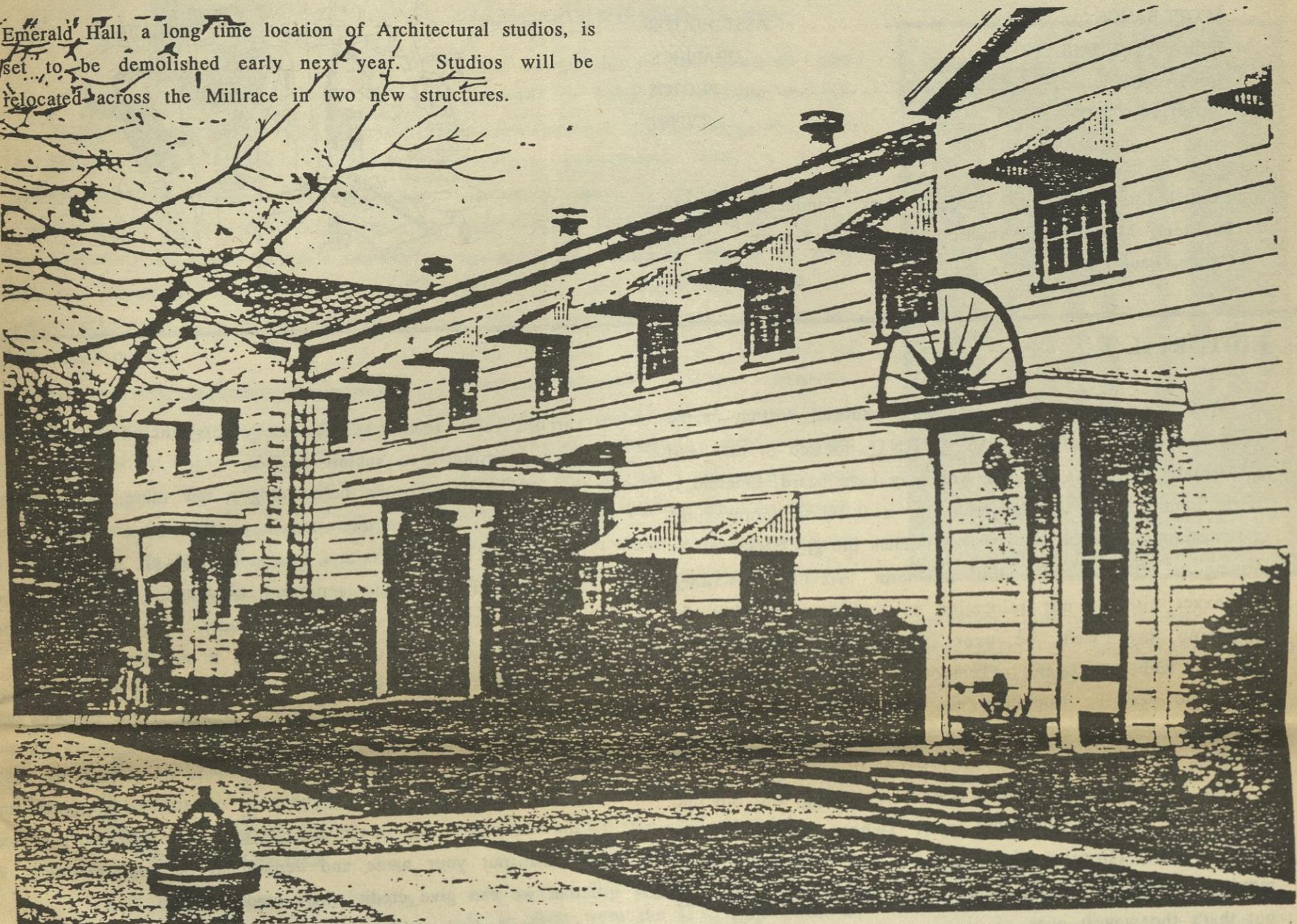


AVENU

Emerald Hall, a long time location of Architectural studios, is set to be demolished early next year. Studios will be relocated across the Millrace in two new structures.



DECEMBER 1986

UNIVERSITY OF OREGON

VOLUME 16 NUMBER 2

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JOURNAL OF ARCHITECTURE AND ALLIED ARTS

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EDITORIAL

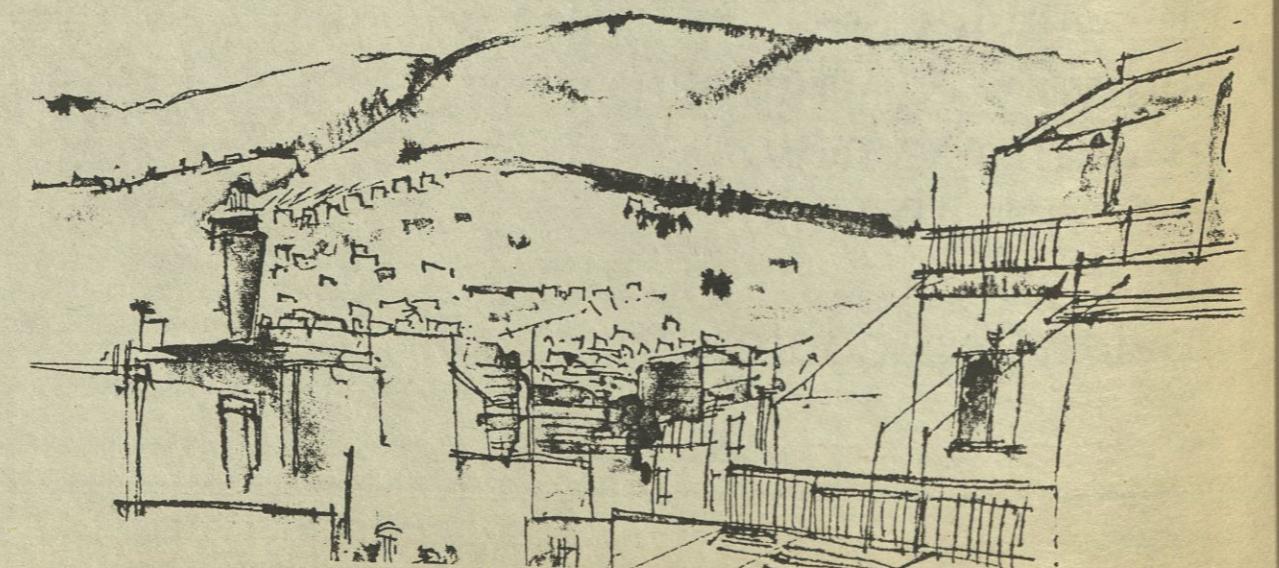
Well folks, this is to be the final editorial written in the meek and humble office of the AVENU, located in the heart of Emerald Hall. As many of you may have heard, Emerald is to be demolished to make room for a thirty-six point some odd million dollar Science complex. Thus the AVENU will be moving its office at the end of this term. As of this writing, the exact site of our relocation is undetermined, but the grapevine says we'll be over in the temporary housing units on 15th and Agate. (Temporary! They've been around for 35-40 years.) Hopefully our spatial needs will be met and the AVENU will continue to run like the fine tuned machine which it is.

The task of moving sixteen years of AVENU will fall into the hands of our dedicated staff (whose numbers have dwindled - but I'll get to that later). It will be a bit of work, moving all the memorabilia, old copy, furniture and the like but that's the way it goes.

Now about the staff - or lack thereof. This term, the permanent staff stood at four. Yes, four staffers plus a typist and an advertising manager. We have had help from quite a few others. Mark Vanderzanden, the president of the AIAS has contributed articles in the form of a column which we call New Architecture Review. Shawna Holden has contributed to the AVENU with her artistic and

AVENU is published two times a term by students in the School of Architecture and Allied Arts. The paper is distributed throughout the A&AA, EMU, Library, Art Museum and University of Oregon Bookstore. AVENU is also sent to architecture schools, professionals in the field and subscribers throughout the U.S.

Submittals: Manuscripts should be legible; graphics should be black and white. AVENU exercised its right to editorial review when considering submittals. Submittals should be placed in the AVENU mailbox, A&AA Dean's Office, 109 Lawrence Hall, or sent to AVENU c/o Architecture Dept., University of Oregon.



architectural talents. Various others including professors have continued to submit articles.

We will, however, be needing a few more staff members next term. We are interested in people who are in the areas of graphic arts, fine arts, sculpture and all other areas of the school so as to represent everyone. Submittals are always welcome. We would gladly print up just about anything produced by the AAA and its students.

If you are interested in being on the AVENU staff, sign up at registration. The AVENU is a 2 credit, pass/no pass course listed under AAA 407 AVENU Publications in the course guide. If you want to contribute by joining the staff please sign up. Other submittals of articles, graphics and the like can be put in the AVENU box in the Dean's Office. Please put your name and department on any submittals so that we can give credit where credit is due.

Good luck with reviews, finals and all those projects which will have to be finished in the next two weeks. Until next term -- have a great time, don't stay up too late and always be thankful for the coffee bar.

Mike Moser

FORUM

OPPORTUNITY FOR STUDY IN INDIA

An opportunity for research and fieldwork in India is available through the Professional Studies Program which provides participants with a year's internship there. Participants work with Indian faculty and professionals in developing projects related to their professional and research interests.

Past participants have investigated such diverse areas of interest as non-conventional energy sources, foreign investment policy, environmental planning, public health services, the Indian legal system, soil management practices, and education. Students in medical and health fields have worked in hospitals and rural areas.

Students are selected from graduate schools such as agriculture, business administration, architecture and planning, engineering, library science, public health, social welfare, optometry, public policy, law, education, medicine and nursing.

The Professional Studies Program, now in its 20th year, is partially funded by a grant from the U.S. Department of Education. Benefits include a stipend, medical coverage, research related travel, orientation programs, and



The purpose of the forum page is to give students and faculty of the AAA a place to express their opinions on issues related to the School of Architecture and Allied Arts. This is an open forum, but the AVENU does reserve the right to edit any submittals. The letters on the forum page reflect the opinions of the authors and do not necessarily coincide with those of the staff.

ARCH 380 ARCH 380 ARCH 380
ARCH 380 ARCH 380

Students eligible for ARCH 380 Spring '86 (A-K) who wish to trade Spring studio for a Winter 380 should see Mike Clark. A limited number of trades are still available.



The U of O Art Department will have a booth at the EMU Christmas Crafts Fair. Student works in ceramics, printmaking, weaving and jewelry will be offered for sale as well as donated works of Jan Zach, Peggy Prentice, Ken Paul, and Ken O'Connell. A portion of the proceeds from the sale will go to the LaVerne Krause Scholarship Fund, the Jan Zach Memorial Award and toward the purchase of paper making equipment for the Art Department. Ken O'Connell, Head of the Art Department, encourages supporters of the arts to attend the Fair. The EMU Christmas Crafts Fair will be held in room 167 EMU, Dec 10, 11 & 12, 10am-5pm.

Featured for sale are original handcrafted items by local artists and crafts-people. There will be entertainment by local performers and a free cup of hot cider for all.

Don't miss this special exhibition!
A survey of "who's who" of contemporary photography.



COMMITMENT TO VISION

November 9 - December 21, 1986
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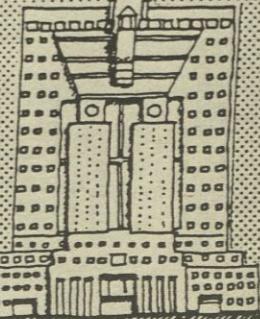


intensive language training. U.S. citizenship or permanent resident status is required.

The application deadline is January 5, 1987. For further information write or call:

Linnea Soderlund
Program Coordinator
International Education
University of California, Berkeley
2538 Channing Way, Bldg D, Rm 104
Berkeley, CA 94720
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SUMMER in ROMA

by Marie Richter

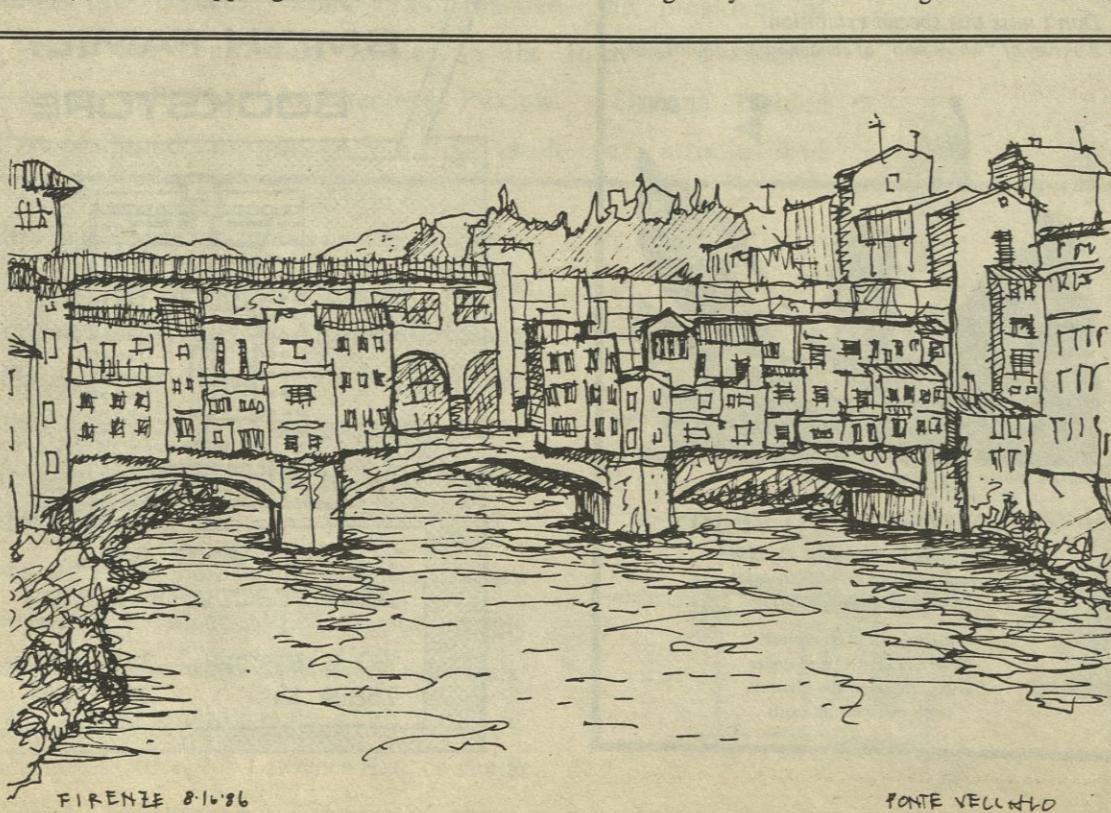
Ours is a time of intense architectural confusion, wherein one weighs the meager options of a culturally sterile high-technology, and post-modernism's highly abstracted formal notions of a passed time (through which one can perhaps envision one's self on the stage set of a TV drama in which Julius Caesar guest spots on Miami Vice). To help alleviate the poverty of this condition, the University of Oregon offers its architecture students a special program of studies situated in Rome. To this day Rome maintains a cultural cohesiveness and an architectural form which seems carved from a single stone. Rome is an ancient city which traces the pattern of imperial Rome's clear, monumental order. Rome is a baroque city which emerges one piece at a time, forming an undulating sculpture crafted from the blood and passion of religious and artistic fervor. Although thousands of tiny cars wind through the narrow streets, and countless TV antennae add further complexity to the intricate Roman roofscape, Rome is not a modern city. What lessons, then, can Rome teach the modern architecture student? Indeed, Le Corbusier once commented that to send an architecture student to Rome was to cripple him. Last summer's studio of 16 students, led by Jim Pettinari, pondered this question as we worked on the design of a Youth Hostel at one of the rare vacant lots in Rome. We gained further momentum on this issue as bottles of chianti and cups of cappuccino were emptied, as we limped from Piazza Navona to Piazza Rotonda, dodging arm-linked families and careening automobiles on the way.

Clearly, this "crippling" effect lies in the



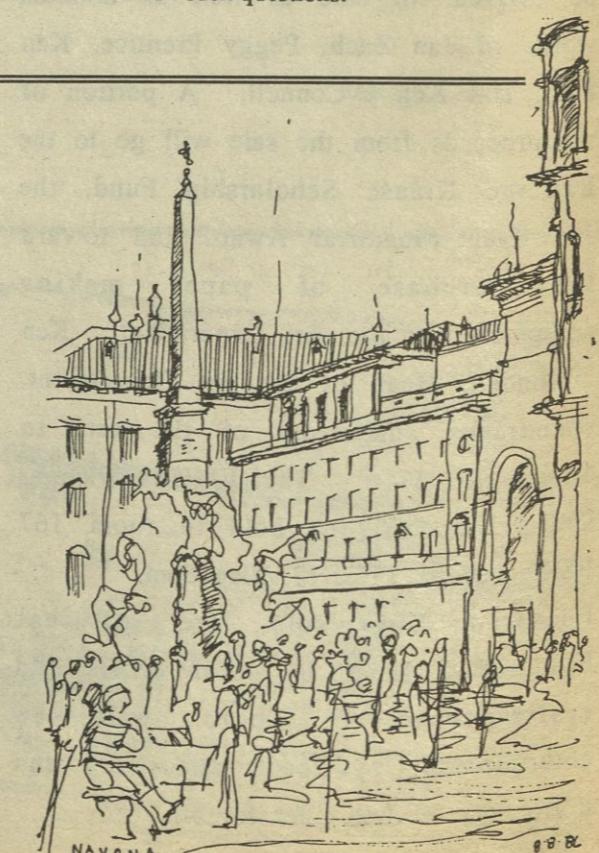
realization that while Rome is a great place, it is not an architecture which can be literally duplicated in our time. Certainly one cannot bring back chunks of the Roman fabric and heap them haphazardly among the tall glass boxes and the orderly rows of tract houses and call it great architecture. Yes, we painfully acknowledged this, sitting in a candle-lit trattoria, whiling away the hours the night before final review;

there is much that remains to be learned about translating the source of an ancient city's beauty into the confused modern context. However, as we pushed ourselves away from the wine and pasta-laden table, and made our way back to the studio, we silently concurred that, surely, there could be no better place in which to ask such questions.



FIRENZE 8-16-86

PONTE VECCHIO



NAVONA

ETCETERA



American Society of Landscape Architects

San Francisco was the "Host City" for the 1986 ASLA Convention, Nov. 22-25. There were 4500 people who attended the convention, 2000 more than what was anticipated. From the University of Oregon, 40 students and 5 professors from the L.A. Department attended. Participants included students, professors and professionals from landscape architecture and other related fields, such as urban planning and the Forestry Service. The main theme for the conference was "The Global Garden". Relating to the theme were a series of lectures ranging from concrete design to world peace parks. Lectures were given by outstanding professionals such as Lawrence Halprin, Garrett Eckbo, Ian McCarg, Don Kiely, Paul Friedberg, and our own Robert Melnick from the U of O L.A. Dept. Throughout the convention, there were exhibits of landscape materials, displaying new technologies, and design inventions along with the Landscape Architecture Bookstore, which provided a wide array of landscape books at discount prices.

San Francisco was a wonderful choice for this convention. When the conference was not in session, there was the city to be discovered. Architecture, urban plazas and roof top gardens are unique and plentiful in this city! In fact, "getting lost" downtown was commonplace for everyone. The convention enabled interaction between students and professionals which proved to be exciting. Bringing landscape architects from all over the United States, this conference offered an experience in San Francisco, but more importantly, inspired us to visualize the importance of the landscape profession within this global garden in which we all live.

Malinda Fishman and Traci McKeown



American rhododendron
Rhododendron maximum

As a former and future 180 teaching assistant, I'd like to encourage all 380 or 480 students to consider being a T.A. for this coming Winter and/or Spring terms.

The reasons for being a teaching assistant vary for different students. Some want to "return to basics". I know I am constantly amazed by the abilities of first year undergrads to design really fine spaces intuitively and with only basic theories of design. I like to remind myself of this "so called" naivete' so as not to become mired in theoretical and stylistic dogmas. Other reasons are to reaffirm oneself of your own personal beliefs and methods in an ideal sense, or as preparation for other teaching situations.

I'd also like to add that having personally benefitted from teaching assistants when I was in my 180 studios, I feel compelled to keep the tradition going, and to encourage all.

Mark Vanderzanden

A Call for 180 Teaching Assistants

Advanced undergraduates or graduates in the Department of Architecture who are interested in working as teaching assistants to a 181 and/or 182 Introductory Studio are invited to sign up, and turn in an application. A sign-up sheet is on the wall of the second floor of Lawrence Hall near Room 204.

Applications ask you to describe why you would like to be a teaching assistant, what you feel you can offer and what you would like to learn from this experience. It also asks which faculty you would prefer to work with.

Teaching assistants participate in the design studio and in preparing

teaching materials. They receive 3 credits as University Practicum Teaching 409G and are expected to spend 9 hours per week as teaching assistants. ARCH 181 studios meet MWF 8:30-12:30 pm, except for two which meet MWF 1:30-5:20 pm. Ideally, fourth year students should T.A. during terms which they do not have studio.

If you are at all interested in becoming a teaching assistant but have questions, contact Jenny Young, the 180 Coordinator. She can put you in contact with past teaching assistants as well as the 180 instructors.

The faculty teaching 181-2 include:

Virginia Carwright
Cynthia Girling
Rosaria Hodgson
Ron Kellett
Don Petting
Rob Thallon
Glenda Utsey
Jenny Young



Architecture 180 instructors Glenda Utsey (left) and Jenny Young discuss the upcoming first-year studios which begin Winter term.

NEW REVIEW

New Architecture Review
The AAA Surge Building
by Mark Vanderzanden

Being the sentimental fool that I am I'm really going to miss Emerald Hall which is slated for destruction in February, but it would appear as though its replacement, the so-called Architecture Surge Building, won't be so bad after all.

After hearing countless horror stories of slashed budgets, smallish dimensions and cheap materials I was prepared for the worst -- a huge barn big enough for seven studios and little more. But, apparently, thanks in large part to the contributions by the Planning Committee members dedicated to making a rich building for low cost, we can look forward to moving into two barns for seven studios that are very rich in spatial articulation, and quality.

The Surge Building, or the "Architecture Barn" as I like to call it, is temporary space for the Department until permanent studios are either constructed or remodeled from Science I, at which point the structure will given over to the Fine Arts Department. Because of this the design committee in developing a scheme stressed the design of all purpose studios with a high degree of versatility. Also an important concern was generous levels of natural light, and connection outside.

Considering the small budget and a short time period for design development that occurred, all of the concerns were accommodated by a simple yet effective form.

The siting of the building reinforces the

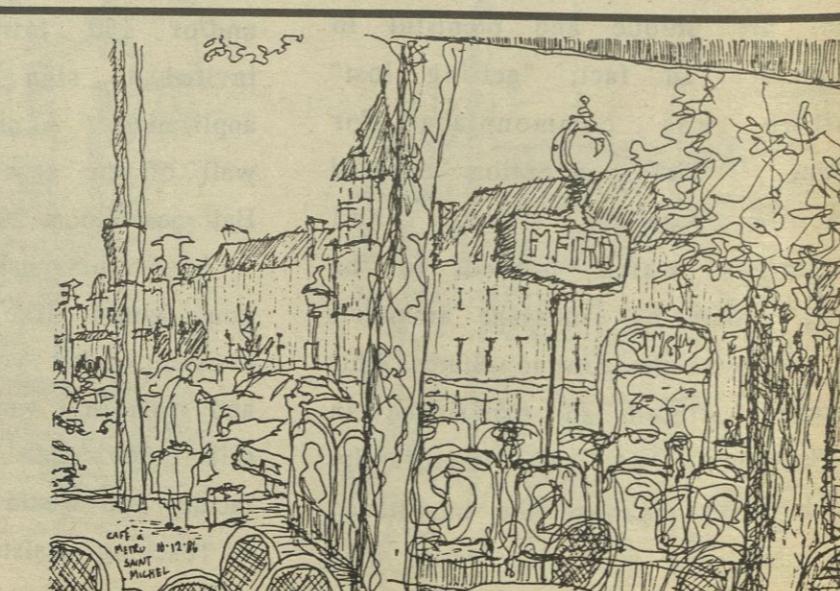


Photo by Diana Moy

semi-order that exists in the North Campus Area. The North building enfroots and reinforces the pathway leading to Autzen Stadium, as well as enfroting the lateral roadway that services the area. That corner is particularly important to the area as it is the center (more or less) for the North Campus. It is unfortunate that some support for the Fine Art and Architecture constructs couldn't be located at this node, to encourage activity and make the area more self-sufficient.

This building (the smaller of the two) also begins to make the enclosure of a courtyard that is completed by an existing building (inhabited by animal researchers) and the other new building. Although the shape of the courtyard is amorphous or undefined, it does quite successfully make clear the relationship between the two new buildings. When the existing animal research building is subsumed by the Fine Arts Department (and remodeled) the complex will have more coherence. At this writing the court space is unfinished, so we'll have to wait and see on that one.

The buildings themselves at first seem modest, but on a closer look, reveal some interesting features. In particular are the loft spaces included in each studio that could be seminar or review space (prime desk location), in addition to a "regular" seminar room for each. The center of each studio is marked by a lantern skylight. The day I stopped by the interiors of the space was awash in sunlight from the lantern as well as the perimeter. There is some heavy timber used to support the roof which adds complexity, although the ceiling has been



All The News
To Give You Fits

dropped over part of the space with truss rafters, a decision I don't understand.

Each studio then has a small porch (very small) that faces either the court or the arboretum to the south, and a front entry (the court or the street to Autzen). One can move through the studios ensuite which seems to make a "oneness" out of the scheme although it can be bothersome. All other connection comes from outside; there is no hallway or gallery which could have been a lively place to lounge or pin up drawings. It's alright considering the building's size, and I'm sure the money just wasn't there.

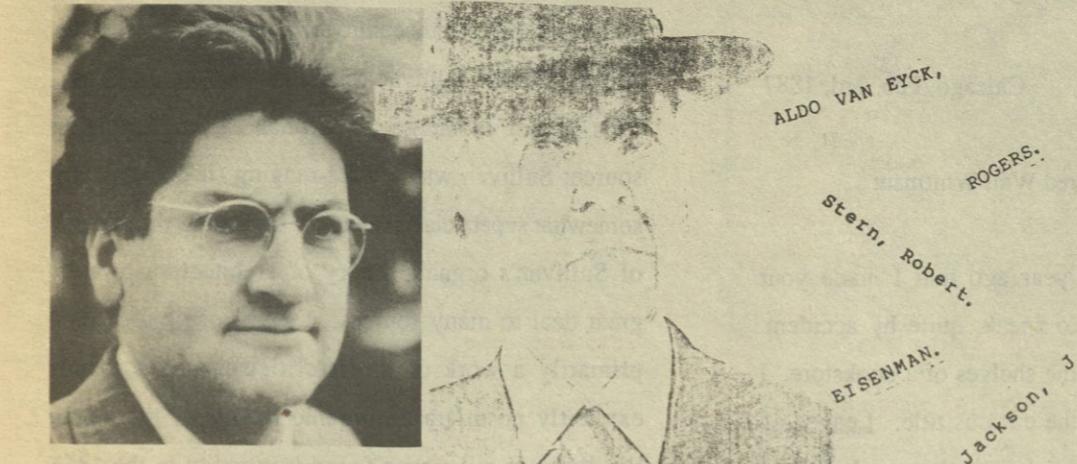
There are many rumors as to the instructors whose studios will occupy the building, and from what I've heard students are having mixed feelings about moving in there. Its degree of isolation is greater than Emerald due to Franklin Blvd. and the complete lack of any support in the vicinity. The North Campus Center needs a coffee bar, and a Gallery/Review space as well as student service facilities. There are those students who hope to move there, enticed by wonderful light and a garden and the Millrace, and I'm one of them. All in all, it's not bad architecture for the buck.

The buildings themselves at first seem modest, but on a closer look, reveal some interesting features. In particular are the loft spaces included in each studio that could be seminar or review space (prime desk location), in addition to a "regular" seminar room for each. The center of each studio is marked by a lantern skylight. The day I stopped by the interiors of the space was awash in sunlight from the lantern as well as the perimeter. There is some heavy timber used to support the roof which adds complexity, although the ceiling has been

LECTURES?

LECTURES!

- WHO DO YOU WANT TO SEE LECTURE?



- WHAT TOPICS DO YOU WANT TO SEE LECTURED ON?

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SITE ANALYSIS DIAGRAMMING**

- THE LECTURE COMMITTEE IS INTERESTED IN YOUR SUGGESTIONS FOR GUEST LECTURERS AND TOPICS FOR A POSSIBLE LECTURE SERIES.

- PLEASE WRITE SUGGESTIONS ON FORM PROVIDED AND TURN IN AT AVENU BOX OUTSIDE DEPT. OF ARCH., SECOND FLOOR.

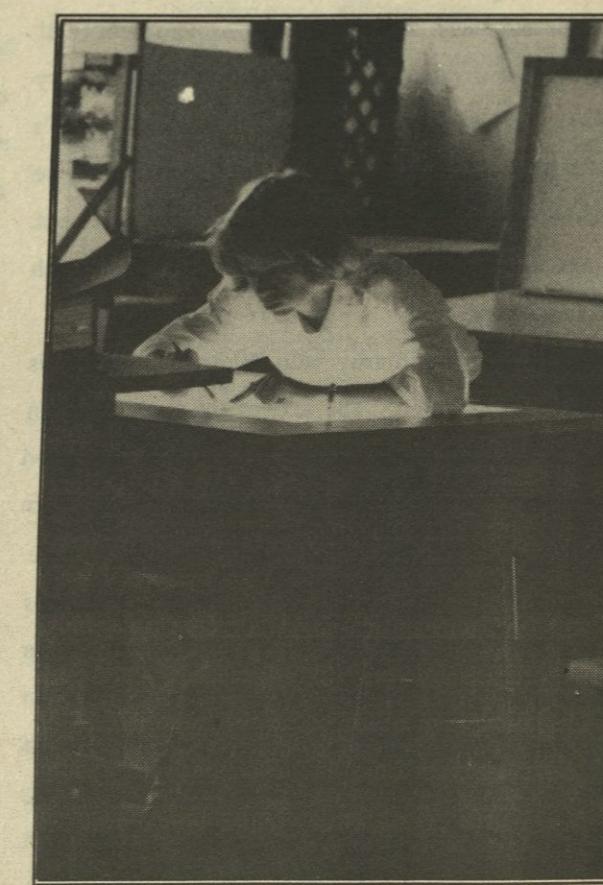
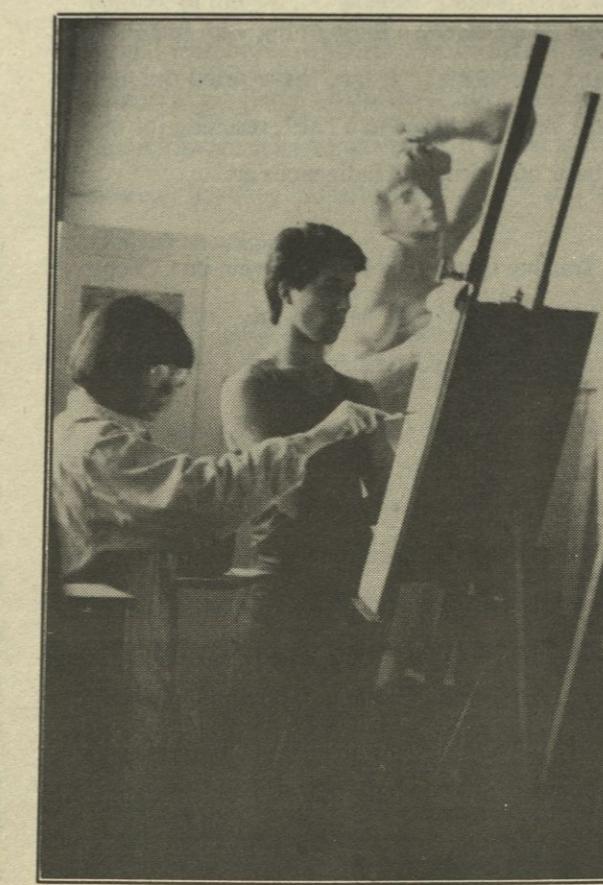
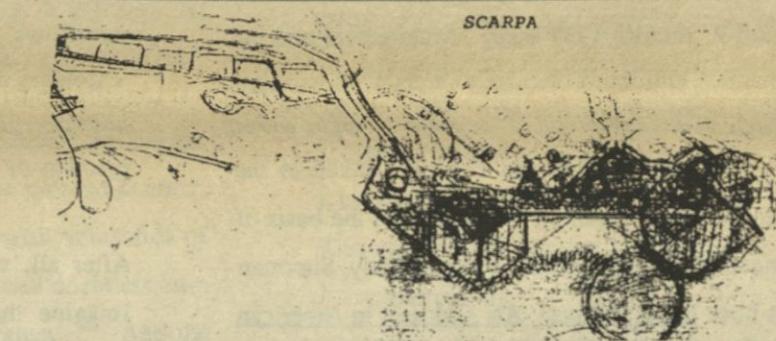
INPUT!

LECTURERS YOU WANT TO SPEAK:

- 1.
- 2.
- 3.
- 4.
- 5.

TOPICS YOU WANT TO LEARN ABOUT:

- 1
- 2
- 3
- 4
- 5



As the term winds down students and faculty alike are hard at work throughout Lawrence Hall.

Photo by Diana Moy

8 "MY DEAR AND HONORED WALT WHITMAN": SULLIVAN & LEAVES OF GRASS

9

"MY DEAR & HONORED WALT WHITMAN":
LOUIS SULLIVAN & LEAVES OF GRASS

By Terrance Goode
University of Oregon

In his book *The Brown Decades*, Lewis Mumford calls Louis Henri Sullivan "The Whitman of American architecture".¹ The identification is quite appropriate, and perhaps more literal than even the extremely perceptive Mumford might have intended it to be. This essay will explore the influence of Walt Whitman's major work *Leaves of Grass*, the collection of poems which he first published in 1855 and continuously revised and published in new editions up to 1891, the year before his death, on Louis Sullivan's most cogent manifesto, the *Kindergarten Chats* of 1901, which were revised and collated in 1918.

It is primarily within the last 25 years that Sullivan has been seriously examined in the context of American transcendentalist thought. Mumford's observation of 1931 was atypical, and it was not until Richard P. Adams' 1957 essay "Architecture and the Romantic Tradition: Coleridge to Wright" in *American Quarterly* that the tradition of "organic" thought within which Sullivan operated was cogently linked to the Romantic literary tradition which formed the basis of American transcendentalism. More recently, Sherman Paul's book *Louis Sullivan: An Architect in American Thought* of 1962 has examined Sullivan in the context of 19th and early 20th century American intellectual culture, discussing the influence of writers from Henry Adams to Thorstein Veblen, and Narciso Menocal's 1981 book *Architecture as Nature* has extended the examination with a discussion of Sullivan's ornament. These works form the critical context within which this essay operates.

Sullivan's familiarity with Whitman's writing is amply documented. The text of the *Kindergarten Chats* contains a reference to Whitman as "the good gray poet"² and several rather free paraphrasings from both *Leaves of Grass* and Whitman's prose piece *Democratic Vistas* of 1871, although Sullivan's familiarity with this work cannot be demonstrated as conclusively as with *Leaves of Grass*; the auction catalog from the 1909 breakup of Sullivan's Ocean Springs, Mississippi, estate lists *Leaves of Grass*, Traubel's *With Walt Whitman in Camden*, and Carpenter's *Days With Walt Whitman* among the books in Sullivan's library.³

The intensity with which Sullivan was inspired by Whitman can be demonstrated in the text of a

magnificent letter which the architect wrote to the poet in 1887, while Sullivan was embroiled in the design of the Auditorium Building in Chicago:

Chicago, Feb. 3rd, 1887

My Dear & Honored Walt Whitman:

It is less than a year ago that I made your acquaintance so to speak, quite by accident, searching among the shelves of a bookstore. I was attracted by the curious title: *Leaves of Grass*, opened the book at random, and my eyes met the lines of Elemental Drifts. You then and there entered my soul, have not departed, and never will depart...

To a man who can resolve himself into subtle unison with nature and humanity as you have done, who can blend the soul harmoniously with materials, who sees good in all and overflows in sympathy toward all things, enfolding them with his spirit; to such a man I joyfully give the name of Poet - the most precious of all names...

After all, words fail me in writing to you. Imagine that I have expressed to you my sincere conviction of what I owe you... I, too, "have sweated through fog with linguists and contenders". I, too, "have pried through the strata, analysed to a hair", reaching for the basis of a virile and indigenous art...

Trusting that it may not be in vain that I hope to hear from you, believe me, noble man, affectionately your distant friend,

Louis Sullivan⁴

Whitman's reaction to the letter is delightful. Although he doesn't seem to have responded directly to Sullivan, he commented to his companion and biographer Horace Traubel: "I'd say that feller's some shucks himself -- whatever he does I'll bet he does big. He writes as if he reached way round things and encircled them. He's an architect or something, and he's a man for sure".⁵

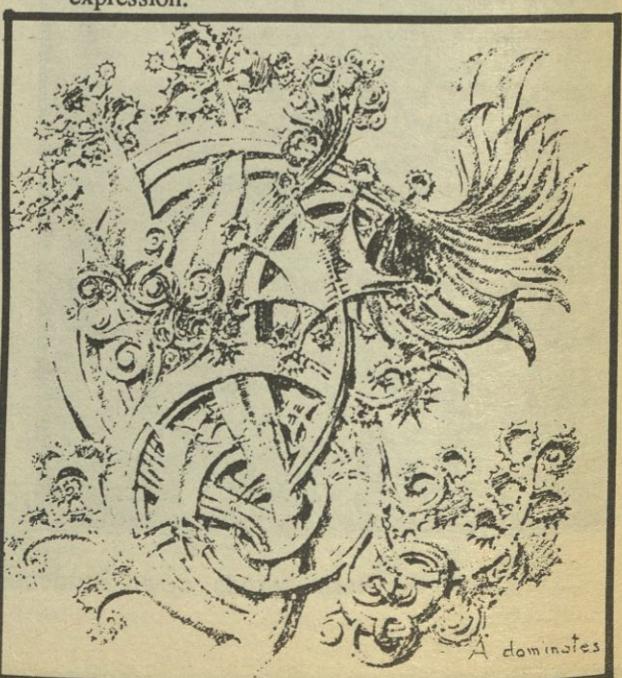
Louis Sullivan's self-proclaimed debt to Walt Whitman is essential in understanding his writing. His millinarian conception of American democracy,

his image of the nature and function of the American poet, his repeated metaphoric identification of an American architecture with the virility of the male body, and the ecstatic quality of his prose all reveal the extent to which Sullivan assimilated *Leaves of Grass*. This is not to suggest Whitman as an exclusive source; Sullivan was a wide-ranging (if occasionally somewhat superficial) reader. In particular, the genesis of Sullivan's organic theory of architecture owes a great deal to many sources. *Leaves of Grass* is not primarily a work of direct criticism and does not explicitly postulate an organic theory of literature. But Sullivan must have found inspiration in the 1855 Preface:

Of the human form especially it is so great it must never be made ridiculous. Of ornaments to a work, nothing outre can be allowed... but those ornaments can be allowed that conform to the perfect facts of the open air and that flow out of the nature of the work and come irrepressibly from it and are necessary to the completion of the work. Most works are beautiful without ornament...⁷

In his exaltation of the American millennium, Sullivan declares,

Democracy is primarily of the individual!... Democracy is a moral principal, a spiritual law, a perennial subjective reality in the realm of man's spirit... it is a force, latent, and old as earth... it is the serene forces of nature that are most powerful; and that force which we call democracy, lying inexpressibly deep in the spirit of man, is now as ever seeking expression.⁸



And he identifies the destiny of America with its physical setting:

By this light, surely, ours is the land of destiny! Here nature had prepared through the ages a slumbering continent, a virgin wilderness, to be the home of free men... that the... power of the wilderness might permeate them... and lift them up to be a great people animated by a great purpose... the beauty and the power and the glory of democracy.⁹

Whitman, writing in *Democratic Vistas*, had found in democracy "The origin-idea of the singleness of man, individualism, asserting itself,"¹⁰ and had seen democracy as "the only scheme worth working from, as warranting results like those of nature's laws, reliable, when once established, to carry on themselves."¹¹ And the poem "Song of the Redwood Tree" from *Leaves of Grass* is clearly the inspiration for Sullivan's expression of predestination:

... Not wan from Asia's fetishes,
Nor red from Europe's old dynastic slaughter
house...
But come from Nature's long and harmless
throes, peacefully builded thence,
These virgin lands, lands of the Western shore,
To the new culminating man, to you, the
Empire new,
You promis'd long, we pledge, we dedicate...¹²

While neither writer never really defines what he means by democracy in a rigorous way, it is clearly a transcendent principle which, like nature unites the individual and the universal (the notion of such a principle is of course one of the canons of Romantic transcendentalism) and is sanctioned by natural law. And for both Sullivan and Whitman, because America is a virgin wilderness, a manifestation of a Lockean natural state,¹³ it is the only possible locus of democracy. The two writers share one point of specificity in their definition of democracy: its economic basis. In praising H. H. Richardson's Marshall Fields warehouse, Sullivan calls the building "A monument to trade, to the organized commercial spirit, to the power and progress of the age,"¹⁴ and in *Democratic Vistas* Whitman declares that the "model and standard of these Vistas (possesses) a moneymaking, even materialistic character," and that



democracy requires "men and women with occupations, well-off, owners of houses and acres, and with cash in the bank."¹⁵ It cannot be entirely due to the exigencies of architectural practice that Sullivan's work was predominantly commercial in nature, or that in his period of decline the utter failure of his attempts at residential design¹⁶ are in inverse proportion to the stunning beauty of most of his midwestern banks.

For both writers, the role of the poet -- and for Sullivan "the real architect is... a poet who uses not words but building materials as a medium of expression"¹⁷ -- is to internalize and represent democracy and its setting. In the 1855 Preface to *Leaves of Grass* Whitman declares that "the United States themselves are essentially the greatest poem... of all nations, the United States with veins full of poetical stuff most needs poets and will doubtless have the greatest and use them the greatest".¹⁸ And the purpose of this poetry, whether constructed of words or stone, will be to confirm the millennial nature of democracy. Early on in the *Chats* Sullivan says "American architecture will mean, if it ever succeeds in meaning anything, American life..."¹⁹ and later on assumes an ecstatic tone:

Here... will arise the greatest race of creative artists in history; creative minds in every walk of life; and I predicate it on the soil, the waters, and the air, and on the spirit of democracy which has mated and shall fully mate with them... and the eminent, the thinkers, poets, artists of that race, shall in turn bring forth in their works that which the urge of democracy and a luxuriantly vital continent have imparted to them and their people.²⁰

Sullivan's rhetoric seems to be an exfoliation of a sentiment of Whitman's in *Democratic Vistas*: "I say that democracy can never prove itself beyond cavil, until it founds and luxuriously grows its own forms of art, poems, schools, theology...²¹

Sullivan also seems to have found in Whitman's writings the image of procreative masculinity with which he characterized the architecture of democracy; as early as his 1887 letter to the poet, he identified himself with Whitman in "reaching for the basis of a virile and indigenous art." In the *Chats* Sullivan repeats this goal with fervor: "The architecture we seek shall be as a man active, alert, supple, strong, sane; a generative man."²² And in apothecizing H. H. Richardson's Marshall Fields warehouse, Sullivan declares: "Here is a man for you to look at. A man that walks on two legs instead of four, has active muscles... a man that lives and breathes, that has red blood; a real man, a manly man; a virile force... an entire male... It sings the song of procreative power."²³ *Leaves of Grass* is notorious for its priapic imagery. A good example of what might have inspired Sullivan is the poem "Ages and Ages Returning at Intervals" from the "Children of Adam" section:

Ages and ages returning at intervals,
undestroy'd, wandering immortal,
Lusty, phallic, with the potent original loins,
perfectly sweet,
I, chanter of Adamic songs,
Through the new garden the West, the great
cities calling,
Deliriate, thus prelude what is generated,
offering these, offering myself,
Bathing myself, bathing my songs in Sex,
Offspring of my loins.²⁴

And in a poem entitled "For You O Democracy", in the "Calamus" section, he prophesies:

I will make inseparable cities with their arms
around each others' necks
By the love of comrades,
By the manly love of comrades²⁵



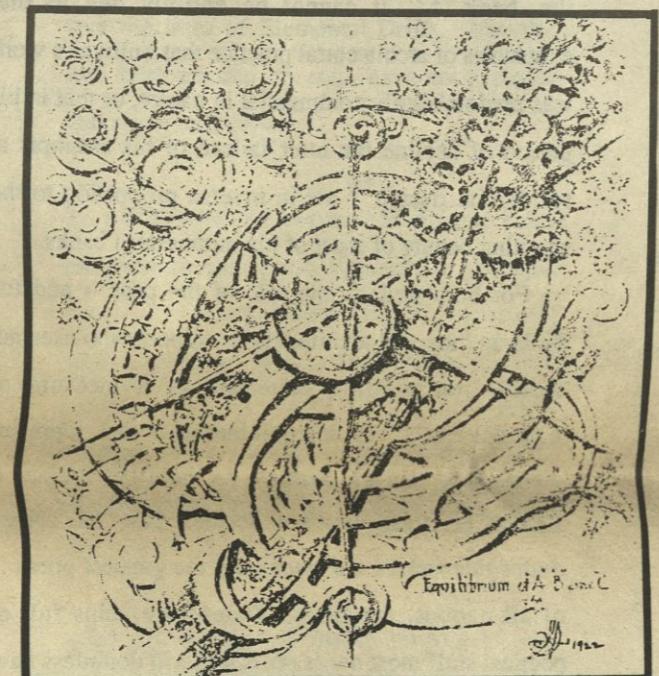
Finally, Whitman's presence permeates *Kindergarten Chats* in the ecstatic, occasionally compelling quality of Sullivan's prose. One 'Chat' in particular, entitled 'A Survey' bears admirable comparison with the prose of the 1855 Preface to *Leaves of Grass*. The nature of American democracy, its status as a transcendent force sanctioned by nature and possessing the power to unite the individual and the cosmos, are in both pieces described in rhapsodic terms; both utilize images of geographic vastness to enlarge the stature of the poet of democracy. For Whitman: "The American poets are to enclose old and new for America is the race of Races. Of them a bard is to be commensurate with a people . . . His spirit responds to his country's spirit . . . He incarnates its geography and natural life and rivers and lakes . . ."²⁶

And Sullivan says: "And he who would found an art philosophy on American latent capacities, instincts, tendencies and aspirations, must . . . make doubly sure . . . that his view shall be broad and comprehensible as the land . . . to take a less broad, less vital view of our land and people would mean inevitably that the art philosophy which I am expounding to you would rest on a basis less broad and less vital than the land and the people."²⁷

As stated at the beginning of this essay, my immediate objective has been to examine the influence of *Leaves of Grass* on the prose and substance of *Kindergarten Chats* -- an influence which Louis Sullivan freely acknowledged and which was critical to the formulation of his architectural project. This examination has been undertaken in the belief that it is a preparatory step in understanding Sullivan's work; that his buildings must be understood in terms of his writing, and not the other way around. The notion of Louis Sullivan as a rigorous structural expressionist is plainly a historiographic fiction, an invention of the modernist architectural history epitomised by Siegfried Giedion's discussion of the Carson-Pirie-Scott store in *Space, Time and Architecture* and Sullivan's interpretation of the organic nature of architecture was a romantic shambles when compared to Horatio Greenough's crystalline logic of some 60 years earlier. The uneven quality of Sullivan's oeuvre, and the inconsistencies within individual buildings, are a manifestation of the same romantic sensibility which animates his writings. While this qualifies an appreciation of the architect, it does not prohibit. As Louis Sullivan might have responded, quoting "Song of Myself" from *Leaves of Grass*:

Do I contradict myself?
Very well then I contradict myself.
(I am large, I contain multitudes).²⁸

This paper was presented at the Western Regional Conference of the Association of Collegiate Schools of Architecture, at Arizona State University in Tempe, Arizona, on October 17, 1986. I'd like to acknowledge the School of Architecture & Allied Arts Seed Grant Research Assistance which enabled me to conduct research for the paper over the Summer of 1986.



FOOTNOTES

1Mumford, Lewis, *The Brown Decades*, New York, Dover Publications, 1955 (reprint edition) p. 143.

2Sullivan, Louis, *Kindergarten Chats and Other Writings*, Ed. Isabella Athey, New York, Dover Publications, 1979 (reprint edition) p. 25. All subsequent references are to this edition.

3Williams, Baker and Severn Co., *Auction Catalog of the Household Effects, Library, Oriental Rugs, Paintings, etc. of Mr. Louis Sullivan, the Well-Known Chicago Architect*, November 29, 1909, Chicago, 1909. Collection of Burnham Library, Chicago.

4Traubel, Horace, *With Walt Whitman in Camden*, New York, Mitchell Kennerly, 1914, Vol. 3, pp. 25-26. The complete text of the letter is presented in Sherman Paul, Louis Sullivan, An Architect in American Thought, Englewood Cliffs, N.J., Prentice-Hall, 1962, pp. 1-2.

5Ibid., p. 26, as excerpted in Richard P. Adams, "Architecture and the Romantic Tradition: Coleridge to Wright", *American Quarterly* 9, Spring 1957, pp. 46-62.

6See Narciso G. Menocal, *Architecture As Nature: The Transcendentalist Idea of Louis Sullivan*, Madison, Wisconsin, University of Wisconsin Press, 1981.

7Whitman, Walt, *Leaves of Grass*, Ed. Sculley Bradley and Harold W. Blodgett, New York, W.W. Norton & Co., 1973, p. 724. All subsequent references are to this edition.

8Sullivan, *Kindergarten Chats*, p. 97.

9Ibid., p. 98.

10Whitman, Walt, *Democratic Vistas*, New York, Liberal Arts Press, 1949, p. 13. All subsequent references are to this edition.

11Ibid., p. 98.

12Whitman, *Leaves of Grass*, p. 195.

13See John Locke, *The Second Treatise of Government*, 1680 esp. Ch. 2 "The State of Nature" and Ch. 5 "Property" which contains the famous line "... in the beginning, all the world was America". (Par. 49, Line 1) There is arguably a continuity of thought from Locke to Jefferson, Jefferson to Emerson, Emerson to Whitman, and Whitman to Sullivan.

14Sullivan, *Kindergarten Chats*, p. 30.

15Whitman, *Democratic Vistas*, p. 24.

16See Menocal, *Architecture as Nature*, esp. pp. 102-127.

17Sullivan, *Kindergarten Chats*, p. 190.

18Whitman, *Leaves of Grass*, pp. 711-714.

19Sullivan, *Kindergarten Chats*, p. 44.

20Ibid., p. 113.

21Whitman, *Democratic Vistas*, p. 4.

22Sullivan, *Kindergarten Chats*, p. 49

23Ibid., p. 29-30

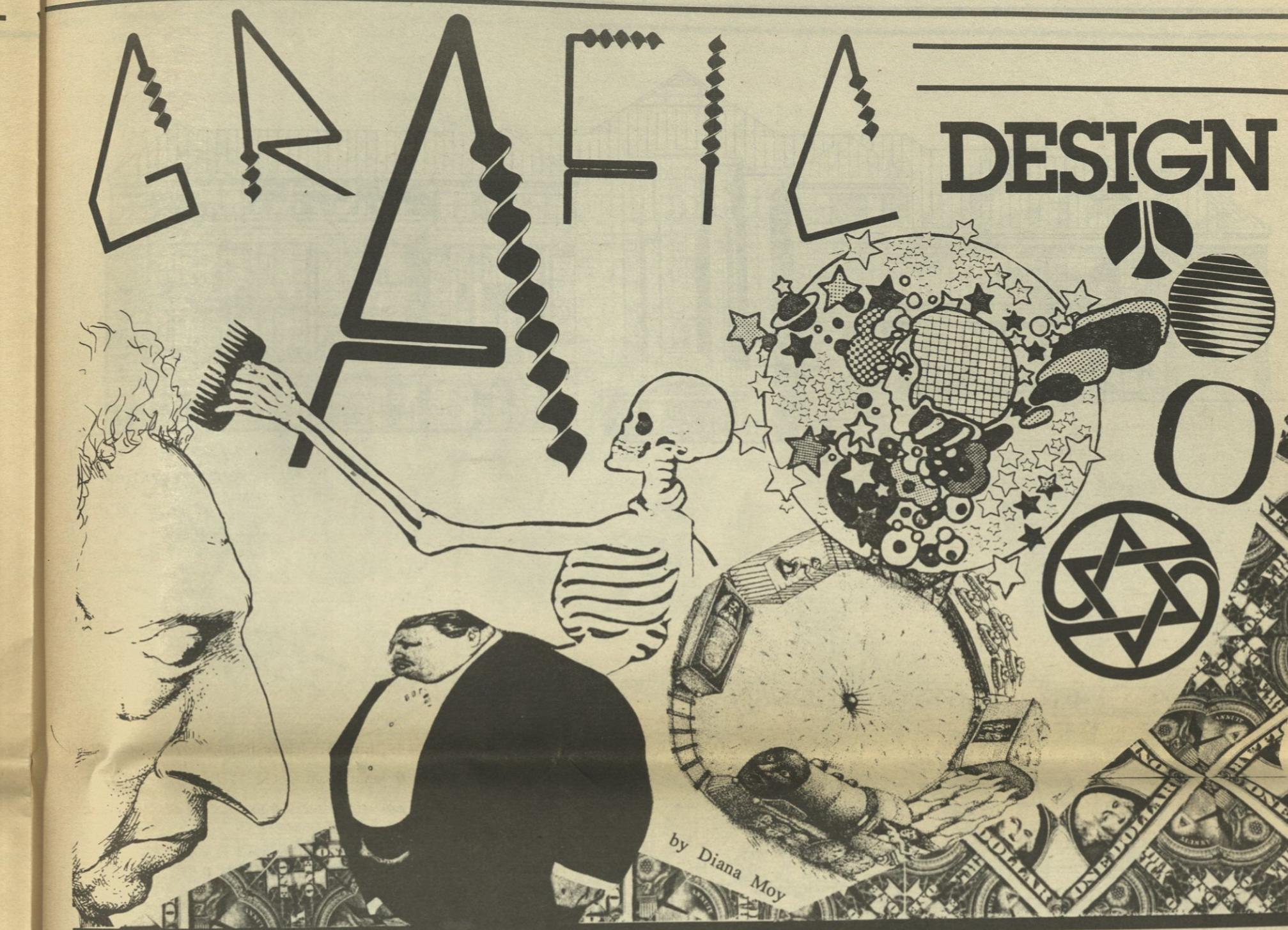
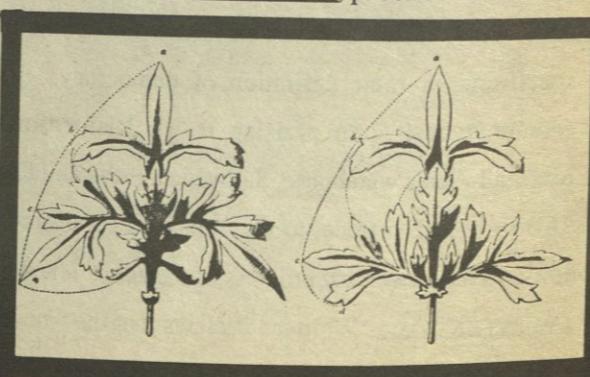
24Whitman, *Leaves of Grass*, p. 107

25Ibid., p. 117

26Ibid., p. 713.

27Sullivan, *Kindergarten Chats*, p. 113

28Whitman, *Leaves of Grass*, p. 88.



School UNIVERSITY OF OREGON of MUSIC



CENTENNIAL
1886 - 1986

WINTER TERM 1987 CALENDAR OF EVENTS

JANUARY

8 #Chamber Music Series: Trio Concertante

11 *Oregon Mozart Players, 2:30 p.m.

16 *Eugene Symphony Orchestra

20 +Faculty Artist Series: Oregon String Quartet

27 *Women's Choral Society

28 +Faculty Artist Series: Edward Kammerer, horn and jazz piano

FEBRUARY

1 +Faculty Artist Series: Banchetto Musicale, 4 p.m.

5 #Chamber Music Series:

Mendelssohn Quartet

6 Committee for Musical Arts: film,

Room 198

8 *Committee for Performing Arts

concert: Dorothy Vincent, violin

and Victor Steinhardt, piano. 4

p.m.

8 +Faculty Artist Series: Oregon

Brass Quintet, 8 p.m.

9 *Eugene Youth Symphony, 7:30

p.m.

Oregon Wind Ensemble

All events take place in Beall Concert Hall, unless otherwise indicated, and begin at 8 p.m. Events are subject to change; for verification, call the Community Relations Office at 686-5678.

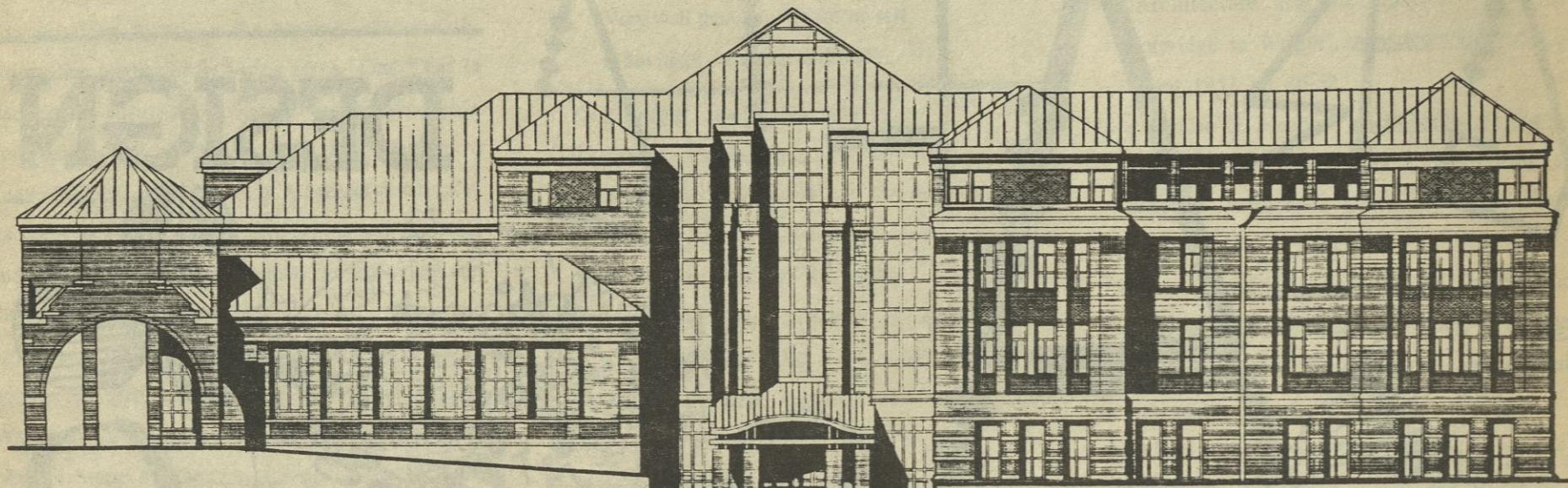
*Indicates admission charge.

#Chamber Music Series tickets \$10, \$8, \$5 at Hult Center box office, 687-5000. Remaining tickets available

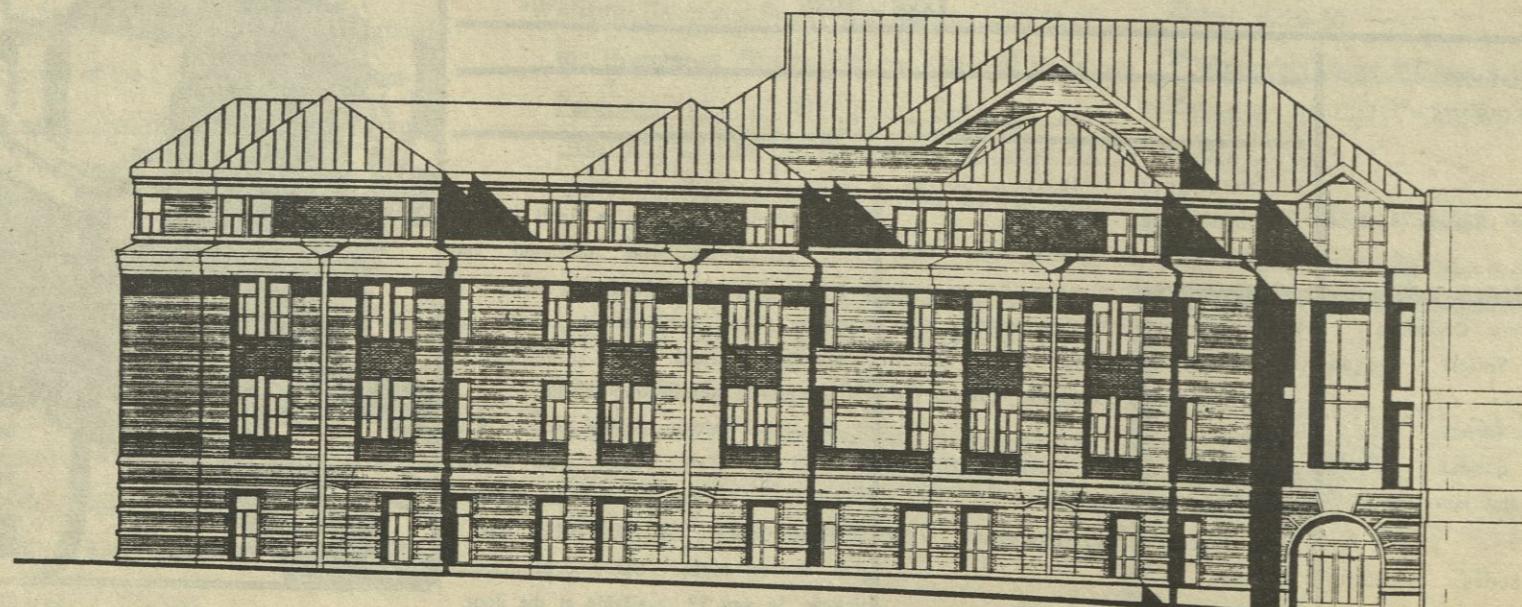
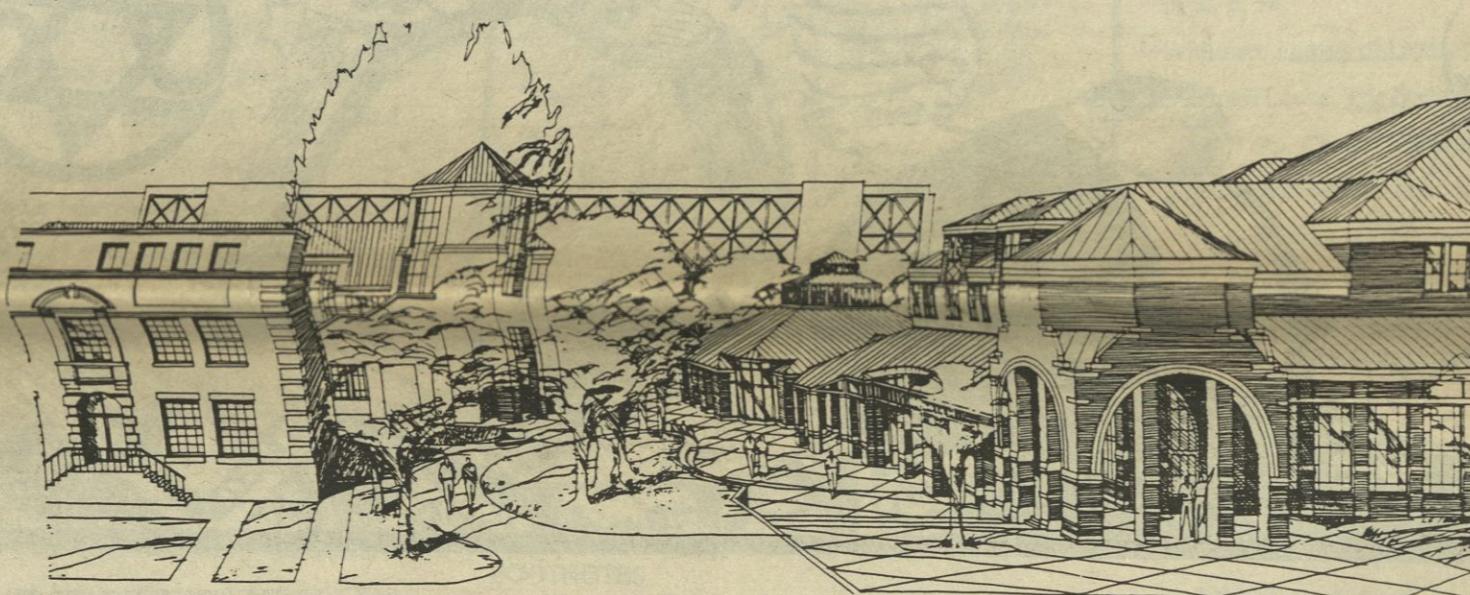
at Beall Concert Hall box office after 7 p.m. concert night. UO student discount tickets, \$6 and \$3, available at the door.



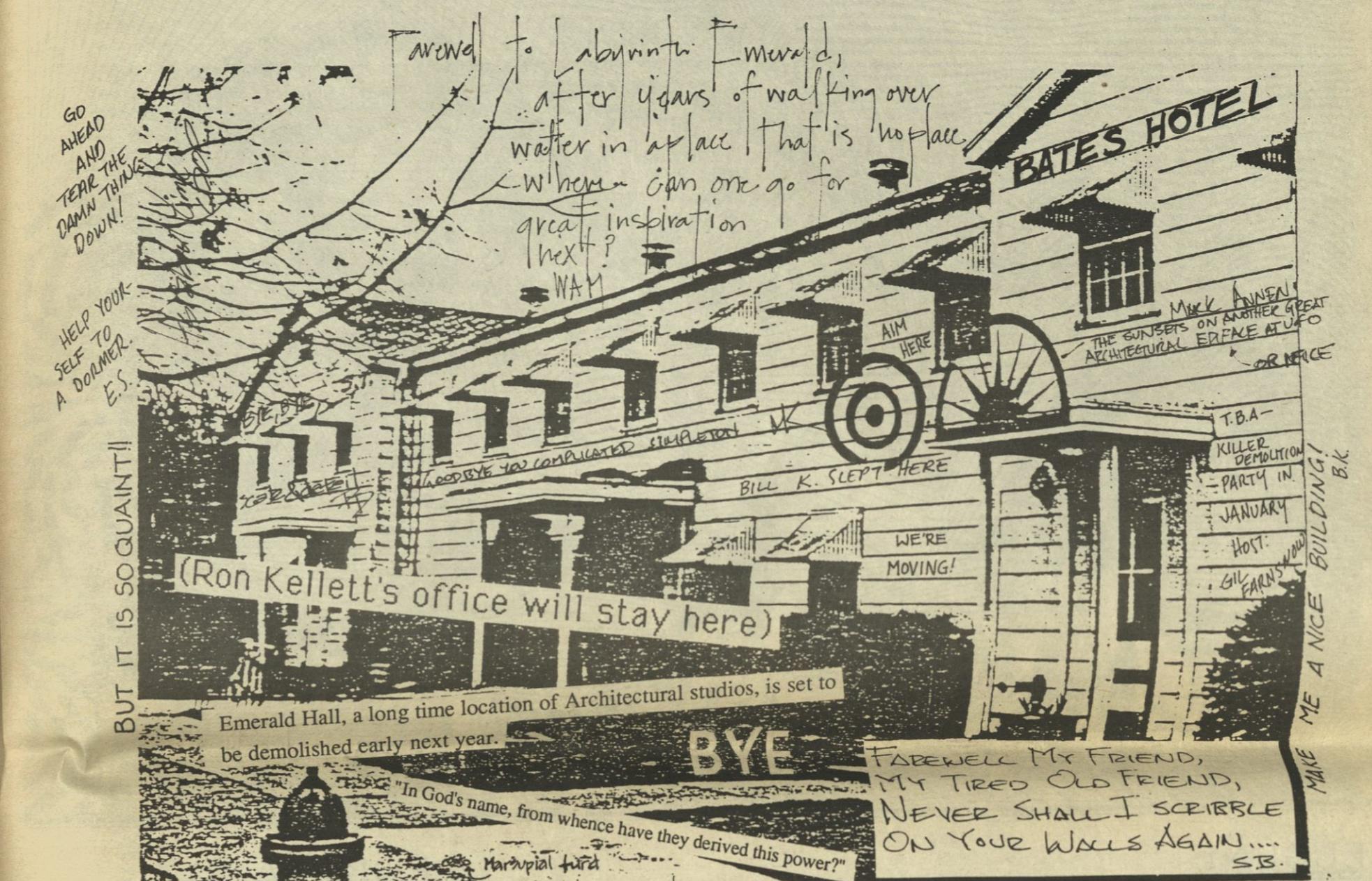
IT'S IN WITH THE NEW



SOUTH ELEVATION

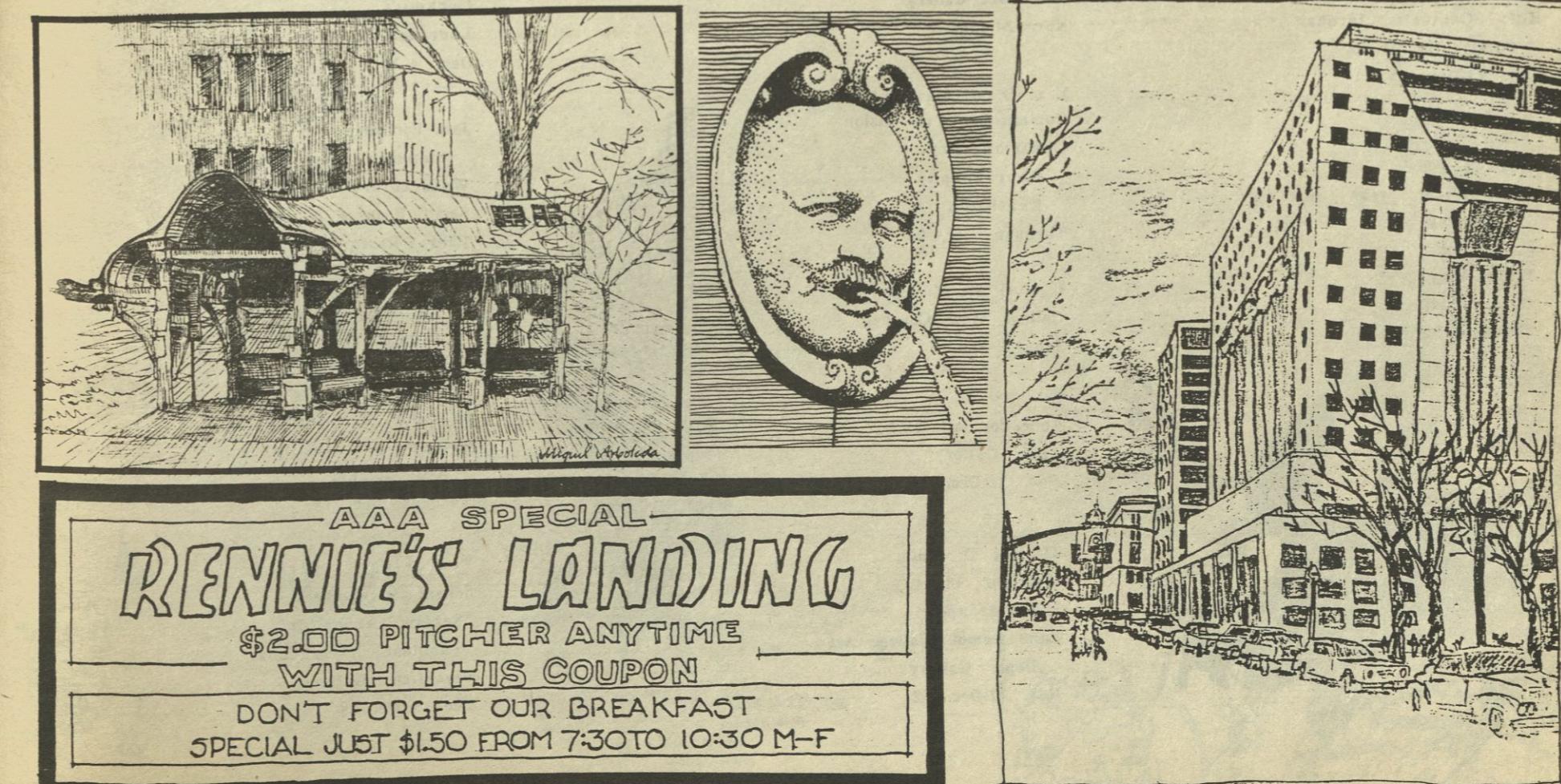


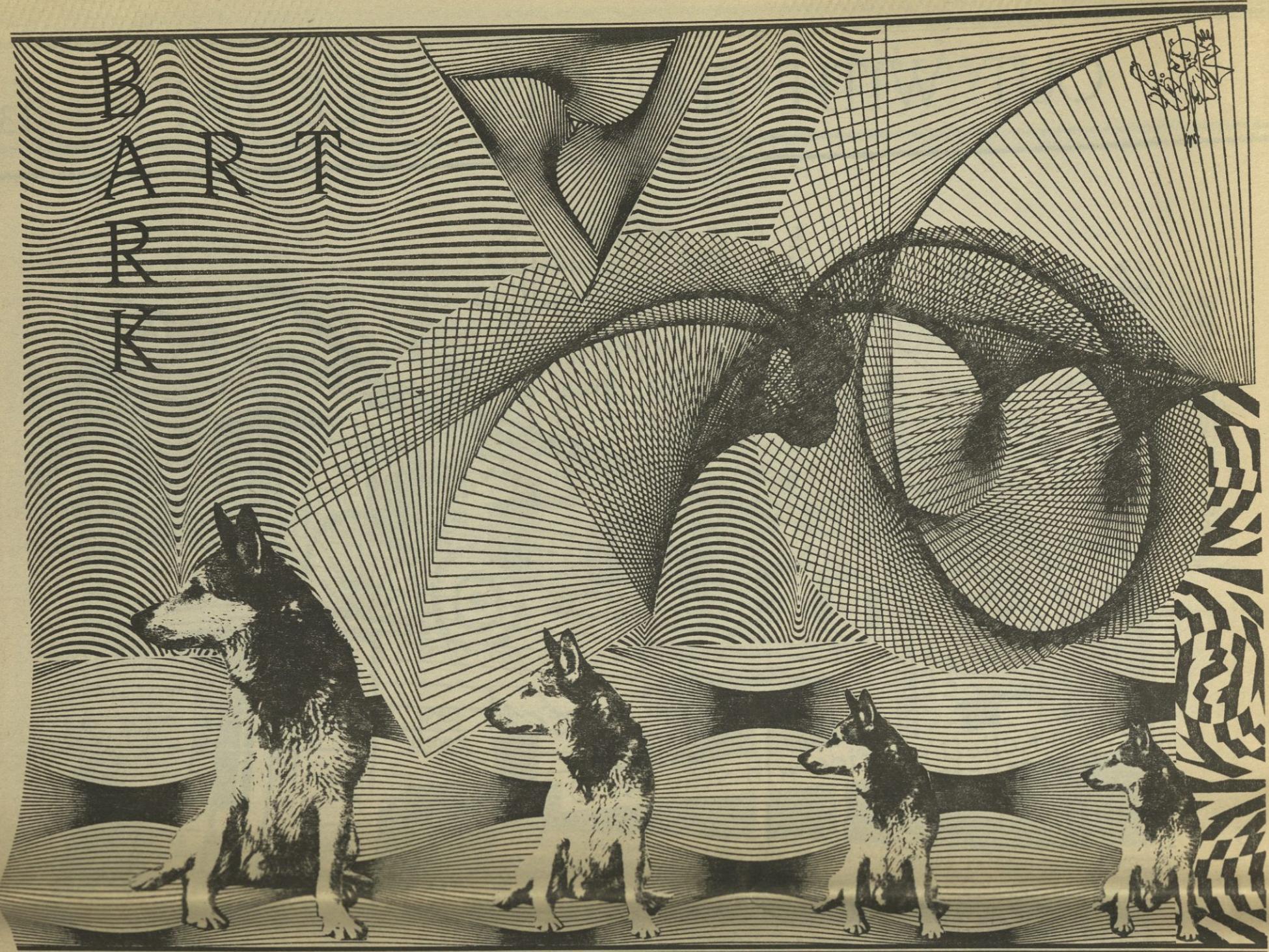
OUT WITH THE OLD... SEE YA!



I'D LIKE TO WRITE SOMETHING, but it's HARD TO WRITE ON A MOVING PLANET! 'Till we meet again in Architectural Heaven so long Emerald. D.C.

Out with the old, in with the new!

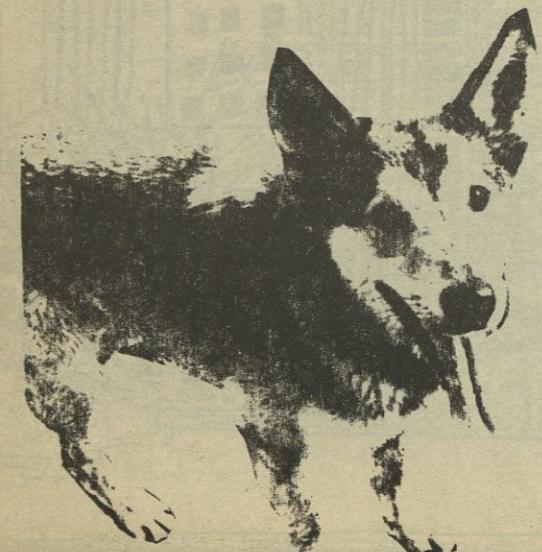




EUGENE

Pam Baker & Aaron Friedman
Paintings
Hult Center's Jacobs Community Room
Nov. 18-Dec. 14

Michael Peas'
Sabbatical year in Denmark
Pen & Ink
Watercolors
Opus 5 Gallery
Through Dec. '86



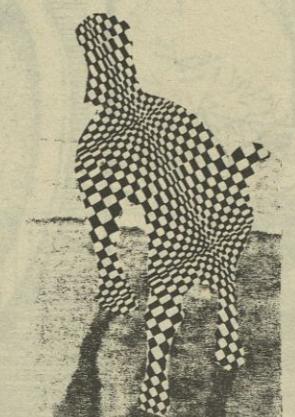
Craig Spilman
Drawings
EMU Art Gallery
Nov. 24-Jan. 9

U of O Art Museum
Commitment to Vision
Contemporary
Photography
Exhibition
Through Dec. 21

U of O Art Museum
Collage West Coast
Jan. 11-Feb. 5

Zone for All
Zone Gallery
Nov. 22-Dec. 24

Timothy D. Malm
Multiple Views:
Landscape
Lane Comm. College Art Dept. Gallery
Nov. 17-Dec. 12



PORTLAND

Jim Kraft & Brian Ransom
Ceramics
Laurence Gallery
Dec. 4-24

Jack Portland &
Manuel Izquierdo
Watercolors
Small Bronzes & Pastels
Laura Russo Gallery
Dec. 4-Jan. 3

Robert Arneson
Ceramic Sculpture
25 Year Retrospective
Oregon Art Institute's
Art Museum
Through Dec. 28

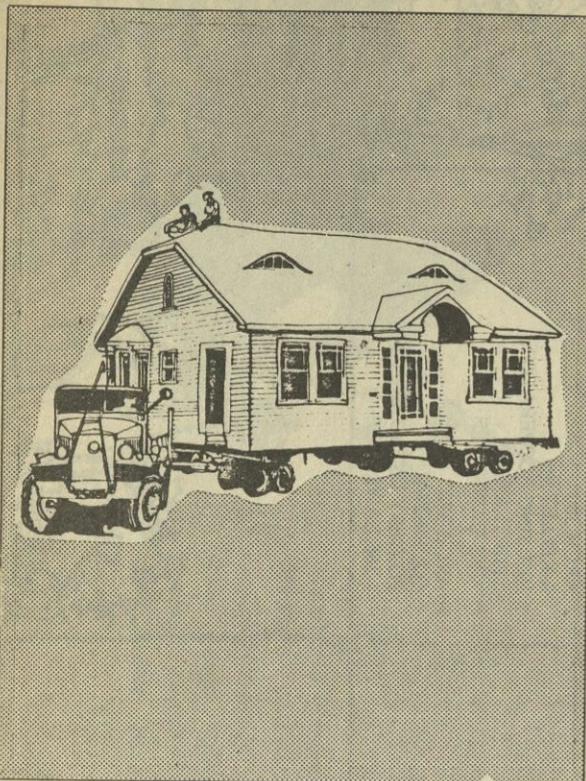
Featuring various
artists & speakers:
"Scream About It", a
nuclear sketchbook.
Blackfish Gallery
Dec. 3-Dec. 28



FINAL REVIEWS

8:30

MONDAY		
	None	ARCH 380 J.REYNOLDS/P.CALTHORPE EUGENE NEIGHBORHOOD/ LIGHT RAIL PLANNING --283 LAWRENCE
TUESDAY	LA 589 R.MELNICK/J.MEYERS SO. WILLAMETTE VALLEY RESEARCH CORRIDOR --283 & 266 LAWRENCE	ARCH 380 V.CARTWRIGHT PUBLIC LIBRARY, MADRAS, OREGON --266 LAWRENCE
WEDNESDAY	ARCH 581 D.CORNER/H.DAVIS AN EXPERIMENTAL SCHOOL --283 LAWRENCE	ARCH 581 H.DAVIS/D.CORNER AN EXPERIMENTAL SCHOOL --204 LAWRENCE
THURSDAY	ARCH 380 RHODGDON BUILDING FOR THE DANTE ALIGHIERI SOCIETY, BOSTON RE-DESIGN --283 LAWRENCE	LA 489 J.DIETHELM BROADWAY & WILLAMETTE RE-DESIGN --283 LAWRENCE
FRIDAY	ARCH 281 EPETTERSSON "A THEATER" --204 LAWRENCE	ARCH 281 G.MOYE REPERTORY THEATER --204 LAWRENCE
	IARC 388 P.WILCOX WOODWORKING COMPETITION: GALLERY --266 LAWRENCE	ARCH 380 D.HERBERT MID-RISE, DOWNTOWN EUGENE --266 LAWRENCE
	LA 389 D.VALAA WISTEC-EARTHWORKS --283 LAWRENCE	ARCH 380 G.PLESUMS PLAYHOUSE IN AMSTERDAM --283 LAWRENCE
		ARCH 388/472G S/PETERS RYA RESIDENCE/STUDIO --204 LAWRENCE
		ARCH 380 A.FORREST UO RESEARCH PARK THINK TANK --266 LAWRENCE
	ARCH 481 M.SHELLENBARGER PORTLAND OMSI --283 LAWRENCE	ARCH 481 E.MOURSUND CENTER FOR INTERNATIONAL STUDIES, PACIFIC BASIN, PORTLAND, OREGON --283 LAWRENCE
	LA 489 D.HULSE HOUSING PLACES/PLACING HOUSES --204 LAWRENCE	IARC 380 J.PETTINARI SWIM CLUB INTERIOR --204 LAWRENCE
		ARCH 481 P.PICCIONI PACIFIC UNIVERSITY FINE ARTS CENTER --266 LAWRENCE



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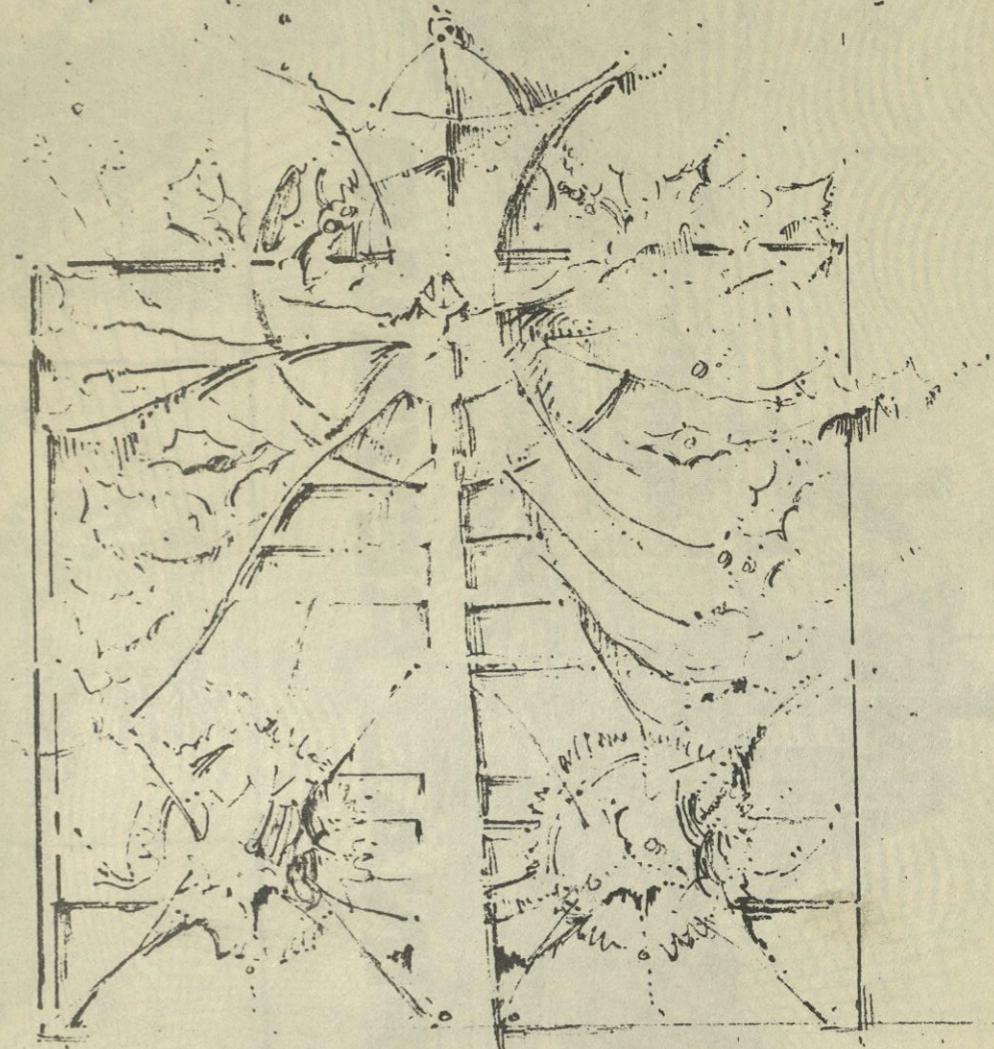
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