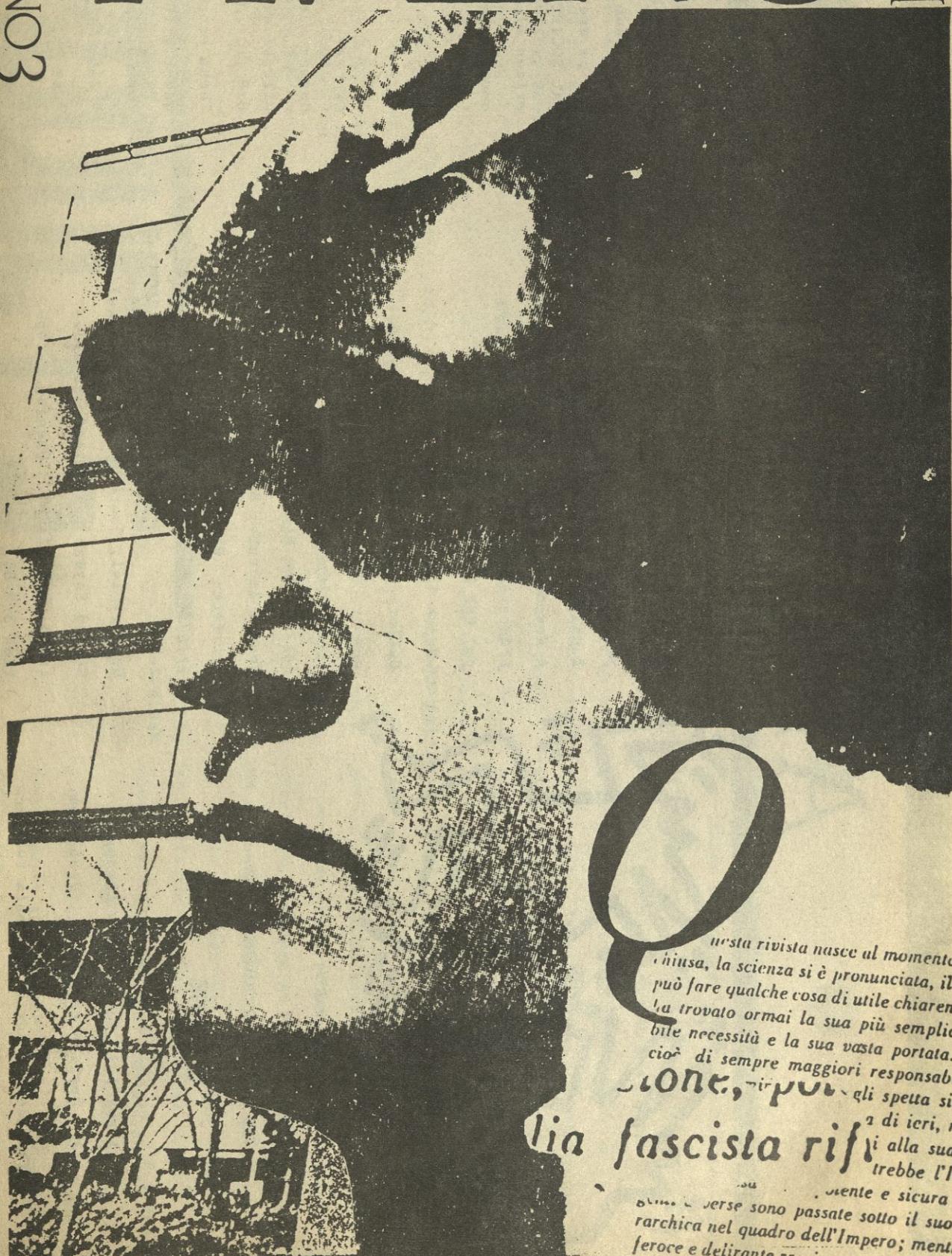


VOL. 15 NO 3

AVENU

FEB. '86



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AVENU



FEBRUARY EIGHTY-SIX • VOLUME FIFTEEN NO. THREE

EDITORIAL

• 3

A GRAVES MISTAKE

• 4

A GREEK TRAGEDY

• 7

CENTERPIECE

• 8

STUDIO REVIEW

• 10

AFTER ALL...

• 12

ART BARK

• 15

AVENU STAFF

The Few . . . The Brave

- LARRY ADAMS
- MIGUEL ARBOLEDA
- ROXANNE DAVIS
- JOANNE DEITZ
- BRENDA JACOBS
- JIM JOHNSON
- MIKE MOSER

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Managing Editor: The managing editor is responsible for organizing each issue of AVENU, from copy to the graphics, the advertising and to the layout schedule.

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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



EDITORIAL:

Roxanne Deknatel Davis

AVENU has been suffering from an apathy in the AAA community. Many of our efforts to stimulate some response or participation from our readers have been to no avail. Like a disease the lethargy has spread; as a consequence our current staff numbers five — a bare minimum for us to function. This lack of participation on the part of the students signals a crisis for the AVENU. This publication exists as a forum of exchange and discourse amongst the AAA community and gives an understanding to others in regards to our educational pursuits.

I have resisted against pursuing this topic in an editorial because the AVENU reaches out to other universities, colleges, high schools and professionals associated in the realm of the AAA. It is a discredit to our program that such a need demands this editorial statement. But this issue is foremost in the heart and mind of the AVENU and I was unable to address any other topic until it was stated to the AAA community.

We all as individuals never "have time" for anything other than our personal and scholastic pursuits. Each of

us as individuals make up the AAA community. If as individuals we neglect to participate in our community the result will be a sterile environment. Devoid of the aspects that give the character to our educational experience. One must make a conscious effort to contribute to the community. It is a priority to reach out beyond one's individual sphere and participate in their community, that effort makes one a citizen of that community.

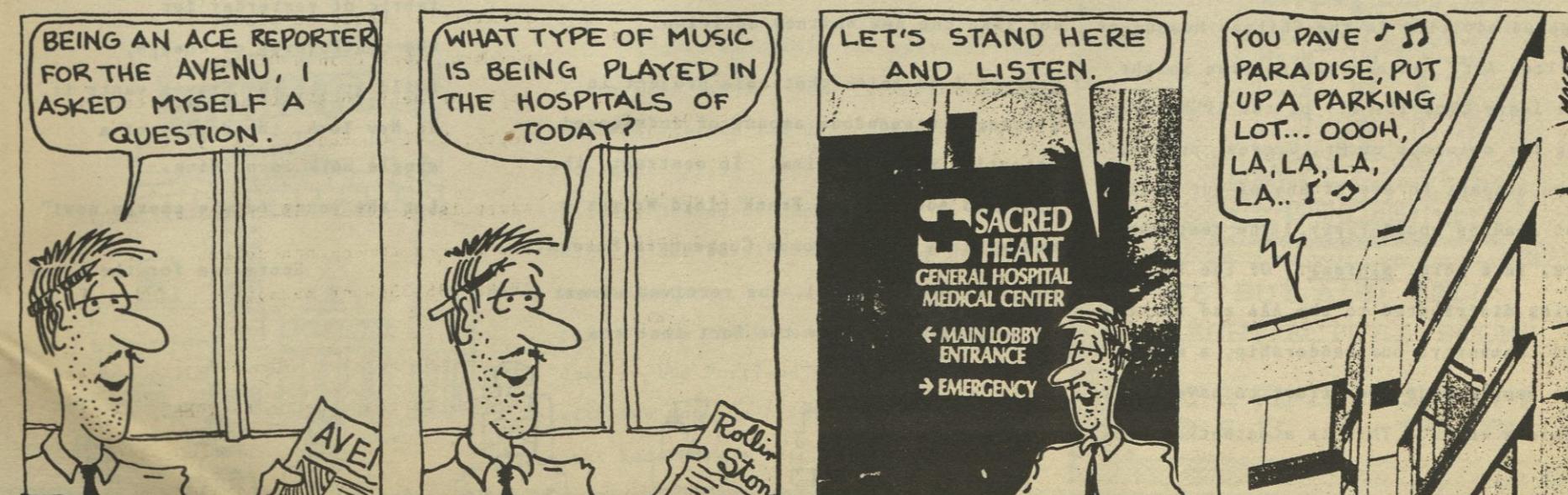
We cannot as designers, artists and educators turn away from our social responsibility to participate in our community. That effort must be at all levels, within the classroom, the university, your town, city, country, ultimately your world. Our work is executed in a public forum, within the context of our society.

To have a social understanding that gives meaning to our work we must participate and communicate with that society, that is, within and without, our community. These are the skills and tools one must acquire to have a comprehensive educational experience, and become a valuable commodity for their community.

It is well and good to admonish and belittle the efforts of others. Addressing each situation, issue or effort with "they should . . .", not taking the responsibility on themselves, shirking from the needs of the community. We as individuals

must make the additional effort and respond "I should . . .". Make the time to participate. There are two options: give a part of yourself or lose all the amenities within your environment. When programs and services disappear (AAA store, coffee bar, peer lectures, AIAS/competitions, Products Day, San Francisco field trips, AVENU and the like) you won't need to wonder what happened — it won't be "they" but "I" that is to blame.

We are currently faced with pressing issues: The accreditation visit, the Science Building project that will affect us all, the Sacred Heart annexation of our university neighborhood. So if you don't want to have your studios in the old barracks by Condon you better make your views known and not just to our AAA community but to the university community. If you want to retain a complementary fabric in our university neighborhood then you will have to let the city of Eugene be aware of your views, make Sacred Heart Hospital aware. You can only get your message across by participating. With everyone working together the efforts of the many alleviate the burden from the few. The AVENU is putting out the call for aid, if you can't write it, you can't draw it. Exercise your abilities and expand your horizons by becoming a citizen in your community.



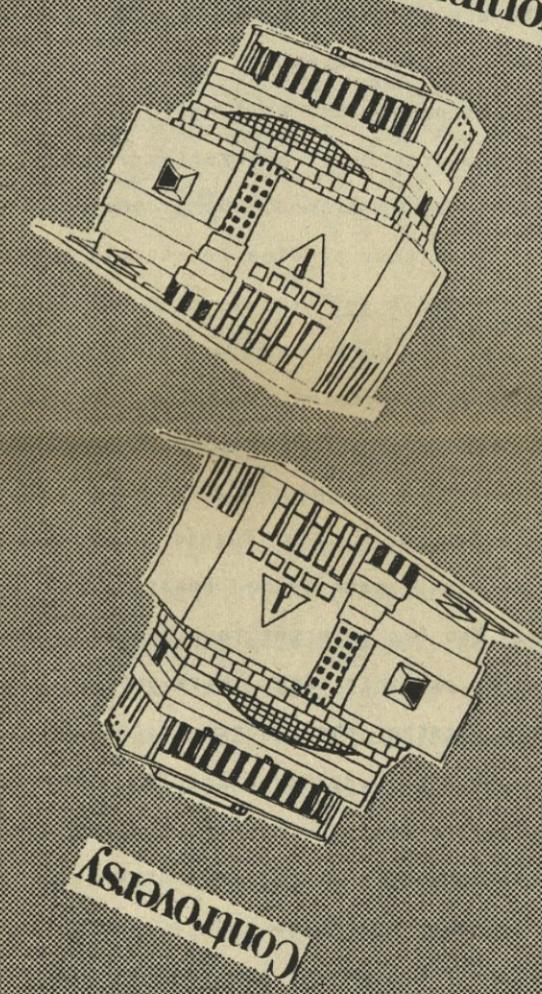
A GRAVE'S

A GRAVE'S MISTAKE

— Mike Moser

"Much too much, more is indefinitely less."

*Controversy Brews Over
Graves' Whitney Addition*



In looking over the reply cards, I began to divide them into three categories. One: Those which thought about the addition and gave a thoughtful opinion. Two: Those who thought one or two sentences would suffice. Three: Finally, those ever-present two word opinions. Having only to deal with nine replies it was extremely easy to categorize them.

The group which gave their opinions based from an educational point of view are as follows:

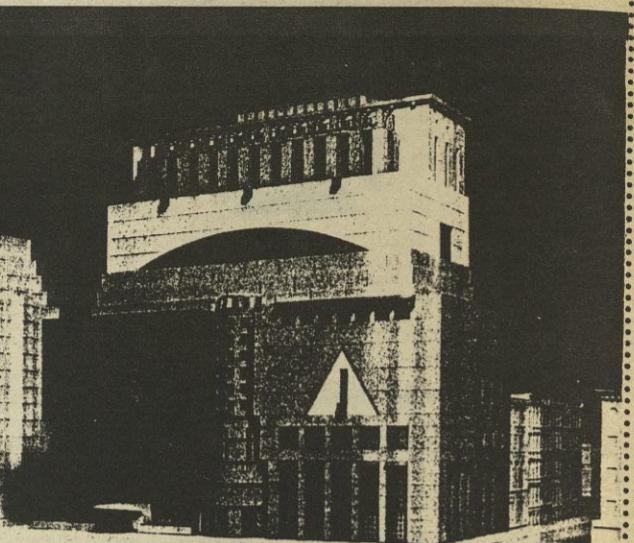
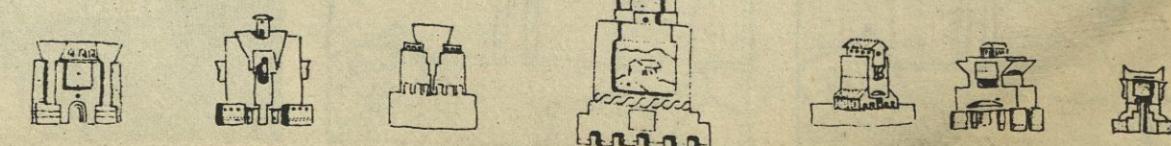
"Comments"

I generally dislike all of Graves work because it becomes a literal translation of decorative elements based on his personal symbolism. What we have here is . . . corinthian columns placed beside pilaster of no order at all, surmounted by monstrified pepper-boxes . . . and, in the wild struggle after novelty, the fantastic is mistaken for the graceful, superfluity of ornament for beauty . . . we see nothing but incongruous combination: we have pinnacles without height, windows without light, columns with nothing to sustain.' The sad thing about this quote is that it was written over a hundred years ago, by a man named John Ruskin in his Poetry of Architecture. We've come along way haven't we?"

Topaze Moore

"While I generally enjoy and approve of Graves' work, I have to admit that I do not like the new Whitney addition.

However I do think that this project is getting a tremendous amount of undeserved attention and criticism. In contrast, the proposed addition to Frank Lloyd Wright's masterpiece, the Solomon Guggenheim Museum, (only 15 blocks away), has received almost no publicity, despite the fact that the



building is much more important. While it is not particularly Post-modern, the design for the Guggenheim by Gwathmey Seigal and Associates makes the building look like a gigantic commode. This is certainly more objectionable than the "upside-down grinning face" of the Whitney.

So let's see some new ballots in the next Avenue regarding the Guggenheim addition. While it's not Post-modern, it's ugly all the same. You know already how I would vote.

Then there was the almost poetic reply from someone who simply signed it "score one for the other":

"Out with the old
in with the new.
'Less is more',
but less is a bore!
Tear out, demolish,
destroy the not-so-old
fabric of yesterday for
the controversy of change.
Build it the way Graves wants it.
In New York, the demise of a
single work is nothing.
Let the young future emerge now!"

Score one for the other.

— Just one of the responses to the proposed addition to the Whitney Museum of American Art. An article was run in the Fall issue (Vol 15, #1) of the AVENU calling for opinions on Mr. Graves' proposal, in an attempt to see if any of our diligent readers would reply. The responses were, in a word, minimal. Of the 1500 copies distributed to the AAA and university community, our readership, a mere nine people made the effort to have their opinions known. This is a pathetic .005% reply rate.

MISTAKE

And alas, the remaining responses were not that wordy, yet were just as powerful. They were from the many anonymous people who took some time to let their opinions be known.

"Completely out of scale,
Destroys Breuers,
Overshadows,
Engulfs Hercules."

"I feel that comparing Graves work to the real architecture of this world, is like asking for opinions of Vogue fashions versus Levi's."

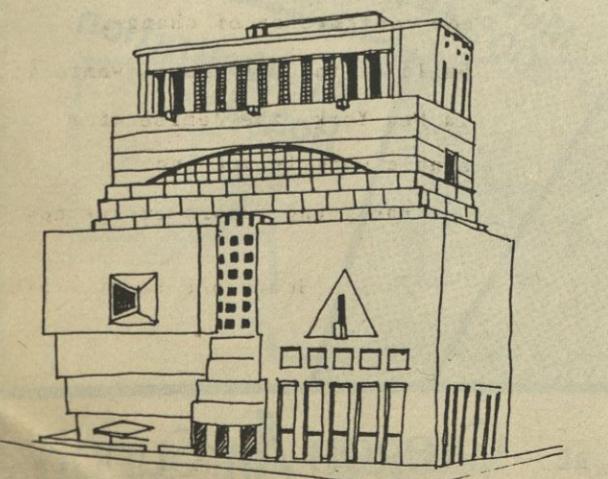
"Like Hey Man,
Fucking-A
I love the thing

Graves!
Graves!
Graves!"

It is refreshing to see a bright ray of enthusiasm poke through the dim fog of apathy.

"Try any other way of relating to Breuer's scheme."

This last opinion is likened to a reviewer saying that the project should relate more to the context and without the merest suggestion walking away.



Lastly the common opinion used by all for everything — food, buildings, cars — you name it:

"It stinks."

How profound. So much constructive criticism in a word. We must ask the simple question — does anyone care out there? If the meaning of true architecture is the response to the human element rather than to the ego of the designer, where does it stop? How can people exist in a building which was designed for its aesthetic virtues over its ability to meet human needs? The answers are out there somewhere. Just remember, the Vogue fashions of today may look wild and trendy, but when the populus wants to be comfortable they slip into a pair of Levi's.

A special AVENU thank you to all those who did reply. At least we know that there is an avenue of communication open in this school and that a few people are beginning to use that avenue. Hopefully, it will once again become an active boulevard of communication and opinions within the AAA and university community. I will conclude this discourse with Michael Graves' own statement on this controversial design made in a lecture in the Piper Auditorium Nov. 20th at Harvard University. (Taken from GSD News: Graves' Humana Center and Whitney Addition: Issues of Context and Public Scrutiny by Julie Collins.)

"Graves addressed the expectant audience on a project that has sparked heated debate since its design was made public last spring: the addition to the Whitney Museum of American Art in New York City. 'The level of censorship going on now is extreme,' he said. 'I measure this by the thickness of xeroxes on my desk — the Portland building wound up with two and one-half inches; this project hasn't seen the light of day, but

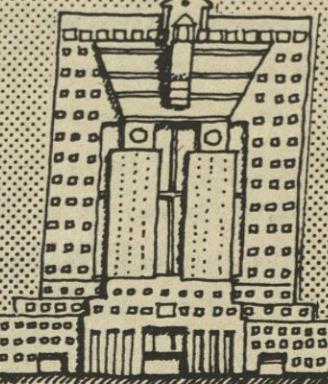
already has three.' A petition to block the addition is now being circulated, and its signatories include a number of prominent architects.

Before displaying his controversial design, Graves explained the museum trustees' long process of selecting an architect which resulted in his being chosen from a field of 12. He talked about the context of the current Whitney, a minimalist work from the 1960's by Marcel Breuer. 'The program for the addition is difficult, to say the least. It is an infrequent undertaking to add onto a modern structure such as this,' Graves noted. 'It was important to maintain the life of the Breuer, but reflect vigor.'

Retracing the emergence of his final design, he illustrated the need for a mediating element between the two structures by displaying several Italian paintings of the Annunciation of the Virgin. 'Gabriel has to lay this rather heavy message on the Virgin,' Graves remarked, 'but the column between the figures is a physical obstacle to his

CONT PG 6

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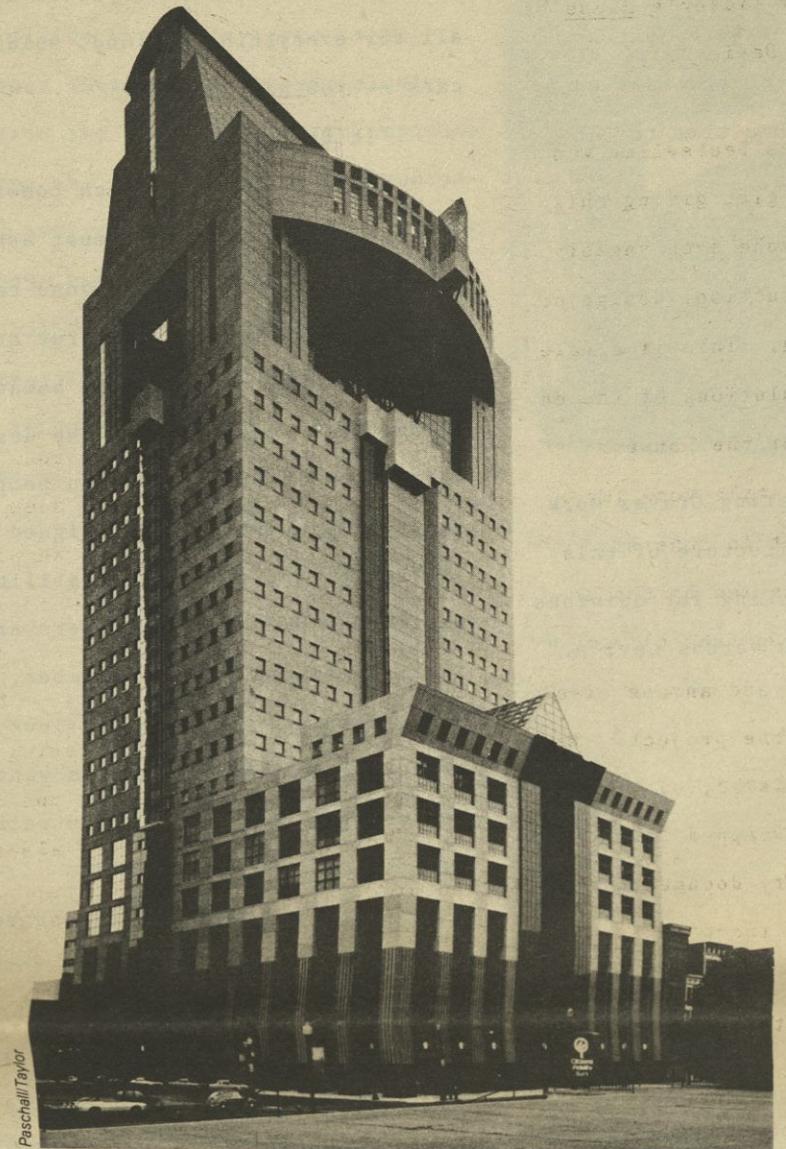
getting the message across. This dividing line between Virgin and archangel, between in and out, must be bridged.'

In his scheme, a towerlike 'hinge element' links old and new Whitney in its form and ornamentation.

The most fiercely contested element of Graves' design is his response to the Whitney's request for horizontal exhibition space. At present, only 1 percent of the permanent collection is on view. With the 130,000 square feet provided in the addition, still only 5 percent can be shown. To provide this footage, Graves turned his tower on its side so that it spans across the Breuer building for the breadth of the block. Detractors chastise Graves for this move, claiming it usurps the Breuer's identity and results in a building that is unnecessarily large.

'We need every square foot to orient visitors going up in a vertical museum,' Graves explained. 'Those who claim the addition is too big would have me eliminate the library, offices, and substantial portions of the galleries. . . . I'm not sure what should happen here; I'm a realist. The voices of opposition are very well organized. The trustees of the Whitney spent two years presenting my design to various groups, and comments were positive. Now, in the face of protest, they could choose to scale down the building, with severe repercussions, or abandon the site and go elsewhere.'

'It's difficult to build in the city — difficult for any of us to build anywhere for that matter. Perhaps that's as it should be, since public scrutiny does serve an important function. But while the scrutiny is beneficial on one hand, we lose a great institution if we don't build the Whitney addition. Some advise expanding the Whitney satellite museum system around the city. I be-



Humana Building,
viewed from Main
Street

lieve, however, that a museum ought to be of one piece, with its facilities together, or it would be like having one's livingroom on Madison Avenue, the bedroom downtown, and the bath still elsewhere.'

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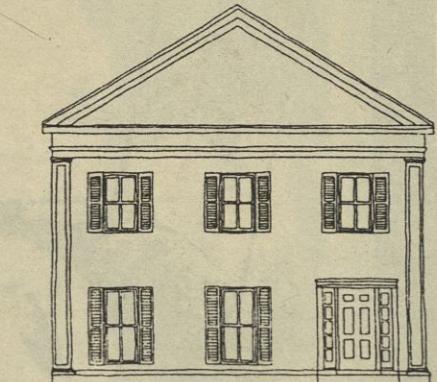
A GREEK TRAGEDY

A GREEK TRAGEDY

Book review of Tracy Kidder's *House* by Roxanne Deknatek Davis

This New York Times bestseller was the hot ticket item of gift giving this Christmas season to anyone even vaguely connected to the construction, design or desire of home building. This is a tale of the trials and tribulations of the design and construction of the Souweine House, a Greek Revival style home (designed by Bill Rawn) set in Amherst, Mass. The tale is unraveled by the omniscient author, flitting from client to builder to architect and anyone else that is connected with the project. The style is almost journalistic, with the recorded conversations wrapped in an easy reading prose. The story documents the process of this house's inception to its conception.

The start of this tale begins with the house — ground-breaking for the foundation and grading. But this momentous occasion seems devoid of any aspiration for the project. Each character seems self-absorbed and distant from one another. One can sense the disharmony between the players. We (as readers) are taken back to the project's inception between the client and architect. This transition is an awkward one. The initial characterization of the leading players leaves a bittersweet taste



throughout the rest of the drama.

One seems to gravitate toward the builders (apple corps), who seem to win your loyalty by default on the part of the architect. For in this project the client is dealing directly with the builder, breaking the triangle, between client-architect-builder, during the construction process. In fact the architect was removed from the process almost to the point of negligence. An architect has a major in mediating between client and builder. Cutting costs on a project affects the standards and grades of the materials used. Hence the builder and architect have an understanding of what those cuts mean. The client only sees dollars and cents (understandably because it's his money being spent) so the client's judgement is limited by a lack of expertise. In this tale many a woe is attributed to this type of judgement call. The disharmony between the client and builder is the result of this lack of proper mediation on the part of the architect. In point of fact most of the

problems are directly attributed to the architect.

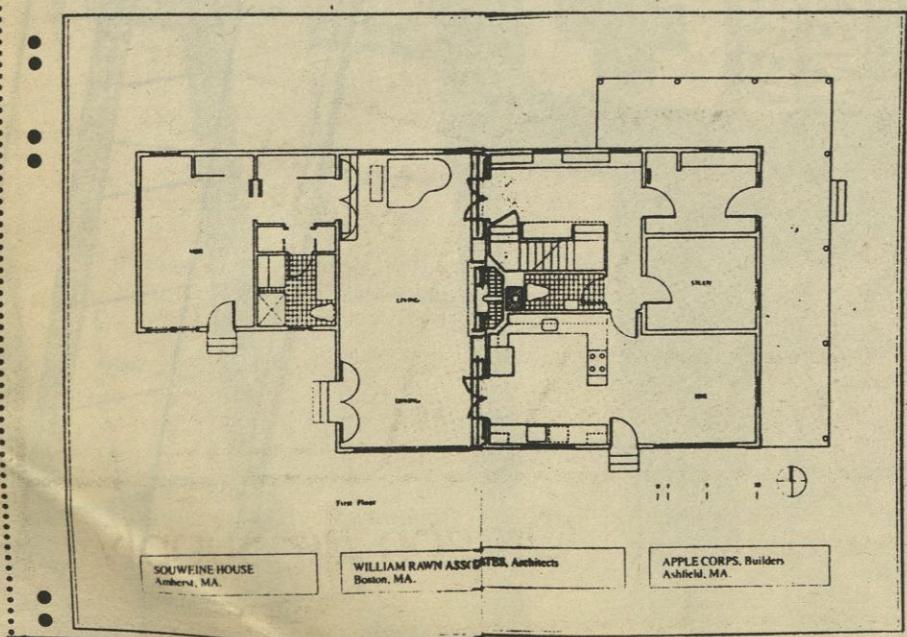
In *Walden*, Thoreau boasts that he has built his 150-square-foot cabin out of this meager materials list:

Boards	\$ 8.03	mostly shanty boards
Refuse shingles for roof and sides	4.00	
Laths	1.25	
Two second-hand windows with glass	2.43	
One thousand old brick	4.00	
Two oaks of lime	2.40	That was high
Hair	0.31	More than I needed
Mantle-tree iron	0.15	
Nails	3.90	
Hinges and screws	0.14	
Latch	0.10	
Chalk	0.01	
Transportation	1.40	I carried a good part on my back
In all	\$28.12	

In *Walden*, Thoreau's framing timbers cost him nothing, because he chopped them down himself.

From the endeavors of apple corps the builders conclude that to do quality construction the price must be high. The tale becomes an epiphany for quality construction and craftsmanship in home building and thus is a tragedy.

In the course of the tale however, the reader get a very detailed walk through the steps and building a house. And this building process is the fabric on which the author wove his characters, giving revealing aspects of their work and personal lives (a bit too revealing but popular for the soap opera set). Their personalities become a contrast with the process of the house. The builders become harmonious with it and blend and merge with its conception. The clients become an ignominy in it, an ironic afterthought to its presence. And finally the architect absent from it. The house is more a product of the builder than the designer who drew it.

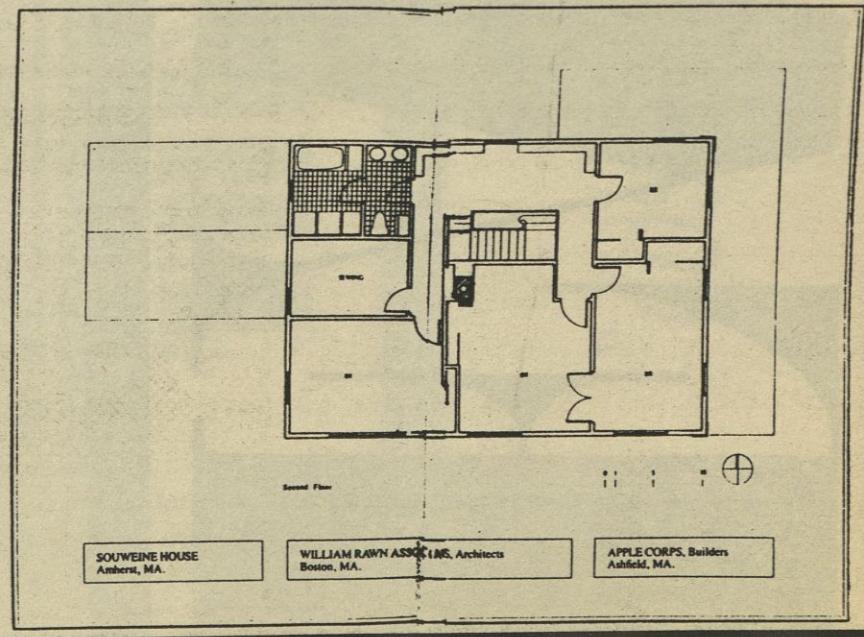


Floor Plan

SOUWEINE HOUSE
Amherst, MA.

WILLIAM RAWN ASSOCIATES, Architects
Boston, MA.

APPLE CORPS, Builders
Amherst, MA.



Floor Plan

SOUWEINE HOUSE
Amherst, MA.

WILLIAM RAWN ASSOCIATES, Architects
Boston, MA.

APPLE CORPS, Builders
Amherst, MA.

OUTDOOR



SACRED
HEART
GENERAL HOSPITAL
MEDICAL CENTER
MAIN ENTRANCE

IN THE CAMPUS COMMUNITY

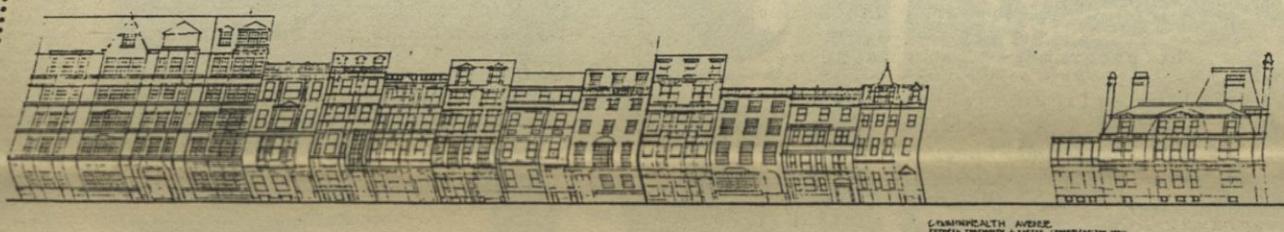
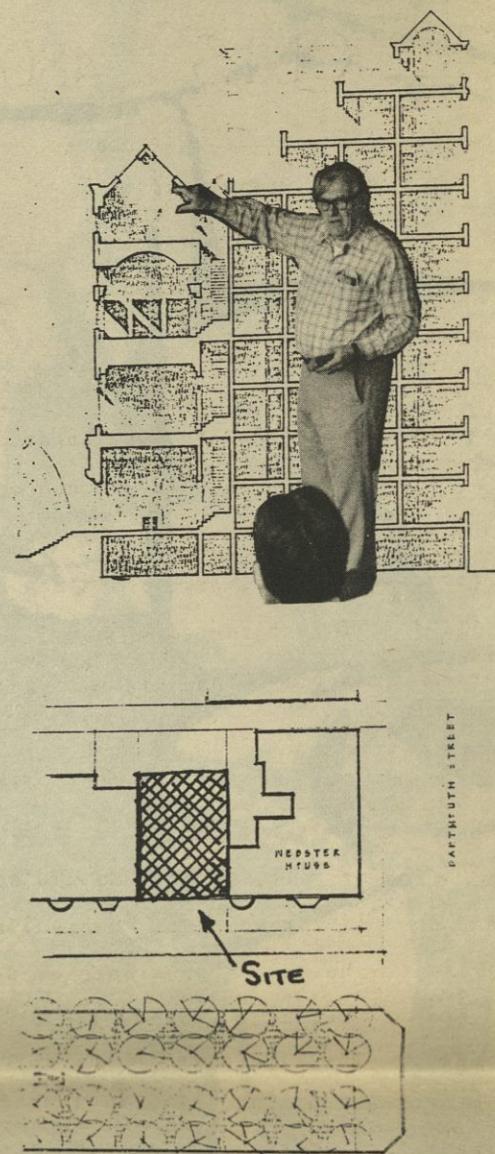
"costruitemi mi un altro parcheggio"

STUDIO

DOLE'S 480

Boston's Back Bay District consists mostly of late 19th century Row Houses built in various styles of architecture popular at that time. Many of these houses have been converted into apartment houses, office buildings, or residential hotels. Commonwealth Avenue, the focus of the Back Bay is a true Parisian Avenue. It is a very wide, formal avenue, lined with many rows of trees, and dotted with statues portraying outstanding people in Boston's history. The site for the project is a difficult one in that not much recent building has occurred along Commonwealth Avenue. One of the main issues is in attempting to fit a "1980's" building

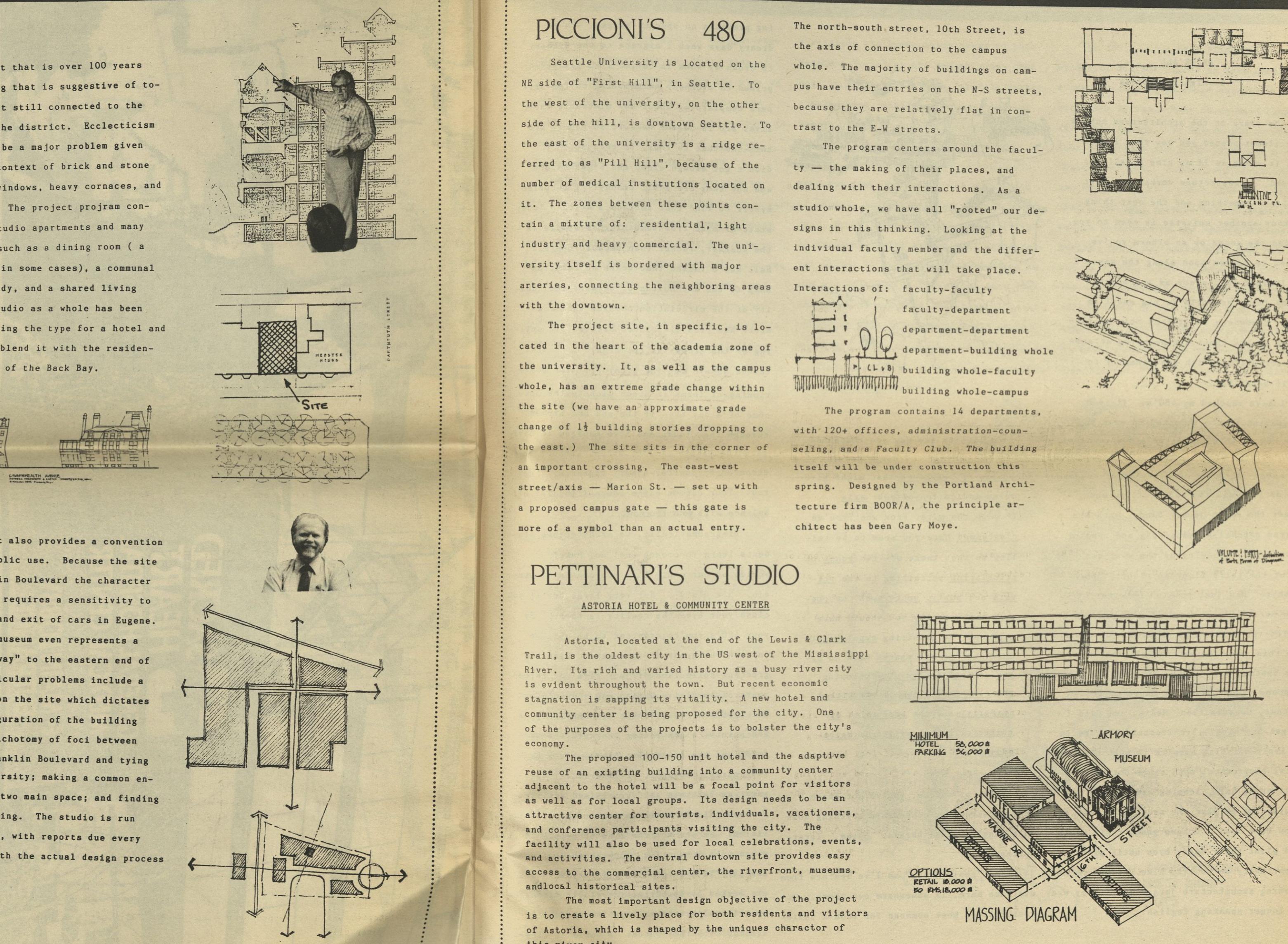
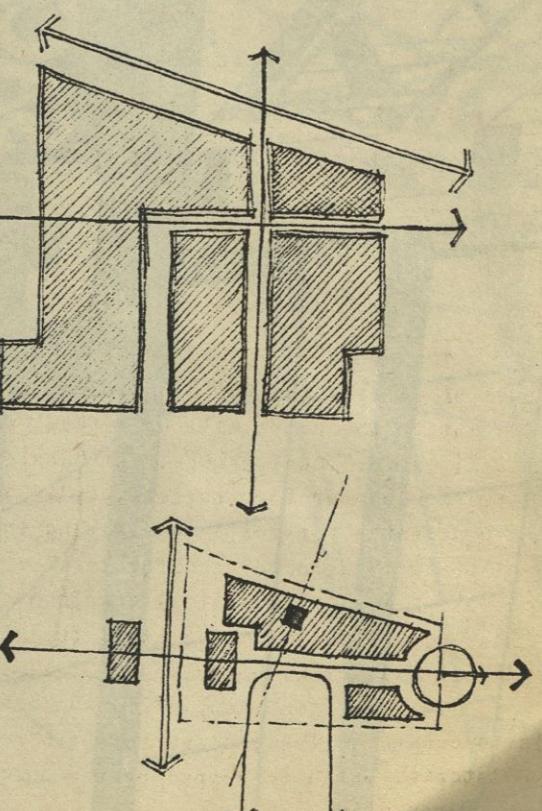
into a district that is over 100 years old; a building that is suggestive of today's time, yet still connected to the character of the district. Eclecticism has proven to be a major problem given the exciting context of brick and stone masonry, bay windows, heavy cornices, and other motifs. The project program consists of 30 studio apartments and many public rooms such as a dining room (a restaurant in some cases), a communal library or study, and a shared living room. This studio as a whole has been closely following the type for a hotel and attempting to blend it with the residential character of the Back Bay.



FINROW'S STUDIO

Jerry Finrow's 480 studio is working on a combination of a natural history museum and the University of Oregon Alumni Center. The site is the triangular piece of land east of Oregon Hall, where the parking lot presently sits. The program basically occupies 3/5's of the space, up to the line where the parking lot now ends. The other 2/5's will be an open air museum, upon which three historic buildings (the "EWEB" granary building, an old farmhouse, and a simple historic barn) and several antique machines will be relocated. The total square footage of the museum and alumni center is 86,251 feet. The museum is state-funded and therefore has a stronger relationship to the city than to the university. The Alumni Center is directly related to the

university but also provides a convention center for public use. Because the site flanks Franklin Boulevard the character of the design requires a sensitivity to the entrance and exit of cars in Eugene. The open-air museum even represents a kind of "gateway" to the eastern end of Eugene. Particular problems include a strong angle on the site which dictates a rigid configuration of the building elements; a dichotomy of foci between enfacing Franklin Boulevard and tying into the University; making a common entrance to the two main spaces; and finding place for parking. The studio is run "office-style", with reports due every week, along with the actual design process itself.



REVIEW

PICCIONI'S 480

Seattle University is located on the NE side of "First Hill", in Seattle. To the west of the university, on the other side of the hill, is downtown Seattle. To the east of the university is a ridge referred to as "Pill Hill", because of the number of medical institutions located on it. The zones between these points contain a mixture of: residential, light industry and heavy commercial. The university itself is bordered with major arteries, connecting the neighboring areas with the downtown.

The project site, in specific, is located in the heart of the academia zone of the university. It, as well as the campus whole, has an extreme grade change within the site (we have an approximate grade change of 1½ building stories dropping to the east.) The site sits in the corner of an important crossing, The east-west street/axis — Marion St. — set up with a proposed campus gate — this gate is more of a symbol than an actual entry.

The north-south street, 10th Street, is the axis of connection to the campus whole. The majority of buildings on campus have their entries on the N-S streets, because they are relatively flat in contrast to the E-W streets.

The program centers around the faculty — the making of their places, and dealing with their interactions. As a studio whole, we have all "rooted" our designs in this thinking. Looking at the individual faculty member and the different interactions that will take place.

Interactions of:
faculty-faculty
faculty-department
department-department
department-building whole
(Lv 8) building whole-faculty
building whole-campus

The program contains 14 departments, with 120+ offices, administration-counseling, and a Faculty Club. The building itself will be under construction this spring. Designed by the Portland Architecture firm BOOR/A, the principle architect has been Gary Moye.

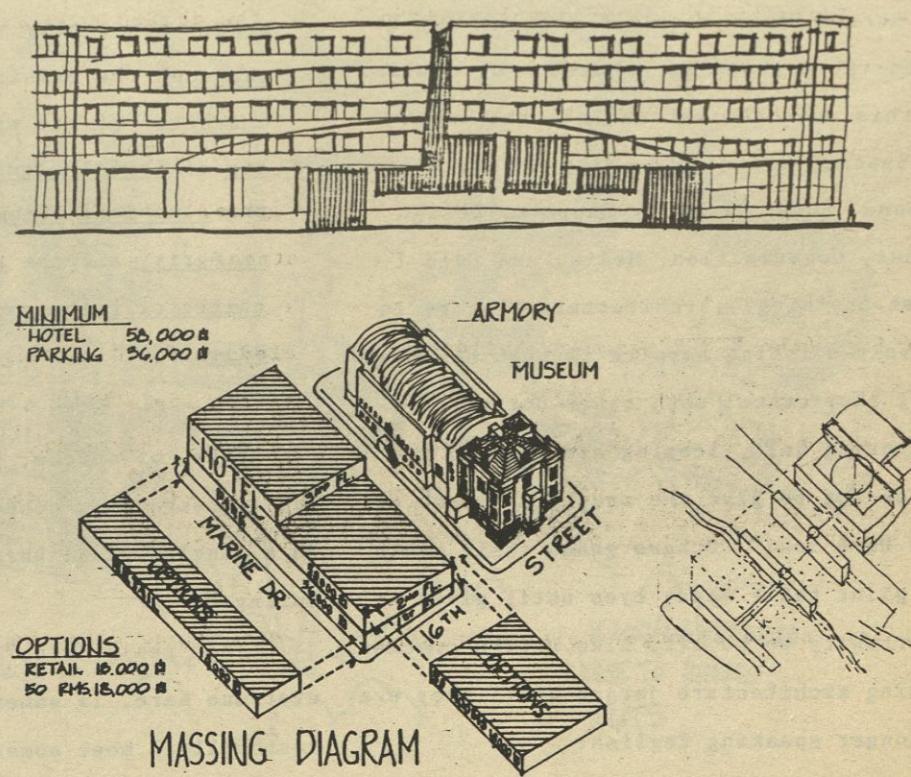
PETTINARI'S STUDIO

ASTORIA HOTEL & COMMUNITY CENTER

Astoria, located at the end of the Lewis & Clark Trail, is the oldest city in the US west of the Mississippi River. Its rich and varied history as a busy river city is evident throughout the town. But recent economic stagnation is sapping its vitality. A new hotel and community center is being proposed for the city. One of the purposes of the projects is to bolster the city's economy.

The proposed 100-150 unit hotel and the adaptive reuse of an existing building into a community center adjacent to the hotel will be a focal point for visitors as well as for local groups. Its design needs to be an attractive center for tourists, individuals, vacationers, and conference participants visiting the city. The facility will also be used for local celebrations, events, and activities. The central downtown site provides easy access to the commercial center, the riverfront, museums, and local historical sites.

The most important design objective of the project is to create a lively place for both residents and visitors of Astoria, which is shaped by the unique character of this river city.

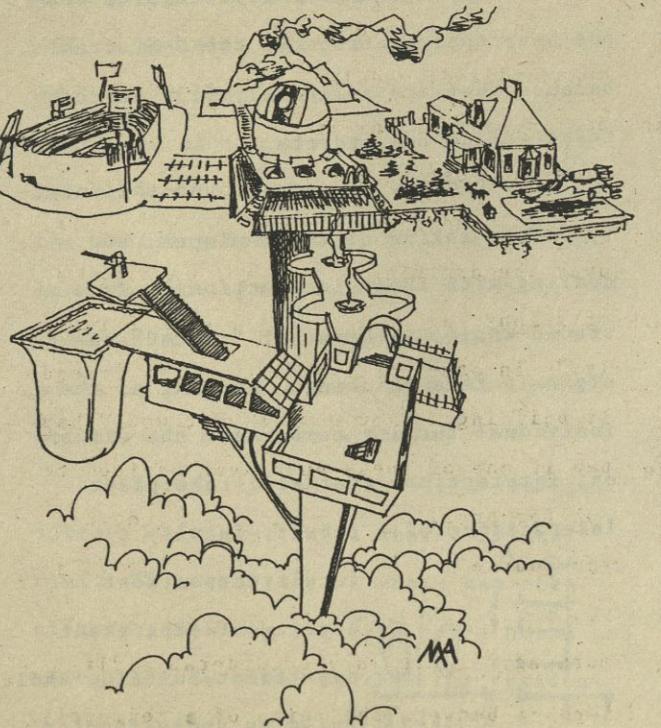


AFTER ALL

AFTER ALL . . .
by Miguel Arboleda

My years at the architecture school have almost passed and now that I look back it seems as if no time at all has elapsed. Architecture works that way: you learn something and the next thing you know another universe is open to you, besides the dozen or so others you've managed to happen upon along the way. I have learned in 3 years as a graduate student that the world is big and I am small. Somewhere in it I am this microbe puffing up its chest and pointing at some hasty scribblings with the temerity to call it beautiful.

I have reached my 480's. It is a designation that's supposed to mean you know how to look at Eugene's downtown and give all the right solutions to anyone who asks. At least that's what it sounds like as you walk the halls of Lawrence. Witness the sport-jacket dandy, with his required satchel shoulder-bag and enator fountain pen, standing by the west windows of the third floor corridor. Some "neophyte" has just pointed out that he liked Sacred Heart Hospital and the way it handled the parking structures. Of course, with this seasoned veteran all the imput from Spatial Order, ECS, Structures, Place Response, Human Activity Support, Design Process, Construction, Media, and (did I forget anything?) Architecture history is actively spinning haywire through his head until they cancel each other out to a sputtering halt, leaving him with no recourse but to give the neophyte a look of "How Dare You!" Others gnash their teeth and glint their beady eyes until given an opportunity to go off, like a fire cracker, spuming architecture jargon until they are no longer speaking English:



"I'd like to see how you responded to the context. I don't see any points of reference that might give me an indication of your axis through the site. From what you've diagrammed here you seem to be telling me that there are two zones of circulation pertaining to the private and public sectors of the program, when really you should have enhanced the existing typological character of the spaces with an order of formal elements following the classical forms of structural integrity and the essence of architectonic compositional regionalism."

Then, of course, you've got those who've learned to condense everything down to a single, nasal phrase. "Hmmm. Interesting."

The "real world," as I've learned from everyone here, is somewhere out there. Occasionally I meet someone for whom a build-

ing presents no special enigma. Those dreary days when I migrate to the Beanery to drown my woes in coffee I am always surprised to overhear neighboring coffee-sippers complaining about how miserable their lives are in Eugene because so-and-so did this-and-that to them, or because they didn't get enough sleep the night before and now they are a bit cranky. I surprise myself to find that perhaps I am in a lousy state-of-mind from something as simple as the weather, rather than because Emerald Hall has a facade that bears no relationship to the Art Museum or because the quality of the circulation outside the Bookstore has been diminished because the ceiling of the arcade is too high. I've attained an eye for the picayune. The positioning of forms in space dictate the outcome of a day even if the sun has broken through the clouds and I've managed to navigate the length of 13th street without being accosted by quarter-hungry vagrants. "Hey you! Your coffee cup's compositionally off-balance with your croissant."

Diagrammatically, we architecture students learn to create (no, no, Make!) worlds of our own. I've got one in my studio. 5'x 6'x 9'. Not very large but if you close your eyes the reality is there. By your 480's you're expected to be able to fashion the greatest fire-hazard with the greatest collection of junk five (or three) years of impulsive buying can accumulate. Our little worlds bristle with sharp edges and points, black powder encrusts the surface, and the panoramas, lit 24 hours by two sources of light, are inevitably downward, as befits a self-proclaimed godling.

Perhaps this is where we acquire our tunnel vision. We are not the kind of people to stand atop a mountain, look at the horizon and say "This is good." Our little worlds are marked by boundaries inevitably strangled by triangular sticks, which we wield like wizards with their wands. A world of lines. You can imagine yourself walking along the

paths of every pen and pencil, a tight-rope walker, and forget that on either side of you yawns a void. When we have the time we rummage in our drawer full of tricks and produce our pretty prisma colors to color in these spaces. "This is grass," you say. "This is water." "This is the sky."

We do our best, whatever methods we use. A measure of your dedication and a mark of pride seems to grow among some in being able to stay up all night long for days on end. Though you may look like hell, and can barely stand steady, by God, you got that axon done! At the coffee bar, where the shuffling feet during review time sound remarkably similar to those of a chain-gang, you hear conversations of brave deeds and daring ventures, all tempered with the proper modesty:

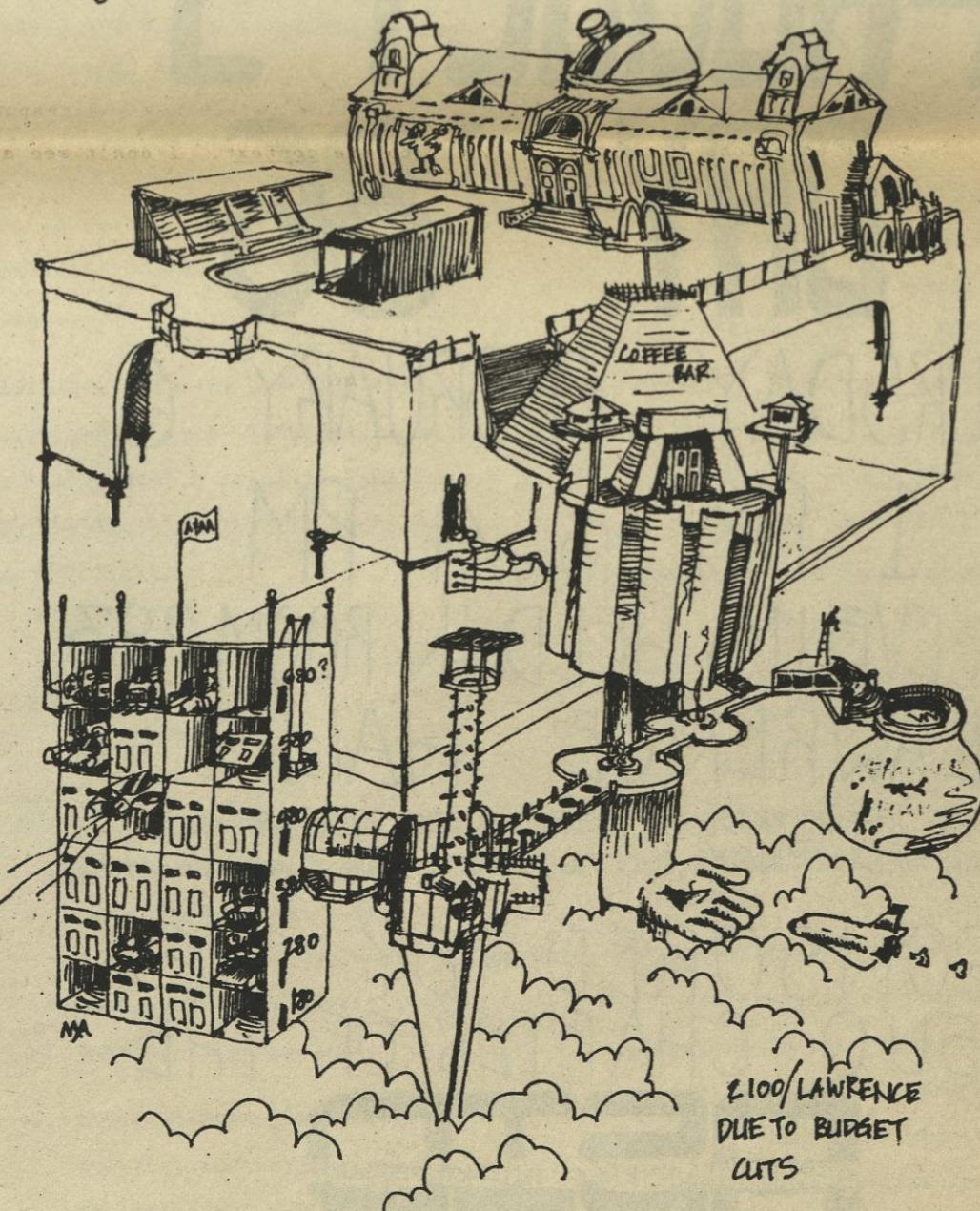
"Man am I tired. I stayed up all night last night"

"I've been up for two days, man!
Don't know how much longer I can take
this. I've still got seven drawings
to go!"

"Yeah, there was a point at about four this morning when my eyeballs felt like dried prunes in my head and I was just staring at my board."

Out of all that the spaces we put so much time into are meant to reflect a healthy life and a deep respect for nature. The great gurus speak of a holistic way of looking at the world. That doesn't include ourselves as architecture students. We learn to think of our bodies as irritating hindrances to our search for greatness and constantly bemoan the physical limitations that eating, sleeping, and exercising impose upon us. Years of peering into books on history's architectural precedents and following the great ritual of "Process", have moulded our personalities until now we have an uncanny resemblance to the subjects we study. Within the

discipline the human being seems to have become a "unit" in the design, cogs that come in prescribed sizes, interchangeable, standardized, modular. At our drafting boards, after a night of flogging our bodies and lost in a world of squealing Walkman headphones, one of us will pull away the drafting tape, hold up a piece of skinny, and remark, "not user friendly." In other words, "not a very friendly building." You wonder what would happen if one of these guys ever decided to run for president! Forget the fact that you yourself are more dead than alive as you lurch home from studio early in the morning. There is a considerable difference between the ruins of a necropolis and a bustling city.



ART BARK

click go the camera shutters. Click, click! Why would she possibly want to re-place the street block with modern hous-ing? We architecture students know! Click. We've studied the quality of the spaces and certainly they beat anything found along the monotonous strip of sub-urban development. So what if she wants running water and a garden and maybe even a place for a car? Click, click! Oooh! And why aren't these small countries put-ting their money into preserving their rich and ancient ruins for the prosperity of all? Click, click!

These world-travellers return from latitudes and longitudes lugging their cameras and journals, all the time certain to criticize anything and everything in their path. Memories of the first couple of years when they champed on their bits have allowed a considerable accumulation of froth and spittle. If perchance some spaces they visited and wonder why you didn't 180 student let a pen slip and a line was use something like them in your design. And left on the paper, 480 students take one glance at it, and, gathering like a group of keystone cops, promptly disqualify such simplistic diagrams as highly inappropriate. We are never satisfied.

Have I missed anything? How tragic if I left the architecture stage out of character! Now that I've managed to get ink all over my hands I can sit back and sigh. After all I'm in my element where ever I go, right? Right? Give me time to synthesize that.



Feb 23-March 1

Gallery 141, Student/faculty photo-graphy, 2/24-2/28. Opening recep-tion 2/24/86, 7:00 pm.

AAA Lecture Series presents Richard Rose's lecture, Building, Image, Artifact: Postcard Architecture.

2/28/86, 4:30 pm, 177 Lawrence.

March 2-8

Gallery 141, Scott Smith (paintings), Gerald Snyder (paintings and draw-ings), 3/3-3/7/86. Opening recep-tion 3/3/86, 7:00 pm.

State of the Arts Lecture Series: Art and the Public Interest will be the lecture given by Dr. Edward Banfield, 3/5/86, 7:30 pm, Gerlinger Lounge.

AAA Lecture Series presents Chuck Rusch and Richard Wanderman speaking on The Amazing Macintosh: Computer for the Whole Brain, 2/7/86, 4:30 pm, 177 Lawrence.

LAWRENCE GALLERY: Landscape drawings by architect Mike Pease.

NOTE: there is now a formal admission charge to enter the museum — Tuesdays from 4-7 pm are free.
OREGON HISTORICAL SOCIETY: The Afro-American Bicentennial Commemorative Quilt. (1230 SW Park Ave., ends Feb 22. 223-2264.)

VOLUMN CENTER GALLERY: The 41 year old German artist, Roger Herman will be displaying his 8x8 ft. color woodcuts. These enormous prints frequently focus on art his-torical images. The show begins Feb 2. (Reed Col-lege — 3203 SE Woodstock Blvd.)

ABANTE': Austrian artist Helmut Preiss' exhibition of Surreal and Delicately Erotic Art; this is the first major U.S. showing of his work. (124 SW Yamhill St., 295-2508.)

Through March 10th. (842 SW 1st, PDX 224-9442.)

CONTEMPORARY CRAFTS GALLERY: Mixed media constructions by Charles Forster, fiber assemblages by Kay Campbell and enamel metal vessels by Harlan Butt. (3934 SE Corbett Ave., ends Feb 18. 223-2654.)

NORTHWEST ARTISTS WORKSHOP: erotic art '86 artworks are now being soli-cited for the 1986 Erotic Art Exhibition, opening Feb 14 to be juried and curated by Portland artist Tom Prochaska. Contact North-

west Artists Workshop — 522 NW 12th Ave., 220-0435

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EUGENE CONT'

State of the Arts Lecture Series:

Reshaping Policy for Arts Education: A Response to Our Cultural Dilemma.

Presented by Dr. Ralph Smith, 4:30 pm, EMU Forum Room, 2/19/86.

ART BARK

BY
JIM JOHNSON & JOANNE DEITZ

EUGENE

Feb 2-8

Gallery 141, Cattle show through 2/7. Opening reception 2/7/86, 7 pm.

AAA Lecture Series presents two lec-tures by J.N. Tam, University of Liverpool:

British National Parks: Conserva-tion of the lived-in landscape, 2/6/86, 8:00 pm, 177 Lawrence;

The architecture of Sir Edwin Lutyens, 2/7/86, 4:30 pm, 177 Law-rence.

Gustina Gallery, Laseels Stewart Center. U of O faculty show through 2/18/86. 26th and Western Blvd, Corvallis.

Feb 9-15

Gallery 141, Kyu Park (prints) and Norm Rosenberg (paintings), 2/10-2/14. Opening reception 2/10/86 7 pm.

Maude Kerns Gallery. Work by Allen Cox, John Rosese, Ellen Ornitz, and Jean Blackburn. 2/14/86-3/22/86. Opening reception 2/14/86, 7-10:00 pm. 1910 E. 15th, Eugene.

Feb 16-22

Gallery 141, ceramic sculpture, 2/17-2/21. Opening reception 2/16/86 7:00 pm.

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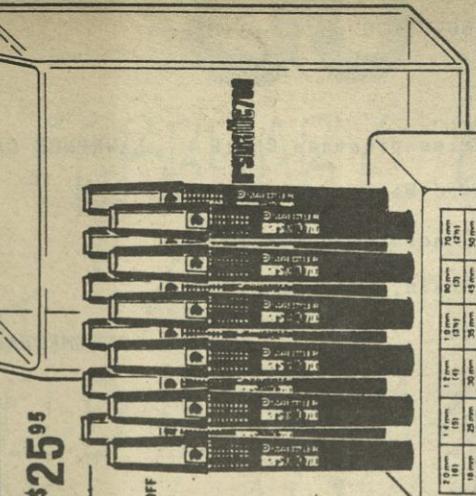
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