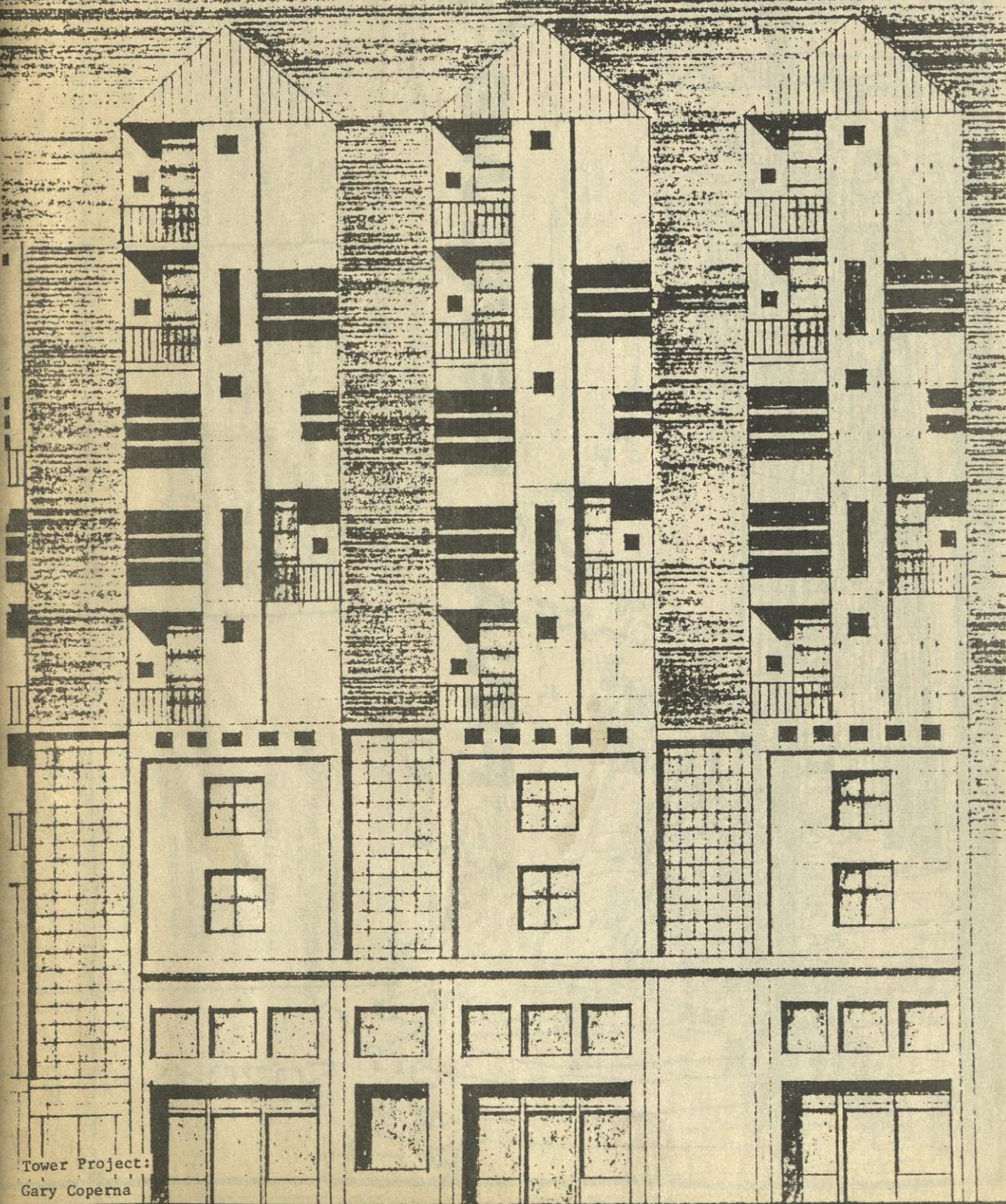


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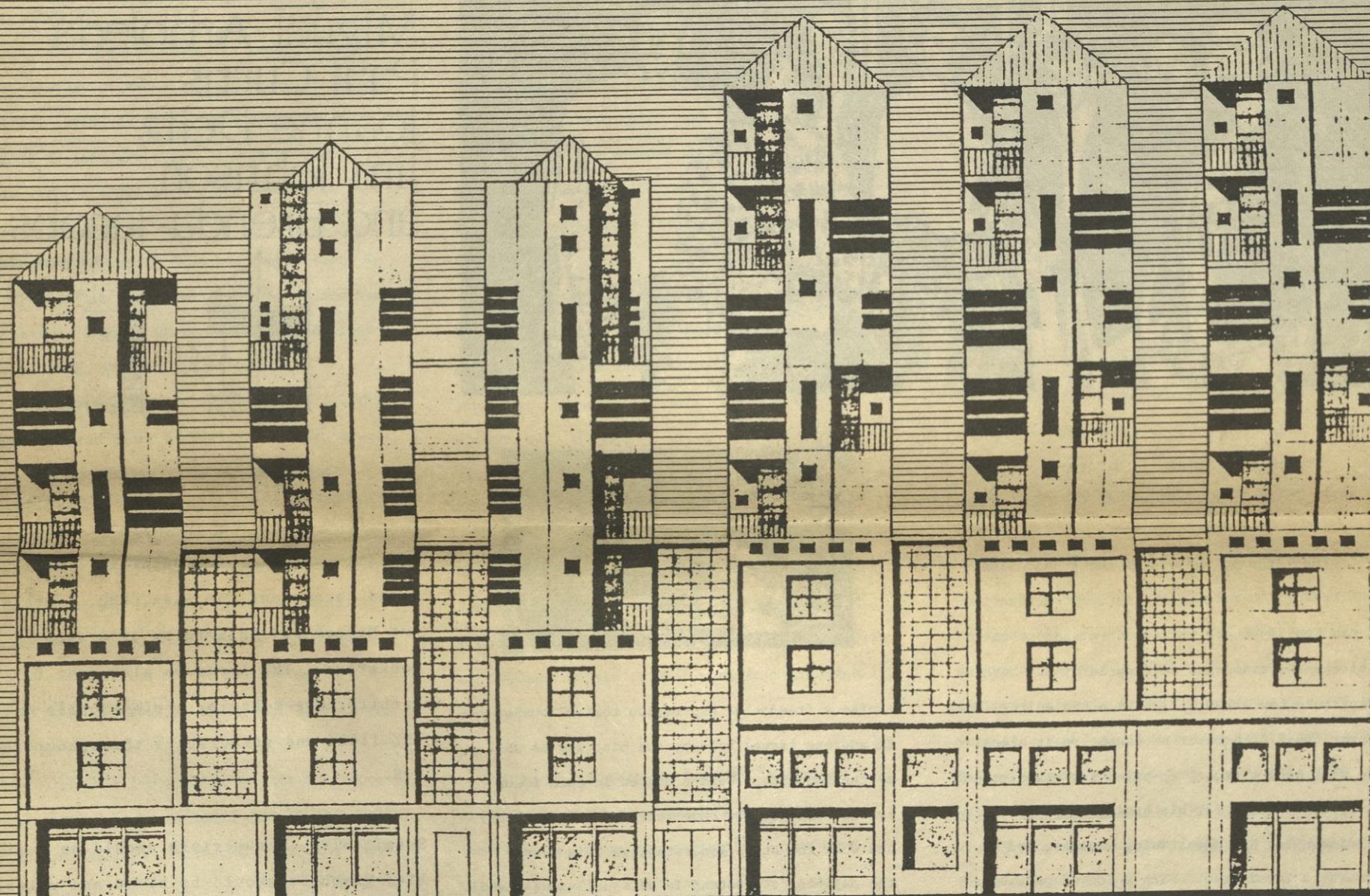
# AVENU

March 86



Tower Project:  
Gary Coperna

# ART AND



MARCH EIGHTY-SIX

VOLUME FIFTEEN NO. FOUR

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ART BARK

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# STAFF



MY LAST HURRAH • EDITORIAL  
ROXANNE DAVIS

The light at the end of the tunnel is not the train, I'm relieved to say, but graduation. I can testify there is an end to endless requirements, exams and waiting in line. With my departure the AVENU will have a new editor, Mike Moser (86-87), however he cannot do it alone. He will need a trusty co-pilot for graphics editor, a navigator for his business manager, a radioman for his advertising manager, and of course a loyal crew. With a lot of participation the task of the production and publication of the AVENU is light so look to the course guide Spring '86 for AAA AVENU Publication 407 and sign up! Having the opportunity to share your opinions and exchange views is therapeutic for our community; it offers alternatives to frustration and a sense of helplessness in the construct of our educational environment. By getting involved and participating in getting the word out you can affect your community. Our intention, under my direction and in our tradition, has been to air all views held by students and faculty in an effort to act as a forum of discussion between the members of the AAA community and our greater community. Because we are a student publication we can ex-



ercise a freedom of expression that allows us to address issues held by the minority as well as the majority. We are biased in each issue by what articles we have received (few at best) and what the staff generates; in this sense the majority of content is personal views given editorial license. Our ability to cover all views has been limited by the number of our staff and the lack of participation in general. I hope the AVENU will have the opportunity to become more comprehensive. The AVENU, as a voice for all members of the AAA, can relate as well as irritate. Our true intention is not to irritate but generate discussion. It is disheartening to statify opposing groups and I would hope our efforts aren't seen as destructive. One must maintain a sense of humor in the oh-so-serious '80's. This is your education, affect its direction. You get what you ask for, the opportunities to get involved are numerous. Open up to your environment and get involved.

Roxanne Davis,  
Mike Moser  
Larry Adams  
Miguel Arboleda  
Paul Curtis  
Joanne Deitz  
Jim Johnson  
and Brenda Jacobs

\*Not pictured

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. The 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 Avenu mailbox, A&AA Dean's Office, 109 Lawrence Hall, or sent to AVENU c/o Architecture Dept., U of O, Eugene, OR 97403.

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# FORUM



Dear AVENU

I have in front of me the centre-spread photo-montage of Mussolini and the Sacred Heart Hospital (AVENU XV/3). A nice image, but I feel it is inaccurate in a couple of ways. To begin with, I would have a bit more faith in what the picture is trying to tell me if you could manage to spell "Fascism" correctly. To me, "Facism" is one person going up to another and saying "I don't like your face". An inaccuracy, then, or some AAA in-joke?

The misspelling set me thinking . . . the planned Sacred Heart expansion into yet more of the university district is not an instance of Fascism at all. It's good old-fashioned American capitalism, pure and simple. I suppose you could argue that it is Fascist to overrun the little guys, but it seems to me rather silly to equate the buying out of Lenny's et.al. with Hitler's annexation of the Sudetenland or Mussolini's invasion of Abyssinia. Analogous, yes; the same, no.

So if it's not Fascist to take over something the S.H. owns already, what is it? Well, it is the big guys sitting on the little guys. On the surface it looks like there are no economic reasons for the takeover: the S.H. will lose rent revenue and it will cost to level the

existing buildings and to build a new lot. On the other hand, however, it would probably cost the hospital more to purchase land and build. Other possibilities -- to build a multistorey lot on top of the existing undeveloped lots or to add levels above and/or below those already erected, would also cost more. If I am correct and the only reason for levelling the area is cost effectiveness, then here we certainly do have a fine example of capitalism at work. It appears that the hospital has decided to achieve its ends as cheaply as possible with those of us who have to live and work outside of the Sacred Heart's blank, emotionless exterior.

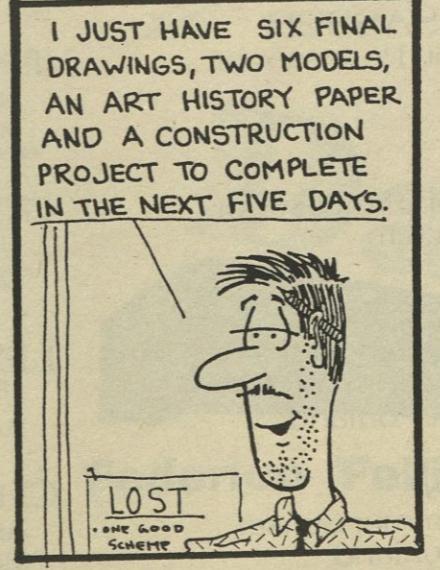
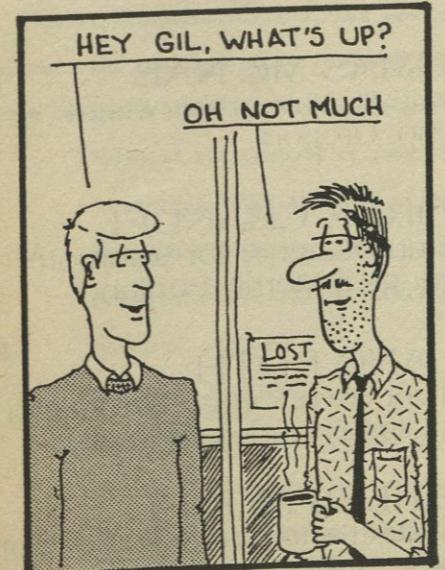
It is capitalism, not fascism at work. But would a photo of Lee Iacocca in front of the hospital have the same effect? I somehow doubt it. It would probably alienate more people than it would attract. This worries me.

This picture looks good on any ideologically sound person's wall, but it does two things.

(1) It takes away the true meaning of the word "Fascist". It is too easy these days to label things fascist, and I'm scared that the connotations of the word will lose their ability to shock people if that word is overused and misused.

(2) To say that the hospital's actions are fascist is to take people's mind off the fact that we are seeing capitalism -- so central to all that is American -- making a decision with typical cold logic. If you are going to talk about Fascism, use the word with

## WHERE'S GIL?

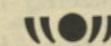


respect to the CIA's actions in El Salvador or the financial backing of the Contras in Nicaragua. I admit that to put the word "Capitalism" above a picture of the hospital and some corporate figure would not have the same visual power but it might have made people think more deeply about the ideological implications of the Sacred Heart's actions.

One final comment: I really hope that whoever constructed that photomontage wasn't merely trying to be hip (or sell newspapers).

One final question: Where is Lenny's jukebox now?

Tim Bower  
Telecommunication and Film



Hiroshi Watanabe will give a slide-illustrated lecture titled "The Theme of Regeneration in Japanese Architecture," Thursday night, April 17th at 8:00 p.m. in 177 Lawrence Hall.

Hiroshi Watanabe is a Japanese architect, critic, author and translator. His professional career includes six years with Maki and Associates, one of Japan's foremost architects. Mr. Watanabe has served as visiting lecturer at Columbia University, Kanto Gakuin University and lectured extensively in U.S. and Canadian universities and Japan-America Society chapters. He has been a correspondent for Architecture Plus and Progressive Architecture and is currently correspondent for Design Book Review. Hiroshi Watanabe has published numerous articles in American and Japanese-English language journals, essays in Contemporary Architecture and



Encyclopedia of Japan and translated the just published Mitsuo Inoue's book Space in Japanese Architecture.

His elegantly written articles have interpreted the work of Japanese architects for the West -- particularly the buildings of the younger generation of architects, such as Shinohara, Ando, Hara and others. The article "Kahn and Japan" (Progressive Architecture, Dec. 1984) is representative of the unique intermediary role that Mr. Watanabe holds between East and West.

Japanese architecture has gone through spectacular development during the post-war years. It has been highly influential and a source of fascination in the West. The work of the last decade is particularly interesting and at the forefront of architectural experimentation.

Some of you may remember Hiroshi Watanabe from two of his earlier visits at the University of Oregon -- most recently in 1982. Many of the well-known Japanese architects do not lecture in English. Consequently, Mr. Watanabe provides us with a rare opportunity to see this work.

The lecture is open to the public free of charge.

Guntis Plesums, Lectures Committee



The University of Oregon chapter of the American Institute of Architecture Students would like to invite all students of the University to participate in the Third Annual Design Charrette. The term "Charrette" refers to a cart that was used to pick up the schemes of students at the Ecole des Beaux-Arts, Paris. The Design Charrette as it has evolved at this school focuses on urban masterplan studies. This year's competition, "An Urban Design Puzzle" will focus on the city of Bend and its environs.

There will be 8 teams, each composed of 6 students and an architect or landscape architect team leader. Of these 8 teams, 2 will be from the Oregon School of Design in Portland. We have confirmed 5 of the 6 team leaders. Registration began March 1 and will close March 14. Students are asked to preference team leaders at the time of registration.

The registration fee is \$4.00 for AIAS members and \$7.00 for non-members. Registration is limited to 36 University of Oregon students. In each of the three architecture buildings a big white box will be found that has registration slips attached. Deposit your completed slip in any of these boxes. The registration fee will be collected at the time when teams are announced March 17. The criteria for selection will be based upon the applicants preference for team leader as well as class standing. It is our desire to keep each team balanced with upper division and lower division students to insure an environment of learning, fairness and challenge.

If you are not selected as a team member you are still welcome to participate as a drop-in visitor during any activity of the weekend. With this article you will find a poster and a schedule of events for the weekend.

We would like to thank those whose help so far has made this a quality event. Please feel free to contact any of them if you have any questions.

Roger Swim	Shawna Holden	Jane Day
Steve Loges	Jim Givens	John Falconer
Bjorn Olson	Mark Hughes	Mark Vanderzanden
Karen Johnson	Mike Prothe	Peter Baer
Don Corner	All the AIAS officers	

## 1986 DESIGN CHARRETTE

"AN URBAN DESIGN PUZZLE"

A COMPREHENSIVE MASTER PLAN  
FOR THE CITY OF BEND OREGON

APRIL 18, 19 AND 20<sup>th</sup>  
LAWERENCE HALL

REGISTRATION MARCH 1<sup>st</sup>-14<sup>th</sup>

TEAMS WILL BE ANNOUNCED MONDAY  
MARCH 17<sup>th</sup> AT WHICH TIME PLANS FOR  
A FIELD TRIP WILL BE MADE.

### TEAM LEADERS

#### GARY MOYE

Former University of Oregon Professor of Architecture Currently a project architect for B.O.O.R. & assoc. Portland

#### WILLIAM KLEINSASSER

University of Oregon Professor of Architecture

#### DAVID VALA

University of Oregon Professor of Landscape Architecture

#### HENRY FITZGIBBONS

Urban Designer and Landscape Architect for Zaik/Miller Architects and Planners AIA of Portland

#### GREG BALDWIN

Project Architect for Zimmer Gunsul Frasca Partnership, Portland

### JURORS

#### THOMAS HACKER

Former University of Oregon Professor of Architecture Currently with Garfield Hacker Partnership and the Oregon School of Design

#### THOMAS MC NAB

Ncale McNab Architects of Bend, Oregon

#### GEORGE CRANDEL

Urban Designer for Skidmore Owings & Merrill, Portland

#### LELAND ROTH

University of Oregon Professor of Art History and noted author

#### CHARLES MOORE

Architect and noted Author with Moore Ruble Yudel, Los Angeles

# ARCH. 480

YAN FERRY  
S  
GIRLS

A SCHOOL OF FINE ARTS  
BILL KLEINSASSER'S 481 STUDIO

"I am trying to exaggerate the essential, and purposely leave the obvious vague."

• Vincent Van Gogh •

The goal of Bill Kleinsasser's studio is to design a school "dedicated to the concepts of excellence and achievement." The project,

A School of Fine Arts, is one which, through the articulation of space and structuring of place, will respect the arts as a source of intellectual, social and moral discipline. The members of this studio have taken on the challenge of creating an environment which will encourage the study of the arts, nurture the discipline of that study, enhance the quality of life during that study, and develop a character which is warm, sensitive and caring to its inhabitants.

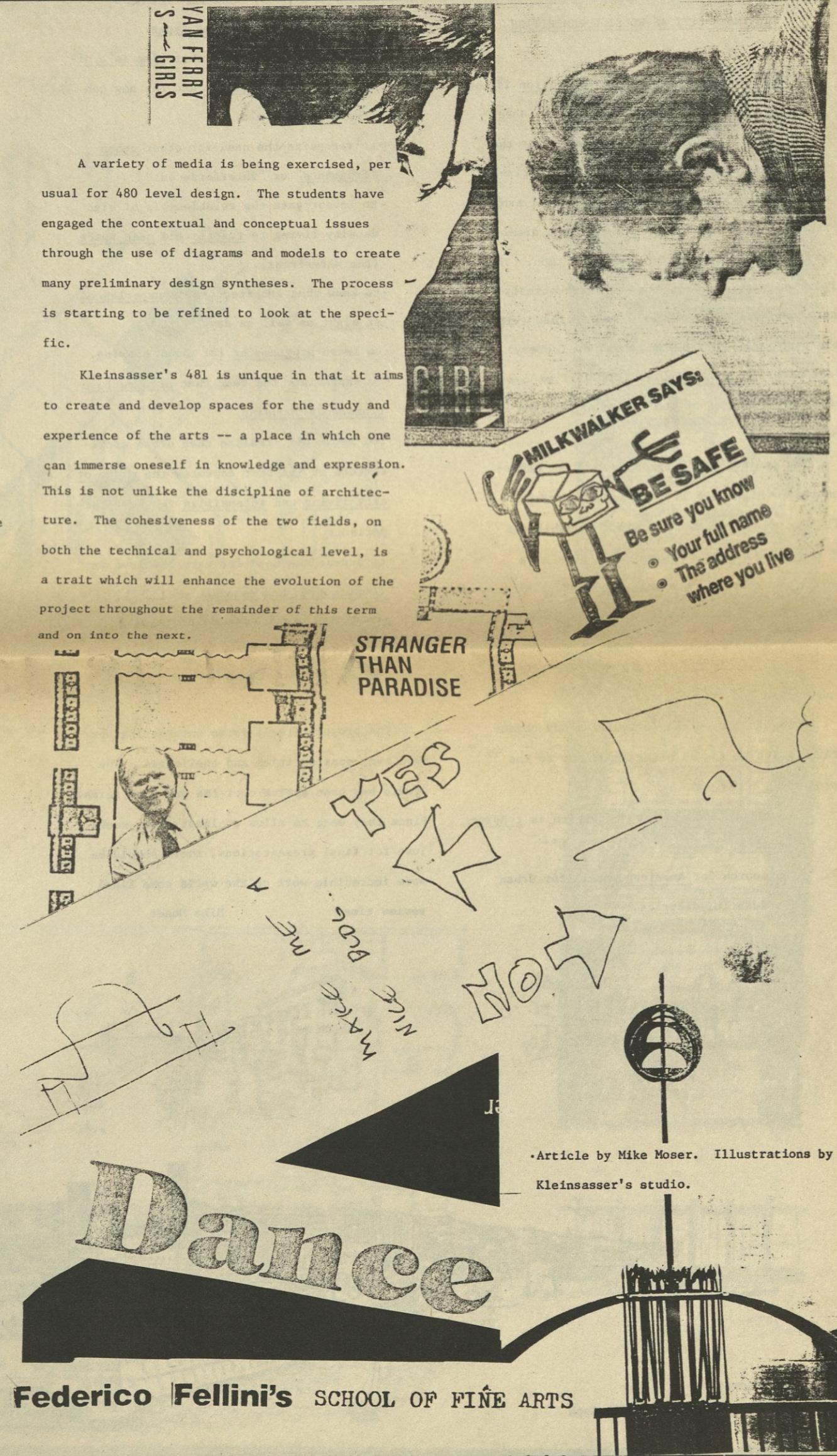
Kleinsasser's 481 is unique in that it aims to create and develop spaces for the study and experience of the arts -- a place in which one can immerse oneself in knowledge and expression. This is not unlike the discipline of architecture. The cohesiveness of the two fields, on both the technical and psychological level, is a trait which will enhance the evolution of the project throughout the remainder of this term and on into the next.

The School of Fine Arts is to be located in downtown Eugene. The site: between 8th and Broadway and Lincoln and Charnleton. The program (an adaptation of a program from a competition in Alabama) was chosen for its level of development, clarity and interesting purpose.

The school is to feature the study of music, dance, theater arts, creative writing, visual arts and general academics. The facility will provide spaces which support the educational functions as well as providing housing, dining and recreation for the students aged 13 to 18 (seventh to the twelfth grades). Those enrolled in the school reside in the school facilities.

Several issues/criteria of the design have been, and will continue to be stressed throughout the design process. These issues are:

- Physical structuring of good places
- Supporting activities and purposes
- Response to context
- Integration of construction and technical systems
- Achieving clarity
- Establishing vitality
- Establishing longevity
- Maintaining historical continuity



Article by Mike Moser. Illustrations by Kleinsasser's studio.

Federico Fellini's SCHOOL OF FINE ARTS

# STUDIO

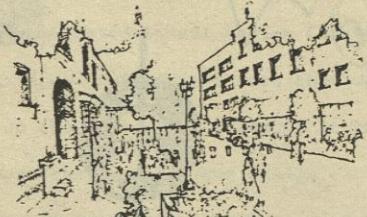
## THE INNER CITY AS HOUSING EXHIBITION

The Inner City As Housing Exhibition is the title of the project which has been the undertaking of Guntis Plesums' 480 studio over the last two terms. The premise is that Portland will hold an international architectural exhibition and the students are the chosen architects of the projects for the exhibition. The Portland site, between Ash and Stark streets and Front and Third streets, was divided (with the particular lots being chosen by lottery) Fall term. All the smaller lots will be combined into a model of the entire exhibition site.

The project is designed to look at alternatives to high-rise living, buildings which vitalize the city, as well as the inhabitants of the urban realm. Plesums sees this as a unique opportunity to examine the nature of the Humane City. The project itself consists of a mixture of types, combining living units, which would be open to the public, the exhibition, commercial and communal space.

Plesums listed the following study objectives which he saw as being important to the project:

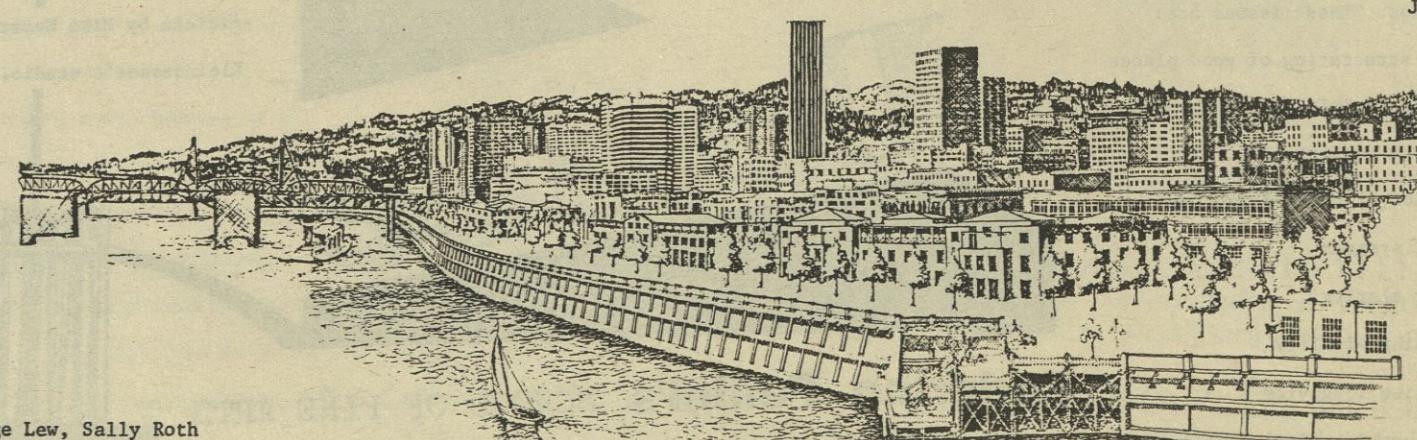
- to engage a design project which is comprehensive.
- to search for American models for urban residential districts.



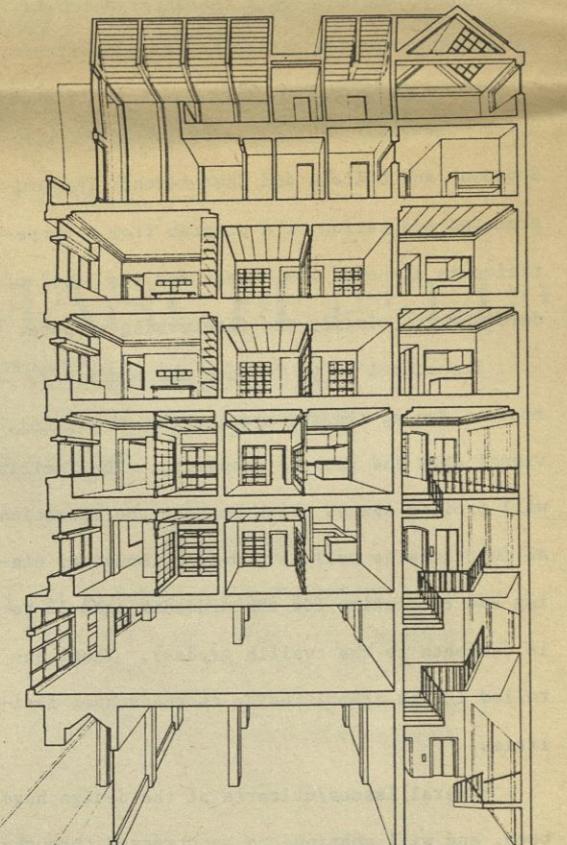
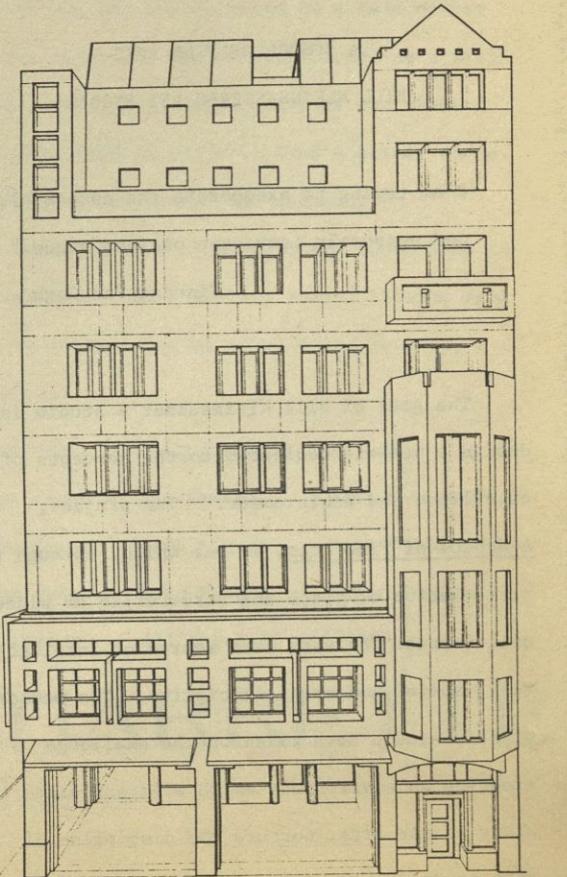
- to explore urban housing types.
- to appreciate the fact that time is a dimension of architecture and the new can complement the old.
- to recognize the need for other urban "fragments" or "interferences."
- to investigate the relationship of high density living to traffic and open space (the waterfront).
- to know that architecture is experienced at night as well as day.
- to learn programming for urban housing.
- to appreciate the fact that architecture transcends "housing."
- to, above all, realize that urban architecture at its best captures the magic of city living and intensifies the human experience.
- to accept the need for care and love in construction and details.
- to design simultaneously in several scales: the district, the building, the unit, the wall, the window . . .

The project itself is an interesting one with many possibilities and challenges. The studio has been active over the past two terms. Since they were to allow at least three weeks just for final presentations, there should be some incredible work on the walls come final review time.

Mike Moser



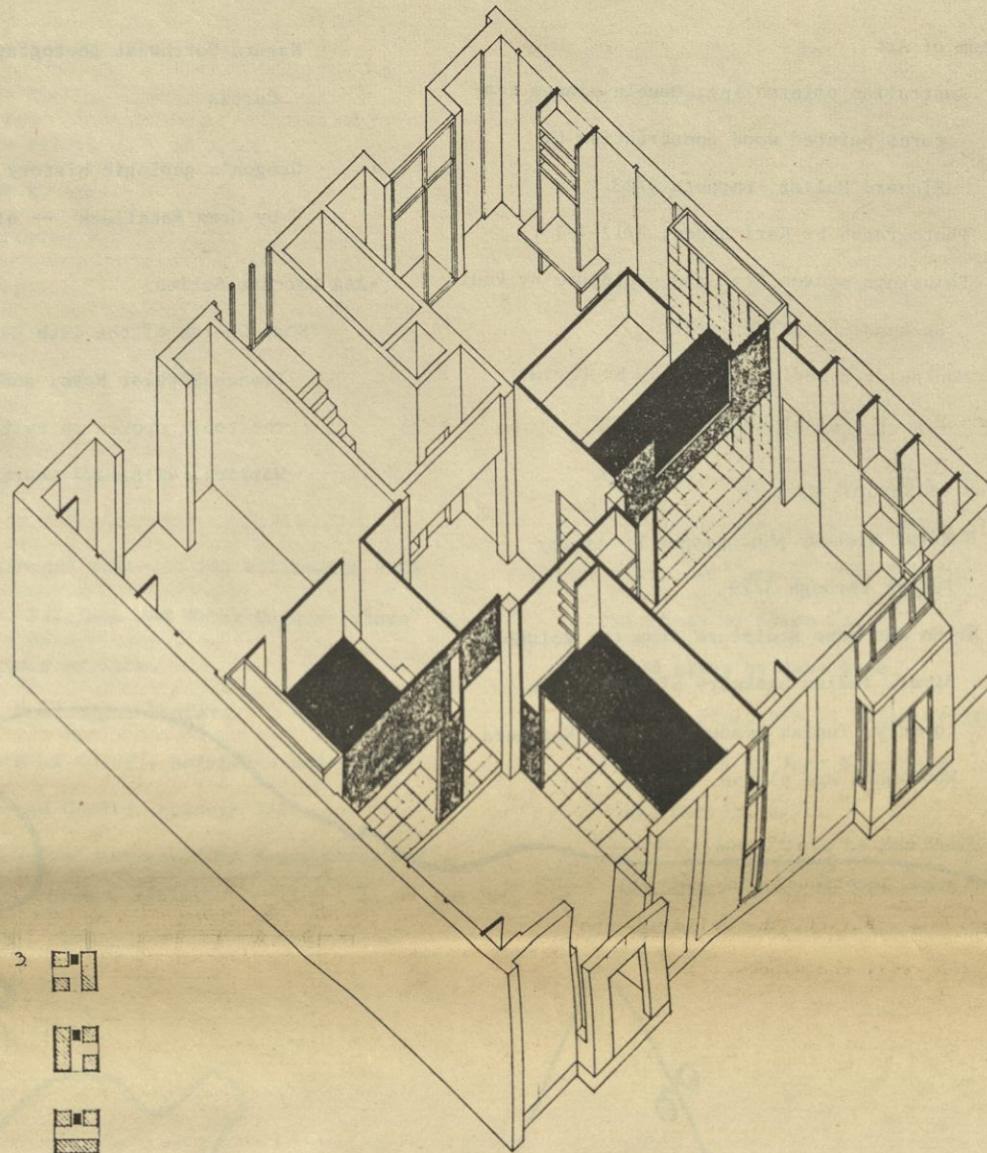
Dan Hale, George Lew, Sally Roth



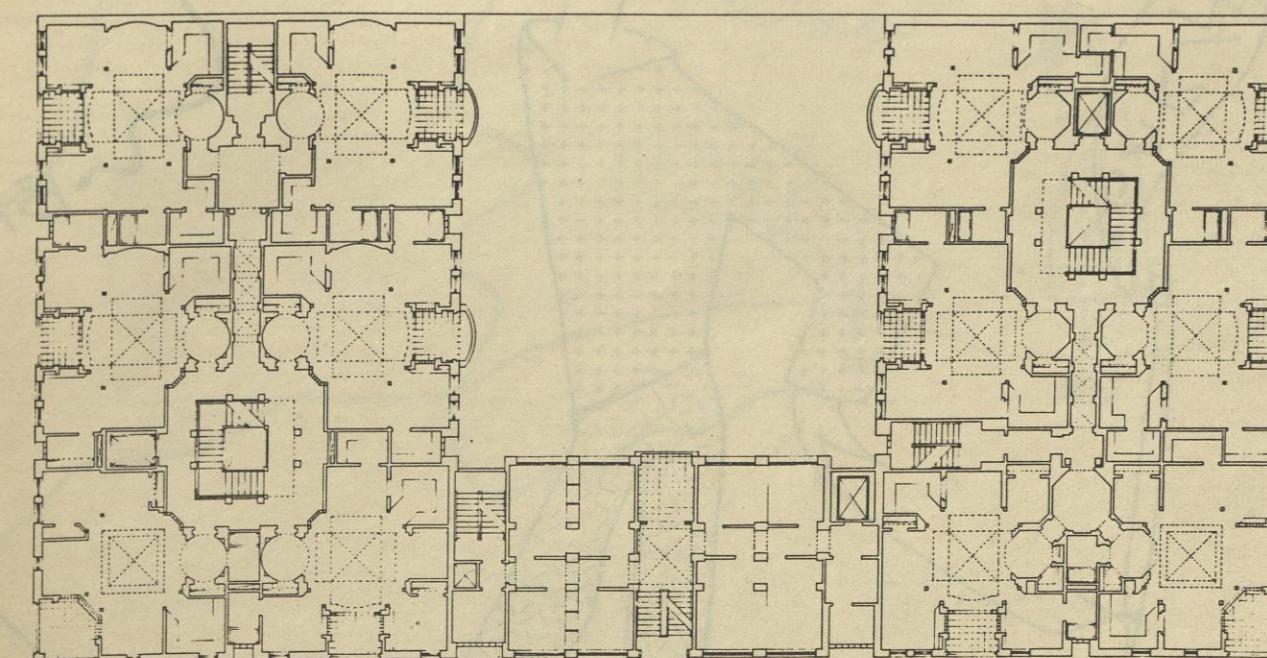
Jai Pal Singh Khalsa

# REVIEW

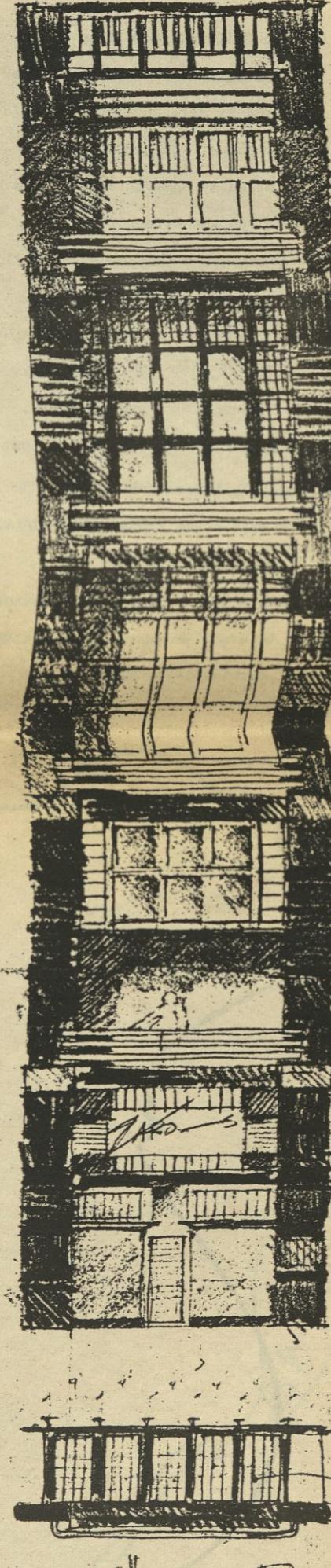
## YOUR WORLD



Eric Zehring



Steve Mileham



Bob Zarosinski

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## ON CAMPUS

• Aperture Gallery, main floor EMU  
Photographs by Tina Dwonakowsk from 3/5-4/5  
Work by Mark Howerton from 4/5-5/5

• Collier House, UO Faculty Club  
Currently showing watercolors by Carolyn Orum and Eileen Duffy.  
Etchings, silkscreens, and colored pencil drawings by Martha Kimball.  
Surrealistic paintings and colored pencil drawings by Richard Lawrence Quigley, through the month of April. Opening reception 4/5, 3:00 pm-5:00 pm.

• Gallery 141, Lawrence Hall  
Ceramic class exhibit 3/10-3/14. Opening reception 3/10, 7:00 pm.  
Prints by Joe Wayman, prints and drawings by Talat Enlit 3/17-3/21. Opening reception 3/17, 7:00 pm.

• Museum of Art  
Australian printmaking; Double planes features painted wood construction by Richard Muller, through 3/23.

Photographs by Karl Baden, 3/12-4/13.  
Paintings by Ron Graf and sculpture by Paul Buckner beginning 4/16.

• Museum of Natural History  
Natural History photographs by Ashley Foster through 3/29.  
Stone and bone sculpture from the Columbia River, Indian basketry of the Oregon country, Indian beadwork of the Northern Woodlands and plains.

Nature Northwest photographs by Dave Curtis.  
Oregon's geologic history in photographs by Greg Retallack -- all through 6/14.

• AAA Lecture Series  
Soap Operas of the 19th Century; The French Popular Novel and its Images is the topic spoken on by Professor M.E. Warlick, 4/18, 177 Lawrence, 4:30 pm.

## IN EUGENE

• Allann Brothers Coffee, 2465 Hilyard March -- Etchings by Eric Peterson  
April -- Prints by Jani Hoberg

• Artworks, 291 E. 5th  
Serigraphs by Patrick Nagel and Allan Stephenson.

Photos by Robert Steinmann and Mike Catlin.  
Watercolor and inkpaintings by Jim Shields.

• Excelsior Cafe, 754 E. 13th  
2/1-3/15, Mixed media by Patrick Curtis  
3/15-4/30, Watercolors by Janet Bruce.

• G. Micheal Handgis Gallery, 795 Willamette #208  
"Silver, Platinum and Other Unique Prints" by various artists.

• Hult Center, One Eugene Center  
"Chariots of Color", paintings and prints by Jeanne Gaudia, through 3/28.  
"Art by Women" presented by Maude Kerns Art Center, through 3/31.  
"Peace and Disarmament" calligraphy show through 4/20.

• LCC Gallery, 4000 E. 30th  
Sculpture and Assemblages by Chris Cook, Bob Gibney, and Frank Fox through 3/14.  
Drawings and paintings by Dennis Gould from 3/31-4/25.

Watercolors by Jan Mehringe, Eileen Duffy, and Cathy Burke, LCC Renaissance Room, through March.

• Lane County Historical Museum, 740 W. 13th "Perfect in Her Place"; women in the American workplace from 4/18-5/17.

• Maude Kerns Art Center, 1910 E. 15th Paintings by Allen Cox  
Fused glass by John Rose

Ceramic Sculpture by Ellen Ornitz  
Lithographs by Jean Blackburn all through 3/21.  
Paintings and prints by Ken Paul, photos and book entries by Richard and Kate Wilhelm, 4/1-4/25. Reception 4/4, 7:00 - 9:00 pm.

• McDonald Gallery, 417 High Original serigraphs by Elton Bennett, through March.  
• New Zone Gallery, 411 High Pastels and paintings by Bob DeVine through 3/27.

MFA Final Show featuring MFA candidates from the UO, 3/29-4/24, reception 3/29, 7:30 pm.

Paintings by Janet O'Doherty  
Mixed media by Carol Gates  
Mixed media photo by Terri Warpinski

from 4/26-5/22. Opening reception 4/26, 7:30 pm.  
• Opus 5 Gallery, 23 E. 28th March -- Ceramics by Gerhild Tschachler  
April -- Cut paper collages by Charles Wiens  
• Wistec, 2300 Centennial Blvd.  
"Computers and the Creative Process" through 3/30.



# BALLROOM

## INVOLVEMENT WITH A CAMPUS USER COMMITTEE

By Paul Curtis

As many of you have probably seen and some who maybe haven't seen, the heavy equipment has moved in around the EMU Ballroom to begin the renovation that five years ago was just a nice idea.

I had just begun school at the U of O in 1981 and was lucky enough to get a job on the EMU set-up crew which does set-ups and preparations for ballroom events. That was my first exposure to the ballroom and how events and activities worked within it.

The next year I became involved with the EMU Cultural Forum as a program coordinator and saw, from a different viewpoint, how the ballroom is scheduled, and what its capabilities could and could not support.

As the ideas and rumors of ballroom renovation jelled into reality over the next couple of years, I found myself chosen to be a student representative on the Ballroom Renovation User Committee. Being an architecture student as well, I was very excited to be involved in the shaping of the renovation direction and design.

The ballroom user group was comprised of ten members, each representing a certain area of the EMU or a group that uses the ballroom. Over the two years since the group was formed



10

some of those original ten had to leave but were replaced by others from that user area. The areas represented on the user committee were the EMU Administration, EMU Food Service and the EMU Board which had two student representatives. Another student, from the Cultural Forum, was a Visual Arts representative. Another member was from University Affairs, which is a frequent user of the ballroom. Representing the technical end of the ballroom was the sound and lighting manager of the EMU. Coordinating the group was David Rowe of the University Planning Office.

The first meetings of the Ballroom User Group were mainly to get acquainted and identify the structure and goals of the group. Our goal as the user group was to define all of the activities that take place in the ballroom, comment on the merits of each, and then to develop a program for improvement.

In the beginning the group met twice a week. The first meetings consisted of discussions on how the ballroom level was used and the priorities of some activities compared to others. As everyone began to become more familiar with the full extent of activities in the ballroom, we began to categorize them into recognizable groups.

David Rowe played the all-important role

as interpreter and translator of the information we would discuss. After each meeting David would rewrite his notes on that day's meeting, summarize them, then have them ready at the next meeting for approval or revision of that phase of discussion.

Many of the discussions of the group were generated through readings of the Pattern Language which David Rowe would provide to the group as certain design issues would become evident. This to me was one of the most valuable ways of getting at the real issues of the project, deciding which of the issues were most important to us during this renovation process. More importantly it seems that through the use of pattern language, we were in fact reinforcing the goals and meaning behind the user group, to try and shape usable spaces by identifying what makes those spaces important.

After several months of these types of meetings David Rowe brought a first draft of the Ballroom Renovation Building Program. Each member had to read through the program and make notes where there were misunderstandings and/or mistakes. After several revisions we had a building program that we all had agreed upon.

After this point the group met less frequently. As the wheels of bureaucracy turned we waited for the State System to give their

approval. This finally occurred, and word went out to the firms in the architecture community that were interested, and after another couple of months we (the user group) were finally ready to review the replies, from interested architects, we had received. It is at this stage that the Campus Planning Committee joined in, as they do in all projects on campus. The Campus Planning Committee is comprised of faculty and administrative people who help in the decisions of campus-wide planning.

Of the 20+ interested firms, the user group narrowed the field down to seven of the most appropriate firms to undergo the final interviewing process. After the seven favorites were chosen, there was another month to wait before interviewing.

For me the interviews were by far the highlight of the user group experience. It was fascinating to see how the seven firms had prepared for the presentations of their ballroom concepts. I must say every one of the firms was very competitive, vying hard to be chosen for the project. This made the final selection a very difficult job, all were reputable and had design experience that related to the Ballroom Renovation Project.

The firm that was finally chosen was G.S.L. Guthrie/Slusarenk/Leeb of Portland. Their pre-

# RENEWAL

sentation was impressive but I believe their choice of consultants was their greatest selling point. This is because to the user group, the issue of who would be the architects' technical (i.e. electrical and theater, etc.) consultants was primary to the achieved success of the project. G.S.L. had chosen a highly respected theater consultant, Landry & Bogan of Palo Alto. And as a consultant for the interior design (another important issue) G.S.L. had chosen McCarter/Boczkat/Sullivan of Portland; interestingly enough Carol McCarter handled the EMU Fishbowl Renovation just a couple of years ago.

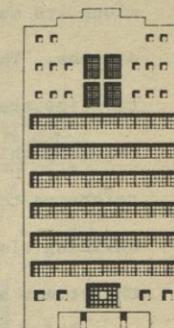
Now it was G.S.L.'s job to bring this renovation into reality. The user group met with G.S.L. every week initially and then less and less as they formed the basic plan. At each of the meetings there would be discussions and revisions or changes would be made to everyone's satisfaction. Once all the budget necessities and their subsequent trade-offs were well in hand G.S.L. sent their drawing out to construction companies for bids.

Now all we have to do is wait a few more months and our lengthy endeavors will be revealed in a new ballroom facility, which we hope will best serve the university community needs.



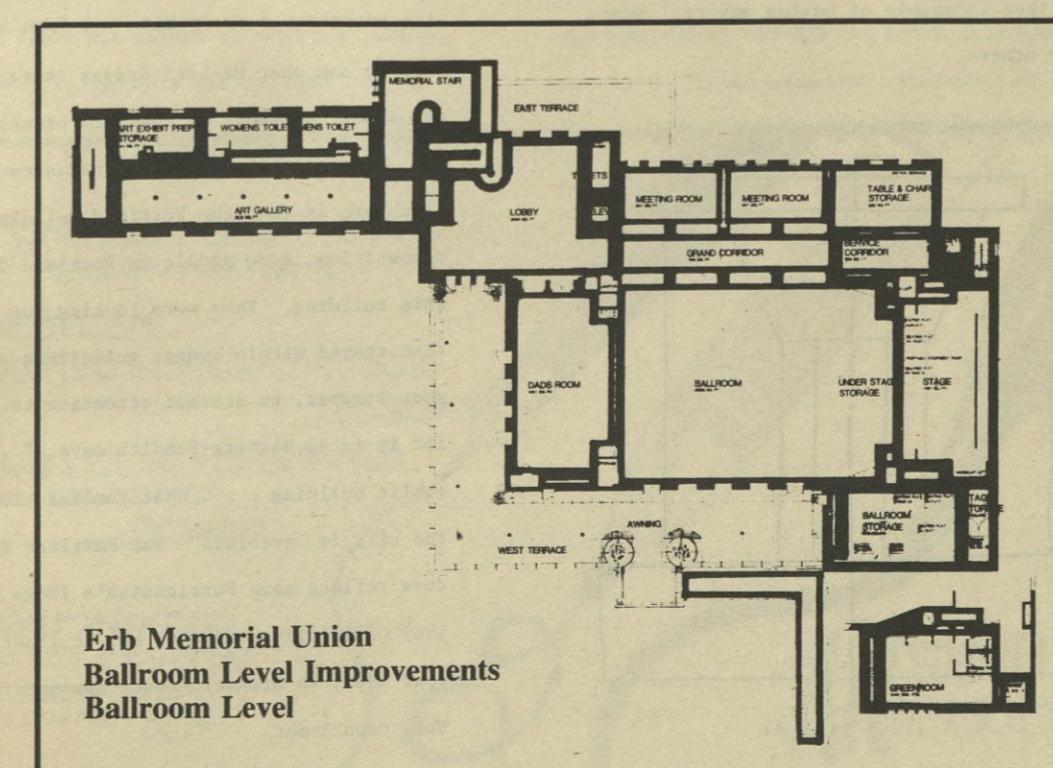
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# A LAST

by Topaze Moore

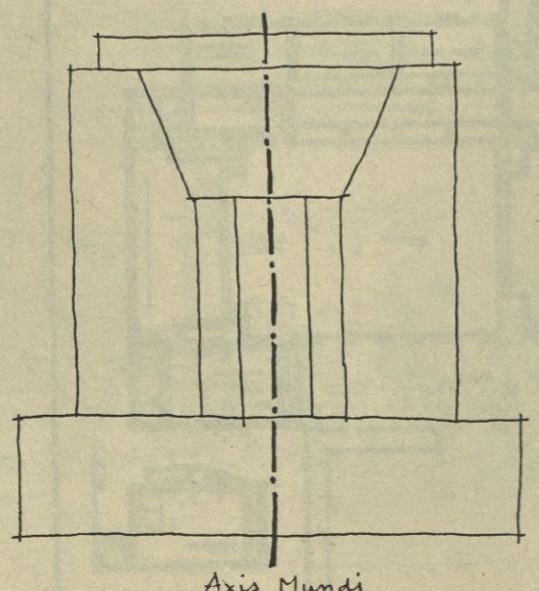
Michael Graves in his article "A Case for Figurative Architecture" states "Poetic forms in architecture are sensitive to the figurative, associative, and anthropomorphic attitudes of a culture." There is truth in this statement, for I think literature as a cultural forum can set a model for architectural dialogue. As a matter of fact, I think we should return to this kind of thinking, which has been so overlooked by the modern movement. However, considering Graves' work, in particular the Portland Building I wonder about his sensitivity to a figurative architecture. Norberg-Schultz on the contrary, believes the Portland Building offers "the promise of an authentic figurative architecture." So, let's test Graves' sensitivity and authenticity in the Portland Building using Norberg-Schultz's theory in his book, *The Concept of Dwelling -- On the Way to a Figurative Architecture*.

Norberg-Schultz states "places have to offer rich possibilities for identification" and together identification and orientation make up the general structure of dwelling. How does the Portland Building embody these notions, specifically how does Graves' building open itself up to the character of Portland? Let us let Michael Graves answer this question for himself.

"The large paired columns on the main facades act as a portal or gate and one's sense of passage through the building along its main axis, from Fourth to Fifth avenues. The most publicly accessible activities are placed in the base of the building which is colored light green in reference to the ground. The base of the building also reinforces the importance of the street as an essential urban form by providing loggia on three sides and shopping along the sidewalk on the fourth. . . The city services are located in the middle section of the building, behind a large window of reflective glass, which both accepts and mirrors the city itself and which symbolizes the collective, pub-

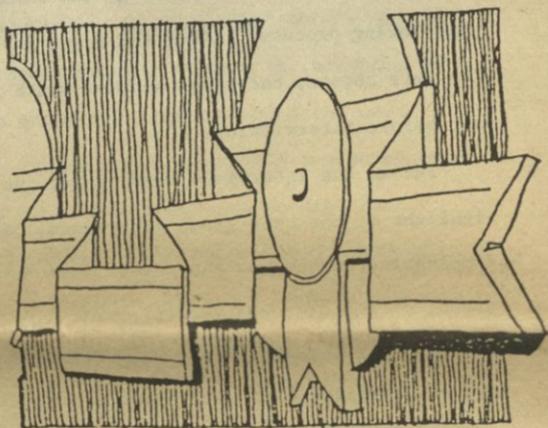
lic nature of the activities held within. The figure of Lady Commerce from the city seal, reinterpreted to represent a broader cultural tradition and renamed 'Portlandia' is placed in front of one of the large windows as a further reference to the city . . . The columns are tied together and embellished by garlands, a classical gesture of welcome thematically related to the wreath carried by Portlandia."

So, what Graves presents here to us seems like a rather simplistic, naive explanation of how he has responded to the character of Portland. He uses green tile on the base as a reference to the ground, which is much like a child colouring skies blue and trees green. Graves says he uses reflective glass to reflect the city, but you could just put mirrors all over the facade to do that. His garlands certainly tie thematically to the wreath of Portlandia and are part of the classical tradition, but what does the classical tradition have to do with Portland? Do we simply use classical motifs in every city where there are some buildings from the neo-classical period? If this is the case we will be creating "everywhere" buildings all over the U.S.A., doing no better than the glass boxes transplanted all over this continent. Graves' symbols are too personalized, making them incapable of having any real meaning for others.



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However, there are positive aspects to the Portland Building in terms of what Kevin Lynch calls "environmental image". The facade is a tripartite composition consisting of base, shaft and cornice, which is an anthropomorphic gesture. The giant keystone centers the composition and is supported by metaphoric columns sitting on the base of the building. If we look at this building's facades in terms of composition we become intrigued with its playfulness. Regretably, the facades are where most of the design energy seems to be spent. We have an intellectually intriguing frosting,



but the cake inside isn't very tasty. Case in point: Why does the arcade run around only three sides of the building? Is this some sort of token gesture? Why does it stop in front of the park blocks where the building exposes the, shall we say anthropomorphic asshole, a la service entrance to the public? I dare not venture to ask what Michael Graves is trying to say about Portland, or the park blocks.

Despite this, however, what seems significant here is that the Portland Building was a competition, some people in Portland did choose this building. They were looking for a design that stayed within budget guidelines and was a show-stopper, to attract attention to the city; for it is as Norberg-Schultz says, ". . . in public building . . . what remains hidden in the city is revealed." The Portland Building does reflect some Portlandian's image of what they officially wanted to be, at least in the year 1980; so Michael Graves has not failed in this department.

Norberg-Schultz also states orientation as

# LOOK...

well as identification make up the general structure of dwelling. That orientation, or spatial order is essentialized into three "circumstantial contents": centers, paths and domains. So, let's take a look at the Portland Building in terms of these three "contents".

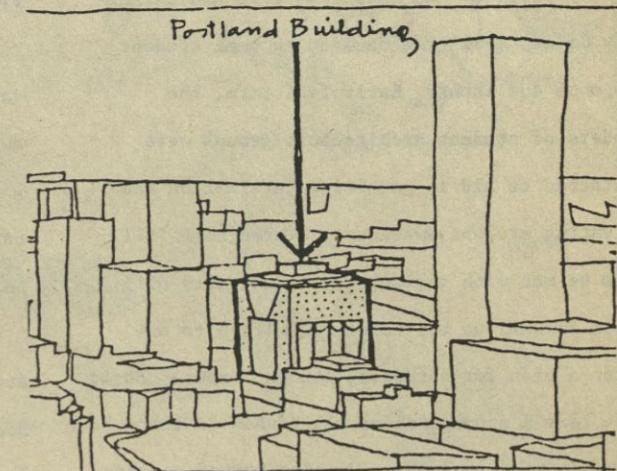
Norberg-Schultz says centers are "gatherings" and that it "shouldn't isolate itself within a complete form, rather its faceted contours indicate an active relationship to the surrounds." On the surface the Portland Building with its zigarat base, arcade and garlands does engage its surrounds by physical projection, but the deeper connections aren't understood or synthesized. It is here where Graves' preoccupation with associative symbolic forms gets him into trouble. One can't slap on visual motifs as an intellectual exercise and expect in theory that this alone will fulfill the need for an active relationship with the environment. Here Graves' decoupage process can't cover up his thinking of specific users. No matter how many coats of lacquer he applies the real relationship with the surroundings is but another one of his symbolic gestures.

If one looks at the paths and axes, I think Graves has presented a clear, symmetrical system in a pseudo-classical tradition. That on the whole leads to goals or domains. However, these goals aren't exactly ones you want. On the first floor one passes by shops, an elevator corridor and up to a seating area, but I

want to pass through this axis and continue on to the park blocks. The primary axis is stopped by glass with only a view to the park blocks. This is nothing more than a slap in the face, why not end the axis with toilets. Norberg-Schultz says paths and axes "are possibilities of movement", but in the Portland Building one's possibilities are severely limited. Graves has put a ring through our noses and now we must enter, exit, go up and come down only at specific points on the arcade, into the lobby, up to the gallery and out to the park blocks.

Finally, Norberg-Schultz says that domains are "potential places for man's actions" and as we have already mentioned in terms of circulation that potential is limited. Even in Graves' finest domains like the gallery, hearing room and lobby cafe' we have little of what Herman Hertzberger calls "maximum capacity". There is but one possibility for interpretation, the interpretation of one man's classical mind set. Yes, Michael Graves, even I, lowly architecture-landscape architecture student that I am can see what we have here is essentially a modernist plant, which offers space defined in the same ol' homogeneous way.

The Portland Building rises in the same way as any other glass box on Portland's skyline. It stands, steadfast and contained in its prismatic form, and opens to the environment in a selective manner through its small square windows. Much of the potential experience of this



building and its site is sacrificed to its veneer. The promise of a figurative architecture that Norberg-Schultz describes, I don't think can be found here, except in a most superficial way. Michael Graves says ". . . a lack of figural reference ultimately contributes to a feeling of alienation in building based on such singular propositions." Unfortunately, the Portland Building is but another singular proposition, one based on a naive applique' of reinterpreted classical forms. If we are heading to (and I believe we are) a figurative architecture, I think we seriously need to go back to beginnings, to archetypical images and forms. If we can overcome some of our confusions, such as window walls and form follows function, and accomodate a deep, penetrating range of concerns I think we will be on our way to a truly figurative architecture. Let us not again forget the past for a promise of a better future, but rather let us use figurative thinking as a way to make places where people can dwell.

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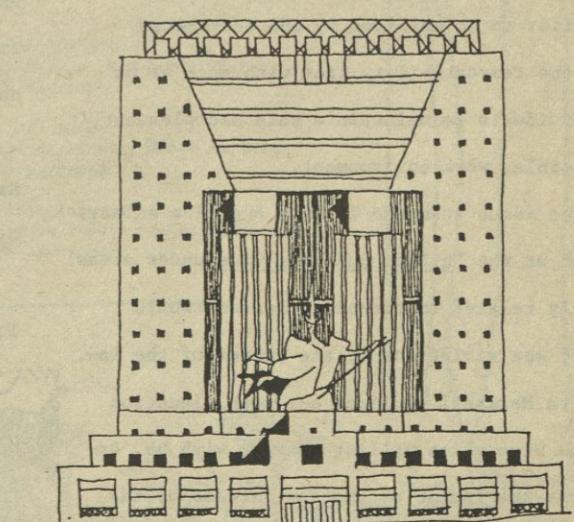
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# FIRE!



AAAiiiiiiEEE

The fire hazards citation policy was created in July of 1985. At this same time the University Safety Committee decided to seek student response and input. Early fall term, the leaders of student architecture groups were contacted to aid in gathering information and elevating student awareness. Throughout fall term we met with various campus and city officials as well as the Safety Committee to develop a plan for gathering student input. Early this term a comment sheet was posted in the lobby outside room 283. We also hosted an open forum for discussion of the proposal. Although poorly attended, many good ideas were generated.

It was apparent by the response to the proposed Fire Regulations comment sheet that the students of this school had strong feelings about several issues, not the least of which was smoking. Although smoking is an important issue, it is but one of many surrounding this proposal. If people are genuinely interested in discussing the issue of smoking a committee of both smokers and non-smokers could meet to work out a mutually agreeable solution. We might also suggest that AVENU provides an excellent forum for this or any other topic of general interest.

Included with this article is a condensed copy of the comment poster showing a summary of reactions and suggestions. This article and the poster will now be forwarded to the University Safety Committee, Dean Gilland, and the Department Heads of the three design disciplines. In addition, our group has been working to clarify the studio safety regulations sheet. Traditionally, these regulations are to be read to you each term during the first week of studio and thereafter to be enforced by the instructor.

Truly the responsibility lies with each of us as individuals to maintain a safe and pleasant, as possible, work environment.

The issue at stake is fire and life safety. To look at the Uniform Building Code under areas directly related to our situation one would quickly see violations of the letter of the law.

The Fire Marshall realizes our work situation and has been quite willing to work with us, exercising the intent of the law instead of the letter of the law. There has been significant improvement over the years past, but there are

still things we need to correct to make our spaces safer.

This situation is by no means new, but what is new is the level of student participation and awareness in trying to offer solutions. Many good ideas have been proposed. Each will be carefully explored. Any additional ideas will be gladly welcomed.

The truth of the matter is we need more storage, better equipment and a new facility. None of which seems to be on the horizon in the near future. Designers, by nature, are an adaptable and versatile group who more often than not have to work within limited means.

Nancy, Polly, Lance

#### YOUR STUDIO LIFESTYLE WILL BE CHANGED BY THIS PROPOSAL!

OBVIOUSLY, WE DON'T WANT OUR WORK OR OUR FRIENDS TO BURN UP, AND NEITHER DOES THE FIRE MARSHALL! WE SHOULD DESIGN WORKABLE, ACCEPTABLE SOLUTIONS SO THAT THIS CITATION PROPOSAL WILL NOT BE IMPLEMENTED.

Fire Hazard Citations 571-60-030

Fire hazard citations issued by the Fire Marshall or the Fire Marshall's designee shall subject the article(s) creating the fire hazard to impound. Impounded articles shall be held by the Department of Public Safety. They may be redeemed by the owner through payment of a redemption fee published in the annual list cited in OAR 571-60-005. Impounded articles not redeemed by the end of the term during which they were impounded, may be sold at public auction.

#### PROBLEMS IDENTIFIED BY FIRE MARSHALL:

Improper/Unsafe extension cords.

Hotpots and other appliances used close to combustibles.

Smoking in studios.

Overhead canopies on floors with sprinkler systems.

Torn upholstery.

"Have you worked on your fire stairs yet?"

#### OTHER SOLUTIONS AND SUGGESTIONS THAT CAN FULFILL THESE NEEDS:

Warning signs from the Fire Marshall letting the students know ahead of time what is unsafe at their work space.

Students and/or school supplying outlet strips, cords and non-flammable pin-up materials which meet the codes for fire safety.

The school buying the above items at cost and selling to students or even renting.

#### WHAT ARE STUDENT NEEDS RELATED TO THE PROBLEM CAUSES?

Students need multiple plug-ins.

Students need to use coffee pots close by so that they can continue working.

Students need a convenient place to take smoking breaks.

Students need enclosure, storage and structure to hang lights, etc.

Students need in-studio gathering/relaxing space.

More outlets be put into the building so we don't need the cords.

More ashtrays, garbage cans maybe even ordered from the physical plant.

#### STUDIO SPACE:

Design and permanently set desks for safe use and exiting.

Design and permanently set a space for community relaxation.

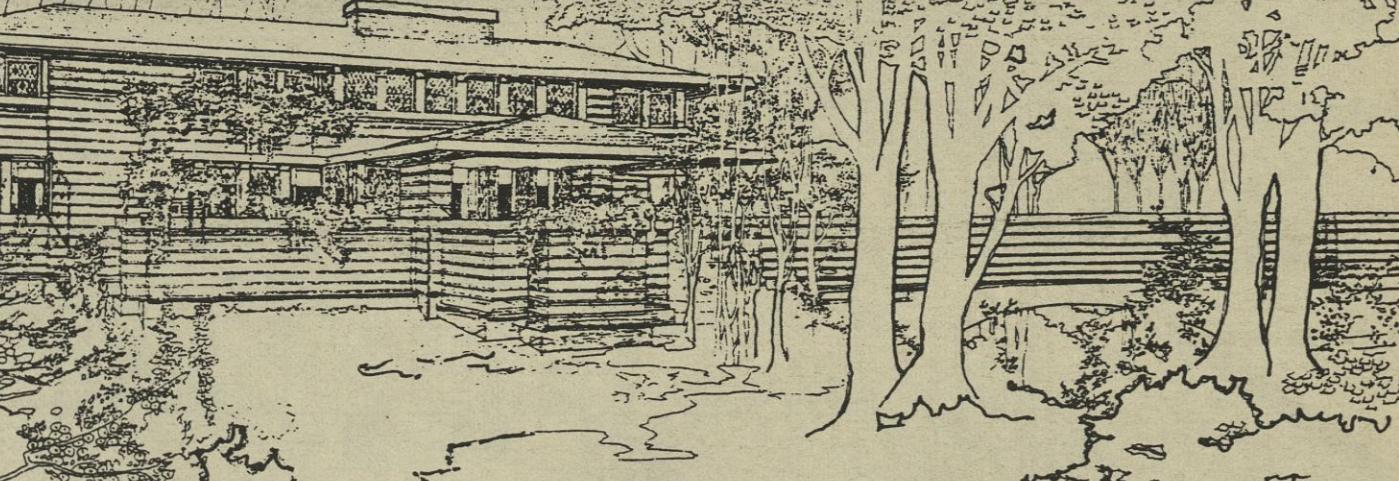
Instructors should be reminded to explain the fire safety rules every studio, not just at the beginning of the year.

When new students first enter the school, provide a list of appropriate materials which should be used for pin-up space and a list of safety rules.

Many suggestions were given for the smoking issue and we feel that this is a whole issue within itself. Our suggestion is to use this time to use the AVENU as a forum for conversation about this issue and maybe even someone would like to take the responsibility to take it on.

A clarification of the fire safety rules will be out Spring Term.

Any other comments or suggestions can be taken through the AVENU or contact:  
Lance Nichols Nancy Gordon Polly Furr  
AIAS President ASID President Landscape Major



# FINAL REVIEWS

MONDAY

8:30

1:30

7:30

TUESDAY

L.ARCH 181: Young Painter's Studio/Dwelling -204 Lawrence

ARCH 181: Peting Boatbuilding Shop on the Emerald Canal -283 Lawrence

ARCH 181: G.Utsey Cottage and Studio for A Couple -204 Lawrence

ARCH 181: Shellenbarger Visiting Faculty House -283 Lawrence

L.ARCH 489: Lovinger Urban Waterfront Park -310 Lawrence

ARCH 380: Boddy (continued) -266 Lawrence

L.ARCH 489: Lovinger (Continued) -310 Lawrence

ARCH 181: Kellett Performance Space Washburn Park -204 Lawrence

ARCH 582: M.Utsey/J.Reynolds Mixed-Use on 13th Street -283 Lawrence

ARCH 181: Thallon A Meeting Hall for Friends of the Valley -266 Lawrence

ARCH 181: Tsolakis UO Art & Architecture Supply Store -266 Lawrence

L.ARCH 299: Vala ENU Meadow Stage and Adventure Play -283 Lawrence

ARCH 380: Gilland Foreign Language and International Studies Building -283 Lawrence

ARCH 181: Hodgdon Art Gallery, Campus -266 Lawrence

IARC 388: Wilcox Oregon Fine Crafts Institute, Aurora, Oregon -266 Lawrence

L.ARCH 389: Melnick Two Parks for Veneta -204 Lawrence

IARC 388: Coleman Businesses Relocated by Hospital Expansion -283 Lawrence

ARCH 380: Copur Addition to Condon Hall, Map Library -283 Lawrence

ARCH 380: Poticha Coos Bay Waterfront -266 Lawrence

ARCH 380: Diethelm/Hulse Comprehensive in Progress Review -283 Lawrence

IARC 388: Johnson First Term Thesis Project (Individual) -283 Lawrence

ARCH 380: Brown Pottery Studio -283 Lawrence

ARCH 481: Kleinsasser Oregon School of Fine Arts -266 Lawrence

ARCH 482: Plesums Inner City as Housing Exhibition -283 Lawrence

ARCH 481: J.Finrow Oregon Museum of Natural History -204 Lawrence

ARCH 481: Piccioni Arts & Sciences Faculty Building, Seattle University -204 Lawrence

ARCH 481: Pettinari Astoria Hotel Convention Center -204 Lawrence

ARCH 482: Moursund Urban Conservatory - Music and Dance, Portland -283 Lawrence

ARCH 380: Dole A Residential Hotel -283 Lawrence

WEDNESDAY

THURSDAY

FRIDAY

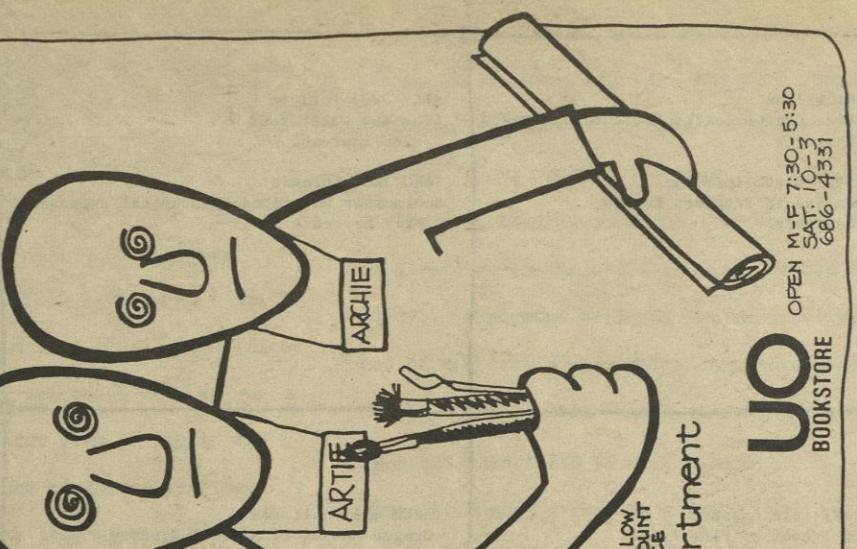
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