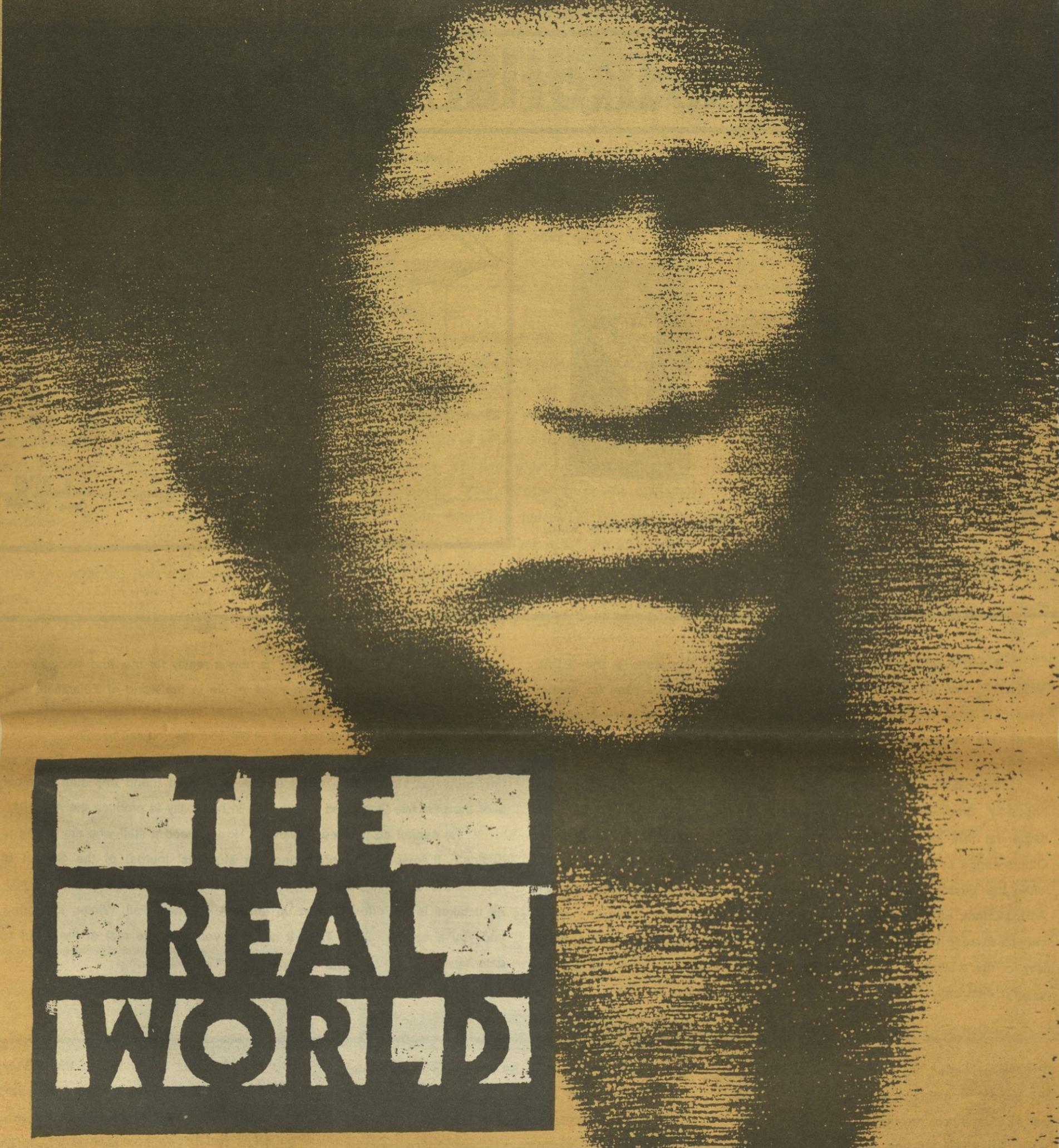


A V E N U



# **THE REAL WORLD**

Vol.16 No.6

June 1987

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# Editorial / Staff

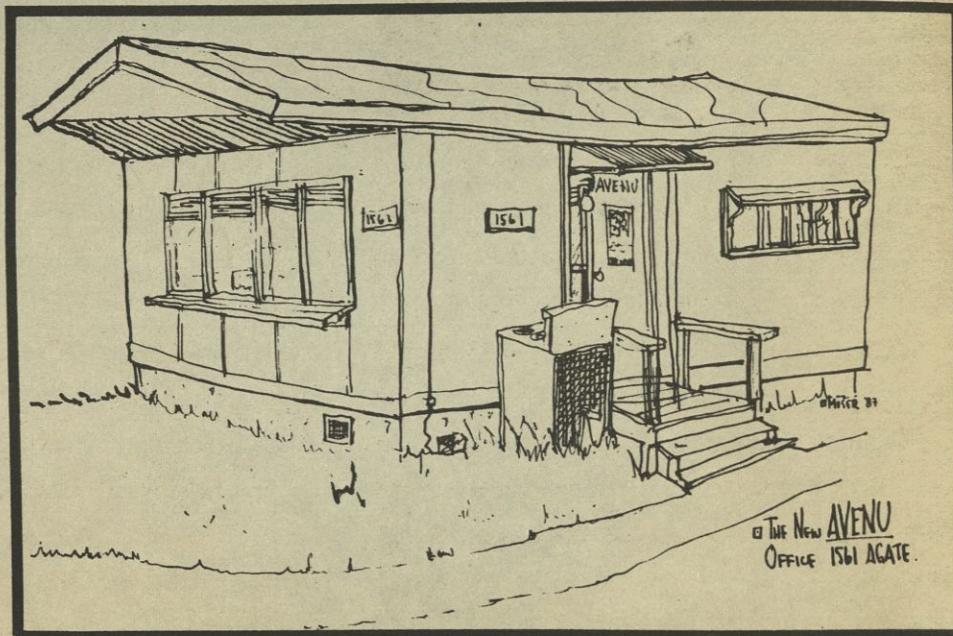


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REAL is a four-letter word.



And Special Guest - Larry Adams

If you haven't noticed already, the theme of this issue is the "REAL WORLD." You know, that place beyond college where everyone (or almost everyone) goes when they get their papers allowing them to leave Academia Land. But the question is - can the REAL WORLD be as bad as people make it sound?

The REAL WORLD is the land of responsibility, goal setting, and hopefully, financial security (or at least stability). Many of us who are beginning that journey into this "new" world look forward to these things. Others cringe at the sound of the aforementioned words. There comes a time when the transformation must be made to establish a future for one's self. As a student, entering into a career situation is always on the horizon. Many choose to keep it there as long as possible. ("Maybe I'll go to Grad School.") But for the majority, it is another step of, dare I say, growing up. Everyone sees it differently, as with every other issue that comes to light.

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 exercises 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.

Advertising rate: \$5.00/column inch, based on a three inch column. Contact AVENU at 686-5399 or message at 686-3631.

Scott Bange will be taking over as AVENU Editor next year. Any summer reflections, responses, opinions, funny postcards, gripes and/or moans can reach him, and all of us through:

AVENU

AAA School

University of Oregon

Eugene, OR 97403

Summer submissions are greatly encouraged as a way of maintaining continuity and keeping this "AVENU" of thought open.



All The News  
To Give You Fits



# Forum

## To the Editor:

I just tried to read the AVENU (Volume 16 #5). The first article I attempted was "Portlandia." My eyes led me across the paper right to left. It did not make sense until I realized there was only a marginal attempt made at columns. My eyes started hurting and I discontinued reading the article. I glanced through the rest of the paper and saw little in my field (fine arts). Then I read your editorial. What is wrong with representation from other departments?? I thought the AVENU was a representation of all six departments. The apathy you speak of lies only in the architecture department. Your narrow viewpoint obviously was made without a glance at the other five departments. Architecture is not the only subject matter in the School of Architecture and Allied Arts.

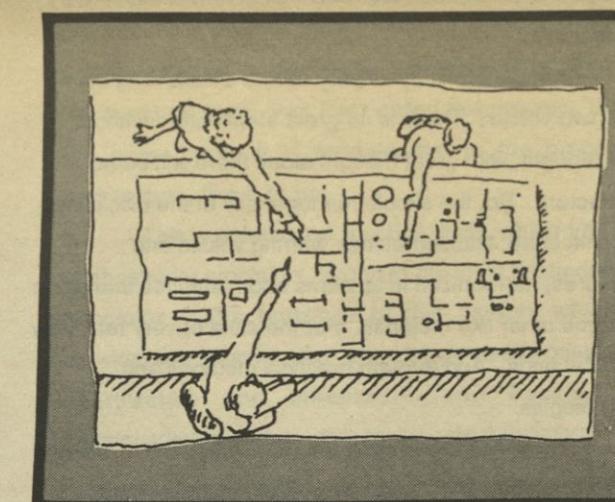
## To the Editor:

I'm so glad you wrote the article in the AVENU about the overwhelming lack of enthusiasm of AAA students.

I'm a first year graduate student in L.A. My first impression of the place was not heartwarming. Why aren't there social events -- B.B.Q.'s, dances, socials, etc? Isn't there a AAA student committee?? If not, why not make or organize one. I can't believe people are that apathetic -- at least we can only hope not.

Your idea of a 'purposeful' project to help our students or outlying community is a good one. Maybe you could 'advertise' for interest in such a project and see the response. I for one, would be interested in doing anything to create a less stagnant ambiance in the Halls of Lawrence.

We apologize for the layout problems in the last issue. We are back on track this issue. Thanks for the response, but next time we would appreciate contributors signing their submittals.



## To the Editor:

The article, "Computers and the Creative Process," was written by Ken O'Connell, head of the Department of Fine Arts and Craig Hickman, visiting Assistant Professor of Art. The AVENU regrets the fact that proper recognition was not given for the article. We would like to thank Professor O'Connell for his support of the AVENU over the past year and extend our apologies for the error.



wrong just look at the pictures accompanying the article.

I do admit there was one articles on computer graphics. However this was surprising for me after the many times I've glanced through your paper looking for an article dealing with any department other than Architecture.

I feel there are two different schools in the AAA. The Architectural School and one involving all the other Arts. Unfortunately, the Architectural School is almost always favored over the rest.

Sincerely,  
 Kathryn Elizabeth Mros  
 Fine Arts Major

The AVENU has over the past year made every effort to encourage submittals of articles and work from all AAA Departments. We have put up posters requesting submittals and contacted the Departments to determine the happenings around the entire AAA School. We have also let it be known that anyone in the School of Architecture and Allied Arts is welcome to join the staff. It would be great if at least one person from each department was on the staff so as to give us more complete coverage. In the past, the staff has been dominated by Architecture students, but there is no reason why this should continue in the future. If you are interested in joining the staff next year, contact Scott Bange or leave a message in the AVENU box which is located in the Dean's office. The AVENU is a 2-credit pass/no pass adventure and is listed under AAA 407 in the course guide.

-Editor

UNIVERSITY OF OREGON  
SCHOOL OF ARCHITECTURE AND ALLIED ARTS

You are invited to attend the final design presentation of the 1987 graduating class of Interior Architecture

June 4, 1987 7:30 pm.  
U of O, Lawrence Hall

Lyman Johnson, Professor  
 Jennifer Clawson  
 Jon J. Feliz  
 Jillian C. Fox  
 Claudia J. Gentzkow  
 Nancy Gordon  
 Divine R. Kraus  
 Juiun-Liang Kuo  
 Dave Lovett  
 Darla Rae McWilliams

Laura Pedersen  
 Michael K. Pfohl  
 Seana Sengstake  
 Esther Siu  
 Barb Springer  
 Debra Struthers  
 Ronald Jesch  
 Cindy Ticknor  
 Ming C. Wu

# The Real World as seen by the Moving Eye



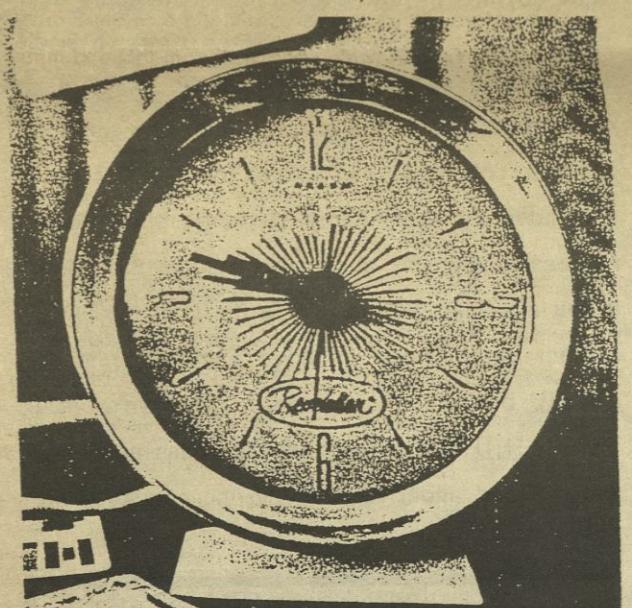
## THE REAL WORLD AS SEEN BY THE MOVING EYE

Michael J. Clark

I have been commissioned by a friend to write an essay around the theme "the Real World." I am not sure I am especially qualified to speak on such a topic. I assume that by "the Real World" is meant that world somewhere beyond which has to do as much as anything else with limitations.

I remember, as a child, my father leaving our home each day and entering, as I came to learn later, and suspected even in my childhood (I being perceptive and analytically precocious even at such a tender age) the "real world." That is, the practical world of money and ritual and labor, and certainly limitations. Limitations being as much, in this case, a structure for productive living, a shaping of the contents of Time as an acceptance of some quality somehow less precise than perfection. For Time is the essence of this quantity, "the Real World," as absence of Time seems essential to the building of a concurrent ideal.

I love digressions in writing; so you must bear with me. Ever since my early collegiate days of total identification with the writings of Lord Byron I have been prone to excessive digressions (a literary technique, as, also, a sign of an uncharted mind; which it is in this case shall be left to the reader to decide).



There was something inherently mechanical in the Real World (as a timepiece, a clock, was to be the obvious symbol of the so-called Real World, and with good measure). This was clear to me through my own experience; my father would climb into our Ford Fury automobile each morning and drive to the fabled world of Time. Later, after an eternal absence, he would reappear; first, as a sound, a hint of a motor, a turning tire, the Ford Fury's easing into our driveway. It was clear, even to me, that the vehicle of transit to the Real World was our car.

So, Time and the Machine. Prime elements of this real world, a world, not of children, but of adults. Not of dreams, but of manifested dreams, dreams placed into the mold of Time, the mold of un-ideal natures.

When my father died in 1978, one year after I moved

to Oregon, the world changed dramatically for me. When a son is fulfilling the role of "the son," he is most closely related, still, to the dream -- at least, so it was for me. I was most intimate with the Perfect World of Thought, for my father, while still living, took upon himself the role of manager of Reality. So I did not need, at that time, to concern myself with such phenomena.

With his death, however, the world changed. There was a void in the Real world; in the Real world of my family; in the Real World of my own destiny: I was now, for the first time really, responsible for myself. I inherited the Real World from my father, as every son inherits a "world" at the death of his father. A new mask in the drama of living was handed to me. A new world was opened, one more practical, more immediate, with different tests to be sure, but with an equal richness as the one I had outgrown, and from which I was now cast.

Now that I have sprinkled the ground (the foundation) with a network of solid abstractions, I suppose I should move from the personal (the remote) to the more practical and immediate (in keeping with the theme of this essay).

Limitations. Limitations of dreams some would say. Limitations of pure thought. Perhaps. Two worlds revolving on one another; each of us with one foot in each world (that is the goal at least), each with one ear hearing instructions of similar but variant natures: one voice instructing on beauty's precision, the other describing Time's elementary momentums.

Architecture is by its very nature a balancing of these two voices. There is no great architecture without great thought; with great thought alone there will be no architecture. So, the simple homogeneity of the discipline of architecture: two sometimes warring voices and pressures, harmonized in tensions and fashioned into stone (or some other like material). For the sake of very real, very practical ends. And through practical methods and technologies.

I was visited the other day by a prospective student who wondered if the Department would measure closely what it was teaching against what was being done in the field, to ascertain clearly if it was "current" and "aware of the limitations" presented to the profession. (I had been assigned this essay at the time, and apparently I was searching, largely unconsciously, for some thread or theme around which to weave my words; this visitor mentioned the word "limitations" about three times, presenting to me, through his insistence, the verbal core of this frail concoction. Inspiration has many forms apparently; salvation comes from least expected sources.)

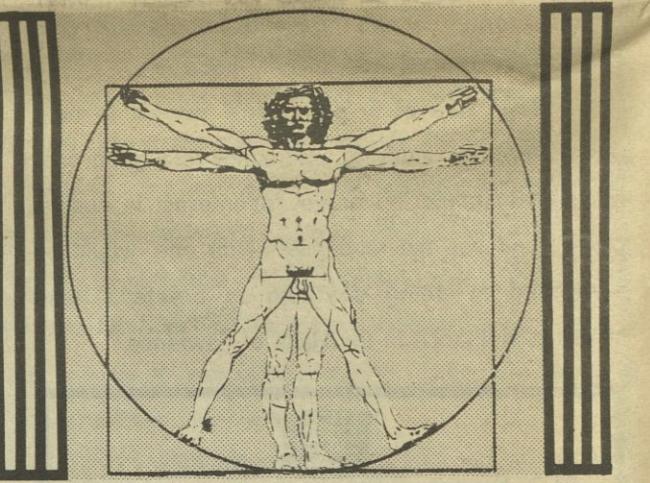
I replied that such concerns would vary from instructor to instructor. However, the absence of concerns over some practical limitations was the very essence of education (the Timeless quality being the nature of the Thought). To insist on limitations in education might work to

ensure some mechanical exactness, but perhaps at the wrong juncture (those probably were not my exact words during the conversation, I admit). It might be easier for a mature mind to comprehend that working with limitations was essential to creation (creation being, indeed, the act of limiting through choosing) that it would be to inspire an unduly circumscribed mind to solutions of the delimiters themselves. (The nature of the Real World being, as such, that force which is ever seeking solutions to its own limitations.)

When I spoke these similar words to our visitor, their clarity was much greater and their wisdom much more ferocious (Than they appear in this essay) I assure you.

As for the other side (a question which interest greatly those students nearing graduation): does the education they are receiving justly prepare them for the profession? I don't know the answer to this. When I meet graduates, usually several years beyond their transition from school to the workplace, I am nearly always assured that it does. With work in any field, there is a certain ritual of task that can be learned only one place: in the job itself.

I have written for years, I studied some journalism; when I went to work for a newspaper in southern Wyoming no amount of writing skill or coursework could prepare me for that second most dreaded of experiences: the First Day of Work.



(The only worse experience is to not have a job and still be looking.)

There is an initiation ritual which surrounds the entering of the Real World. It is tantamount to being born, to standing naked, with skills and nascent abilities, but with a language malformed, unshaped and unsophisticated. It is so with anything we begin. We get to start in ignorance and proceed toward another even higher form of ignorance. And when we pass from dream to dream, unlocking the doors of practical knowledge as we go, making our transit through Life's real pageantry of unexpected responsibilities, into the Real World and back out again, we consume each land to trial, stand above: and then we get a new one.

From Childhood to Adulthood; and then to the Grandparent's wisdom. The so-called Real World begins to recede. The first dream is somehow joined to the latter, as Time loses some of its insistence.

# Aldo van Eyck

## ARCHITECTURE IS THE APPRECIATION OF IT

Aldo van Eyck and the new functionalism.

Patrick Brown and Paul Dent

A remarkable opportunity was presented to the Northwest architectural community recently. Herman Hertzberger's visit here was followed by the noted Dutch architect Aldo van Eyck's lecture at the University of Washington in Seattle. Born in the heroic early years of the Modern Movement, van Eyck considers himself a perpetuator of the ideals of that age. Those ideals are frequently misunderstood and so is he. In his lecture, van Eyck repeated themes which have always been present in his work, while clarifying his own vision of what architecture can represent to society, and sharply condemned those who would abandon Modernism in favor of a regressive approach.

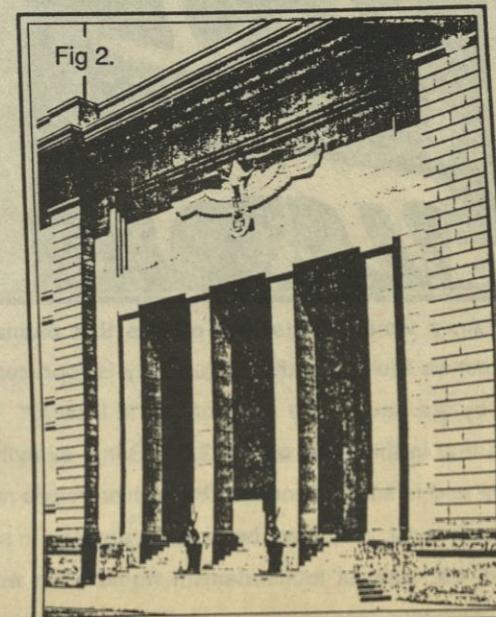


Speaking to a half-empty hall, van Eyck drew upon a wide variety of sources to illustrate his ideas, from the vernacular through the Renaissance to modernism. He consistently espoused an approach which brings the individual into prominence. But his philosophy goes beyond what many might consider a simplistic "user-orientation." He has a profound concern for human needs which is rooted in the works of the "Great Gang," the remarkable assemblage of writers, artists and scientists who in the early 20th-century outlined a vision of a new horizontal societal structure. We have yet to see it fulfilled, and van Eyck's crusade is to see that it is not abandoned.

He began his lecture with a discussion of "place and occasion," the humanized versions of "space and time." He has his own definition of what space, and hence architecture, is composed of, and it is at odds with a statement by Philip J. [In Holland, criminals are referred to in the press only by their last initial. Van Eyck says the Dutch find it "embarrassing."] which he read to the

audience: "Architecture, one would think, has its own validity. It needs no reference to any other discipline to make it viable."

A statement like this sounds innocuous enough. Implicit is the assumption, however, that architecture has a formal autonomy similar to that enjoyed by the fine arts. Van Eyck's definition of space reads: "Space is the



appreciation of it." This circular definition has a purpose. It necessarily includes the person appreciating the space, without which there is no space and no architecture. It is not autonomous and is generated largely by the function of the building.

Buildings, after all, are built by people for a purpose and always have been. If one is to have a building erected, it must serve the needs of the client and the eventual user. Van Eyck called this process "playing the game," and it is fundamental to the process of architecture, like it or not.

This emphasis on functionalism, which van Eyck unabashedly proclaims, is one of his most misunderstood principles. The buildings of this century which are considered "functionalist" are also generally considered unattractive and inhuman. Van Eyck's "new functionalist" doctrine says that a good building is one that doesn't have what it needn't have; but one that does have what it needs. What a building needs, in van Eyck's mind, is a rich array of concepts based on human experience which we shall examine in detail.

What a building does not need is a different set of concepts which have infiltrated the press and the profession in recent years. They include "a traumatic infatuation with the past," as well as absurdity, banality, alienation, ugliness and just plain nastiness. Van Eyck calls exponents of these ideas the "Rats, Posts and other Pests," or RPP. In a vastly entertaining sequence of slides van Eyck demonstrated the essential difference between the glorious works of history and those too often constructed today in the name of historical allusion.

Van Eyck spoke of a lecture he delivered in the Seventies, when a young Peter E. called out, "Why isn't a

teapot allowed to be solid?" His answer was that of course a teapot is allowed to be solid, but it won't pour tea! It may be a work of art, but it is no longer a teapot.

Likewise, van Eyck believes a building which is necessarily built for a client and a program cannot be intentionally absurd, contradictory (though it can include contradictions) or disconcerting and still be architecture.

Peter E., of course, cannot stop telling us that buildings are supposed to be these things. The April issue of Progressive Architecture notes that P.E. believes "modern architecture did not move far enough in reflecting the 20th-Century condition of alienation, did not achieve a 'dislocation' in architecture." It is this recent flirtation with inhuman ideas for which van Eyck reserves his most venomous criticism.

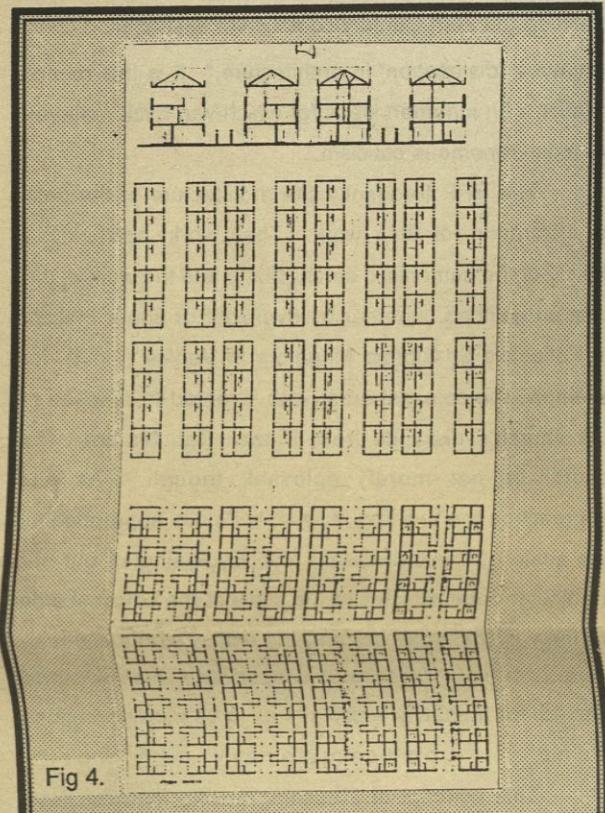
The RPP frequently cite architecture of the past as inspiration for their work. Their work, however, is devoid of the humanistic details that made the work of the past so uplifting, whether by oversight or sheer malice. In Palladio's S. Giorgio Maggiore in Venice (Fig.1), for example, the colossal order was invented to respond to the church's distance from Piazza San Marco. The church is not merely colossal, though. As one approaches the building, it reveals details appropriate to the scale of the individual. Van Eyck singled out one particular detail which tied the scale of the colossal order to the vastly smaller scale of the entry. In this and many more details, Palladio demonstrated his essential concern for humanity which seems to be missing from so much contemporary work.

This concept of a building having many "scales," many sizes, van Eyck calls "rightsizes." A functionalist building must have rightsize for every function it performs. An example of a building that does not have rightsize is Speer's New Chancellery (Fig.2). Here no details greet the individual. No changes in scale reflect the size, the rightsize, of the human being who is expected to enter. As Aldo said, "the building has only one size, has no size, and of course has no rightsize."



A more contemporary building which does not have rightsize is Philip J.'s Transco Tower in Houston (Fig. 3). Van Eyck considers this all the more reprehensible because Mr. J. is doing it again, once again

depriving the individual of details which allow one to identify with the building. Lack of concern for rightsize and the experience of the individual is also apparent in Rafael M's housing scheme for the Venice Biennale (Fig. 4). The space between the buildings is 2m. 80, and the lack of variety is chilling. Compare van Eyck's entry for the same competition (Fig. 5). Aldo noted that "for this, [Moneo] got promoted to working in America." (He is Dean of Architecture at Harvard and spoke here recently.)



As a concept, "rightsizing" is relatively easy to grasp. The concern for the individual it demonstrates is, however, fundamental to a number of theories which are far more challenging. Van Eyck's criticism of mainstream Modernism is that it overlooked the issues raised by the Great Gang. To illustrate this, he began with a simple paper cutout by Jean Arp entitled "Mountain, Table, Anchors, Navel" (Fig. 6). Executed in 1925, it is a most humble embodiment of all that the Great Gang represented.

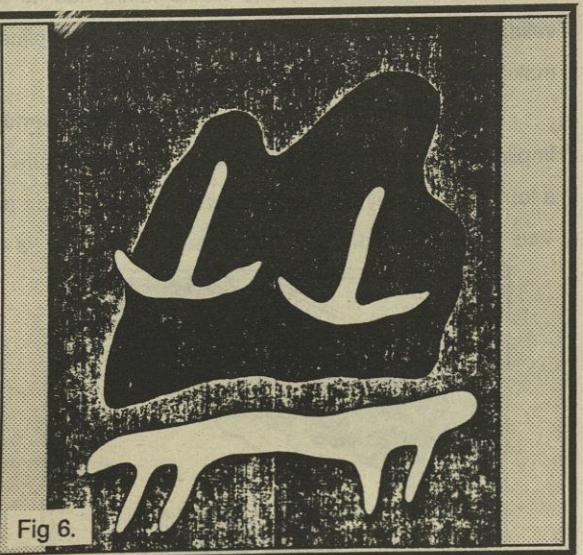
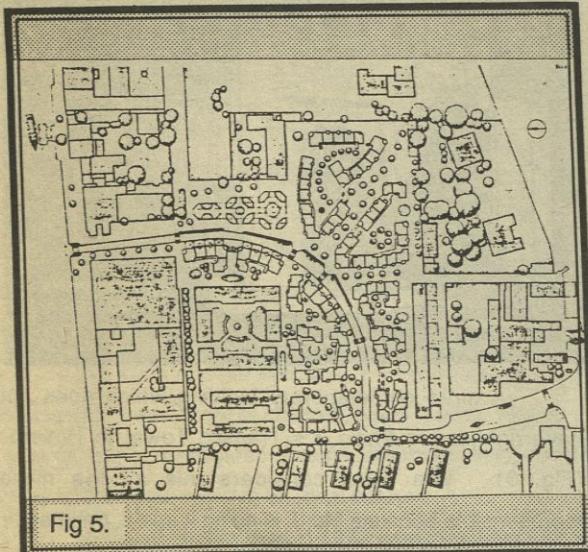
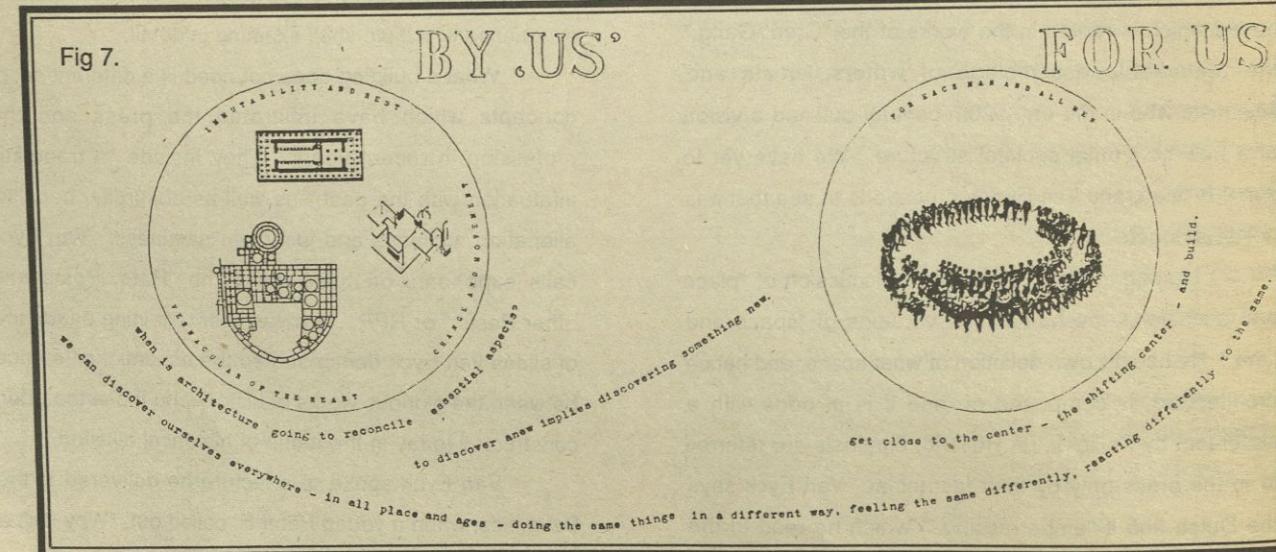


Fig. 6.  
Arp's work depicts four objects that ordinarily would not be found together. Humanity is represented simply by the navel, "just to teach him a lesson." The point is that in the world of the Great Gang, everything coexists and is interdependent. While hierarchies must necessarily exist, they have become reversible. In such a world, all forms of totalitarianism would soon wither away. This idea was nourished by Einstein and others, who developed a theory of space and time which is relative and therefore not subject to conventional notions of past and present.

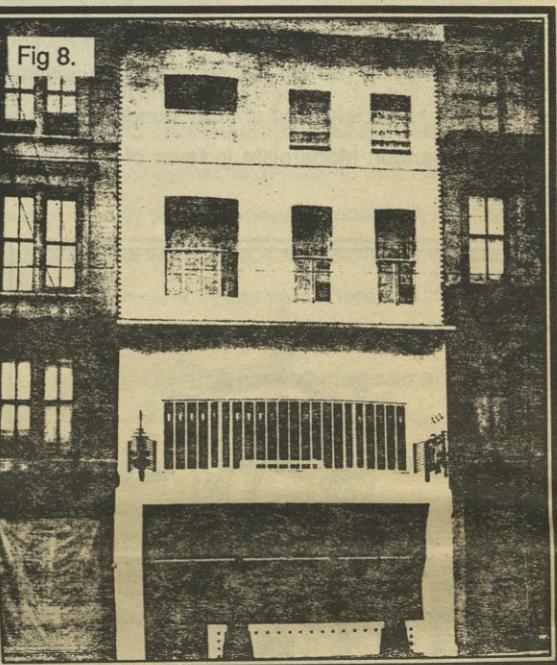
The past, according to van Eyck, is not behind us. Rather, we exist in a continuum of space-time in which all the ideas (and buildings) are with us in a gathering body of knowledge. The oscillation between abhorrence of and infatuation with the past cannot be allowed to continue. Both Modernism and Post-Modernism fail to comprehend this far more generous interpretation of time, memory and history.

Van Eyck had learned this by 1959, when at the last meeting of the Congrès Internationale d'Architecture Moderne (CIAM) he displayed the Oterlo circles (Fig. 7). Significantly, the Parthenon represented not classicism but "that which rests within itself," one of the three vital components of any complete work of architecture. These components cannot be separated any more than we architects can separate ourselves from us for whom we



build.

Implicit in van Eyck's theory is the idea that buildings must be multivalent. He found much to admire in Mackintosh's Willow Tea Room, Glasgow (Fig. 8, second floor), which gracefully accommodates both the private, enclosed, individual nature of the space and the infinitely larger street outside. The window is stretched horizontally; "it has great width; it is very ample." But the vertical mullions are very close together. They vary in thickness so that the window "breathes." Windows, then, can be horizontal and vertical; they can be large and small.



Near the top of the window can be seen some heart-shaped elements between the mullions. An interior photo reveals them to be mirrors. The perimeter of any room or building is of great importance to van Eyck, for it is where transitions occur-transitions which must be handled with respect for what lies on either side. In the Tea Room, Mackintosh's mirrors reflect the inner reality of the room while merging it with the exterior reality of the street, a compelling use of a "decorative" device. The building needs those mirrors on the window, just as a small house in India needs mirrors on the door, to ward off evil spirits.

Van Eyck's Hubertus House in Amsterdam (Fig. 9) is the most comprehensive realization of his ideas so far. The program calls for a home for unwed mothers (and fathers); the aim is to reestablish links with society so that the parents can soon return to it. Van Eyck seeks to achieve enclosure by means of transparency, to include in all rooms the spatial awareness of the building and of the city, to create openness that asserts the value of the individual and the community simultaneously.

Transparency can mean glass, but is not limited to it. The transparency van Eyck speaks of is characteristic of a relativistic point of view, where space (place) and time (occasion) are seen as interdependent, continuous, and multivalent. Van Eyck's stair (Fig. 10) creates a series of places on the ascent, but it also links the adjacent existing building with its different floor heights, and it creates a wonderfully transparent space.

The windows of the Hubertus House have curved horizontals which may be evocative of period styles, but style as a design consideration is anathema to van Eyck. The curve provides a varying internal horizon which can be chosen by a person standing inside, whether child or adult.

Van Eyck is fond of saying that his favorite color is the rainbow. The Hubertus House is painted using twelve colors in spectral sequence, and they blend across the facade and throughout the building so that the sequence is preserved everywhere. Decorative tiles on the exterior reappear on the walls of the bathrooms and in the same sequence, linking the scale of the street to that of the bathroom.

In reality, of course, there are not two scales. In van Eyck's terms, there is only one scale: human scale. All considerations of size, and indeed all architectural considerations, are based on human experience. Despite Phillip J., architecture is not autonomous; it is dependent on people for its validity.

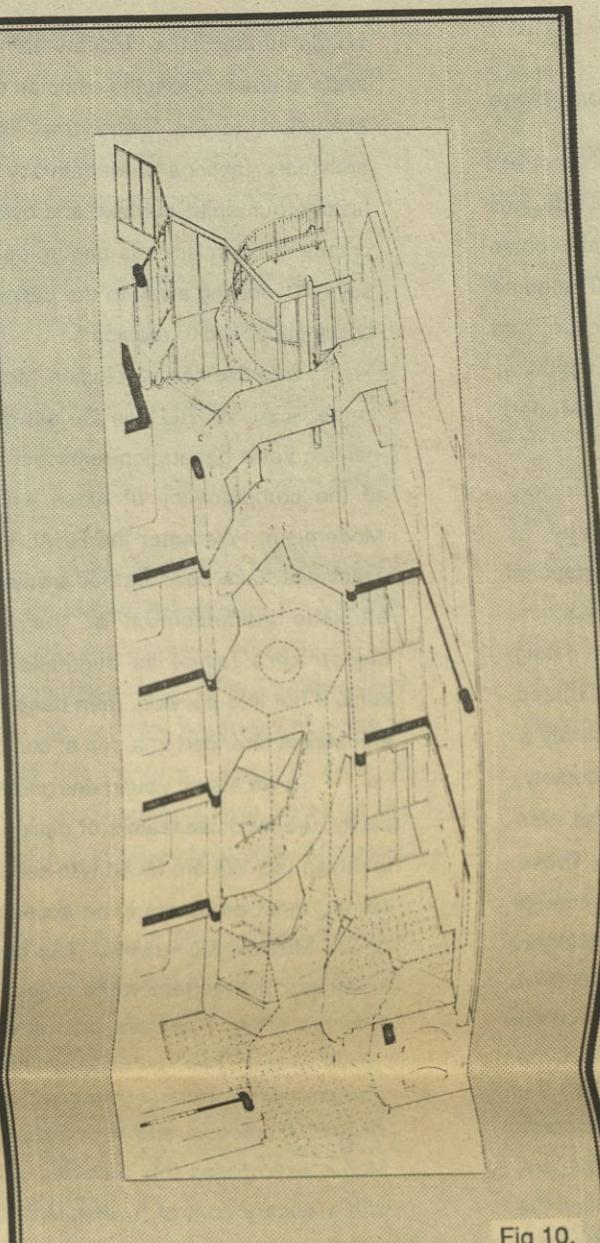


Fig. 9.

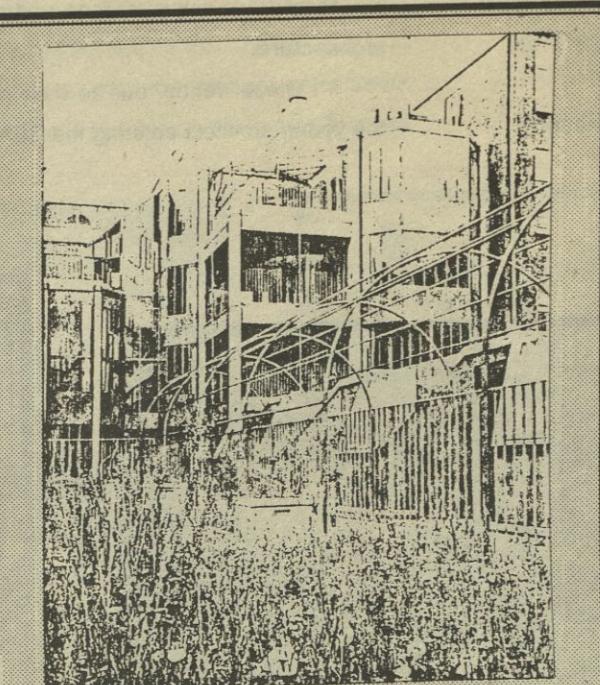
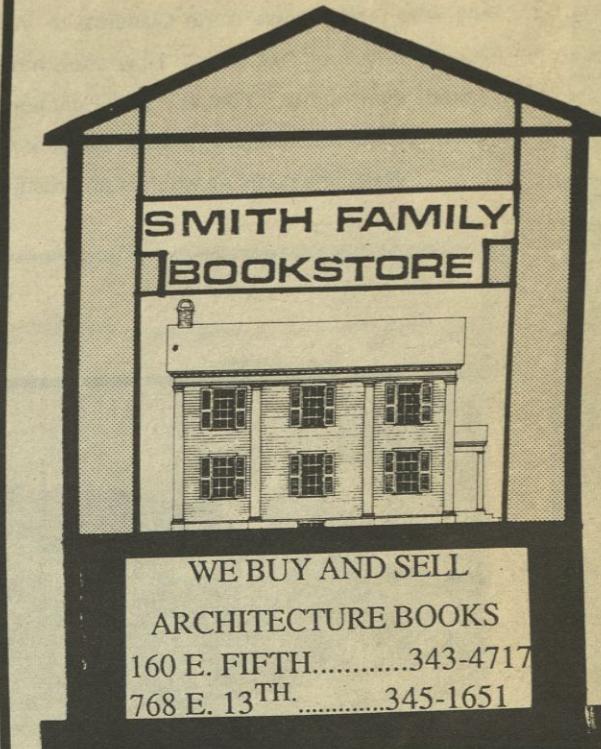
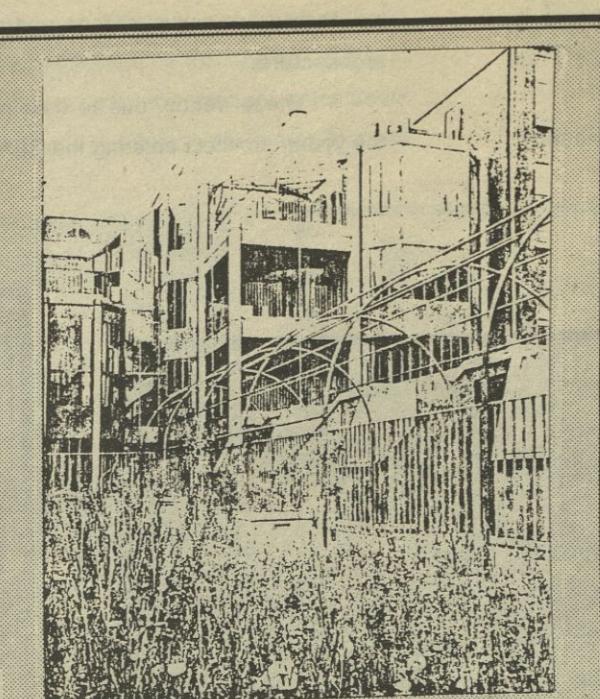
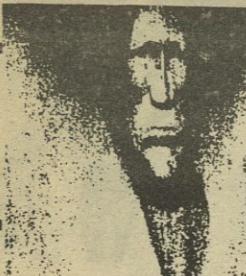


Fig. 10.



SMITH FAMILY  
BOOKSTORE  
WE BUY AND SELL  
ARCHITECTURE BOOKS  
160 E. FIFTH.....343-4717  
768 E. 13<sup>TH</sup>.....345-1651



# Design

DESIGN INSPIRATION:  
ELIEL SAARINEN.

Scott Bangs

In school time is given to intellectual debates, and these discussions help fuel the fires from which our designs arise. Too often we believe that these intellectual debates end with our graduation to the REAL WORLD. The prime example is the ongoing search, in school, practice, and philosophy, for the "next step" in architectural inspiration and design, given the recent demise of the Modern Movement.

Since its inception in the early part of this century, the Modern Movement has reigned, even tyrannized, as "the style" in which to design. Its infancy, the International Style -- abstract, reductionist, and embracing the machine aesthetic -- rebelled against an architectural heritage dating back to the Renaissance. In its rejection of style dictated by "established forms," Modern Architecture was surely a valid intellectual exercise. In terms of evolution, society, economy, and philosophy, the time was ripe for this rejective attitude toward tradition. Architecturally these sentiments were championed by a generation of men of great genius who left a powerful and strongly-backed dogma at the feet of those who followed: LeCorbusier's "Five Points," the stepping stones simply bridging the uncertain sea of architectural design. Until recently these stones formed the basis for Modernist design thought, both intellectually and in practice. They were readily accepted, for, in the wake of such shocking rebellion of great genius, further change or counter-revolution was hereby against the Modernist dogma, or worse -- regression in an age when the future and all its possibilities was the aspiration of all man's endeavors. Besides, the Modernists had stolen and perverted Louis Sullivan's maxim and held "Functionalism" as their great canon. This great ideal, diminished as it was pure satisfaction of operational sensibilities, was lorded over any who tended toward the Classical or Vernacular, and quelled any such "upstarts." How often have we heard it asked, even today, "Yes, but is it Functional?" As if all other considerations were, at best, secondary.

Well, time heals all wounds and rusts even the most

wonderful machines. Modern architecture has finally been slapped down. From the common man's dissatisfaction and alienation, to the "Functional" failure of Pruitt-Igoe, to architects' feelings of inadequacy in terms of relations to history, humanity, context, and overall fulfillment of design criteria, Modernism has begun, as historian William Jordy says, "Dwindling away to the period piece of the kind it so boldly supposed to replace."

Into this new ideological "about-fact" we are thrown. In the REAL WORLD we are designers still in the wake of genius, yet a generation removed, and not so easily given to the complacency of those who so readily accepted Modernism. We enter the REAL WORLD basically adrift. Traditions have been burned away like bridges behind the altruistic advancement of the Modernists, and with Modernism's failure its dogmatic stepping stones have sunk, if not into oblivion, then deep into doubt. The young architect is stranded in a sea of confusion.

So we stand, young designers on our small island of sanity, the muddied waters of design possibility threatening to drown us. We are faced with several choices. The trend among most architects is an acceptance and continuation of the Modern Movement. The current paradigm of this trend are the surreal white objects of architects such as Richard Meier. Another choice which enjoys increasing popularity is the rather ironic use of our architectural heritage to produce a "modern" architecture "frosted" in historic symbolism and techniques. The work of Charles Moore exemplifies this attitude; it is Modern architecture with a sugary coat of "translated" details and convention. Another major choice of design influence is "Modern Classicism": more thoroughly imbued with a sense of Classical architecture than Moore's mere translations, it involves at least a reflection, though seldom literal use, of historical techniques, organizations and massing. What could be considered the more serious and thoughtful works of Michael Graves champion this outlook, though they still feel temporary and overdone, more like stage sets than architecture.

These trends, due to their potent criticisms, leave the young architect entering the REAL WORLD emotionally



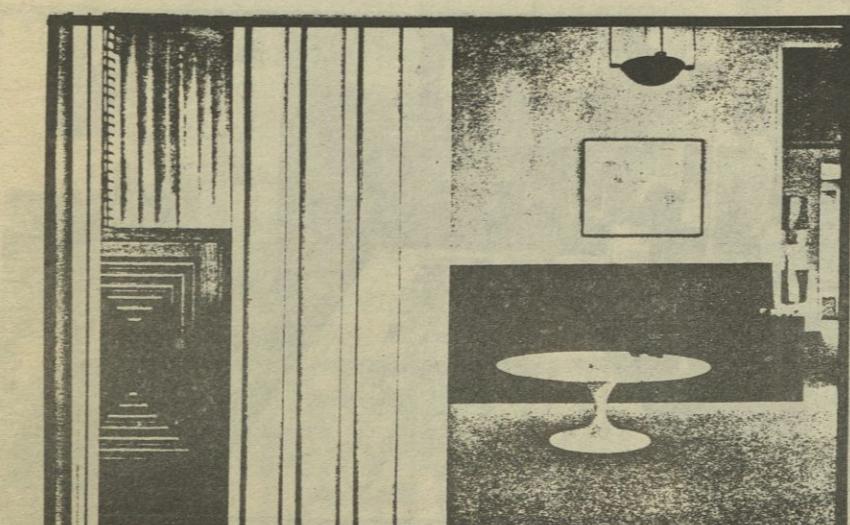
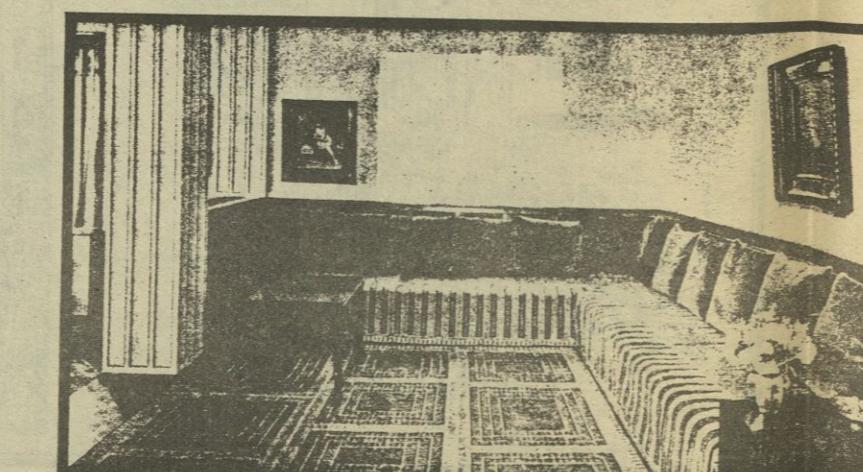
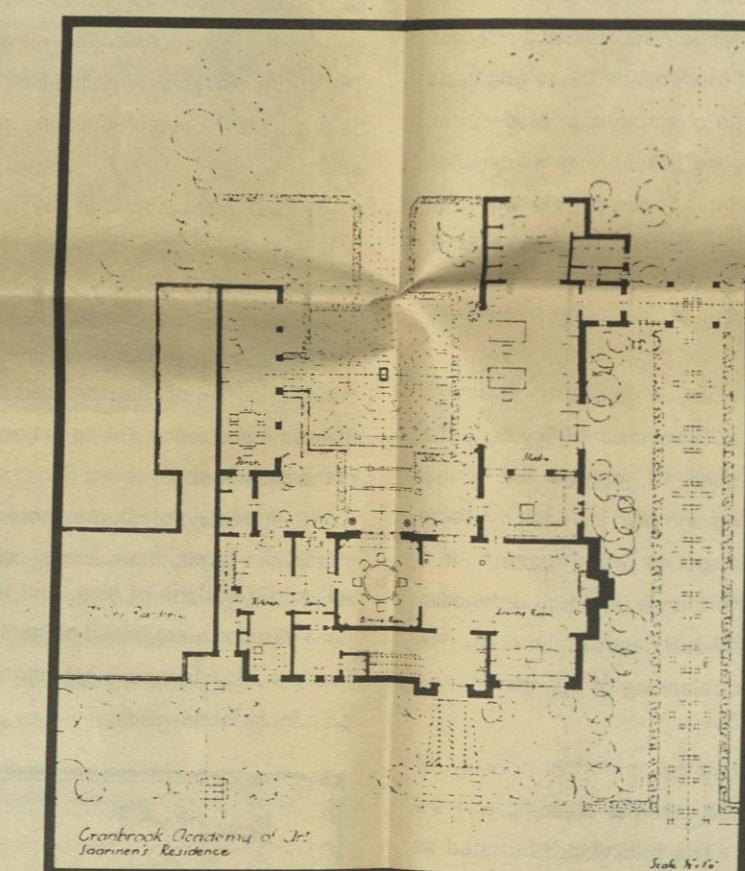
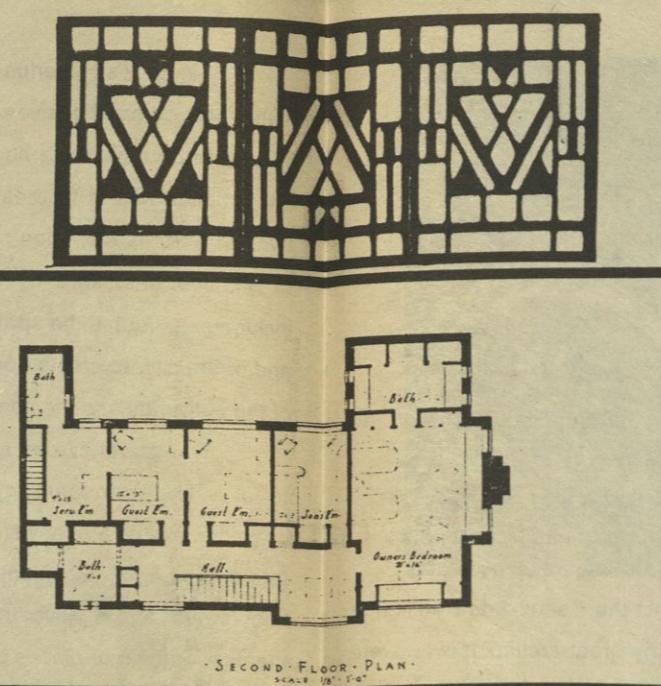
# Inspiration

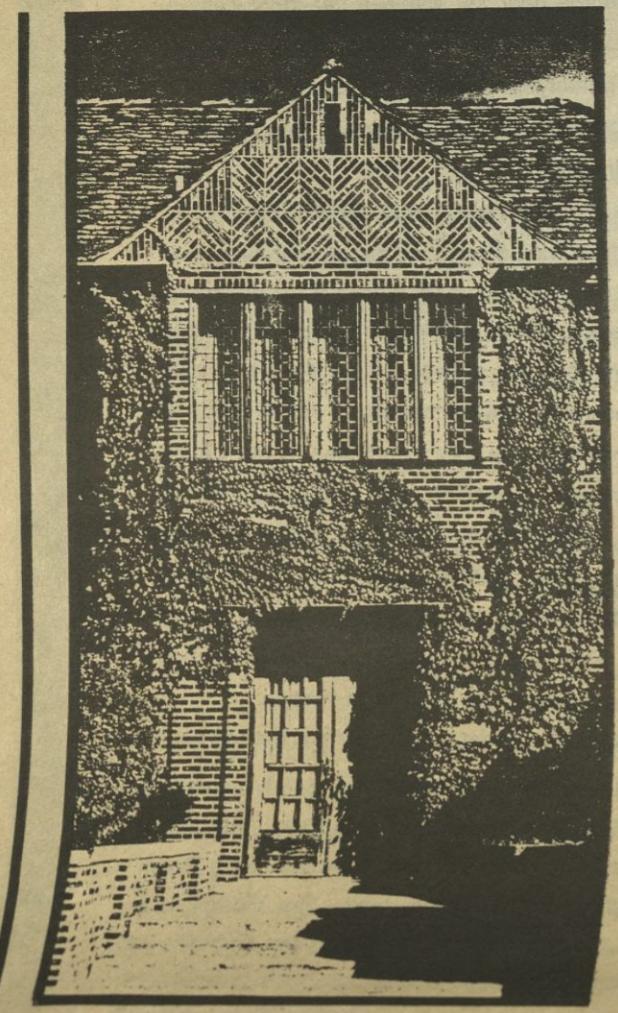
sharply on a double door set within a two-story gabled element in the facade. This separation of entries helps emphasize the primary function of the House and "living" areas, while down-playing the secondary nature of the "work" areas of the Studio.

On entering the House one moves through a vestibule into the Living Room, where a shift onto the primary internal axis occurs. This axis is focused at one end on the fireplace, with its distinctive hand made tile and the beautiful wall-hanging above, reinforcing the axis by playing their decoration against their stark, simple wall. At its opposite end this main axis terminates in the Dining Room, a square with a circular table and built-in corner hutches which is also centered on the cross-axis of the courtyard. This space serves as a focus of the main internal and external axes, and so becomes the focal point of the house. Dining and the subsequent conversation must have been central to the Saarinen's lifestyle.

From the Dining Room the primary axis back through the Living Room form the spool for gently threaded cross-axes. The first, as noted, is to the Entry. This minor axis is paired with another, running from the Living Room couch to the large Library window. The Library is a sub-space of the Living Room, lower, yet brighter, its presence revealed by the integral bookcases visible from the far end of the Living Room. Balancing these two small, parallel axes is the long axis to the Studio. The transition from the "living" to the "work" spaces is elegantly achieved through a large "in-between" space -- the Sitting Room. A relatively small doorway leads from the Living Room to the Sitting Room, which contains a continuous built-in seat, making it a space unto itself. The overall transition continues, emphasizing the connection to the Studio, as the Sitting Room's east "wall" is dematerialized into two columns, and a step down accentuates the functional and spatial change of moving into the Studio.

From the Studio one can see back through the Sitting and Living Rooms to the glazed front doors. Here the Modern Movement's dictum of "flow of spaces" is achieved not as a singular open-plan volume, but as a series of volumetrically related, functionally changing, and gently





articulated discreet spaces.

The Studio itself, flooded with North light from the Courtyard, is formed of two concentrically reduced barrel-vaults, focused on The Master's work area.

The Courtyard itself, is as previously described, terminated on the West by the Dining Room, and to the East opens down a flow of steps into the landscape. The Studio, terminating the cross-axis to the South, has a purely visual connection to the Courtyard. It is the social spaces which engage this social, outdoor

room. The importance of the Dining Room is again reinforced by the non-axial entry to the court from the Sitting Room, and the separation of the Tea Porch from the other "social" areas of the house by the service zone.

In the Tea Porch can be seen the breakdown of a highly regularized plan-organization into a more loosely

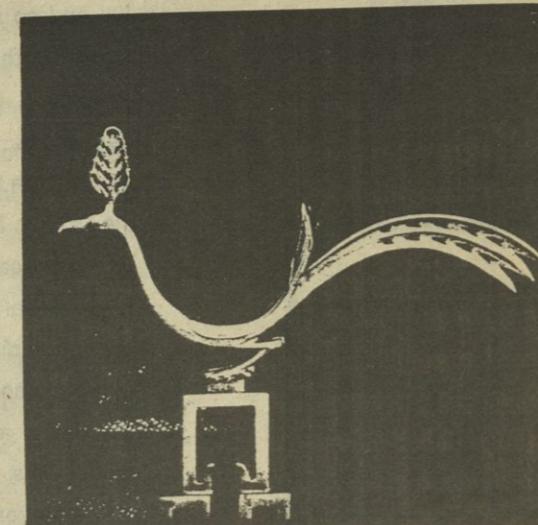
defined parti. The North wing is not strictly service. In the Sitting Room this idea is again exhibited, for it serves both the "work" and "public" areas, and is a transition between the two. Rigid rules of "this function in this place" are disobeyed, allowing the "functionalism" of the house to meet particular and emotional needs of the client.

In a similar manner the massing of the house reflects its functionalism. The House is predominant, its Western edge forming the two story street wall. From this strong "urban" edge the massing steps down, separating around the courtyard and flowing out into the landscape. The focal fireplace, its special nature emphasized by decoration on the interior, is re-emphasized in the external massing as a tower-like element, forming a pair with the similar fireplace of the Milles' residence, and as such they serve to frame the entire rowhouse.

From the street these two residences are considered as a single unit, a rowhouse. They are uniformly clad in brick. And it is merely cladding. A soldier course, shouldered like so many encyclopedias, cannot logically span over a window. The trained eye knows this, and wonders whether this is a failure on Saarinen's part to uphold his desire for honesty in use of material. Yet in using these soldier courses and such things as applied panels of diagonal brickwork there is an innate material honesty. Here brick is treated as cladding only, and moves free of structural responsibility. Further, the brickwork forms a portion of contextual "fit" with the material and decoration of the entire Cranbrook Academy. (Of course Saarinen did have a distinct advantage over the designer facing the typical question of material and contextual fit, as he had designed the entire Academy. However the idea of adopting material use and treatment from the greater context to achieve contextual integration remains valid.)

So Eliel Saarinen's residence is a wonderful place, his entry for the Tribune Tower Competition the model for the "early" American high rise, his support for the fine arts unwaivering -- so what does this man give the young designer, entering the REAL WORLD and adrift in the murky sea of design?

First, a step back to beginnings. When the Modern



Movement first rebelled against the Beaux-Arts tradition, it rather pompously ignored many great architects who were also confronting the newly realized problems of structure, space, material treatment, and, subsequently, "style." Many great designers were ignored or discounted because of their unwillingness to follow the rather radical (at that time) tenants of the emerging Modernism. Given the recent, generally accepted, failure of Modernism, those architects who, as contemporaries of the champions of Modernism, followed the "road less travelled" deserve re-evaluation under our new ideological light. These people were not ignorant of the changes, from societal to architectural, manifest in the new industrial and scientific age. Eliel Saarinen is one of these great, all too often overlooked, architects.

Saarinen was undeniably a "modern" architect. Function, not as the pure mechanistic sensibility of spatial arrangement it is so reduced to, guided his formal compositions. In both massing and plan his design reflects an understanding of how the spaces "work" together on a functional level of simple performance, and further function to satisfy the emotion and individual needs of the client. His spatial ordering reflects this balancing of operational and emotional needs.

Saarinen also balances the "truth," or honesty, of his structure against both the external cladding and the internal spatial articulation. The brickwork is treated as mere cladding, making no pretense about being a

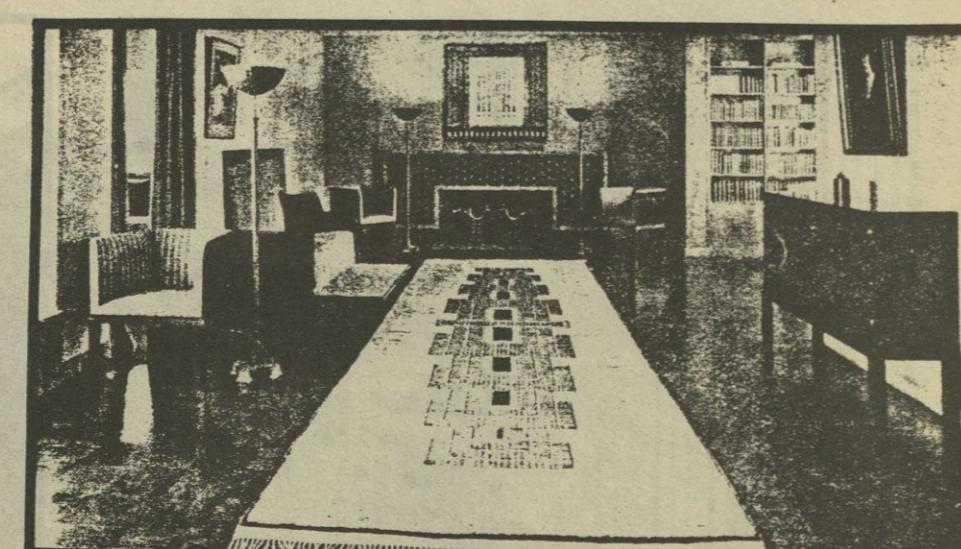
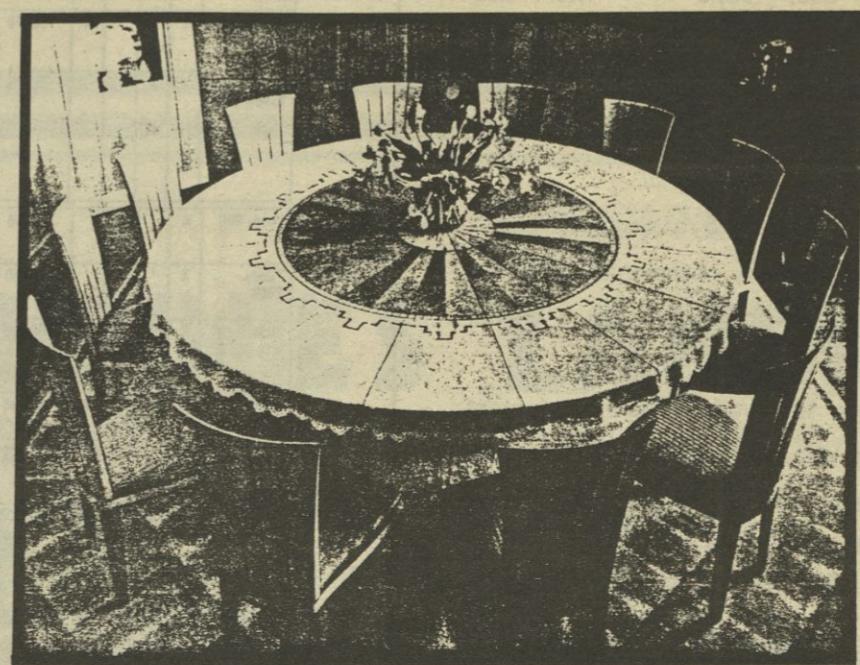
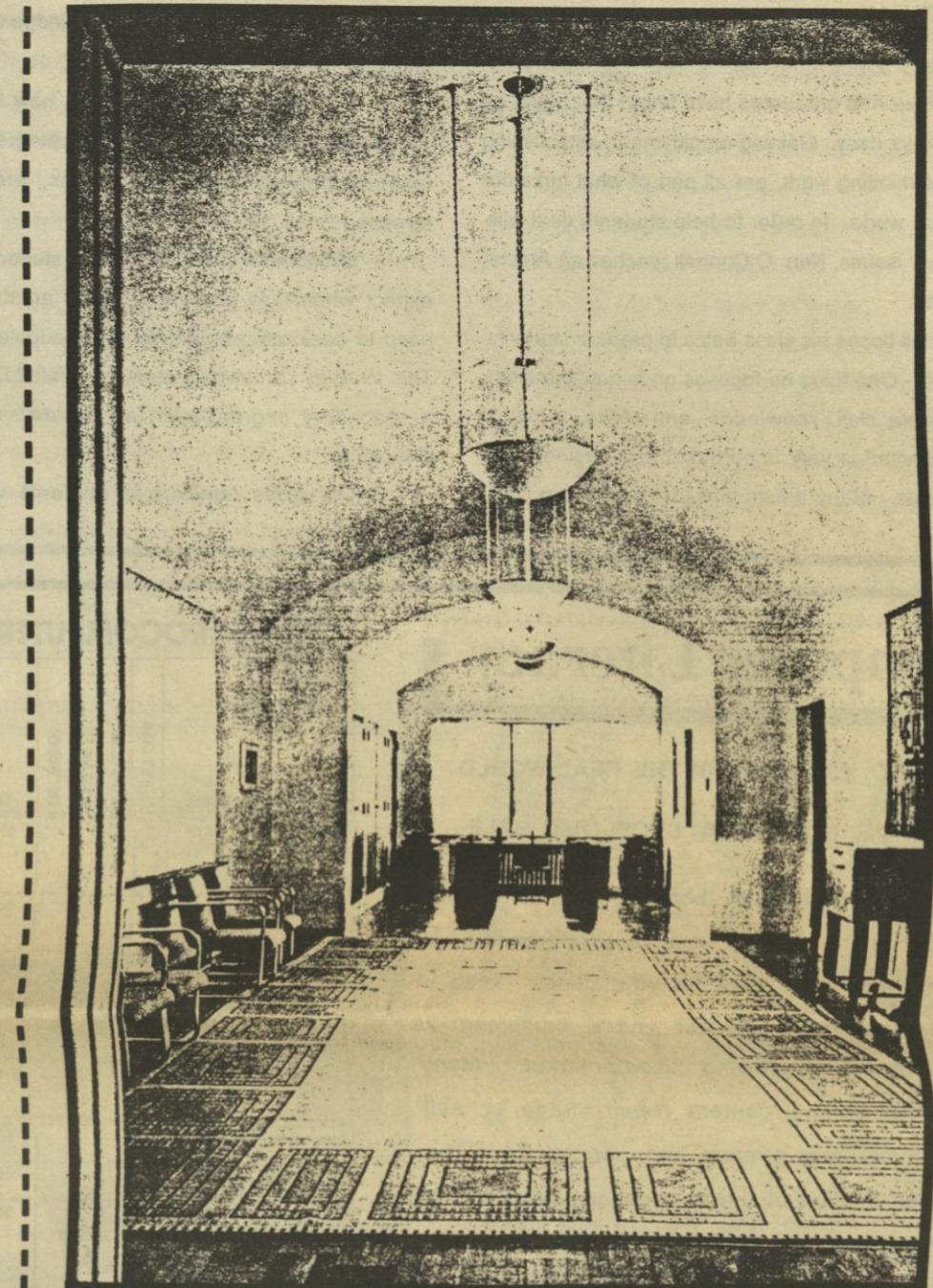
load-bearing entity, as is its traditional role. It hides the true structure, and playfully revels in its freedom from its traditional role. The internal spaces are not composed to fit archaic structural demands, but serve the spatial and formal intent of the designer. The spaces flow in the Modern sense, but are more a composition of strong individual spaces forming a whole than a whole divided into ill-defined individual spaces.

This personal adaptation of the "flow of spaces" concept serves to express the idea that Saarinen was not a "by-the-book" Modernist. His buildings also contained elements of Vernacular and Classical, traditionally-based, architecture. His spaces may flow together, but they are indeed separate, individual "rooms" (a word abhorred by the "true" Modernists!). His rooms contain elements of man's craftsmanship, emphasizing the individuality of the arts as opposed to the uniformity of mass production so esteemed by Modernism. He employed Classical conventions of spatial order, though overlayed with and expressive of the full depth of Modern Functionalism. Saarinen's exterior materials and their treatment worked in harmony with their context. His massing worked likewise; responding with sympathy to the individual site.

Eliel Saarinen was a modern architect who did not rebel against history, but took powerful lessons from it. He did not simply carry forth the banner of "established forms" from the Beaux-Arts tradition, nor did he jump blindly onto the Modernist bandwagon. His responses in design drew from local, Classical, and modern attitudes. Equally important is the individual, unique and personal vitality of his work. As Saarinen expressed it:

"Whatever forms a man brings forth... will not be altogether convincing unless they are a true expression of his life - his emotions, his thoughts, and his aspirations: his art, at best, is a significant testimony of his integrity of mind and spirit."

To the young designer, entering the REAL WORLD and set adrift in the sea of confusion, there are life rafts. The one I suggest choosing is the one which bears the torch of historical continuity. It is a torch of attitude rather than style. By advocating thoughtful reconsideration of Eliel Saarinen's work I hope to place him among those who, by taking the "road less traveled," carried this torch solemnly and bravely alongside the bravado of the upstart Modern Movement, thereby maintaining cognizable, historical, architectural continuity. These designers are not great in terms of style, except in the power of their individual expression, but in terms of attitude. Their attitude, which every young designer should at least consider, carries an understanding of design from the deepest past into the farthest reaches of the future.



# Artist Survival



## ARTISTS' SURVIVAL

by Steve Witter

Many Fine Arts graduates have found that being an artist is not always easy. Gaining employment, establishing a studio, and exhibiting work, are all part of what lurks out there in the real world. In order to help students deal with these, and other issues, Ken O'Connell teaches an Artists' Survival Course.

O'Connell hopes his class helps to prepare students in several ways. One thing he focuses on is how the artist can communicate skill, knowledge, and ideas. How a resume is presented is very important in the business as well as art worlds. Many artists find that grant proposals

can be very difficult without the knowledge of proper writing skills.

The class teaches students how to improve their presentation skills, too. From photographing work to learning how to create exhibitions, professionalism is stressed.

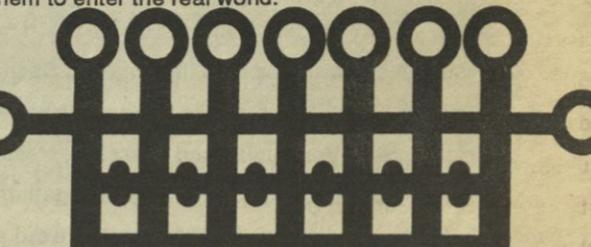
O'Connell's class also helps students learn what to expect when they graduate. Many artists find that they need to seek other employment for supplemental income.

This strategy can involve studying related fields, or getting a secondary degree, such as Journalism, Business, or Education.

The class familiarizes students with alternative

concepts, such as artists' colonies like Anderson Ranch. These organizations can provide studio space and an environment conducive to artists.

Showing students how to be resourceful is probably one of the most important aspects of the class. O'Connell hopes that exposure to many of these aspects before graduating, will help his students when it comes time for them to enter the real world.



## Computer Literacy

### SCENARIO: SHOPPING IN THE REAL WORLD

### OBJECTIVE: COMPUTER 'BLOW-OUT' SALE

Those bargains are out there. Here as a final offering to the AVENU and its loyal readers, is some comparative data for your quest: keep in mind, that much of last year's equipment is appearing in a growing 'used' market. Many reputable service centers repair, trade or sell used computers, printers and peripherals. The classified section of the newspaper always has a changing lineup of possibilities. (i.e. look under Computer Equipment, Business Machines/Opportunities, Auctions, etc.) Turnover of computer gear is happening daily!

Another valuable source for used gear are the various local 'user-groups'. There are several large groups; personally I've attended Amiga, Macintosh, Atari and IBM clubs -- usually meeting once a month, each. Meetings are very informative and always, educational.

If you have access to a computer/phone system, (becoming 'on-line') occasionally bargains can be found hiding in this system, in a typical 'want ads' type of framework.

In summary, last year's latest equipment isn't obsolete, it's cheap! If you haven't already purchased a new system, buy a used one! Don't keep putting it off. Join in the fun today!

Michael Pfohl

### MICROCOMPUTERS

| VENDOR                  | MODEL                   | FLOPPY DISK | HARD DISK | PORTABLE | MULTIBUS | CHIP       | WORD LENGTH (in bits) | RAM             | ROM        | OPERATING SYSTEM        | PROGRAMMING LANGUAGES  | FEATURES   | PRICE OF HARDWARE (excluding monitor) |
|-------------------------|-------------------------|-------------|-----------|----------|----------|------------|-----------------------|-----------------|------------|-------------------------|--|--|---------------------------------------|
| Apple Computer          | Apple IIe               | *           | *         |          |          | 65C02      | 8                     | 128Kb           | 16Kb       | ProDOS                  | Basic  | Color graphics and sound capabilities; seven I/O expansion slots; cassette interface; 80-column card   | \$829                                 |
|                         | Apple IIc               | X           |           |          |          | 65C02      | 8                     | 128Kb           | 16Kb       | ProDOS                  | Basic  | Compact; 140Kb floppy disk drive; color graphics capability; two serial ports  | From \$1940                           |
|                         | Apple II GS             | *           | *         |          |          | 65C816     | 8/16                  | 256Kb           | 128Kb      | ProDOS                  | Basic  | Color graphics and sound capabilities; mouse; icons; keyboard with 10-key numeric keypad   | \$1999                                |
|                         | Macintosh 512K Enhanced | X           | *         |          |          | MC68000    | 32                    | 512Kb           | 64Kb       | Macintosh               |  | 800Kb floppy disk drive; mouse; windows; icons   | \$1,699                               |
|                         | Macintosh Plus          | X           | *         |          |          | MC68000    | 32                    | 1Mb             | 128Kb      | Macintosh               |  | Same as Macintosh 512K Enhanced, plus SCSI (small computer systems interface)  | \$2,199                               |
| Commodore               | Commodore 64C           |             |           |          |          | 6510A      | 8                     | 64Kb            | 20Kb       | Proprietary             | Basic; Logo; Assembler   | Four function keys; full-style keyboard  | From \$199.95                         |
|                         | Commodore 128           |             |           |          |          | 8502/ Z80A | 8                     | 128Kb to 840Kb  | 48Kb       | Proprietary; CP/M       | Basic; Logo; Assembler   | Commodore 64 compatible; four function keys; numeric keypad  | From \$299.95                         |
| IBM Corp.               | PC Convertible          | X           | X         |          |          | 80C88      |                       | 256Kb to 512Kb  | 84Kb       | PC-DOS 3.2              | Basic Compiler; Macro Assembler; C Compiler                                    | Dual 3½" floppy-disk drives; 25-75W low-rechargeable battery pack; AC adapter; optional color monitor and serial/parallel adapter  | \$1,995                               |
|                         | Personal Computer (PC)  | X           | *         |          |          | 8088       | 16                    | Up to 640Kb     | Up to 40Kb | PC-DOS, UCSD-P, CP/M-86 | Basic; Cobol; Fortran; Pascal; Assembler; APL                                  | 180Kb or 380Kb floppy-disk drive; sync, biync and SNA/SDLC communications  | From approx. \$1,895                  |
|                         | PC AT                   | X           | X         | X        |          | 80286      | 16                    | Up to 3Mb       | Up to 84Kb | PC-DOS, CP/M-86; Xenix  | Same as PC   | 1.2Mb floppy-disk drive; 20Mb hard-disk drive  | From approx. \$3,995                  |
|                         | PC XT Model 286         | X           | X         |          |          | 80286      | 16/ 24                | 640Kb to 12.8Mb |            | DOS 3.2; Xenix          | Same as PC   | 1.2Mb 5½" floppy-disk drive; 20Mb hard-disk drive; eight 1/40 slots; serial/parallel adapter card; optional second or third 5½" or 3½" internal floppy-disk drive; optional 3½" external floppy-disk drive | From \$3,995                          |
|                         | Tandy 600 (continued)   | X           | X         |          |          | 80C88      | 16                    | 32Kb to 224Kb   | 180Kb      | Proprietary             | Basic  | 380Kb 3½" floppy-disk drive; parallel and serial ports; 300-bps modem; built-in software   | \$1,599                               |
| Radio Shack/Tandy Corp. | Tandy 2000              | X           | *         |          |          | 80186      | 16                    | 256Kb to 788Kb  |            | MS-DOS 2.11             | Basic  | IBM PC AT compatible; dual 5½" floppy-disk drives (720Kb each); four expansion slots   | From \$1,599                          |
|                         | 3000HL                  | X           | *         | X        |          | 80286      | 16                    | 512Kb to 4Mb    |            | MS-DOS 3.2              | Basic  | IBM PC XT compatible; 380Kb 5½" floppy-disk drive; expandable storage; parallel port; seven expansion slots  | From \$1,899                          |
|                         | Tandy 3000              | X           |           | X        |          | 80286      | 16                    | 512Kb to 12Mb   |            | Xenix; MS-DOS 3.2       | Basic  | IBM PC AT compatible; 5½" floppy-disk drive; serial and parallel ports; 10 expansion slots   | \$2,199                               |
|                         | Tandy 2000 HD           | X           | X         |          |          | 80186      | 16                    | 256Kb to 788Kb  |            | MS-DOS 2.11             | Basic  | IBM PC AT compatible; 720Kb 5½" floppy-disk drive; 10Mb hard-disk drive  | From \$2,499                          |
|                         | Tandy 6000              | X           | X         | X        |          | MC68000    | 16/ 32                | 512Kb to 1Mb    |            | Xenix                   | Fortran; Program Editor; Editor / Assembler; Cobol; Basic; CP/M-Plus; C; Basic | Dual 8" floppy-disk drives or one floppy and one hard-disk drive; parallel and serial ports; supports up to six users  | From \$3,499                          |
|                         | Tandy 3000 HD           | X           | X         | X        |          | 80286      | 16                    | 512Kb to 12Mb   |            | Xenix; MS-DOS 3.2       | Basic  | IBM PC AT compatible; 5½" floppy-disk drive; 10Mb hard-disk drive; expandable storage; serial and parallel ports; 10 expansion slots   | \$4,299                               |

# Art in the Real World

## Art and Its Relation to Reality

By Steven Hoenisch

the work of art, thereby producing its content. In this way, a work of art is the exemplar of reality; art is involved with and united to empirical reality.

On the other hand, imagination is the catalyst for art's independence from the real world. To the extent that imagination is the antithesis of perceived reality, it is a means by which we escape from the real world. Because works of art evolve out of the dreams of the artist (the paintings of surrealism are an example of this), the finished art work is secluded from reality. During the creative act, the aspirations of the artist's imagination are sublimated into the concrete form of the work of art, thereby detaching it from reality. The form of the art object is the product of the imagination and hence appears in contrast to and different from other objects in the real world. The autonomous nature of the art work in regard to reality is therefore realized in the art work's *form*, as differentiated

from content. As Susan Sontag writes in *Against Interpretation*, "art is not only about something, it is something."

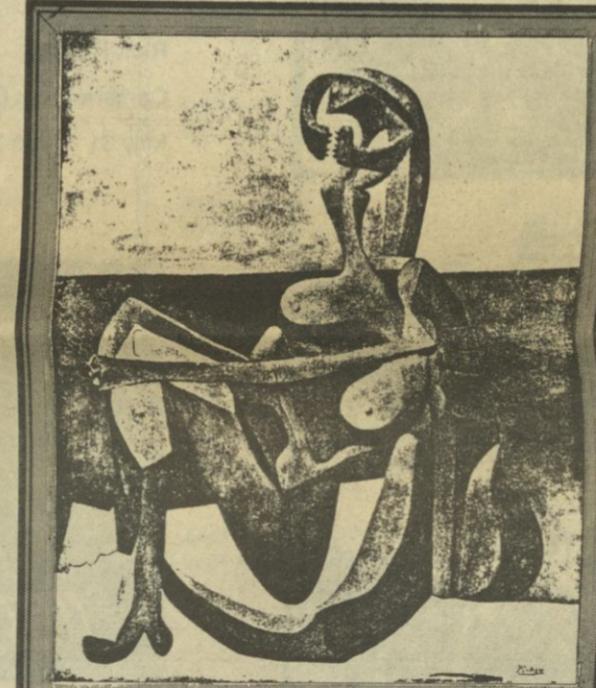
Thus art is united with reality by way of identification, yet in opposition to it vis-a-vis imagination. As noted above, this distinction becomes apparent in the work of art as content and form respectively. Art is simultaneously involved with and detached from reality.

The actual art object, however, is a synthesis of identification and imagination, of content and form. In the finished work of art, the distinction between form and content dissolves into style. One component cannot be isolated from the other as they exist simultaneously, interacting to create style.

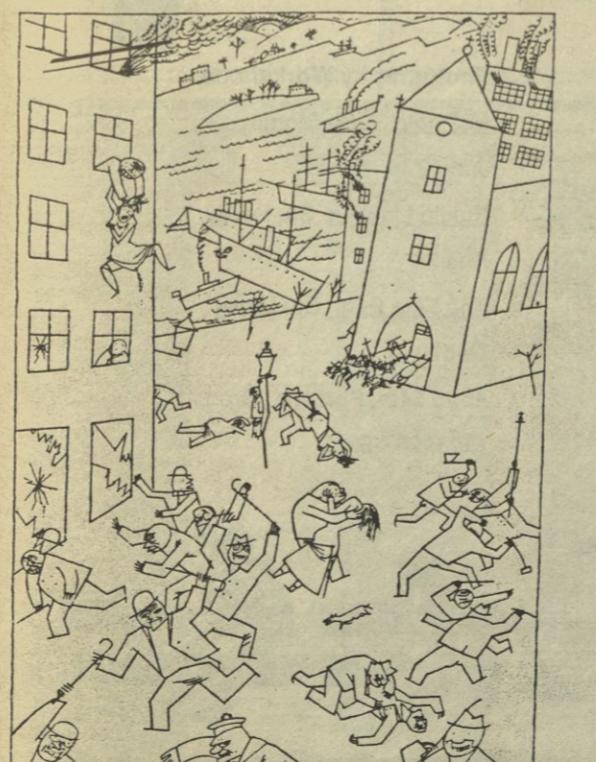
Through the aesthetic vehicle of style, the essence of the relationship between art and the real world is both exemplary and autonomous.



This painting of realism is an example of how identification of the real world is realized into the content of the work of art.



This surrealist painting is an example of how imagination is realized into the form of a work of art.



WE SERVE BREAKFAST 7:30-10:30 M-F  
BREAKFAST SPECIAL JUST \$1.50



This cubist painting is an example of an art work that has effectively integrated the faculty of imagination with the identification of reality.

## AAA SPECIAL

# RENNIE'S LANDING

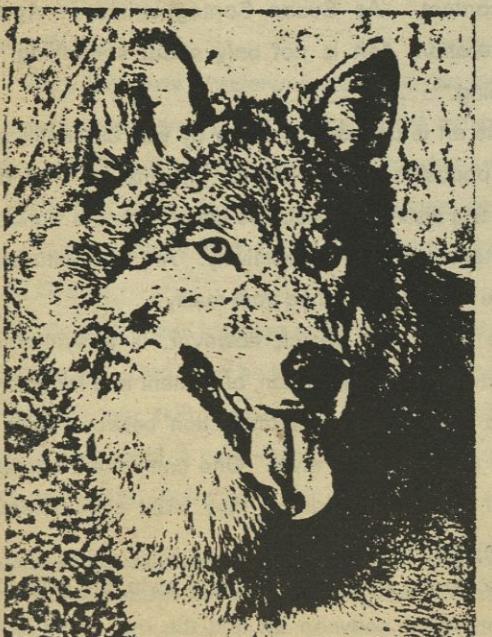
\$2.00 PITCHER ANYTIME WITH

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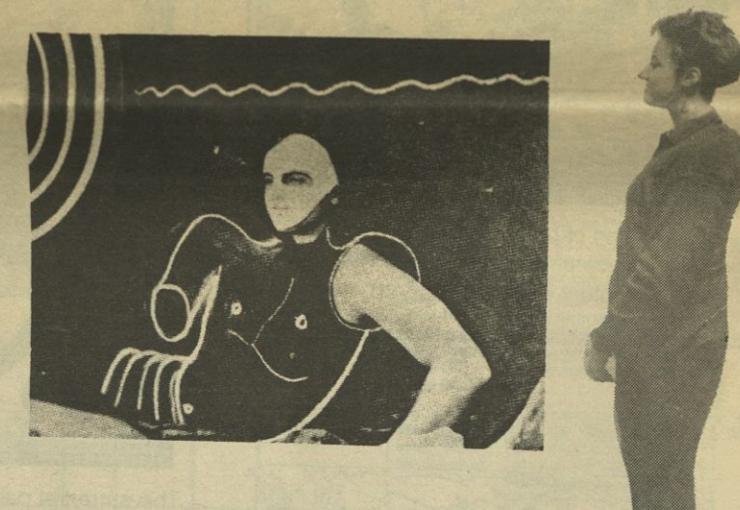
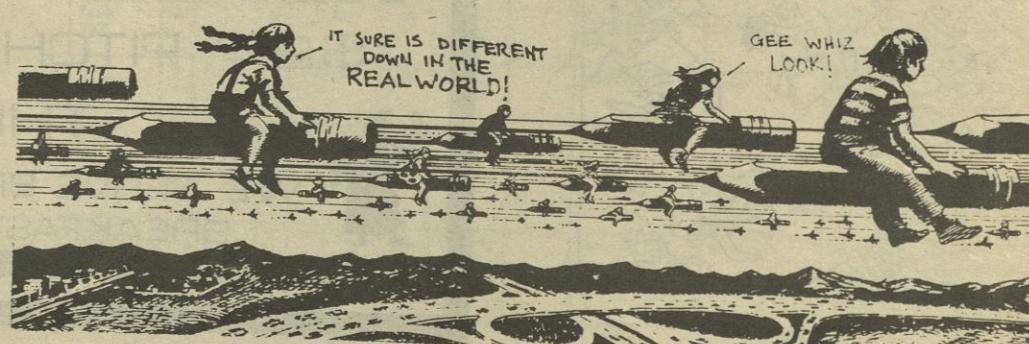
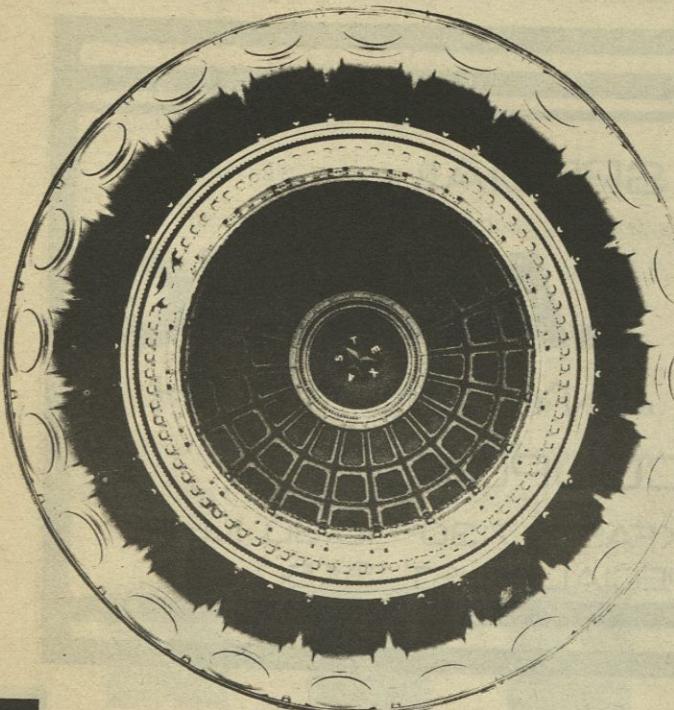
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# Art Bark


**EUGENE**

**6th Annual Lane County Juried Exhibition**  
New Zone Gallery  
May 23 - June 18

**Student Art Exhibit**  
Lane Community College  
May 18 - June 5


**GALLERY 141**


**Interior Architecture Furniture Show**  
June 8 - 12

**Non-Silver Photo Group Show**  
Terri Warpinski  
June 1 - 5

**PORTRALD**

**MFA Graduate Exhibition**  
May 24 - June 14

**"Milam's Journey"**  
Nancy O'Connor  
June 28 - Aug 16

**The Nancy Wilson Ross Collection**  
Museology Students Exhibition  
June 14 - Sep 20

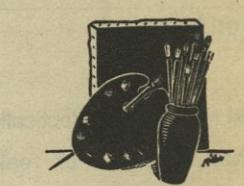
**Modern German Masterpieces**  
From the Saint Louis Art Museum  
Portland Art Museum

April 25 - June 21

**Thesis Exhibition**  
Portland Art Museum  
May 15 - June 15

**Peter Juvonen**  
New Paintings  
Augen Gallery  
May 7 - June 2

**Rick Regan**  
Camera Work Gallery  
May 31 - June 26


**Photography Workshops**

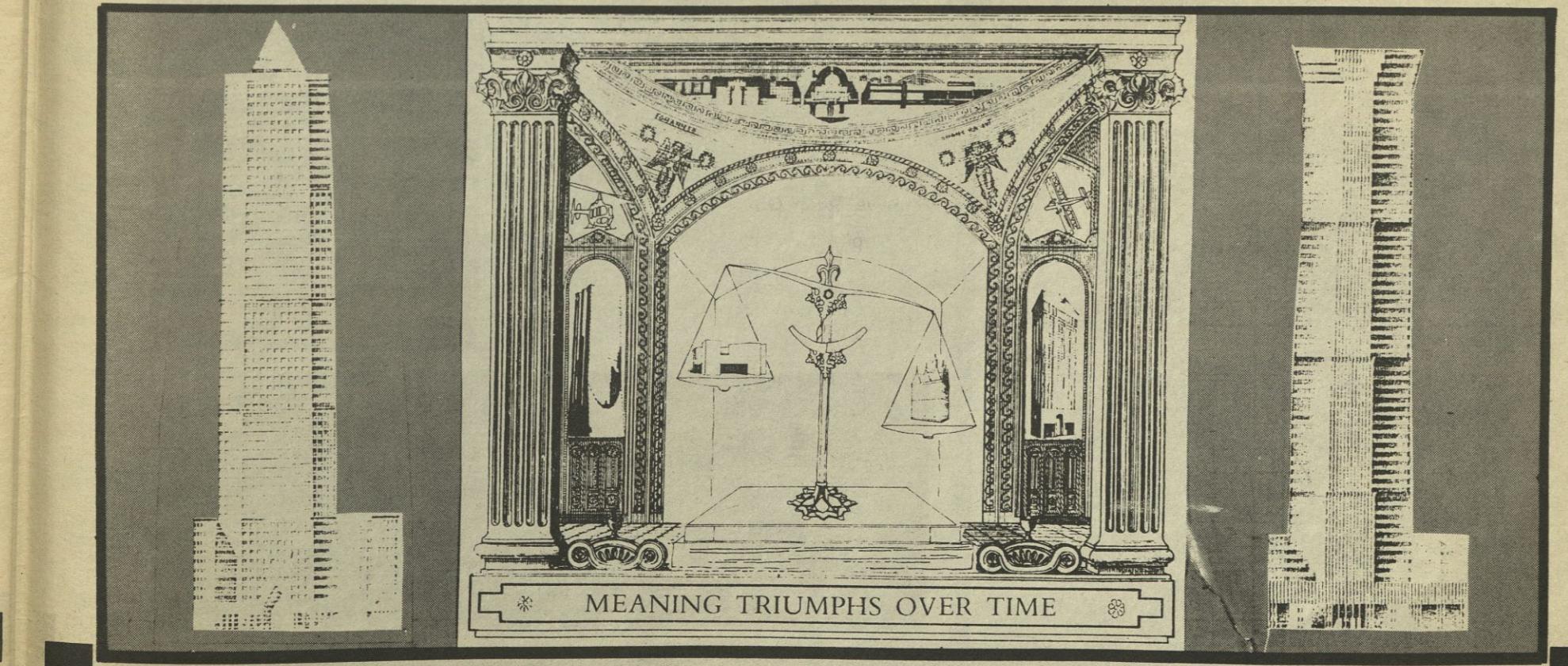
McPhoto Susie Morrill  
June 27  
Studio Lighting Stu Levey  
Aug 23  
The Fine Print Stu Levey  
Dec 6  
1535 54th, Portland, Oregon  
(503) 287-6383

# Review Schedule

**MONDAY JUNE 1**
**TUESDAY JUNE 2**
**WEDNESDAY JUNE 3**
**THURSDAY JUNE 4**
**FRIDAY JUNE 5**

|  |   |  |   |   |
|--|---|--|---|---|
| 8:30 am<br>ARCH 182: Kellett<br>Guest House/Cafe-Tavern: Cottage<br>Grove<br>204 Lawrence    | 8:30 am<br>L. ARCH 289: Melnick<br>Water Park<br>204 Lawrence                 | 8:30 am<br>ARCH 380: Wilcox<br>Furniture Factory<br>204 Lawrence   | 8:30 am<br>L. ARCH 590: Diethelm/Helphand*<br>Terminal Project<br>222 Lawrence    | 8:30 am<br>ARCH 380: Genasci<br>Portland Spring<br>204 Lawrence                               |
| L. ARCH 389: Lovinger<br>The Millrace, the Silver Orchard, and<br>JMW Turner<br>283 Lawrence | ARCH 182: Thallon<br>New Faculty Club<br>266 Lawrence                         | ARCH 182: Young<br>A Campus Inn<br>266 Lawrence  | ARCH 282: Peters<br>Cottage Grove Library<br>266 Lawrence                         | ARCH 182: Hodgdon<br>Small Hotel at 19th and Agate<br>283 Lawrence                            |
| 1:30 pm<br>L. ARCH 389: Vala<br>Charleston Waterfront<br>204 Lawrence                        | 1:30 pm<br>ARCH 282: Herbert<br>Cottage Grove Library<br>204 Lawrence         | 1:30 pm<br>L. ARCH 489: Meyers<br>Alton Baker Park: Alternative<br>Development Scenarios<br>204 Lawrence | 1:30 pm<br>ARCH 380: Piccioni<br>Fire House, Tangent RFPD<br>266 Lawrence         | 1:30 pm<br>ARCH 380: Pyatuk<br>Low Rise/High Density Housing<br>204 Lawrence                  |
| ARCH 182: Cartwright<br>Guest House: Newport, Oregon<br>266 Lawrence                         | L. ARCH 489: Donaldson<br>Parks Master Plan for Sisters<br>266 Lawrence       | I. ARC 388: Corner<br>U.O. Science Library<br>266 Lawrence   | ARCH 482: Plesums<br>Retreat at Eagle Rock<br>283 Lawrence                        | ARCH 482: Pettinari<br>OMSI<br>283 Lawrence   |
| ARCH 380: Petterson<br>Density Housing<br>283 Lawrence                                       | I. ARC 388: Finrow<br>Elderly Housing in Lincoln School<br>283 Lawrence       | ARCH 282: M. Utsey<br>Cottage Grove Library<br>283 Lawrence  |   |   |
| 7:30 pm<br>ARCH 182: G. Utsey<br>A College Inn<br>204 Lawrence                               | 7:30 pm<br>L. ARCH 508: Hulse<br>Future of the Columbia Gorge<br>107 Lawrence | 7:30 pm<br>ARCH 380: Moursund<br>Train/Light Rail Station, Eugene<br>266 Lawrence                        | 7:30 pm<br>I. ARCH 849: Johnson/Jewett<br>Thesis Projects<br>204 and 222 Lawrence | 7:30 pm<br>ARCH 482: Moye<br>Boise-Cascade Research and<br>Development Center<br>283 Lawrence |
| ARCH 182: Petting<br>Visiting Faculty House<br>283 Lawrence                                  | ARCH 380: Brown<br>Cooperative Ceramics Studio<br>204 Lawrence                | ARCH 380: Davis<br>Small Hotel for the U. of Oregon<br>283 Lawrence                                      |   |   |
|  | ARCH 282: Goode<br>Municipal Library, Cottage Grove<br>283 Lawrence           |  |   |   |

\*Diethelm/Helphand Terminal Project  
Reviews will continue, Monday, 8  
June, and Tuesday, 9 June, 9:00-5:00  
in room 283 Lawrence.



# AVENU

# GOLD

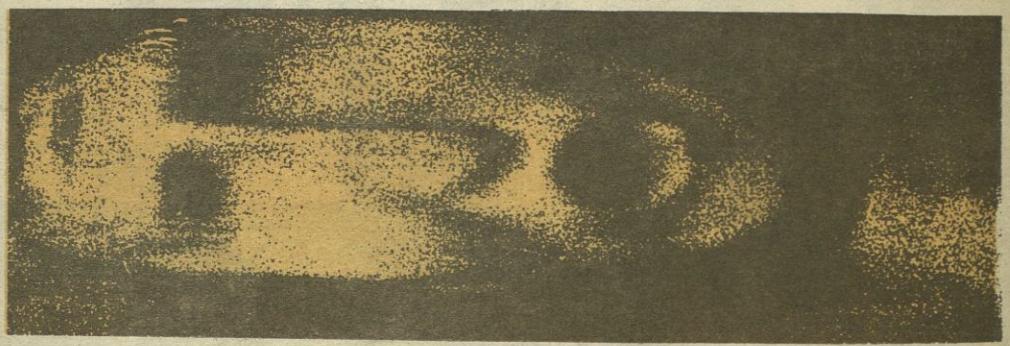


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