

final reviews

THIS WEEK

3

MONDAY

Morning: 8:30a-12:30p Glenda Fravel Utsey/283 Lawr.
A CAFE ON THE EMERALD CANAL (LA 389)

Afternoon: 1:30p-5:30p Jerry Finrow/204 Lawr.
Anderson Andrews
Moursund Stea

Kenneth Helphand/283 Lawr.
RECOLLECTING ONE'S ORIGINS
ENVIRONMENTAL AUTOBIOGRAPHY

John Reynolds/266 Lawr.
480 PROJECTS NEAR EUGENE DOWNTOWN
Ben-Abba Herbert
Peting Poticha

Evening: 7:30p-11:30p John Briscoe/222 Lawr.
APARTMENT ADDITION TO A HOUSE
Abst Ferens
G. Finrow Shellenberger

Richard Britz/204 Lawr.
NEW BEGINNINGS ON OLD PLACES
WHITEAKER NEIGHBORHOOD
RESTORATION/RECLAMATION

Christie Coffin/Michael Pease/283 Lawr.
EIGHT SKETCH DESIGNS IN BLAIR NEIGHBORHOOD

Brown Dole
Hilger Hodgdon
Jewett Stea

Guntis Plesum/266 Lawr.
HOUSING WITH STUDIOS FOR ARTISTS
Moyle Raskin
Reynolds Tang

Evening: 7:30p-11:30p

Ron Lovinger/studio
DRAWING AS A WAY OF UNDERSTANDING
(Planting Design Theory Studio)

Michael Utsey/283 Lawr.
LIGHT & SOUND - EUGENE SKINNER HALL
Hacker Haw
Howell Johnson

Roland Aberg/222 Lawr.
HOUSES, HOMES AND CONTINUOUS GARDENS

George Andrews/204 Lawr.
MEDIUM DENSITY, LOW-RISE HOUSING IN EUGENE
Coffin J. Finrow
Pease

Earl Moursund/266 Lawr.
 MIME/REPETOIRE THEATRE -
 5th STREET PUBLIC MARKET

Anderson Hubka
Kleinsasser Piccioni

Gary Moye/283 Lawr.
OREGON MUSEUM OF NATURAL HISTORY

Dole Holmes
Poticha Unthank

6

THURSDAY

Morning: 8:30a-12:30p

Dorothy Gilmore/283 Lawr.
COLONY HOUSING
Coffin McCredy
Stea

Afternoon: 1:30p-5:30p

Joseph D. Meyers/283 Lawr.
20TH CENTURY HIEROGLYPHICS -
MAPPING WHAT IS IMPORTANT

Evening: 7:30p-11:30p

Gunilla Finrow/204 Lawr.
ROW HOUSING
Brown Gilmore
Pease Stumpf

Tom Hubka/266 Lawr.
BRICK ROW HOUSING

Moyle Peting
Utsey Williams
Pettinari

DeNorval Unthank/283 Lawr.
EUGENE CITY HALL EXPANSION /
ADDITION, DOWNTOWN EUGENE

Bryan Litz
Plesum Shellenberger

4

TUESDAY

Morning: 8:30a-12:30p Wes Murray/222 Lawr.
11th STREET BLUES

G.Z. Brown/283 Lawr.
HOUSING IN THE SOUTH HILLS
(Option III Intro. Studio)

J. Finrow Hodge
Piccioni Weir

Afternoon: 1:30p-5:30p Alison Blamire/204 Lawr.
PUBLIC BATHS IN DOWNTOWN EUGENE
Gilmore Hodgdon
Moursund Weir

Dan Herbert/266 Lawr.
ADDITION/REMODEL OF LAWRENCE HALL
Bryan Gilland
Plesum Stumpf

Evening: 7:30p-11:30p

Philip Dole/266 Lawr.
EAST BUTTE INCREASED DENSITY
Blamire Finrow
Hacker Kleinsasser

Pat Piccioni/283 Lawr.
NEWMAN CENTER FOR THE U. OF O.

Ben-Abba Moyle
Pease Tang

Otto Poticha/204 Lawr.
Bryan Reynolds
Utsey

David Stea/222 Lawr.
SHARED FACILITIES COOPERATIVE HOUSING
Coffin Moursund
Speckow

Morning: 8:30a-12:30p

Bob Ferens/266 Lawr.
1-DAY EXERCISES; 2-WEEK PROJECTS
Cartwright Gilmore
Hubka Utsey

Jim Pettinari/283 Lawr.

DESIGN OF A HOUSE INTO WORKING
DRAWINGS
Briscoe Kleinsasser
Piccioni Tangkilisan

Mike Shellenberger/204 Lawr.

AN ALLEY HOUSE
Gilland Glab
Hodgdon Johnson

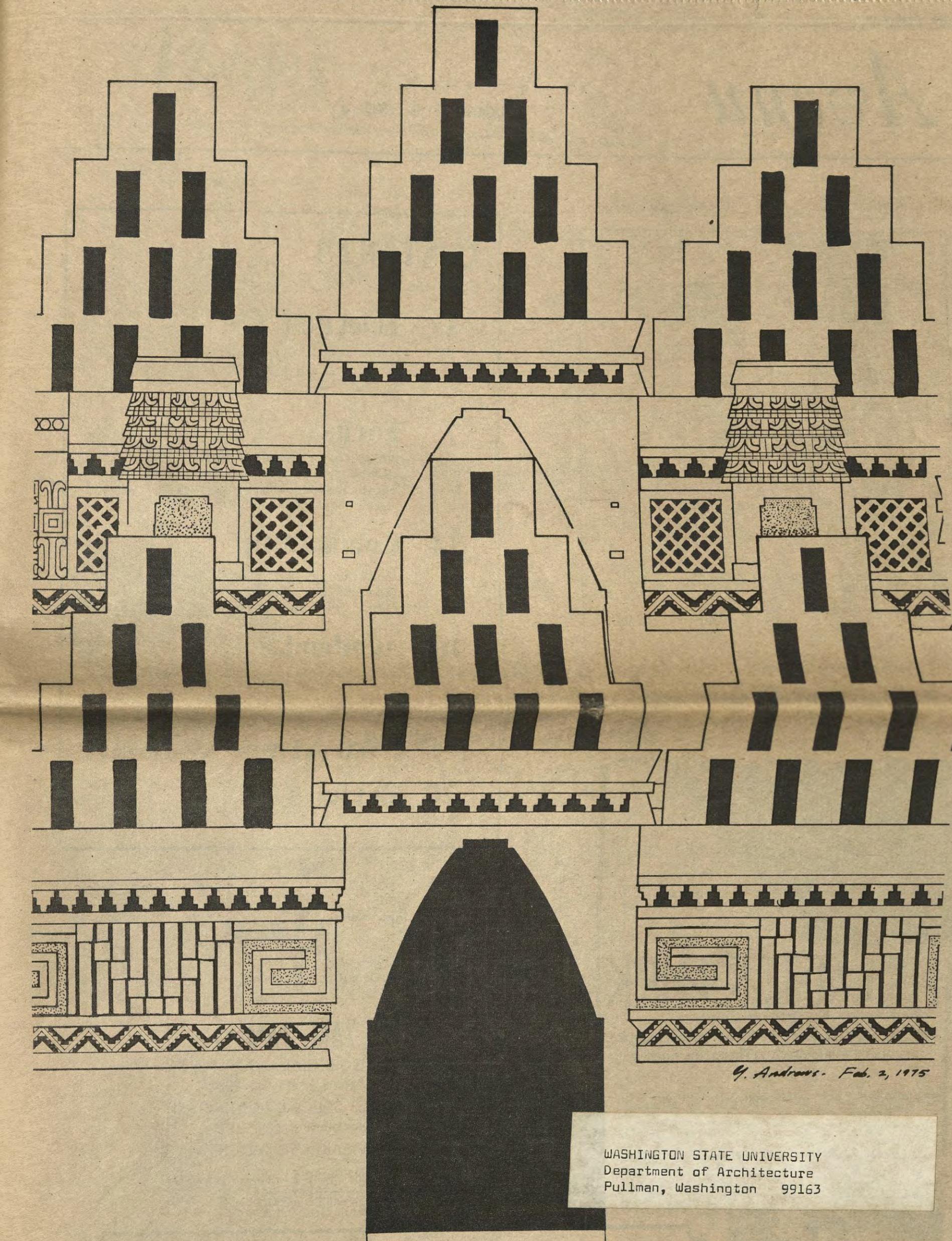
Thom Hacker/283 Lawr.

A THEATER FOR THE OREGON
PREPATORY THEATER COMPANY
Dole Herbert
Litz Reynolds

Lyman Johnson/204 Lawr.

5th YEAR THESIS PROJECTS
Finrow Haw
Howell Hewett

Afternoon: 1:30p-5:30p



G. Andrews - Feb. 2, 1975

WASHINGTON STATE UNIVERSITY
Department of Architecture
Pullman, Washington 99163

AVENU

SCHOOL of ARCHITECTURE and ALLIED ARTS
UNIVERSITY of OREGON
VOLUME 9 NUMBER 4

Avenu

VOLUME 9 NO. 4

EDITOR

Barbara Ignatius

PRODUCTION

Marvin Anderson

Kevin Etzel

Thomas Fortier

Lori Coppert

Nancy Guy

Ted Wray

Ralph McDaniel

ADVISOR

Michael Utsey

Emily Osman
Kas Smiley
Michael Spatz
Peggy Spiess
Nina Teng
Doug Taylor

CONTENTS

5 Eclectics

Conversation with R. Buckminster Fuller during his recent visit to Eugene.

7 Focus

AVENU takes a long look at George Andrews, his work and his plans, on the occasion of his retirement. By Marvin Anderson and Nina Teng.

14 Community

An interview with Daryl Nielowicki from HUNICO, Eugene architectural firm. By Nancy Guy.

16 Academia

Ted Wray continues his exploration into the AAA renovation project. This time in an extensive interview with Dean Harris

19 SWO-AIA

20 Reviews



ART AFTER DARK
art and architecture supplies at discounted prices
Great Northwest Art Supply Company
is open Monday thru Thursday nights
11pm

Mon-Thurs 9am-9pm, Friday 9-6pm, Saturday 10-6pm, Sun 12-5
720 E. 13th 343-5725
(2 blocks west of campus near Hilyard)

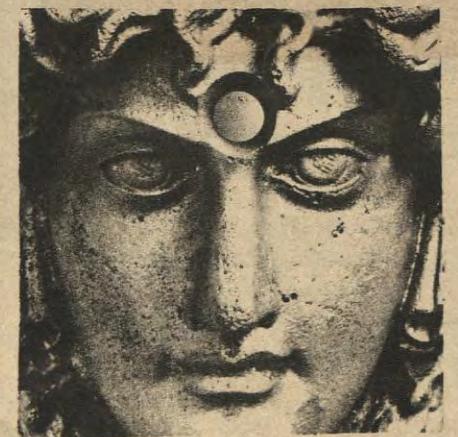
OPEN 7AM-3AM

- ★ LATE NITE SPECIAL 10:30 PM-3AM \$2.25
- GIANT four egg omelette/great fillings
- BREAKFAST SPECIAL 7AM-10:30 AM 99¢
- Three eggs, homefries, toast
- SUNDAY BREAKFAST 9AM-1PM
- Great sandwiches + deli items all the time!

669 EAST 13TH AVENUE

PEGASUS BOOKS
1340 Alder St. Eugene, OR 97401
484-5533

architectural books



Mews

Winners

Winners of Multi-Use Booth Competition:

Atelier (ASC-AIA) held a design competition November 19 - 26, involving a design problem centered around an ASUO multi-use booth. A recognition dessert was held Wednesday night, Nov. 28, at the ENU to announce the winners.

First place went to Tonina Franchey, \$150.00; second place to Paul Zaferios, \$100.00; and third place to Jeff Smith, \$50.00. Congratulations!

A special thanks to the jury also: Dick Danielson, Ron Price, Bill Gilland, Mike Keller and Don Petting.

There will be an ATELIER membership meeting Thursday, December 6th at 4 p.m. in the coffee bar.

Scholarship

Applications are now open for the "Dean's Architecture Scholarship." Any 3rd or 4th year Architecture or Interior Architecture student is eligible. Two awards of approximately \$300.00 will be given based on potential in the field.

Apply in the Department Office by December 7, 1979, 5:00 p.m.

Solar Seminars

WINTER 1979 - 1980

December 5, 12:30pm: WOODBURNING STOVES: HOW HOT IS HOT?

December 11, 7:30pm: UNITED METHODIST CHURCH: SOLAR-HEATED SANCTUARY.

January 8, 7:30pm: LANE COUNTY/LANE COMMUNITY COLLEGE COOPERATIVE DEMONSTRATION HOUSE.

January 16, 12:30pm: PASSIVE SOLAR COMMERCIAL: REGIONAL HEADQUARTERS FOR THE WESTERN COUNCIL OF THE INTERNATIONAL WOODWORKERS OF AMERICA.

January 30, 12:30pm: B.P.A. PILOT RESIDENTIAL SOLAR WATER-HEATING PROGRAM.

Film

For just a dollar on Saturday night, December 8th, at 7 & 9:15 pm in 180 PLC, you can see *SONS AND LOVERS*. It's a fine film, based on D.H. Lawrence's autobiographical novel of the same name.

Lecture

Please note this change in the 1978 - 1979 AAA Lecture Series listings: Ed Carpenter's December 7th lecture date has been changed to February 15th.



Señor Pepé Hernandez — Honduras

Sign up TODAY for the ECS LOTTERY!



ECS ARCHITECTURE 321 WINTER SIGN-UP LOTTERY.

Instructors: John Reynolds and John Welch

If you are interested in enrolling in Arch. 321, Intro. to Environmental Control Systems, next term (W '80), PLEASE ENTER YOUR NAME in the admission lottery to be conducted the first week in December. Entry blanks are also available outside J. Reynolds' office, 101 Emerald.

ENTRIES MUST BE IN TO J.R.'S OFFICE BY MONDAY, DECEMBER 3 ← TODAY!

(They may be put in J.R.'s mailbox, (Dean's Office), or slipped under J.R.'s office door.)

CLASS ADMISSION LIST WILL BE POSTED FRIDAY, DECEMBER 7, if possible, outside J.R.'s office.

First priority will go to students with more than 6 terms of design completed. All others will be placed in a lottery for the remaining seats. The class is limited to 156.

DO NOT ENTER UNLESS you have completed AT LEAST 4 TERMS OF DESIGN, and are an Architecture major. Interiors majors and Landscape majors: see your department head for seats reserved for you.

E.C.S. Environmental Control Systems

* YES! ENROLL ME IN THE ECS WINTER SIGN-UP LOTTERY!!

(please print)

Yeah, I learned ECS.
Now I got me a real swell job.
J.R., Cambridge Mass.

• Name _____ Major _____

• Social Security # _____ Favorite Color _____

• Total design hours BEFORE Fall 1979



3c

overnight copying

EMU PRINT SHOP

686-4369
8 am to 8 pm Mon. thru Fri.
Across from Baskin Robbins
in the EMU breezeway.

REVIEW

Editor's note: Christie Coffin passed along this review from the new London Review of Books of Germaine Greer's new book, *The Obstacle Race: The Fortunes of Women Painters and Their Work*. (The Avenu reprinted an excerpt from that book, "The Repression of Women Artists," in its last issue.) Bridget Brophy's piece for the review, as its title "The One-Eyed World of Germaine Greer" makes clear, is strong criticism of Greer's hypothesis regarding the absence of significant female artists. We present here portions of that review.

Her singularly squinting vision of our culture, evidenced as early as page seven, qualifies Ms. Greer very aptly for the task she has set herself, which is to write a history of modern (from the so-called Dark Ages on) Western painting with one eye deliberately shut. The shut eye excludes painters who were men, except where they impinge, as teachers, lovers, or parents, or painters who were women.

... So far as I remember, it was the cosmopolitan Somerset Maugham who remarked that Franco-ophile Arnold Bennett thought that the French were the only foreigners who breakfasted on rolls and coffee. Ms. Greer's one-eyed view of art history has the same disadvantage. If you had nothing to go on except her chronicle of women painters whose works were later attributed to better-known (masc.) names, sometimes to the point where the woman's whole oeuvre was lost, and no guide but her sage of daughters apprenticed to painter fathers by whom they were exploited as assistants and prevented from developing artistic individualities of their own, then you might swallow her claim that woman painters suffered these fates because a society run by men dominated them either directly or by training them to think self-sacrifice a virtue. You would be able to swallow it, however, only because you would be unable to guess that art history is, in fact, full of misattributed and lost oeuvres (masc. as well as fem.), apprenticed sons, and pleads like the one entered recently in the International Herald Tribune on behalf of the younger John Crome, who "had the misfortune of being the son of John Crome (Old Crome)" and "still worse... was his father's pupil, also spent all his life in Norwich, and chose to paint pretty much the same views."

In Ms. Greer's one-eyed world, men can't win or even come out blameless. If they ignore a woman's talent, that's unjust and probably envious. If they exploit it, that's tyranny. If they praise it, they are either treating talented women as freaks or flattering them and thus preventing them from developing self-criticism and thereby becoming better painters. If all else fails, they are praising merely in order to earn "golden opinions" for their enlightened attitude."

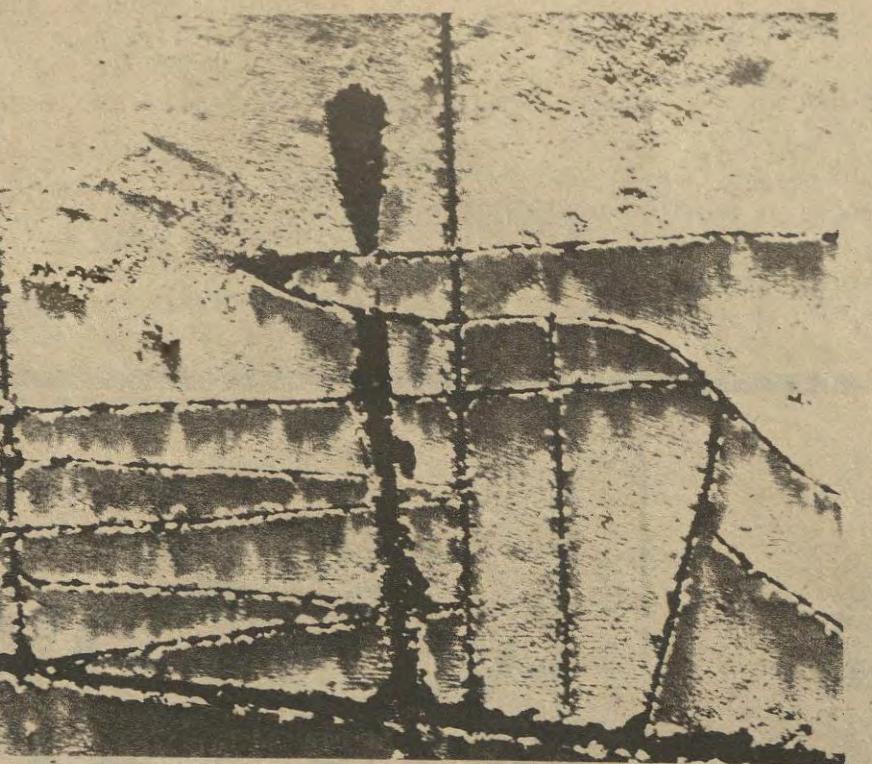
Conversely, the sins committed by men seem not to be sins at all when committed by women. Ms. Greer relates that Matthew Smith is recorded to have married a fellow painter. "We hear nothing more of her," says Ms. Greer accusingly. A few pages on, Ms. Greer herself tells us that the new "wife" who "sweetened the last months of Rosa Bonheur's life" was her fellow painter Anna Klumpp. We hear nothing more of Anna Klumpp from Ms. Greer. Is this OK because G. Greer and R. Bonheur are women?

In order to rescue the oeuvres of the "literally thousands of women artists" of whom no more is known to art history than a name, "women by the thousand must," Ms. Greer proclaims, "begin to sift the archives of their own districts, turn out their own attics, haunt their own saloons and the auctions in old houses." My impression is that "women by the thousand" do most of those things already,

though for other reasons. Why Ms. Greer places the burden of her crusade specifically on women is not explained. Surely she can't believe that the record of a woman's birth or the hand of a woman painter is visible only to female eyes? If most oeuvres are worth rescuing, whether for justice' sake or aesthetics', surely the duty to rescue them must fall on men and women by the tens of thousand—and apply, of course, to the oeuvres of men as well as women painters? Indeed, I wonder what Ms. Greer expects her crusading women to do if, in the course of their sifting, they come across a lost man painter. Toss him back into Limbo?

On her last page Ms. Greer admits there is "no female Leonardo, no female Titian, no female Poussin." This is not, she remarks, because "women have words" but because "you cannot make great artists out of egos that have been damaged, with wills that are defective." Few people now believe the old superstition that a womb is an impediment to great art. Equally, no one should swallow the new one that a damaged (in the sense of female) ego is. The reason is the same in both cases: the existence of (to name only non-tendentious instances) Sappho, Mirasale, Jane Austen, George Eliot. With or without damaged egos, women have, and have for more than two and a half thousand years past, made great literary artists.

Ms. Greer's unfair and inaccurate assertions may tempt many to suppose it all fabrication, but social injustice to women is real. Because it was visited on women poets and novelists equally with other women and yet didn't prevent them from becoming literary Leonards, Titians, and Poussins, there is a genuine puzzle about women painters—and sculptors, architects, and, indeed, composers. An impartial and analytical mind could create an interesting book by tackling the problem on the first page instead of refusing to see it on the last. Primarily it isn't, as the present obsessive and totalitarian phase of feminism regularly insists it must be, a problem about the nature of women, but a problem about the nature of the arts.



DIALECTIC

IN MATTERS OF DESIGN, THE DIALECTIC APPLIED
by: Anatole Broyard

Editor's note: This article from the November 1 New York Times was dropped by our office one late night during production. Too late for that issue, we include it now.

Every time I go to Cambridge, I discover that I have been taking for granted something that other people are talking and thinking about with all their might. This time it was houses.

My wife and I were visiting friends and they asked us to go along and look at a place they were interested in buying. It was a town house that had been completely redone by the owner, who was an architect.

The owner answered the door himself. He was wearing aggressively fashionable clothes and had one of the new haircuts with very short sideburns and a shaved neck. His wife wore tape pants, sweater boots and tape makeup, which set off her green eyes.

We entered the living room. "It is really a very simple house," he said.

"Yet it refrains," his wife said, "from making a statement about simplicity."

"Like any creature constructing a shelter," the architect said,

"we merely tried to quantify our needs.

The problem, as we saw it, was to keep the quantification from

becoming too explicit, from assuming the character of an imperative-convergence."

We moved into the hall, where our hostess struck a pose with one boot-ed foot on the staircase. "We're madly romantic about stairs," she said. "Whatever you may think about Freud, he was certainly right about stairs."

"What did Freud say about stairs?" my friend's wife asked.

"As you can imagine," the architect said, "there is nothing so uncongenial as a didactic house.

The doctrinaire architect is like

Eliot's bad poet: conscious when

he should be unconscious and unconscious when he should be conscious."

His wife made a gesture like a tai chi movement. "We wanted the space to be therapeutic, but not pharmaceutical, intimate but not agonistic," she said. "A house should embrace, not grasp or clutch."

"It goes without saying," the architect said, "that a town house moves in a straight line. It becomes a question then of encouraging flow without precluding enclosure."

"We're talking too much," our hostess said. "Why don't you just sit down and experience the room?"

We sat down. We looked at the

"The light," the architect said. "The light in the room is a little conceit of mine. As you will observe, it does not shine or fall into the room; it is directed through the window."

"Cancor," our hostess said, "is the key to kitchens. Bare shelves, naked wood, strong overhead spots. No concealment. We open our mouths to eat: a kitchen should have bite." She exposed her teeth like a singer who smiles while holding a note.

"One is positively animal in the morning. The snarl of the electric juicer, the screech of the kettle, the tangled hair and feral eyes of the hungry predator."

My friend was studying the refrigerator. "Do the appliances go with the house?"

"Yes," the architect said. "Yes, of course. Now the dining room is an altogether different mood. As Levi-Strauss observed, the kitchen is raw and the dining room is cooked. Ceremony, ritual, accommodation-convergence."

We moved into the hall, where our hostess struck a pose with one boot-ed foot on the staircase. "We're madly romantic about stairs," she said. "Whatever you may think about Freud, he was certainly right about stairs."

"What did Freud say about stairs?" my friend's wife asked.

"I think of stairs," the architect said, "as the syntax of multilevel dwellings. You can do wonders with them; pace, sprung rhythm, incremental repetition... there's no end of possibilities."

My wife spoke up for the first time. "Do you feel," she said, "that rails or banisters would spoil the effect?"

The architect brought his hands together and locked his fingers. "It would be like caging Blake's tyger," he said.

The second floor was divided into good-sized bedrooms. "The children's rooms are identical," our hostess said, "to avoid any suggestion of sibling rivalry. They are essentially neutral spaces, predication, passive without being servile, relieved by a sense of drift or spill as they open without demarcation into the dressing rooms."

We started up to the third floor. Near the top of the stairs, the architect paused on a small landing. "Structurally," he said, "this landing is superfluous. We designed it as a small station of the cross, if you will, a hiatus in the vertical-horizontal continuum."

My friend paused on the landing too, as if to try it out. He patted his wife's bottom.

Like the second floor, the third was divided into two bedrooms, with a connecting bath. "Marriage being a dyadic relationship," our hostess said, "we regard the so-called master bedroom as a male-chauvinistic solecism. Two bedrooms, separate and equal, are the sine qua non of androgyny."

"We also had two bathrooms in our original blueprint," the architect said, "but we reconsidered. The bathroom, we decided, is a primitive link, a biological tension, an instinctive hydraulic cry." He hesitated. "There's a pathos, don't you think, in bathrooms?"

Down in the living room again, everybody thanking everybody, I could not resist a question: "Why are you moving?"

"A good question," the architect said, thrusting his hands into the pockets of his pleated pants and looking down at his wing-tipped shoes. "Let me see if I can answer it."

He took his time. "My wife and I," he said at last, "have always loved this house. And now, as it happens even in the most satisfying houses, we have begun to feel that sadness that is said to follow love."

We walked out to the car. "Shall we go somewhere for a drink?" my friend said.

"No," my wife said. "Let's just drive around aimlessly for a while."



Eclectics

EVOLUTION: GOD ARTICULATE



During R. Buckminster Fuller's recent visit to the University of Oregon, AVENUE was granted a private session with him. On November 13th, in a room on the 3rd floor of the EMU, we spoke with him. The text of that conversation follows.

QUESTION: You did a piece for the Spring '76 Co-Evolution Quarterly in which you gave what I consider an eloquent description of the history of technology.

There is a quote from that piece: "Recalling that humans have always been born naked, helpless and ignorant though superbly equipped cerebrally, and endowed with hunger, thirst, curiosity and procreative instincts...." In light of that, could you give us your description of the history of architecture?

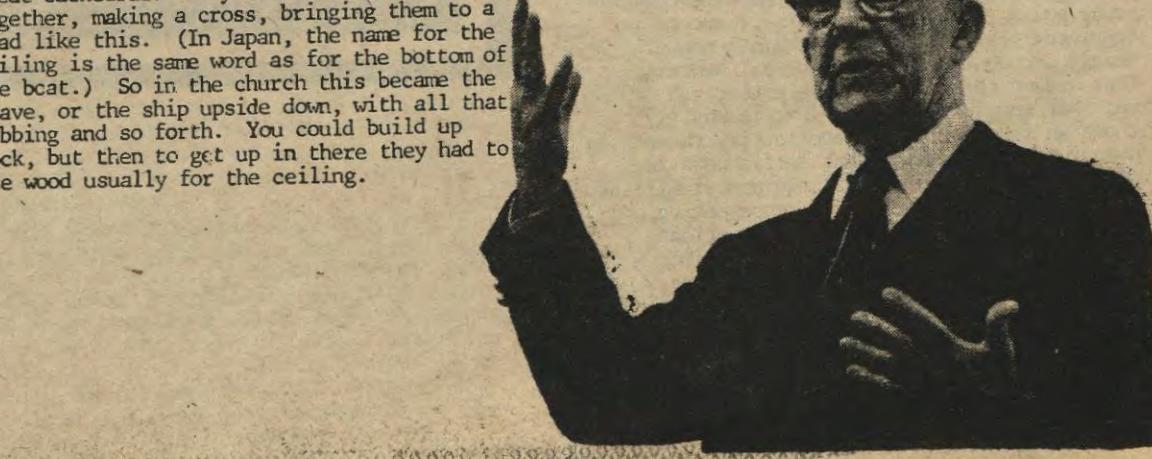
(As the question was asked, Mr. Fuller strained to hear; his eyes, through thick glasses were fixed on the questioner. There was a momentary silence as he brought his hands slowly together under his chin, prayer-like, and began:



Well, it's fundamentally one of human beings being born with a great deal of rock and stone around them, and finding that if you put a rock on top of a rock, it stayed there. They didn't know why, but they began to feel it. You don't have the word gravity, but you feel it very soon; holding it down on the ground. I would say that's where the history of architecture begins.

In contrast to that, we have the domesticating of wild animals and the following of sheep and goats, cattle off in the wilderness, and developing skins that you wear, and tents. So there were two kinds: the mobile and the standing still. The first one, you go inside the cave without building anything. That certainly is where the architecture begins. Then we have millions of years of that before we begin to get the fancy kind of buildings.

The really important, fancy building begins with man going to sea. On land the earthquakes did occur, but very much less frequently than on the sea where there are sequeas almost every day. So in order to travel on the interface of the air and the sea, engineering really began. And so, by far the most advanced environment-controlling develops in naval architecture.



continued next page

From there on we have human beings able to travel more and more, carrying more weight on the backs of animals or on themselves. But the enormous weights could be carried on ships, so the big integration of humanity begins with the ships, and the great cathedral building would be that ship upside down. Then on, beyond the ship of the sea, suddenly we have the ship of the sky. And we could have dirigibles floating and we could have a blimp floating, but they were very uncontrollable, particularly in great storms. So we developed the airplane, and we get an entirely new necessity to do much more with much less.

We have human beings and, now through travel, knowing more and more about one another. And with all the trading going on, we find places of the have-nots and another place of the haves. And you begin to have power systems developing with boats carrying enormous armaments. We began then to encroach on one another. And so British Empire, that it went to infinity. Suddenly there was a closed system, which was very different. And we have Thomas Malthus, at the opening of the 19th century. He was professor of political economics at the East India Company College, which is where they trained all the scientists and economists and so forth to go around the world to discover all the resources they were going to exploit while they controlled the world, by commanding the sea lanes of the earth. He was the first human being in history to receive the total vital statistics from around a closed system sphere, from all these empire servants they had out there. And he realized that this was very significant information from times when you had had empires that suddenly became very large and very powerful. Once this technology was reproducing itself as a geometric ratio and increasing its size exponentially on geometrical rates and that quite clearly the majority of humans were destined to have to live out their years in great want and suffering.

"You can pray all you want, it won't do any good. That's all there is," he said.

And this became the essence of all political economics from that time on, and is still being modelled in economics: the model of scarcity, fundamental scarcity. And this is why then the great nations, the more and more powerful they got, amalgamating more and more, got into saying, then, "you personally may not like our system, but we're convinced that we have the fairest, most logical, ingenious way to cope with less than adequate life support." But because there were those who disagreed diametrically with how to cope, the socialists v.s. the free-enterprisers, it can only be resolved by a trial of arms determining which system is fittest to survive. So that's why Russia and the U.S., for the last thirty years, have spent over 200 million dollars a year, now the sum total of 6 trillion dollars, to buy the highest capability to focus science on how to develop the greatest capability to destroy more and more people, at greater and greater distances, etcetera, etcetera. Seems absolutely horrendous. And all of this is on

the working assumption that it has to be you or me, there's not enough for both, it can't be both. As a consequence then, the national defense turns over to the military the responsibility of defending. They don't talk about a national offense; quite clearly in this game you're going to have to defend. But your defenders immediately say, "I see, we now know this much in science, about the chemical elements. We have to have access to these very extraordinary materials to do very extraordinary things." Obviously, the military has got to have high performance. If you have a priority, then you have to have an anti-priority, who has to make do with a low performance or no performance whatsoever. And that has always been the frontmost. There's not enough for the poor people anyway - they're going to have to suffer. We've got to do our best to defend the majority of us here.

So, architecture has been having to deal in the terms of the leftovers and kept on with this stone and with this wood. And with the military, with the ship of the sea and the sky, you know your tonnage; you know exactly what you get out of it, the performance per pound. You designed it that way. Nobody in architecture told you how much buildings weigh. It's an anti-priority. So humanity, being very beautiful and wanting to make the best out of every situation, has found ways of developing a very pleasing kind of architecture, one that has not been very fundamentally predicated on how you do the most with the least. So it's stayed fairly mystical; in a sense, what will the majority put up with the longest amount of time without getting too displeased. So that's kind of a guessing game, and now I think I've given the history of architecture.



Weighing only 55 pounds, with a wingspan of 96 feet (55 pounds - anybody could pick up 55 pounds), the human-powered, cross-English Channel-flying Gossamer Albatross was able to do what it did because the structural materials of which it was built were ten times tensilely stronger than an equal weight of highest strength aircraft aluminum. The tensile strengths of the Albatross' structural materials were sixty times stronger-per-equivalent-weight than the strongest structural material available to Leonardo da Vinci for realizing the design of his human-powered flying machine. The Albatross' high strength, carbon-fiber material was developed only a short time ago for the space program.

A one-quarter-of-a-ton communication satellite is now outperforming the message-carrying capacity, transmission fidelity, and energy requirement of the previously-used 175,000 tons of transatlantic copper cables.

The human pedal-powered airplane and the communication satellite are only two out of hundreds of thousands of instances that can now be cited, of the accomplishment of much greater performance with much less material.

Neither the great political or financial power structures of the world, nor the population in general, realize that the engineering-integratable, invisible, metallurgical, chemical, electronic revolution now makes it possible to do so much more with ever less pounds (the point is that this is an invisible revolution; you can't look at metal and recognize it as having 3 times the strength. It looks exactly the same). Society pays no attention to this at all and simply packages it. And because they can't see it, they don't think of integrating it. They don't understand why it happens to be invisible for the moment, and volumes of material, ergs of energy, and seconds of time per given technolo-

gical function that it is now possible to take care of everybody at that higher standard of living than any have ever known. It does not have to be you or me. Selfishness is unnecessary. War is obsolete. It could never have been done before. Only ten years ago the more-with-less technology reached the point where it could be done. Since then, it has made it ever easier to do so. It is a matter of converting the high technology from weaponry to livingry—and the essence of livingry is environment controlling.

With the highest aeronautical and engineering facilities of the world redirected from weaponry to livingry production, all humanity now has the option to become enduringly successful. All previous revolutions have attempted revengefully to pull the top down. If realized, this historically greatest revolution will joyously elevate all humanity to unprecedented heights.

The architectural profession has always been the place where the best thinking is conducted regarding "livingry" (as opposed to weaponry) design. Now is the time for the architectural profession to re-orient itself from the six-months-per-one residence to the millions-per-day, air-deliverable, sewer-and-water-mains-emancipated, energy-harvesting and dwelling machine production world. Now is the time for the architectural profession to re-orient itself also from the years-to-build, human-need-exploiting cities to the in-one-day-air-deliverable or removable, human-need-serving, domed-over cities. We have to re-house both the convergent and the divergent phases of four-billion, around-the-world-living humans before 2000 A.D. The alternative is oblivion for Earthians.

Evolution is God articulate.

And that's the letter to the architects. I will be reading a much expanded version of this tonight; this should serve for now and then I will make the bigger one to everybody."

Doug Taylor, Chris Snell and Barbara Ignatius.

QUESTION: We had two questions; the first takes us to the present, and now we would like to proceed to the future. What advice do you have for students in the school of architecture regarding the critical energy issues that consistently arise, having to do with food production, the nature of the automobile, the economic order and appropriate scales of technology?

An open letter to the architects of the world:

Humanity is moving ever deeper into crisis — a crisis without precedent. It is a crisis brought about by: (1) evolution irrevocably intent upon completely integrating a heretofore around-the-world remately deployed, differentially colored, cultured, and intercommunicated humanity; by (2) evolution irrevocably intent upon making omni-integrated humanity omni-successful, able to live sustainably at an unprecedentedly higher standard of living for all than has ever been experienced by any, able to live entirely on its Sun-energy-derived income.

Ninety-nine percent of humanity does not know that we have the option to make it. We do. It can only be accomplished, however, through a design science revolution. Those in supreme power politically and economically are as yet convinced that our Planet Earth has nowhere nearly enough live support for all humanity. They assume that it has to be either you or me. Not enough for both. That is why (1) those in financial advantage fortify themselves even further reasoning that selfishness is necessary. That is why (2) the annual military expenditures by the U.S.S.R. representing socialism and the U.S.A. representing private enterprise have averaged over 200 billion dollars a year for the last thirty years, doubling it last year to 400 billion—making a thus-far total of 6 trillion 400 billion dollars spent in developing the ability to kill the most people, at the greatest distances, in the shortest time.



Profile

GEORGE ANDREWS
MARVIN ANDERSON

NINA TENG



Finally, they built a road along the coast; a miserable kind of road. There were two ferries that ran right along the edge of the Gulf Coast and came to an island that lay between an inland lagoon and the ocean. Here was a little narrow island running right along like that, with a strip of sand and coconut trees, big lagoon inland, and you had to take a ferry at either end. It was a mess. The ferries didn't run very often and if the weather was bad they would actually close down; they get some really nasty storms out there in the Gulf. We went that way a couple times, and finally they built an inland road which is the one we use now that goes inland 50-60 miles from the ocean and has bridges over the big rivers. A modern paved highway. In the meantime, they were building lots of other roads. After 1958 you could begin to get to places that could only be reached by putting together a major expedition or only in very funny ways. It was even possible at that time to go to a really beautiful place called Tulum on the coast of Quintana Roo, the state that lays around the Caribbean Sea. The sea there is beautiful; clear, blue-green water, huge sandy beaches, a kind of outcropping of coconut & palm trees; idyllic. There were no roads at all to the coast in that area; (travel had to be) by small plane... or by boat. There was an archaeological site there, named Tulum. In order to do some minor restoration and archeological work, they carved out a little, tiny airstrip, though not what you and I would call an airstrip. They just cleared the forest on a relatively level piece of ground, very rocky - a kind of dangerous place. But you could actually get there in a four passenger Cessna.

I went twice by plane to that place. The first time we went it was wonderful. I had read about this place and imagined what it would be like, but it was ten times as good as I could have imagined it. And so remote, that

for the first time you felt you were transported back in time. Nobody was there, and there was no way in but by boat or by this little airstrip. There was a caretaker there hired by the Mexican government who lived with his family, and there was a little coconut plantation up the line served by boat. This man could get supplies as the boats came in to the coconut plantation. He kept a log book and there hadn't been anybody there for the previous six months.

I guess that's when I was finally hooked."

George Andrews has been hooked on Mayan ruins now for about twenty years. During that time he has made countless trips into the Yucatan peninsula and, in 1975, wrote a major work entitled *Maya Cities: Placemaking and Urbanization*. In this book, George advances the argument that the Maya cities are not just "empty ceremonial centers," as some see them, but true urban centers much like our cities.

At the end of this term, George will retire from the University to devote the rest of his life to his work in the Maya area. He looks forward to completing a series of books detailing all the Mayan buildings still standing. During a recent conversation, I asked him about this, and about how he got started on his Mayan studies.

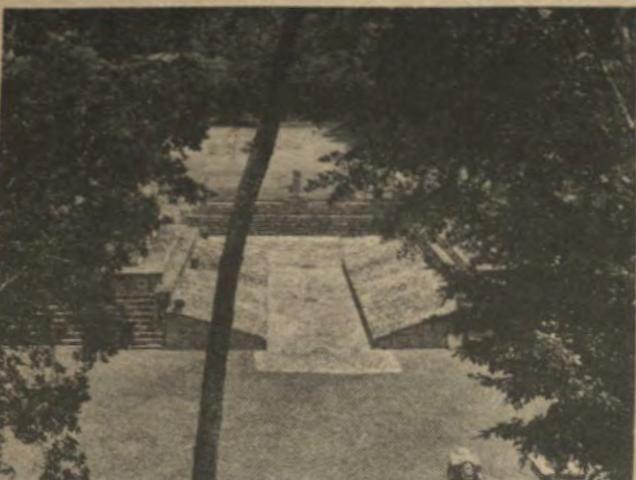
"I got into all of this about twenty years ago, looking for information about architecture, just to learn. I found there really was not very much. I was having a hell of a time getting hold of anything and then, as I got in further, I realized that much of what I was looking at wasn't very reliable in any case. In fact, the drawings were very sketchy. When I was able to compare a few drawings with the real thing, I realized how poor they were; there was nothing to start with."

Just like Harvard says (referring to a Harvard study on hydrographic inscriptions), "Well, we know other people have recorded the same thing, but we're gonna do it again and our recording will be internally self-consistent," that's what I'm saying. Even though other people may have made a drawing of the same building, I will know how to interpret mine, because I made it myself. I know what's there, and, internally, the drawings are self-consistent with the same information, drawn the same way, and representing the same thing. So, whether I use it or not, if I merely make them available like the Harvard study is being made available, anybody can use my documents and make their own interpretations. They will have a reasonably accurate record to work from, which is the same intention that this has (the Harvard study). So, I'm really saying, "Look, you're welcome, here it is; make of it what you can."

George's major study then, filling roughly 13 volumes, will deal with simply the recording of data about the buildings. Later, he plans to use this data to interpret a variety of things; mainly, the very nature of Mayan society itself.

Before talking to George, several questions had come up about the Mayans, one about the controversy of whether or not they knew the use of the wheel. While we were talking, I asked him about this.

"Let me put it to you this way," he replied. "There's no substantial archeological evidence to indicate the Maya knew the use of the wheel as we understand it. The only thing that approximates it are spindle whorls. You find the little stone spindle whorls with a weight on that wooden thing, you can make it turn. They had that, but they never in anyway understood that that could be turned to some other account. They had the form. The rings in the ball courts are in fact wheel-like. There is, however, no archeological evidence whatever



BALL COURT

to suggest that they had any wheeled vehicles or understood the use of the wheel in any of the ways we use wheels. . . other than the spindle whirl."

Later, I asked him another question that I had wondered about; whether or not the Mayans were really visited by creatures from outer space. He answered quickly:

"Oh, nonsense. It's one of those interpretations that people can make. For example, they were talking about the astronaut representation at Palenque on the lid of the sarcophagus in the tomb and that first shows a figure that's kind of laying back as though, as this character says, 'Well, I'm sure that's obviously



the way that people get into a spacecraft;' that's the position that they've got and he said he was even wearing gauntlets of the kind that spacemen wear. Well, that's absurd. You look at the figure and it has nothing to do with men from outer space at all."

George, though he is a noted authority, has not spent all of his life working on Mayan ruins. After he graduated from the University of Michigan, he worked with several architectural firms. In one of them, Smith Hinckman & Grylls, he worked on various projects, most of them industrial. He told us about one of them.

"Among other things, I worked on distilleries. I acquired a pretty good idea about how to make booze on account of (chuckle) you know, having to put buildings around the elaborate equipment and machinery used in distilling liquor. I really enjoyed that experience."

After George had practiced for a few years, he came to the University of Oregon. That was in 1938 and he has been here ever since. Shortly after coming to the University, George built his own house. I had been hearing about this house in my classes with George, so I asked him about it. He was reluctant to answer. Finally, with a great deal of prompting, he began to talk about it.

"Well, there's not much to know. It's just, you know, a relatively simple house that was built with my own little, dirty hands. . . I just need a house and I said 'Well, I haven't got any money so, how you gonna get a house? Well, the way you get your house is to build it yourself.'

"There's nothing very extraordinary about it. The house is now 28 years old and all I conceived of were two things: a house that was comfortable, meaning it had some amount of space; a house that I could feel comfortable in mentally, that had some kind of qualities to it that at least I like; and something that, in fact, I could build myself. I knew that I couldn't do certain kinds of work easily so it's all wood because I can work most easily with wood. Everything in it is wood: the floors, the walls, the ceiling; every goddamn part of the house. There's not a square inch of plaster in it on account of I don't know anything about plaster work. So it's all wood; because I'm a fairly good carpenter and a fairly good cabinet maker.

"The image I had of the house on the exterior was of something that would sort of fit the environment easily, because it's a kind of forest area. So the house is quite simple on the outside: board and batten walls, pitched roofs, and kind of broken up into smaller things. Part of it's two storeys high, but it's expressed with two separate things. The upper floor cantilevers over the lower floor so that you get this upper piece and the lower piece to keep it from looking so damn tall and big.

The color's selected and it's all made out of cedar and the outside stained a kind of greenish-grey so it fits into the character of the forest. That was my intent with the house: to make it not stand out in any way. It has simple pitched roofs because the spaces inside I wanted to be higher, not flat. That's a personal bias on my part, I detest spaces with low, flat ceilings that I can't reach up and touch, and two, it isn't gonna be white. So it's all wood, and that really accounts for the character of the house."

George went on to tell us about the free-standing fireplace in the living room, a major feature in the house that was custom made, and how his bedroom faces east so as to get morning light. We had to pry to get him to tell us about his party room, built with a special wood floor just for dancing. Some of his friends have commented that he is quite a dancer, though George claims he is too old for all that now and hasn't even set foot in that room for some years. He's thinking of turning it into a studio some day.

Eventually the conversation got back to his work on the Mayan ruins. We talked about the building techniques the Mayans employed and how inconsistent they were in size.

"At no time do you even find anything that's entirely precise no matter how it looks to the eye. I think that's the key; that, while you say it's good enough because it reconciles any concept you have, it looks the way you want it to look and the fact that this is an inch different from that doesn't really matter. Who gives a damn? Why would we worry that much about it? And yet, I worry myself endlessly about such things."

"Well maybe that should be an example to us," I interject.

"Yeah," he replies, "maybe."



"I guess that's when I was finally hooked."

by nina teng

Ceremonial Center or Urban Center?

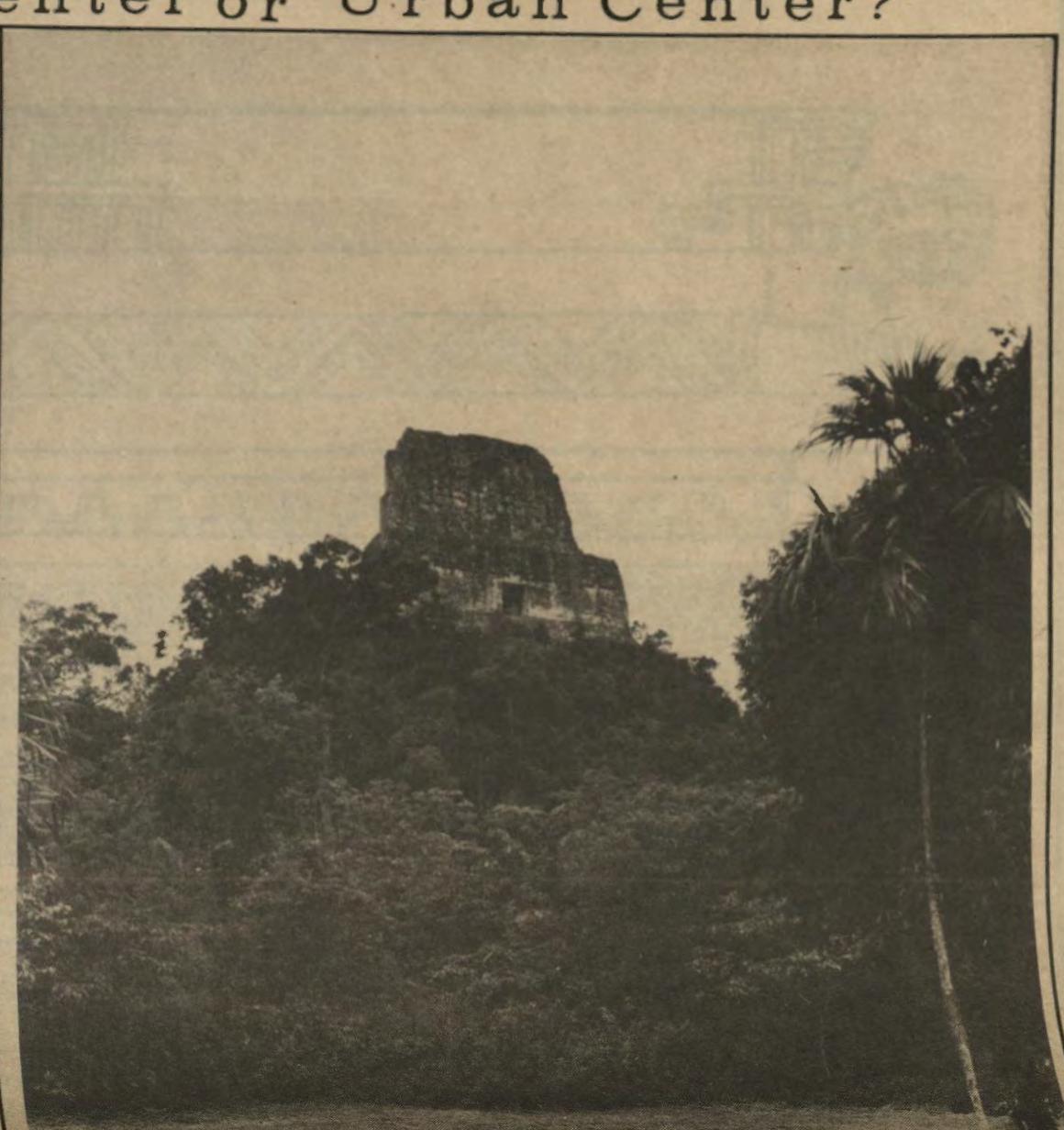
The stones cannot really speak for themselves, . . . but they do speak a language . . . of solids and voids, verticals and horizontals, openness and enclosure, volume and mass, length and width, axis and cross axis, module and rhythm, light and shade, shape and size."

Thus observed George Andrews who spent 20 years researching Mayan culture and place making. When Andrews first went to Mexico in 1958 as a tourist, the very language evoked by the stones captivated him. Soon he began to study the Mayan ruins incessantly in his innumerable returns to the country. Armed with log books/photographic paraphernalia and mired in mud, forest green and unknown realities of the Mayas, Andrews and his wife (and sometimes graduate students from the school) started mapping, measuring and studying the archaeological sites that were little known to the world.

The core of Andrews' study involves the lowland Mayan culture from the classic period, i.e. the period between 300-900 A.D. when Mayan cities/ceremonial centers took on their final form. Andrews studied 20 major settlements. They are located in regions as southerly as the Honduras and Guatemala and as northerly as the Yucatan Peninsula. The sizes of the settlements ranged from the 9-building settlement of Bonampak to the vast urban centers of Tikal and Dzibilchaltun with their densely built-up central cores.

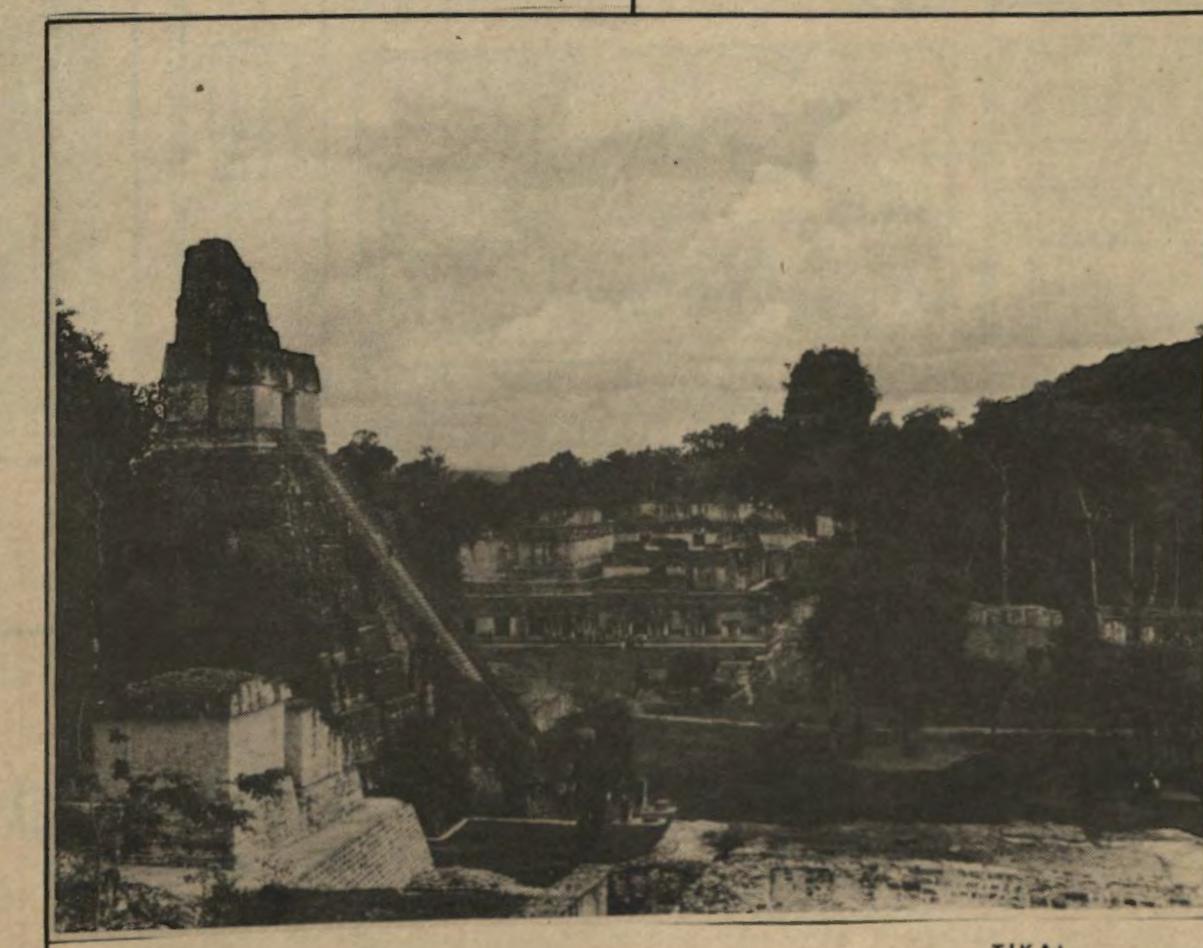
Rising above the profuse accumulation of sketches photographs, maps, scribbles and drawings is Andrews' thesis that the Mayan settlements are urban centers rather than mere ceremonial centers that some scholars contended earlier. This thesis takes form in his book, "Mayan Cities: Place-making and Urbanization," referring to the criteria set by G. V. Childe and Gideon Sjöberg for determining the urbanity of prehistoric settlements. Andrews concluded that the population, social, economic, political and environmental factors are supportive of urban places in Mayan settlements. He identified at least twelve characteristics of large Mayan urban centers.

1. Population—A resident population of 7,500 or more.
2. Architecture—A great diversity of ceremonial and civic structures plus specialized structures such as ball courts, sweat baths etc.
3. Residences—A diversity of house types and locations.



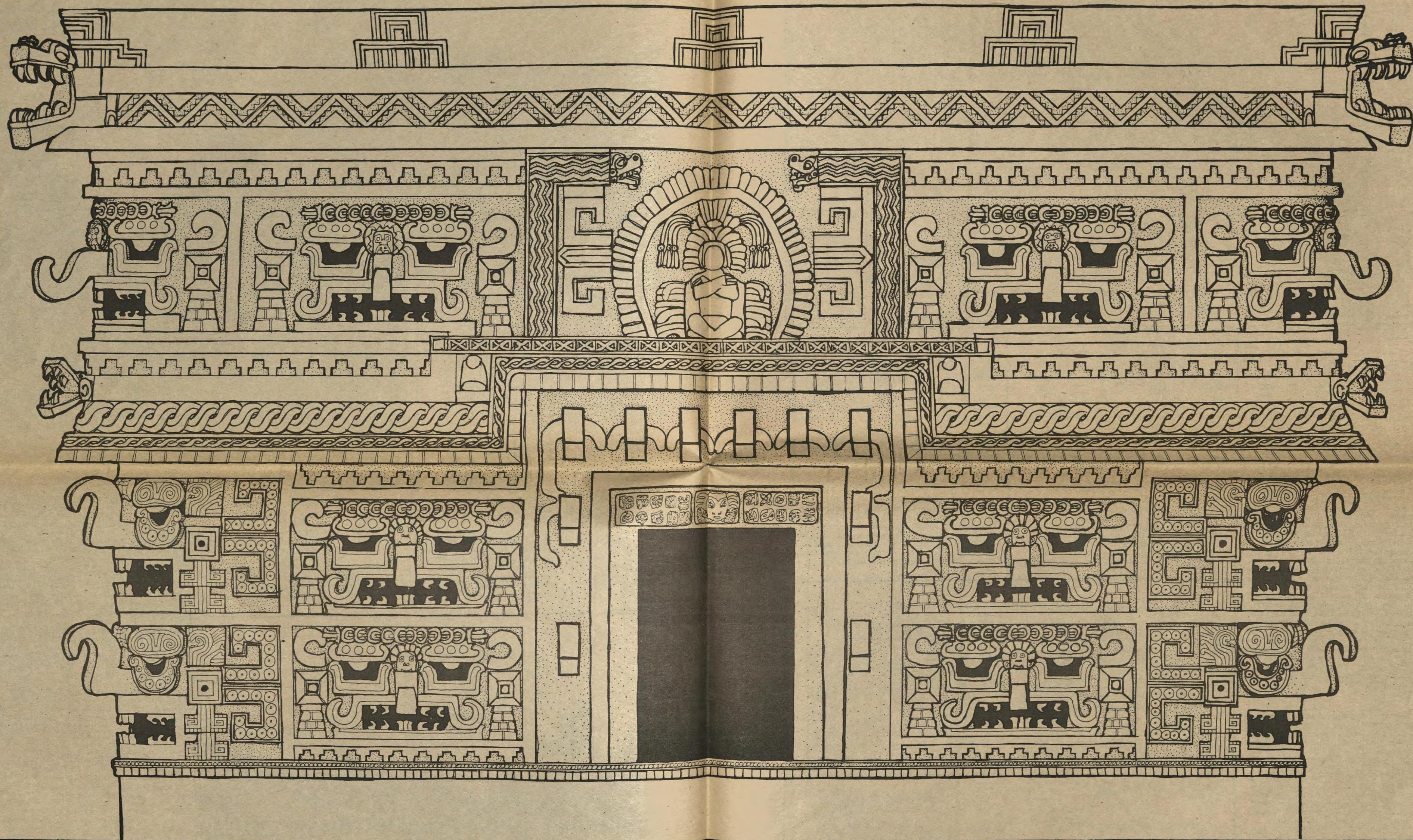
MONUMENT IN TIKAL

4. Suburban areas—Presence of one or more "suburban ceremonial groups" which are surrounded by residences.
5. Satellites—"Satellite" ceremonial centers located several kilometers from the city center and associated with it.
6. Density—The density within the urban areas is too great to allow milpa farming in the same area.
7. Water resources—Sufficient water resources available to supply the domestic needs of the population during the dry season.
8. Physical form—Dispersed physical form and lack of rigid circulation patterns.
9. Architectural style—Distinctive architectural style most likely to be initiated in large urban centers.
10. Lifespan—Long period of occupation, varying from 1,000 to 2,500 years.
11. Stelae—Presence of carved stelae or buildings with hieroglyphic texts.
12. Location—Major urban centers would be found along important communication routes, both internal and external.

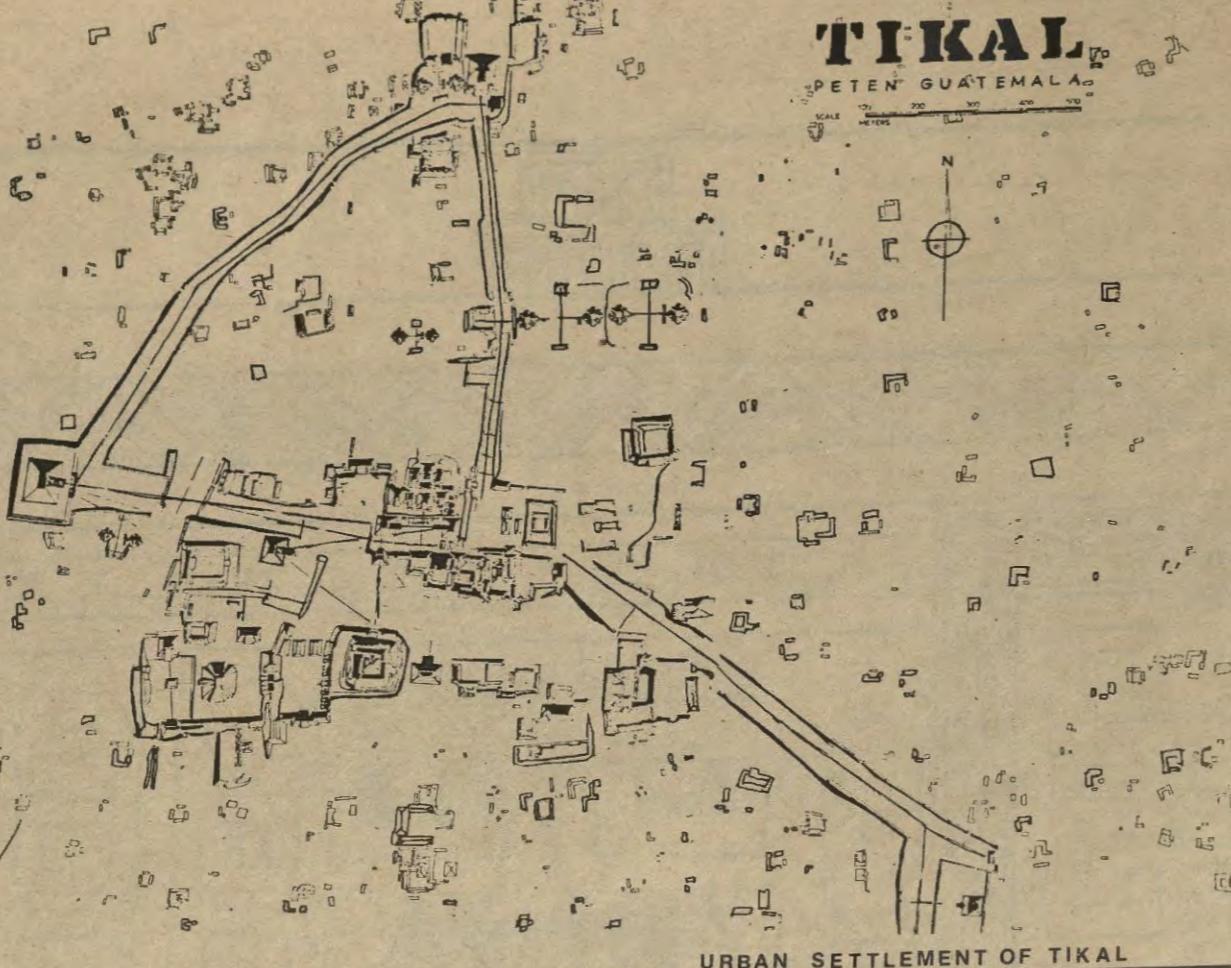


TIKAL

These characteristics are most noticeable in the cities of Tikal, Dzibilchaltun and Mayapan. (1200 A.D.) It is interesting to note that these places represent developments of the late classic period when real cities began to take form. In the Proto/Preclassic Maya settlements, small ceremonial centers are merely surrounded by scattered groups of houses. Furthermore, Andrews cited the physical fact that cities are represented by "scores of large buildings, paved plazas, reservoirs, stone monuments, causeways, and terracing, together with a broad range of house types" as visible proof of a highly organized society at work. "There was an array of designers, artisans, craftsmen, and specialized building workers available at all times to take on the herculean task of continuously rebuilding and extending the man-made environment." Again, a diverse population, a highly organized society and the growth of settlement boundaries are ingredients of urban centers rather than mere ceremonial centers.



CHICHEN ITZA, YUCATAN MEXICO - THE NUNNERY - EAST WING - EAST ELEV.

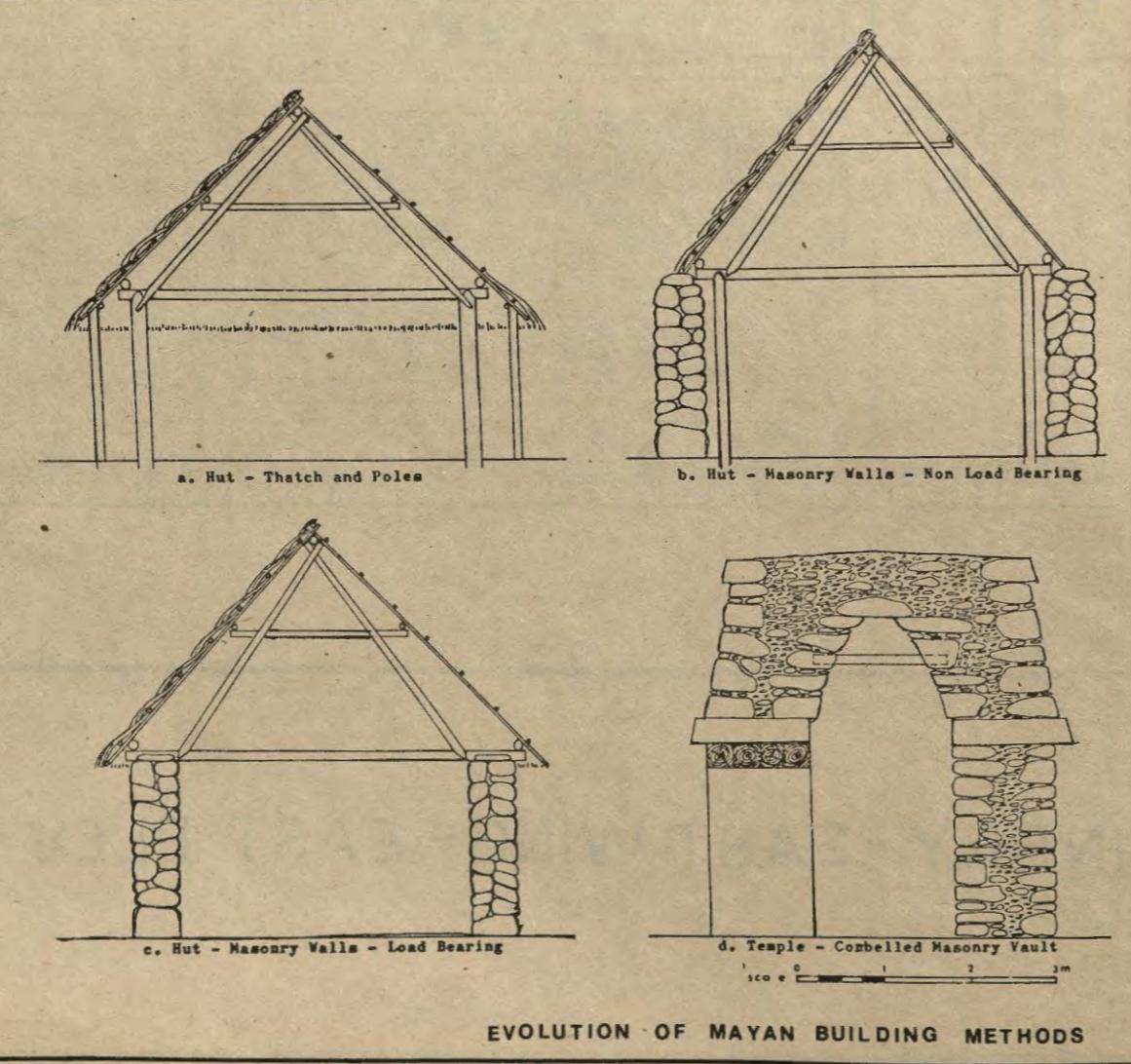


URBAN SETTLEMENT OF TIKAL

ORDER AND SYSTEM

However, it was easy to assume that Mayan settlements were empty ceremonial centers because of the dominance of plaza-platform-temple structures in the settlements. The two basic conditions in creating the physical environment are: Firstly, the conceptualizing of ideas of order and system in order to differentiate from the natural freedom; secondly, the formulation of technical means to create physical forms within that order and system. The order and system in Mayan settlements are based on cosmological, practical and geographical factors. The importance of milpa farming in relation to the physical environment is also acknowledged. Notably the cultivation of maize requires the clearing of land every 2-3 years. The idea of a cleared piece of land is strongly represented in the plazas of the settlements. In fact, the plaza becomes the central organizing element in the building groupings of the Mayas. These building groupings are made up of similar functions, and plaza-like open space. Such groupings include the temple, place quadrangle, acropolis groups, and special astronomical assemblages. The quadrangle groupings include four buildings grouped together from the four directions, forming a courtyard in the center. The idea behind one quadrangle grouping is of privacy. It functions as a cloister, a place removed from the ordinary events of life, where all activity can be regulated according to predetermined order. The grouping of 3-4 dwellings around a courtyard also reflects an accepted social order.

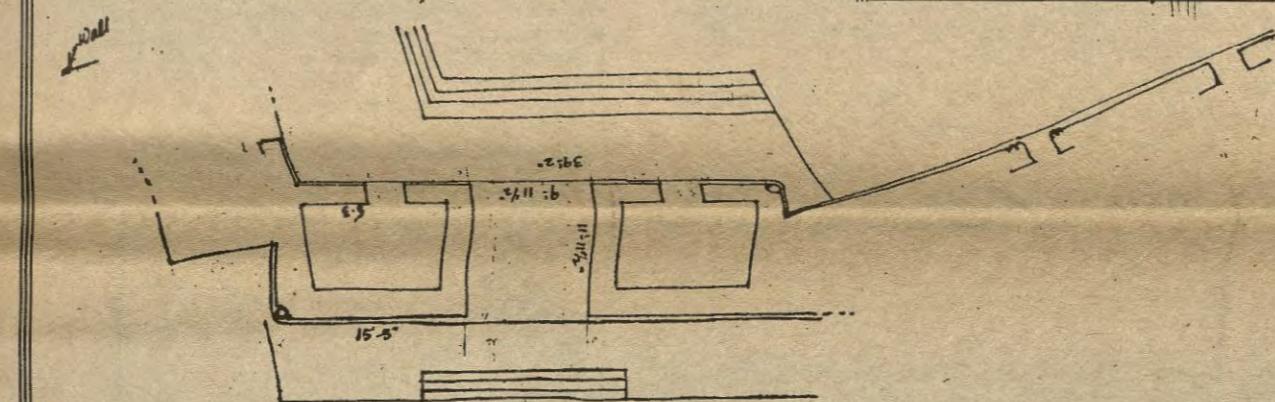
The influence of topography and geography can be studied from the laying out of the basic structures of the city; plaza, terrace, platform, courtyard, causeway, ball courts. The Mayas only build on high ground or ridges so as to avoid flooding in the low areas. Thus, platforms are built for temples and palaces, dwellings have house mounts and causeways are constructed for transportation. Besides the influence of topography, the Mayas responded to the cardinal points of the compass as well. Major structures are orientated 9°-10° from magnetic north since the average magnetic delineation from true north is around 7° in most parts of the Maya area. Since it is unlikely that the Mayas had any compasses, it is possible that orientations were established by taking sightings on the North Star. It has also been suggested that the monuments and buildings were so arranged that line-of-sight readings could be used to determine the equinoxes (21 March, 21 September) and also winter solstice. Thus, it's noticeable that the majority of the buildings are consistently oriented with regard to one another and with the cardinal directions. Conclusively, the Mayas do have certain systems and order that were utilized in their place making.



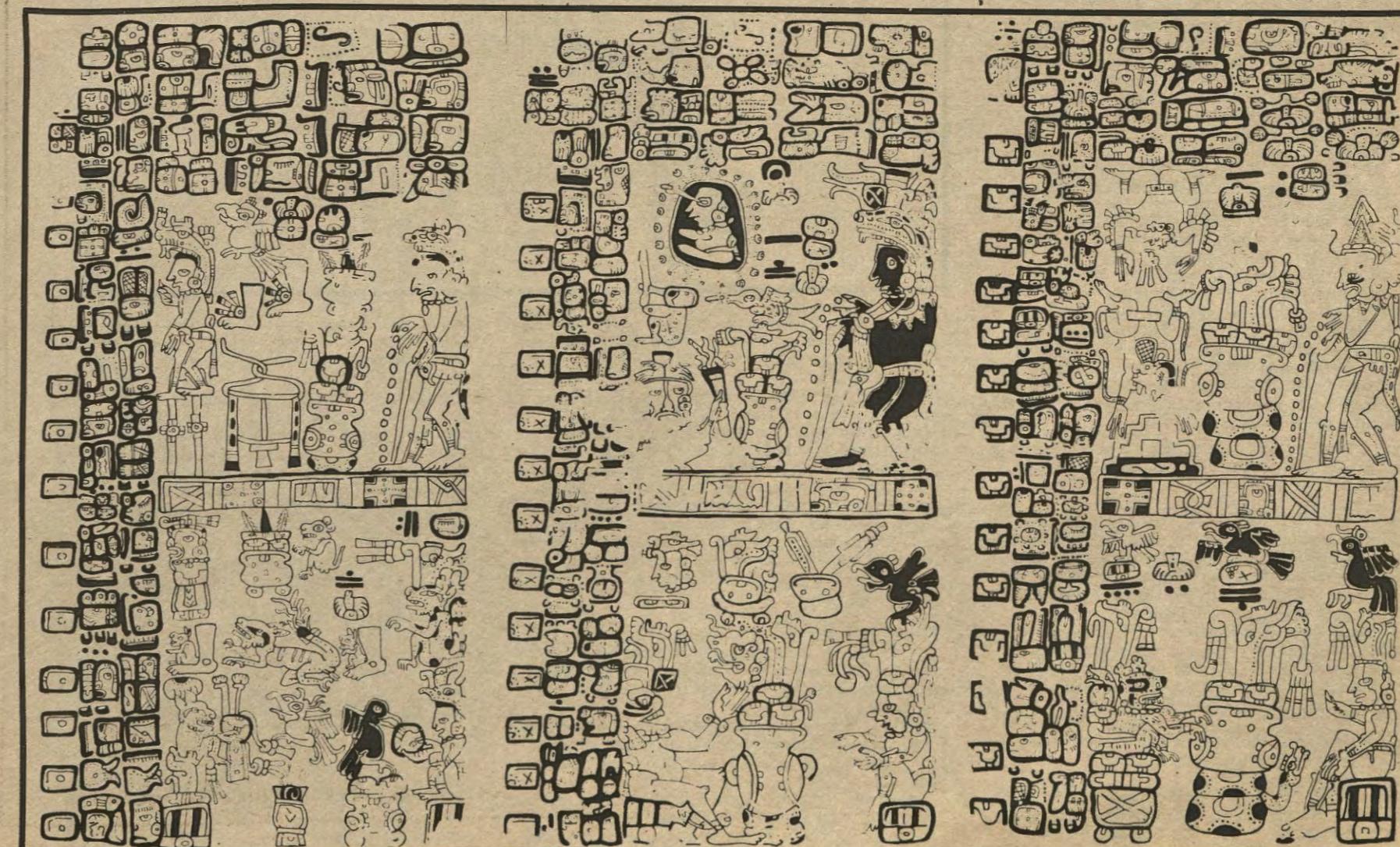
EVOLUTION OF MAYAN BUILDING METHODS

Measuring Techniques

Rm 1 Building with custom Cornice next to Palace
End room So. 24'-4" inside
Dimension
10'-7" wall north
Door, 3' 4 1/2
Room width, 8'-9"
Fl to S.L., 6'-8"
S.L to C.S. mold, 4'-8"
Cape span about 4'
18 1/2" S.L to undress door line
Front wall 2'-1" thick
Vaults curved
X-Ties ends of room below S.L.
None above
Rm 2 Outside wall So. 6'-9 1/2
Door 3-1/2
Wall north 5'-4
Details same as Rm 1, C.H.
16" from front, 9" below



ENTRY FROM ANDREW'S LOGBOOK



been developed just for this use (see figure). At times when the complexity of the structure requires it, George supplements the dimensions with field sketches.

Whenever possible, the sketches and dimensions are further supplemented with photographs. Usually these are very simple, taken with a 35mm camera. Where accuracy is important though, a view camera is used, which takes photographs free of perspective distortion and clear enough to be directly transferred into drawings.

Upon returning to the United States, the notes that were so hastily scribbled are typed while George prepares a preliminary drawing using the dimensions, sketches, and photographs. It is usually during this step that George realizes he has neglected to take down some measurement or note some detail. If this is the case, another trip to the Yucatan peninsula is necessary before the final drawing can be completed.

The last step in the process of mapping is the final drawing. Always done in ink and sometimes taking hundreds of hours to complete, these drawings are very elaborate and contain details that are often hardly visible. In the case of one special building which contained over 400 carved masks on its exterior walls, George drew one mask in great detail, had it reduced and copied. And then assembled the pieces to make the final drawing.

From these detailed drawings, several of which appear in this issue, George is able to go on and answer the many questions facing him as he continues studying Mayan culture through its architecture.

Community

HUNICO

NANCY GUY

Questions have been piling up in my mind this term. I've been worrying about my own housing opportunities in the future. I've also been wondering about my future professional role. I decided to take a few of my questions to someone in the business community.

HUNICO is a local firm engaged in both the design and construction of houses. I've noticed their office on the second floor of the Granary Building and I've been curious about their work and the structure of their office for some time.

I arranged an interview with Daryl Nielowski, who is one of the principals. When I arrived at the office, I met Susan Nielowski (a graduate of the U of O architecture school) and she took the time to give me an overview of the office.

There are five people working for HUNICO CORP. at present. Daryl deals with the clientele of the office and does most of the design work. His sister, Susan Nielowski, associate designer/draftsperson. For Huff and Doug Cottell work on the construction end, building as a team and/or supervising construction. Terri Campbell, the secretary, handles phone calls, bookkeeping, and typing.

In our interview I asked Daryl about his education and his professional role and then talked with him about current housing situation. He had some very interesting things to say, so I have transcribed parts of our conversation.

Nancy: Did you go to architecture school?

Daryl: Yes, I completed a 5 year program at the University of Virginia, graduating with a Bach. of Arch. Then I moved to Eugene and got my masters degree in real estate and land economics.

N: What made you decide to add to your education in real estate and finance?

D: I don't think you can isolate the economics of a building. I think that if a building is going to be a successful building, it has to support itself. It not only taps into the underground systems of water, electricity and gas, it has other life-bloods in terms of people coming in and paying money into that building, whether it be in terms of rent or mortgage payments. If it isn't economically successful it will wilt like a plant does.

Everyone has to make a personal assessment, but I think you need a background in business, real estate and accounting, so that when you meet the business community you can meet them on their own turf. You can argue the point of economics with them and not have to retreat into your design esthetics.

Personally, I wanted to be involved in setting up the criteria so that I could advise the person on how to make more money. The more money the client can make, the more budget I have for the building. The building has a better chance of surviving time, and hopefully will do it more esthetically. And, you know, business is a large part of your client's involvement. A lot of times your clients are entrusting you with money they've saved and investing it in a building. If your building is not going to take good care of it, even if it is beautiful, you're not really doing that person a service. So I think it's important that you understand the economics of architecture as well.

Nancy: What are your thoughts on the current role of the architect, and how does it relate to your office work?

Daryl: In a general sense, builders are becoming more like architects, and architects, out of necessity, are becoming more like builders. I like to think we're the 1st office in town to have design and developing integrated in the way I think they should be.

We still need the architect's role; someone who has an overview, who can be a guardian to the environment. But an architect can't be taking orders from a developer. I think an architect can be the developer.

Nancy: But most architects don't even have enough capital for their own lives.

Daryl: Well, I think the architect needs to become an entrepreneur. Personally, I think it was unfortunate that the AIA until recently looked down on the idea of an architect owning

equity in a building he designed. If an architect can benefit from his work, and if the work is good, it will be good for the community. The more voice and power the architectural community can muster, the more real influence we can have. It could be a very good influence.

Nancy: I'd like to change the topic a little and ask you what the housing situation looks like from your point of view. I know from my own point of view, I doubt I'd ever be able to afford materials, let alone land, or labor costs involved in a house.

Daryl: It isn't really labor and materials that have made housing unaffordable, right now, anyway. It's the federal government's budget that is causing an inflation rate and a resulting interest rate that bids most people out of the market. The interest payment on a house loan is about 95% of the payment in the first few years. So when the interest rate goes up, payments go up. People can't afford the payments.

Nancy: What is the interest rate right now?

Daryl: The last I knew, in Eugene it was 12% for home loans. For commercial loans right now, it's 16%, the highest in history. Not very good for business.

Nancy: Do you think the federal government will be subsidizing housing more in the near future?

Daryl: I believe there already are new HUD loans for low-income housing.

been using a mix of housing in our projects over the last four years that includes zero-lot lines. A person with less money can choose a townhouse. By owning less land, he may be able to afford better materials in the building, for instance. I still don't think that's solving the overall problem. Even though I'm in the business, I couldn't afford a lot of the homes we're building.

Unfortunately, we haven't had any innovations in technology that have been adapted into this area in many years. The way we're building houses is basically the same way we have been building for the last two hundred years. The components are very similar. The same form is evident.

Nancy: Within the outmoded system we have, are there ways you can help people cut costs? For instance, are there parts of the building phase that unskilled people could take over?

Daryl: Well, there's a 1% figure for cleaning up the site; you have to do it - you have to clean up wood scraps, sheet rock. That's the first thing we'd tell people they could do. Then, the next thing would be painting.

On the inside you'd be talking about 2% of the cost. If you add the exterior that would be another 1%. After that it's not really economical for a builder to turn the owner loose, because if it doesn't pass code inspection, the general contractor is still liable.

Also, most people who are not in the business are not going to be able to keep on any kind of a schedule. People we build for are people who already have jobs. They can come after

acceptance of new technology. We're going to have to innovate.

I think a lot of the students in architecture right now should seriously consider contributing their good ideas to some type of modular or prefab industry; that industry is a coming thing and there isn't enough interest in it. I know when I was a student, I wasn't interested at all in going to work in a factory and telling them how to design homes. I wanted to go out and do it from the ground up in a craft tradition.

But right now 51% of all new homes built in this country are modular homes or trailers and I don't see any reason why this trend shouldn't continue quickly to 70%. And if we don't get our expertise into that field, who needs us? I think it's really important that we get into that field and give it the shot in the arm it needs. You save an immense amount in construction loan interest because there is virtually one half the time spent on site.

I've built a few custom modular homes and it gave me a good insight. We bought two 60 foot sections, each half of the house up the side of a 15° slope - with a D9 Cat through a forest, over a creek. We got inside the unit, lifted it up with a crane, and set it down on a foundation. It was out in Cheshire. All the neighbors came around with their beer and set out their lawn chairs and when we set it down, everybody clapped. It was great.

We built them a custom shake roof, a family room, and a garage. But everything was essentially complete as it came. It had a refrigerator, fireplace, counters, closets, light fixtures. The finishes left a lot to be desired, but the idea of an equipped unit, dropped on site, and then maybe customized, works.

Maybe you could buy a house module, a small one right out of school and hook it to a utilities core. Then when you get married, let's say your parents chip in for another module.

Nancy: If something like that did suit the market at some point, I'd worry about whether I could adapt the module to my lifestyle. The Boise Cascade type of modular is alterable to some degree in that its made out of wood. But do you see wood as a material of the future?

Daryl: Yes, only I think we will be seeing more sophisticated wood products; cardboard like materials - lightweight and very strong.

We started with wood in the very crudest sense, we cut down the tree. Put a few notches in it. Filed them up, and we got a house out of it. The next step was to make joists and studs. Now we're laminating plywood to make plywood beams, with plywood top and bottom flanges and a plywood web. Cardboard is just another level of sophistication.

I had a teacher, Lev Zettin, who was a structural engineer out of New York City. Crown-Zellerback hired him to do a cardboard bridge. They spanned a 15' gorge in New Mexico and drove a truck over it.

I can't see why we couldn't use cardboard as structural components in a house. There's a fireproofing problem but that could be handled with solvent applications. And maybe we don't use nails. Maybe just glue. It might allow more people to do things for themselves. Maybe in the future there will be a punch out cardboard home you can pick up locally and cut out and build your own shelter.

Nancy: How do you see the future of concrete in your business?

Daryl: We're told about cement shortages. The price of concrete's gone up over 25% in the last two years. But I think it's more a matter of business than a material shortage right now. The great thing about concrete is its plastic nature. I'm very interested in the idea of inflatable forms you could buy or rent and then spray with a kind of concrete.

Nancy: What do you think of the bus shelter on the corner of 13th & Alder and the way it uses light weight concrete?

Daryl: I think it's a perfectly acceptable type of structure. I wouldn't mind living in a structure like that. I think the way the curves are formed is beautiful; that's the advantage of concrete. You can get away from that rectilinear module that comes about because wood components begin straight and in certain lengths. But I think that the more you process wood, the more you can experiment with shaping. The only time you have to build rectangular is when you're using wood like the Pilgrim's did.

Nancy: Do you think people are going to be able to change their ideas of what a house looks like?

Daryl: When my son was 2 or 3 years old, I would draw him pictures and ask him what they were. When I drew a circle it was a ball. When I drew a triangle it was a tree. When I drew a square with a triangle on top of it, it was a house. We get that concept when we're two years old. That's in a western culture. In Alaska if you drew a semi-circle, a kid would say "home".

One reason housing is so expensive is that we expect our home to look like our grandmother's home.

Nancy: I see that problem in design work. When you're trying to design homes which are compatible with an existing neighborhood, you want to use the same forms.

Daryl: But what you're doing is reproducing a system that was economical 100 years ago. It was the only technology available in its time. It was a well thought out system and it still works somewhat today. But we're going to have to look for ways to cut down costs.

Sometimes you sit down to design a house. And the people want wood frame construction and they want a pitched roof and sometimes there's a feeling of, "well, I'm just going to put it together one more time." And I know it's been put together this way before, probably. No matter how creative you think you're being, and it may be a great floor plan, chances are some form of it's been used before. And so you're sort of reinventing the wheel and changing them for it. And sometimes I feel like we're not being as productive as we could be.

Nancy: We've been investigating cooperative housing in my studio. What do you think about people having their own living units, but sharing certain facilities such as the kitchen and the laundry?

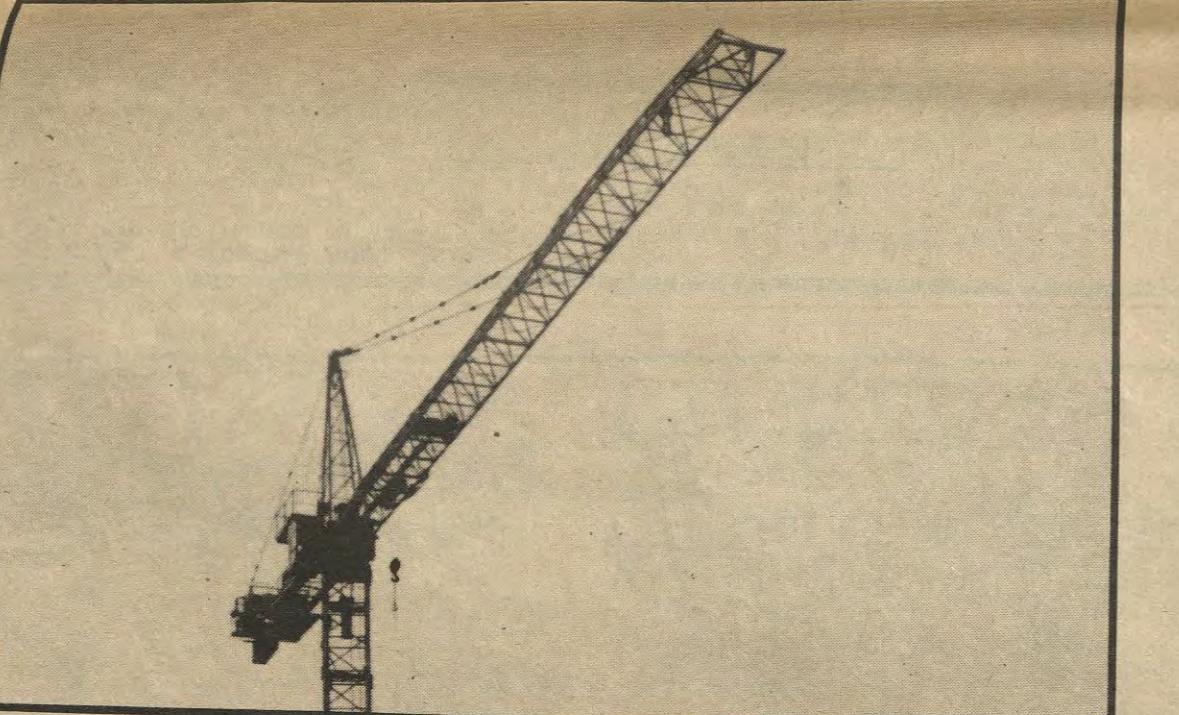
Daryl: I'd have to say that I think this kind of social change is going to be equally as slow as the technological changes that are going to take place. It's part of the solution, but it's going to take a long time. I don't think you should force people to change their social situation. People still want to buy a piece of America, to own their own homes.

Nancy: Do you think your office will be involved in some of the technological changes you think should happen?

Daryl: I'd like to think we're in a better position to innovate than most. The reason is that we can affect changes on the drawing board during a job.

We don't have the problem of having to wait to get them from another office. Also, we're designers of both structures & costs, construction techniques and materials and, we know the potential innovations.

Hopefully, this period of high interest rates and spiraling costs will breed these innovations we desperately need; social as well as technological, that will allow you and I a broader choice in the forms, materials, and processes that we can accept in the architectural environment of the future.



Nancy: But, it seems like a lot of these funds go to large scale projects. Do you think individuals will get special financing?

Daryl: I think the problem with subsidizing small projects is that most business people I've talked to are overwhelmed by the amount of red tape involved in securing a HUD loan. My understanding is that right now it takes 4-5 months to secure financing through HUD, as opposed to normal financing, which takes about three weeks to clear. You can't ask a small builder to wait on a job 4-5 months. You are dealing with companies that have a lot of capital to begin with and they can wait that period of time.

Nancy: Do you see any changes happening in the design or construction of your homes that only allow you to stay in business, but help keep the cost down to the buyer?

Daryl: There's only so much with the technology and the accepted modes of construction that anybody can do for any individual at this point.

We start with the land itself; if we can reduce the land cost to people we've reduced the cost of their home, whether we've reduced the cost of construction or not. So we've



The Night Before Review

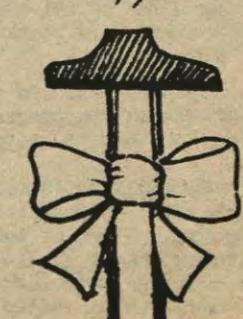
T'was the night before review
And all through the school.
Not a student was sleeping...
"Do you want a no pass, you fool!"

The students should have been
Snug in their beds,
But visions of pass comends
Danced in their heads.

The pencils were racing
Over clearprint with care.
Though, a few in frustration
Were pulling out hair.
With Chuck Rusch in his office
And we at our boards,
We had a quick smoke,
Before one detail more.

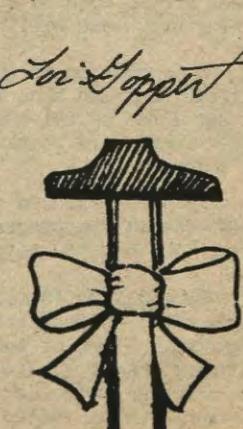
When up from the printroom
There arose such a clatter
We sprang from our desks
To see what the hell was the matter.
Quick to the elevator
We flew like a flash.
Tore down the hallway
Tripping over some trash.

And what to our wondering
Eyes did appear,
But a 180 student
In panic and fear.
He spoke a few words
Then went straight into shock,
"We're out of ammonia,
And the storeroom is locked!"



With the winks of red eyes,
And the twists of our heads,
We let the rookie know,
He had nothing to dread.
Using leftover parts
From a structures I model,
Rothwell picked the lock
And replaced the bottle.

So he ran all his drawings
Right through the machine...
Which brings up a question,
"Is the tube ever cleaned?"
And we heard him exclaim
As we collapsed on our sites,
"Merry Review to all,
And to all a late night!"



16 Avenu

Academia

Conversations With The Dean

JAMES TED WRAY

On two occasions in November, 1979, Avenu was privileged to engage Mr. Robert Harris, Dean of the School of Architecture and Allied Arts, in conversation concerned primarily with the issue of student involvement in the Renovation and Additions project, currently in the early design phase, for Lawrence Hall. Two other issues surfaced during the interviews These involved Project Planning Policy, and the dynamics of the Design Process.

Avenu: What channels for responsible student involvement exist in the project planning process, currently. How can students make really effective contributions?

Harris: There are 2-3 channels the most direct one, which we're about to implement is to re-appoint students for this year to the project Committee itself, so that students will be directly working on the design of the project with faculty and staff.

Last year there was a clear way of adding students because there were departments with no faculty or staff on them. We added students from A.H. and U.R.P. who primarily used the library, classrooms and office space rather than studio space. This year, Sherwin Simons from A.H. is on the committee, so student representation is going to be a little harder to figure out. We have to assure that the committee is complete; that it represents the life experiences of people in the school. There need to be students on the committee. Where they should come from and how to select them has been harder. We're trying to resolve that right now.

The second (avenue for participation) is the Forum, with students asking questions, & making proposals. We will continue these. The third way is getting display up in the lobby for anyone to directly look at that material and make suggestions from it. Also, that will list the project committee members so people could contact them directly.



Avenu: Have you experienced greater degrees of input from the professional programs or from other departments & user groups?

Harris: Bob James in Fine Arts, a faculty member and ceramist, is on the committee. We've had so many meetings other than the Planning Committee, and lots of people have participated in these discussions. The F.A. faculty, for example, has been especially vocal.

Avenu: During the October 6 Forum, I observed that though attendance was sparse, concerns of major user groups such as Landscape Architecture & Fine Arts were well represented.

Harris: My impression is that's right and so I'm a little confused that there were so few people, but I don't feel that people are being left out. People are speaking up about very special interests.

Avenu: I have experienced generally negative commentary concerning program facilities & content. How would you respond to such speculation?

Harris: The existing facilities are rotten. I wouldn't make any positive comment about them whatsoever - any of them. There are places that almost begin to come close: the Gallery, and the coffee bar. The equipment for the most part is rotten. I'll agree with anybody who describes the place negatively.

In the program I make a statement that I think the worst teaching possible, in the school of art and design is facilities like we have that say day after day that design really doesn't matter. If "beautiful places" are so goddamn important, how come there aren't any of them here? That's what this new project is about.

We have to say to people, "If you're just going to bitch about it, to hell with you." I don't have a minute's time for people who want to stand around and bitch about how things are right now. Because the program is about changing them.

Avenu: Many students somewhat reasonably assert that involvement in the Lawrence planning process is futile since they will not be directly affected by the result.

Harris: I hope that that attitude is not going to be indicative of their careers as architects; they're not going to live in the buildings they design either. Right? So if they don't care about these things unless they affect them directly, then I think they're in the wrong field.

I feel so strongly about the degree to which people ought to be participating in this thing, and I am so confused about why they're not, that I don't have a lot of patience with it.

But the people on the committee are committed to something different. I'd ask students, etc., to contact people on the committee and see what they think about. They could contact Thom Hacken and say, "Thom, I understand you're going to do another schlocky job on this thing," or "Are you going to be as superficial as usual?", or Ron Lovinger or Bob James. Contact any of those guys and say are you going to do the usual crummy job?

Avenu: Do you assume a constant, that is, an understanding as an educator, of an ongoing desirable educational environment for students? If so, why the need for particularized involvement from the current generation?

Harris: It's both constant and it isn't. The need for particular student involvement is a supplement to those of us who are not really alive to what it means to be a student. We have all been students in the past. In a way, it's less vivid and, to a degree, a less urgent matter for me. I'm not really using the places

ably quite adjustable. I think our direct experience with it here is that that's not a very effective answer.

First of all, it doesn't mean that it's particularly well shaped to support anything; it's just ready for change. Who were we to say what it ought to be right then. So in a way, we said nothing.

It turns out though, that when partitions are flexible, or space is felt to be flexible, that it won't work if the whole social organization is inflexible. It would almost be better for us to make some studios larger and some of them smaller.

We haven't completed our discussions about these things. We're almost not really at that scale where discussion needs to be highly focused; though our earlier discussions in committee went in that direction.

Avenu: So you're trying to respond to changing spatial requirements, and do that in a pragmatic way where every manner of activity is accommodated, and also recognize very real social structures.

Harris: I think so. I'm also referring now to these 7 basic policies. Number 6 talks about work and study homes at every scale. Another piece in discussion of flexibility is the notion that the place that you are working in be substantially enough made as a place in the world that you could take possession of it and think of it as your home. Home not as residence, but in the sense of your own territory. All those little constructions everywhere in the studio are, I think, a really eloquent expression of that need for a place of one's own territory within which to work. Entities in their own right, (they are) very strongly connected to each other, not isolated. The connections need to be made really well.

Avenu: I think the need to generate Inter-Studio communication would become planning policy, there must be some way of structuring that into the building.

Harris: One of the basic program principals has to do with trying to foster that communication. I think previously we felt that the studios would be open as possible. I think the results of that though were that nobody knew where their own place was.

The absence of boundaries has not so much fostered interaction as nervousness and anxiety. If we could make cleaner places, more completely defined studio places, with really strong connections to the public and to some commons, there might very well be a greater sense of welcoming for someone to come into the studio. My own sense is that it will be crucial how we design the connection, to make it so that people can really feel comfortable going from the public to the secure work places.

What's not as characteristic a thing in this school as we would like it to be, is the connections to the university at large. There is a lot more interaction here than there is elsewhere. But not enough.

Avenu: What are the logistics of the committee Design Process?

Harris: There are 2 committees: the project committee and a coordinating committee, which includes Mac Hodge and myself, Bob James in Fine Arts, Bill Kleinsasser, and of course Dan Herbert.

Patterns in a way. I've tried to write those as a summary of discussions we've been having in the school over 3 - 6 years. Then I drafted a couple of others which are much flimsier.

Avenu: So, the design proceeds.

Harris: Someone reads the pattern (ours' or Alexander's) then immediately conversation begins over it; people gesturing in relation to the models, making diagrammatic drawings. Then others argue that.

So people are actually designing together. It's not as if we were giving architects information and they go off to do the designing. The designing is really being done together.

One of the questions has been what it's like for an architect to work within this situation. The implication is that it ought not to be very good, because they ought to control everything themselves. But Dan and the rest have been enjoying it. No one, I think, feels as though they're being run roughshod.

Now maybe other people inschool do. Not enough people have come to the Forums, and so they have a way of feeling as though they

Avenu: So we assume a constant; then, how will the building respond to changes in need and character, over the long term?

Harris: We know that interest we all have will continue to change in some ways. Are we always going to have that same range? You know that the answer is no.

The approach the planning committee is taking is to try to find a good balance somehow; where we simply make sure that we make the best possible room we can make. If the room were a



What we're trying to do at the moment is organize the next questions that really need to be answered, the next design decisions that need to be made. As we identify those, then we'll look through the Patterns which already exist and those we've written, see whether there're others we need. Then we'll order those Patterns in relation to the issues we have already identified.

Questions then follow from what we've already done. It involves using the space we already have, remodeled and adding additional space on that side. Before going further, we need to confirm the validity of that by answering a few additional design questions. We'll find some patterns which we already have which will simply help us order our conversation in a 1st things 1st way.

With Dan serving as a facilitator to help get that together, (along with the efforts of) the Coordinating Committee.

Avenu: How are the patterns chosen initially?

Harris: It's a matter of judgement. There was a first set of principals derived from conversations with the school over a long time. Whatever Patterns he's (Alexander) published are bound to be incomplete; there's nothing in there about a lot of different things. But it doesn't matter. Because when you come to an existing pattern or to an issue for which there is no pattern, you have exactly the same responsibility. "Does it make any sense for us?", "Does it apply?" We've written a bunch of

beautiful room, people would find really good ways of using it. What we know now is that we need to make really good rooms that will hold maybe a 100 people. A few rooms for large numbers, then we need slightly more rooms for a middle range, holding maybe 30 - 40 people. We need more rooms at the scale of 15 - 16 people. And then we need rooms, we'll call them offices, that are good for 1 - 10.

If we make that array of rooms, we'll be able to a little bit with regard to our current situation. I feel comfortable that as our interests change, that's going to be fundamentally a really suitable array of places. Of course it's going to miss in some ways.

The other thing we ought to know is that buildings never really get finished. We want to set out a kind of structure of places which is essentially complete. I think it's characteristic for all buildings, especially where the community is the size of ours, that you begin remodeling immediately, readjusting the environment. What we hope is that we have the basic framework which accommodated those adjustments and was already full of really wonderful places. You need mystery.

Now maybe other people in the school do. Not enough people have come to the Forums, and so they have a way of feeling as though they have not been able to influence it very much. But that will change.



Avenu: Of time?

Harris: No, of particular place. Those things are also timeless in a way. But knowing about the qualities of a particular place requires that the people who use it intimately help us gain that understanding.

Avenu: This signals somewhat of a change in philosophy from the building we're sitting in right now. I sensed that for a period of about 20 years, the concept of an open-plan, flexible enough to accommodate these various needs, was very desirable. Yet it seems that we do need some structure.

Harris: The building we're in is a pretty good reflection of a previous attitude about flexibility, to make things open and presum-



Harris: One of the things is that we've got to maintain our deliberate attention to issues through the whole sequence of questions about design, all the questions about detailed development of the design. Because I think in those other projects the users were ready too soon to leave it to the architect.

Avenu: I've heard that the two previous Pattern language projects were successful to varying degrees. How does the committee design process affect the success or failure of the resulting building? What has been learned from those two projects that can be directly applied here?

Avenu: Yes, I noticed the music school seems really choppy, but the education school responds much more directly to that part of campus.

Harris: Yes, it is much better. Well, we learned something from the Music School experience, and that was implemented in the College of Education. Also the architect for the College of Education got better advice on how to work with the patterns and the users. In our project, it's getting to be about as good as it can be.

I just want to emphasize that what I think is really critical is that we go beyond just the general spatial organization. It's a good start. But we must go beyond it to deal with those decisions that more completely describe the qualities of the spaces.

Avenu: I have experienced student criticism of "A Pattern Language" as a recipe for design.

Harris: I don't worry about that. The reason I don't is that I know something about the way in which patterns are used. I also have great confidence in people.

One of the ways in which I hear criticism of the Pattern Language is that people will be enslaved by it. Well, I don't know a lot of people who enjoy being enslaved or who are subject to that. I don't look at my friends and say, "oh, I bet they're the kind of guys who'll give up in a second and do just whatever the book says."

The way in which the patterns get used is when a group of people, caring substantially and deeply about the places, get together and read a pattern, the pattern describes a particular problem and suggests a resolution. What happens immediately is that you begin then to define the problem in your own terms. And

then they'll look at the solution proposed in the pattern and realize it's not quite right and immediately adjust it in their terms.

What the pattern does is help us proceed in a really disciplined way, to help us first of all be clear about just what the hell the problem is we're trying to address. And second, when we come to the solution, it isn't a trivial one; it really addresses that problem. There's a kind of intensity and rigor important to a large group. You need the assistance of a rather rigorous way of working.

I encourage anyone who thinks of it as enslaving to actually ask people who are using it, "does it seem enslaving."

Avenu: The students may be expressing fears that stem solely from ignorance or inexperience.

Harris: I also think it's not useful to be fearful. It's possible to look at the stuff and say it's evil. I think though it's useful to just see what it really is. Do we imagine that these guys on the committee are really enslaved, that they've given up their own ideas about architecture to follow Alexander? It's inconcievable.

Alexander: It's inconceivable. I think it's maybe understandable that people would wonder about how that works. It's actually insulting though that they're fearful of it. Let me just get personal about it for a second. People will describe what an evil thing it is and how enslaving it is; well, gosh, you know that I'm really interested in it. That must mean you think I'd be interested in something that would do that to people. That I bought into this thing which destroyed peoples' ability to do things for themselves. And is that also characteristic of all those other folks; that they don't mind losing their independence and are willing to force that loss of independence on others? It doesn't make sense to me. So, to people who haven't used it yet, I'd suggest that they talk with those that have, and try to reconcile the confusion: not to just enjoy bitching

file the confusion; not to just enjoy bitching.

There are a good many ways of working. I'm not willing to suggest that the pattern language is the only way, that'd be crazy. And people ought to experience them too. I'm only aggressive in the degree to which it doesn't make sense for those who haven't tried it to imagine that this is a way of working that is dangerous and that others aren't. Part of the point of Pattern Language is to assist people in making decisions for themselves. It's a tough area to think about. There's a lot of skepticism, cynicism, and hesitation these days that allows people to say, "Oh, I bet that's not going to work out ok.") I'm especially unhappy to see that in a school of art and design, because I think in a way it's the end of opportunity to do really wonderful things. If you start with the expectation that it's not going to work, I mean what the hell good can occur.

I'm not imagining that you start with the reverse of this, "Oh, it'll be easy", but that you start dedicated to making it work. If you start (negatively), I don't know what good thing happens with that.

We have a helluva lot of work to do, and it's not going to be easy. AND I really expect that we're going to stay with it till it gets really beautiful. If I take that position, I think something good can happen.

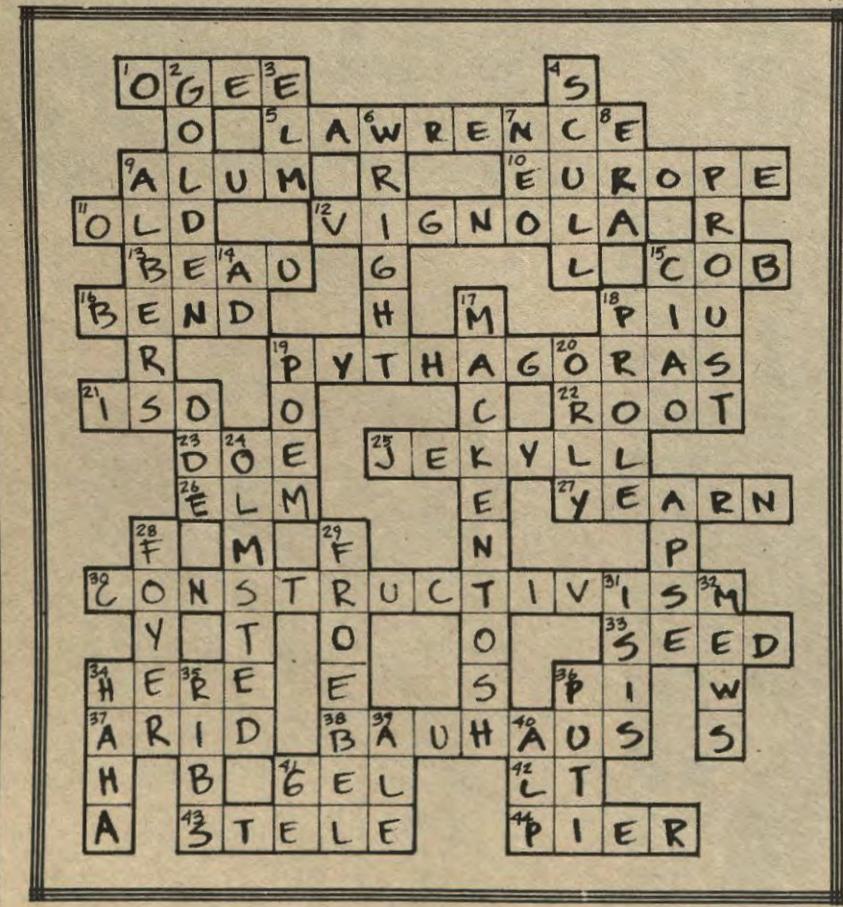
The mistake I encourage people not to make is to imagine, "Well, It's ok to behave like that when I'm in school, but when I get out I'll be a different person." I think we'll continue to hear what we hear too much from architects even now: "I would have done a good job except for the client"; "I would have done a good job except for the budget"; "I would have done a good job except for the government"; "I would have done a good job except I didn't ever expect to."

From Interviews, November 6, and 14, 1979
Robert Harris, James Ted Wray

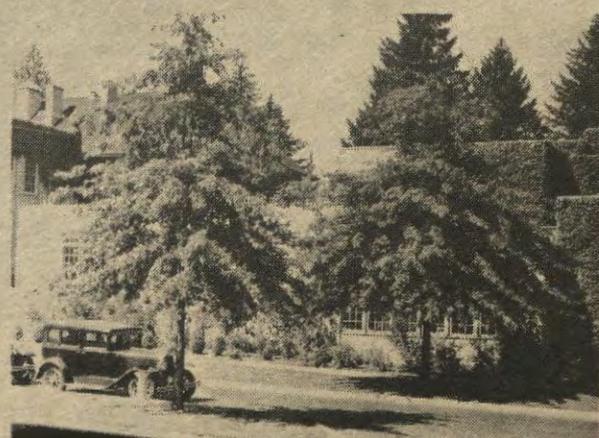
SOLUTIONS



m. shellenbarger



ARCHITECTONICS



SWO AIA

SOUTHWESTERN OREGON CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS



PRESIDENT: PHIL GALL
VICE PRESIDENT: JERRY FINROW
SECRETARY: GENE BROCKMEYER
TREASURER: DAVE HESS
DIRECTOR: JIM ROBERTSON
ASSOC. DIRECTOR: BRAD BLACK
PAST PRESIDENT: ED WATERBURY
AVENUE EDITORS: LES CHILDRESS-ULLMAN
BILL SEIDER

GALL BLABBER

OFF INTO THE SUNSET

The SWO/AIA, through the efforts of Ed Waterbury, has obtained a downtown space from the Eugene Renewal Agency. The original intention was for this space to serve as the workshop for the SWO/AIA Architectural Guidebook project. However, we are trying to make greater use of the facility and have scheduled the December 1 seminar program there. It is in pretty rough shape. Judge it not by what you saw but with an eye for the potential. Does it have any? If so, it will take a lot of work. Also, it will probably be available for not much more than a year at most.

Regional convention planning has progressed ahead of where some conventions are when they are held. That doesn't mean there isn't a lot of work remaining to be done as those of you who attended the December 1 seminar will know. The convention committees can use the support and efforts of all members. Ask how you can help and get involved.

Being president of the chapter for me has been a rewarding and sometimes overwhelming experience. The opportunity to be in charge of the chapter's business with the executive committee and be a representative for the chapter is an honor. At the same time, it is frustrating to discover the lack of experience and time to deal with many matters of importance and interest to the chapter. It seems like by the time you're ready to be president of the chapter, you already have been and are on your way off into the sunset.

SWO/AIA ANNUAL DINNER MEETING 13 DECEMBER 1979

PLACE

THUNDERBIRD MOTOR INN
COBURG ROAD & HIGHWAY 105

TIME

6:00 NO HOST BAR
6:30 ANNUAL MEETING
7:30 DINNER
8:30 PROGRAM

SHOW

ARCHITECTURAL FILMS

A COLLECTION OF FILMS FROM THE UNIVERSITY INCLUDING: "POWERS OF TENS" & "HOUSE AFTER FIVE YEARS OF LIVING" BOTH BY CHARLES EAMES, AND A COMPUTER GRAPHIC FILM OF THE ROBIE HOUSE.

