, November 21 and ending around noon on Saturday, November 25. In between is planned an excellent program of speakers addressing critical issues such as alternative forms of practice, energy conscious design, programming and research. Included in the roster of speakers are Ted Liebman, Sim Van der Ryn, John Yellott, Bill Jackson, Steve Winter, Ernie Lombard, Bob Rosenfeld, Charles De Deurwaerder, William Morgan, Henry Sanoff, and Charles Turner. In addition, there will be at least three films including "Running Fence" by Christo, and Ehrman Mitchells new "Celebration of Architecture." The Sun Valley Association promises snow, bring skis.
Charles Rusch is willing to drive a University van full of students (it's about a ten hour drive). The AIA Foundation has travel money for students if we can get our requests in. We need to re-form the AIA Student Chapter, and get a few forms filled out. Closet leaders please step forward. Anyone interested in the trip please sign up in the Architecture Office, room 205.

Townframe

ENVIRONMENTS FOR ADAPTIVE HOUSING

Guntis Plēsums
University of Oregon

Dowden, Hutchinson & Ross, Inc.
Stroudsburg, Pennsylvania

TOWNFRAME
A New Book by Guntis Plesums

It is indeed a rare event when a member of the faculty publishes a major book. George Andrews was the first with his sentinal work on Mayan Architecture, and now Guntis Plesums becomes the second. Townframe, Environments for Adaptive Housing should be of interest to many because it presents a view of housing that puts the user in control of housing choices. Much of the research that went into this book has been done at the University of Oregon and several of the models and illustrations for the book have been worked on by former students of Guntis.

Below we have taken material from the jacket cover which describes the book and hope that this will entice you to purchase a copy. It is available in the Bookstore and in the AAA library.

The urge to choose, to structure, to manipulate the immediate environment is one of man's most compelling drives. And yet, this instinctive drive is under continuous threat of regimentation. Nowhere is this regimentation more evident than in the built environment, particularly in mass housing. The advent of more efficient production, construction, and marketing makes prospects for a truly human environment bleak, since current trends in industrialization continue to contribute to a monstrous urban monotony.

TOWNFRAME presents an exciting and practical challenge to environmental regimentation and urban ugliness. It argues for the most revolutionary housing concept to be seriously considered since Le Corbusier's Unité d'Habitation—the purchasable space lot as an alternative to apartments.

Housing control on the community scale involves the product and the degree of completion of that product. In Guntis Plēsums' "townframe" model, the architect and the reviewing authority, instead of being responsible for the completed dwelling environment, would confine their roles to design and assessment of an incomplete framework and the plan for the whole development. The "townframe" would consist of a physical structure, public access, infra-structure, and communal support facilities. Control on the unit scale would then be left to the users—as though they were homeowners. The owner of what could appropriately be called a space lot within a framework would exercise his prerogatives for the purpose of building an actual dwelling.

As an architect and a teacher of innovative courses in structure systems, Guntis Plēsums brings a wealth of experience to bear on his presentation of an environmentally acceptable high-density support framework. He graphically defines the differences between existing housing frameworks and user-controlled frameworks, examines various megascale environments, and redefines large building endeavors previously lumped under megastructures. Finally, through the use of exceptionally clear illustrations, he describes a theoretical project—a high-density man-made landscape as an alternative to urban sprawl and tests some of the implications of space lots through simulated completion by owners.

Architects and planners will welcome the practical ideas presented in TOWNFRAME, and individuals and groups concerned with environmental issues will gain fresh insight into the solution of urban growth problems.

APPROACHES TO ARCHITECTURAL PROGRAMMING

OCT. 17 BUILDING EVALUATION: WHAT MAKES A PLACE POSITIVE?
Michael Pease, Department of Architecture
Jerry Diethele, Department of Landscape Architecture
Ting-Li Cho, Department of Urban and Regional Planning
Rosaria Hodgdon, Department of Architecture

OCT. 31 INVOLVING USERS IN DEFINING COMPLEX PROJECTS.
Donald Lutes, Lutes, Sanetel, Springfield
Daniel Herbert, Herbert & Keller, Eugene
Department of Architecture
Jack Broome and Mike Miles, Broome, Oringdulph, O'Toole, Rudolf & Associates, Portland

NOV. 14 CASE STUDY: THE COLLEGE OF EDUCATION AT THE UNIVERSITY OF OREGON.
Wil Martin, Architect, Martin, Soderstrom and Matteson, Portland
Diane Reinhard, Chairer of Building Committee, College of Education
David Rowe, Campus Planner, University of Oregon

NOV. 28 WHO PROGRAMS AND HOW: DIVERSITY IN PROFESSIONAL PRACTICE.
Bob Frasca, Zimmer, Gunsel, Frasca, Portland
Mike Shellenbarger, Department of Architecture
with Kaplan McLaughlin, San Francisco 1976-78.

TUESDAYS AT 12:30

283 Lawrence Hall
University of Oregon
Eugene

tuesdays at 12.30
283 lawrence hall

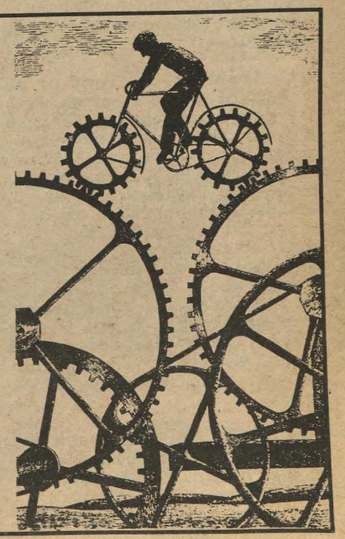
WAL

After some extensive negotiations and discussions, the Woman's Architectural League of Portland has agreed to continue to offer its yearly tuition scholarship. The format and selection procedures have changed somewhat and from now on award of the scholarship is based solely on the basis of merit. Students who have completed *between 30 and 40 hours of design are eligable for the scholarship (about 4th year)* of about $1,000. *Candidates for the scholarship should pick up forms from the office.* In February there will be an interview arranged at which time students will present their work. A small group of persons from WAL and two architects will make the final selection from the field of applicants. The winner will have a public exhibition of her/his work at the Portland AIA office and will be a member of the selection group for the following year.

Charles Rusch

Biking to Boston: Small Town Architecture in America

Oct. 25
150 Geology
7:30



LETTERS

Sept. 28, 1978

Editor:

As a former University of Oregon student and a staff writer for the incomparable AVENU I wish to contribute a short.

My name is Lee Stevenson. I graduated from the U of O this spring from the Honors College, with a B.A. in independent study in Landscape Planning. I am currently employed by the Great Lakes Environmental Intern Program in Cleveland, Ohio and the Lake County Extension Service in Paines ville, Ohio. The jointly funded program that I am working with intends to measure the heat loss from Lake County residences.

To date I have visited 41 homes in the greater Lake County Area. Of these homes about 50% could use major structural and interior morphologic retrofitting. Most of my recommendations are much more simple than "major morph. and structural retro-fitting." For instance some homes lack adequate wall and ceiling insulation; therefore I *suggest that these homes* add *x amount of x kind of* insulation to meet our recommended energy efficient standards. Our standards are derived from an average statistical census of the heat retaining potential suggested by the Federal Department of Energy, the Ohio State Department of Energy and various University findings. Along with the recommended improvements in the home I also compute the estimated cost the homeowner is likely to incur.

With the cost in front of me I compare these figures with the projected energy savings and can then tell the homeowner how long it will take to pay-back his investment in energy savings. This bottom line approach is a major factor in our successful campaign to slow the consumption of residential energy use. This information is the basis for similar audits which will begin in Toledo, Ohio this spring and future audits in Pennsylvania, Ohio, Indiana and Illinois.

The energy home workbook I have enclosed should fill in any other information that I have neglected. I have also attached partial copies of House Bill 59 and 418. House Bill 59 speaks to the creation of an energy stamp program (shades of the national food stamp program) while H.B. 518 gives a tax exempt status to "a solar or wind energy system." Both moves seemed progressive enough to send to the Ecotopian West. And finally, the House is just beginning to allow innovative new property rights legislation to seek into the world of property law. This newbreed of energy and property covenant should and I believe will play a major role in the acceptance/rejection of alternative forms of energy.

With the Respect Due,

Lee Stevenson

Editor's note: The Complete Energy Saving Home Improvement Guide and copies of the proposed legislation can be seen in the AVENU office, 107 Emerald Hall.

GTFF negotiations and what they could mean to you

john goldman

A SHORT HISTORY OF NEGOTIATIONS

The Graduate Teaching Fellows Federation (Gtff) is the authorized collective bargaining agent for approximately 725 Graduate Teaching Fellows at the University of Oregon. In April, 1977 nearly two-*thirds of this organization voted to be represented by the GYFF in* contract negotiations with the university. This endorsement of unionization arose from two major causes. First, in their ambiguous role as both students and teachers GTFs didn't have a clear idea of what their rights and obligations were. If they were unjustly dismissed or unfairly treated, they had no recourse to a mutually agreed upon contract, which would be the basis on which a complaint could be lodged. Secondly, GTFs felt that the University was taking advantage of their status as temporary employees by paying substandard salaries and by excluding them from the health insurance benefits enjoyed by the faculty. Other complaints included excessive working hours, no child care provisions, and no written reappointment criteria.

In October, 1977 the GTFF began contract negotiations with the University. These negotiations proved to be much more arduous and slow-going than had been anticipated ipated. During the following eight months the University made few concessions to the GTFF. In early June, 1978, the GTFF presented the University's most recent contract proposal to its membership for ratification. This proposal included no salary increase other than two 4 percent increases which had already been slated for GTFs prior to unionization and the start of negotiations. In addition, there was no health insurance, child care or reappointment criteria. The membership voted down this contract proposal by a 2 to 1 majority.

The next step was fact-finding. Fact-finding is a hearing before a neutral third person. Each side of the dispute presents evidence, and the neutral person then recommends a compromise contract proposal. This proposition is non-binding unless accepted by both parties.

Fact-finding hearings were held August 21 and 22, and on September 12 the factfinder made his report. The report seemed to support the GTFF on most of its major demands. The factfinder recommended about a 12 percent increase in salary for each GTF beginning this year; written criteria for reappointment; and a workload of 12 hours per week for a .3 GTF. The GTFF quickly accepted the fact-finder's report. A day later, however, the University rejected the report, claiming it had no money to implement the salary recommendation.

Continued on Page 12

junior arc's

Ellen Kotz
Summer 1978
Junior Architects Concoct Their Dream Houses

"Who would like to be the first to tell us about their house?"

"I would," exclaimed one-half of the class with their hands eagerly raised. Sarah stood up to present her underground house. At the completion of her presentation, the discussion leader asked, "Would anyone like to know anything more about Sarah's house?"

One child inquired, "Sarah, you have windows underground; how will you get the light in through the dirt?"

"Oops, you're right," Sarah giggled.

"Well," ventured a fellow classmate, "you could dig a tunnel to the window and put bricks around it, so it wouldn't cave in. You could cut a hole in the roof.

"Yes, and that's a good place to put the stairs," added another student, "because the light will go around it into the rooms. She could cut a hole into the roof and make a shaft that goes to the bottom and put mirrors all around it to reflect the light into all the other rooms."

"Those are all good ideas. Does everyone think that Sarah needs natural light on the bottom floor? What about just electric lights?", the discussion leader asked.

"Electric lights use up too much energy," came the indignant reply. "They might break. You won't be able to tell when it's day, and when it's night. You won't know about the weather. Plants want to grow."

The review continued. Within the course of an hour, three projects were discussed and critiqued, with the students explaining their projects and then as a group looking for alternative solutions. Except for the giggles, this review could have been taking place in any 180 or 380 studio in Lawrence Hall! These sophisticated comments, however, emerged from the mouths of fifteen 9 and 10 year olds experiencing architecture at the Crest Drive Elementary School.

Originally designed by 3rd and 4th grade teachers Kay Claska, Jan Searle and Bob Marquis, the enrichment program was entitled: "Eugene: Past and Present: What's in a House?"

In the first units, the students developed a basic architectural vocabulary, studied general patterns, and changing historic forms. The second section focused on Eugene itself, applying the vocabulary to examples in Eugene, using the camera and sketching tools to record changes over time.

In the first two units, the students developed graphic, written, verbal and analytic skills to explore the house form and express their new knowledge of architecture. The purpose of the third unit was for each student to design a model house using the information gleaned from sections I and II.

Several volunteers from the art education, architecture and landscape departments co-ordinated efforts to assist this stage of the project. Meeting twice a week, the students engaged in a variety of exercises before building their model houses. They began this section with discussions and drawings to describe how one would build underground, underwater and in other exotic places. These drawings became the basis for discussion of architectural concepts and led to the delineation of floorplans and elevations for the models.

Many children made their own rooms the largest in the house. Several designed swimming pools inside or outside the home reflecting aspirations and values which influenced them. One interesting feature in two or three houses was the inclusion of pet rooms, spontaneously in the design. These rooms were generally rather large and located next to the child's bedrooms; the students had no particular pet in mind, but felt it important that the pet have a room. One girl made her bedroom practically the only room with a kitchen playroom, bathroom and pet room opening on to her room and several secret entrances to the room.

The classroom work culminated with a trip to see University work in progress and reviews in session. According to Christie Coffin, a group of the 9 - 10 year olds poked their heads into Christie Coffin and Mike Pease's 180 studio. One of the 180 students helpfully displaying his professional knowledge inquired of the guests,

"These are our floorplans. Does anyone know what a floorplan is?"

"Why, of course," piped a Crest Drive student, "a floorplan is when you cut the house horizontally and show everything that is on the ground!" A future generation of architects and architectural devotees may be getting an early start!

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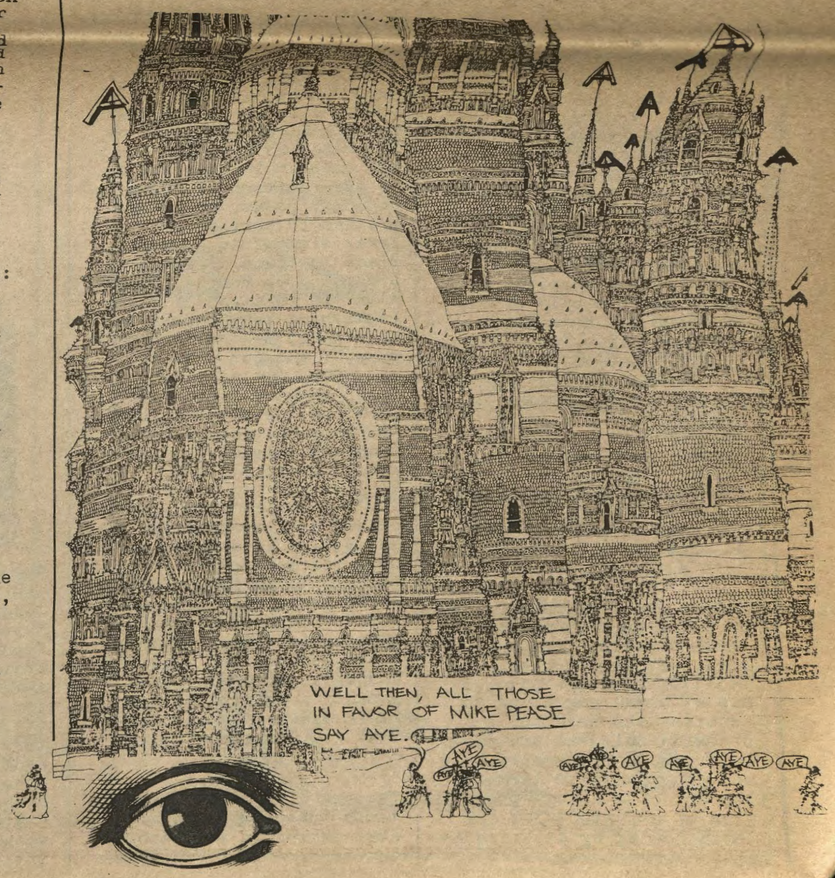


ARCHITECTURE and THE EXPERIENTIAL LANGUAGE OF SYMBOLIC INTENT: TOWARDS A PLURALISTIC ARCHITECTURE

jeffrey smith

My purpose is to bring to fruition a few thoughts based on a series of readings conducted this past year, and most intensively this past summer on the role and more importantly on the language of symbolism and symbolic intent in architecture.

This deals with "architecture as a specific ideological practice concerned with the production of cultural symbols; architecture understood or "read" as a "text", as material that supports a signification which includes but goes beyond the functions"[1] and experiences it involves.

My intent is to discuss the relationship of a set of criteria well developed at this school to symbolic intent in architecture, to show how this criteria can play a more meaningful role in generation and reading of architectural form.

If we could agree on a definition of symbol, one certain criteria is that *the culture within which it operates recognizes the symbol readily.* At this school of architecture, heavily laden with "experiential criteria", the idea of symbolism seems to be thought of as something elusive and highly subjective, if not irrelevant, to studio work and review. This position, has certainly been generated by a functionally prosaic "modern" design, yet much more directly by the writings of Christopher Alexander in Pattern Language, those of Professor Kleinsasser in his Experiential Considerations in Design, and in a large way by Dean Harris and other faculty who instruct an "unselfconscious"[2] attitude toward architecture as proposed by Alexander. I do not mean to malign, but I do mean to be critical of this attitude

Please don't mistake me. By no means do I consider these concerns insignificant. It is, however, a belittling of the potentials of human cognition to consider the need for expressing cultural artifacts and symbols inappropriately and to reposition them to the end of a lineal progression of architectural criteria headed by experiential concerns.

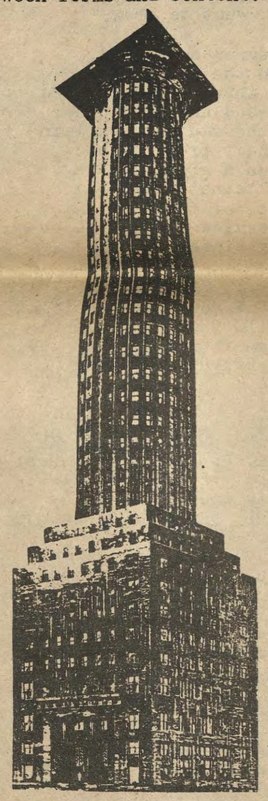
These experiential concerns must be reinterpreted, not as an end in themselves, but as a means, as one part of a very complex language which has symbolic intent. I mean to make a cause for the generation of architecture from within its "sacred world", believing that "what we seek is fundamentally important and has meaning beyond ourselves."[3]

It is this "beyondness" which is our goal (not culturally, such transcendence is impossible), but beyond the conceptual naivete of the experiential approach mentioned to the symbolic world of man. Clearly it is "symbolic thought which allows man the ability to constantly reshape his human universe,"[4] and it is this shaping of our universe, on all levels, which is the fundamental task in architecture.

"Charles Morris, author of Foundation of the Theory of Signs indicates that every system of signification has *three characteristic dimensions; syntactic, semantic and pragmatic.*"[5] It is the first two which I am concerned with here. "Syntax is defined as the study of the relation of signs to one another in abstraction of the relation of signs to objects, ideas, or interpreters,"[6] whether part to part, element to element or place to place. Semantics, according to Morris, "deals with the relation of signs (something that refers to something) to their designate,"[7] and put another way, "the linkages that exist between the actual form and the complex system of architectural notions and symbolic intents which generate it."[8]

The reinterpretation discussed earlier requires the definition of experiential criteria as syntax, from pattern to pattern, from porch to baywindow to subplace. These concerns, when defined as a syntactical medium, can come to assume a large part of a semantic, culturally symbolic discussion on thatthat is to say, to become symbolic space.

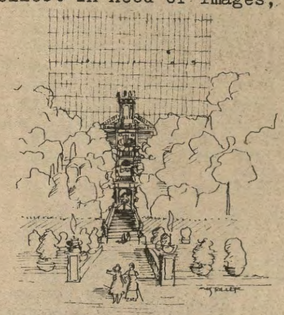
The use of experiential criteria coherently requires structuring in two important ways: first, the compositional structuring required to clarify an image (an intent to order syntax). In other words, to structure the medium (elements, spaces and experiences), simply to establish coherence.[9] Second, a conceptual structuring to which the syntactical mediums of architecture must answer. Here profound cultural connections are made through the symbolic intent. "Whether acanthus leaf or ship-railing",[10] stoa or subplace, "the symbol is never wholly arbitrary, it is not empty,"[11] for there constantly "exists an empirical connection between forms and content."[12]



What is at question here is the relationship of two interdependent ideas, that of "experience and that of "concept". In no other writings has this relationship been clarified so well for me as in The Critique of Judgement by 18th century philospher Immanuel Kant. A more contemporary Ernst Cassirer, in discussing and quoting Kant states, "We cannot think without images, we cannot intuit without concepts."[13]

"Concepts without intuitions are empty. Intuiwithout concepts are blind."[14]

"Instead of saying that the human intellect is an intellect in need of images,



we should rather say that it is need of symbols. Human knowledge is by its very nature a symbolic knowledge, it is this feature which characterizes both its strength and its limitations."[15] "Where as other symbolic forms, language and science, are abbreviations of reality, art is an intensification of reality and may be described as a continuous process of concretion."[16] It is this intensification of reality which allows "nothing in the physical or moral world, no natural thing and no human action, by its nature and its essence to be excluded from the realm of art, because nothing resists its formative and creative process."[17] It would seem as though we could apprehend reality only in the particularity of these forms, because in these forms reality is cloaked as well as revealed."[18]

Roland Barthes wrote in 1966, "There is nothing more essential for a society than to classify its own languages."[19] This imperative seems to underly much theoretical work of the present decade in the fields of literature, music and particulary in architecture."[20] The classification of an "experiential language" seems well afoot, an attitude fueled for the most part by a belligerent resentment toward the modern movement.

What very critically lacks in the particularity of this language, as it exists at this school, is its ability to coherently and self-consciously classify, structure and express our cultural symbols. Can this task of architecture be over estimated? In closing, the story has been told of Birimi, a story as told by Louis Kahn of Birimi,

"a very famous Persian poet who lived in twelve hundred or so and who writes of a Priestess who was going through her garden in the spring and of course it was a glorious day. And as she went through her garden, observing everything, and came to the threshold of her house, and there she stopped in admiration, standing at the threshold, looking within. And her servant in waiting came over to her saying 'Mistress, Mistress. Look without and see the wonders that God has created.' And the mistress said, 'Yes, yes, but look within and see God.'

In other words, what man has made is the very, very manifestation of God."

Thankyou very much,

Jeffrey B. Smith
4th year, Architecture

1. OPPOSITIONS 9; The Beauty of Shadows, Jorge Silvette. page 44, Summer 1978, M.I.T. Press.
2. Christopher Alexander; Notes on the Synthesis of Form; Harvard Univ. Press 1964.
3. *Andrew Wright, 5th year, Dept. of Arch., U. of O.*
4. Ernst Cassirer, An Essay on Man; page 62. Yale Univ. Press, 1944.
5. Progressive Architecture, On Reading Architecture; pg. 69. March, 1972.
6. Charles Morris, Foundation of the Theory of Signs; Univ. of Chicago Press, 1938.
7. Ibid.
8. P. A. March, 1972; page 72.
9. Prof. Earl Moursund...on Spatial Composition and Dynamics.
10. Prof. Don Genasci...on Palladio and LeCorbusier.
11. Ferdinand de Sassure, Course in General Linguistics The Philosophical Library, 1959.
12. Christian Noberg-Schulz, Intentions in Architecture; page 168. M.I.T. Press 1965.
13. An Essay on Man, pg. 57.
14. Immanuel Kant, Critique of Judgement; sections 76, 77.
15. An Essay on Man, pg. 57.
16. Ibid., page 143.
17. Ibid., page 158.
18. Ernst Cassirer, The Philosophy of Symbolic Forms; Vol. 3, The Phenomenology of Knowledge.
19. Roland Barthes, Critique et Verite; Paris: Editions du Seuil, 1966; pg. 45. Translation: J. Silvette.
20. OPPOSITIONS 9; page 44.
21. Ronner, Jhaveri, Vasella, Louis I. Kahn Complete Works; *Silence and Light, by Louis Kahn; page 449.*

Courtyard walkway in 1922.

celebrate the day on those grounds which he and his associate Regents desired. This they did, and afterward they no longer objected to the site chosen. From early days when Deady Hall was the only building on the campus, to the present time, teachers, students and friends have been active in beautifying the University grounds. In later years walks have been constructed, bordered with shade trees; vines have been planted, and native trees and shrubs planted as class memorials or named for beloved teachers.

In 1914 the opportunity had come to obtain the longed for School of Architecture and Allied Arts. In selecting a Dean it was considered desirable that he should be a member of the Oregon Chapter of the American Institute of Architecture. One advantage in this would be his familiarity with the building interests of the state. The position was given to Ellis F. Lawrence of the Portland firm of Lawrence and Holford. Results show that the choice was wise, and the acceptance most fortunate.

The growth of the school has more than satisfied its hopeful friends and under his leadership the best interests of the students have been carefully considered always. Dean Lawrence is a graduate of the Massachusetts Institute of Technology, receiving his B.S. in 1901, his M.A. in 1902. Since he was to spend certain days only on the campus each week when the University was in session, he appointed Percy P. Adams to take his place when absent. In developing the work in the School of Architecture he formulated his policies with great foresight.

give the school a useful endowment. A few months later he sent $50,000 of Union Pacific Railroad bonds which were so invested that they brought and still bring, $2,200 per annum. He requested that $400 of this interest should be spent each year for library books, and this was for some time the only available money for books in a school with twenty departments of study.

At times more was given by the legislature. One year the faculty rejoiced over having $5,000 for the library. A library building costing $25,000 was begun, which completely furnished throughout was occupied in 1907. The itinerant library had at last a home of its own.

In 1909 the Board of Regents, advised and urged by Mr. F. V. Holman of Portland, one of its members, gave the Library $10,000 for books and other reading matter and materials. When we remember that Oregon's entire population so late as the 1920 Census, numbered less than 900,000, we may feel grateful to the Board for its liberality with such limitied revenues at its command.

Eugene is most fortunate in its natural situation, and many trees were planted in early years which have grown to large size, and add much to the beauty of the town. The grounds selected for the University have always received much consideration. When state authorities decided that the school should be placed in Eugene, the citizens of the little town, then called Eugene City, considered the elevated ground which it now occupies too distant for convenience. Judge J. Walton, Regent and devoted friend of the University, being asked to deliver a Fourth of July oration, consented to do so if the citizens would

Dean Lawrence

The main object of the school was to cover in the usual four year course of the University a thorough training leading to the profession of architecture. During the third and fourth years architectural design and structural design were given, leading to the degrees of Bachelor of Arts and Bachelor of Science. Later an advanced course was added leading to the degree of Master of Architecture. The work was carefully selected to develop imagination, and creative ability, qualities without which an architect becomes a mere builder; a clear understanding of all constructive principles was also demanded. To give breadth of vision, and the proper use of precedent, courses were opened in History of Architecture and Ornament, and European Civilization and Art. While not an expert in the varied departments of building, the architect must understand the elements of engineering, heating, plumbing, ventilation, electric wiring, mural decoration, landscape design and civic planning. Dean Lawrence says: "With such duties to perform, the training of the architect must be based on broad cultural lines and, above all else, he must be inculcated with a spirit of enthusiasm, a love for diligent study, the joy of creative work and a fine ethical sense."

The school received the endorsement of the Oregon chapter of the American Institute of Architects. At that time it offered a four year course with strong entrance requirements. This high standard for entrance might perhaps make it necessary for the student to spend one year or more in general university work before entering the school. A course in structures was next offered and gave training for contractors and engineers. Arrangements were made to offer courses in the crafts, ceramics, textiles, carving and metal work; the real goal of

Professor Andrew Vincent and students.

the School has always been to attain an esprit de corps which would attract not only the architect and the contractor, but the workers in allied arts as well, the painters, sculptors and craftsmen. Exhibitions were held and men and women distinguished in architecture and in the allied professions were invited to lecture.

The Engineering Building erected in 1909 was well constructed and needed but few changes to make it suit the needs of the School. It has two drafting rooms of liberal size, very well lighted, a studio with a collection of casts and reproductions of architectural renderings, and an ample lecture hall seating two hundred. During the early years a number of students in the advanced classes of the University saw offered by the School of Architecture various attractions which led them to enter its opening courses. They were not daunted by the necessity for the four years of study and practice required and they brought to their work vigorous mental ability and unfailing perseverance.

During 1916-17, in connection with the Extension Division of the University, the School of Architecture through the courtesy of the library board of Multnomah county, held classes in architectural design in Portland, also in drawing and modeling. A course in graphic statics and elemen-

Professor Oliver Barrett's modeling class.

AAA courtyard scene in 1922.

tary structural design was given by Professor Adams to members of the Carpenters' Union and others.

A very short time after the declaration of war by President Wilson in April, 1917, more than 2000 graduates and undergraduates had enlisted. Dean Lawrence advised students to apply for enlistment in camouflage, but changing conditions decided the course for each one.

In 1918 Dean Lawrence was made one of the Directors of the American Institute of Architects, and in 1919 attended their convention in Nashville, Tennessee. There was a meeting of the Directors of the Association of Collegiate Schools of Architecture held at the same time and he petitioned for the admission of the University of Oregon School of Architecture to this body. The Directors replied that they had decided against the admission of schools until conditions so much affected by changes during the war could be relied upon. Dean Lawrence had arranged the sending to him at Nashville of architectural drawings made in the School of Architecture, then five years old. He asked his associates to examine the work of his students, which he had already placed in an adjoining room. The result was told in the following telegram to President Campbell: "Association Collegiate Schools makes us 14th member. Please tell boys". On his return to the University he said of those first students: "They made the school." A framed announcement of the admission of the University School of Architecture as a ranking school hangs on its walls.

The place held by the University School of Architecture and Fine Arts has been more

d more apparent each year, ot only through its steadily increasing enrollment, but in the recognition of the fine quality of its work in every department. The Normal Arts Section had added most valuable courses, and with craftswomen such as Miss Rhodes and Miss Avakian at its head, students were justifying the judgement of the School of Education in asking for this training. In the faculty of the Art School were creative artists of rare ability in varied forms of art; and other schools in the University were being drawn into closer connection with Architecture and allied arts through mutual interests and interdependent work.

During this period the School of Architecture and Allied Arts was making marked advances. The Beaux Arts Institute of Design of New York gave "First Mention Placed" to a student in the Extension Division in Portland, the highest rank given. First Mention, and Mention were won by other students during the year 1920. In his reports of 1920, Dean Lawrence said to President Campbell: "The department has been specially favored in having the constructive program of the University so closely tied up to its staff. Under the direction of Mr. Miles, a bu lder of many years experience, and Mr. Reed, a mechanical engineer of note, *the sophomore and junior students make two inspection re*ports each week in connection with the buildings now in progress. Demonstrations are made at the works, which thus become a most vital laboratory for this department. This contact should be maintained in the future as it marks the School as unique among the members of the National Association of Collegiate Schools of Architecture. Through the student organization an affiliation with the workmen on the new buildings has been accomplished. This contact leads to an understanding of the workman's problems on the part of the young architect and the mutual respect established has shown itself in the esprit de corps of both building force and students. The obligation of the state to spread among its citizens an understanding of the universal language, art, is keenly felt by the staff of the school. The original conception of the school seems to be sound: "Around Architecture the Mother of the Arts, must grow up a great school of Art, if Architecture is to be most successfully taught, and the art life of the state be led by its University."

The most notable development for many years was the Woman's Building, finished in 1921. Miss Ruth Guppy came to the

Two Oregon women, Edna Dunberg and Joan Sutherland, designed much of the sculpture work on the library.

Oregon campus in 1912 as dean of women and soon saw the importance and need of a University building especially for women. The women students rallied to her support and together they formed the Women's League, a permanent organization. Miss Guppy passed her vision on to Mrs. George T. Gerlinger, a conspicuous figure in the long, hard campaign which followed. Her belief in the Oregon students and her devotion, untiring *and ceaseless, to their interests, wrought the miracle,* the legislature aiding. Dean Lawrence was the architect of this building, which is of the Early Georgian Period.

In 1921-22 the School of Architecture and Allied Arts enrollment increased 60%, with no advertising, no special bulletins even, and many changes came because of this tremendous growth, a growth the result largely of reports and investigations made by visiting judges and architects according to Dean Lawrence.

The course in architecture had been made a five year course leading to the degree of Bachelor of Architecture, and embracing six divisions: graphics, delineation, construction, design, history. Professor McAlister and Professor Adams were demanding more and more professional work from the students. The competitive system of teaching had been abandoned by the school, accent being placed on honesty of thought and expression and on stimulating a spirit of cooperation. Not only were drawings made, but, in some cases, the work was carried to final conclusion by actual production of exterior and interior decorative *details to be incorporated in* the buildings and grounds of the School of Architecture and Allied Arts.

During the later years the School has grown steadily and satisfactorily, and has developed in many directions too numerous to be listed in this brief sketch of its history. The increase of students was so great that more instructors became a necessity, and because the supporting funds of the University could not meet the needs of the department, a tuition fee was charged, though reluctantly. There has been no advertisement of the School at any time, its growth being due entirely to the excellency of its work and its usefulness. Its increase has definitely shown that our young men and women of the North

Professor Wally Hayden, right, with students in a 1944 photograph.

west are eager for the knowledge and practice of those arts which give the most refined pleasure to life. The School of Architecture and Fine Arts has achieved its own definite place in the wide spread Association of Collegiate Schools of Archi-

tecture, which has its chapters in a large majority of the states.

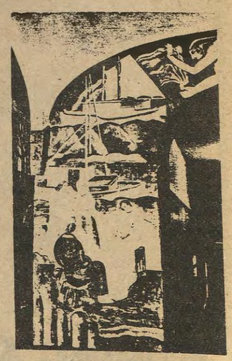
The University press is making its way into the front ranks through its printing and its connection with John Henry Nash, one of the internationally know printers and book binders.

Many graduates of the School of Architecture are doing work of distinction and quality, some in the offices of the best firms in the United States, others in their own studios, and a history of these former students would show still more clearly just what the University is doing for the young men and women of Oregon, and how extraordinary has been the wisdom and the inspiration of Dean Lawrence and the faculty in the development of the School of Architecture and Allied Arts.

IDIOM

Have you ever wondered just what is going on the walls around the school?? Somehow, murals have always been a part of the school. But where did the idea come from and why has it presisted. While we were reading the article on the history of the school and getting it in shape for publication, we ran across several photographs of rather extensive murals which were a part of the old building. We thought about this for some time and here is what we came up with.

When Wilcox designed the original school, he adopted a "Spanish style" to work with. Whether or not one thinks this was an appropriate building vocabulary or not (given that Eugene is a few hundred miles north of the closest area of genuine spanish settlement) he was consistent in his work in this idiom. As the photographs indicate, he was pretty successful at making a building complex that used such detail and form. Murals were an integral part of this building vocabulary for Wilcox and it was only natural that Art students in the School paint such murals on the interior surfaces of the school walls. This was a well understood practise in Mexican architecture and was transplanted here. The important understanding was, however, that the architectural style of the building supported the making of murals and not visa versa. Many of these murals were quite beautiful in their own way and must have consituted a very rich and perhaps even wonderful interior space. When this building was finally torn down to make way for the "new" building, this artwork went with it. There was an attempt in the new building to paint murals on it (the most noteable example is the southeast entrance), but with out the strong built and cultural traditions to shape the mural making, the strength of this work seems a bit weaker than the original. We think it has less to do with the mural painting itself than with the architectural framework in which the painting sits. Nonetheless, the sylistic spirit of Wilcox seems to live on not so much in the forms of buildings, but rather in the dialogue between form and painting, a dialogue that is yet to conclude.



J. Finrow

GTFF Situation Reviewed

Continued from Page 4

There have been two further negotiating sessions this fall. As of this writing, the University has written reappointment criteria and a 12 hour a week workload for .3 GTFs. The term length over which the 12 hour average would be computed is, however, still in dispute. There is no new salary offer by the University, but they have offered a privately funded $25,000 health care fund which could be used by GTFs in need.

The GTFF executive council decided that, although they were close to agreement on most other contract articles, the lack of any new salary proposal, and an inadequate health care fund (about $33 per year per GTF), forced them to call for a strike vote.

Union members voted on the strike either by absentee ballot Monday Oct. 16 through Thursday, Oct. 19, or by attending the Union meeting Thursday night. If two-thirds of all the Union members vote for a strike, the GTFF executive board may call a strike.

The Union must give the University ten days warning before the strike date. During this time further negotiations will take place. These negotiations will probably be intense, and will hopefully avert a strike.

By the time you are reading this, the outcome of the strike vote will probably be available. Check the Emerald.

AAA, THE GTFF, AND YOU

There are about 57 GTFs in AAA. Some of the departments in AAA have a high percentage of GTFs in the Union. Eighty-five percent of the GTFs in Architecture have joined the Union. If a strike took place, most, if not all, of the GTFs would "walk-off" their jobs. Non-member GTFs might also choose to walk-off, not cross Union picket lines or support the Union in other ways. Other unions on campus will support a strike to various degrees. Unions from throughout the state, such as the Teamsters, have stated they will not cross GTF picket lines. This would cut off food, paper and other supplies to the campus.

The GTFs in the Union, as of this writing, are preparing for a strike. We wish to avoid a strike, for it will mean hardships to students in our classes as well as to ourselves. The GTFF decision to strike depends on the University's actions.

Since 1969 GTF salary has increased 28 percent. However, inflation has increased prices about 70 percent. GTFs are actually earning 42 percent less now than they did in 1969. If the fact finder's report had been accepted by the University, GTFs salaries would still be 30 percent less than 1969 salaries. The University would have to pay a total of about $120,000 extra to the GTFs compared to the amount in their original contract offer; the $120,000 is about one third of one percent of the $44,000,000 University budget.

Last week a student group was organized to help support the GTFF. The GTFF and the student group are asking students, in the event of a strike, to support the Union in whatever way they can. Full support of the GTFF would be a boycott of all one's classes; otherwise a boycott of classes which have a GTF associated with them would be helpful. The greater the student support received, the shorter will be a strike. The GTFF believes that improved benefits for GTFs will result in stronger graduate programs, a higher level of GTF teaching, and thus a finer quality of education for all students at this university.

For more information on student support, contact Sonja Lucky at 485-9364. For general information contact the GTFF office at 344-0832, or drop a note in my box in the dean's office.

John Goldman
Architecture Department
Representative to the GTFF

1980 NW REGIONAL

- Tuesday Evening "Architects-At-Home"
  - Estimate 300 Maximum
  - Assume 30/House = 10 Houses
    - 2 Hosts/House
  - Coordinate with Transportation
- Gifts and Goodies
  - Suggestion: Regional Umbrella for Each Registrant (Hong Kong?)
- Tour Organization
  - Art? Building? On Own?
- Recreation Opportunities
  - Match-up Locals with Guests
    - Golf
    - Tennis
    - Boating

F. Program/Events (Harris/Poticha)
- Major Event - Regional RUDAT*(5 Member Team)
  - Initial Work - Spring 1980
    - U of O Students + Partial RUDAT
      - Data Gathering
      - Strategy Development
    - Pre-Conference Work
      - Thur-Saturday with Students
      - One Team/Aspect of "Problem"
    - Conference Work
      - Mon & Tues Afternoon
        - Concept Development
        - Testing and Critique
      - Wednesday Evening
        - Community Presentation, Including Media
        - "The Big Idea"
    - Explore One or More of Following Urbanization Issues:
      - Central Neighborhoods
      - The Urban Service Boundary
      - Housing Density Impact
      - The Peripheral Communities
      - The Amazon Corridor
      - Transportation Options
      - Others?
    - Use as Model: AIA National at Kansas City, 1979
    - Arrange Community Involvement (Official, Citizen)
    - Develop Funding Options
      - C of C
      - Regional, Local AIA
      - Public Funds
      - U of O
    - Develop Budget
      - Transport
      - Housing
      - Materials
    - Deadlines - By October '79 Sign-up Key People
    - Final Report of RUDAT
      - Community Presentation (Fairgrounds?)
      - Big Media Show
      - Key Community Guests by Invitation
- Other Events
  - Monday Noon - Open
  - Tuesday Noon - Marion Ross Presents
    - Contact Mr. Ross and get commitment
    - He selects topic and method
  - Wednesday Noon
    - National AIA Speaker
  - Afternoons
    - List Workshop Issues
    - List Rooms Available
    - Conference Facilitates only
- Exhibits

G. Facilities (Unthank)
- Check Availability of Places for Events
  - Macro:
    - Fairgrounds (Check-at Once!)
    - V.R. Center?
  - Downtown
    - Parking Structure WOW Hall
    - Theatre
    - Mall
    - Churches
  - U of O
    - Museum (Sunday Night)
    - Carnival Theatre Tent (Leave Up?)
    - Robinson Theatre
    - Beall Hall
  - Parks
    - Skinner Butte
    - Amazon
    - Armitage
    - Golf Course
    - Alton Baker
  - Commercial
    - Valley River Inn
    - Hotel (Gaspl)

H. Student Committee (?)

Initiate this in Spring of 1979

I. Guide (Williams)
- Enlist Help
  - Marion Ross?
  - Students
  - Others
- Develop Timetable & Scope
  - Maximum: Book of Eugene Area Architecture, Past & Present
  - Minimum: One Page Map of Locations & Description of Existing Eugene Area Architecture
- Funding
  - Producers Council?
  - Friends of Museum ($1500)

CRAFTSMANSHIP AWARDS

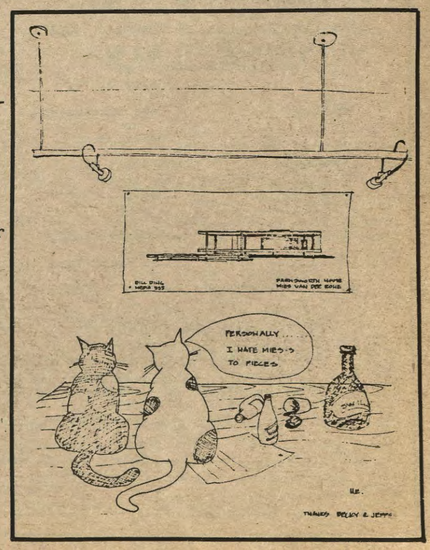
Craftsmanship Awards were presented to:

1. WAYNE W. ANDERSON, Finish Carpenter
   Quentin Greenough Inc., Corvallis, Oregon
2. *STAN INGEBRETSON, Foreman-Owner*
   Arnt, Ree & Son, Eugene, Oregon
3. ROBERT REEVES, Carpentry - Superintendent
   Jack Bruer Construction, Coos Bay, Oregon
4. JERRY STUMP, Cabinet Maker
   J. O. Olsen Manufacturing Company, Eugene, Oregon

President Edward Waterbury also presented a special Chapter Award to Professor Marion D. Ross. Professor Ross was honored for his 31 years of outstanding service to the University of Oregon and the architectural profession.

AAA crew places twelfth

This team of gristly art persons represented the School of Architecture and Allied Arts in the 4th annual Mazzi Race for the Fettuccini on Oct. 8th. Left to right: FAA GTFs Ed Kornbrath and Mike Besh, ceramic instructor George Kokis and landscape arch. senior Jack Sabin. They ran, canoed, and biked the 46 mile course in 3 hours 37 minutes and 52 seconds to place 12th in their class and 28th overall out of approximately 45 teams. At the awards ceremony, three plates of fettuccini each and uncountable numbers of drained beer glasses kicked off this teams training program for next year's race.



Letters

dward I. aterbury, resident
outhwestern Oregon Chapter
merican Institute of rchitects

ear r. aterbury -

our very touching letter was greatly appreciated. Our children and I wish to thank the Chapter for the contribution to the ared and Elva Cuthbert Student Emergency loan fund.

ithout available student loans of one kind or another we never would have made it through Fred's years of study at the niversity of ichigan. It is truly gratifying to us that his many friends and associates have chosen to honor his emory in this way.

Sincerely,

Elva Cuthbert

Elva Cuthbert

Mr. Edward Waterbury, President
Southwestern Oregon Chapter
American Institute of Architects
364 E. Broadway
Eugene, Oregon 97401

Dear Ed:

I want to thank you and, through you, the Southwestern Oregon Chapter for the most handsome and attractive certificate that you presented to me last Thursady. It is truly a delightful memento that I shall long cherish. I am very grateful to the chapter for their consideration. The message is altogether too flattering but I shall enjoy it none the less.

I also want to thank the chapter for the generous honorarium for my talk on "Polychrome Faience," which I gave to the Craftsmanship's Award dinner. I was delighted to see such a large and enthusiastic audience. I enjoyed giving the talk and hope that it was well received. I should also say that I thought the arrangements for the dinner were excellent. A buffet always seems to be superior to table service at such a gathering. The entire evening was a great pleasure.

I should add that the certificate came as a complete surprise. I was entirely unprepared for such an honor. Since I believe that Mac Hodge had *a considerable part in this, I am sending him a copy of this letter. I do thank all the members of the chapter who helped to make this evening possible.*

With my best wishes,

Sincerely,

Marion

Marion Dean Ross
Professor of Architecture Emeritu

NOMINATIONS 1979

The Nominating Committee proposes the following slate of Chapter officers for the 1979 year:

President	- Philip J. Gall	(Eugene)
Vice President	- Dave Hess or Jerry Finrow	(Eugene) (Eugene)
Secretary	- Gene Brockmeyer or Dallas Horn	(Eugene) (Roseburg)
Treasurer	- Michael Geyer or Leslie Childress-Ullman	(Eugene) (Eugene)
Director	- Rosaria Hodgdon or Jim Robertson	(Eugene) (Eugene)
Associate Director	- George M. Hodge or Bill Wong	(Eugene) (Eugene)
Past President-Director (Automatic)	- Edward I. Waterbury	(Eugene)

Each candidate has given permission to have their name placed in nomination and have agreed to serve if elected

Respectfully submitted,

Bob Fritsch
Art Paz
Dick Williams
Jack Berry

1980 NW REGIONAL CONFERENCE: Design Concept

Results of Brainstorm Session of 11 July 1978.

Attendance:

- Berry - Housing
- Harris - Program
- Lutes - Co-Chairman
- Smith - Co-Chairman
- Unthank - Facilities

Decided:

1. Date - October 4-8, 1980 (S, M, T, W)
2. Schedule (Tentative):

Sunday -
- Registration
- Recreation
- Evening Get Together

Monday -
- Breakfast Business Meeting
- Event at 10:30
- Lunch - Open
- Afternoon Sessions
  - RUDAT, or
  - Regional Issues
- Evening - Culture Night
  - Film, Theatre, Music Options

Tuesday -
- 10:30 Event
- Lunch - Marion Ross Presents!
- Afternoon Sessions
  - RUDAT, or
  - Professional Issues
- Evening - Architects-At-Home-Night

Wednesday -
- Breakfast Business Meeting
- 10:30 Event
- Lunch - National Speaker
- Afternoon - Recreation
- Evening - The "Big Idea"

3. Committee Assignments
(Each Chairman to select committee by January 1979)

A. Finance (Bernhard)
- Establish base budget, component budgets
- Utilize Spokane as model
- Decide which events subsidized, self-supporting
- Sound out Producers Council funding desires (See Guide)

B. Housing (Berry)
- Conference Headquarters - Valley River Inn
  - 150-180 Rooms
  - Sunday through Wednesday Evening
  - Verify
- RUDAT Housing
  - Previous Thur-Sun
  - 20-25 Rooms
  - Verify
- Student Housing
  - Let Students Arrange
  - Use Architects Homes?
- Housing Listing
  - Prepare List
    - Quality
    - Cost
    - Location (in or out of "circuit")
  - Distribute with mail-out

C. Transportation (Berry)
- Prepare Map of "Circuit"
  - VR Inn - Downtown - U of O - Fairgrounds
  - Show bike, bus system
- Arrange Alternate Transport
  - Shuttle Bus
  - Bikes
- "Architect at Home" Transport
- Report Costs for Budget

D. Registration & Communication (Edlund)
- Organize
  - Mailings & Printings
  - Pre-Registration
  - Registration/Information Center
  - Community Publicity
    - Events
    - RUDAT
  - Develop Graphics (Coordinate w/Berry, Fritsch & Poticha)
- Provide Information for
  - Budget
  - Time Schedule

E. Hospitality (Fritsch)
- Responsible for following:
  - Sunday Evening Get-Together
    - Location: U of O Museum? (Exhibit under program)
  - Monday Evening Culture Night
    - Optional "On-Own"
      - Film
      - Theatre
      - Music
    - Restaurant Guide

willamette community design center

Small Farm Energy Project

Dorene Steggell is a VISTA volunteer working with a group of local, small farmers. The following is her account of the Small Farm Energy Project in Hartington, Nebraska.

Down a bumpy country road in Nebraska rumble three large school buses. Inside are people from as diverse places as Washington, D.C.; Knoxville, Tennessee; and Eugene, Oregon. They are farmers and would-be farmers, organizers, scientists, designers, teachers, young and old. They stop and unload at a small farm. They've all come to see the solar green house Earl Fish is building on the south side of his farm house, the wind generator on Shirley and Benny Kaiser's farm, Bill and Mary Pinkelman's solar-heated farrowing barn, and Edgar Wuebben's compose pile. What brought these people together in the middle of America is the Small Farm Energy Project.

In August SWOAIA graciously bought me a bus ticket to Sioux City so that I might accept the invitation of Roger Blobaum, the Small Farm Energy Project's principal investigator, to come work with and learn from them. I spent a week in Hartington and other parts of Cedar County where the project is located.

The traditional farms in this area are small and diversified, and have produced a mixture of crops and livestock. Crops have been raised in rotations of corn, small grains and some soybeans. Livestock includes hogs, dairy and beef cattle and some sheep. Current practices promoted by the agribusiness/land grant college complex are pressuring farmers away from this balanced system of farming into monoculturing of crops, heavily dependent on expensive equipment and fuels, irrigation and chemical fertilizers, and pesticides. These crops are then fed to animals concentrated in feed lots so that the manure becomes a waste and a pollutant rather than returning to and enriching farm land. The cost of capitalizing and maintaining these dependencies, combined with other pressures, have driven many small farmers off their farms.

The Small Farm Energy Project is attempting to aid small farmers facing these pressures. With an overall goal of "energy self-sufficient farms as the future of agriculture" the project's main objective is to see how far a group of 25 farm families can move toward energy self-sufficiency in a three-year period. The project is sponsored by the Center for Rural Affairs in Walthill, Nebraska, which is actively involved in rural development and issues affecting rural people.

Twenty-four farmers make up the "cooperators" of the project and twenty-four others are in the control group. The project has a store front office in Hartington and a four-person staff. The project began with an educational process and offers technical assistance and cost-sharing incentives to those farmers building energy innovations on their farms. Careful records are kept of production and energy use both on the cooperating farms and the control farms.

On my first day on the project we worked on the construction of a solar grain dryer. "We" were the farmer, a neighbor, three of the project's staff and myself. This type of cooperative building experience fits with the usual mode of small farms. Much of the project's success is dependent upon the ingenuity and innovative, self-reliant nature of the small farmers.

All innovations must be initiated and constructed by the farmers with the assistance of the staff. In this way farmers understand the systems and are in a position to operate and to maintain themselves. The innovations must be low-cost, constructed of readily available materials, and have a short pay-back period on the initial investment.

Among the innovations now in operation on these Nebraska farms are solar food dryers, vertical wall collectors for spaceheating, solar collectors and storage systems for a solar-heated farrowing barn, solar water heaters for dairies (which use a great deal of hot water in their operations), solar grain dryers that can dry 6,000 bushels of corn in 11 days, solar green houses, wood converter furnaces, insulation, weatherization, farming in rotation without the use of chemicals, and restoration of some of the many water pumping windmills that have fallen into disuse.

What was most obvious to me while I was in Nebraska was that the project, above all, is a small farm project. The value of any of these energy innovations is in their contribution to making small farms more viable and insuring their survival. There is also something happening there that is not quantifiable but is very real. It's there in Earl Fish as he explains the R-value of his insulation to the 80 people gathered on his lawn, and it's there in the guest book Edgar Wuebben keeps in his milk room, or in the dried apples Theodora Wuebben passes around with pride.

In Eugene I hear much discussion and awareness of the value of appropriate technology, solar energy, etc. In Nebraska I saw it working, and not in a few idealized models, but as part of existing production systems. They are taking the technology to the people and the people are using it.

Playground Handbook

Over the past year WCDC has received 20 requests for design and organizational assistance of children's play places. These have come from parent/teacher groups, civic groups, neighborhood organizations, and students from the architecture department.

As a way of providing assistance to these and other non-profit groups, the Design Center is developing a handbook on playground design. The handbook will provide a comprehensive approach to organizing, designing and building a playground. Further objectives are to assist community members in identifying appropriate site conditions (exposure, soil, drainage), group organizational skills, and safety needs and requirements for positive, healthy, thoughtful play places.

Debra Walker has been working since July as the handbook coordinator. *In early September Gunilla Finrow joined* the project as co-author. Innovative playground design has been an interest of Gunilla's for many years, and in August she participated in the International Playground Association's conference in Ottawa, Canada.

WCDC has also received help from SWOAIA in the form of a loan for production costs. The Environmental Research Center has agreed to publish it. The handbook is expected to be ready for publication by December and it will be available, at cost, through the Design Center or the Research Center.

A very special thanks to the SWOAIA for their $150 to help pay Dorene Steggell's travel expenses to the Small Farm Energy Project in Nebraska; also, for their assistance in covering the production costs of the playground handbook.

The Design Center has several projects on which it would enjoy the collaboration of students and professionals--the development of design proposals for community facilities at Coburg Community School and Eugene Civic Stadium, and the design of play apparatus for the Rainbow Day Care Center.

For more information please contact the Design Center at 345-2427.

SWO AIA

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SOUTHWESTERN OREGON CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

Minutes

EXECUTIVE COMMITTEE MEETING
WATERBURY OFFICE
7 SEPTEMBER 1978

PRESENT:
WATERBURY, GALL, WILLIAMS, BROCKMEYER, HESS, FINROW, HORN, HODGE, STADSVOLD, MARIS AND SALMON

SECRETARY REPORT:
MEMBERSHIP APPLICATIONS FROM THOMAS OROYAN AND PHILIP GIUNTOLI WERE PRESENTED AND APPROVED.

TREASURER'S REPORT:
BROCKMEYER PRESENTED THE FINANCIAL SUMMARY FOR REVIEW AND NOTED THAT THE OCA DUES INCREASE IS NOW IN EFFECT.

FINROW MOVED THAT THE TREASURER PAY THE OCA ASSESSMENT FROM FUNDS HELD IN THE SAVINGS ACCOUNT. SECONDED BY STADSVOLD; MOTION PASSED.

IT SHOULD BE NOTED THAT PROMPT PAYMENT OF OCA DUES IS REQUIRED TO MAINTAIN VOTING STATUS. THE SAVINGS ACCOUNT WILL BE REIMBURSED AS DUES ARE COLLECTED FROM THE CHAPTER MEMBERSHIP. WILLIAMS NOTED THAT THE CHAPTER SHOULD BUDGET FUNDS TO SEND ONE OF OUR 1980 REGIONAL CONFERENCE CHAIRMEN TO THIS YEAR'S CONFERENCE.

COMMITTEE REPORTS:
WATERBURY PRESENTED THE PROPOSED BUDGET FOR THE CRAFTSMANSHIP AWARDS PROGRAM FOR COMMITTEE REVIEW.

GALL REPORTED THAT THE NEXT CHAPTER MEETING WILL BE HELD ON OCTOBER 26 FOR THE PURPOSE OF ELECTING NEXT YEAR'S OFFICES AND THAT REGIONAL DIRECTOR BILL TROGDON WILL BE THE GUEST SPEAKER.

PLANS ARE UNDERWAY FOR THE NOVEMBER SEMINAR.

MARIS PRESENTED A LETTER FROM STEWART STRAUS TO STATE REPRESENTATIVE ED LINDQUIST, CHAIRMAN OF THE JOINT LEGISLATIVE TASK FORCE ON SMALL BUSINESS. THE TASK FORCE HAS RECOMMENDED SEVERAL DRASTIC REVISIONS IN CODE ENFORCEMENT PROCEDURES THAT WOULD NOT BE IN OUR BEST INTEREST. RICH WILL DISCUSS THESE PROPOSALS IN THE NEXT ISSUE OF AVENU.

IN AN EFFORT TO MAKE BETTER USE OF OUR MANPOWER RESOURCES ON THE STATE LEVEL, THE SWO AIA CHAPTER HAS BEEN ASKED TO EMPHASIZE ENERGY ISSUES. THE STAFF AND PROGRAMS OF THE UNIVERSITY OF OREGON DEPARTMENT OF ARCHITECTURE PROVIDE A VALUABLE RESOURCE IN THIS AREA.

WATERBURY WILL CONTACT THE ARCHITECT SELECTION COMMITTEE AND ATTEMPT TO MEET WITH THE BOARD OF SCHOOL DISTRICT 4-J IN AN EFFORT TO IMPROVE THE CONTRACTING PROCEDURES UTILIZED BY THE DISTRICT.

OLD BUSINESS:
THE EXECUTIVE COMMITTEE DEFERRED THE DESIGNATION OF TIME CERTIFICATE ACCOUNT UNTIL THE NEXT MEETING.

NEW BUSINESS:
WATERBURY REPORTED THAT JACK BERRY HAS CONSENTED TO CHAIR THE NOMINATING COMMITTEE FOR NEXT YEAR'S CHAPTER OFFICERS. THE CURRENT BY-LAWS REQUIRE TWO NOMINEES FOR EACH OFFICE.

WATERBURY ANNOUNCED THAT HE WILL PROPOSE A BY-LAW AMENDMENT TO CHANGE THE OFFICE OF VICE PRESIDENT TO PRESIDENT ELECT.

FINROW MOVED THAT THE EXECUTIVE COMMITTEE INSTRUCT THE PRESIDENT TO PROPOSE SUCH A REVISION. SECONDED BY BROCKMEYER; MOTION PASSED.

FINROW, STADSVOLD AND WILLIAMS GAVE A REPORT ON THE RECENT OCA MEETING IN MEDFORD. THE PRIMARY PURPOSE OF THE MEETING WAS THE SELECTION OF A LOBBYIST FOR THE OCA. HANK CRAWFORD HAS BEEN HIRED AND WILL BE ON THE JOB IN SALEM.

MURPHY MADE A PRESENTATION AT THE OCA MEETING OUTLINING SEVERAL ALTERNATIVES FOR AN OCA PUBLICATION.

SWOAIA MAY LOOK AT REORGANIZING AVENU DEPENDING ON THE OUTCOME OF THE OCA PROPOSAL.

FINROW HAS OFFERED TO ASSIST IN THE PUBLICATION OF AVENU UNTIL A NEW EDITOR CAN BE FOUND.

THE NEXT ISSUE OF AVENU IS SCHEDULED FOR PUBLICATION ON SEPTEMBER 18.

HODGE PRESENTED AN OUTLINE OF THE OCA STATE CONFERENCE TO BE HELD AT THE UNIVERSITY OF OREGON ON DECEMBER 8 AND 9.

THE ANNUAL MEETING WILL BE HELD ON DECEMBER 7.

MEETING ADJOURNED.

DAVID A. HESS, SECRETARY
SWO AIA

CHAPTER ELECTION MEETING:

THURSDAY • OCTOBER 26TH
QUARTERDECK RESTAURANT
2855 WILLAMETTE STREET • EUGENE

$8.50 PER PERSON • BARON O'BEEF BUFFET

5:30 PM : COCKTAILS / NO HOST BAR
6:30 PM : DINNER
7:30 PM : PROGRAM

• GUEST SPEAKER SLIDE SHOW
WILLIAM H. TROGDON, A.I.A.
NORTHWEST REGION A.I.A. DIRECTOR
PARTNER IN SPOKANE WASHINGTON FIRM
TROGDON / SMITH / GROSSMAN

• ELECTION OF 1979 CHAPTER OFFICERS

• VOTE ON PROPOSED CHAPTER BY-LAW AMENDMENTS.

SPOUSES ESPECIALLY WELCOME

IMPORTANT DUES NOTICE

SOUTHWESTERN OREGON CHAPTER/AIA MEMBERS ARE REMINDED THAT THE $15 OREGON COUNCIL DUES INCREASE AS BILLED TO ALL CHAPTER MEMBERS IS NOW OVER DUE. THE CHAPTER HAS PAID OREGON COUNCIL THE REQUIRED DUES INCREASE FOR ITS MEMBERS AND WOULD NOW LIKE TO REIMBURSE ITS COFFERS. PLEASE RESPOND RIGHT AWAY. MAIL YOUR O.C.A. DUES INCREASE TO:
GENE BROCKMEYER, AIA TREASURER
860 OLIVE STREET EUGENE, OREGON 97401