

# AVENU

Department of Architecture  
School of Architecture and Allied Arts  
University of Oregon Eugene, Oregon 97403

October 11 1977  
Vol. VII No. 3

## ON COMMITMENT

DEAR AVENU:

What I am going to speak of today I very honestly don't enjoy doing, and have difficulty in doing so, but situations leading to and giving rise to this letter have advanced to such a state that measures, or their beginnings (this letter) have become imperative.

After two years of school I left for a year and returning this fall, high on travel and memories packed and ready for use, I find the level of commitment and the level of committed students in the Architecture Program to be quite apparently wanting, a situation difficult to understand considering the selection procedures involved in admissions to this program.

There seem to be, no in fact there are, students who are literally sliding through this program. This school should, with the utmost dedication be about the business of training architects. I have no doubt that that is the genuine goal of the faculty, and I have great respect for the faculty of this school, but situations exist either in class structure, grading procedures, program structure or something which allows individuals who are concerned, sometimes quite little with understanding the

natures of architecture, but instead think architecture is some funky thing most anyone can do on Monday, Wednesday and Friday afternoons. Architecture is serious stuff, and beyond that I believe quite genuinely it to be the highest form of art, to leave this in the hands of individuals who are not very seriously committed to the pursuit and realization of architecture is horribly and critically dangerous. I sense an air of unfounded complacency within some parts of this school. If our education becomes nothing more than a dance of sorts where issues are sidestepped in order to pat someone on the back we gain nothing except a bad case of tendonitis. We are here to learn and create and "find fault" with each others work.

Five weeks into the term, and still 3rd floor Lawrence is near desolation, desks and pin-up boards are literally vacant. Excuses that Lawrence is such a horrible place to work hold absolutely no weight. Sure we would all like an expressive and supportive building and studio space to be in and work in, but for now we should improve and beautify as we can and make due with the rest. We all have so very much to be gained from each other,

architectural skills cannot be developed in a vacuum, nor is it practiced in such a way.

Don't take the attitude that you'll learn the same things when you finish school and go to work, and don't take the chance you'll live to a ripe old age like Frank Lloyd Wright. Do your damnest to get as much out of every studio, every lab, every casual discussion over a pitcher at Taylors, as much out of every professor or student you come in contact with. Architecture is much too precious a thing for it to be any other way.

Vincent van Gogh once said "The love of art is the loss of real love". I think Vicent's self imposed rigours of pursuit toward art are understandable and unquestionable on seeing the results. If we are as sincere as Vincent about our pursuits toward architecture, the sacrifices which must be made at this time will become quite individually clear.

Thank-you

Jeff Smith

NOTE: This letter is not in response to the Oct. 28 issue of the ODE. This was written prior to that date.

## GETTING IT STRAIGHT

### Advising Information

You may have noticed that the course work bulletin board has been recently bared. This is preparatory to the posting of Winter term course descriptions. Look for that information during the next several days: by Friday 18 Nov., all course descriptions except for design offerings should be up. Note that course descriptions now show both criteria for eligibility (or prerequisites) and/or criteria for selection. Read descriptions of courses you are interested in

carefully before approaching instructors -- they are bound to appreciate questions which indicate some inkling of what their courses are about.

### Fall '77 Degree Candidates:

Those who have applied for graduation this term should check to make sure their names are so listed on the sheet posted on my office door. Departmental degree analysis work has just begun. Stop in to see how it's going.

Richard Garfield



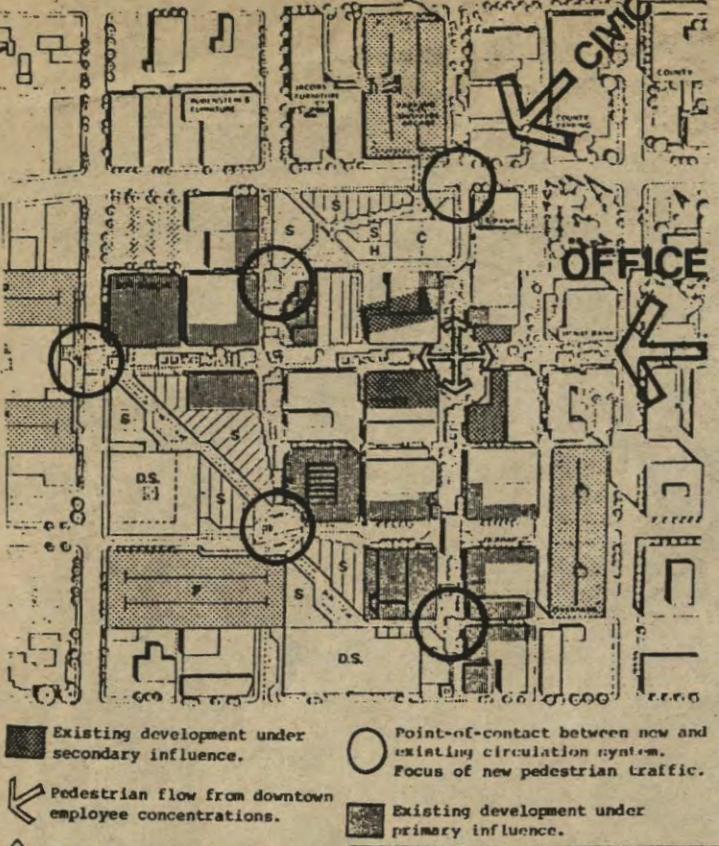
## ATTENTION: DEPARTMENT QUESTIONED

AVENU has published Arch. student, Jeff Smith's letter, with the thought in mind that there are many students with strong opinions reading AVENU each month. Although the staff did not solicit this letter, we are now asking you to submit your various views for the upcoming issue. In response to controversy gen-

erated by an Oregon Daily Emerald article regarding the abilities of recent Department of Architecture graduates, AVENU has planned an Introspective Evaluation of the department for its next issue. Opinions and expectations as they pertain to the curriculum, philosophy, and direction are being solicited by AVENU for

publication in the December issue. Student and faculty articles or opinions should be placed in the AVENU's box, Rm. 109 Lawrence. Publication deadline is November 28th. With 600 students, many spending over 5 years in pursuit of a degree, it should be obvious that some strong opinions are formed. Most Architecture

students are very busy, and somehow manage to slip through the department without passing on their thoughts which would benefit the direction of others. It's time for a little organized thought--think about bringing that studio 'shop talk' into a larger forum, and contribute.



## DOWNTOWN MALL

The downtown mall in Eugene's city center is headed for surgery. The reason--revitalization. The Register Guard, the School of Architecture and Allied Arts, Eugene Architects, and an array of consultants have all descended upon the mall to prey on the meaty multi-million dollar revitalization project.

To date, the feasibility of a downtown revitalization project has been studied by the City of Eugene. Different pieces of the downtown pie have been farmed out to various specialists. The goals for downtown Eugene development contained in "A Study of Retail Expansion in Downtown Eugene" recognize problems of downtown business, traffic, projected growth and design. An outline for

goals delineates revitalization factors and aims.

A checklist for downtown Eugene development goals explains current urban strategy. Briefly, the goals are to keep existing retail facilities downtown (with possible expansion), reinforce the existing mall, deliver a complex without adversely impacting adjacent residential neighborhoods, use land already owned by the Renewal Agency to cut 'front end' costs, provide opportunity for developers, and retain "major retail facilities."

The goals appear to be clear, but questions of the success of the mall are inevitable. The Register Guard (Sept. 9) cited examples of businessmen deserting a floundering economic ship. "Some businessmen are quitting business or fleeing the mall for other shopping areas they believe will bring them a better return on investment." Under-

tainty and questions of 'obstructionism' (reduced vehicular traffic and curbside parking) plagued the mall's ability to seduce new business.

Most recently the business pendulum seems to have swung back toward a positive surge in downtown business. Renewal has added \$5 million in property value to tax rolls, there are 100 more businesses now, and no retail vacancies; all of which indicates revitalization. The promise of continued increases in downtown activity and recent mall vitality should help convince doubting business to linger awhile.

It's about time business vitality and a fresh facade design coincide at the Eugene Downtown Mall. Future questions stemming from the quest to revitalize the mall will be explored in subsequent issues of AVENUE.

Lee Stevenson

## Framework and criticisms of Eugene's City PLANNING

It is clear that the Planning Department of the City of Eugene is anything but simplistic. The problems they deal with and the processes involved are very complex.

This article deals with the framework that the Department operates in, and the most frequent criticisms of it. "Much of the public discontent over planning issues focuses on the Planning Department without an understanding of the overseeing bodies" complains one city staff member.

The Planning Department is responsible to the City Council and the Planning Commission in Eugene.

Under our form of government, the City Council sets policy, within the bounds of the City Charter. The City Manager is paid to implement and administer those policies. The City Manager is in a powerful position that is ultimately responsible for all hiring and staffing of the local government. The city council appoints people to the Planning Commission, which then makes recommendations to the city council and reviews Planned Unit Developments (PUD's) among other duties.

The Planning Department is made up of people who consider themselves as "professionals" and the department is organized in a much more horizontal way than many of

the more "union" oriented departments in the city, says Jim Saul. Saul is a senior planner and a frequent spokesperson for the department.

Specific projects are worked on in teams with one person in charge of coordinating the team. And though Saul claims the department is organized somewhat horizontally, his name and that of Jim Farrar appear as project leaders at least half of the time--and almost always on projects that could be deemed controversial.

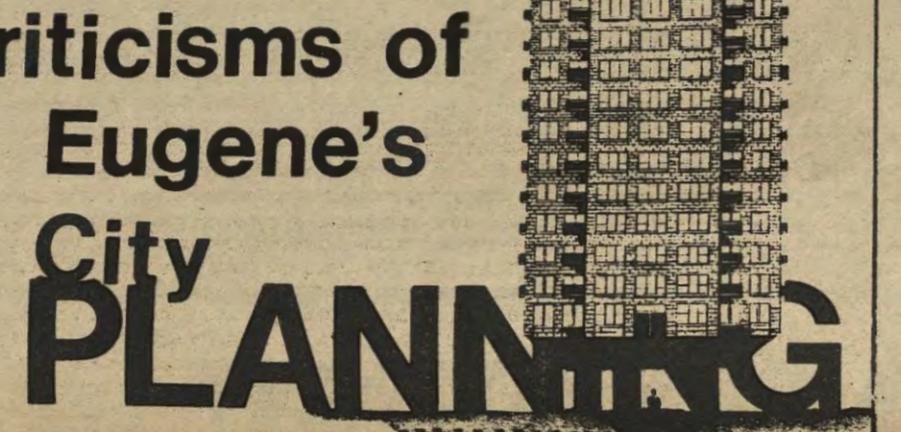
There are many critics of the local planning process and the ideologies that it seems to promote.

In interviews with a couple of local architects, several architecture students, a neighborhood organization chair and a city council person, some frequent complaints emerged.

They include that the planning department does not solve physical problems using a balance of physical and statistical data, but leans too heavily toward statistics. Some see the type of approach which architects use to solve physical problems (i.e. graphics) as lacking. This frustrates local architects.

"They speak a different language," says Dee Unthank. "They can't understand what I am saying and I can't understand them."

**"They can't understand what I'm saying and I can't understand them."**



Some architecture students said that they have a hard time relating to the solutions to problems put forward by the department because of the seeming disregard for physical elements.

The graphics that planners often use are lines and blocks of color instead of people, buildings, trees and cars.

Planners tend to show things in plan instead of other views which might give a more complete picture of the problem (i.e. section, elevation, perspective.)

Another frequent complaint has to do with the lack of responsiveness on the part of the planning department when dealing with the general public. Although ex-city council person, and Westside Neighborhood chairperson Neil Murray says that the planning department has made many "valuable contributions to the city and continues to make them," he is worried about their current direction.

Murray sees "an unfortunate trend where the planning department doesn't have quite as open or friendly attitude toward the lay public and citizen participation as it once did," he says.

The most visible effect is on neighborhood groups, Murray says. People in the groups feel increasing indifference toward them by the planning department.

outside opinion over a period of time.

Otto Poticha comments: "The avenues are open for anybody to make input. Sometimes it is painful, sometimes the input is long and off the track. The city, I found always appears to be open to listen and open for debate. That's very unique....unique to a small town versus a big town, but I have never found a closed door or lack of public forum...either at the official city level or at the planning staff level," he says.

"One of the things I have learned after being a hot-blooded young person to a not so hot blooded older person is that it takes time to make a change...I've learned that many things we talked about ten years ago are being taken up now..."

"Ten years ago we could not understand why they didn't immediately think that (our ideas) were terrific and jump on it."

"Cities work slowly. It is a much slower process than doing an individual building for a client where you make decisions and do it."

Buhler-Wood

Next time--more on the issues facing the Planning Department including zoning, historic preservation, downtown planning and more.

## Mr. PETTINARI goes to wisconsin

Last month I attended a national design conference at the University of Wisconsin in Madison titled "critical human factors and behavior patterns in the color, light, thermal and acoustical environments". The conference was part of the University of Wisconsin's well developed continuing education programs and was geared for practitioners professional as well as educators. The conference attracted a very diverse turnout including such people as carpet salesmen, architects and power company executives. Despite some expected frustrations in communication, I found the mix of participants very refreshing. The conference was structured around individual presentations on the issues of behavior, lighting, acoustics and the thermal environment followed by a panel discussion intended to summarize and synthesize this information.



The various disciplines were represented by some of the leaders in their respective fields: Edward Hall, author of "The Hidden Dimension" and "Beyond Culture", John Flynn in lighting, Robert Neumann in acoustics, and Frederick Rohles, Director for Environmental Research at Manhattan, Kansas on the thermal environment. As expected the conference did an excellent job in thoroughly and clearly delineating their specific topics in an isolated manner. However there was the usual frustrations in synthesizing and relating these concerns to a usable design process.

white photography to record actual scenarios seemed so obvious yet so valuable. From his photo progressions of people acting in natural settings (sitting at desks, waiting for buses, etc.) large prints were made for detailed examination. Spatial boundaries by which people mark their own as well as their groups territories began to emerge. This hierarchy of intimate to public realms seemed a specially significant tool in design. Hall has simply recognized in a more formal way the basic act of visual observation as a manner of learning more about behavior and design. Hall, as an anthropologist

confirmed their disciplines tended to be considered "after the fact" in the design process rather than becoming issues which could lend credible form to a building.

Flynn outlined the very basic lighting task of orientation. How people enter a space, immediately searching for its boundaries and familiarity. This sense of light as a communicator and organizer provides a nice framework for design decisions. There was also some more specific information on energy related developments; more non-uniform, localized lighting design accompanied by lower light levels. There was no mention of the free artificial light. This seems

to be a constant void with lighting experts.

Rohles presented some interesting data on comfort experiments which pointed out definite possibilities of changing perceived room temperatures by manipulating color and texture in design.

However we must agree that our design considerations have largely tended to respond to the visual.

Our tools to deal with issues concerning the auditory, olfactory, kinesthetic, tactile and thermal senses are severely limited or simply do not yet exist.

When is the last time you've described the odors, sounds, feels and changes of your 300 design proposal.

His use of common black &



new "graphic language" to portray the various design issues raised by diverse disciplines is sorely needed. This would be a very interesting subject to pursue in a media course. There were mentions of using computer, synthesizers, matrices, and other sorted demystifiers to process infinite design criteria. However I found these vehicles were often embraced as ends in themselves. More distressing was the reluctance to mention or discuss "values" which underly every design decision. There was also a complete absence of any evolutionary perspective on the matter. The last speaker, C. M. Deasey, an architect, had the impossible task of summarizing the conference and answering audience which responded to some of the issues raised at the conference. There still appears to be an enormous gap between the written word and the actual design criteria and the actual constructed act which all designers must make.

James Pettinari,  
Asst. Prof. Architecture



**Chapman Bros.**  
Stationery And Office Equipment

**A complete drafting & engineering supply department.**  
**(10% student discount)**

**Contract furniture department**  
**One of the largest office furniture showrooms in the northwest.**

THE BUSINESS DEPARTMENT STORE  
1733 Pearl Street / Eugene, Oregon 97401 / Phone 686-1333



# THE BUILDERS OF TIMBERLINE LODGE



## TIMBERLINE LODGE REVISITED

My hiking companion and I completed a lovely trip through the natural wonders of the Northwest with a drive down the Columbia River Gorge. Turning off the highway, we hoped to revel in the lushness of Oregon countryside. The day, however, was disappointingly rainy, and we wondered, "where can we go? What can we see?" When we stopped at a local gas station, the attendant suggested, "Well, since it's raining, why don't you look around Timberline Lodge for a couple of hours."

For two hours?...A lodge? Curious, my companion and I braved the fog and drizzle, spiraling the mountain towards the hidden Timberline above. There, shaped from rough hewn stone, stood Timberline Lodge, the shaved peak of Mt. Hood yearned towards the sky; below, the Douglas Firs covered the mountaincone in opulent green. During a period of national economic despair, people had joined hands and from their collective efforts emerged a man-made homage to the perseverance of nature and the renewed leisure to enjoy it.

One enters the Lodge through the huge 1,000 pound wooden door, framed by a massive architrave composed of Douglas Fir columns and lintels, with carvings representing an Indian motif of "ever-lasting life and abundance." The door handle, hot from the smith's iron in 1937 and polished by users for the next 40 years, curls in one's hand. Within the Lodge, history unfolded. My friend and I had accidentally arrived on an important day; Joan Mondale was preparing to rededicate Timberline Lodge.



writings of Mrs. Claire W. Churchill for the WPA's writer's project in 1937 further described the perception of the Lodge construction at that time:

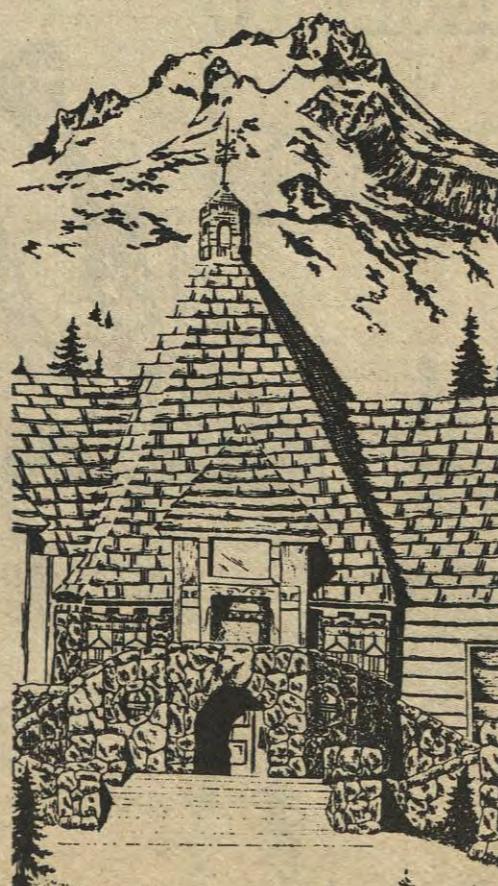
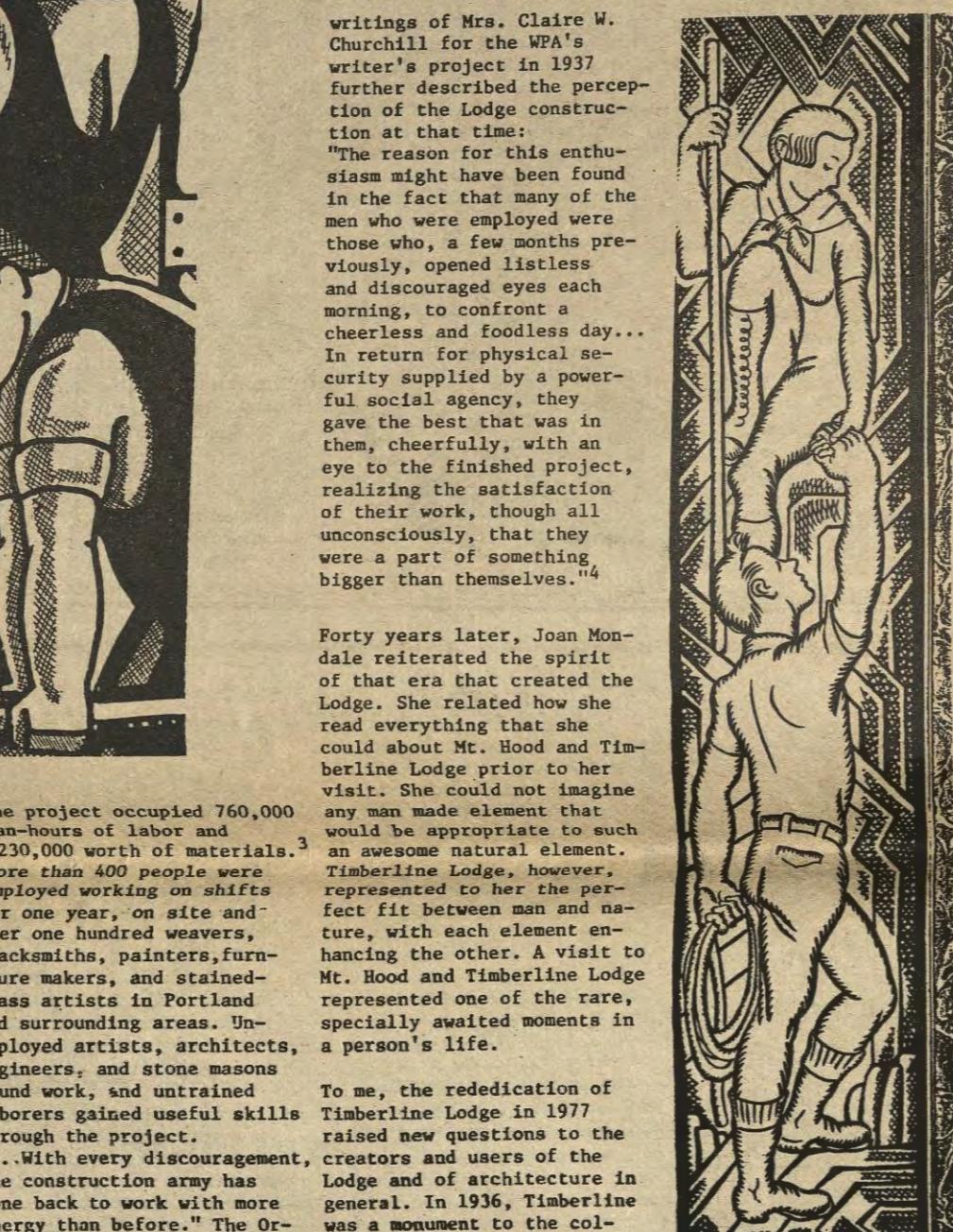
"The reason for this enthusiasm might have been found in the fact that many of the men who were employed were those who, a few months previously, opened listless and discouraged eyes each morning, to confront a cheerless and foodless day... In return for physical security supplied by a powerful social agency, they gave the best that was in them, cheerfully, with an eye to the finished project, realizing the satisfaction of their work, though all unconsciously, that they were a part of something bigger than themselves."<sup>4</sup>

Forty years later, Joan Mondale reiterated the spirit of that era that created the Lodge. She related how she read everything that she could about Mt. Hood and Timberline Lodge prior to her visit. She could not imagine any man made element that would be appropriate to such an awesome natural element. Timberline Lodge, however, represented to her the perfect fit between man and nature, with each element enhancing the other. A visit to Mt. Hood and Timberline Lodge represented one of the rare, specially awaited moments in a person's life.

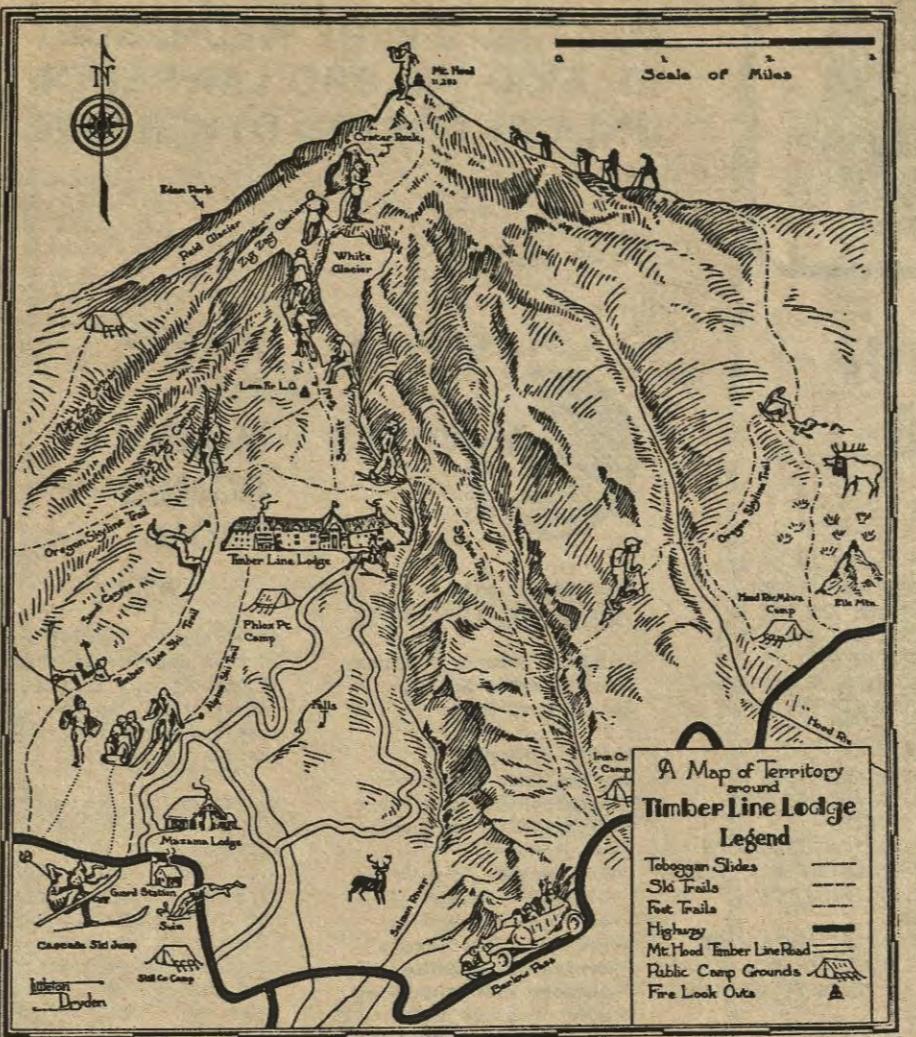
"Governor Martin, ladies, and gentlemen: Here I am on the slopes of Mt. Hood where I have always wanted to come... (to dedicate this lodge)... as a monument to the skill and faithful performance of workers on the rolls of the Works Progress Administration. "...With every discouragement, the construction army has gone back to work with more energy than before." The Oregon Journal captured the momentum of the project. The

To me, the rededication of Timberline Lodge in 1977 raised new questions to the creators and users of the Lodge and of architecture in general. In 1936, Timberline was a monument to the collective needs of the time; it gave almost six-hundred workers a means for survival

cont. pg. 5



# TIMBERLINE LODGE



and a start on a meaningful career. Forty years later, the retired engineer of the original building, the interior designer, the stained glass designer, the fabric weaver, and the mural painter, now in their sixties and seventies, stood before a moved and appreciative audience. I watched the assembly with mixed emotions. The spirit of the WPA worker who built the building seemed to be superseded by the National Endowment for the Arts and the elite who were maintaining and supporting the present renovation of the building. What is the public spirit and citizen involvement of these present undertakings? Who does the renovation work, and who benefits from these projects? Are we once again helping the careers and livelihoods of the unemployed or underemployed? Joan Mondale attempted to compare the CETA program of the Carter administration to the WPA of the Roosevelt administration. So far, neither the extensiveness of funding nor the significance of projects sponsored by (?) CETA demonstrate the same government commitment to the arts and full-employment as represented by the WPA. One hundred thousand dollars in NEA funds for renovation appeared to support artists who were already well-established. In addition, the cost of a room at the Lodge makes it difficult for the

average worker to spend the weekend at the Lodge. Thus, the spirit and values of the Lodge's inception no longer seem to be reflected by the present elite maintenance and clientele. The Lodge does remind us, however, of the potential of man to combine energy to create a work of art, but its future use and meaning must be re-evaluated by subsequent generations.

Ellen Rotz  
9/29/37

1. The Oregonian,
2. "Timberline Lodge," prepared by the WPA, Bedell Edg., Portland, OR
3. "The Builders of Timberline Lodge," WPA, 1937. Some of the art shown is from this edition.



## Brian writes with "a sugar cone"



46 greenwich south street  
greenwich, london SE10  
SUN, England

### LONDON DESIGN SUMMER TFRM

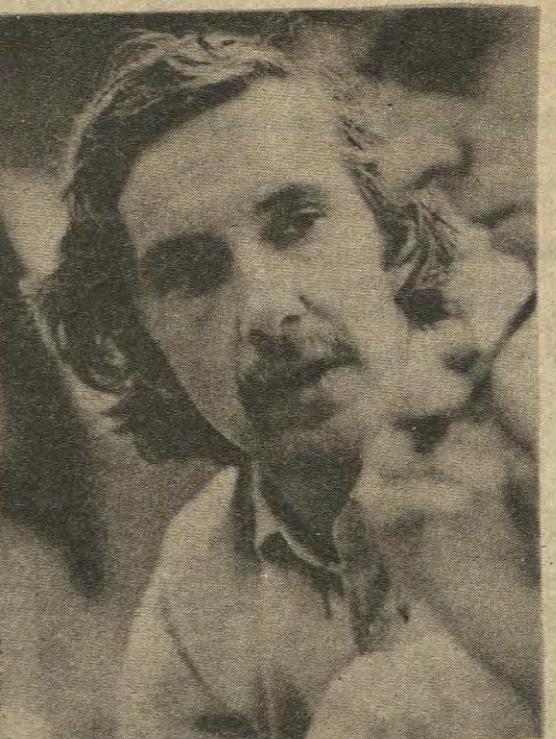
#### FINAL ORGANIZATIONAL MEETING:

5:30  
MONDAY 11/14  
ROOM 380 LA.

#### WE MUST MAKE A DEFINITE LIST OF PERSONS WHO WILL GO.

Don Genasci

val hall behind a blueberry cheesecake scoop!! otherwise it's back to whatever you want to call it here...the football (soccer) season underway, not a punk rocker in sight and the queen's gold leaf coach back in mothballs for another 25 years... happy jubilee...i did think of sending you all union Jack socks or a



BRIAN CARTER, a visiting arch. prof from london, at oregon last year

special Jubilee pencil sharpener but just couldn't decide which to get in the end!

anybody coming eastwards should get in touch... the economy tour includes tower of london, the 185 bus and a stick of greenwich rock whilst the deluxe version includes fish and chips at buckingham palace and a life size GRP guardsman! ^

brian carter

### RELATIONSHIP BETWEEN BRANCHES AND SCHOOLS

Thanks to brian carter, RIBA JOURNAL has published this bit of info about AVENU. The Royal Institute of British Architects Journal is a widely read publication, and requests for issues of AVENU have come from U.S. AIA JOURNAL, as well.

Former editor of Architecture East Midland, Brian Carter, writes from Oregon, USA of a joint venture between the School at Oregon University and the Southwest Oregon Chapter of the AIA. These two bodies collaborate on a shared newspaper published three times per term, by the students, and it is termed a 'free access forum for the exchange of ideas and the exploration of environmental issues'. The newspaper is a heavily illustrated A2 size, with between four and twelve pages and it provides the opportunity for genuine integration between the two sponsoring bodies since the events, lectures and projects of both are openly advertised within. With both branches and schools running short of cash, and complaining about the lack of effective communication, the example of the Oregon newspaper could surely be followed in this country.

**CENTRAL BLUEPRINT**  
Photo-Reductions  
Enlargements  
PMT's  
47 WEST 5th  
342-3624  
Eugene, Oregon, 97401

# ASC AIA



## WHAT THE ASC/AIA CAN DO FOR YOU

### WHAT IS THE ASC/AIA?

The ASC/AIA is the national organization of architecture students. It is the glue that binds the architectural profession, the student, and the architectural educators together.

### -CONNECTIONS WITH THE PROFESSION-

The ASC/AIA gives its members the opportunity to learn how the professional organization operates. Through the critique sessions, seminars, conventions and board meetings, the student can establish rapport with the members of the profession.

### -UNITED STUDENT BODY-

The ASC/AIA can help form a cohesive student voice. With this voice the students could better communicate their thoughts about the curriculum and the direction of the department of Architecture.

### -UNIVERSITY COMMUNICATIONS-

A unified student organization can create ties with university functions and government. This means the opportunity to utilize funds available to student organizations. It is an opportunity to exchange information and opinions with other parts of the university.

### -NATIONAL LEVEL EXCHANGE-

The ASC/AIA gives the Department of Architecture a vehicle to communicate with other schools of the nation and to understand their philosophy of architectural education.

### -INTERNAL RELATIONS

INTERIOR ARCHITECTURE SCHOLARSHIPS ENVIRONMENTAL EDUCATION REGIONAL DEVELOPMENT AND NATURAL RESOURCES DESIGN

### -SOCIAL FUNCTION-

The ASC/AIA can provide social interaction between students of the Architectural department and the other departments of the school of AIAA. With planned functions such as Potlatch, lectures, student seminars and conventions, vital communications can be established between individuals of similar or diverse backgrounds.

### -CHILDREN'S PLAYGROUND

design seminar was briefly dealt with. More info. later.

### -NATIONAL AIA COMMITTEES

explained & discussed. Applications are now available for interested students.

### -ALL MEMBERS

were encouraged to take part in Nov. 28 hearing in Eugene concerning the "City Development Charge". This is a topic of major importance for all of us.

### -REGIONAL AIA AND NATIONAL AIA

These provide partial funding for members to travel to regional and national AIA meetings and convention.

### -AAA COKE FUND

This is a fund the Architecture School has for student travel that can be used not only for ASC meetings but conferences and conventions of any educational nature.

### -STUDENT COMPETITION

The Architectural Woodwork Institute is now accepting registrations for their 2nd Annual Student Design Competition.

### -ARTISTS

and interested parties, any learning or analysis was both difficult and incomplete.

### -JURORS

did a good job of finding appropriate questions about the competitors' work. Although their remarks were at times derivative, I felt this negativity was a good tool to draw out the architects' criteria for their decisions.

### -CRITIQUE SESSIONS

Recently two AIA critique sessions were held in Eugene and Portland. I had the opportunity to visit both of these sessions. I would like to address the quality of the analysis, the presentation of the projects, and the response of the architects.

### -PRESENTATION

At both sessions the presentation lacked graphic information. The Portland presentation especially needed to include more slides to help describe the building's context, form function and interior spaces.

### -CRITICAL ANALYSIS

Overall the critique sessions were a valuable learning experience. What was extremely apparent was that without the active communication between the critics, the architects, and interested parties, any learning or analysis was both difficult and incomplete.

### -JURORS

The response from those involved with the projects was the most important learning tool. It enabled one to learn about the parameters of the problem, the issues, and the outcome of the Architects' efforts.

### -QUESTIONS

The Eugene session was full of this kind of discussion, though sometimes pointed, it was meaningful. The Portland session, however, was a monolog conversation carried out by the jurors.

### -DECISIONS

It is interesting to spec-

MEETING EVERY WEDNESDAY AT 5:00 PM, 380 LAWRENCE UNLESS POSTED OTHERWISE

## ASC/AIA MINUTES

MINUTES ASC/AIA  
11/2/77 380 LA 5:00 PM

Officers Present: Kinney, Salmon, Wahl, Knill, Quisenberry

### NO OLD BUSINESS.

New Business Discussed:

### -MEMBERSHIP & DUES

were explained to several new members.

### -PURPOSE, FUNCTIONS & BENEFITS OF THE ASC/AIA

were discussed.

### -THE AIA "GRASS ROOTS"

seminar in Seattle this January was brought up.

More detailed info. will be forthcoming.

### -ASC/AIA OFFICE SKETCH

problem was introduced

### -& VOLUNTEERS

were taken.

### -ALL OTHER INTERESTED PERSONS

encouraged to participate.

### -CHILDREN'S PLAYGROUND

design seminar was briefly dealt with. More info. later.

### -NATIONAL AIA COMMITTEES

explained & discussed.

### -APPLIED & DESIGN

applications are now available for interested students.

### -ALL MEMBERS

were encouraged to take part in Nov. 28 hearing in Eugene concerning the "City Development Charge".

### -REGISTRATION

for the National AIA convention in San Diego in June by members of our chapter.

### -REGIONAL AIA AND NATIONAL AIA

These provide partial funding for members to travel to regional and national AIA meetings and convention.

### -AAA COKE FUND

This is a fund the Architecture School has for student travel that can be used not only for ASC meetings but conferences and conventions of any educational nature.

### -STUDENT COMPETITION

The Architectural Woodwork Institute is now accepting registrations for their 2nd Annual Student Design Competition.

### -ARTISTS

and interested parties, any learning or analysis was both difficult and incomplete.

### -JURORS

did a good job of finding appropriate questions about the competitors' work. Although their remarks were at times derivative, I felt this negativity was a good tool to draw out the architects' criteria for their decisions.

### -CRITIQUE SESSIONS

Recently two AIA critique sessions were held in Eugene and Portland. I had the opportunity to visit both of these sessions. I would like to address the quality of the analysis, the presentation of the projects, and the response of the architects.

### -PRESENTATION

At both sessions the presentation lacked graphic information. The Portland presentation especially needed to include more slides to help describe the building's context, form function and interior spaces.

### -CRITICAL ANALYSIS

Overall the critique sessions were a valuable learning experience. What was extremely apparent was that without the active communication between the critics, the architects, and interested parties, any learning or analysis was both difficult and incomplete.

### -JURORS

The response from those involved with the projects was the most important learning tool. It enabled one to learn about the parameters of the problem, the issues, and the outcome of the Architects' efforts.

### -QUESTIONS

The Eugene session was full of this kind of discussion, though sometimes pointed, it was meaningful. The Portland session, however, was a monolog conversation carried out by the jurors.

### -DECISIONS

It is interesting to spec-

## WHERE THE MONEY COMES FROM

\$ASC\$

### ASID

## ASID American Society of Interior Designers Oregon Chapter

### NSC/ ASID

The National Student Council of the American Society of Interior Designers is a highly active group whose efforts are directed toward creating effective programs for students across the nation.

The past year, the NSC has undertaken the project of compiling "A GUIDE TO CURRICULA AND FACILITIES IN INTERIOR DESIGN".

- Project completion is scheduled for February 1, 1978.

### GOALS & OBJECTIVES

To compile into one publication basic, relevant, accurate information for the student design community to use as an effective tool in selecting an appropriate institution that will suit their educational needs.

Currently our funding comes through several agencies.

A publication offering design educators a chance to explore other design programs; their philosophies, formats, specialized courses, projects and facilities for new and better ideas and methods.

A Guide for prospective employers to use as a source for factual information on the type of education job seekers have behind them.

any ideas on how to keep a clean room on sat. Nov. 5th, the Interiors students in ASID cleaned the 4th flr. "Materials" room.

It's full of samples, catalogs, references, from manufacturers, and tons of draperies, fabrics, carpet, tile etc.

free for student use.

coming up in Seattle during Spring Break will be the SC/ASID conference; stay posted.

volunteers are needed for publicity & fund raising - see Mark Booth, Debbie Forell.

next student chapter meeting: Nov. 15th@ 12:30pm on 4th floor.

Status:  
- a questionnaire was developed including what were decided to be relevant questions to gain factual information on the curriculum, physical facilities, institutional philosophies of interior design departments.

The questionnaire, with a covering letter explaining the project, was sent to 180 known interior design departments across the country. The list was compiled from the FIDER list of schools and the ASID list of Student Chapters.

The past year, the NSC has undertaken the project of compiling "A GUIDE TO CURRICULA AND FACILITIES IN INTERIOR DESIGN".

- Project completion is scheduled for February 1, 1978.

### ASID MINUTES:

any ideas on how to keep a clean room on sat. Nov. 5th, the Interiors students in ASID cleaned the 4th flr. "Materials" room.

It's full of samples, catalogs, references, from manufacturers, and tons of draperies, fabrics, carpet, tile etc.

free for student use.

coming up in Seattle during Spring Break will be the SC/ASID conference; stay posted.

volunteers are needed for publicity & fund raising - see Mark Booth, Debbie Forell.

next student chapter meeting: Nov. 15th@ 12:30pm on 4th floor.

## idec interim board meeting '77 (Interior Design Educator's Council)

Having recently attended the interim board meeting of the Interior Design Educators Council, Inc. (IDEC) in Denver from October 20 through 22, as the Northwest Regional Chair I would like to share with you some of the issues discussed and action taken.

One of the first items of business conducted was the election of Lyman Johnson to the Board of Trustees for the Foundation for Interior Design Education Research (FIDER). FIDER is the national accrediting agency for programs in interior design. Lyman's outstanding service as FIDER Accreditation Committee chair since 1974 was acknowledged. The need for autonomy of the various parts of the accrediting agency require that he relinquish his former role in order to join the Board of Trustees. This Board is composed of representatives from the American Society of Interior Designers (ASID), and from IDEC.

I should mention for the benefit of those unfamiliar with FIDER and NCIDQ that both of these agencies are striving to assert the professional status of the field of Interior Design. The ultimate goal, which is being pursued at length now by NCIDQ is statutory licensing. My understanding of this is that title acts will be brought before the various state legislatures which, if passed, would limit the use of the name "Interior Designer" to someone licensed to it.

An architect from Santa Fe, New Mexico, John Connor, FAIA-FASID spoke on the subject of licensing and on the need for a clear recognition of "equal but separate" design disciplines, speaking on Architecture and Interior Design. It was his belief that eventually there will be licensing of Architects, Interior Designers, and Landscape Architects under one joint board; and he cited two reasons: 1) to get these people to sit down and talk to each other, and 2) to cut down on the number of governmental agencies.

### New FIDER Trustee

One of the first items of business conducted was the election of Lyman Johnson to the Board of Trustees for the Foundation for Interior Design Education Research (FIDER). FIDER is the national accrediting agency for programs in interior design. Lyman's outstanding service as FIDER Accreditation Committee chair since 1974 was acknowledged. The need for autonomy of the various parts of the accrediting agency require that he relinquish his former role in order to join the Board of Trustees. This Board is composed of representatives from the American Society of Interior Designers (ASID), and from IDEC.

I should mention for the benefit of those unfamiliar with FIDER and NCIDQ that both of these agencies are striving to assert the professional status of the field of Interior Design. The ultimate goal, which is being pursued at length now by NCIDQ is statutory licensing. My understanding of this is that title acts will be brought before the various state legislatures which, if passed, would limit the use of the name "Interior Designer" to someone licensed to it.

An architect from Santa Fe, New Mexico, John Connor, FAIA-FASID spoke on the subject of licensing and on the need for a clear recognition of "equal but separate" design disciplines, speaking on Architecture and Interior Design. It was his belief that eventually there will be licensing of Architects, Interior Designers, and Landscape Architects under one joint board; and he cited two reasons: 1) to get these people to sit down and talk to each other, and 2) to cut down on the number of governmental agencies.

### Movement Toward Licensing Continues

I should mention for the benefit of those unfamiliar with FIDER and NCIDQ that both of these agencies are striving to assert the professional status of the field of Interior Design. The ultimate goal, which is being pursued at length now by NCIDQ is statutory licensing. My understanding of this is that title acts will be brought before the various state legislatures which, if passed, would limit the use of the name "Interior Designer" to someone licensed to it.

An architect from Santa Fe, New Mexico, John Connor, FAIA-FASID spoke on the subject of licensing and on the need for a clear recognition of "equal but separate" design disciplines, speaking on Architecture and Interior Design. It was his belief that eventually there will be licensing of Architects, Interior Designers, and Landscape Architects under one joint board; and he cited two reasons: 1) to get these people to sit down and talk to each other, and 2) to cut down on the number of governmental agencies.

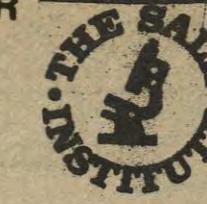
### IDECK ANNUAL CONFERENCE

# INTERVIEW

PROJECT MANAGER:  
JACK MACALLISTER

PART TWO

The Salk Institute for Biological Studies is located approximately 20 miles north of San Diego, California. It is here along the coastline of La Jolla (La Hoy-Ya) that Dr. Jonas Salk chose the site for "his" institute. While looking at sites and other laboratories around the United States, Dr. Salk came to see the Richards Medical Research Laboratory in Philadelphia. The Richards was exactly what Dr. Salk was looking for in terms of the space and functional flexibility. The Richards was designed by Louis Kahn, and Kahn was the architect that Dr. Salk wanted to work with, on what was to become the Salk Institute. Kahn and Salk got along extremely well. They both shared similar feelings as to what the nature of the Institute should be. Dr. Salk wanted "a place where he could invite Picasso." Kahn also saw the opportunity to create "a new acropolis" for biological science and architecture. Kahn's vision is reflected in an early sketch of the site. The total complex as envisioned by Dr. Salk and Kahn has only materialized into one, two wing laboratory complex. Lack of funding has delayed the remaining buildings from completing the original site plan. The conversation with Jack MacAllister revolves about what was built, and how this structure serves the people who use it.



was really too large for us to handle at the time. So Lou asked me if I would take charge of the project. I rented an office space near our Walnut Street office and staffed it for the project. Once the preliminary drawings had been done, Jonas moved to La Jolla and asked if we could move there as well so that he could have closer contact with us. But, even before that time I went to La Jolla once a week from Philadelphia.

HCK - So, the entire "sub-office" moved to La Jolla.

JMA - I moved here with about three or four other people from the office and we set up a small office here.

HCK - You said that the Salk was the most complex job Kahn's office had to date, how did that compare to the Richards Medical Laboratory?

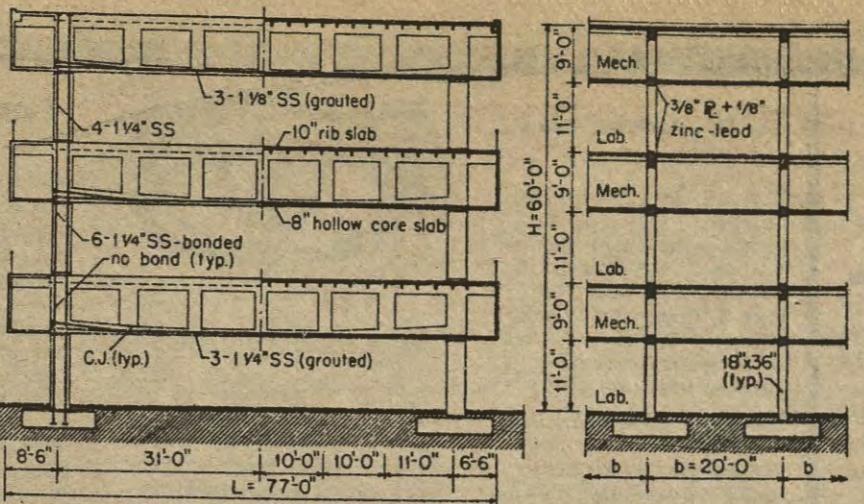
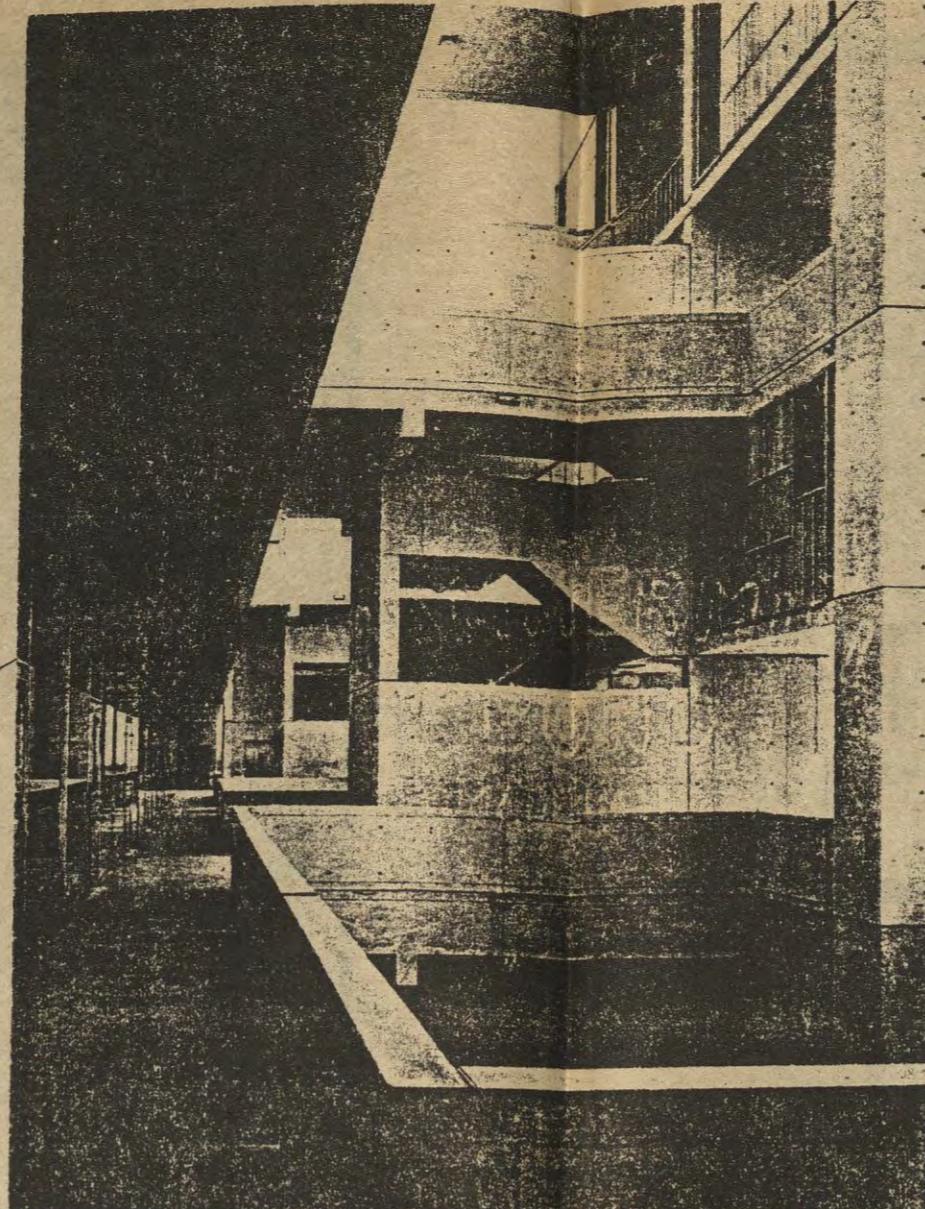
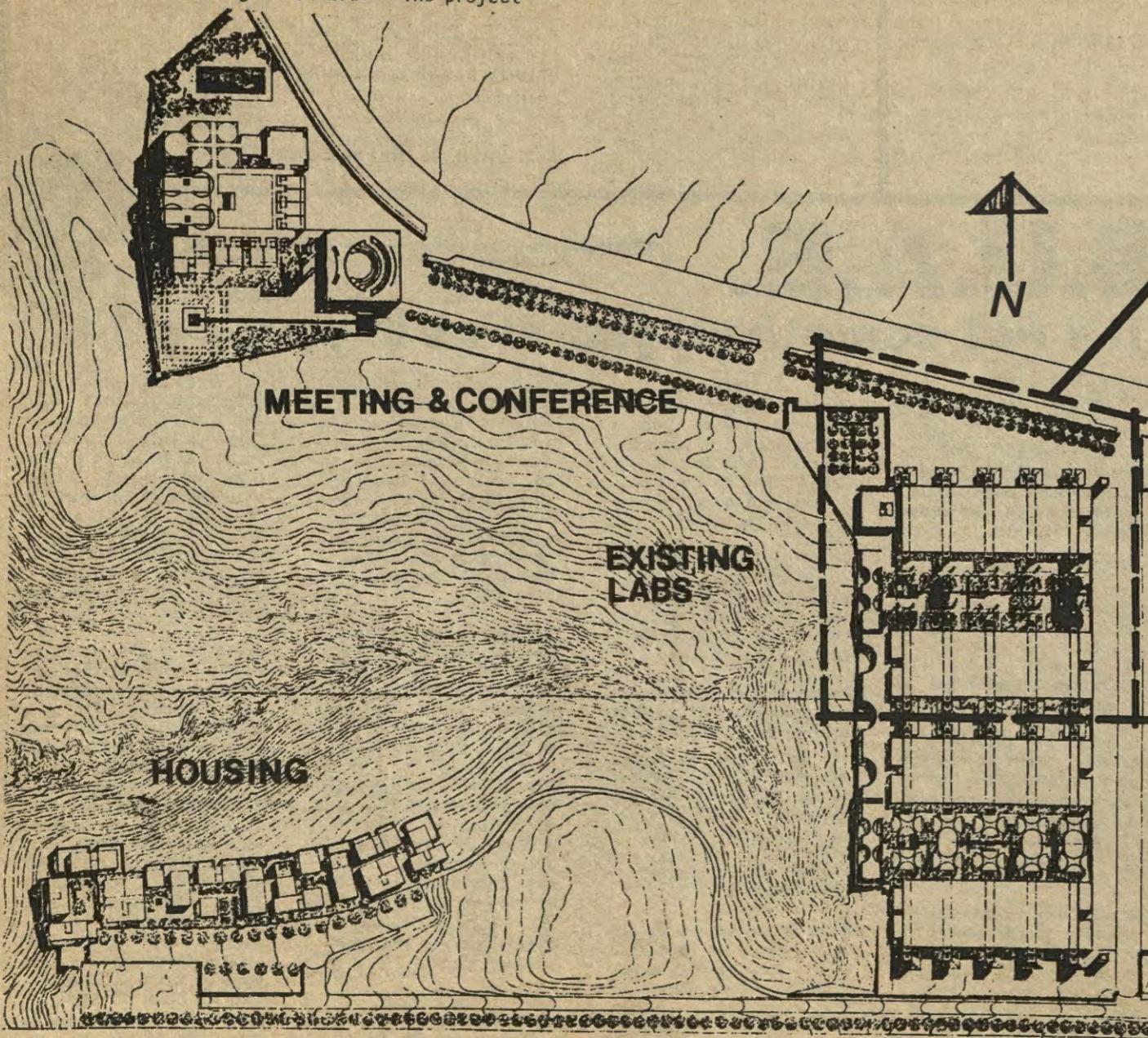
JMA - The Salk was four times as large. Dr. Salk and Kahn went out to the Richards and Salk said it was about what he had wanted. The Richards was 100,000 square feet gross and the Salk was 400,000 square feet. It grew to that number because of the program needs. The Salk laboratories started out as a complex of two buildings with two wings each. It shrank to a single two wing scheme. The north wing was built totally on government funds, and the south wing was built as a shell in anticipation of further growth, it was the most economical way to go. If you were to try and do the same thing today, it would be impossible.

HCK - Why is that?

JMA - Cost; I negotiated the matching National Institute of Health (NIH) funds for the project and the NIH has very strict guidelines as to the cost of buildings and equipment that they are going to fund.

HCK - From information I've seen, the Salk is a very expensive laboratory in terms of NIH guidelines.

JMA - The Salk cost \$11.8 million, which works out to be about \$30.00 a sq. ft. and at that time laboratories cost about \$16 to \$18 a sq. ft.



Structural layout of the new and final Salk Institute laboratory buildings. Post-tensioned Vierendeels: 9 feet in depth, spanning about 62 feet, spaced 20 feet on center, and supported by simple columns. The mechanical space is between the laboratory floor of the top chord and mechanical floor (ceiling of laboratory) at the bottom chord of the Vierendeels. The movement of joints between Vierendeels and columns is elastically controlled.

JMA - Scientists really work in affinity groups, and each group can set up their working space in whichever manner they want. The north wing can serve six senior fellows, which is similar to six departments at a University. The system is set up in a way that makes it possible to work horizontally or vertically. You could take 3,000 sq. ft. on each of the three floors or take half of one floor; most opted to take half a floor.

HCK - What about the "service floor" themselves?

JMA - The module of environmental control is on a 5x5 grid so any combination of that module could have its own total service. What you have is total space partitioning and that means total flexibility of space, and when you don't have a double loaded corridor situation, we're talking about a loft that is 65 X 260 ft., this allows for a third dimension in planning. A double loaded corridor situation can only allow for linear relationships, which is most often not reflected in the work prefabricated. In a loft space you can get in a range of space which is very close to what the actual process arrangement is. In a loft you can even place your equipment in a circle, which was actually done in one entrance.

HCK - One thing that really stood out when I first arrived at the Salk was the care in which the construction joints were dealt with; how did this detail come about?

JMA - The central idea was to build a concrete building which didn't need any patching. Where the forms, surfaces and corners were made, such that, when you removed the forms, you didn't need to patch. Patching no matter what you do stands out like molds. The patches are usually more noticeable than the flaws. All the details for the forms were done by Kahn's office not the builders. Kahn's office handled all the details; we patented many details for pouring square corners so you don't get any bleeding. The service tower forms were done in a way so that forms are moved up one story after each pour. What this meant was that every mark and every line has meaning in terms of reflecting the process in which it was made.

HCK - What about the forms themselves?

JMA - All the joints between the plywood are beveled because that's one way of protecting the edge of the plywood and it worked! We got as many as 25 uses out of one form. By the end of the job there was a saving of a million dollars on concrete.

HCK - How did your concern for detail affect your working relationship with the builders? Were they open to trying new methods?

JMA - The builders had no confidence in the system whatsoever. They discouraged us at every single turn; but, we went ahead with it. Kahn's office turned out 860 working drawings just for the concrete work. The workers finally really got into the whole process. The workers themselves set up a factory on the site, which was similar to a cabinet shop, the forms were built literally like cabinet work. The carpenters got into it so much that they would come in on the weekend without pay and plan for the week ahead. Everyone became very inspired because no one had ever worked on a project where so much attention was paid to detail. People really cared about their work. At one point we had over 300 carpenters on the site, just doing form work!

HCK - You've mentioned the fact that every line, joint, and hole, every mark on the form work has meaning - is this reflected in the structure as

a whole? What I'm referring to is that Venturi has criticized some of Kahn's handling of structural form in the Richards. Venturi states that a lot of the articulation of the structural form in the Richards just wasn't necessary; do you think Kahn understood this, and reflected his understanding in the Salk?

JMA - A lot of what was done at the Salk was done as a reaction to obvious mistakes at Richards. Mistakes that were both the clients and Lous'. I think the whole story of the Richards has never been told. The building was drastically changed by the Administration at the eleventh hour to reduce the budget. The Administration took some necessary things out like the zoned air conditioning. The result was a big problem with cross contamination from one lab to another. There is no way to environmentally separate one space from another without zoned air conditioning.

HCK - When I was referring to the structure as a whole, what I really had in mind was the way various materials are used. Kahn has a way of reflecting the nature of a material in the way it is used. The forces of arch are reflected in the way it is received by a column - inverse arches in a wall to redistribute earthquake forces. But, at the Salk these kinds of understandings are not as easily recognized, they tend to be more subtle or non-existent.

JMA - They really do exist if you understand the seismic design of the building.

HCK - What kind of design considerations are we talking about?

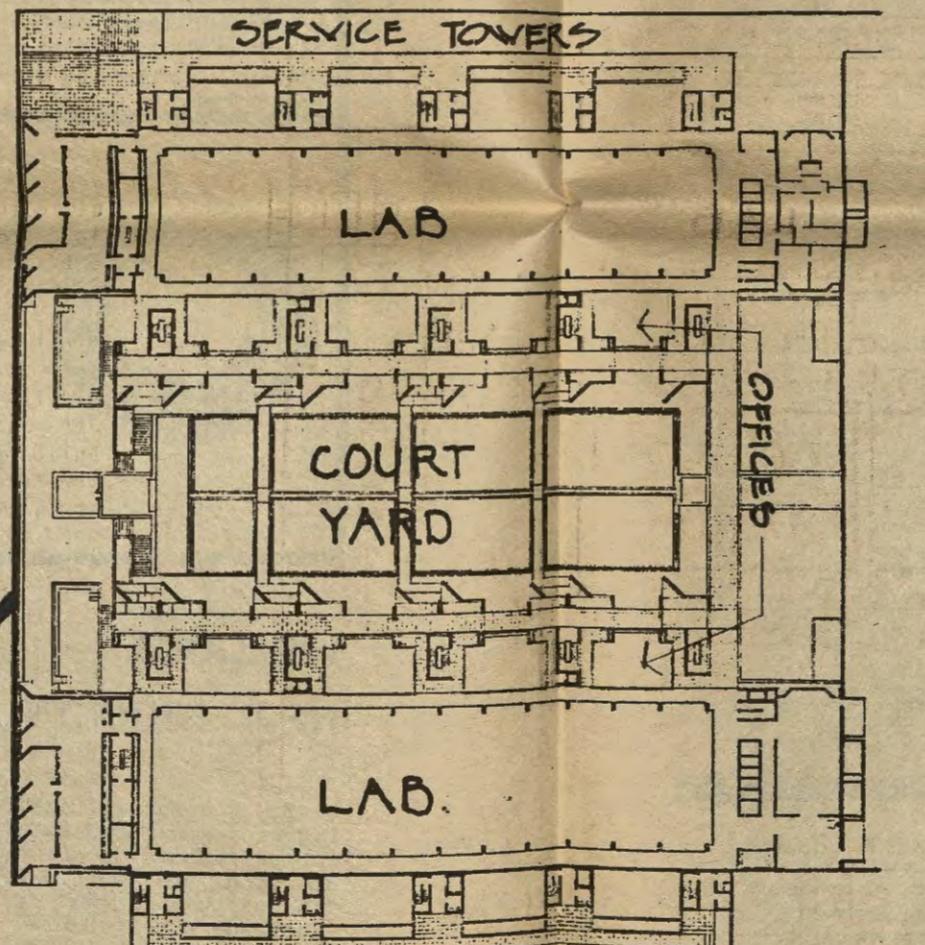
JMA - The service towers are designed in a monolithic way because they're already dense with heavy loads and short spans, their mass also prohibits large openings. The service towers really move as one with the earthquake forces. The laboratories are designed to deform, so there's no mechanical connections between the columns and the beams. The columns and beams are all prestressed, post tensioned, both horizontally and vertically with lead plate separations, the columns and beams are a rigid connection. From this, what we're seeing is the neat structural requirements.

HCK - What about the stairways which connect the labs to the offices?

JMA - The stairways were literally blank walls which were then carved out under the direction of Komendant (Kahn's Engineer). We carved out whatever wasn't needed structurally. It was similar to lightening an airplane wing by putting holes in the right places. It came down to Kahn on one side and Komendant on the other saying o.k. what can we do here, what can we not do?

HCK - What you're really doing is almost reversing the process of building most of us are used to. Instead of gathering components to create a form, you're starting with an abstract form much like a sculpture and removing pieces until you arrive at some desired end.

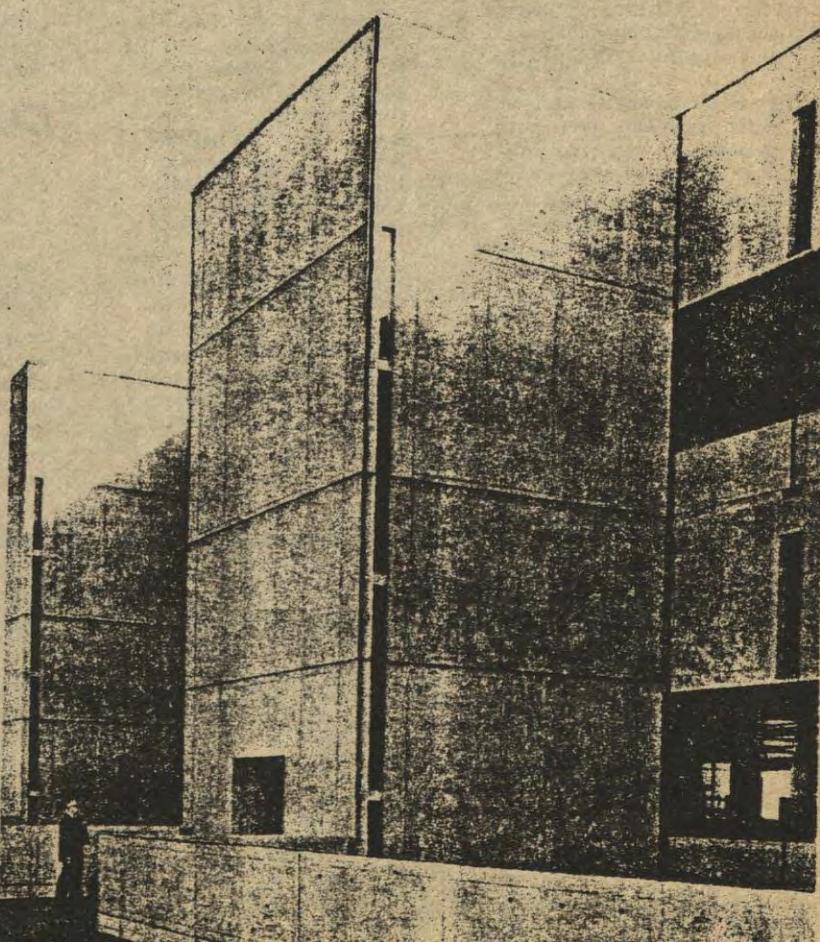
JMA - Right, except that unlike abstract sculpture we're trying to arrive at some practical, useful end, landings, stairs, handrails, a staircase.



HCK - Are you including the "service floors" in your estimates?

JMA - On a gross square footage basis, it is not an expensive building, but if you're talking about net usable space the cost is high, but it is by no means the most expensive laboratory. The Salk was not built to meet short range economic sense. The whole notion of the flexibility of the "service floors" over a long period of time has nothing to do with short range economy. Ten years after construction the "service floors" have more than proven themselves.

HCK - The "service floors" at the Salk seem to be a horizontal treatment of the "service floors" at the Richards. The whole notion of service towers and floors, coupled with the structural system produces what Robert Venturi calls a "flat ceiling profile." Was this done to allow not only for the flexibility of service systems but flexibility of laboratory space? How does this system "serve" the laboratory lofts?



# AVENU

## comment

Each of us within this department has the undeniable responsibility to hold ourselves accountable for our presence here. If you do not know why you are attending this school of architecture, find out quickly. Are we all aware this is not a programmed license hand-out for professional architects? Seek out those who serve to criticize you, (the nobler will identify themselves) and learn from them. We must know and question our own responsibilities and curricula. Having identified our own directions, we will find no architects or faculty member unwilling to educate and assist us. The above decisions are ours, not the architects.

Chris Snell  
Asst. Ed.

**note:**

AVENU invites its readers to submit their articles & viewpoints, however, you should bear in mind the necessity of limiting these writings to a publishable 150 word maximum. Submissions accepted for print may be edited. B.C.

## PAHLAVI LIBRARY (continued)

### LET'S GET STRAIGHT ABOUT ISA AND IRAN

The last issue of the Avenu carried a special section dealing with the controversy over the "Pahlavi Library Design". Since there was some misinterpretation regarding our actions and beliefs in that issue as manifested in the articles of Mr. Finrow, Mr. Harris, and Mr. Steve Cruzan, and the remarks of Mr. Moye in his interview; we thought it necessary to write this article in response. Because we believe that the misrepresentations could mainly be the result of a lack of information, we would like to write this article, not as a polemical debate with the above mentioned, but as a discussion which would help the understanding of the situation.

We are members and supporters of Iranian Students Association (Oregon Regional Chapter). This organization which is a part of a nationwide (ISA in the US) and worldwide Confederation of Iranian Students Abroad that aims at the exposure of the reactionary nature of the Shah's regime among the people of the world.

In all our activities we have proceeded from this viewpoint. Contrary to what has been propagated, we do not think that the problem or the enemy of the Iranian people is Gary Moye or the design studio or the architecture department. The fact that we tried to contact Mr. Moye from the first day of school when we heard this situation testifies to this. We contacted the

studio in their first meeting to tell them to inform them about the crucial issues with the designing of the Pahlavi library. We called a meeting in order to be able to understand what the students and the faculty thought of this issue.

As we said before in the architecture department there are a lot of actions that can be taken with regards to this issue. At this juncture, at the time when the "champion of human rights", Mr. Carter, is embracing the Shah of Iran in Washington on the 15 and 16 of November to sell him billions of dollars worth of arms, we invite you all to participate in the campaign to protest the Shah's visit to the U.S. and for the independence and democracy for Iran.

Kaveh Agangar  
ISA (Oregon Regional Chapter)  
Telephone 343-9675  
P.O. Box 3442  
Eugene, Oregon 97403

editor's note: Kaveh Ahangar submitted a 7 pg. article to Avenu, from which the above letter was composed. If you would like to read the letter in its entirety, it will be posted outside the Avenu office, 107C Emerald Hall. In the October issue of Avenu, ISA was requested to submit an article presenting their point of view, however, it was submitted past our deadline date, and therefore, was not published. B.G.

### PAHLAVI LIBRARY: A CONTROVERSY RESOLVED?

AVENU's limited coverage of the recent forum on the Pahlavi Library controversy demands a response. There is no coverage of what actually went on at the meeting and no mention of the position taken and attitudes expressed by at least some faculty and students who had definite reservations of the design vehicle.

The School was quick to respond to the disruptive aspect of situation. The question of academic freedom was raised and subsequently discussed in the Oct. 26 meeting. Some of these questions remain unresolved and will require further clarification.

By focusing, however, only on the potentially disruptive aspects of the "confrontation" we again failed as teachers. A faculty member was overheard saying that there is no point in holding the meeting because the class will not do the Pahlavi library. Comments like these do epitomize our attitudes. The meeting was a fail-

### curricular balance

On reviewing again the "A and B" list of courses, I find that I cannot agree with last year's curriculum committee recommendations for high priority (if indeed this was the recommendation!) for new cultural context sub-area courses. Nine or ten courses totalling 27 to 30 hrs. in this area are already offered on a regular basis, and the support

available from other departments in this area is large: Urban Planning, Architectural History, and Urban Geography, to name some.

Rather than concentrate on new cultural context courses, I think a view towards "balance" indicates new coursework in (not surprisingly, considering the author) ECS (11



### the new look

AVENU has a new look; have you noticed our new size, layout, & printing? We hope so, and would like to hear your comment. Our mail box is in the Dean's office on 1st flr. Lawrence Hall. ALSO... drop by our new office at 107C Emerald Hall. If you need to speak to any of the staff - find us in Emerald just before our 4:30pm meetings each Tues.

THE GREAT  
PACIFIC  
NORTHWEST 1ST ANNUAL  
PHOTOGRAPHY  
EXHIBITION &  
AUCTION  
NOV. 11TH AT  
RM 222 LAWRENCE HALL

### IN RESPONSE.....



### deadline nov. 28

AVENU DECEMBER ISSUE DEADLINE will be Nov. 28th. Remember, this is the last issue of the term. So get important notices in time to boxes on 3rd flr. (coffee lounge) & 1st flr. (Dean's Office).

### REVIEW: SITE ANALYSIS nov. 18-19

Each term teams of students engage a Site Analysis term project the subject of which is up to them. The intent of the project is to provide students the opportunity to integrate, and develop site analysis strategies, technical skills and thematic knowledge thru case study application. During the term the students have had informal reviews at various stages of their project development. We see their review on November 18th and 19th as an occasion where each team can present their project, invite some discussion and talk about the meaning of the work. In addition to this review period, the last lab session has been set aside for further in depth discussion and review of the project. Because of the large number of students enrolled this term, we've prepared a rather tight schedule - printed below. All are invited to attend all or parts of the session. Students enrolled in the class are urged to attend all the presentations. Saturday evening there will be a class potluck.

### MONDAY LAB . Review: Friday November 18th 1:30 - 5:45 p.m.

#### 1:30-2:00 Set-up Projects

2:00-2:30 Timberline Woods: A Breeden Bros. Development Its Capability, Livability and Broader Implications

2:30-3:00 An Evaluation to Determine Some Site Planning Guidelines for the Addition to the College of Education

3:00-3:30 Alton Baker Park Access, Circulation and Parking

3:30 BREAK

4:00-4:30 The River Bikeway of Alton Baker Park: A Character Study

5:00-5:45 REVOLVING REVIEW & CLASS DISCUSSION

### WEDNESDAY LAB . Review: Friday November 18th 6:30 - 11:30 p.m.

#### 6:30- 7:00 Set-up Projects

7:00- 7:30 House Relocation on a 9-acre site, Crow Oregon

Deborah Walker  
Laurel Lyon  
Steve Kennedy

7:30- 8:00 Pole Construction versus Retaining Wall, Capitol Blvd., Eugene

Kearny Healy  
Reed Lewis

8:00- 9:00 Amazon-Mill Race Connection Different Points of View

Jori Hook &  
Jim Barrow  
Ady Marty

9:00- 9:30 BREAK

9:30-10:00 Condominiums on Kelly Butte: Feasibility and Life Enhancement

Sharon Ledbury  
Dave Kruse  
Lucinda Kent

### FRIDAY LAB . Review: Saturday November 19th 8:30 - 1:30 p.m.

#### 8:30- 9:00 Set-up Projects

9:00- 9:30 Applegate Park: Recreational Place and Wildlife Preserve

Dave Camp  
John Hall  
Len Sobocienski

9:30-10:00 Shotgun Creek Trailway Connection to a New Park

D. Hallcock  
Richard Fuenmayor  
N. Eames

10:00-10:30 A Breeden Bros. Development Site Impacts

Dennis Hickok  
Bob Springer

10:30-11:00 BREAK

11:00-11:30 Washington-Jefferson Freeway Park: Lawn or Viable Place?

Jerald Dorsey  
Marvin Michael  
Brad Wahl

11:30-12:00 Eugene Civic Center Impacts upon the City

Jim Klein  
Jeffrey White  
Joanne Hiromura

12:00-12:30 Parsons Creek Experimental Station Self-Sufficiency

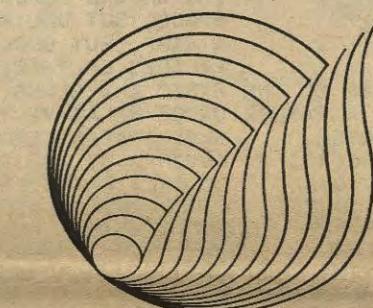
Greg Beach  
Pat Learner  
Thom Lanfear

12:30- 1:00 Bailey Hill Watershed: Implications for a Homestead

Andy Moore  
Rex Miller

1:00- 1:45 REVOLVING REVIEW & CLASS DISCUSSION

SATURDAY EVENING 6:00 - 8:00 CLASS POTLUCK



CER(Center for environmental Research) due to lack of space, look for CER news next issue. B.C.

## FASTEST DEVELOPING IN TOWN\*

\*No, not really...

except on slide processing from Kodak, which normally takes one day. We take 2-4 days for print developing and up to two weeks for enlargements and other work. We generally find an order has several prints and that takes extra time. Most orders aren't perfect from the printer, so our lab does 'em over before you even see them. Other labs give you the first printing regardless of quality. By the way, all of your 126 and 135 color negs come back in individual protective sleeves.

## CHEAPEST\*

\*No, we're not that either but...

you really didn't expect our kind of quality to be at discount store prices. Most of Eugene's pros use our lab. P.S. We're not too expensive either--\$5.67 for 20 exp. Kodacolor, if they all turn out.

MEMBER OF PROFESSIONAL PICTURE FRAMERS ASSOCIATION

now's the time

to come into Cole Artist Supplies for tools to make your work easier, and to give your projects that 'shine'...

- Mayline parallel rules
- Zip a tone letters (full line)
- Technical pens (many brands)
- Drafting tables, lights, & equipment
- Clearprint & illustration board

10% STUDENT DISCOUNT

339 E. 11th 345-4001

hours: M-F: 9-5:30 Sat: 10-4

COLE Artists SUPPLIES

## COUPON — GET \$1 OFF

Campus store new hours:  
9-6 weekly  
10-2 Saturday

CAMPUS STORE  
849 E. 13th  
Eugene, Ore.

SPRINGFIELD STORE  
500 Main St.  
Springfield, Ore.

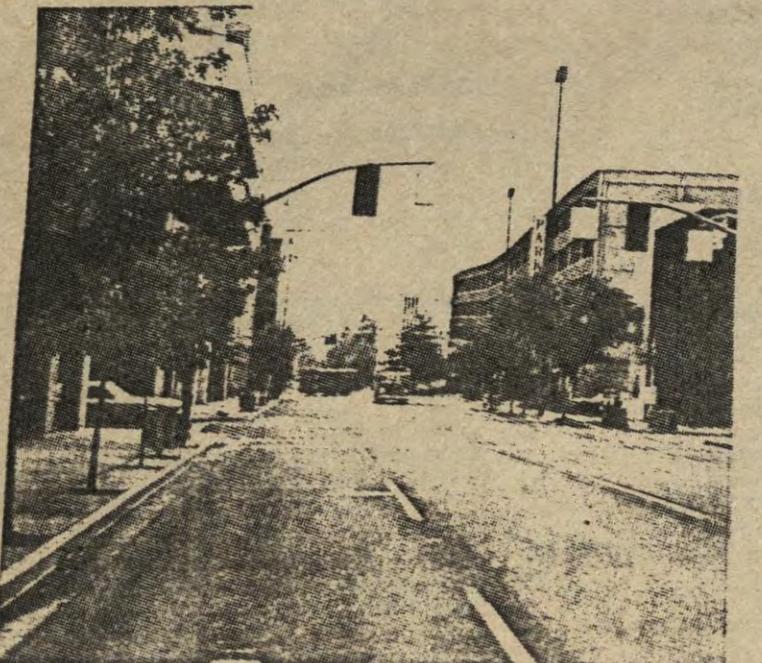
gerlach's

## A Parking Structure And A Structure For Parking

BY GRANT SEDER

WITH THE COMPLETION OF THE "PARCADE" EUGENE HAS TWO PARKING STRUCTURES WHICH IN RESPONDING TO SIMILAR PROBLEMS PRESENT SOME INTERESTINGLY DISSIMILAR SOLUTIONS. PERHAPS MOST INTERESTING IS THE OPPORTUNITY TO COMPARE AN ENGINEERING SOLUTION TO AN ARCHITECTURAL SOLUTION AND TO TRY TO UNDERSTAND THE VALUES INVOLVED IN EACH.

BOTH STRUCTURES OCCUPY ABOUT HALF A CITY BLOCK (THOUGH ONE ALSO SPANS A STREET) AND COMPRIZE SEVERAL PARKING LEVELS ABOVE A GROUND FLOOR DEVOTED TO COMMERCIAL SPACE. BOTH ARE CONCRETE STRUCTURES AND BOTH STRETCH ALONG AND HELP DEFINE IMPORTANT STREET SPACES IN EUGENE'S DOWNTOWN. BOTH ALSO BOUND AND DEFINE A NON-STREET SPACE.



OVERPARK

PERHAPS I SHOULD START BY STATING MY OPINION OF THE OLDER OF THE STRUCTURES, THE "OVERPARK." SIMPLY, IT IS THAT THIS IS A RATHER POOR BUILDING THAT IS FAR MORE SUCCESSFUL THAN ITS ENGINEER-DESIGNER HAD ANY RIGHT TO EXPECT (IF INDEED ANY SUCH CONCERN EVEN CROSSED HIS MIND). IT IS SUCCESSFUL NOT AS A FUNCTIONAL OBJECT, BUT AS A SPACE-DEFINER AND SCALE-SETTER AND, OF COURSE, WOULD NOT HAVE BEEN NEARLY SO SUCCESSFUL WERE IT NOT FOR ITS NEIGHBORS, THE CITIZENS' BANK BUILDING AND THE REMODELED TELEPHONE COMPANY BUILDING. (THESE BUILDINGS DID NOT EXIST WHEN THE OVERPARK WAS BUILT; THIS REINFORCES MY SCEPTICISM ABOUT SOME OF THE TALK WE HEAR AT CRIT SESSIONS ABOUT SCALE AND CONTEXT AS IF THEY WERE FOREVER FROZEN IN THE "TODAY" OF THE MOMENT.) IN ANY EVENT, AS IT HAS DEVELOPED THE TWO RATHER BLOCKY BUILDINGS ON THE EAST SIDE OF OAK STREET HAVE COMBINED WITH THE WALL-LIKE PARKING STRUCTURE ALONG THE WEST SIDE TO DEFINE ONE OF EUGENE'S HANDSOMEST STREET SPACES: HANDSOME BECAUSE IT IS A DEFINED SPACE AND BECAUSE THE SPACE AND ITS BOUNDARIES ARE OF THE SAME SCALE--LARGE BY EUGENE STANDARDS, BUT HUMAN.

THE OVERPARK IS SUCCESSFUL IN TWO OTHER ASPECTS: THE BRIDGING OF TENTH AVENUE MAKES AN IMPRESSIVE PORTAL (ONE MIGHT WISH THAT SOMEHOW THE TRAFFIC ON TENTH AVENUE COULD BE REVERSED SO THAT ONE WOULD ENTER THE CORE AREA THROUGH THAT GATE) AND THE WEST SIDE OF THE STRUCTURE BOUNDS A SMALLER BUT COMFORTABLY PROPORTIONED SPACE (THE ORIGINAL LOCATION OF THE SATURDAY MARKET) THE MAJOR DRAWBACK OF WHICH IS THAT IT IS SO ENCLOSED THAT SUNLIGHT VERY SELDOM PENETRATES IT. OF COURSE, EVEN THAT IS PROBABLY AN ADVANTAGE AT TIMES AND, AFTER ALL, YOU CAN'T HAVE EVERYTHING.

HAVING SAID ALL THIS ABOUT THE BUILDING AND ITS SUCCESSFUL EXTERNAL RELATIONSHIPS, WHAT ABOUT THE BUILDING ITSELF? WELL, HERE IS WHERE THE PARKING-STRUCTURE EXPERT ENGINEER (WITH SOME ARCHITECTURAL HELP WITH THE AESTHETICS) SHOWS HIMSELF, FOR THE DESIGN SOLUTION IS VERY MUCH CONCERNED WITH THE EFFICIENT MOVING OF MACHINES AND VERY LITTLE CONCERNED WITH THE HUMANS INSIDE OR OUTSIDE THE MACHINES. ENTERING THE STRUCTURE BY AUTOMOBILE INVOLVES A NOT-VERY-OBJEVTIVE ENTRANCE, TWO 90-DEGREE TURNS, A STEEP CLIMB INTO A DARK SPACE WITH RAPIDLY DECREASING HEADROOM. ONCE INSIDE, THE SITUATION IMPROVES AND THE LAYOUT IS SIMPLE, STANDARD AND EASILY UNDERSTOOD. WHEN ONE PARKS HIS CAR AND STARTS TO LEAVE ON FOOT, THE DESIGNER'S LIMITED CONCERNES ARE AGAIN OBVIOUS FOR NO PROVISION AT ALL HAS BEEN MADE FOR ONE TO LEAVE ON FOOT EXCEPT BY INTERIOR SHAFTS VIRTUALLY UNANNOUNCED EXCEPT BY PAINT COLOR THAT HAD TO BE ADDED LATER. STAIRS AND ELEVATORS ARE ABOUT WHAT MIGHT BE FOUND IN LOW-BUDGET PUBLIC HOUSING OF TWENTY YEARS AGO AND THE STREET-LEVEL ENTRY TO THE ELEVATOR-STAIR AREA IS SIMILARLY OBSCURE AND NONDESCRIPT.

AT STREET LEVEL, THE LEFT-OVER SPACE BENEATH THE PARKING DECK IS USED FOR SHOPS. PERHAPS THE RAMPED DECKS COULD HAVE GENERATED AN EXCITING SOLUTION, BUT IN THIS INSTANCE THE SPACES ARE AWKWARD AND THE DETAILING ROUTINE.

THE BUILDING ITSELF, ALTHOUGH OF MASSIVE PRESTRESSED CONCRETE, IS CURIOUSLY WEAK LOOKING WITH THE BROKEN VERTICAL-RIBBED PANELS HUNG ON THE OUTSIDE (STANDARD PAUL RUDOLPH PARKING STRUCTURE FINISH OF THE ERA) GIVING THE WHOLE BUILDING A RATHER CARDBOARD CHARACTER. GRAPHICS ARE ANNOYINGLY WEAK (POSSIBLY SELF CONSCIOUSLY "DIGNIFIED") AND CONTRIBUTE NOTHING TO THE BUILDING. SHOP FACADES AT STREET LEVEL ARE DETAILED IN WOOD AND GLASS AND ARE UNDISTINGUISHED.

THE NEWER "PARCADE" STRUCTURE (AND THE NAMES CERTAINLY AREN'T IMPROVING) IS AN ARCHITECT'S SOLUTION WITH PERHAPS SOME TECHNICAL ASSISTANCE AND SHOWS THE RESOLUTION OF QUITE A DIFFERENT SET OF CONCERNES. IN ITS RELATIONSHIP TO ITS NEIGHBORS, HOWEVER, IT IS PERHAPS LESS SUCCESSFUL THAN IS THE OVERPARK. THE STRUCTURE, RATHER THAN BOUNDING THE WILLAMETTE STREET SPACE, OVERPOWERS IT

AND SEEKS TO THRUST ITSELF AGAINST THE DELICACY OF THE SMEED HOTEL AND TIFFANY BUILDING ACROSS THE STREET. IF, AS I ASSUME, THOSE BUILDINGS WILL REMAIN FOR MANY YEARS, IT SEEMS THAT THE PARCADE SHOULD HAVE BEEN MORE RESPONSIVE. THE PARKING STRUCTURE, OF COURSE, IS OVERWHELMING COMPARED WITH THE NEW BUILDINGS SPAWNED BY URBAN RENEWAL NORTH OF THE SMEED. THESE, WE MAY HOPE, WILL LAST NO LONGER THAN THEY DESERVE.

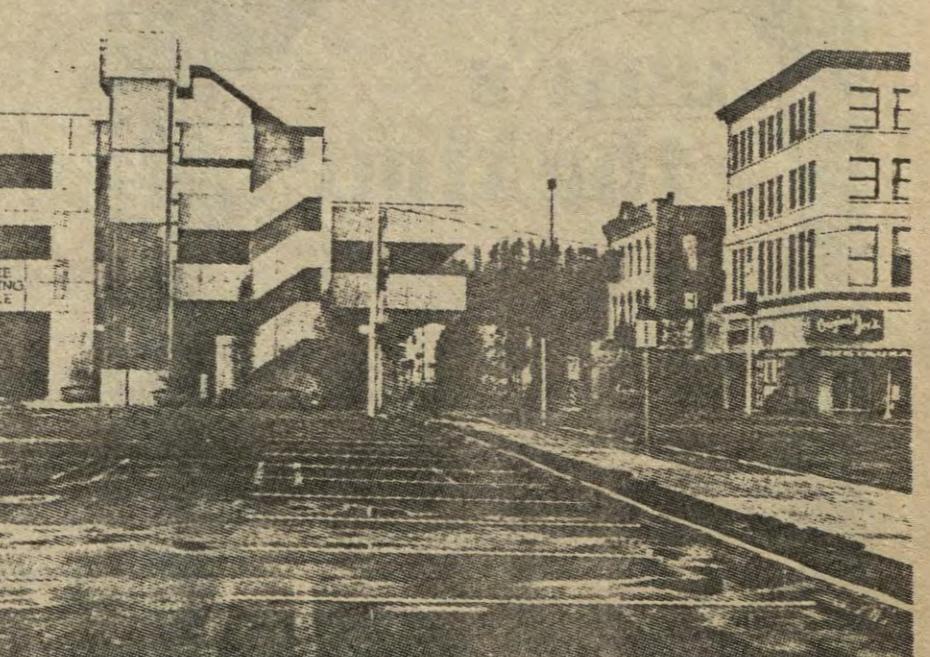
UNLIKE THE OVERPARK, THE PARCADE ALSO MAKES CORNERS AND SINCE THE SURROUNDING SPACES ARE NOT COMPLETED, THEIR SUCCESS WILL DEPEND ON FUTURE BUILDINGS. TO THE WEST OF THE PARCADE IS A SPACE THAT IS DIFFICULT TO EVALUATE BECAUSE IT SEEMS TO HAVE NO FUNCTION EXCEPT AS AN ALLEY AND NO PARTICULAR CHARACTER AS A SPACE. THE MAURIE JACOBS BUILDINGS THAT CLUTTER THE REST OF THE BLOCK CREATED A PROBLEM, THE SOLUTION TO WHICH IS IN THE PROVINCE OF THE BUILDING WRECKER.

IN THE DESIGN OF THE BUILDING ITSELF, IT IS OBVIOUS THAT THE DESIGNER WAS DEEPLY INVOLVED IN THE HUMAN PROCESS OF ARRIVING AT THE BUILDING AND LEAVING IT. THE VERTICAL PEDESTRIAN CIRCULATION, FOR EXAMPLE, IS VISUALLY IMPORTANT AND HAS BEEN IDENTIFIED BY THE DRIVER AS HE APPROACHES THE BUILDING. WHILE THE TURN OFF THE STREET MIGHT PERHAPS HAVE BEEN OPENED UP EVEN MORE, IT IS GENEROUS AND UNINTIMIDATING AND LEADS THE DRIVER UP A BEAUTIFULLY-LIT, BRIGHTLY COLORED RAMP TO A FLAT PARKING DECK (FLAT SO THAT SOMEDAY THE BUILDING CAN BE CONVERTED TO A REAL USE--AN IDEA I'M SURE WOULD NEVER OCCUR TO A PARKING STRUCTURE EXPERT). THE PARKING AREA ITSELF IS PERHAPS NOT SO CLEAR IN PLAN AS IS THE OVERPARK'S, BUT THE ELEVATORS AND STAIRS HAVE BEEN SO WELL ESTABLISHED THAT THERE IS REALLY NO CONFUSION. THE GLASS ELEVATORS IN THEIR GLASS TOWERS ARE NOT ONLY EXCITING BUILDING FEATURES AND FUN TO RIDE IN, BUT ARE EXTREMELY FUNCTIONAL IN THAT THEY SOLVE THE PROBLEM OF AN UNSUPERVISABLE SPACE AND SHOULD HELP ENCOURAGE PEOPLE TO USE THE BUILDING AT NIGHT. (ONE SMALL RESERVATION HERE: THE STAIR TOWERS, ROOF STRUCTURES AND LIGHT STANDARDS ARE A LITTLE TOO "DESIGNED," PARTICULARLY THE LITTLE METAL ROOFS BETWEEN THE LITTLE CONCRETE PARAPETS.)

COLOR AND GRAPHICS ARE STRONG ELEMENTS IN THE PARCADE DESIGN AND PARTICULARLY APPROPRIATE TO THE STRUCTURE'S CHARACTER AND USE. THE GROUND FLOOR IS, AS IN THE OVERPARK, DEVOTED TO COMMERCIAL SPACE, BUT UNLIKE THE OVERPARK THE SHOPS ARE NOT FORCED IN UNDER A RAMP, BUT OCCUPY A GENEROUSLY-PROPORTIONED SPACE. WHILE THE FAÇADES OF THESE COMMERCIAL SPACES ARE AGREEABLY DETAILED IN STEEL AND GLASS, THE OVERALL EFFECT IS STILL ONE OF INSIGNIFICANCE RELATIVE TO THE BUILDING AS A WHOLE. THE SKYLIGHTS IN THE SHOP SPACES SEEM TO ME OF QUESTIONABLE VALUE SINCE THEY ARE WELL COVERED BY THE PARKING FLOOR ABOVE. IT IS OBVIOUSLY DIFFICULT TO RELATE THE SMALL COMMERCIAL SPACES TO THE MASSIVE PARKING STRUCTURE. NEITHER EUGENE STRUCTURE SOLVES THE PROBLEM ENTIRELY SUCCESSFULLY AND A PARKING STRUCTURE RECENTLY COMPLETED IN SALEM DOES MUCH WORSE. TO WALK ALONG WILLAMETTE STREET UNDER THE WAFFLE-SLAB CONCRETE PARKING DECK IS, HOWEVER, A VERY AGREEABLE EXPERIENCE AND THE WHOLE BUILDING SHOWS STRENGTH IN DESIGN AND EXECUTION.

THESE TWO STRUCTURES, THEN, ARE SOLUTIONS TO THE SAME PROBLEM SEEN DIFFERENTLY BY THE DESIGNERS. ONE STRUCTURE IS A MEDIOCRE BUILDING THAT CONTRIBUTES HANDSOMELY TO AN URBAN SPACE WHILE THE OTHER IS A VERY GOOD BUILDING THAT ALMOST OVERPOWERS ITS SURROUNDINGS AND I'D HAVE TO SAY THAT PERHAPS THE BUILDING SEEMS TO OVERPOWER SIMPLY BECAUSE IT IS SO WELL DESIGNED, DETAILED AND CONSTRUCTED. WE CAN HOPE THAT FUTURE BUILDINGS MAY RELATE TO THE PARCADE'S SCALE.

ONE BOTHRSOME PROBLEM EXISTS RELATED TO BOTH OF THESE STRUCTURES AND ALL THE OTHERS LIKE THEM AND THAT IS THE QUESTION OF THE EXISTENCE OF PARKING STRUCTURES AS SUCH. IT IS A STRANGE CULTURE THAT ERECTS FREE-STANDING STRUCTURES WITH SHELTER, VIEWS, NATURAL LIGHT AND VENTILATION FOR THE BENEFIT OF MACHINES WHILE, IN MANY CASES, THE HUMAN OPERATORS SPEND THEIR DAYS IN SPACES WITH NONE OF THE ABOVE AMENITIES. IT WOULD SEEM MORE LOGICAL THAT THE MACHINES BE STORED UNDERGROUND OR IN THE INTERIORS OF LARGER STRUCTURES WHERE THE PERIMETER MIGHT BE USED FOR HUMAN OCCUPANCY AND ACTIVITY. AND IT IS ALWAYS TO BE HOPED THAT OUR SETTLEMENT AND TRANSPORTATION SYSTEMS MAY EVENTUALLY RENDER SUCH FACILITIES UNNECESSARY.



PARCade

## For Those Who May Have Missed This Editorial

Eugene Register-Guard

The American Institute of Architects  
Southwestern Oregon Chapter  
409 High  
Eugene, OR 97401

Greetings!

The recent awards presented to Lane County for the architectural design of the Public Service Building and the development of the Eugene-Springfield Metropolitan Area 1990 Plan are an honor to accept. We thank you for this recognition and add that any achievements by Lane County are due to the cooperative efforts of all our people.

With best wishes for continued success,

Yours sincerely,

*Archie Weinstein*  
Archie Weinstein, Chairman

*Gerald H. Rust, Jr.*  
Gerald H. Rust, Jr., Commissioner

*Robert E. Wood*  
Robert E. Wood, Commissioner  
Lane County Board of Commissioners  
Plaza Level/Public Service Building

lane county



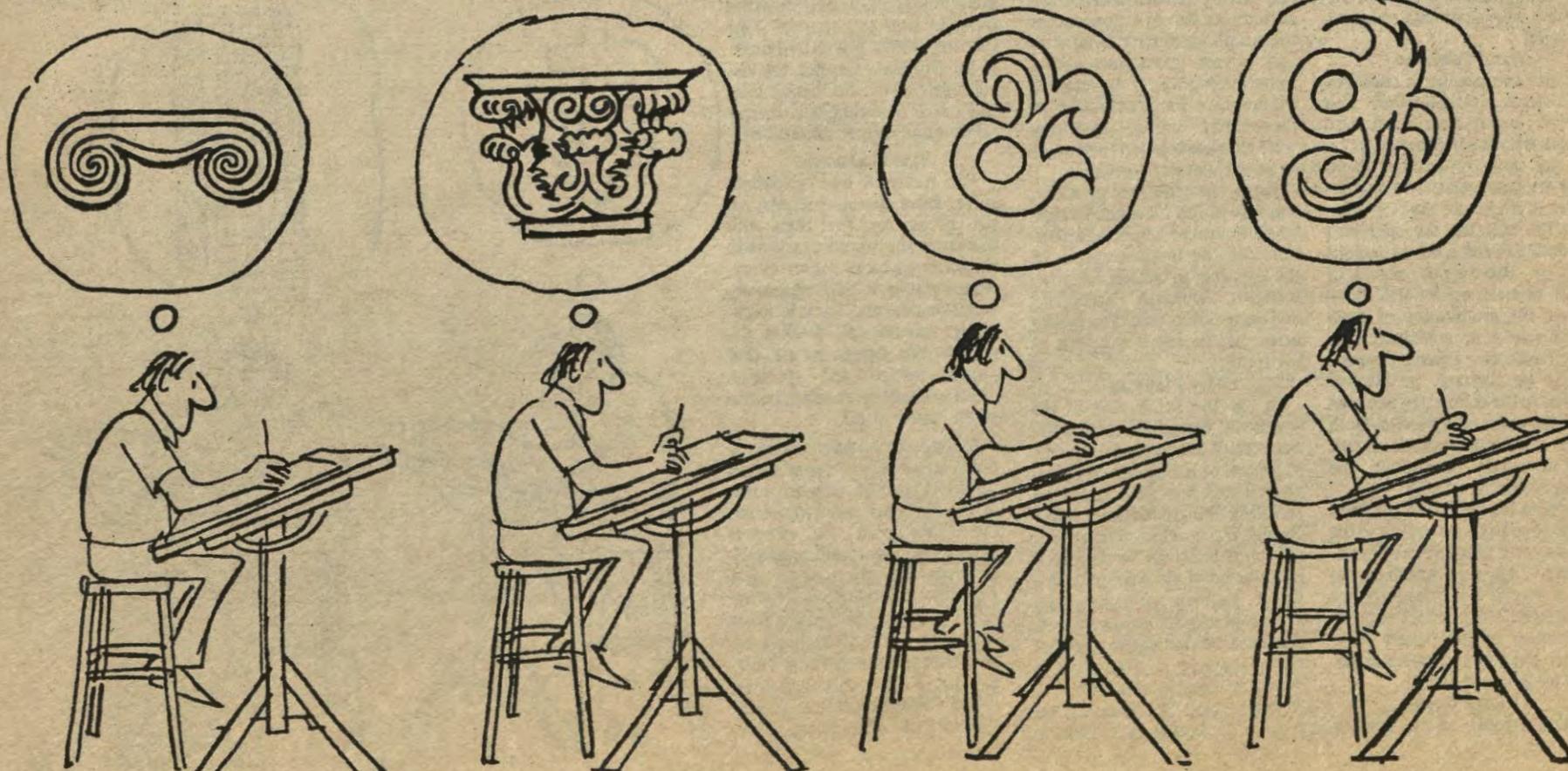
Dick Williams, President  
Southwest Oregon Chapter  
American Institute of Architects  
c/o WEGROUP  
863 E. 13th  
Eugene, Oregon 97401

Dear Dick,

Thank you for the hospitality shown to my wife and me at the recent Chapter Awards Banquet. I appreciate the Chapter's recognition of the significance of the 1990 Plan and the County's role in the Plan, and also appreciate the expansion of interest and scope of your awards program. The award will be presented to the Board of Commissioners this Wednesday. I encourage the Chapter to become actively involved in the current update study of the Metropolitan General Plan.

Sincerely,

*Lee Miller*  
Lee Miller  
Director





## A Career in Architecture

By WILLIAM R. BROCKWAY  
FAIA Architect

The origins of the profession of architecture are lost in the mists of antiquity. Although another profession has been most often referred to as the world's oldest, architecture must be a close runner up. The first man to provide shelter for himself or his fellow man became, in essence, the first architect. As time passed, this early anonymous architect evolved into the master builder who designed the pyramids of Egypt, the temples of Greece, the Roman fora and the cathedrals of Europe.

The idea of the master builder, who designed as he built, was current until around the 15th century. With the birth of the Renaissance, a new architect began to develop. Concentrating in the areas of designing and planning, the Renaissance architect became more and more to delegate to others the actual work on construction. As this separation widened, the architect's role became more nearly as we know it now. The architect retained the responsibility for the development of a building's design, while the builder assumed the responsibility for translating the architect's designs into physical form.

## The Void Within

By WILLIAM R. BROCKWAY  
FAIA Architect

The Chinese philosopher Lao-Tse, in the fifth century before Christ said: "The value of the vessel is in the void within." So it is with our buildings. No matter how attractive, or economical, or stylistic the building itself, if the space within doesn't fit the function being asked of it, and do so with style, then that building cannot be considered architecture.

Too frequently, we are prone to think of architecture in terms of the scholarly application of period styles and details to imitative solutions. Real architecture is the molding of space in an imaginative and creative manner for human usage. And this is true of the best of today's architecture, as well as that of centuries past.

### Basic Concerns

There are two basic concerns with space in architecture. The first is purely functional. The spaces within a building must be the size they are, and the shape they are, and related to one another in a certain way in order that the building may perform its duties in the most expedient fashion.

The second aspect of space is more ephemeral. It involves the modulation of functional spaces in an artistic manner. These two aspects of space might be likened, in musical terms, to the difference between a bugle call and a sonata. Both have functional purposes, but one is purely functional; the other is artistic as well.

And so it is with architecture. Most of us react favorably to the sonata form of artistically manipulated spaces, whether we know why or not. Similarly, we are turned off, or react with indifference to the purely functional, but unimaginative buildings we see so many of.

**Creates Moods**  
Architectural space can be

The curriculum varies from school to school, although most courses of study will include basic liberal arts courses, English, history, etc.; some advanced mathematics and engineering courses; some fine arts courses; plus specialized courses in architectural design, theory, history, construction technique and planning. There may also be required courses in business law, sociology, foreign languages, and other disciplines. It is a very broad scope course of study and, because of its diversification, many students who might do well in either technical studies or liberal arts but not in both have some difficulty in the study of architecture. The attrition rate is quite high.

### Selective

Many schools of architecture are, of necessity, highly selective. Generally, admission depends on completion of prerequisite schooling and courses, the scholastic record of previous studies, and an indication of reasonable promise for success in the program.

The best candidates for architectural training are those who have shown some ability in communication and logic, who have a natural artistic talent, and who have a good secondary school background in English, mathematics, social studies and art.

All states now issue licenses on the basis of an examination prepared by the National Council of Architectural Registration Boards (NCARB). The use of a uniform examination has greatly simplified the problem of obtaining licenses in states other than the state of original registration. Candidates with a degree from an NAAB accredited school with a five year program are required to complete three years of internship in an architectural office prior to taking the exam. Candidates from a six year program are required to complete two years of internship. Candidates without an NAAB accredited degree may take an equivalency examination to determine the internship and/or additional educational requirements in each individual case.

Usually, a graduate from a non-accredited school is in for a very long internship. The examination is a difficult one and, if any of the four sections is failed, the entire exam must be taken again. It is not impossible however and, if you have the necessary educational requirements, the natural aptitudes, a willingness to work at the job, and seven or more years to put into it, you too can become an architect.

### Time Requirement

Architectural schools vary somewhat in the length of time required for a degree. Most schools now require a five year course of study for graduation, although some require six years and there may still be a few with four year programs, although these are not now being accredited.

### Four-Part Exam

The NCARB licensing exam consists of four parts, each of which must be passed by the candidate, and normally requires two full days to complete. The exam is designed to test the candidate's competency in both his formal education and the education gained from practical experience, by internship.

used to create many moods in the viewer. As a ready example, consider the differing impacts of a movie theater and a church auditorium. Both serve at least skeletally similar functions. In both building types, a large audience is assembled to witness a central drama.

In the theater, the house is darkened until the viewer feels himself alone in a great black void, with nothing to occupy his mind and eye except the moving shadows on the screen.

In the church, where a similar solution might seem appropriate, the spatial requirements are quite different. Here, the idea is to create an atmosphere of exultation and praise. Therefore, the spaces are made to soar, varying and mixing in both volume and altitude as the eye approaches the pulpit and altar. Motes of light stream down from above, sometimes colored by stained windows, to focus attention on the central drama, producing what we have learned to know as an atmosphere of worship.

### Spatial Dulness

Too many of our residences suffer from spatial dulness. All the rooms are 8 feet high, with the same aluminum windows in the same cubicle rooms everywhere you look. Such monotony is not mandatory, nor is it necessarily economical. Skillful designers can design rooms that appear varied and spacious, often without increasing the size of the house at all.

### City Planning

Or, at the other end of the spectrum, consider the intricate network of avenues and squares so typical of European city planning. Think how dull and uninteresting the great cities, Paris, Rome, Washington, would be if all those buildings were forced into our good old American gridiron pattern of uniformly square blocks for miles on end. The idea behind these classical city plans was to give the eye distant vias intermixed with the close, and to connect these vistas with major visual treats,

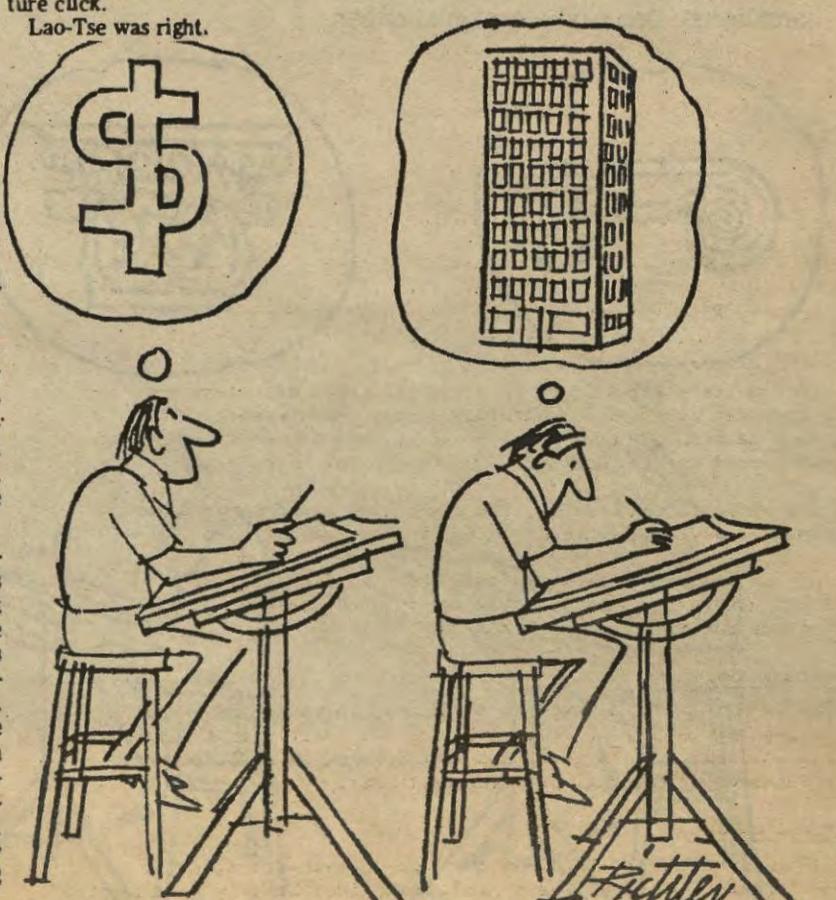
feet, appear perhaps twice as big as a low ceiling, dark room with dimensions of, say 16 x 18.

The latter is actually 24 square feet bigger and, in all probability, would cost more to build.

The illusion of space is not only aesthetically appealing, but is an asset when you try to sell the house. Most home buyers purchase the space they see rather than the space the measurements indicate.

While it is well known that good architecture is centered around the creation of economical, and functional space, few realize that the quality of the space is what makes architecture tick.

Lao-Tse was right.



The four parts of the examination are:

- Environmental Analysis: which tests the applicant's ability to understand the interrelationship of land use and environment; to assess the feasibility of a given use on alternative sites; to assess the feasibility of alternate uses on a given site; to evaluate environmental criteria relevant to the programming and design of given uses on given sites.

- Architectural Programming: which tests the applicant's ability to convert raw data into negotiable information; to discriminate between pertinent and irrelevant details; to evaluate data for design and analyze major form determinants; to explore alternatives; and to abstract program requirements and identify project "uniqueness."

- Design and Technology: which tests the applicant's ability to understand three-dimensional implications of program requirements; to analyze alternative design schemes; to analyze critical determinants of architectural, structural and mechanical systems; to evaluate design development decisions and anticipate problems and conflicts.

- Construction Administration: which tests the applicant's ability to understand contracts and construction documents; to understand contractual, ethical and legal relationships and responsibilities; to understand construction techniques, details and sequences; to understand construction management relative to the control of quality, cost and time.

The examination is a difficult one and, if any of the four sections is failed, the entire exam must be taken again. It is not impossible however and, if you have the necessary educational requirements, the natural aptitudes, a willingness to work at the job, and seven or more years to put into it, you too can become an architect.

### NOTE:

THESE ARE TWO ARTICLES WHICH WERE PUBLISHED IN THE BATON ROUGE, LA., MORNING ADVOCATE AS PART OF A CONTINUING SERIES ABOUT ARCHITECTURE. IT IS INTERESTING TO COMPARE THESE WITH THE SERIES PUBLISHED BY THE REGISTER GUARD RECENTLY.

## Eugene Systems Development Charge

ORDINANCE NO.

THE CITY OF EUGENE DOES ORDAIN AS FOLLOWS:

Section 1. There are hereby added to the Eugene Code, 1971, the following new sections numbered and reading:

### Development Charges

7.275 Development Charges - Definitions. In Sections 7.277 to 7.285, the following words and phrases mean:

Development. Development of land or other real property.

Impervious Surface. Earth surface made impervious by development to vertical downward penetration by water.

Owner. Beneficial owner.

Value. (a) As to development proposed or commenced but not completed, estimated cost of the development as indicated by the building permit for the development.

(b) As to completed development, the value, as ascertainable from the records of the Lane County assessor, of whatever improvements comprise the development or, if not so ascertainable, as established by the building official.

### Development Charges - Levy, Rates.

(1) Except as subsection (2) of this section and section 7.279 of this code provide to the contrary, the owner of land on which development is commenced or governmentally authorized on or after the day of , 1977 shall pay the city a development charge computed as follows:

(a) For additional capacity or improvement that the development necessitates or is likely to necessitate for public thoroughfares, \$5 per \$1000 of the value of the development, except \$2.50 per \$1000 of value for development to be used primarily for organized religious meeting or instruction;

(b) For additional capacity or improvement that the development necessitates or is likely to necessitate for the system of sanitary sewerage that serves the city, \$3 per \$1000 of the value of the development, except \$1.50 per \$1000 of value for development to be used solely for storage or primarily for organized religious meeting or instruction;

(c) For additional capacity or improvement that the development necessitates or is likely to necessitate for the drainage system that serves the city, 6¢ per square foot of impervious surface of the improvement.

(2) The owner of land on which development of a mobile-home park or mobile-home subdivision is commenced or governmentally authorized on or after the effective date of this section shall pay the city:

(a) For each mobile-home space in the park or subdivision, \$85 for thoroughfares, \$50 for sanitary sewerage, and \$100 for drainage; and

(b) For each permanent structure in such a park or subdivision that is not a mobile home, the charge computed under subsection (1) of this section.

(3) If a development for which a charge is due under subsection (1) or (2) of this section takes place on land annexed to the city after December 31, 1947, the owner of the land shall pay the city for the development an additional fee per subsequent year to and including the year of annexation of one percent (1%) of the charge, but not more than fifty percent (50%) of the charge.

(4) If, before being annexed to the city, a development is commenced or governmentally authorized on land annexed to the city after the day of , 1977, the owner of the land on which the development is located shall, upon issuance of a permit to connect the development to the sanitary sewer system of the city, pay the city a development charge computed under subsections 1(b) and (3) of this section.

### Development Charges - Exceptions, Qualifications.

(1) For a development located in the city and commenced or governmentally authorized before the day of , 1977, but not then connected to the sanitary sewer system of the city, no charge under paragraph (b) of subsection (1) of section 7.277 of this code is due if the connection is made within 18 months thereafter or within 18 months after the system is accessible to the development, whichever is the later.

(2) No charge is due under section 7.277 of this code for a change in development that does not increase

(a) its floor space,  
(b) its impervious surface, or  
(c) notwithstanding a change of use, the charge for the development as computed under section 7.277 of this code.

(3) If a development is so changed as to reduce

(a) its floor space,  
(b) its impervious surface, or  
(c) the need that it has previously generated for capacity in a public thoroughfare, the sanitary sewer system that serves the city, or the drainage system that serves the city.

the reduction shall be a factor in an offset, computed under section 7.277 of this code, against whatever development charge the change makes due from the owner of the land on which the development is located.

(4) If development is replaced within 12 months by another development on the same site, the charge under section 7.277 of this code for the new development shall be reduced by the amount computed for the replaced development on the basis of the factors specified in section 7.277.

THERE WILL BE A PUBLIC HEARING ON THIS PROPOSED ORDINANCE ON NOVEMBER 28. THE EXECUTIVE COMMITTEE VOTED TO REPRESENT THE SWO/AIA AT THE HEARING IN OPPOSITION TO THIS ORDINANCE.

### Proposed Development Charge:

A number of other Oregon cities are using similar development charges, including Corvallis, Florence, Newport, Jacksonville, La Grande, Dallas, Stayton, Philomath and Cottage Grove. A comparison of the Corvallis, Cottage Grove and Eugene charges to various types of development is shown below:

### COMPARISON OF DEVELOPMENT CHARGES

Corvallis, Cottage Grove, Eugene

Development Type*	Estimated Development Charge
A. Single Family Dwelling (1250 sq. ft.)	Corvallis \$ 641      Cottage Grove \$ 800      Eugene \$ 360 to \$ 470
B. 3 Unit Apartment (300 sq. ft.)	\$ 1,161      \$ 2,025      \$ 773 to \$ 1,005
C. Retail Commercial (3200 sq. ft.)	\$ 1,744      \$ 6,750      \$ 1,200 to \$ 1,560
D. Industrial (14,626 sq. ft.)	\$13,155      \$6,500      \$4,117 to \$5,353
E. Prof. Office	\$ 1,268      \$ 1,350      \$ 1,012 to \$ 1,315

Note: \*Development type from Cottage Grove Information

The proposed Eugene charge would be made to all new development or expansion of existing developments that increase the demand on service facilities. Remodeling and repair work would be exempt from the charge.

The charge would average from 1.2% to 2.0% of the building permit valuation. The charge varies according to the length of time the area has been in the city, back to 1948 when the major growth in the physical size of the city began. From 1911 to 1948 the city grew from 4 to 7 square miles. From 1948 to 1977 the growth was from 7 to 29 square miles. The basic charge would increase by 1% for each year from 1948 to the year of annexation, to a maximum increase of 50%. This is proposed to allow for the heavier financial burden which annexed areas place on the city for extension of sanitary sewers, and improving inadequate arterial streets and drainage systems. The following table shows what the charge would be for developments in an area annexed prior to 1948 and for the same development in an area annexed in 1977.

Type of Development	Building Permit Valuation	Proposed Charge
1. Single family residence	\$ 35,000	\$ 420.00 (1.2%) \$ 546.00 (1.6%)
2. Single family residence	\$ 50,000	\$ 600.00 (1.2%) \$ 730.00 (1.6%)
3. 3 Unit Apartment	\$ 64,000	\$ 773.00 (1.2%) \$ 1,005.00 (1.6%)
4. Retail Commercial	\$ 80,000	\$ 1,200.00 (1.5%) \$ 1,560.00 (2.0%)
5. Industrial	\$ 300,000	\$ 4,117.00 (1.4%) \$ 5,353.00 (1.8%)
6. Professional Office	\$ 80,000	\$ 1,012.00 (1.3%) \$ 1,315.00 (1.6%)

There would be some exceptions to developments such as churches and warehouses that place smaller demands on facilities and would pay a reduced charge.

### Estimated Revenue

Based on 1976 building volume, the charge would provide about \$600,000 per year. The total revenue would be allocated to major service facilities as follows:

Arterial Streets:	\$280,000


<tbl\_r cells="2" ix="2" maxc

# SWO AIA



**PRESIDENT:**  
**VICE PRESIDENT:**  
**SECRETARY:**  
**TREASURER:**  
**DIRECTOR:**  
**ASSOCIATE DIRECTOR:**  
**OREGON COUNCIL REP.:**  
**PAST PRESIDENT:**  
**AVENU EDITORS:**

DICK WILLIAMS  
ED WATERBURY  
PHIL GALL  
RAY GLASS  
DENNIS HELLESVIG  
JIM MURPHY  
DICK DANIELSON  
OTTO POTICHA  
DALE MORROW  
SCOTT TAYLOR  
JIM MURPHY

## SOUTHWESTERN OREGON CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

### MINUTES ...

EXECUTIVE COMMITTEE MEETING - NOV. 8, 1977 - WEGROUP OFFICE

PRESENT: WILLIAMS, WATERBURY, DANIELSON, MURPHY, GLASS, GALL, SALMON, LATERAL, HELLESVIG, POTICHA, LEAVITT & KNILL.

THE SECRETARY PRESENTED APPLICATION FOR AIA MEMBERSHIP FROM ALBERT PASTINE - MOTION TO APPROVE THE APPLICATION WAS SECDED AND PASSED.

KNILL PRESENTED A PROPOSAL TO DEVELOP A SEMINAR PROGRAM ABOUT CHILDREN PLAYGROUNDS AND ASKED FOR SUPPORT OF THE LOCAL CHAPTER.

ASC-AIA PRESENTED A REPORT ON CURRENT INTERESTS, I.E., PORTLAND CHAPTER FINANCIAL SUPPORT, HEAD SEARCH COMMITTE AS POTENTIAL GUEST SPEAKERS AND POSSIBLY THE ARCHITECTURE HEAD APPLICANTS AS GUEST SPEAKERS.

THE TREASURERS REPORT STATED THAT THE YEARS BUDGET WOULD COME OUT VERY CLOSE TO BALANCING WITH THE PROJECTED BUDGET ESTABLISHED AT THE BEGINNING OF THE YEAR. SOME EXPENSES WERE HIGHER AND SOME LOWER THAN ORIGINALLY PROGRAMMED.

HELLESVIG REPORTED ON THE HONOR AWARDS PROGRAM. THE BUDGET APPEARS TO BE IN LINE WITH PLANNED EXPENSES WITH ONE EXPENSE ITEM YET TO BE RECEIVED. DISCUSSION FOLLOWED REGARDING PRESENTATION OF HONOR AWARDS PROGRAM DISPLAY BOARDS. THE DESIRED FORMAT IS NOT YET DEFINED.

WILLIAMS PRESENTED A REPORT ON BY-LAWS AMMENDMENTS AND PROPOSED THAT THE DUES SECTION OF THE BY-LAWS IS A CONTROVERSIAL ITEM, AN APPROPRIATE SOLUTION FOR REPLACING SUPPLEMENTAL DUES SHOULD BE AVAILABLE TO PROPOSE IN LIEU OF THE AMENDMENTS PRESENTED IN "AVENU". THE AMENDMENT OPTIONS PROPOSED COULD BE OF ADDITIONAL \$25 FOR MEMBERS OF THE CHAPTER AND \$40 FOR ARCHITECTS IN FIRMS WHO'S PRINCIPALS ARE MEMBERS OF THE CHAPTER.

WILLIAMS REPORTED ON THE "ARCHITECT". THE PROJECT HAS NOT SOLD THE ADVERTISEMENTS ANTICIPATED BECAUSE OF A LACK OF ARCHITECTS LOCAL SUPPORT IN THEIR RESPECTIVE AREAS OF THE STATE. THE PROJECT APPEARS TO BE DEAD.

NEEL REPORTED ON THE PROPOSED CITY DEVELOPMENT CHARGE. THE BASIC PREMISE IS A CHARGE FOR THE VARIOUS OFF SITE ADDITIONAL COSTS INCURRED BY THE CITY FOR THE DEVELOPMENT OF ANY GIVEN SITE. THE CORRELATION WITH SCHOOL TAX WAS PRESENTED AS AN EXAMPLE OF COMPARISON OF GENERAL FINANCIAL SUPPORT FOR PUBLIC DEVELOPMENT V.S. INDIVIDUAL DEVELOPMENT. NEEL PROPOSED THE SWOIA CHAPTER TAKE A STAND ON THIS ISSUE AT THE NOVEMBER 28TH HEARING AT THE CITY COUNCIL MEETING IN EUGENE CITY HALL. POTICHA PROPOSED THAT NEEL WRITE A STATEMENT OF POSITION REPRESENTING THE CHAPTERS OPINION OF THE CITY DEVELOPMENTS CHARGE, ALSO TO REPRESENT THE CHAPTERS CONCERN WITH THE ASSISTANCE OF OTHER INTERESTED MEMBERS OF THE CHAPTER AT THE CITY COUNCIL MEETING.

THE EXECUTIVE MEETING VOTED TO RECONFIRM THE PREVIOUSLY STATED STAND IN OPPOSITION TO THE CITY DEVELOPMENT CHARGE.

WILLIAMS REPORTED ON THE LATEST PROPOSALS ON CHAPTERS 53 AND 70 TO STATE AMENDMENTS TO THE 1976 U.B.C.

WILLIAMS ALSO REPORTED ON A CONVERSATION WITH HODGE ABOUT THE APPARENT SUCCESS OF THE CURRENT PRACTICUM PROGRAM. STUDENT INVOLVEMENT COVERS A WIDE RANGE OF OPPORTUNITIES IN THE VARIOUS OFFICES.

WILLIAMS PRESENTED FOR DISCUSSION THE NEED FOR ESTABLISHING A COMMITTEE FOR THE 1980 REGIONAL CONVENTION - SELECTION OF POSSIBLE MEMBERS FOR NOMINATION AS CHAIRMAN OF THE 1980 REGIONAL CONVENTION COMMITTEE WERE DISCUSSED.



## CHAPTER MEETING THURSDAY NOV. 17

**PLACE:** BEV'S STEAK HOUSE (7.50/PERSON)

**TIME:**

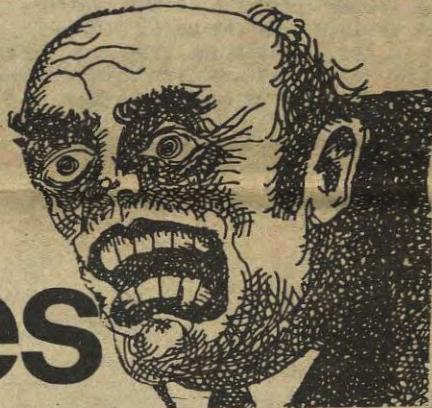
6:00 ATTITUDE ADJUSTMENT  
7:00 DINNER  
8:00 PROGRAM

### PROGRAM:

1. "PLACES I HAVE KNOWN"-- A SLIDE PRESENTATION BY GRANT SEDER FEATURING MEMORABLE PLACES HE HAS VISITED.
2. ELECTION OF CHAPTER OFFICERS FOR 1978.
3. VOTING ON THE PROPOSED BY-LAWS REVISIONS.
4. VOTING ON THE PROPOSED OREGON COUNCIL OF ARCHITECTS DUES INCREASE.

**DON'T FORGET THE ANNUAL MEETING  
ON JAN. 19, 1978**

## more charges



7.281

### Development Charges - Payment.

(1) A charge under sections 7.277 and 7.279 of this code for a development is due and payable upon the issuance of a building permit for the development or a permit for connecting the development to the sewer system of the city, whichever is issued. If the full development charge is paid at the time the permit is issued, the charge shall be discounted three percent (3%).

(2) For a development charge of \$100 or more, the owner may apply for imposition of a lien upon the developed property for the full amount of the charge. Payment of the lien principal shall then be made in 20 equal semiannual installments plus interest on the unpaid balance after issuance of the permit at a rate authorized by ORS 223.750 at the time of the issuance. The lien may be enforced in accordance with the city code.

(3) If a development is commenced without a valid permit, the development charge is due and payable on the earliest date that any such permit is required under this code.

(4) A development charge is a personal obligation of the owner of the land on which the development is made. The finance officer may collect the charge by legal action in the name of the city in a court of competent jurisdiction or by establishing a lien for the charge on the property and enforcing the lien under the provisions of the city code governing lien foreclosure.

7.283

### Development Charges - Exemptions from Building Permits

If a development is legally made without a building permit, the owner of the land on which the development is located shall nevertheless pay a charge for the development, computed under sections 7.277 and 7.279 of this code, and the owner or the person who makes the development shall notify the public works department in advance of the time when the development is to be commenced. The charge for the development shall be paid before the commencement. The development may not be served by a sewerage or drainage facility of the city until the charge is paid.

7.285

### Development Charges - Use of Proceeds.

Proceeds from the charges levied and collected under sections 7.277 to 7.283 shall be identified separately in the accounts of the city from other city funds. Proceeds collected for public thoroughfares may be expended only for increasing and improving the capacity of the public thoroughfares, proceeds collected for sanitary sewerage may be expended only for increasing and improving the capacity of the system of sanitary sewerage that serves the city, and proceeds collected for drainage may be used only for increasing and improving the drainage system that serves the city.

# AVENU