

Avenue

Gary
Moore
by Chuck
Reed

SCHOOL OF ARCHITECTURE & ALLIED ARTS
VOLUME 9 NUMBER 7 MARCH 3, 1980



410

MENTON

COOKSON ©

Well, last time was so much fun I thought I'd continue my muckraking on a regular basis. Taking an aging British gigolo's advice I am saying everything is going well (even though my design looks like a cross between a MacDonald's and a concrete bunker.) This time around I am going to take pot shots at problems in the Department of Architecture. My remarks are certainly biased and I encourage any and all replies or rebuttals. So to begin . . .

'THE DORK' COLUMN

The other day a large group of students went to Portland to hear Philip Johnson who is being called the Dean of American Architecture. For those of us who remained in Lawrence Hall there was a remarkable calm, almost a repose. There were fewer people in the building and we could relax and spread out instead of being packed together. The conditions in school this year are similar to those set up for the classic studies of rats where overcrowding was shown to cause stress and anxiety. The fertility rate of the school might also have dropped but no accurate records exist on this point. (Perhaps if a grant is available, we could study this problem.) The Department seems overcrowded this year because it is.

There are about 100 extra students which is approximately a 17% increase. This increase was unexpected and unplanned for, being caused by a large entering 180 class and an unusually large amount of returning students. Over-enrollment has put the Department to a severe test. This 17% increase results in an increased work load for the faculty; for students an increased competition for classes, increased studio and class sizes, and less work space. Extra design faculty had to be hired to staff

courses and the money to do so came from other parts of the Department budget, such as the Communications Committee.

The plan is to relieve this situation by decreasing the population of the school over a two-year period. This will be done by reducing the entering classes and setting tighter controls and guidelines for returning students. Towards this end an

attempt is being made to set up a record-keeping system that will keep track of the number of students in the school and on leave, which had been done heretofore only informally. Why I am telling you this rather than the powers that be, I can't tell. I guess they subscribe to the osmosis theory of information dissemination.

Even with the reduction of the Department population to its normal level, the school would still be overcrowded. The building project is addressing this problem by adding more space and up-grading existing facilities, but there is another option that is available--reducing the school population to fit the existing plant. That way consolidation could take place on one site instead of three (Lawrence, Emerald, and Northside). The reduction of the school population involves such issues as who's paying and for what, professional responsibilities, local needs, national needs, social needs, personal needs, and even politics. "But who wants to open that can of worms?" asked the robin. "Certainly not I. Besides, I haven't a can opener!" So, on to a new topic.

Continued on facing page



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E D I T O R S H I P

POSITION(S) OPENING SPRING TERM FOR EDITOR OF THE AVENU

D E S C R I P T I O N: Oversee the editorial direction and management of the paper through 10 issues a year. Responsibilities are fixed; their application flexible. Requires a substantial investment of time, energy and care.

Traditionally one person has functioned as editor. The possibility exists, however, for sharing the position with one or several other people.

Q U A L I F I C A T I O N S: Mostly, some excitement about producing an architecture and allied arts monthly; management capabilities desirable; knowledge about layout and production helpful, but not necessary.

B E N E F I T S: Variable credits and/or a monthly stipend (currently \$60/month; if our budget passes, \$105/month beginning Fall 1980.)

If interested, please drop a note with your name and phone number in the AVENU box (Dean's office) BEFORE March 10th. We will conduct interviews the following week.

(Avenu is an equal-opportunity employer.)

EDITOR
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ADVISOR
Michael Utsey

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The program in the Department of Architecture of vertical studios requires a good advising system. The high degree of individual choice and loose structure make it imperative that there be a way for students to discuss the nature and quality of their program of study. It is also necessary that the Department have a way to communicate its academic concerns and administrative machinations. As it stands now, a student receives very little guidance. The students who suffer the most are the non-aggressive students who are allowed to muddle through, ending up with a mediocre education.

This problem has surfaced in the 480 studios where there are complaints about the quality of student work and questions of whether some students were ready to take 480. Students have failed in almost all the studios. The first reaction was to accuse the students of not being prepared and coming down hard on their incompetence. Yet, a glimmer of guilt also awakened as the faculty realized that marginal students are often passed, with the hope that the problem would be solved by someone else. This created the situation where students have done all that was required, but because of the lack of good advising (both in terms of program and of feedback on the level of work) they are placed in a situation for which they are unprepared and bear the brunt of a problem not solely of their making. In the end, one is responsible for one's own education, but it seems this situation is like a cruel joke at the student's expense.

The exception to this situation is the Student Advisory Meetings (SAM's). SAM's are required for students who have had difficulty in or have not passed design before they can enroll in another design studio. The student's work is reviewed by several faculty members and students in a way that helps the student understand his/her strengths and weaknesses. Advice is then given on a future course of study. If an injustice has occurred (which is rare) recommendations are made that the matter be looked into. Most of the SAM's are very positive in nature and there is a feeling of people helping each other. In fact, it would be very nice if all the students could benefit from that sort of attention.

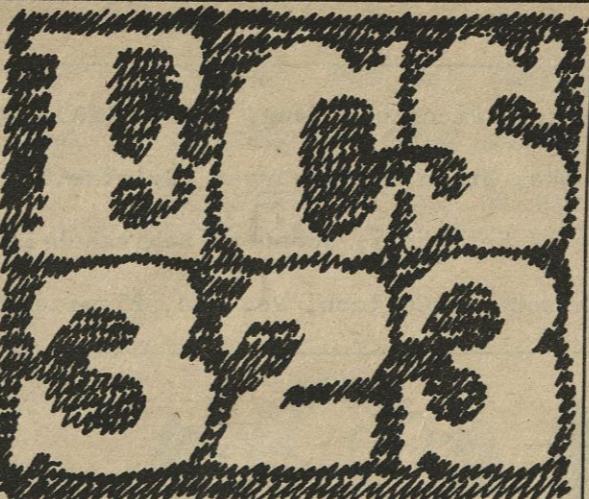
Unfortunately, there is very little advising going on in the school in a formal way. For a period of 4-5 months now the Department has been without an Assistant Department Head. Advising is being staffed by the faculty on a rotating basis until Mike Utsey assumes the position Spring quarter. One advisor for 600 students is hardly adequate, a ridiculous situation in light of the central position advising is supposed to play. The graduate students have a slightly better situation if the Graduate Studies Committee ever gets its advising system off the ground! At the very least there needs to be administrative advising so that students can find their way through the ins and outs of the school and the University. However, what is really necessary is academic advising. After all, once you find out how to get yellow slips, what do you use them for?

A student should have an advisor throughout his/her stay. Preferably, the undergraduate's 180 design instructor could fill this need and give a strong sense of continuity to the program. Meetings of the student and advisor should take place at least once a year (hopefully more) where a student's work is evaluated and a program shaped. This evaluation should include an understanding of how coursework in the University fits into a student's architectural education. Advising is a two-way street. Students are able to get the advice and help they need and the Department is able to communicate its academic and bureaucratic concerns. Hopefully, head-on collisions are few. At any rate, students should always seek advice from as many people as possible.

The lack of a strong advising system appears to be a long-standing problem at the school (as was mentioned in the last accreditation report five years ago). When are we going to take care of it? It requires Chuck Rusch, the faculty, and the students questioning the nature of education at this school.

Some last minute shots before I retreat into design. The Willcox Exhibit is great and should be looked at. It brings attention to the nature of education as it once was and how it is now. John Gaitanakis gave the opening lecture and showed that the 70's are alive and well in UBC with

IF YOU PLAN TO TAKE THE PROJECT ECS COURSE THIS SPRING YOU MUST SIGN UP ON THE LIST POSTED ON THE DOOR OF 155A EMERALD HALL BEFORE THE END OF WINTER TERM.



COVER



The print on this month's cover is by Jayne Cookson, student at the University of Oregon.

the students finding the meaning of life and architecture on deserted islands. The discussion led by Thom Hacker and Richard Garfield on education was well attended, stimulating, and harked back to the Willcox "Club" meetings. The discussion was a good first step and showed we have a "safe" environment. Now, how about a few risks by putting a few beliefs on the line for critical examination? A good example of this was the Gary Moore lecture which, as Chuck said, "stirred up something of a hornet's nest." I take it as a sign of spring and the juices are flowing again. I'm all for supportive environments but enjoy a good tangle now and then. After all, if you can't fight with your friends, who can you fight with?

Jay Raskin
Graduate Student—Architecture

ANNOUNCEMENT FROM ROSARIA HODGDON::

ARCH 406G: Special Studies Seminar.

Discussion leaders for ARCH 223: Fund. Iss. Env. Des: The Architecture of the City. Limited to 16 graduate or advanced students. Graduate students are particularly welcome.

Meets T,Th 2:30/4:20p. in 177 LA except: every other Thursday 2:30/4:20. Discussion groups, Rooms TBA. Friday 9:30/11:00a. Room 380 LA.

Objectives: 1. To learn and practice group discussion techniques. 2. To deepen and enhance one's understanding of the issues involved in designing/building in the urban context. (See course outline for Arch 223 for specifics.)

Perequisites and admission procedure: I am looking for responsible students with some background in the topic area. I'll give preference to: a. people who have successfully completed Arch 441G, Crit. Iss. in Urban Env.; b. graduate students; c. other advanced students. Admission is through personal interview and yellow slip; interviews will be in my office, 104 Science Annex. Contact me for a time. For information call 344-1239.

Special Instructional Method: Student leaders will be expected to attend T/Th Arch 223 lectures besides Friday seminar; do assigned reading plus any other reading necessary for their own comprehension and participation; and to prepare carefully thought out, detailed outlines for discussion; lead four discussions during the term and participate as critics in one or two project reviews.

Reading list: See course outline for Arch 223, and watch for detailed syllabus.

NOTE: Advanced students taking 223 may also opt to serve as discussion leaders instead of doing papers/projects. See R. Hodgdon.

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MONDAY

FINAL

5

WEDNESDAY

6

THURSDAY

	STUDIO	RM#	REVIEWERS
MORNING 8:30 - 12:30	HOWELL	480	283 J. Finrow, Gilmore, Singhal, Spewock(TA)
	MEADOWS	180	204 Shellenbarger, Darovian, Piccioni, Zisman(TA)
AFTERNOON 1:30 - 5:30	DOLE	380	283 Moye, Pettinari, Gilland, Weir(TA)
	BRYAN	380	204 Hodgdon, Reynolds, Johnson, Cidz(TA)
	LOVINGER	388	222 Helphand, Utsey, Bettman, Diethelm
EVENING 7:30 - 11:30	PETTINARI	480	283 Dole, Moye, Peterson, Ehr(TA)
	BRISCOE	180	204 Ferens, Peting, Gilmore, Abst(TA)
	SHIELDS	380	222 Corner, Rusch, Brown, Tangkilisan(TA)

4

TUESDAY

MORNING 8:30 - 12:30	MURRAY	388	283	Diethelm, Lovinger, Ohlerking, Bettman
AFTERNOON 1:30 - 5:30	HELPHAND	388	283	Lovinger, Utsey, Meyers, Bressler
	GILLAND	480	204	Utsey, Howell, Moursund, Glab(TA)
EVENING 7:30 - 11:30	PLESUMS	480	283	Hodgon, Piccioni, Tang, Binkley(TA)
	KELLETT	180	266	Hubka, Bryan, Kleinsasser, Balmire(TA)
	MOYE	380	204	Dole, Pettinari, Johnson, Rabizaheh-Fard(TA)
	REYNOLDS	480	167	Briscoe, McCulloch, Poticha, Blamire(TA)

The University of Oregon Department of Architecture has been invited to participate in a competition sponsored by the Harvard Architecture Students' Forum.

There will be six schools involved in this competition: Harvard, MIT, Yale, Columbia, Washington University (St. Louis), and the University of Oregon. The competition, however, is to be held in each school separately and will result in a traveling exhibit of all the winners. The idea is to promote communication between different architecture schools so that we can all see what is going on at other places.

The format will be a 12-hour sketch problem, with the presentations on 1 rollable sheet 30" x 40"

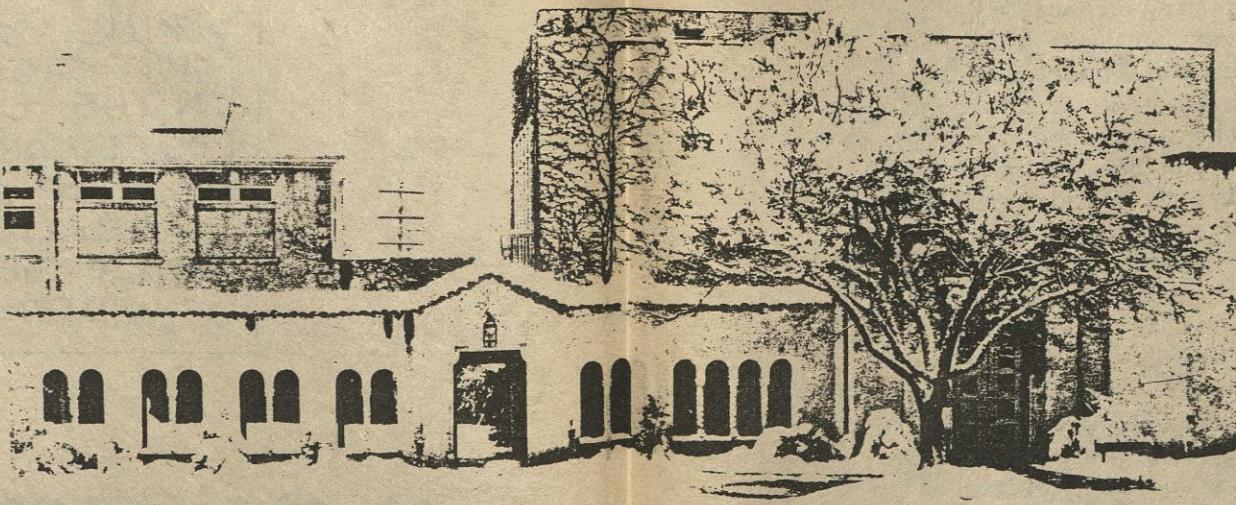
maximum. There will be four winners from this school, and there is \$150 in prize money available.

The program will be for a "Center for Philosophical Deliberation" - a "gathering place for writers, theologians, and all who delve into intellectual thought." More details and programmatic requirements will be announced at the sketch problem.

The organizers want us to submit our designs by March 10th, which of course, is impossible for us. We can possibly ask for a postponement, but we need to see if there is interest in participation and when students could do it.

Please see me if you are interested; you can find me in Gary Moye's studio.

Kristin Mullaney



Y our Building Committee has about completed its recommendation that Student Services (checking our projectors, thumb tacks, staple guns, etc.) and the AAA coffee shop be located in a bunker in the middle of Franklin Boulevard.

Should you want to familiarize yourself with this scheme or make suggestions about alternative locations, why don't you include in your schedule a visit some day soon to the Building Project room (230 Lawrence) between the hours of 12:00 and 1:00?

This friendly notice is to remind you that a member of the AAA Building Project is on duty during the noon hour on Mondays, Tuesdays, Thursdays, and Fridays to bring those interested in the project up to date with the planning. We would also like to remind you that the notes of our weekly meetings are posted, for your review, on the west end of the south wall of Lawrence Hall lobby.

R. James
Member Coordinating Committee
AAA Building Committee

REVIEWS

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WEDNESDAY

WEDNESDAY

	STUDIO	RM#	REVIEWERS
MORNING 8:30 - 12:30	BRITZ	388	283 Meyer, Aberg, Bettman, Brown
	DAROUIAN	380	204 Singhal, Rusch, Plesums, Long(TA)
AFTERNOON 1:30 - 5:30	DIETHELM	388	283 Lovinger, Rood, Hacker
	GILMORE	180	204 Shellenbarger, Bryan, Moye, Cartwright(TA)
	CORNER	180	266 Blamire, Reynolds, Johnson, Akbarinejad(TA)
EVENING 7:30 - 11:30	SINGHAL	180	222 J. Finrow, Jewett, Darouian, Ehr(TA)
	McCULLOCH	380	283 Lovinger, Tang, Hodgdon, Mcredy(TA)
	RUSCH	380	204 Thallon, Brown, Britz, Stumpf
UNTHANK	JOHNSON	480	380 Hawn, Howell, Pettinari, Hamaker(TA)
	G. FINROW	180	222 Kleinsasser, Shields, Gilland, Hilger(TA)

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FRIDAY

MORNING 8:30 - 12:30	FERENS	180	283 Corner, Plesums, Brown, Hogan(TA)
UTSEY	180	266	G. Finrow, Darouian, Howell, Glab(TA)
BRESSLER	388	204	Rood, Murray, Helphand, Diethelm
POTICHA	480	283	Shellenbarger, Peterson, Unthank, Lidz(TA)
AFTERNOON 1:30 - 5:30	PICCIONI	480	204 Hubka, Peting, McCulloch, Ben-Abba(TA)
MOURSUND	480	266	Kellet, Blamire, Gilland, Hilger(TA)

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Editor's note: On three separate occasions over the course of one week, Chuck Rusch introduced, explained and then enlarged upon a confrontation over ideologies that began simply with Gary Moore's visit. You will find all three below, in the order in which they occurred.

FEBRUARY 21, 1980

INTRODUCTION TO GARY MOORE

There is, at the present time, a resurgence of interest in design and in design teaching. As architects, teachers, and students, we are gaining a new positive sense of what we have to contribute, what it is that we do that is unique; a real sense of our own strengths.

FORM & BEHAVIOR

If we are not the sole custodians of right brain skills, at least we are active, dynamic users and proponents of those skills. Skills of space as opposed to skills of time. Images rather than words or numbers. Visual thinking, visual inquiry, visual communication. If drawing, as Bill Hacker told us the other day, is the language of architecture, then imagery is the medium from which drawing speaks. And form itself is the reification of that imagery, those drawings.

It all feels solid, healthy, and fresh. Like going home. Our discipline becoming clear, exciting, and central to both our personal purposes and to our social purposes.

I think it is important at exciting times like these not to just get excited, but to be cautious as well. It is important to watch out, to make sure, to not over-react and jump on still another bandwagon. More specifically, we want to be sure that our renewed interest in form, our excitement over the work of Venturi, Graves, Meier, Moore or Rogers, Birkerts, Sterling or Rossi or whomever, is not emulated or imitated superficially--but to the full depth of the levels of meaning they have plumbed with it. Let's not suddenly return to mere formalism, but to formalism in its deepest meanings.

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Continued on facing page

FEBRUARY 25, 1980

Memorandum to the school from Charles Rusch, Head, Department of Architecture
Re: The support of research in the Department

The recent visit of Gary Moore stirred up something of a hornet's nest in the Department. I have heard from both faculty and students on both sides of the issue, although I am less clear what the issue is. It seems to have to do with the manner in which research and scholarship are conducted within the Department. I assume it goes beyond whether research and scholarship are encouraged in the Department to how they are encouraged.

Gary Moore comes to us tonight carrying those reminders. Trained in architecture at Berkeley and in psychology at Clark, Gary has taught at Clark, at the University of Sydney and for the last four years at the University of

Wisconsin, where he is assistant Professor and Director of the Environment-Behavior Research Institute. I was at Berkeley when Gary was there. He was one of the top architectural students of the time and worked in the offices of Richard Peters, Don Olson, Sim van der Ryn, Moore Lyndon Turnbull Whitaker. He has edited two books on Design Methods and on Environmental Knowing. He has co-authored a third book, Designing Environments for Children. He has written 15 research monographs and 25 major chapters and papers in journals, books and proceedings. He has presented 30 papers at conferences, and another 35 talks to universities.

Throughout all this productivity, Gary has steadfastly retained his connection to design and to architecture. His books, papers and research have all been prepared for use by architects in architecture. Recognition for the clarity, relevance, and usefulness of this work was provided recently by Progressive Architecture, which has selected the work of Gary and his associates for their last three applied research awards. You must realize how unusual an honor this is, and how it speaks to the value of the work to the field.

Now Gary is here to tell us about it. Please join me in welcoming Gary Moore to our school.

I had hoped that last Thursday's afternoon meeting would help focus the issues, and serve as something of a measure of the Department's interest. It was a useful meeting although it was attended primarily by those who accept funded research and scholarship as a reality of the times and find it neither good or bad in and by itself.

The issue seems to have been brought to a head by the discovery that Gary (should he be invited here and should he accept), wants to teach only half-time on Department funds, and spend the rest of the time developing School-wide research projects on University funding yet to be acquired. He is extraordinarily well qualified to do this, and less qualified and less interested in teaching design.

In clarifying School-wide objectives over the last year, the Dean and the six Department Heads had previously come to the conclusion that the development of funded research in the School was needed. Subsequently, we hired Carol Felton to help out, which she has done magnificently. Carol, however, is not qualified to direct the Center for Environmental Research. Gary is, so we talked to him about it. Our Department was one of four departments in the School to talk to Gary about research needs and perceptions.

Apparently, we need another meeting to discuss research in the Department.

FEBRUARY 28, 1980

HEAD - TRIPPING WITH CHUCK RUSCH

On Form and Behavior

There seems to be some confusion in the Department about the relation between the study of people and the study of architecture. We all know that architecture is created for people--for their protection, enjoyment, and use. However, some would argue that the study of architecture has to concentrate primarily on the creation of form. We do not make people, we make places. We must know enough about people to be able to make buildings that (among other things) facilitate activities rather than frustrate them, but our study, our research, should concentrate exclusively on the making of forms and how those forms then speak to us and shape our behavior. Or so the argument goes.

If that is the argument (and I hope I have not set up another straw man to pummel into oblivion) then I think the argument falls short of the full situation and opportunity.

First, I believe that there are two varieties of form: architectural form (or more broadly, physical form), and behavioural form. By behavioural form, I am not referring to something at all abstract or remote; I am referring to real people arranging themselves in certain characteristic patterns. If one studies those patterns long enough, one discovers that they have formal properties. By architectural form, of course, I am referring to the tables, chairs, walls, windows, doors, roofs, steps and so forth that we order into arrangements which we call places, buildings, spaces, rooms, paths, corridors, and so forth. If one studies architectural form long enough, one discovers that it has embedded behavioral properties. Perhaps you can already see the complementarity between architectural form and behavioral form.

I once heard Louis Kahn ask what a school was, and dismissing many more architectural answers, he said something like, "a school is a bunch of people standing under a tree listening to someone who knows more

about something than they do." Or, if you heard Thom Hacker last year, Kahn once described a library metaphorically as opening a book near a window. If one looks into behavior deeply enough one sees form.

The corollary is also true; if one looks into form deeply enough one discovers behavior. Form and behavior constitute what Chernyeff calls a "reciprocal unity." They are two sides of the same coin; looking through one reveals the other.

At this point, in a recent conversation with some members of the faculty, I was asked, but why just behavior? How about climate, topography, technology, culture, history, geology, economics, and so forth, are not these also determinants of form? My answer was weak; now it is strong. Yes, those other sources of information are important determiners of form. We need to know as much about each as we can to help shape our actions, but those frames of reference are just that, frames of reference, they help shape form, but are not of form.

Behavior is of form; it is the other side of the environmental coin. "I hear what you're saying, but your body is telling me something else."

It is my position that if one looks deeply into these behavioral patterns, one can "see" form. By "form", here, I mean not just higher order behavioral patterns, but mental images of three dimensional physical form. I do not believe this to be mysterious or imply that it is conjectural. To me, it is factual. If you watch enough events of the same type, for example, fist-fights or informal lectures, and you observe how people group themselves to see better or to participate, you (I) begin to "see" the faint generic beginnings of architectural space taking shape.

continues next page

**INTERIORS
THESIS**

INTERIORS: ARCH 488 THESIS REVIEW SCHEDULE

		Monday, March 10th
10:00a	283	Lori Goppert (Design of a physical fitness home)
1:30p	283	Gayle Smith (Remodel & addition to Bev's Steak House Restaurant, Eugene)
3:00p	283	Kerry Leslie (Renovation of Erickson Bldg. in support of Old Town Revitalization Movement, Portland)
8:00p	283	Steven S. Long (Nordstrom's re-design of a fashion retail store, Salem)
		Tuesday, March 11th
7:30p	380	Debbi Landis (Adaptive re-use of the Van Dine Hotel, Albany)

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I can hear the objections; please stay with me. Our actions begin with a set of intentions--something seems to be required, a situation needs to be changed, an environment needs to be improved. We begin to design to change that environment. The results of our actions can take only two possible forms. Our actions can alter the physical environment, or our actions can alter the behavior of the people. Most likely, both will be changes; that is, after all, what design is all about. An example of a behavior-only alteration would be the discovery that if you set up two consecutive lunch hours, you do not need to enlarge the school's dining hall after all; the behavior patterns in the school have to be changed extensively, but the physical form only slightly. Note that the behavioral change recommendation is the result of your action as a designer. In architectural schools we do not train people to make behavior-only changes, we leave that up to schools of management, but again and again, working on design projects, that possibility arises because behavior and form are a reciprocal unity. You cannot change one without changing the other, however slightly, because the environment is both.

How about climate, culture, history, technology as determiners of form? The results of our actions as designers do not change the climate (although they do offer protection from it), nor do they change culture, history, or technology. Our actions are not intended to change anything except form and behavior. They cannot change anything else; that's all there is in this particular version of Reality.

How about experience, you ask, is it not possible to change experience? Yes, not only do we change experience, it is our deepest intention to do so. But experience is of the mind, not of the world. Behavior is of the world, it is folks arranging their bodies in real patterns. We can alter behavior through design in the same way we can alter the physical environment through design; the difference is that one is dynamic, the other is static; again we confront the reciprocal unity of the two.

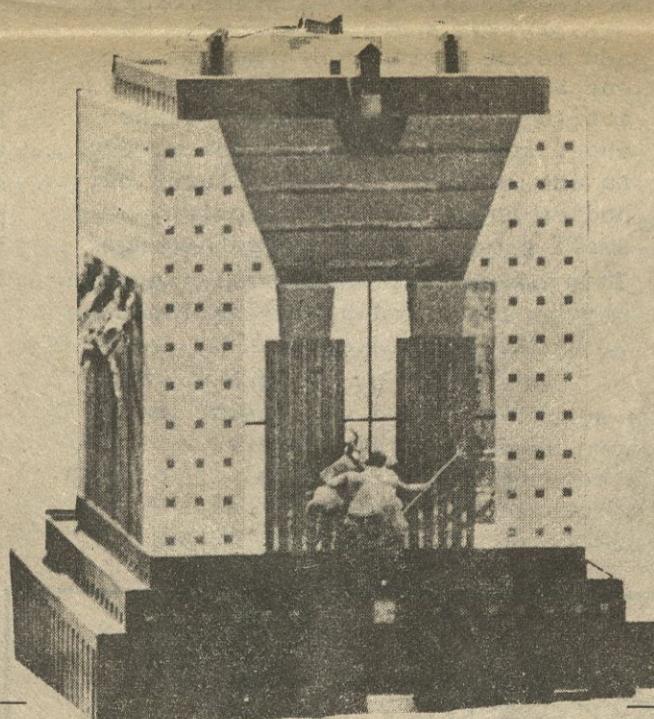
Experience is not behavior, nor is behavior part of experience (except in the sense that everything is). Experience is the ultimate test of the success of our actions. We experience a space as overwhelmingly beautiful, and the test is positive. We experience a space as annoyingly frustrating, and the test is negative. The goal of design is to alter experience in positive ways. The "stuff" we work with is physical form and human behavior, nothing more, nothing less. Experience is the test of how we did.

Should we then train architects to design with behavioral form as well as physical form? At this point in our educational history, I think not. Let's leave that to the

schools of management. Is it important to study behavior in a school of architecture? Absolutely. Not to just study behavior, psychology and sociology are doing a fine job of that, but to look for form in behavior patterns. That is, we must study behavior to learn more about form. Psychologists study behavior to learn more about behavior; by and large, they are not interested in the form question and therefore will never answer it for us. They can help us look, and feed us valuable information and insights into behavior, but the connection to form is ours to make. If we restrict our search to simply the study of form, we make unnecessarily difficult the problem of understanding and mastering the non-verbal languages of form and behavior. In climbing a mountain, if we do not know the best route to the top and we have limited resources, I would send the major part of our party on the most obvious and compelling assault, but I would send a small group around another way. They just might get there first.

One final metaphorical note: If you would like a reminder that form and behavior are two sides of the same coin, take a close look at a Jefferson nickel.

Oh, incidentally, Gary Moore is studying behavior to find the form in it. So is Bill Kleinsasser. Earl Moursund is studying form to find the embedded behavioral cues. Both are essential investigations.



Printmaking is a demanding media. It can be intimidating because of the wide range of processes and techniques involved, and because much skill is needed to be able to manipulate the media. In printmaking there isn't as direct a dialogue with the piece as there is in working with paint or clay. Because of the complexity of the media, it is very easy to be seduced by the technique, and to let the technique become the piece or the exercise. Then you end up with a pretty technique and that does not have much to do with the process of art.

What I respond to in printmaking is the challenge of controlling and overcoming the technique so I can,

hopefully, have the greatest possible freedom to explore the art.

These works reflect my interest in an investigation of environment and perception, and the function of the person in the environment as perceived by me, or by a viewer of the piece. I don't mean to make any kind of statement about that, but to question what we call environment and perception within the context of art.

I like to investigate various ways of working, and have lately been involved in working non-objectively with the formal elements of art, such as color, composition, dynamics of movement, and spatial relationships of elements in a work. Working this way seems to require a sort of paring down to the essential elements of art, and I am finding that to be an exciting and very personal challenge. It's at once a cerebral and intuitive approach to working, which is a different direction for me.

Julie O'Reilly is a first year graduate in printmaking. She did her undergraduate work at Southwest Missouri State University in Springfield, Missouri.

PORTLAND DIGS NEOCLASSIC GRAVES

FEBRUARY 28TH IT WAS ANNOUNCED THAT THE WINNING ENTRY TO THE PIONEER SQUARE COMPETITION IN PORTLAND WAS THAT OF MICHAEL GRAVES.