

AVENU



•TEMPLE OF NIKE ATHENA•

VOLUME 16

NUMBER 1

University of Oregon Architecture
— A Personal Tour



AGING OLD OREGON

NOVEMBER 1986 • FALL • VOL. SIXTEEN, NUMBER ONE

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JOURNAL OF ALLIED ARTS AND ARCHITECTURE UNIVERSITY OF OREGON

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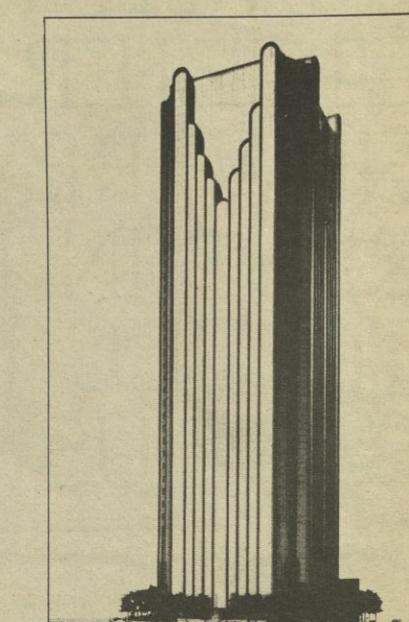
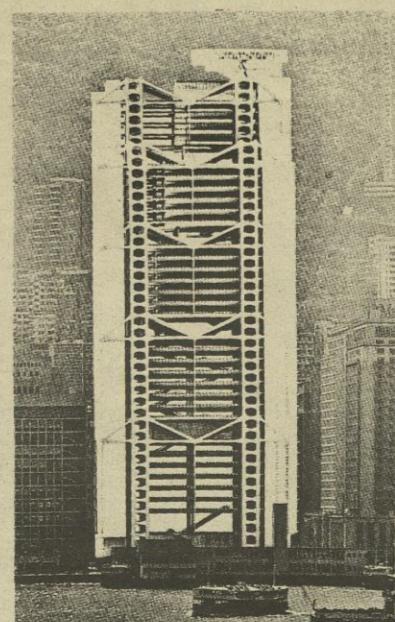
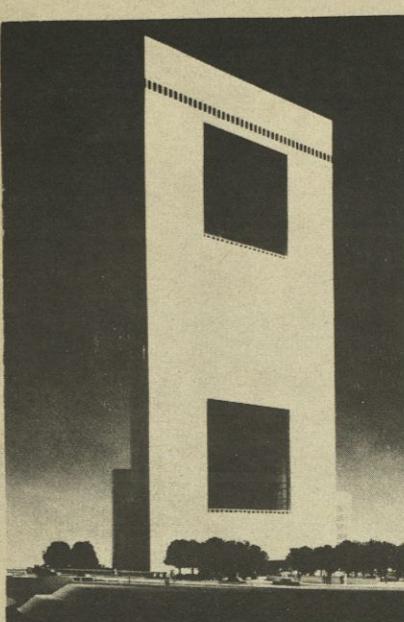
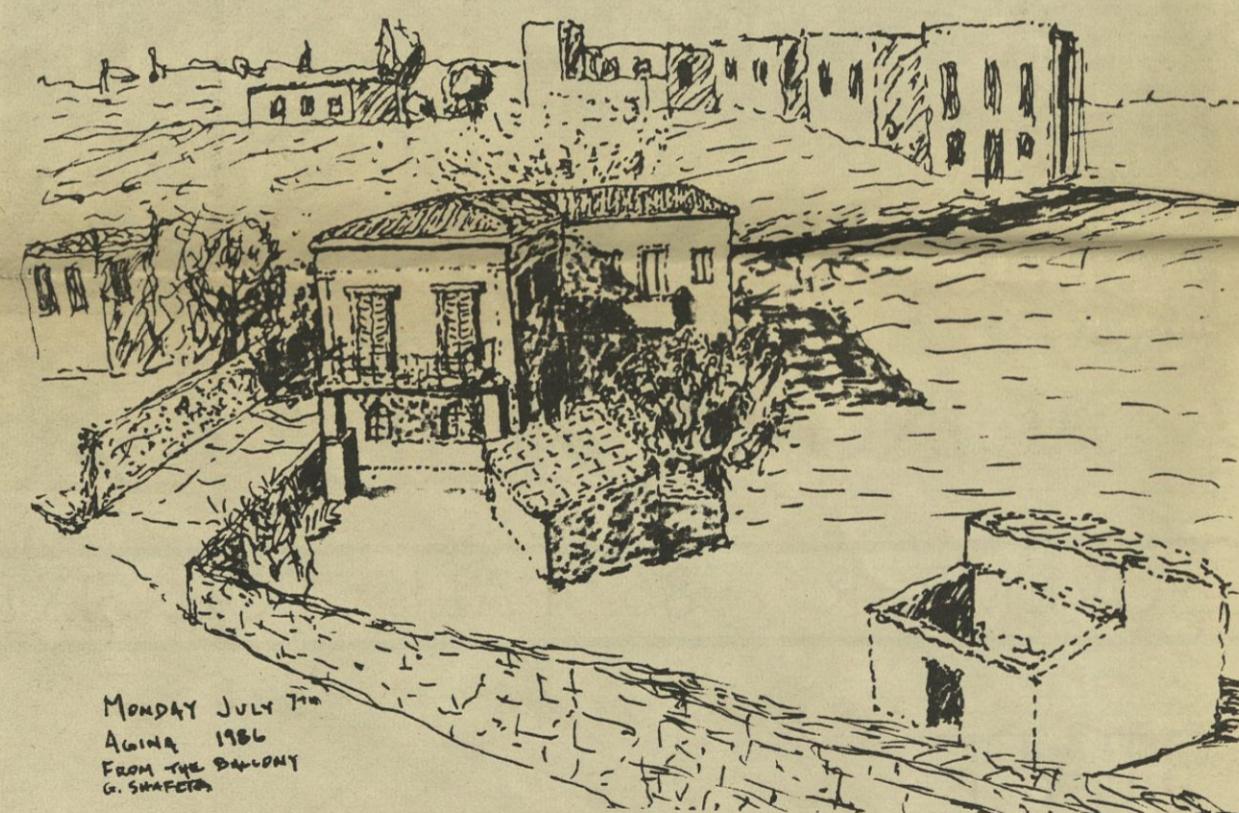
Submittals: Manuscripts should be legible; graphics should be black and white. AVENU exercised its right to editorial review when considering submittals. Submittals should be placed in the AVENU mailbox, A&AA Dean's Office, 109 Lawrence Hall, or sent to AVENU c/o Architecture Dept., University of Oregon.

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

Cover: Temple of Nike Athena by Scott Thayer. Thayer participated in the Tulane Summer Architecture Program on the island of Aegina, Greece.

THISTLE



COMPETITIONS



Goals of the Competition

Far-reaching changes in the nature of employment in the late twentieth century call for changed work environments. The International Work Space Competition is intended to assist this evolution. The Competition aims to be a catalyst in the emergence of improved work space, both by challenging designers to produce innovative work and by aiding the discovery process of designer to manufacturer.

Challenge

Design a work space for young people.

Major manufacturers have gone to great lengths researching and producing work space furnishings for adults. Children and young adults also need work space which will help them be productive, as they sit in one spot for long periods of time during their education.

Some possible areas of consideration are personalizing space, improving lighting, and ergonomic features. Many of these areas have been extensively considered for adults but need to be reexamined for young people.

This kind of improved work space might fit into several different environments—school, library, home, even a parent's workplace.

Judges

- Emilio Ambasz: Principal, Emilio Ambasz Design Group, New York. Architect and industrial designer.

- Bruce Burdick: Principal, The Burdick Group, San Francisco. Architect and product designer.

- Robert Harvey: Vice President of Design, Herman Miller, Zeeland, Michigan.

- Masayuki Kurokawa: Principal, Masayuki Kurokawa Architect & Associates, Tokyo, Japan. Architect and product designer.

- Jeffrey Osborne: Vice President of Design, Knoll International, New York.

Judging and Awards
Judging will take place in San Francisco in June of 1987.

First award and mentions of merit will be made by the invited jury, based on originality (i.e., innovations in materials, uses, etc.), conceptual content, and feasibility of production. The first place designer will

receive \$5,000 in prize money.

All winners will be honored at an awards ceremony attended by press, designers, and manufacturers. A major exhibition of competition entries will be shown at WORKSPACE '87. After this debut, the exhibition will tour various locations in America, Europe, and Asia.

Eligibility

Architects, interior designers, industrial designers, artists, and students in these fields from all countries may submit one or more entries.

Design must be original. If found to be substantially identical to any existing design, entry will not receive recognition.

Designer may be under contract to or in negotiation with a manufacturer for the design, but design must have been created for this competition and not be available in the marketplace as of entry deadline.

Sponsors
LIMN Company is the center for advanced design in Northern California. LIMN includes retail and wholesale showrooms, a custom shop, and a design studio and referral service.

WORKSPACE is an annual exhibition and conference. It is the largest gathering in the West for professionals involved in planning, designing, and building the office environment. WORKSPACE '87 will be held September 1-3, 1987.

The Institute of Business Designers (IBD) is an internationally recognized organization dedicated to and representing professional interior designers whose major emphasis is commercial and institutional interiors.

Entries:
Work Space
Design Competition
LIMN Company
821 Sansome Street
San Francisco,
California 94133
U S A

Deadline for Entries
June 1, 1987

UNIVERSITY OF OREGON
STUDENT CHAPTER of
THE AMERICAN SOCIETY OF INTERIOR DESIGNERS
presents

THE FIRST ANNUAL

ASID FURNITURE DESIGN COMPETITION

OBJECTIVE —
DESIGN A SMALL PIECE OF EASILY PRODUCED KNOCK-DOWN FURNITURE FOR A STUDENT-ORIENTED MARKET (i.e. stool, end table, plant stand). LOW COST MATERIALS AND PRODUCTION METHODS SHOULD BE CONSIDERED. UPHOLSTERY SHOULD NOT BE AN INTEGRAL PART OF DESIGN.

JUDGING CRITERIA —

- ORIGINALITY OF DESIGN.
- INTERPRETATION OF FURNITURE FROM OTHER PERIODS.
- INNOVATION AND CREATIVE USE OF MATERIALS AND PROCESSES.
- SUITABILITY OF DESIGN FOR PRODUCTION.
- MARKETABILITY OF DESIGN.
- POSSIBILITIES AND EASE OF PACKAGING AND DISTRIBUTION.
- COMFORT AND/OR UTILITY (the furniture does what it is designed to do).

FORMAT —

- PROJECT MUST BE PRESENTED ON ONE 24"X36" BOARD.
- MODEL AT 3" = 1'-0" MOUNTED ON BOARD.
- DRAWINGS AT 3" = 1'-0".
- BRIEF WRITTEN DESCRIPTION OF PIECE.
- OPTIONAL: CONCEPTUAL SKETCHES AND/OR FULL SCALE DETAIL DRAWINGS.



"Oregon-Made for Interiors", now showing at Maude Kerns Art Center, is an exhibition featuring original hand-crafted furniture designs by Oregon furniture makers. Pieces range from large items -- tables and desks -- to the smaller work -- end tables and chests. The various artists will be available to discuss their work on Sundays from 1 PM to 5 PM. The exhibition will be held through Nov. 30.

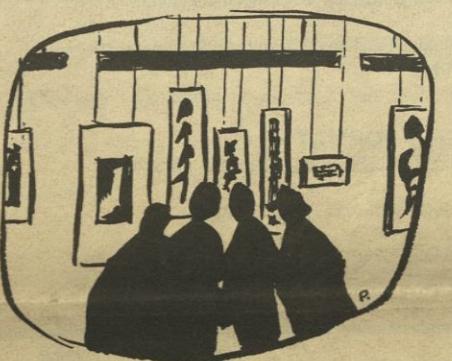
ETCETERA

CATHERINE ASHER GIVES PUBLIC LECTURE

EUGENE -- Art Historian Catherine B. Asher will deliver a slide-illustrated public lecture on Tuesday, November 18, at 7:30 PM in Room 177, Lawrence Hall. The title of Ms. Asher's lecture is "Gardens of Paradise: The Tomb Tradition of Islamic India."

Asher has written extensively on Islamic architecture in the Indian subcontinent, and has contributed the "Mughal Art" volume to the Cambridge History of India. Asher, Ph.D. is a member of the faculty of the Department of Art History at the University of Minnesota, Twin Cities, in Minneapolis, Minnesota.

Her slide-illustrated lecture is open to the public and is co-sponsored by the Department of Architecture and the Department of Art History.



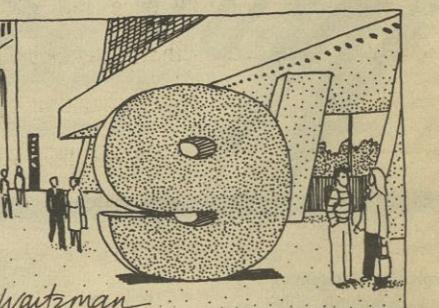
COMPETITION ANNOUNCEMENT

The U of O student chapter of the American Society of Interior Designers (ASID) is presenting its First Annual Furniture Design Competition. The competition involves designing a small piece of easily produced knock-down furniture for a student-oriented market (i.e. stool, end table, plant stand). Low cost materials and production methods should be considered. Upholstery should not be an integral part of design. All U of O students are eligible to enter. There is a registration fee of \$3.00 for non-ASID members. ASID members may participate free of charge. Entry forms must be submitted no later than Dec. 1, 1986.

Projects will be due no later than 5 PM, Friday, Jan. 16th, 1987. The U of O Bookstore is donating prizes to the first, second and third place winners. Entry packages and more information may be picked up at the U of O Bookstore -- Art and Architecture Department, and in Lawrence Hall at the AAA Student Store, Student Services, and the Architecture Office (2nd Floor). All Students are encouraged to participate. Help make this a successful First Annual competition!

ASID INFO. UPDATE:

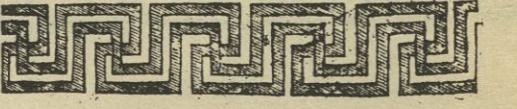
The next ASID meeting will be held Nov. 13, 7:30 in Room 283. The guest speaker will be Russell Emmert, an interior designer based in Portland. He will be discussing title registration of interior design profession.



DEPARTMENT COMMITTEES

The following students have been assigned as student members to the following Departmental committees:

- Admissions Committee
Ross Sutherland
- Vikki Poitra
- Aids & Awards Committee
John Gainer
- Alumni Committee
Todd Lawson
- Archives Committee
Peggy Suzio
- Sharif Senbel
- Curriculum Committee
Rudy Berg
- Steve Keating
- Design Coordination
Scott Thayer
- Faculty Search Committee
Anne Delaney
- Dave Skilton
- Graduate Studies Committee
Lisa Kramer
- Lectures Committee
Bill Murray
- Pat Brown



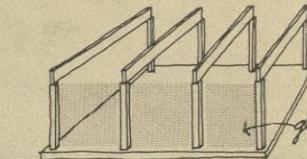
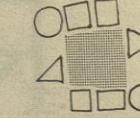
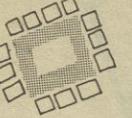
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UO VISITING CRITIC GIVES PUBLIC LECTURE

Sausalito-based architect and educator Peter Calthorpe will present a free public lecture entitled "Current Work and Projects" Tuesday, November 25 at 8:00 PM in Room 177, Lawrence Hall

Calthorpe founded Calthorpe Associates in 1983. His work ranges from community planning projects to large office complexes and smaller public buildings. He emphasizes affordable housing in urban areas, building mixed-use redevelopment projects to balance a climate-responsive architecture with high-density,

cost-effective building types. Calthorpe's most recent work includes masterplanning the Atlantic Terminal Redevelopment of 688 new housing units, nearly three million square feet of back office in Brooklyn, New York and a mixed-use waterfront marina and industrial complex in Sausalito, CA. With his architecture, Calthorpe seeks unity in divergent forces; making buildings which are socially optimistic, climate-responsive, and formally resolved; creating an architecture that re-establishes lost links between people, their region, their climate, and their place.

Calthorpe has lectured throughout Europe, the

CITY WANTS BUILDING CUT BY 12 FLOORS

NEW YORK (AP) -- Instead of the usual topping-off party, a 31-story apartment building on Manhattan's East Side faces an unusual lopping off that would knock 12 stories off the city's skyline.

The Board of Standards and Appeals has ruled that the building on East 96th Street violates a 1973 zoning regulation limiting construction in the area to 19 stories.

The decision followed complaints from Civitas, a community group, and it means developer Albert Ginsburg must tear down the nearly completed top 12 stories unless he can win a promised court fight.

"We're thrilled, we really are," said Civitas president Gennie Rice. "We've always felt we were right. We didn't know what would happen when it got to the city, but we were right."

Construction was halted by the city on July 22, with the structure about six weeks from completion. Workers had already completed the concrete superstructure, installed elevator shafts for the first 27 floors, and completed wiring and plumbing for the first 24 stories.

The dispute centers on a city zoning regulation that limits construction within 150 feet of Park Avenue on 96th Street to 19 stories. In his application, the

United States and South America. He has taught at UC Berkeley, the University of Washington, and the University of North Carolina. His published works include technical papers, articles, and an upcoming book, *Sustainable Communities*, for the Sierra Club. He has received numerous design awards including two national Progressive Architecture Citations and a fellowship by the National Endowment for the Arts. Calthorpe studied at Antioch College, Ohio and at Yale Graduate School of Architecture, Connecticut.

Calthorpe's lecture is sponsored by the Department of Architecture at the University of Oregon.

developer used a map that represented the zone as within 100 feet of Park Avenue, which would have put the building outside the protected area, said Jay Segal, attorney for Ginsburg.

The Buildings Department approved the permits because it relies on developers to provide accurate zoning information, said department Commissioner Charles Smith.

"We are not going to seek a compromise on this. We definitely will seek that they remove those stories," said Smith.

Segal said the developer will file suit in state Supreme Court in Manhattan to overturn the decision and allow construction to continue.

DECEMBER

- 2 Eugene Symphonic Band
- 3 Sinfonietta
- 4 University Percussion Ensemble
- 6 *U of O Children's Choir
- 7 *Messiah Sing-Along, 4 PM
- 8 *Faculty Artist Series: Oregon Brass Quintet
- 9 University Singers/Chamber Choir: Choral Christmas XI
- 10 Jazz Lab II and Jazz Combos
- 11 Faculty Artist Series: Bernard McWilliams, viola
- 14 University Singers/Chamber Choir: *Messiah*, 4PM

School UNIVERSITY OF OREGON of MUSIC



CENTENNIAL
1886 - 1986

* Indicates admission charge. All events take place in Beall Concert Hall unless otherwise indicated. Events are subject to change. For verification, call the Community Relations Office at 686-5678.

REVIEW

New Architecture Review

EARL CHILES CENTER

BY MARK VANDERZANDE

Through the generous contributions of Earl Chiles, the Business School has recently constructed additional space for computers and classrooms. This marks the first construction since the Education Building and the Oregon Experiment. The building must be analyzed and evaluated relative to the intentions of this period in time and this particular place, and it also must be analyzed in terms of essence or meaning.

The essence is relative to purpose and place, the meaning of purpose within a university and a city; a manifestation of its internal order and its roles and responsibilities to the external order of its context. Its primary role is embodying the meaning of a minor appendage of a larger university system, and accommodating the concerns and issues of its position relative to the city, and to its place in time.

To some extent this building does all this, although it's a bit diagrammatic and undeveloped. It's there in the heroically scaled front facade exerting its lofty ambitions on the plaza and the street. With this same gesture and placement of the general form, the mass proudly stands sentry at one of the school's gates.

If only these schematic intentions could have penetrated the building more, so that one is continuously aware of one's position and is inspired on every path and every place.

This task is made more difficult by the closing off of the building's perimeter, the way this building does (to maintain the ideal environment for computers). Orientation is critical and an internal ordering device that is capable of maintaining the essence is a necessity.

Again, to some extent it's there; a gallery has been created with rooms confronting it, and in a generous design decision, the gallery is allowed to penetrate the entire length of the

building, achieving connectedness. It could have too easily been cut off with an end room.

Side alleys connect the main gallery with Gilbert Hall and with vertical circulation and primary rooms occupying the corners.

If only the main galleries had a strong vertical connection to each other, as is hinted by the three story arched portal of the front elevations. It's there on the outside but not on the inside.

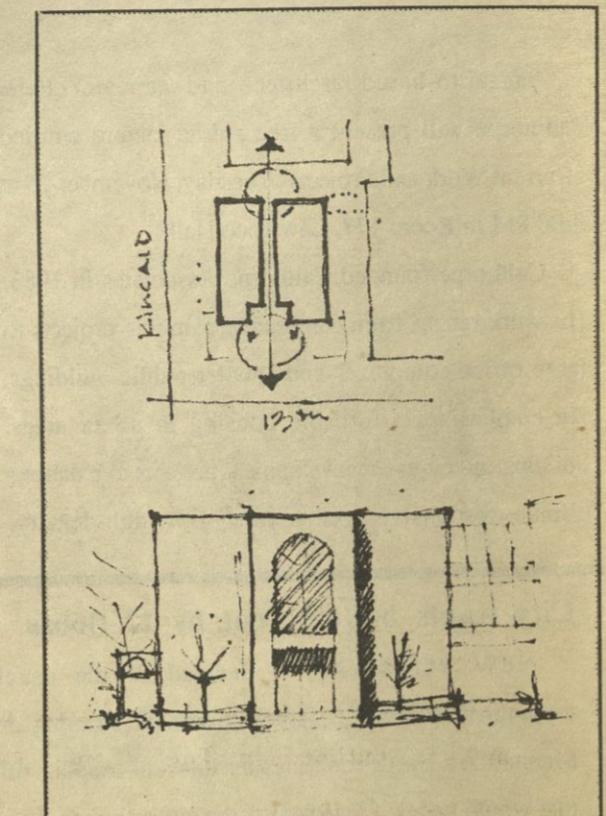
I imagine that the constrictions of a budget and siting forced a stratified layering, and the shallow surface symbol is better than nothing, but one can't help but think of the opportunity missed. It may be expensive but it should be worth fighting for, and worth building.

The selection of the site in general and the placement of the mass in particular was done with great sensitivity. The mass and its layers create a density closer to urban than the general campus setting, but appropriately it's a mixture of the two and the building begins to function as a layer between the campus and the city.

It is unfortunate, though, that the program contained no strong public openness to it and base level interaction will be minimal, although constructs such as the bus shelter and even hard surfaces for street vendors will encourage activity. That corner deserves semi-urban densities and one feels that gateway is now (nearly) complete.

So if this building achieves a sense of purpose and responds to its place appropriately, why does it evoke dislike from the Architectural Community?

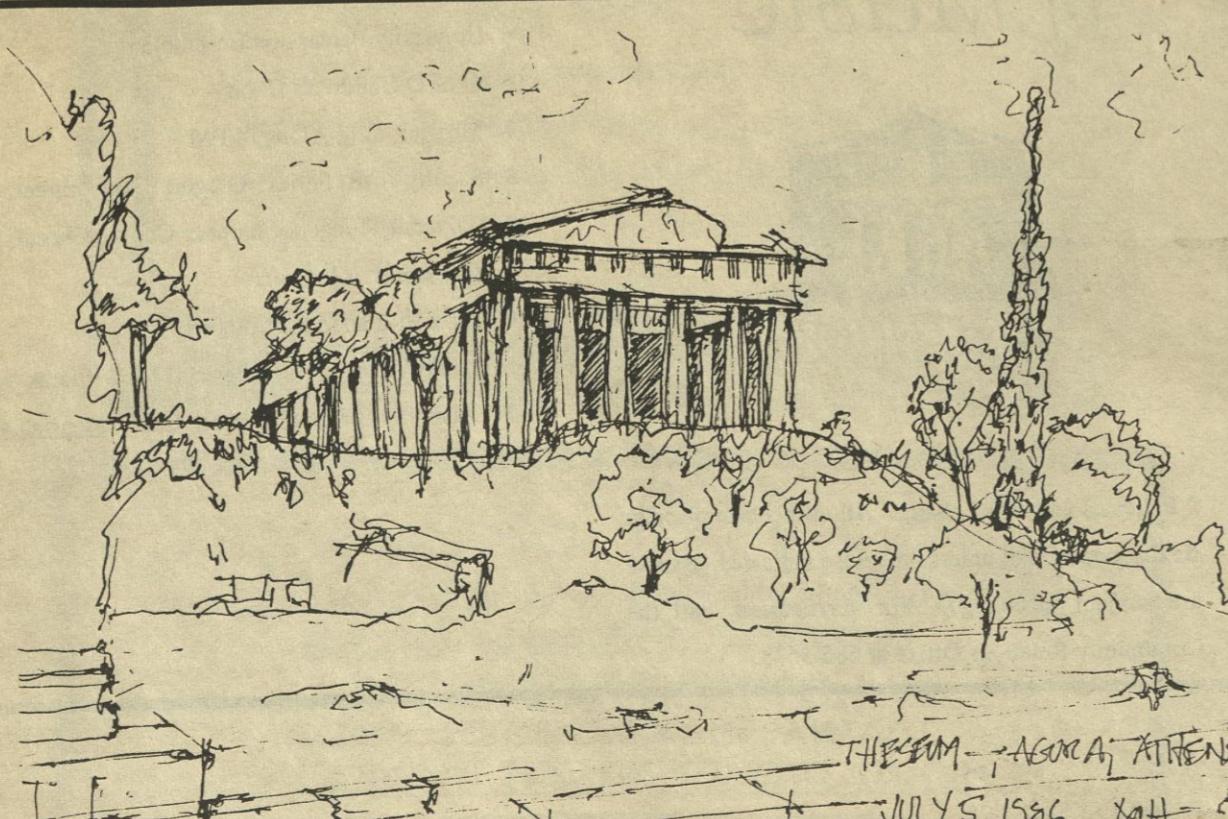
Aside from these good schematic intentions which lie deeper in one's understanding of a building there are materials and their composition, surfaces, and edges, which make character, the most immediate emotion-evoking ingredient. This building is testimony to the dangers of fast-track construction/design processes relative to the careful development of details. Clumsy connections and



articulations appear wherever complexities in the design existed. Most notable is the sky-bridge and its connections to the two buildings. Intentions were there and some details and components are quite nice (the doors and the drain scuppers) but others (the heavy handed window openings) deserve criticism.

It is unfortunate that the essence or "form" of the building was not allowed to be developed from its initial genesis: the heroic portal and the internal street, down to the detailing of the sky-bridge's surface. Not only did the budget affect development, but timing forced a sequential design process, which reduces the designers' decisions to a series of responses, rather than the total synthesis at all scales the maintenance of 'ESSENCE' in every part.

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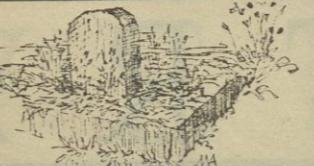
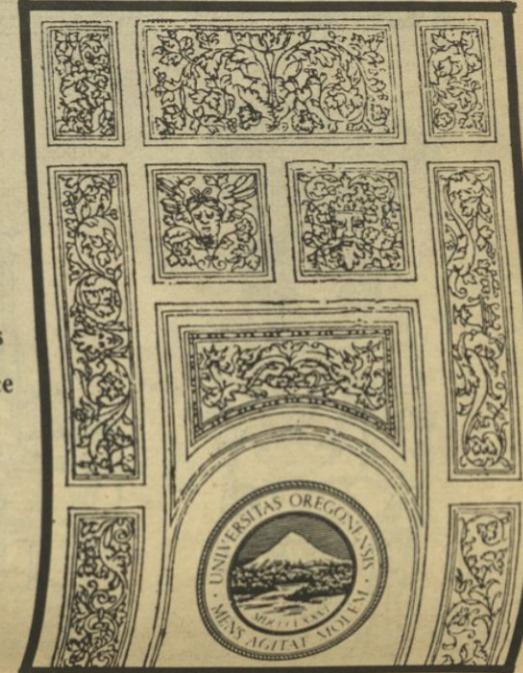
R.I.P.

The Principle of Piecemeal Growth

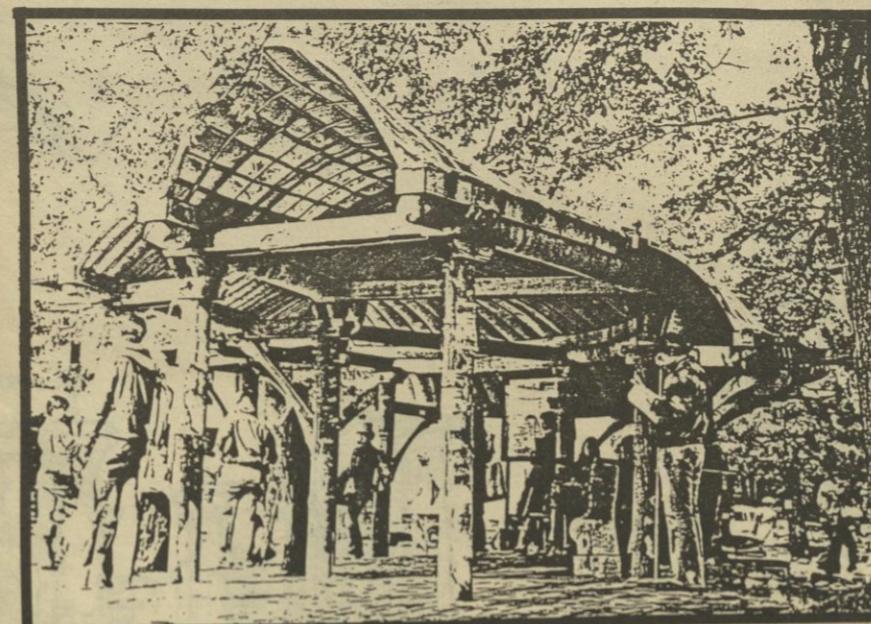
"In the 1920's one was forced to do away with nineteenth-century tendencies, when one had to begin again from scratch. Today the situation is completely different. We stand at the beginning of a new tradition. One need no longer destroy what the preceding generation accomplished, but one has to expand it . . ." -- S. Giedion

The Principle of Patterns

16. Web of public transportation
30. Activity nodes
53. Main gateways
69. Public outdoor room
92. Bus stop
98. Circulation realms
100. Pedestrian street
104. Site repair
105. South facing outdoors
106. Positive outdoor space
124. Activity pockets
150. A place to wait
206. Efficient structure
208. Gradual stiffening
217. Perimeter beams
219. Floor-ceiling vaults
227. Column connection



EPIATH FOR A BUS STOP



-- OR --

"Reflections on the death of the master plan of the University of Oregon, as outlined in The Oregon Experiment, which the destruction of the bus stop at 13th and Kincaid so aptly symbolizes."

The Principle of Organic Order

Nature's first green is gold
Her hardest hue to hold
Her early leaf's a flower
But only so an hour
So leaf subsides to leaf
So Eden sank to grief
So dawn goes down to day
Nothing gold can stay.



-- R. Frost

The Principle of Participation

Circa 1974: Rob Thallon's studio and Dave Edrington's "Workshop" class design and build the bus stop.

"All decisions about what to build, and how to build it, will be in the hands of the users."

-- C. Alexander



I went to see if anything remained of the bus shelter, know what I found?

Nine holes in the brick paving.

"Leave those areas that are the most precious, beautiful, comfortable, and healthy as they are, and build new structures in those parts of the site which are least pleasant now."

-- C. Alexander

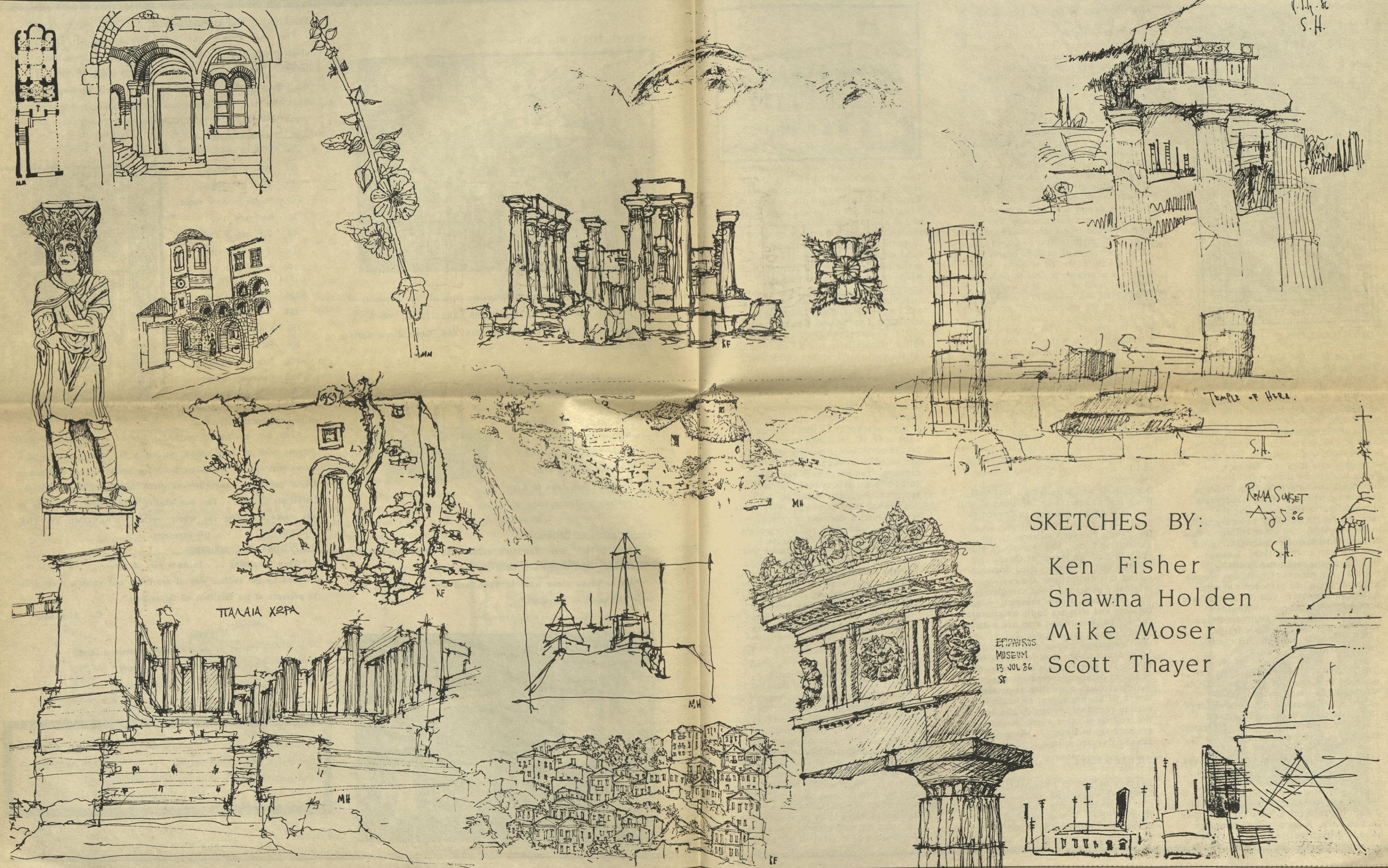
"The bus shelter is successful beyond my wildest dreams! Anyone with an imagination can see a fair representation of a circus tent at 13th and Kincaid. When the thing was designed, a major portion of thought was given to the "Entrance to the University" theme. The bus shelter responds magnificently to this concern, telling the whole world: WELCOME TO THE CIRCUS!"

-- Gil Farnsworth

The Principle of Coordination

"When a building . . . becomes part of nature . . . its parts are governed by the endless play of repetition and variety, created in the presence of the fact that all things pass."

-- C. Alexander



SKETCHES BY:

Ken Fisher
Shawna Holden
Mike Moser
Scott Thayer

ROMA SUNSET
Aug 5 '86

S.H.

EPHESUS
MUSEUM
13 JUL 86
S.T.

CAMPUS

ELLIS LAWRENCE AND BEFORE --
A GUIDE TO THE UNIVERSITY OF
OREGON CAMPUS
by Mike Shellenberger



THE OLD CAMPUS

At the top of a low hill in wheat fields, "The Building" was begun in 1873. Villard Hall came next, and "The Building" was named Deady Hall. Both had front doors facing downtown; but identical "back doors" expectantly faced east where, about 300' away, a small gymnasium appeared in 1890. (It burned down in 1922.) Perhaps its architect, W. L. Campbell, was merely locating the noisy gym activities at a distance; or maybe he foresaw the quadrangle that developed. Architects William Whidden and Ion Lewis reinforced a quadrangle organization in 1893 by adding the campus's fourth building, Friendly Hall, to the east side; and other buildings soon followed this alignment, completing the east and west rows by 1906. Johnson Hall closed the south end in 1915. Formal compositions of buildings around a central space had precedents at other American campuses; and this would have been a familiar concept to Whidden, trained in Paris at the Ecole des Beaux Arts. He was the only Ecole-trained architect ever to build on this campus.

DEADY HALL

The first two buildings on campus were designed by Oregon's first two architects. Neither had formal professional education. William W. Piper, architect of Deady Hall, also designed Portland's recently renovated New Market Theater. Deady was Piper's last building. Hit by financial difficulties from the 1873 recession and the university's long delay in paying his fee, he sold his firm and a few years later committed suicide by jumping from a train in Wyoming. Eugene had ambitiously agreed to supply a building in order to have the university located here. A door-to-door campaign produced contributions which included

livestock and labor; but Eugene had fewer than a thousand residents then, and "The Building" was to be larger and grander than any other building in town. It opened incomplete in 1876; and the university was heavily in debt. This Second Empire Baroque style building displays skillful massing of the ends to emphasize the vertical. The rich development of the wall surfaces is achieved with very ordinary means: simple brick corbels (projections) and recessed surfaces, nobly proportioned. Keystones and window sills are cast iron. The brick was produced just east of the Masonic Cemetery, a mile south of Deady Hall. Originally the brick was red; but in 1891 sanded paint was applied, probably to match Villard, though perhaps for weatherproofing. The original wood floors were two feet thick, filled with earth to deaden sound and to provide a source of radiant heat when the wood stoves cooled at night. Brick walls are nearly three feet thick at the basement level to carry this weight. Deady Hall has housed practically every activity of the university at one time or another, including a School of Mines, a gym, the library, a YMCA, and an astronomical observatory in one tower. A row of privies was located outside along one side of Deady until 1887 when they were replaced with water closets in a fenced enclosure to the east. Rain water piped from the Deady and Villard roofs provided flushing. Indoor toilets were installed in 1893. The original interiors were completely rebuilt in 1914 by William C. Knighton who added intermediate floors to transform the four original floors into seven partial levels and floors. Some of this was later removed.

Deady Hall was designated a National Historical Landmark in 1977, one of only four individual buildings in Oregon to have this highest classification (Portland's Pioneer Courthouse, Timberline Lodge, and Deady's neighbor-Villard Hall are the other three). Deady's state of preservation does not reflect this distinction; the roof, originally patterned wood shingles, is now green composition shingles; wood cornices and trim are badly deteriorated; cornice balustrade and urns are missing. Deady's picturesque Boston Ivy (*Parthenocissus tricuspidata*) broke off a brick dentil on the west facade in 1984. Boston Ivy and Virginia Creeper, which in recent decades covered campus buildings much more than at present, attach with what appear to be tiny suction cups that are less damaging than the tendrils of other vines; but all vines are harmful to masonry. (Even Ivy League Harvard is now removing its ivy.)

VILLARD HALL

Eugene's only other National Historical Landmark was named for the university's first major benefactor, railway builder Henry Villard. It was designed by Warren H. Williams, and begun in 1885. The building superintendent was Lord



Nelson (Nels) Roney, colorful builder of Lane County's covered bridges, the Smeed Hotel and nearly every other important Eugene building built from 1886 to 1905. Villard Hall is built of the same brick and in the same general style as Deady, though squatter and thickly stuccoed from the beginning. The foundation is local sandstone. Window sills and the entire head assemblies of second-floor windows (moldings, capitals and ornament) are cast iron. The cornice and most other trim are wood. The interior was frequently altered; and in 1949 architects Annand and Kennedy split the old 1200 seat second floor auditorium in half horizontally to add a new floor level for the radio station; they added new stairs, reordered the interior generally, and callously tacked the Robinson Theater onto the West side.

The exterior wood portions of Villard are in generally dilapidated condition, especially from the cornice level up; and a large bracket and other portions have fallen off. Cornice balustrading remains on the north but is missing elsewhere, as are all of its urns and much of the iron cresting. The porch roof railing of turned balusters was recently clumsily replaced. Perimeter plantings are overgrown. The "box" atop the northeast tower houses a microwave antenna which should be somewhere else. Oregonians should be ashamed of this neglect. North of Villard are the Condon Oaks near 11th Avenue. It's difficult to imagine today, but these were the only two trees here when the university began. Look for their plaques: "Class of 1897" and "Class of 1900" (being swallowed). Until 1885, an iron windmill located here pumped water to a tank in the attic of Deady Hall.

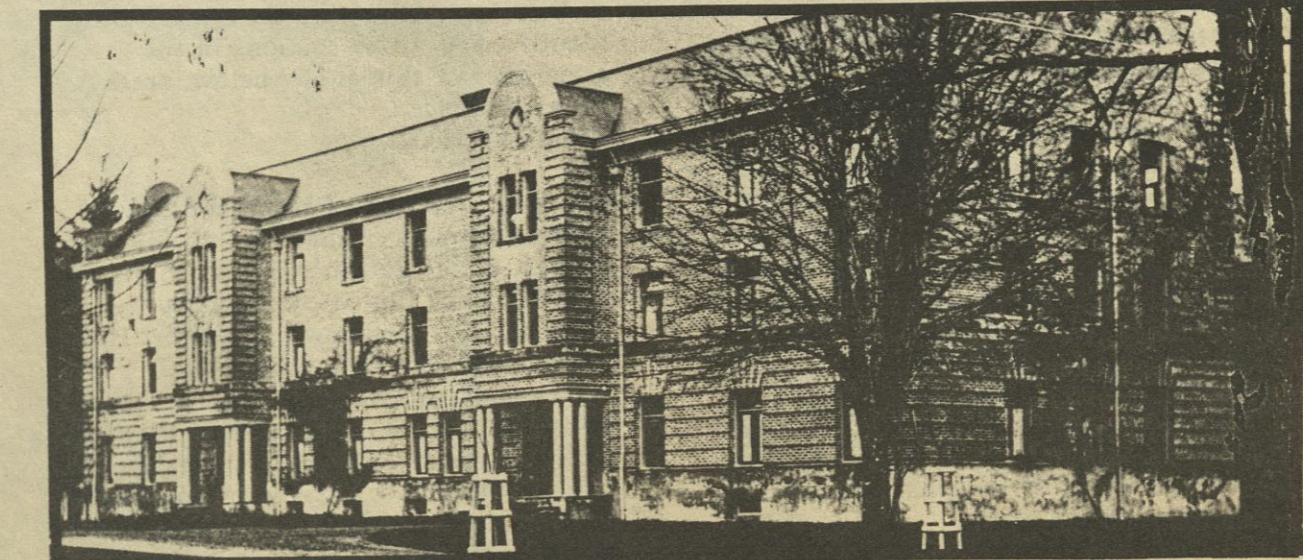
LAWRENCE HALL

Ellis Fuller Lawrence was campus planner and architect, and the first head of the architecture program created here when engineering was transferred to Corvallis--roles he held from 1914 until his death in 1946. He designed virtually all the buildings erected on the campus during those years. Unfortunately Lawrence Hall, which houses the school he founded, is today not one of them--except for his power house that was later grafted onto the assemblage. His south wing of Lawrence Hall was his only campus building to be demolished (not counting the west bleachers at Hayward Field or an open air drill hall).

Lawrence's buildings are mostly credited to Lawrence & Holford, his firm. Both Lawrence and William Holford were from New England, educated at MIT, traveled in Europe, and worked for Eastern firms before moving individually to Portland and later beginning a partnership. Lawrence was actually headed for San Francisco in 1906 to open a practice there; but the famous earthquake detoured him to Portland, and he stayed.

Edgar Lazarus, the architect of Vista House on the Columbia River Highway, designed the first piece of what was to become Lawrence Hall. Named Mechanics Hall, it was a 1901 two story red brick building built by Nels Roney that contained the university power plant and classrooms for engineering students. Now stuccoed, it is the older west portion of Lawrence Hall. An entrance porch was located where the wider west window of the art gallery is now. In 1915 Mechanics Hall was extended east and south into a "C" shape by William Knighton. This is the portion which now extends into the northeast corner of the Lawrence Hall courtyard; its wood oriel window and the courtyard brick ramp were added by students in the 1970's. The architecture program began in this portion and then moved into the power plant portion when a new power plant was completed in 1924. Additions on the north include a 1923 studio with flanking 1940 two-story extensions which added the fifth pair of windows on the west facade. The 1924 brick power plant by Lawrence, just east of the portions described above, was appended to the Lawrence Hall complex (minus its 125' smokestack) when the university's power plant relocated to its present location across Franklin Boulevard in 1951. The west wall of the 1924 plant has two cast stone panels which are visible from the AAA Library: "Heat" and "Power" executed by Arvard Fairbanks in vaguely Mayan Art Deco style. The interior brick came from the Monroe Brick Company in nearby Monroe; it closed in 1982. The old gym burned down in 1922, making room for Lawrence's 1923 stucco and tile, Mediterranean style building on the south of the courtyard, connected to the other courtyard buildings with a simple ambulatory. Students and faculty in art and architecture liberally embellished this building and courtyard with art works, including twisted colonettes and capitals decorated with Oregon grape and pine cone motifs. Many persons still remember this building fondly, and attractive photos of the courtyard appeared almost yearly in *The Oregonian*; but it was all demolished in 1957 and replaced with the present south wing and enlarged courtyard. AAA Dean Sidney Little and architects Boone and Lei were responsible. Lawrence could hardly have criticized them. He once proposed demolishing the Portland Pioneer Courthouse (now a National Historical Landmark) and replacing it with a building of his own

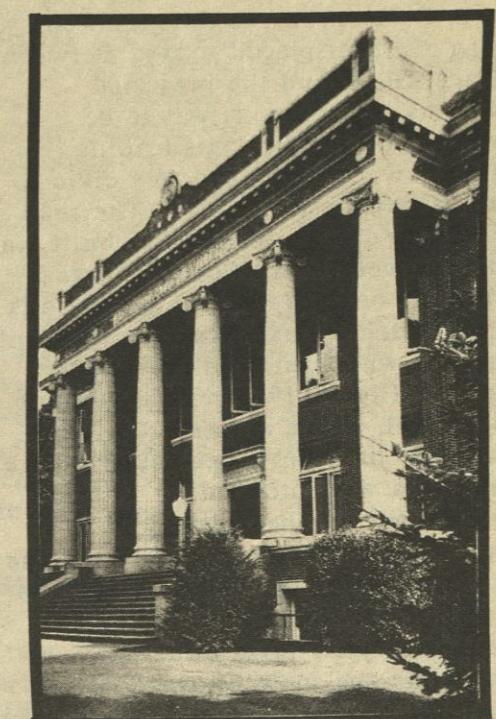
GUIDE



JOHNSON HALL

Located prominently by Ellis Lawrence to terminate the old campus quad, and designed by State Architect William C. Knighton in "Modified Roman Ionic" style, Johnson Hall was the most expensive building on campus at the time of its completion in 1915--and looked it. It has always housed the office of the President. The white portions of Johnson Hall's exterior are the most elaborate use in Eugene of architectural terra cotta--glazed hollow ceramic units with walls about one and one-half inches thick that were shaped by hand in plaster molds, fired, then built into the wall like large bricks or suspended from the structure by steel hooks. The portico columns are non-structural terra cotta pieces surrounding 12" square concrete columns. In the first three decades of this century, terra cotta was very significant in Northwest architecture.

Terra cotta was promoted at the time as the perfect building material, and it almost was; but it required better detailing and maintenance than it has received here. Johnson Hall was extensively repaired in 1984 after water



FRIENDLY HALL

Friendly Hall was built in Jacobean style as the university's first dormitory in 1893 by architects William Whidden and Ion Lewis. Whidden had worked for the famous New York firm of McKim, Mead, and White, and came to Portland originally to supervise their Portland Hotel project. He began his Portland practice in 1890 and thereby planted Oregon's most famous architectural family tree. A. E. Doyle, later responsible for many of Portland's finest buildings, began working for Whidden at age fourteen and stayed twelve years; and Pietro Belluschi, the northwest's most famous architect, later worked for Doyle. Friendly Hall modestly displays a confident self assurance worthy of this history. Whidden loved to exploit the potential of masonry, as his Portland City Hall and Blitz-Weinhard brewery attest. The "rusticated" banding of the brickwork of Friendly Hall suggests the scale of stone masonry. He left his collection of masonry books to the university, for which I am grateful. The porch columns must be the largest pieces of architectural cast iron in Eugene. The additions to the rear were added in 1914 by William Knighton and in 1924 by Ellis Lawrence. In the south gap between the original building and first addition, steps lead down between the 1893 exposed sandstone foundation and the 1914 concrete foundation--an indication of the ascendency of concrete during those years throughout the country. In 1932, the dormitory rooms were replaced with classrooms; the roof dormers were added in 1949. Like most older campus buildings, Friendly Hall has had a lack of maintenance. Masonry repointing is about to commence to repair the disintegrating parapets (especially in the rear) and the bricks which are about to fall from the north second-floor arch of the west facade. Salts carried by water from leaky downspouts has spalled large chunks from the bricks near the north and south entries of the rear addition.

CAMPUS

had leaked into the walls through the parapets and cornices, rusting some steel hooks. Pieces were close to falling off when repairs were accomplished under special legislative funding. Look carefully at the terra cotta higher up where it reflects the sky, and you will note patches of what appears to be white paint. It is. The water which leaked into the terra cotta tried to evaporate behind the glaze and built up pressure which popped off coin-sized pieces. The glaze cannot be replaced, and the paint camouflages how pock-marked the upper facade really is. Several pieces of terra cotta unused in the original construction are stored in the attic.

Johnson Hall had a central second-floor space, rather like a banking hall, with a 32' x 46' central skylight with stained glass panels. The skylight structure is still in place, but it was blanketed out and the space below subdivided in 1949. The stained glass skylight panels can be seen in room 283 of Lawrence Hall and on the ground floor of the new wing of the student union. The marble and wood panels which were removed from this space are in storage. Perhaps someday these pieces will be reassembled and we will have this impressive room back. The men's and women's toilets on the ground floor are in nearly original condition, with elegant marble walls and partitions with wood doors. The university theater occupied the east half of the main floor before moving to Robinson Theater; the original sloped floor for the theater seating was leveled in 1953.

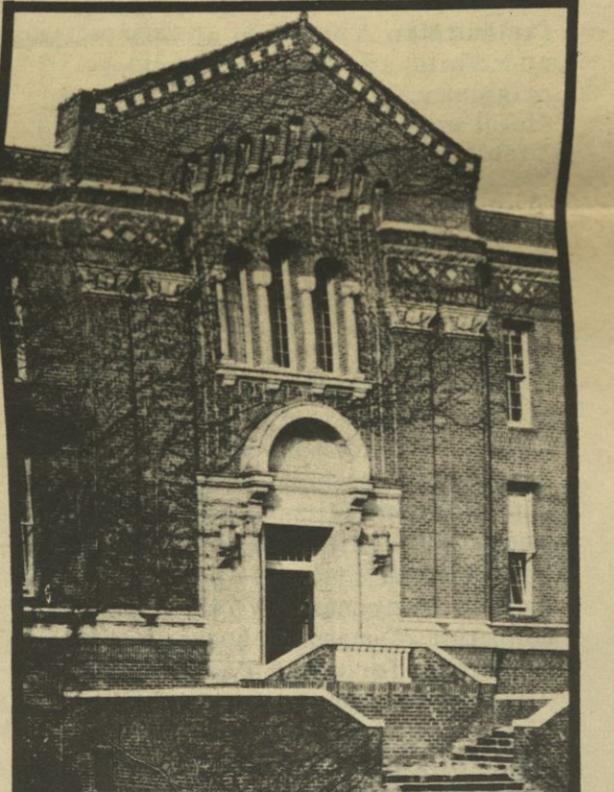
THE LAWRENCE CAMPUS

In 1914 Ellis Lawrence produced a comprehensive plan for the campus, and organized a new quadrangle along an axis which began at a railway station on Franklin Boulevard and passed between the two symmetrical buildings of what is now Gilbert Hall. You can see the station's proposed location from the rear of Gilbert Hall. The Dads' Gates, a 1940 WPA monumental work in wrought iron by O. B. Dawson, marks the grand entry, seeming a bit misplaced today. Between the Dads' Gates and the projected railway station, the axis was to be intersected by another axis leading straight down a wide road to a civic center in downtown Eugene. The road and railway station were never built, and the tracks were later relocated farther north. The ordered vista of Lawrence's campus which his axial entry was meant to provide was frustrated further by Wick and Hilgers' 1952 central wing of Gilbert Hall, whose low central passageway provides a peep show where grand opera was intended. Once through this passageway, Lawrence's hand is everywhere, and the only detraction is the looming presence of Prince Lucien Campbell Hall (the building everyone loves to hate). Terminating the space on the South is Lawrence's library of 1937, in a place he originally intended for a civic

auditorium. All of the sixteen buildings identified by titled sections in the remainder of this guide, below, are by Ellis Lawrence.

GILBERT HALL

Lawrence described Oregon Hall (1916) on the west and Commerce Hall (1921) on the east as the entrance pylons to his new campus. Now linked by a middle building, it is all known as Gilbert Hall (previously Commonwealth). Both buildings have exterior brick bearing walls, though the earlier wing has a wood structure inside and the later has steel. The red pressed brick is from the Willamina brickyard in Yamhill County, which was unique in Oregon for producing a range of colors. Lawrence used their brick on most of his buildings, exploiting the color range on the Museum of Art and other buildings. The Willamina yard closed in 1974. As with most of Lawrence's brickwork, Gilbert Hall has a rich patterning of diagonals and banding--here with a few wide mortar joints and off-white terra cotta for contrast.



Both of the Gilbert buildings once had broadly pointed gabled parapets with ceramic tiled roofs which rose several feet above the present tops of the projecting entry bays; they were later sliced off and capped with metal. Both paired entry stairs have been altered to make "L" turns, instead of the original "U" turns with central entry. Large terra cotta medallions of the state and university seals which would have been covered by the center addition were relocated to its north wall. Lichens, moss, ferns, and even small maple trees are growing into the mortar of the walls--especially the west entry and north parapets, indicating serious moisture problems in spite of Lawrence's sensible detailing. A steel lintel on the north side of the west entry stair provides a dramatic example of the power of rust;

the brick wall has been forced out fully one half inch by expanding layers of rust that are clearly visible.

CONDON HALL and CHAPMAN HALL

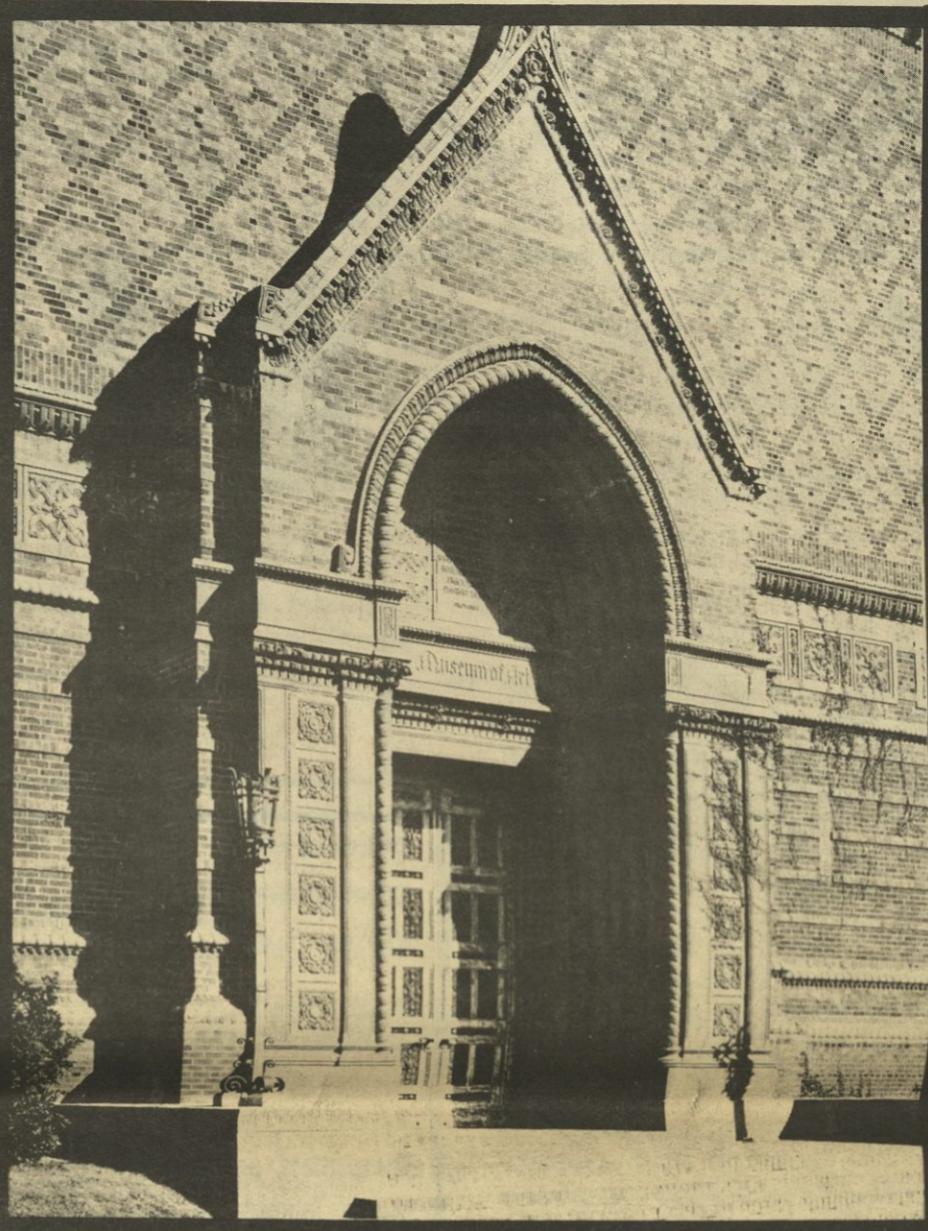
The second pair of Lawrence buildings on the quad appear to be nearly identical, though built sixteen years apart (Condon in 1923 and Chapman, a PWA project, in 1939); but appearances are deceiving. Technologically, Condon is almost medieval compared to Chapman. Condon has traditional loadbearing exterior walls of brick and a wood structure within; Chapman has a twentieth century internal structure of concrete with concrete exterior walls that are only veneered with brick. This is easily detected by a subtle difference in the brickwork. On Condon every eighth course is a header course--that is, only the narrow ends show because the brick is rotated ninety degrees to bond into the thickness of the wall. Because the brick on Chapman is just a veneer, it has no header courses. The bronze grills below the windows only on Chapman indicate that it was also designed with a more sophisticated mechanical system than was Condon, where opening a window was thought to suffice. An exit stair was recently added to the west end of Condon, replacing the original fire escape; in the comparable location Chapman has an internal stair required as original construction by the more advanced 1937 building code.

Note the red and off-white terra cotta, the brick ornamental bands below the cornices, and the basket-weave brick patterns in the spandrel area below the upper windows of both buildings. The terra cotta handrails of the exterior stairs of Chapman have an unusual jointing of small pieces between large pieces, duplicating the appearance of a doweled joint in stone masonry used to maintain alignment. Chapman's ground level glass block is original and marks the location of the University Cooperative Store before it moved to 13th and Kincaid. The 1968 rear addition of Condon Hall, by Stanton, Boles, Maguire and Church, demonstrates once again that structural expression, one of the basic tenets of modern architecture, was often a bad idea.

MUSEUM OF ART

Private donations built the museum in 1929-30 to house the Murray Warner Collection of Oriental Art. The front facade brick patterns and eclectic ornament evolved when concerns about security and light required Lawrence to omit the windows shown in his early studies. Frank Lloyd Wright is said to have remarked that the rear was the best building on campus. Two wings initially designed to flank the rear center court were never built. Terra cotta was planned for the ornamental portions of the facade, but this was revised to cast stone during construction--apparently to save money. Cast stone was a precast

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concrete product marketed as a cheap alternative to carved stone; but in the 1920s it was overtaking terra cotta as well. Lawrence had first used the material in Eugene in 1913 for the Egyptian style Hope Abbey Mausoleum in the Masonic Cemetery. For the museum, library, and most of his other work, the cast stone came from the Ernest Thomas Cast Stone Company in Portland, which ceased operation in 1959. The cast stone lunettes in the museum courtyard were designed and cast on site by Richard Bock and his art students. Bock provided architectural sculpture for some of Frank Lloyd Wright's early work before joining the faculty here. The museum and library cast stone work is the finest I have seen anywhere; and a lack of maintenance is seriously damaging it.

Note the white salts accumulated on the surface of the entrance portico and high on the walls. The salts, deposited by water from plugged roof drains and leaky parapets, fracture the masonry surface and have again this year split off pieces of the front facade and rear courtyard walls. High on the right center of the facade you can see where a ceramic tile was dislodged and fell sometime before 1970.

The entrance doors of steel, bronze, and wrought iron are the work of I. K. Tuerck. Inside, note the stairs and central "throne room" upstairs; but the major attraction, and perhaps the nicest place on campus, is the Prince Lucien

Campbell Memorial Courtyard. Campbell, the university's fourth president, was influential in promoting the campus expansion designed by Lawrence. This narrow cloister-like space with reflecting pool has Bedford Indiana Limestone columns with capitals designed by Richard Bock and carved by S. J. Patton, depicting the small bird and animal life of Oregon. The statue, Indian Maiden with Fawn, by A. Phimister Proctor was moved into the reflecting pool in 1981 after being vandalized in an earlier location on the exterior entrance steps. Proctor was best known for his animals and did horses for Augustus Saint Gaudens' equestrian statues.

LIBRARY

Lawrence terminated his quadrangle with a much needed library, designed in what he called Modified Lombardic style, though Art Deco touches clearly crept in. Oregon's Governor had vetoed the library funds in 1927, and federal PWA funding was approved in 1935. The Library opened in 1937. As with the Museum of Art, terra cotta ornament was originally planned, then changed to cast stone. The cast stone heads along the cornice are by former art students at the university, Edna Dunberg and Louise Utter Pritchard. The heads are of Thomas Aquinas, Aristotle, John Locke, Thucydides, Buddha, Jesus, Michelangelo, Beethoven, da Vinci, Isaac Newton,

Irene Hazard Gerlinger, the only woman member of the Board of Regents from 1914 to 1929, began in 1915 a long campaign for a woman's building, holding "thrift stamp teas" and selling the bricks needed for the building at twenty-

five cents each. Women's Memorial Hall was dedicated in 1921 and renamed Gerlinger Hall in 1929. Lawrence designed it in Georgian Colonial style in brick with cast stone and painted wood trim, some quite elaborate. The second floor Alumni Hall is reached by the east entrance and an elegant stair. It has paneled wainscoting of Oregon Douglas Fir, ornamental plaster work, draperies which duplicate the originals made in England on William Morris looms, two fireplaces with paintings by Alfred Schriff, and a number of antiques purchased by Mrs. Gerlinger. The wood-trussed gymnasium and wonderful south gallery below the gym seating retain much of their original character. The richly developed south facade is best seen from across the adjacent playing field.

HENDRICKS and SUSAN CAMPBELL HALLS

Hendricks (1918) and Susan Campbell (1921) Halls were built as women's residences, part of Lawrence's planned quad of Georgian Colonial style buildings to extend nearly to Johnson Hall. Together with Gerlinger Hall they frame a handsome terraced space said to have been Lawrence's favorite. The dorms were converted to offices in the 1960s. Both buildings received repairs and new wood shingle roofs in 1983-84. The steel fire escapes were sandblasted, and you can see how the protective skin of the adjacent bricks was removed by careless over-spray. Selective repointing of brickwork is currently under way.

VOLCANOLOGY BUILDING

Lawrence built Volcanology as an infirmary in 1935-6 on the site of his open-air drill hall. The infirmary moved out in 1965. The stucco portion of the penthouse was added in 1968. The exterior is of cast stone and Willamina brick with stucco, brick, and tile decorative patterns at the parapet level; the brick pattern is produced merely by recessing the mortar. Weathering problems are similar to others on this tour, with an interesting variation—the cast stone sills show developing dark cracks where the reinforcing steel lies rusting. A 1964 one story concrete bunker on the rear by William Wilson houses a four MEV particle accelerator. Its solid concrete walls and roof vary from 24" to 42" thick; the exposed aggregate designs on the east facade are by Harold Balazs.

MCARTHUR COURT

Built with student funds in 1926, this barn-like building by Ellis Lawrence provides an unusually intimate setting for athletic events. It has an impressive wood structure with a lamella roof that spans 109 feet with ten-foot long 2 x 12 lumber! In 1954 the exterior wood trusses were added to suspend steel balconies and remove four columns inside which blocked sight lines. The corner entry facades were changed to accommodate additional stairs.

A.A. ESSLINGER HALL

This 1936 concrete building by Lawrence has retained a handsome west entrance with cast stone panels and urns, and elaborate wood doors. The interior, however, was rebuilt following a fire set in the ROTC area during student unrest in 1970.

STRAUB HALL

Built as a men's dormitory in 1928, Lawrence's Straub Hall was remodeled into facilities for the Psychology and Linguistics departments in 1974. The wood paneled entrance lobby, with six lunette paintings by K. E. Hudson, has an attractive ceramic tiled floor that leads down corridors to two small courtyards that could be quite attractive with better planting. The brick and cast stone exterior displays advanced deterioration; large chunks have spalled from bricks and cast stone above the entrance arches and at the small side stairs. A thick covering of vines was removed in 1985, exposing huge patches of harmful salts and organic growth around downspouts.

EDUCATION

Built as the School of Education and a junior high school (later high school) in 1921, the rather plain brick, wood, and cast stone original buildings by Lawrence received a fine new courtyard, covered walkway, stair gazebo, and south building by Will Martin in 1980. Note especially his layered development of the South facade. This ensemble is now one of the handsomest on campus and is a tribute as well to Christopher Alexander, whose campus plan influenced it.

BEALL HALL

The music auditorium was designed by Lawrence in 1921 in Georgian Colonial style, and named Beall Hall in 1973 for Robert Vinton Beall whose donation purchased the impressive Jurgen Ahrend tracker pipe organ which was made in Germany and installed that year. The darker wood of the organ casing is Oregon Red Cedar, chosen not for its origin but for its dimensional stability. The elegant original windows and portions of the stage have been covered in attempts to improve the acoustics.

SOURCES for this guide include the files of the University Archives, Physical Plant, and Marion Ross; student research projects; various guidebooks to local architecture; The Lawrence papers and UO publications in the UO Library; and nomination forms for the National Register of Historic Places. Special

thanks to Philip Dole, Marion Ross, Keith Richard, Al Urquhart, David Rowe, and Wilmot Gilland.

Editor's Note: The article by Michael Shellenberger is an excerpt from his Historical Campus Tour Guide. The Guide, which includes nearly all the buildings on

campus, as well as a walking tour map, is available at the Museum of Arts Gift Shop for twenty-five cents.



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