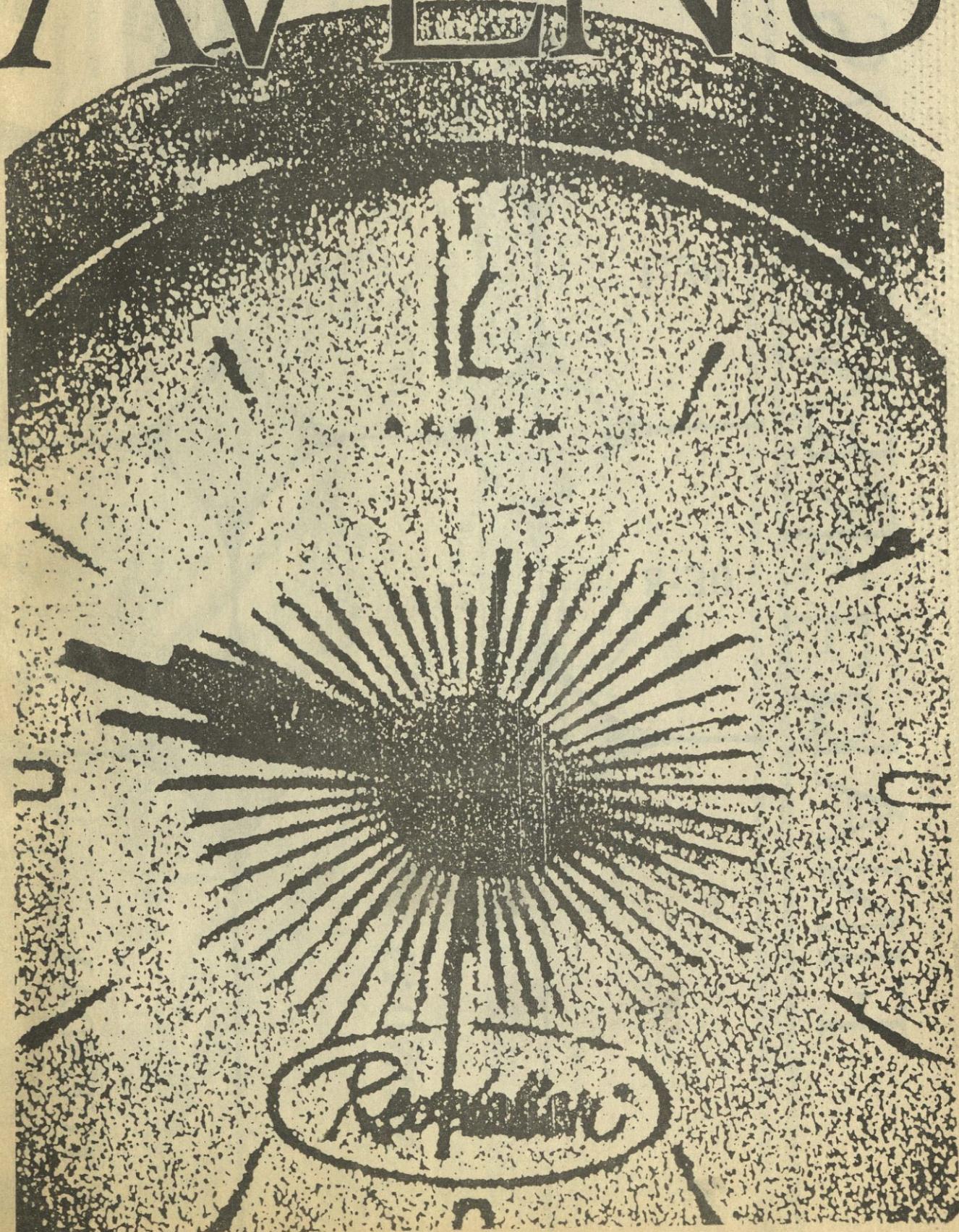
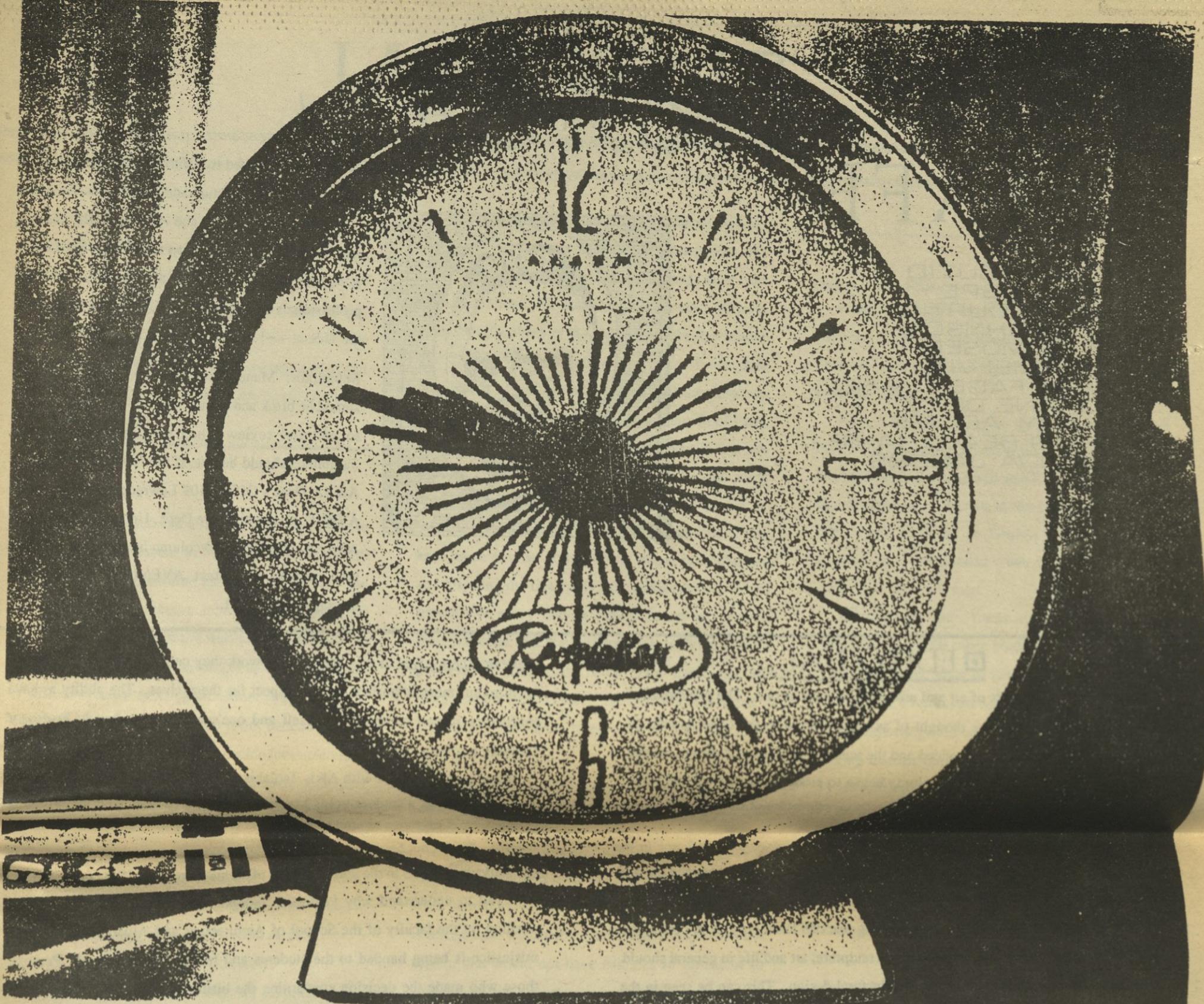


AVENU





MAY NINETEEN-EIGHTY-SIX • FINAL • VOLUME FIFTEEN, NUMBER SIX

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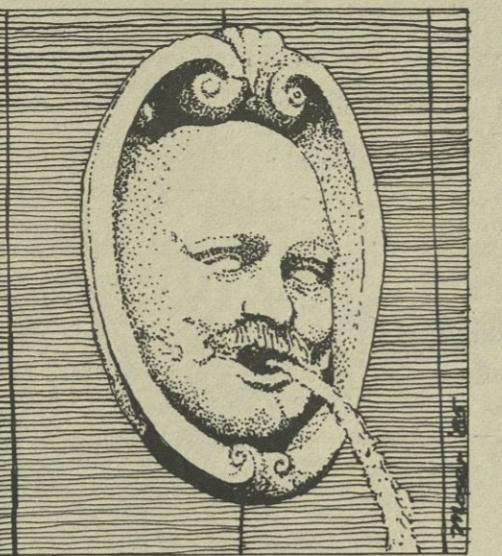
Turn Back the Clock

JOURNAL OF ALLIED ARTS AND ARCHITECTURE UNIVERSITY OF OREGON •

EDITORIAL

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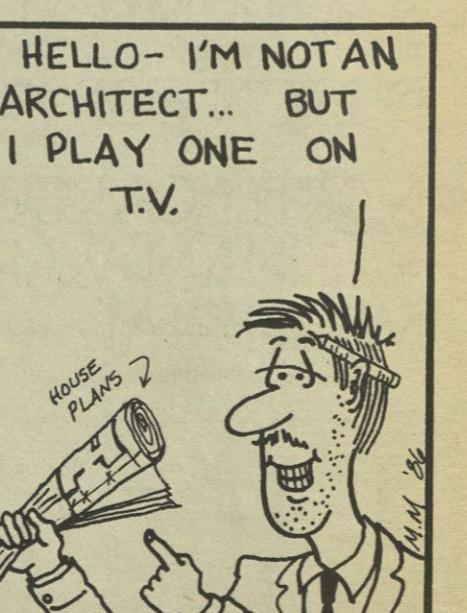
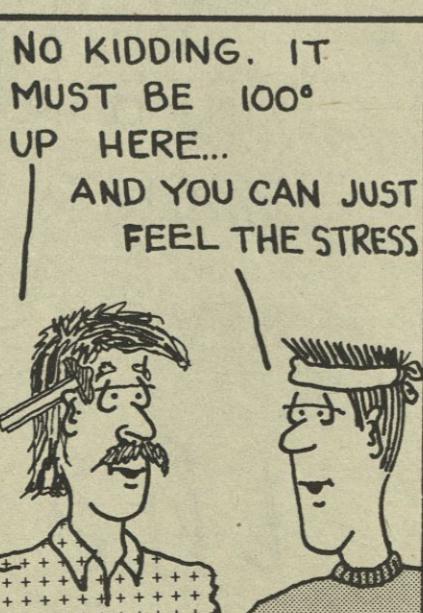
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EDITORIAL

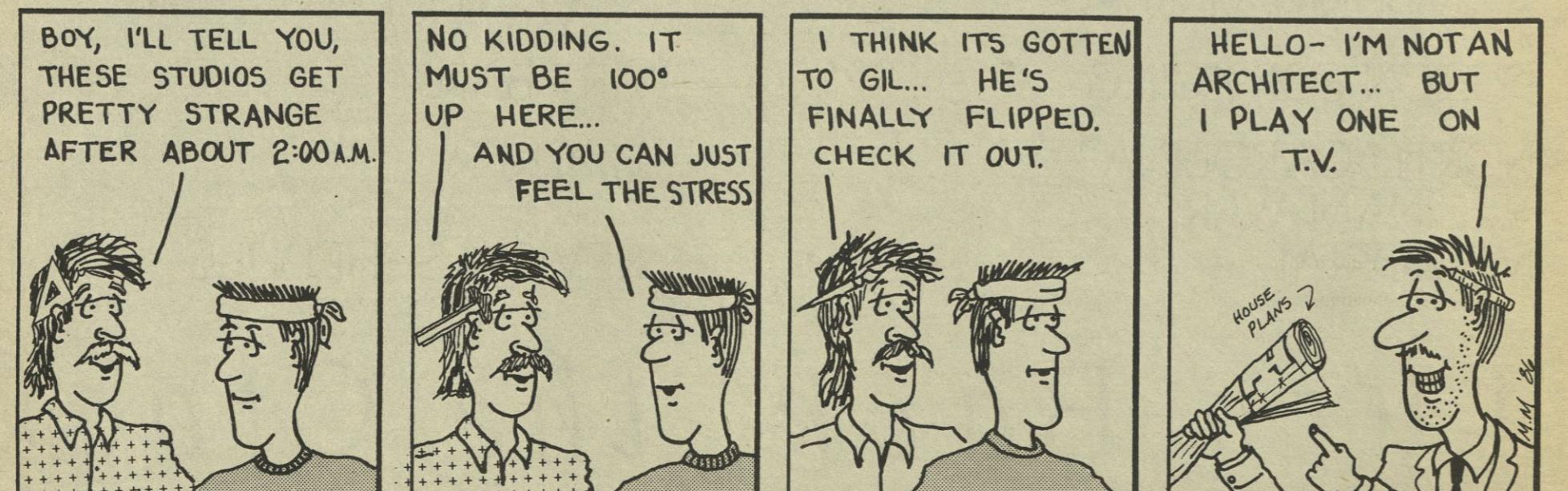
In days past, the worlds of art and architecture were as one. The principles of music, sculpture and art were thought of as being crucial to the development of architecture. As technology advanced and the scene of architectural design moved into the modern era, that union seemingly began to erode away. Fewer and fewer of those who have taken the role of architectural educators of our era profess the vital link between architecture and allied arts.

Over the course of the past three years a visiting assistant professor in the School of Architecture has taught his students of the crucial link between the arts and architecture. Alkis Tsolakis has done a great deal in the effort to help students understand that architecture is not something one can learn only from books and slides, but rather the experiences of music, sculpture, art and life in general should all find their way into the realm of architectural design. This can be seen in the quality of work which students under professor Tsolakis have produced.

Frank Lloyd Wright once wrote that "... The function of education was to teach men (sic) to understand themselves," and once they understand themselves, they will be better able to understand the profession which they are learning. This is perhaps one reason why Professor Tsolakis has gained the respect of those students and faculty which have worked with him. He has taught students to



Mike Moser



FORUM

The purpose of the forum page is to give students and faculty of the AAA a place to express their opinions on issues related to the School of Architecture and Allied Arts. This is an open forum, but the AVENU does reserve the right to edit any submittals. The letters on the forum page reflect the opinions of the authors and do not necessarily coincide with those of the staff.

To the AVENU:

I am both pleased and disturbed. I feel fortunate to have had Alkis Tsolakis as an instructor for my 180 studios. His enthusiasm has been inspiring, and allowed me to overcome many frustrations. His ability to objectively discuss student work upholds the ideals which lead me to pursue my architecture degree at the University of Oregon. Most importantly, he didn't simply tell us how to do it but instead showed us how to explore, discover, and decide for ourselves -- a lesson which transcends any immediate objective and which will be useful for all aspects of our lives. That is the mark of a great teacher!

For these and many other reasons I am disturbed that Alkis Tsolakis was denied a teaching position here. This decision must be re-evaluated with a larger concern for teaching ability and student rapport.

Sincerely,
Bernard J. Kikta

Hooray for mediocrity !!!

a great spirit has once again been cast aside by a system that is in a state of self-destruction

I write this letter to state that in my eyes a great wrong has been committed and the loss of a great instructor is the price. We, as students, pay the price for our administration's incompetence.

Alkis is one of the few instructors whom I have encountered that speaks to the spirit and draws the individual out. He has been a great asset to our school and has given so much of himself in the cause of inspiring and educating others. He has touched the spirits of many because he speaks his own individual truth and allows others to freely express their own beliefs and values. He is not like so many in our school who use this educational system as a means to indoctrinate and impose their ideologies on the young innocent minds who trust this educational system.

Steven D. Witter
Architecture
And we crank . . .

Dear AVENU Editor:

I am writing this letter in response to the recent decision made by the Faculty Search Committee. There are two points I wish to address in connection with this issue.

First, I see the failure of the committee to offer Prof. Alkis Tsolakis a tenure track position as an error in judgement; one that will result in a major loss for this department. I have had the opportunity to work with Prof. Tsolakis in Design Studio and Media classes. It is understated when I say that I learned a great deal from this man.

During this time, I was also able to observe his effectiveness with other students. As someone who has spent many years in school (as both a student and instructor), I feel I can take the liberty of saying Alkis is a uniquely gifted educator. For this reason, I am asking that the department exhaust all possibilities in an attempt to retain Alkis Tsolakis through the offer of a tenure track position.

The second point I wish to make stems from the fact that I am not alone amongst fellow students in my assessment of Alkis' abilities. Some thirty individual student letters of support were submitted to the Faculty Search Committee on Prof. Tsolakis' behalf. It has come to my understanding that these letters had a deep-felt impact even though they did not ultimately change the committee's final decision. This has since stirred the subject of student involvement in departmental decision making. It seems that a more direct method is needed so that a dialogue of faculty and student ideas can take place throughout all of the stages of the various decision making processes. (It should be noted that a student was involved with the Search Committee during its final phases).

It has been indicated that the faculty is very open to student involvement in departmental decision making. An offer had been made, by the Department Head, to select from a submitted pool of interested students, representatives to sit on the various committees of importance.

This coming fall, a call for student applicants will be made in order to establish this pool. Committee members will then be chosen from that group. It is hoped that this act will initiate a permanent vehicle for direct student input.

Sincerely,
Ken Fisher
Architecture

FORUM

Paul Olum
President's Office
110 Johnson Hall

26 May 1986

A tragedy is occurring in the Department of Architecture. Contrary to widespread student support and numerous letters of recommendation from other faculty, Alkis Tsolakis, a graduate of the University of Oregon, an established architect in the private sector, and an immensely gifted and well-respected teacher has been denied a request for one of three permanent teaching positions. For the last three years, Mr. Tsolakis has been a visiting professor who has proven himself as a qualified design instructor with a teaching style which goes beyond architectural issues to encourage students to introduce love and passion to their work and, indeed, their lives. This was going to be our chance to secure the loyalty of this unique individual until an exclusive group of three professors holding the power of veto chose to let this rare opportunity slip away. Alkis Tsolakis is leaving. He has the understandable attitude that he shouldn't remain

Truth can stand by itself. Subject opinion to coercion: whom will you make your inquisitors? Fallible men; men governed by bad passions, by private as well as public reasons. And why subject it to coercion? To produce uniformity. But is uniformity of opinion desirable? No more than of face and stature.

We hold these truths to be self evident: that all men are created equal; that they are endowed by their Creator with CERTAIN (inherent and) inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness.

The staff of the AVENU would like to thank all those students and faculty who have given us their enthusiastic support during the past term. All of the submittals of letters, drawings, ideas for articles as well as the supportive comments are appreciated. Have an enjoyable summer -- we'll see you next year.

The AVENU will be looking for new staff members next fall. The class is 2 credits of pass/no pass and is labeled AAA Publication. Those interested in writing articles, designing graphics, and being a part of an enthusiastic staff are encouraged to sign on. The position of advertising manager is also open next fall.

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where he is not wanted; however, it can be shown by the letters of support, the consistently positive student evaluations, and most importantly the superior quality of student work that Mr. Tsolakis is wanted by nearly everyone who has worked with him.

Why do so few hold so much power on such a critical issue? Why do the wishes of the students and faculty seem to carry no weight? Are there no checks and balances? When access to power is limited, it is the responsibility of those in control to regulate themselves in order to avoid revolt. Given the present circumstances, it should be clear that these three individuals have deviated from the democratic biases to a frightening degree and that there is something very wrong with our method of faculty selection. Either the individuals responsible or, preferably, the system itself should be replaced with a more equitable approach.

As a graduating senior, I must leave this to you and to my peers to avoid future catastrophes and perhaps to remedy this one.

Eric A. Zehring

Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed.

But when a long train of abuses and usurpation, (begun at a distinguished period and) pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is not the necessity which constrains them the ALTER (expunge) their former systems of government.

Thomas Jefferson

"REASON AND FREE INQUIRY ARE THE ONLY EFFECTUAL AGENTS AGAINST ERROR."

ANNOUNCEMENTS

INTERIOR ARCHITECTURE/DESIGN

Peggy Suzio

The issue of licensing for interior designers has emerged throughout the country as a major concern. Whether interior designers should be licensed is a complicated question and can by no means be answered or explored in one AVENU article. As it stands now, interior designers are not required by law to take any exams in order to practice. They may, however, voluntarily take the NCIDQ (National Council of Interior Design Qualification) test after doing a two year internship. This exam is similar, in content and length, to the licensing exam taken by architects.

ASID, (American Society of Interior Designers), has considered two types of laws to help regulate the professionals: 1) practice acts; 2) title acts. Practice acts would prohibit the actual performance of professional services by anyone not duly licensed. Title acts/registration would enable consumers to distinguish qualified individuals from the unqualified, (designers from decorators). This act would help to insure the public's health, safety and welfare, and to establish legal recognition of the profession. ASID has selected the title act as the one they will pursue. At present, there are 3 states that have titles acts. Those states are Connecticut, Louisiana, and Alabama. There are 20 more states, including Oregon, which are in the process of acquiring titles acts.

At present there is considerable opposition from the AIA, (American Institute of Architects), and other professional organizations. This has been the source of the difficulty in securing Interior Architectural licensing. The reasons for this opposition are many and will be further explored in the Fall issue of AVENU.

Interior designers are not a threat to the architectural profession, as some may think. Interior designers desire the recognition and respect which a solid education should provide. Through formal training, interior designers want to be distinguished from "decorators", who have no formal training. In a school, such as the U of O, students are being taught how to design with architectural theories and standards. The designers are not competing with architects; rather, they are seeking a more thorough understanding of architectural form and structure, as well as a legitimate recognition within the architectural profession.

INTERIOR ARCHITECTURE COMPETITIONS

Congratulations to Claudia Gentzkow for placing 1st in the DuPont Antron Student Competition (Health Care Category). She received \$500, and \$500 has



gone to the school. This is the first time the competition has been offered, with a grand prize of \$1000 for students and \$1000 for the schools.

Winners, such as Claudia, were flown to New York to receive their awards. Claudia's project was a pediatrician's office which she designed in Gunilla Finrow's studio last year. Other congratulations are in order to Roxanna Ho, and Cheryl Martin for placing 1st and 2nd runners up in the IBD, (Institute of Business Designers), Student Design Competition.

The stage sets for the fall production of the "Barber of Seville", performed by the Eugene Opera will be designed and executed by Wade Frietag, a 5th year IARC student. His working drawings were chosen from a group of 10 submissions for a seminar taught by the UO Theater Department. Wade had previously designed the sets and lighting for "Excursion Fare", a UO Theater production which was performed in the Kennedy Center. It won the first award for the best new work written and produced nationally at colleges and universities in 1985.

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NEW LANDSCAPE ARCHITECTURE

Sue Donaldson, originally from Vancouver, B.C., will be joining the U of O Landscape Architecture faculty Winter term. She was assistant professor at the University of Calgary for the past 6 years where she was the only Landscape Architect and the only woman in the graduate faculty of 25 architects. Sue holds a degree from the University of Guelph where she did work in Canadian Landscape History. Her past experiences include set and prop design for Pink Floyd (the band).

At the end of this month, Kenny Helphand will be the key note speaker at the Canadian Society of Landscape Architecture's annual meeting, which will be held at the Expo in Vancouver. The topic he will be talking about is "Now You See It, Now You Don't: Contemporary Landscape Images".

Architect Leon Krier will be lecturing in Portland in early September. The lecture, sponsored by the Oregon School of Design, is a part of the Van Evera Baily lecture series. The date of the lecture, which will be in Portland, will be announced in the future. Please check for notices or see Guntis Plesums for further information.

Architecture students winning "Dean's Scholarships" are: Karen Casbolt and Lisa Peterson.

John Gainer, who has been accepted to the Architecture program, who works in the Architecture office and who also directs the UO Gospel Choir on a faculty appointment to the School of Music, has been invited to bring the choir to New York City and perform at Carnegie Hall in May of 1987.

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DESIGN FOR AGING

As many of you know, design competitions and charettes are an excellent way for students to test their talents in a realistic way. Students of the Architecture and Allied Arts School have long been active in competitions and this term was no exception.

Besides the Bend Charette, many students took part in other competitions. One in particular was the "Design for Aging" competition that three architecture students took part in.

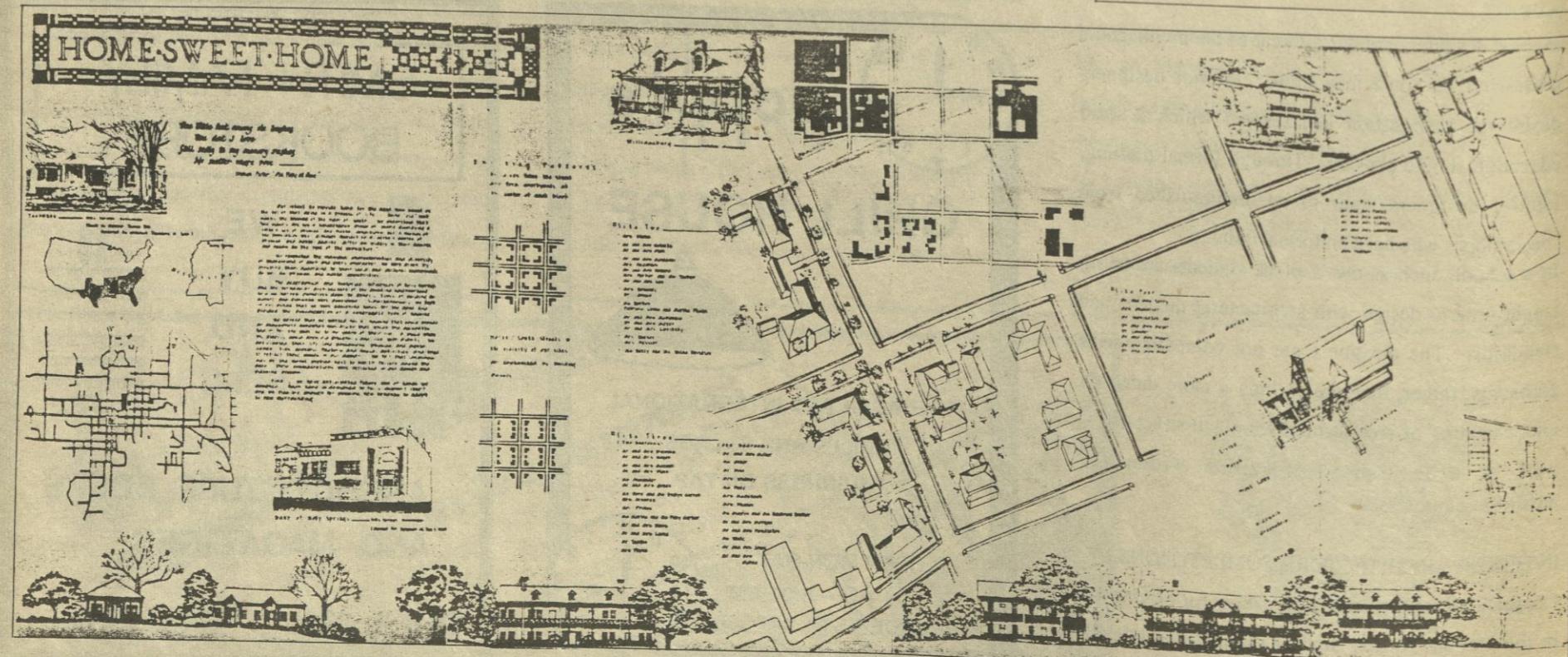
The National Student Design Competition which was sponsored by the American Institute of Architecture Students under a grant from the National Endowment for the Arts was taken on by Karen Tham, Kum S. Park, and Babac Doane.

The competition program called for designing a selected number of housing units for a given 120 individuals. Each of those 120 had a brief description of their lifestyles and special needs. The program left it up to each team as to how many of the 120 they would provide housing for.

The site for this competition was located in northern Mississippi in the town of Holly Springs. Five sites in Holly Springs were provided, out of which the team chose four to develop.

The team spent a great deal of time reading the backgrounds of the individuals so that they could group the ones that had common needs and interests. The basic groupings were ultimately organized onto the four sites they chose.

What follows is the statement of intentions of the team. Thanks very much to Karen, Babac and Kum for sharing the competition experience with us.



"Our intent to provide home for the aged was based on the belief that aging is a process of life. Being 'old' just means the processing of the vigor of youth. We understand that the elderly are not a homogeneous group of people displaying a certain set of physical and mental conditions but a section of the population who, although subject to a certain degree of physical and mental decline, differ as widely in their desires and needs as the rest of the population.

We respected the individual characteristics and diversity of background of each and every character we were given by grouping them according to their social and cultural backgrounds as well as physical and mental capabilities.

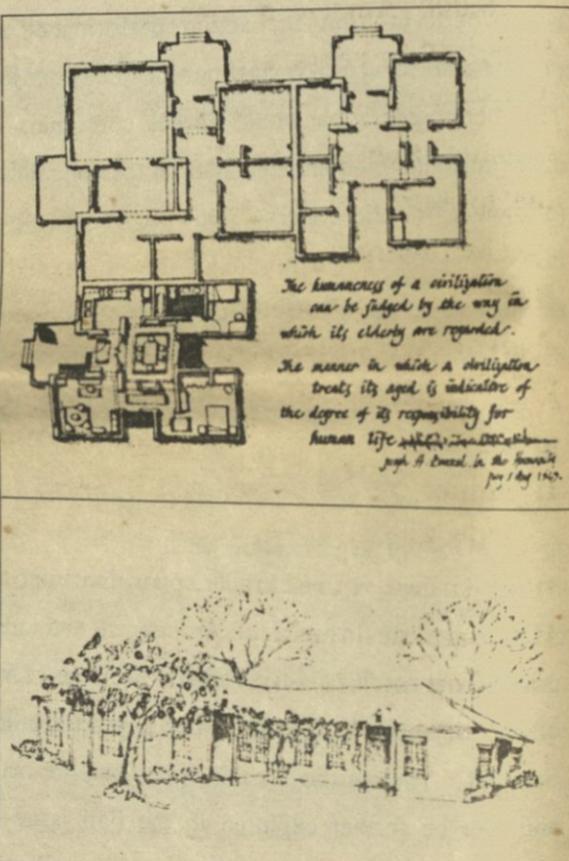
The geographical and historical influences of Holly Springs and the vernacular architecture of the existing neighborhood helped us to identify the generic types of building enclosures and elements. Simultaneously, we kept in our minds that we were designing homes for the aged and avoided the misconception of a congregate type of housing.

We agreed that we wanted social housing that could provide an atmosphere somewhat similar to that which the occupants had for the past 30 to 40 years of their lives. A place where the elderly could grow old gracefully and live with dignity. We anticipated their life-long possessions, physical and mental capabilities, economic factors and social activities, and tried to reflect these issues in our design. We felt that loneliness may be the worst problem next to health failure among the ages; these considerations were also reflected in our design and in the planning process.

Finally, we have anticipated future use of homes we designed. Each home is designed to fully support itself and be flexible enough for possible new tenants to adapt to new surroundings. The team would like to give a special thanks to George Lou and Avery Lim for their help in the presentation media and moral support."

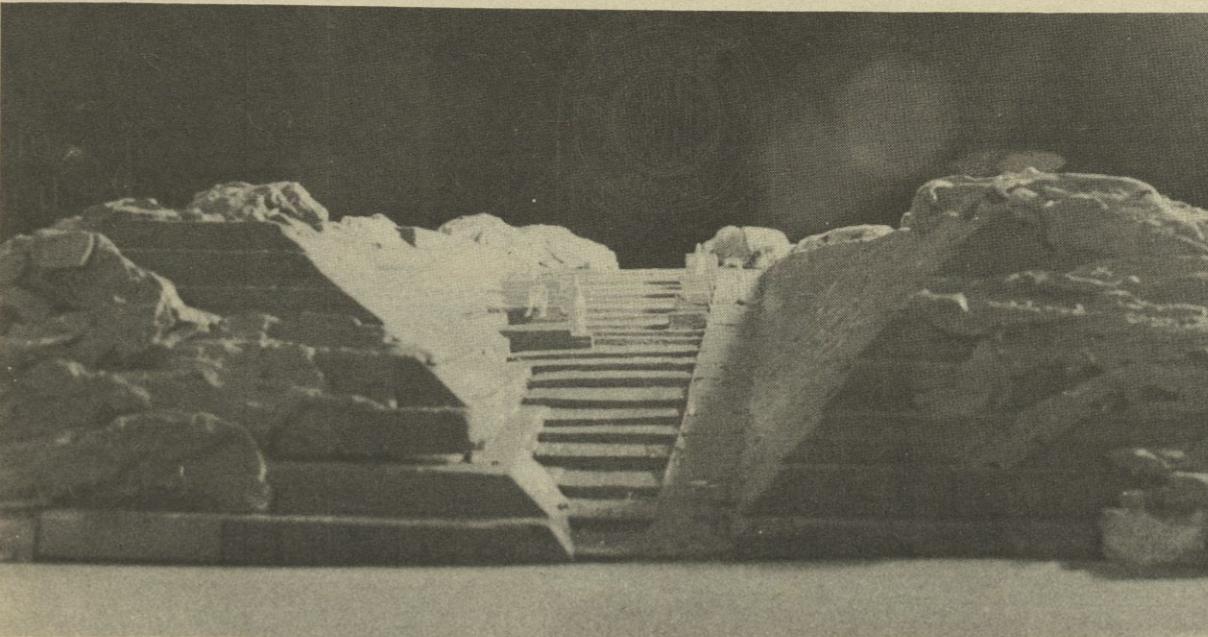
The team would also like to thank Mac Hodge, Don Genasci, and Tom Briner for their help in getting it done.

Results of the competition are due back the first week of June so, unfortunately, our deadline doesn't allow us to tell you how they did. We at AVENU would like, however, to wish them the best of luck.



MEMORIAL

7



STATEMENT OF DESIGN PHILOSOPHY

58,000 American men and women died in the Vietnam War. Ten years after the final withdrawal, the people of America have finally begun to heal the wounds that caused a generation of Americans to question not only themselves, the system of society to which they belonged.

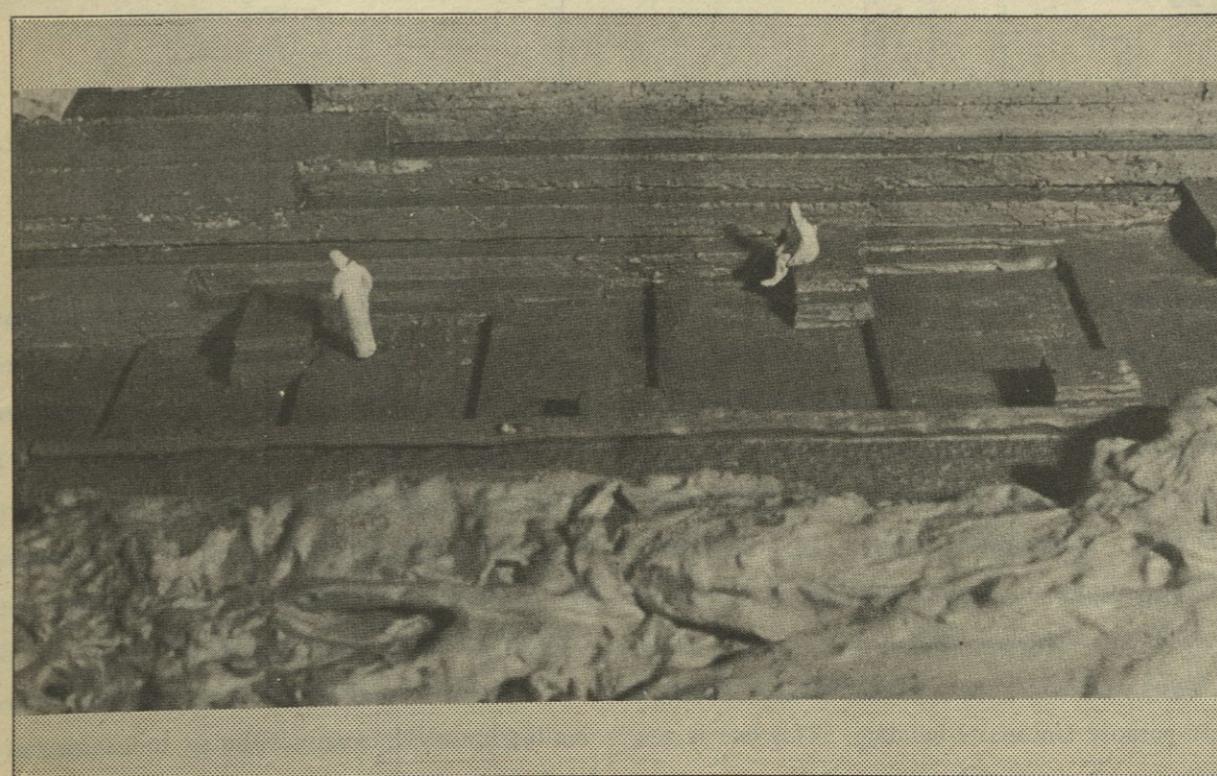
The monument we have designed is a tribute to those 58,000 veterans, and to their individual goals and aspirations which were lost in their deaths, never to be known. It is not a monument to the war, or even to the ideals behind the war. War is simply, the human tragedy. It cannot be commemorated.

This memorial pays tribute to those who had to die for what they believed in. It pays tribute to those who did not. It represents the descendents of war, but does not scream "I told you so". This memorial is to act as a statement, a mark upon the landscape that war is a horrible thing, that

young men and women die, and that after over ten years, America has grown enough to recognize those who served with the same respect that has been granted every veteran from wars prior where men have had to lay their bodies on the ground, never to rise again.

We have created an earth tomb for these veterans, and slashed through it an ascending plane to carry those who returned through a narrow passage and up a widening, handicap accessible ramp, past the names of 1600 North Carolina veterans etched in glazed brick, culminating in a plateau where the American flag can be viewed, the only part of the memorial visible from the highway.

Surrounded in local vegetation, the memorial's steps and terraces provide places for group assemblage and individual contemplation. The memorial sits within the site as unobtrusively as possible, the American flag in the distance, a healing wound on the North Carolina landscape.



Photos by Shawnita

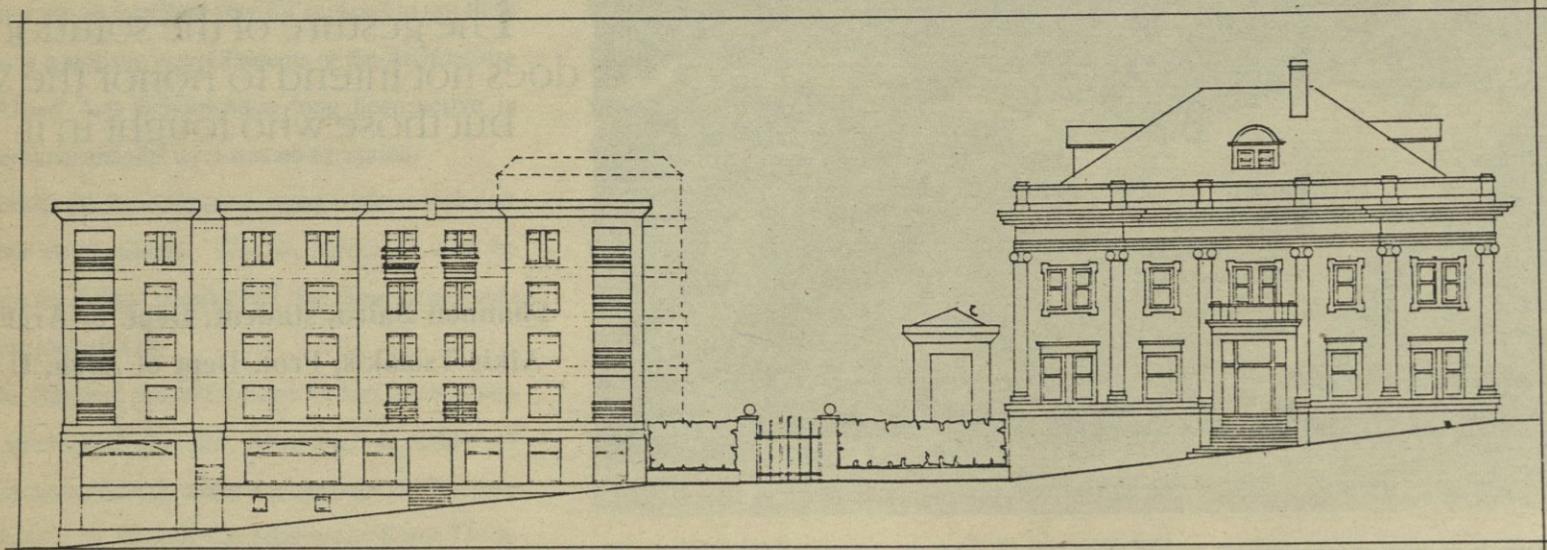
The gesture of the solution does not intend to honor the War, but those who fought in it.

Shannon Baird, student, Dept. of Arch
Alkis Tsolakis, Prof. Dept of Arch, U of O

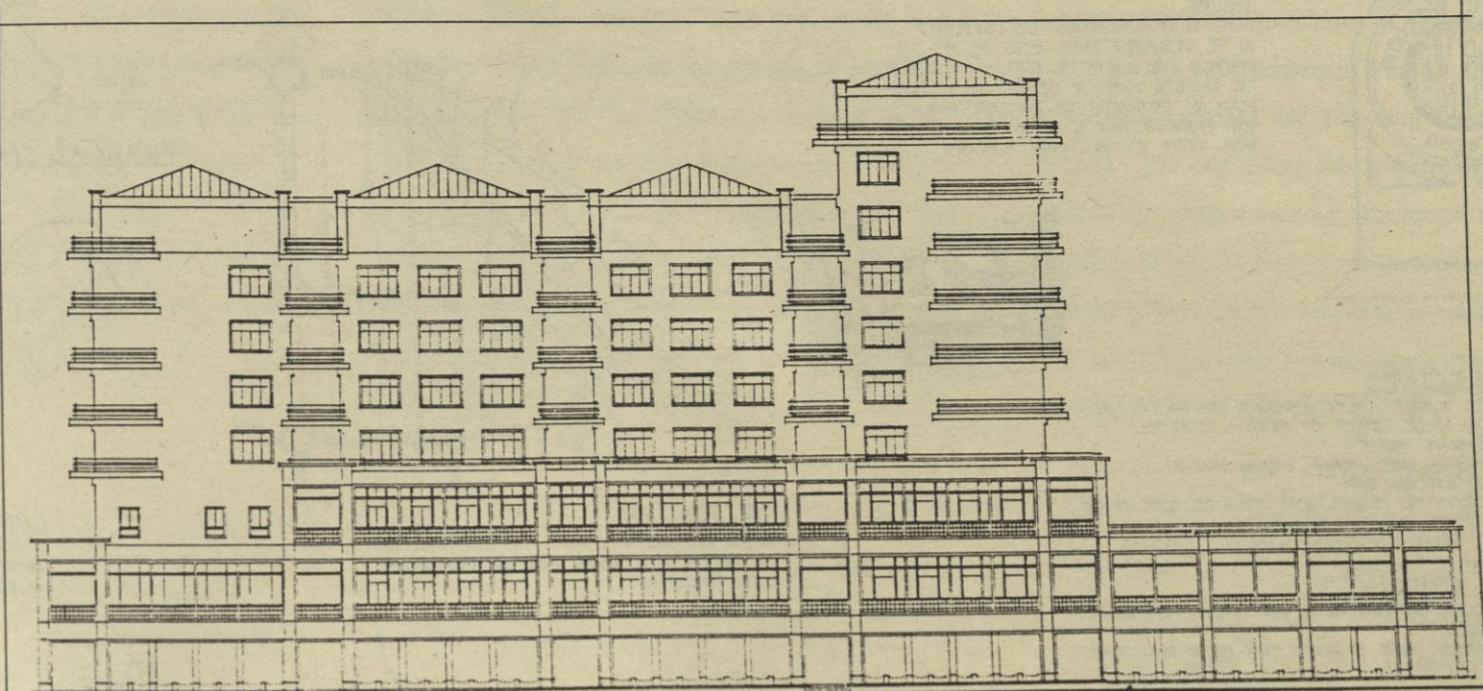
The AVENU is pleased to announce the presentation of an award of Honorable Mention to Alkis Tsolakis, Visiting Assistant Professor in Architecture and Shannon Baird, third year architecture student, for their design in the North Carolina Vietnam Veteran's Highway Memorial Design Competition.

The competition was open to any United States resident, with the winning design receiving \$5000 and an opportunity to have the design constructed. The site was located between two highways in North Carolina, with a rest stop nearby. The competition called for the use of 58,000 bricks in the design to signify those lost in the Vietnam War. The team of Tsolakis and Baird worked from late March to early May to complete their design. Along with the certificate of Honorable Mention; the two received a \$500 check for their effort.

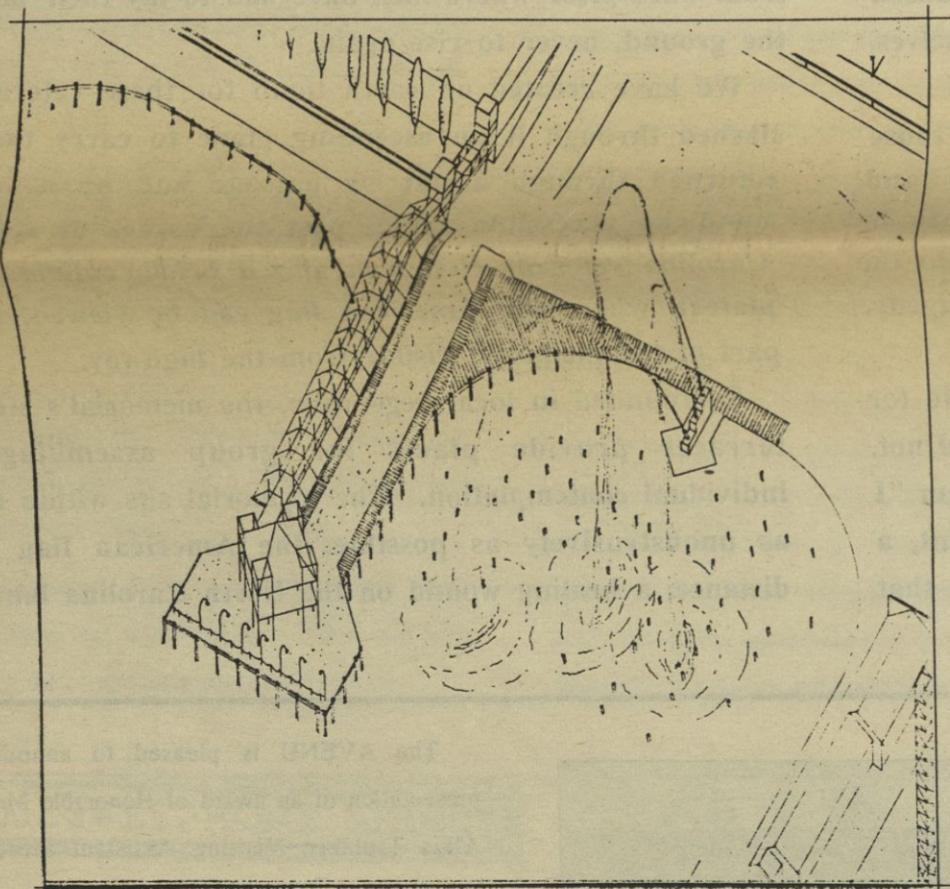
480 WRAP UP



John Weber



Miles McCormack



Bob Steinmann

by Erik Fagerland

This is it. The 480's are completed, and we're all anxiously waiting to view the final drawings presented by our "upper class people". But in the mean time we've gathered a few sneak previews of some near-completed thoughts. These were all two semester studios and early developments and project descriptions from the winter term can be found in volumes 14 & 15 of the AVENU.

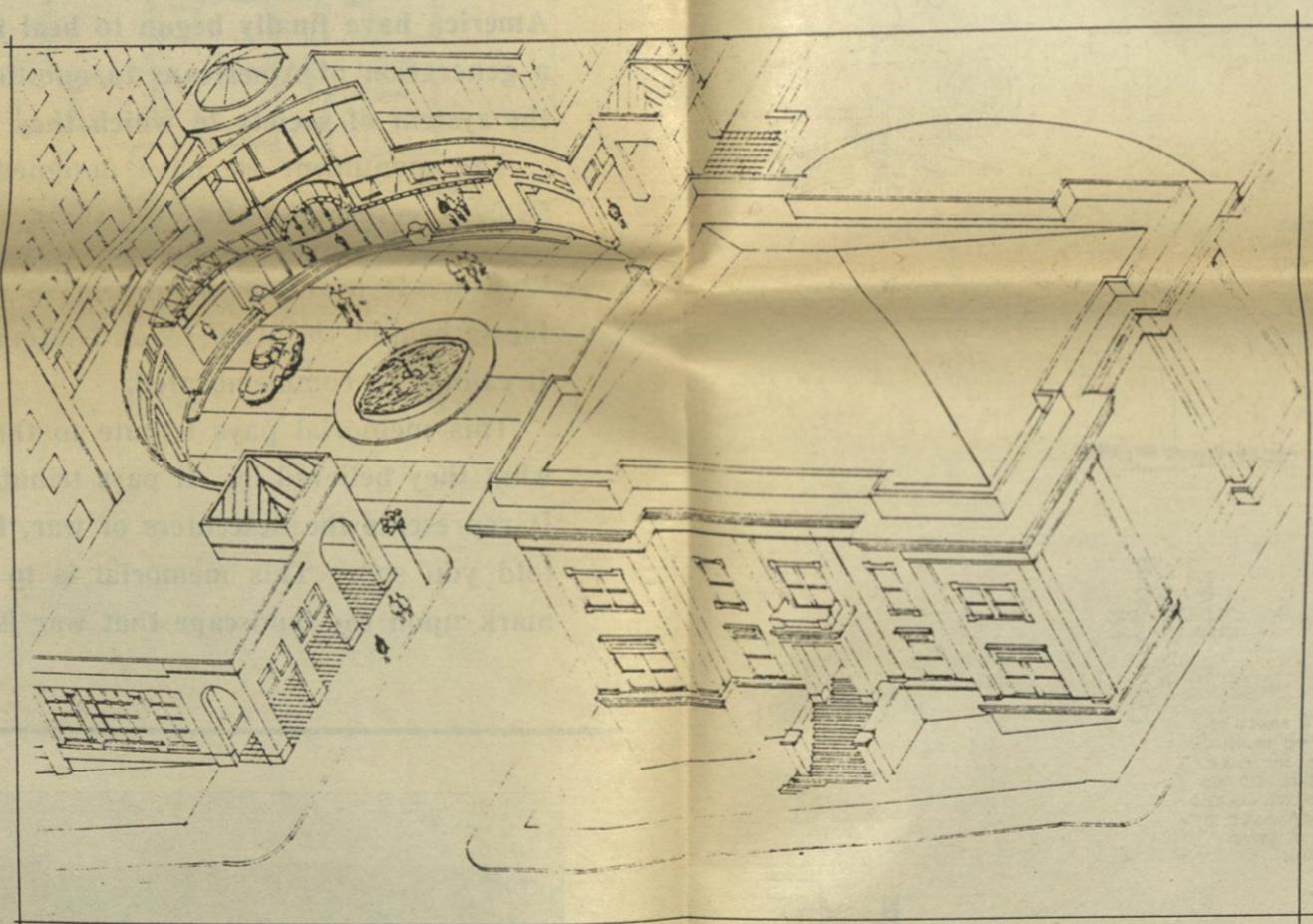
In brief . . . Jim Pettinari's studio was challenged with a hotel/convention center for Astoria, Oregon. A

hotel is challenging in any city -- but Astoria adds a touch of "real life" in that a once active and profitable waterfront is now struggling to maintain economic vitality. This hotel should be a positive attraction for visitors as well as residents. The building's connections to the waterfront and cityscape were stressed but most important was to be the building development and detailed design.

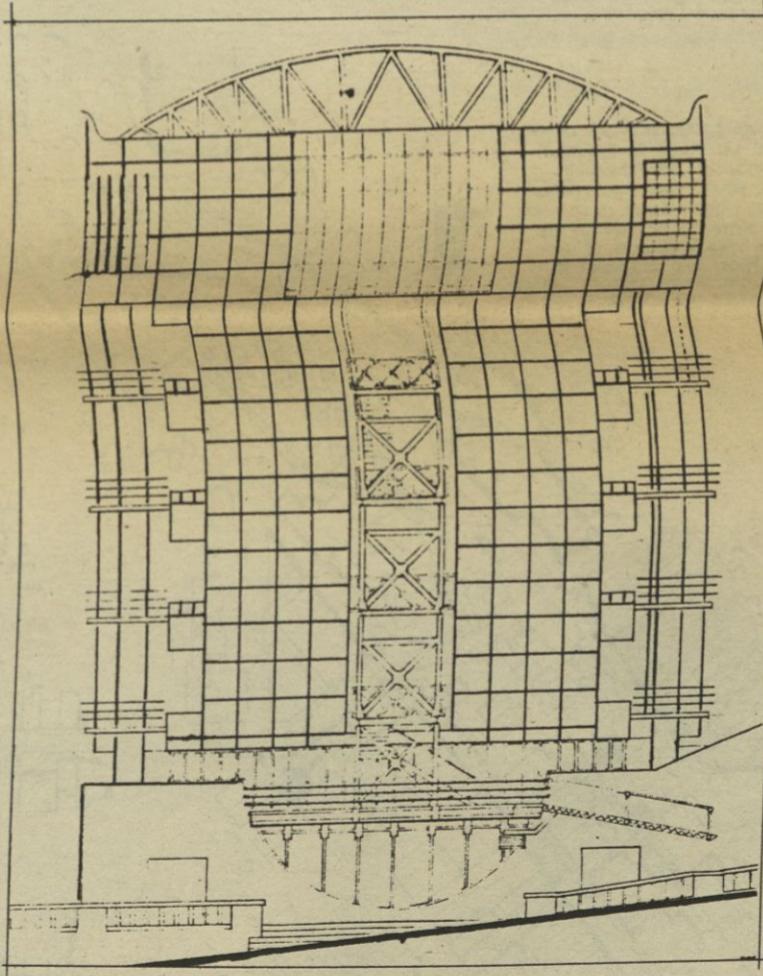
Pasquale Piccioni's studio is also encountering a multi-purpose University building. This one is a

home for the College of Arts and Sciences and the Matteo Ricci College and faculty of Seattle University. The building is to utilize "non-institutional" organization and create a more residential environment. Although it is to house faculty and other university offices, the building will be a welcome meeting place for anyone who visits, a sense of community was to be stressed.

Jerry Finrow's studio has been working on a multi-purpose University building to be located



Walter Kleinssasser



Dan O'Gara

directly east of the U of O's Oregon Hall. This building is loaded with special problems, but the most important is to create a connection between University activities and their related external affairs, a connection between the U of O and the general public. Among other activities the site will house a museum, post office, a continuation center, office of university relations -- including alumni office, intercollegiate athletics, community services, a news bureau and a U of O foundation -- visiting scholars apartments, a

university conference center and more.

Bill Kleinssasser's studio, while designing a School of Fine Arts for the Eugene area has also had the opportunity to explore the relationships between architecture and the arts. This is to be a school for students aged 13-18. They will study music, dance, theater arts, creative writing, visual arts and general academics. This facility will provide spaces for these activities as well as living, dining, and recreation spaces.

"URBAN PUZZLE"

**THEME**

THE TOWN OF PEND OREGON WAS ESTABLISHED IN THE DESCHUTES RIVER ALONG THE GEOGRAPHICAL LINE WHERE THE HIGH DESERT MEETS THE EASTERN SLOPE OF THE CASCADE MOUNTAINS. PEND HAS DEVELOPED THE TRADITIONAL ROLE OF MDT, PROVIDING HOME & HEARTH FOR ALL IN THE WARM SPOT OF THE OREGON MOUNTAINS.

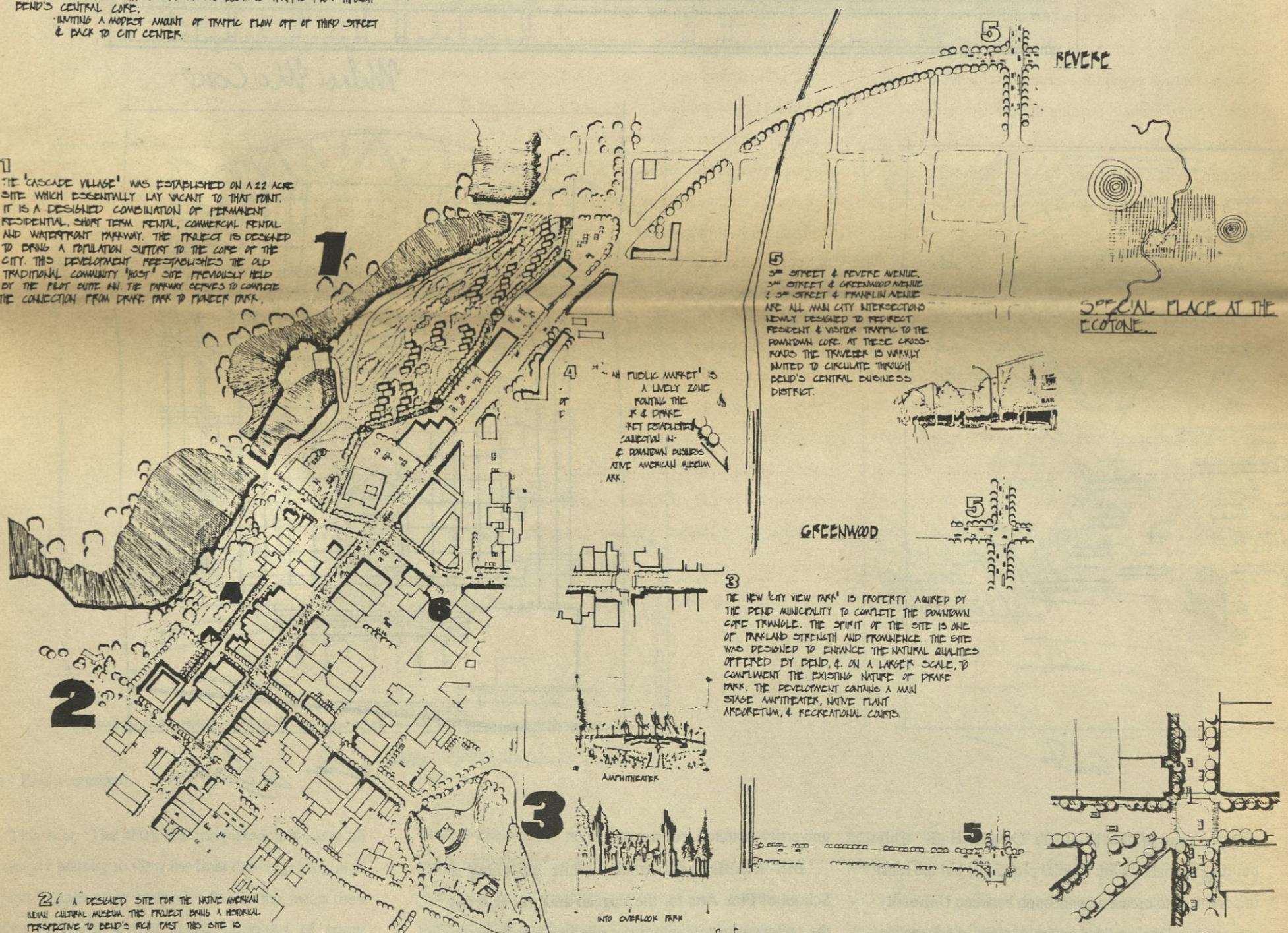
PRIMARY OBJECTIVES

- TO REESTABLISH THE ECONOMIC VITALITY OF PEND'S DOWNTOWN CITY CORE.
- TO ESTABLISH PEND AS THE CENTER FOR REGIONAL INTERESTS.
- ECONOMY - CASCADE VILLAGE
- HISTORY - NATIVE AMERICAN CULTURAL MUSEUM
- RECREATION - CITY VIEW PARK
- TO REESTABLISH PEND AS THE REGIONAL "HOST" CITY IN THE HEART OF THE DOWNTOWN AREA.
- ENCOURAGE HABITATIONAL DEVELOPMENT ADJACENT TO CITY CORE.

SECONDARY OBJECTIVES

- TO REESTABLISH A HEALTHY COMMERCIAL AND ECONOMIC TRAFFIC FLOW THROUGH PEND'S CENTRAL CORE.
- MAINTAIN A MODERATE AMOUNT OF TRAFFIC FLOW OUT OF THIRD STREET & BACK TO CITY CENTER.

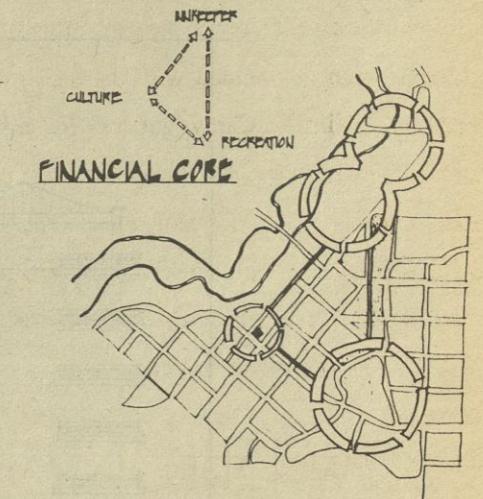
1
THE "CASCADE VILLAGE" WAS ESTABLISHED ON A 22 ACRE SITE WHICH ESSENTIALLY LAY VACANT TO THAT POINT. IT IS A DESIGNED COMBINATION OF PERMANENT RESIDENTIAL, SHORT TERM RENTAL, COMMERCIAL RENTAL AND WATERFRONT PARKWAY. THE PROJECT IS DESIGNED TO DRAW A POPULATION SUSTAIN TO THE CORE OF THE CITY. THIS DEVELOPMENT REESTABLISHES THE OLD TRADITIONAL COMMUNITY "HOST" SITE PREVIOUSLY HELD BY THE PLOT BUTTIN THE PARK. THE PROJECT SERVES TO COMPLETE THE CONNECTION FROM DRAKE PARK TO PRINCE PARK.



2
A DESIGNED SITE FOR THE NATIVE AMERICAN CULTURAL MUSEUM. THIS PROJECT BUILDS A HISTORICAL PERSPECTIVE TO PEND'S PAST. THIS SITE IS LOCATED AT THE DOOR IN THE RIVER ORIGINALLY USED AS A CROSSING BY THE WENGE PEOPLE. THIS SITE SERVES AS A LOCAL & REGIONAL ATTRACTION DRAWING PEOPLE INTO THE DOWNTOWN CORE & PULLING THEM OUT OF DRAKE PARK. THIS STRUCTURE ENHANCES AN INTEGRITY FOR THE SOUTH DOWNTOWN CORE CITIES.

THE INVITATION

NO ONE WILL COME TO THE PARTY IF YOU DON'T INVITE THEM. THE INVITATION IS A LANDMARK SIGN AND DEVELOPED ENTRY BOULEVARDS.



CORNERS OF THE CORE
BY DEFINING THE BOUNDARIES OF THE COMMERCIAL CORE WE HOPE TO INTENSIFY AND REVITALIZE ITS LIFE.

REVERSE**GREENWOOD**

3
THE NEW CITY VIEW PARK IS PROPERTY OWNED BY THE PEND OREGON CITY. THE SPIRIT OF THE SITE IS ONE OF PARKLAND STRENGTH AND PROMINENCE. THE SITE WAS DESIGNED TO ENHANCE THE NATURAL QUALITIES OFFERED BY PEND & ON A LARGER SCALE, TO COMPLIMENT THE EXISTING NATURE OF PRINCE PARK. THE DEVELOPMENT CONTAINS A MAIN STAGE, AMPHITHEATER, NATIVE PLANT ARBORIUM, & RECREATIONAL COURTS.

AIA DESIGN CHARRETTE: The winning team for the Charrette consisted of: Henry Fitzgibbons, a practicing architect with Ziak/Miller Architects and Planners in Portland; Grant Faust, Robert Fry, Nguyen Lam, George Lew, Debra Shown, Scott Toll and David Zagel. The winners each received a pen set for their efforts.

4
PEND'S DOWNTOWN IS DESIGNED TO WELCOME RESIDENTS AND VISITORS AND THE CITY'S FESTIVATED CULTURAL DISTRICTS. THE CITY WELCOMES THE STROLLING PEDESTRIAN TO SHOT AT THE MANY NEIGHBORHOODS EXEMPLIFYING PEND'S ATTITUDE TOWARDS CLEAN, HEALTHY LIVING. THIS TRADITIONAL ACKNOWLEDGES THE IMPORTANCE FOR EASE OF MOVEMENT THROUGH THE CITY CORE OF PEDESTRIAN DADS & WALL STREET TO TWO-WAY TRAFFIC. IN THIS DESIGN PEND'S DOWNTOWN TRADITION HAS BEEN RESPECTED BY DEDICATELY WORKING AFTER THE SAFETY & WELL BEING OF ITS CITIZENS AND VISITORS.

NEW FACULTY

Editor's Note: in order for the student and faculty to become better acquainted with the background and interests of Virginia Cartwright and Howard Davis, it seemed best that they be allowed to, in effect, speak for themselves. The following are excerpts from their own histories as presented in their portfolios. Unfortunately there is not sufficient room to print their statements in their entirety.

Cartwright

I find Robert Venturi's description of architecture as "both - and" to be appropriate also to the teaching and research of architecture. Art and science, or design and technology, are equal and necessary partners in making lasting, engaging and memorable architecture. I seek to explore and develop the understanding of the relationship between these aspects of architecture through my teaching, research and design work.

The areas that I have been primarily engaged in teaching are design studio and environmental controls, though I have also taught in the theory area. In any course, studio or lecture, there are several important ingredients: the promotion of a spirit of inquiry; the development of critical thinking; and an understanding of the potentials offered by the diverse aspects of architecture.

An important part of my teaching direction is the introductory level course on environmental systems, called Space, Form and Power, which I am currently co-teaching. This course covers principles of heating,

cooling, lighting, acoustics, water and waste, fire safety and vertical transportation systems in buildings. It is organized, as the name indicates, by the room and occupant scale, the building form and site scale and the supporting networks. As an introductory course the emphasis is placed on understanding the principles and their spatial/formal implications. Projects, in the form of case studies, are used to provide a clear picture of the interrelationships of all of these systems within a design.

Davis

I am interested in the environment as a whole: not only what the best architects do, but also what is done ordinarily, that produces most of the buildings that are seen and used every day. An architect's role is one primarily concerned with the shape that buildings take -- but also pushing at the limits of what is possible, to make changes for the better in the system that produces buildings. This makes more important the traditional role of designing a few buildings that stand as models for others -- but it also expands this role to try to deal with "ordinary building" -- by introducing questions of new zoning models, questions of how practice might include more people in the shaping of the environment, questions of the design of buildings for typical situations.

Working in the teaching studio, I do whatever I can to help students do their best possible work, because I believe that a student will learn the most if he or she

is being pushed hard to achieve some difficult standard. I do enjoy the basic activity of a design studio: sitting down with a student, and grappling with the problem at hand. The one-to-one relationship, along with the student's growing emotional attachment to his or her building, brings the problem to its cutting edge. You must be helpful, there is no room for vagueness -- but still you want to do it in a way that forces the student to think. That is an exciting activity.

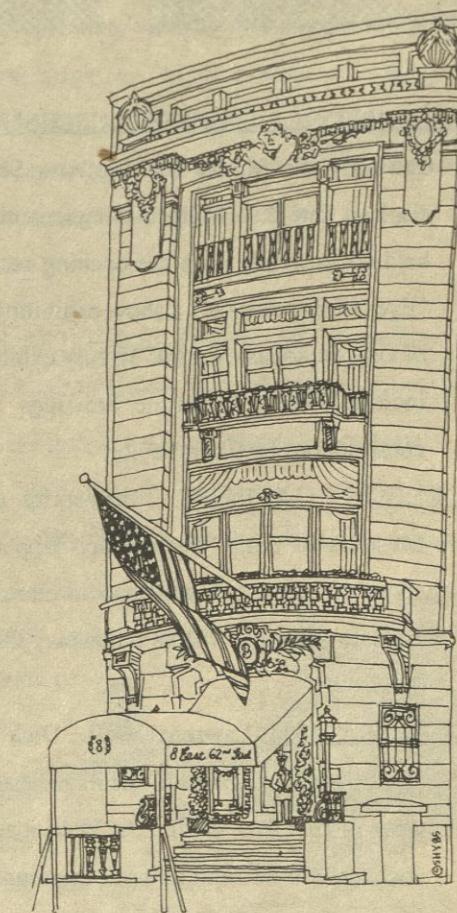
Outside the studio, I am interested in teaching about such areas as design theory, urban form and residential districts (with emphasis on the relationship between form and human use), housing and housing production, issues of collective form in general. In addition to the specific course content, I want students to be able to put their work into a solid framework . . . to see the practice of architecture as part of a continuum of academic and professional fields . . . strongly connected to other things that are going on, in the social sciences, in the arts, in the applied physical sciences. This is part of my effort to help students understand how architectural knowledge, like the knowledge contained in other professions, may be put into a form whereby it can be accumulated, tested and changed, in order to bring about genuine improvement in the way our buildings and cities are designed.

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ART



Ei GENE:

UNIVERSITY OF OREGON MUSEUM OF ART:

Currently the Master of Fine Arts Show is on display. One June 14 the closing reception will be held concurrently with the opening reception for "Eyes of Experience", a show exhibiting the work of Oregon artists over 60. In July exhibitions will include Pacific Coastline drawings and photo constructions by Brian Taylor.

OREGON GALLERY: University of Oregon Museum of Art. "The Hidden Upper Class", a show of black and white socio-photographs by Barbara Morfleet will be on display through June 22nd.

GALLERY 141: Lawrence Hall. Dick Pickering's Basic Design Class will display their works the week of June 2nd -- 6th. The Interior Architecture students will be exhibiting the furniture they have designed and built June 9th -- 15th.

NEW ZONE GALLERY: 411 High St. The 5th Annual Lane County Juried Exhibition of Art will be on display through June 19th. Mike Bukowski's installations, Eric Norcross' mixed media photography, and sculpture by Robert Gibney will be on display from June 21st through July 17th. Reception to be held Saturday June 21st, 7:30 PM.

ART NOW FILM SERIES: The final film in this series to be shown will be "David Hockney's Diaries", which is a film including George Segal. The film will be shown June 4th at 8 PM and 10 PM, admission \$1.50.

MAUDE KERNS ART CENTER: 1910 E. 15th. Paintings by Claudia Care and both paintings and prints by Judith Sparks will be exhibited from June 6th -- July 3rd.

OPUS 5: 136 E. Broadway. Ceramics by Hank Murrow and watercolors by Patricia Fagerland will be on view in this gallery's new location through June.

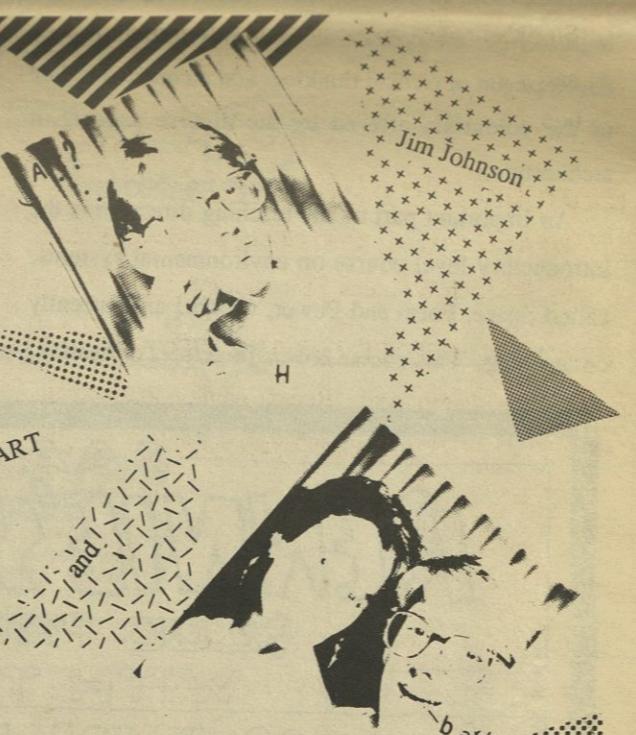
UNIVERSITY OF OREGON MUSEUM OF NATURAL HISTORY: Indian Basketry and Beadwork of the Northern Woodlands; Columbia River stone and bone sculpture; Nature Northwest photos by Dave Curtis; and Oregon's geologic history in photos by Greg Retallack will be on display through July.

WILLAMETTE SCIENCE AND TECHNOLOGY CENTER (WISTEC): 2300 Centennial, Eugene. "Nikon Small World", a photo-micrography exhibit will be on display through July 6. Admission \$7.50 -- \$2.00.

HULT CENTER EXHIBITS: Designers forum/Ad Club exhibit through June 13th. Photographs by William Britton, Nancy Jones, Ed Vlieck and Terry Warpinsky will be on display from June 16th -- 26th.

ELSEWHERE IN OREGON

GRANTS PASS MUSEUM OF ART: Between six to eight fabric art works from Judy Chicago's "The Birth Project" will be on view through June 20th.



BARK!

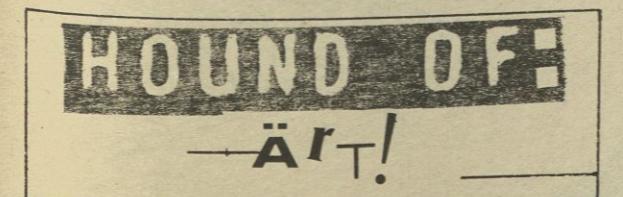


BLACKFISH GALLERY: 117 N.W. 5th Ave. Vivid, expressionist paintings by Nel Rand. Rand uses motorcycle images figuratively for matters of life and death. Through 6/7.

JAMISON/THOMAS GALLERY: 217 S.W. 1st Ave. Works by San Francisco artist Harry Fritzius and Portlander Eric Stotik. Both artists' work deal with religious symbols, but quite differently. Fritzius' work is somber and striking while Stotik's images are condensed into minute frames and seem to go back further into time and deeper into the unconscious.

PHOTOGRAPHIC IMAGE GALLERY: 208 S.W. 1st Ave. Sexually charged black and white prints by Shadrach Williams. Through 6/8.

PORTLAND CENTER FOR THE VISUAL ARTS: 117 N.W. 5th Ave. Recent contemporary dada works by Ed Kienholz and Nancy Reddin Kienholz. These installations premiered in Seattle and were both criticized and praised. Titled "The Ozymandias Parade", these works are satires on the political and military insanity that permeates our modern society and contains both a heavy-handed literalness and a kick-in-the-teeth to apathy. Ed Kienholz' work has been exhibited worldwide, bringing public outcries and leaving many viewers wondering what aesthetic standards, if any, could be applied to it. This stuff looks pretty emotionally charged and interesting -- check it out! Through 6/29.



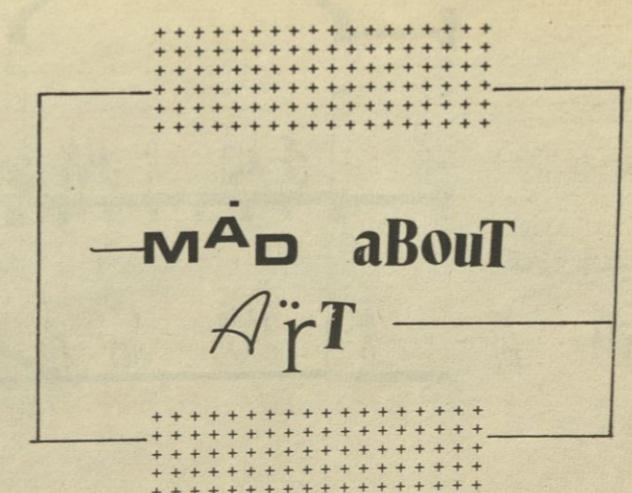
PORTLAND ART MUSEUM:

1219 S.W. Park Ave. Multi-media thesis exhibition of the 34 graduating seniors from the Museum's Art School, through 6/22. It's always interesting to see what other schools are doing, so why not check out the competition? Also showing -- work by Frank Stella, through 6/15; Tamarind lithographs, through 6/29; 17th -- 19th century French and Indian printed cottons, through 6/15.

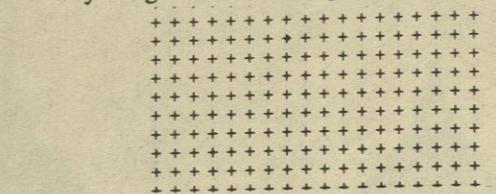
PDXS GALLERY: 528 N.W. 12th Ave. An installation by painter B. Pearlman Ritchey and sculptor Dexter Strong Buell. The work, entitled "Exotic Terrane", comes from plate-tectonics and land masses that appear to have migrated great distances. Through 6/7.

UNIVERSITY OF PORTLAND: 5000 N. Willamette St. Continuation of the 4th Annual "Sculpture on the Green" contains striking pieces by Tom Hardy, Manuel Izquierido, and William More. Through 6/15.

WHERE'S THE ART: 1109 S.W. Washington St. Wacky Wallpaper and artistic furniture. This may or may not be the last show for this alternative gallery -- see it while you can!



This issue of the AVENU caught many galleries just ending, in between, or reworking shows. Since this issue of Art Bark will have to carry you through the summer, we thought we'd list some of the galleries that we find consistently have creative, unusual, interesting, entertaining, or fine art. In Portland, besides the galleries already listed, why not give the following a look-see!



AUGEN GALLERY: 10th Ave., across from the Galleria and 206 S.W. 1st Ave. The Augen Gallery has a fine collection of 20th century prints by many famous international, national, and local artists; ask to see a few as they hide many of them in flat file drawers.

BLUE SKY GALLERY: 117 N.W. 5th Ave. Housed with P.C.V.A. and Blackfish, this trip is a guaranteed triple-play. Blue Sky features photography, much of it avant-garde.

CONTEMPORARY CRAFTS: 3934 Corbett Ave. Along with changing exhibitions, this gallery features some of the most high-quality, well-designed crafts around. Jewelry, ceramics, weaving, glass and other crafts are all represented.

FOUNTAIN GALLERY: 117 N.W. 21st Ave. The Fountain is one of the original galleries striving to advance modern art in Portland. The gallery tends to be a little clique-ish, but consistently shows the work of many semi-famous, well-respected Northwest artists.

NORTHWEST ARTIST'S WORKSHOP: 522 N.W. 12th Ave. Performance, conceptual, minimalist installations -- almost every kind of art comes to this gallery. Always well worth checking out.

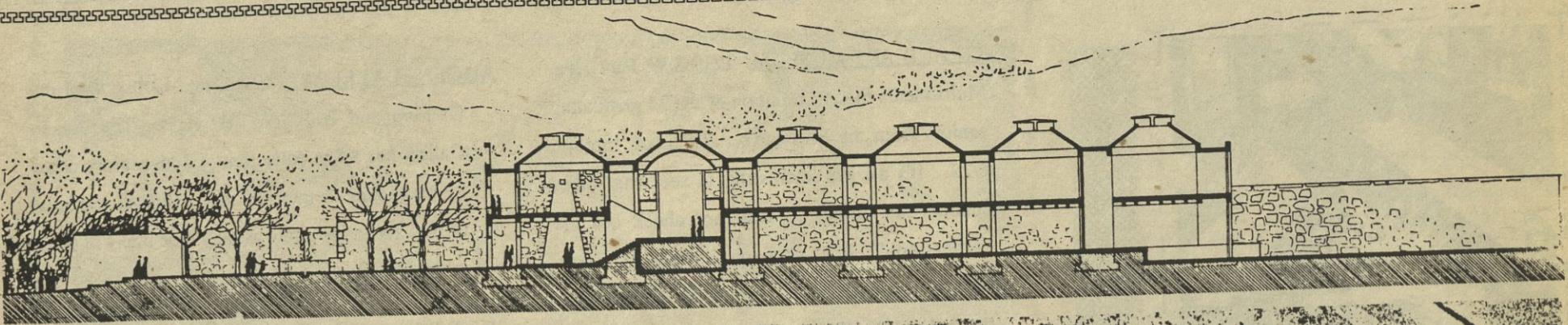
OREGON SCHOOL OF ARTS AND CRAFTS: 8245 S.W. Barnes Rd. The School's Hoffman Gallery presents student and travelling exhibits concentrating on high quality standards of craftsmanship. The campus is also a pleasure to visit, it contains much craftwork integrated into the architecture, and the school has a very good restaurant also!

GERMAN ART TOUR: Portland Art Museum print curator Gordon Gilkey will be taking a group of interested people on an art tour of Germany. Gilkey will take his group to museums, galleries, private collections and deal with both the innovative, experimental art of today and the great collections of the past.



For info call
(503) 226-2811.

HACKER



Thomas Hacker was back on campus on Wednesday the 21st during a Grad Week presentation on his latest work: The winning design of the Historic Museum in Arizona.

Thom has experience with museums (with Lu Kahn and the Kimbell Art Museum) and until he and Richard Garfield started their firm in Portland a few years ago, he was teaching here. Since this is the first large project for this small office, which is just starting out, this commission means a great deal.

The National Competition was sponsored by the Arizona Historic Society. The site lies just outside of Phoenix.

As a man interested in space, Thom finds the power of the desert landscape very exciting and dynamic. Not only did he study the cultural heritage of the Arizona desert, but also the context of all desert along the same latitude world-wide.

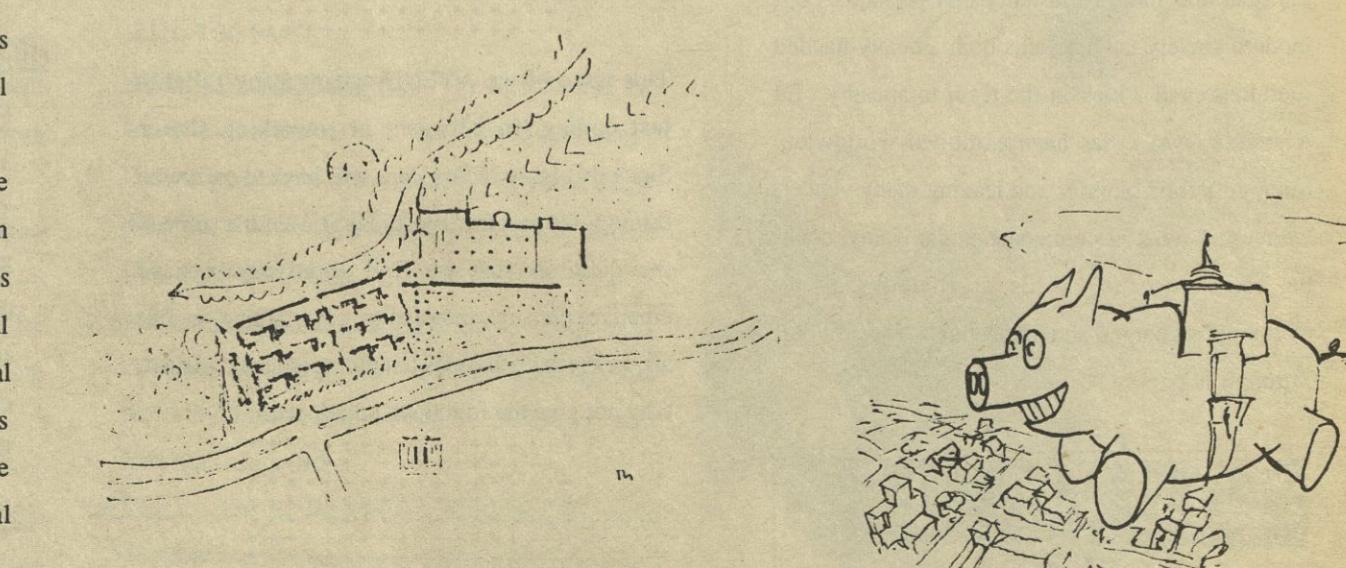
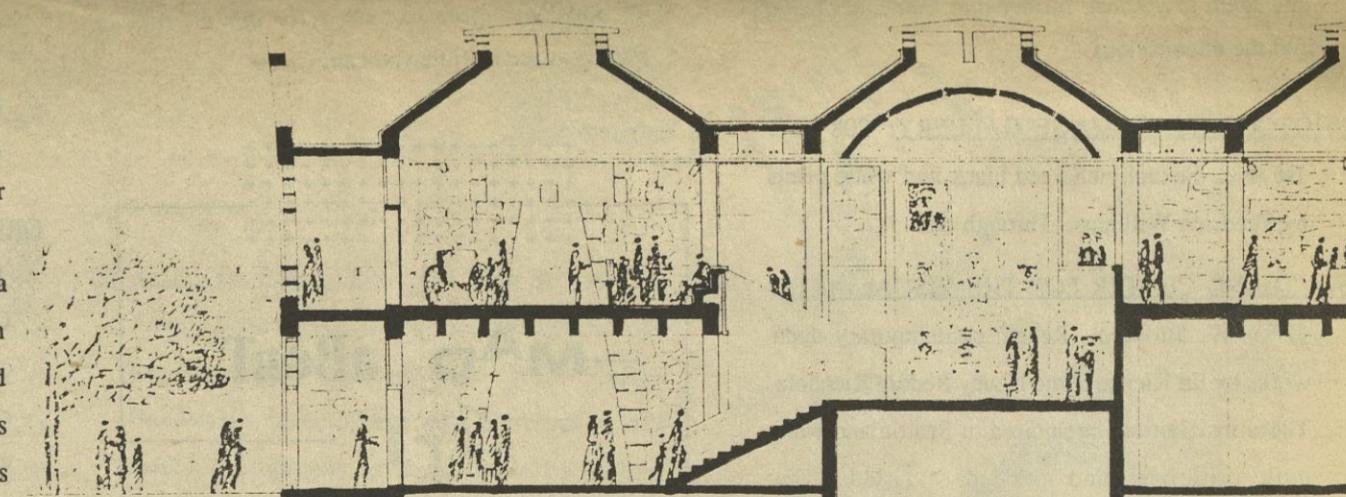
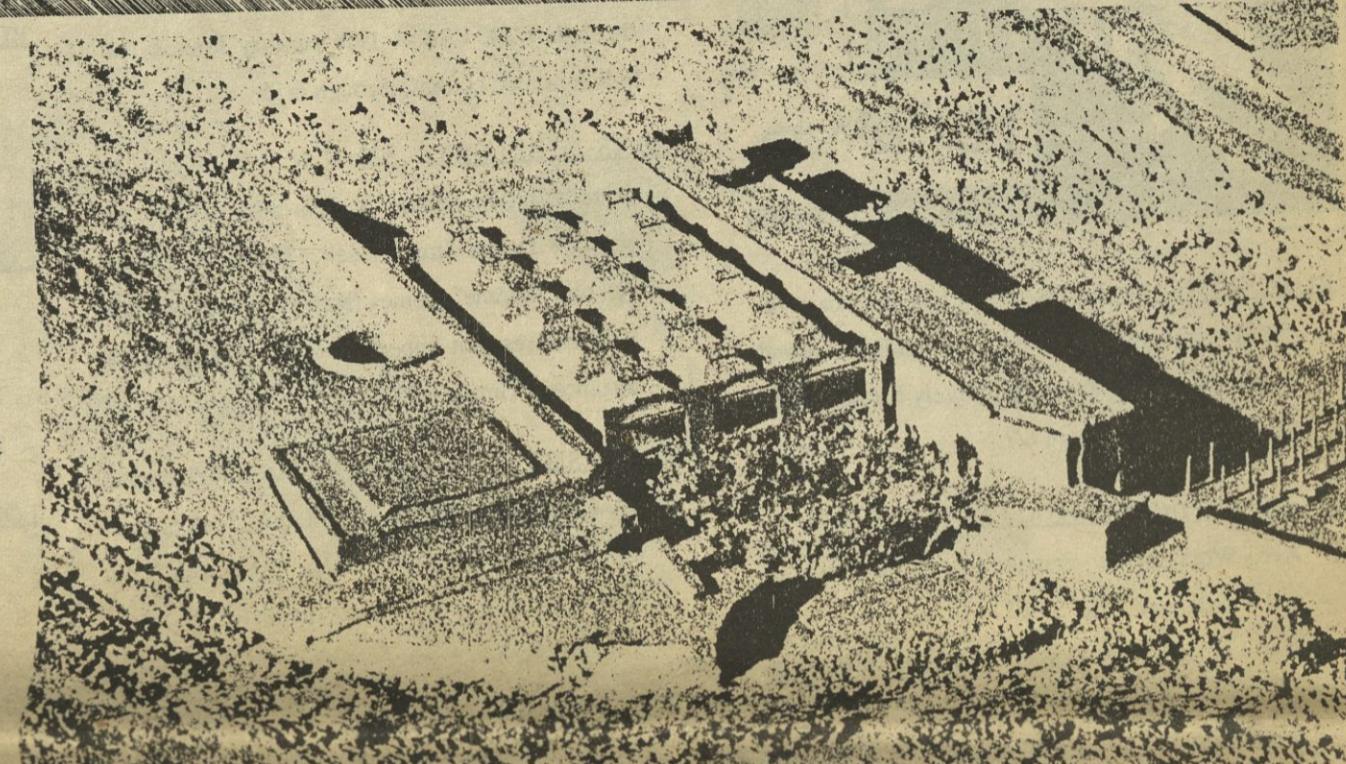
With research he found constants: Water -- the source of life in the desert and in desert architecture there is an inwardly focused courtyard of plants, water softness, in contrast to its rough surroundings.

The site sits just outside Phoenix in rocky Arizona desert. With an adjacent water source, it is given potential for a beautiful contrast between it and its arid surroundings. So, Thom took this water into his building, making the inside a place of life. The axis is the water's and the building became subservient to that.

To give the feel of surround, the building was pushed into the hill and a gate through the front wall brings visitors into an oasis inside.

His talk was on his design development. With the energy so abundant in Hacker, we were lead through an evolution of diagrams and early rough thumbnails which held the precepts -- as guide lines to the final design. By keeping at hand those initial conceptual notes, the final design retains those vital qualities known from the initial recognition of the site. The final building should be the result of a natural evolution of these diagrams.

Thanks Thom and thanks grads for the invitation. And remember: Save your thumbnails.



First diagram of the final scheme T.H. 9-85

FINAL REVIEWS

MONDAY

8:30

-ARCH 182
KELLETI' POTTER'S
COOPERATIVE -204/283 LA

-LA 590
DIETHELM 5TH YEAR
COMPREHENSIVE PROJECT
-222 LA

1:30

-ARCH 380
BODDY
ZOETROPE
HEADQUARTERS, SFO
-266 LA

7:30

-ARCH 380
BODDY
ZOETROPE
HEADQUARTERS, SFO
-266 LA

-ARCH 282
PLESUMS MASTER
FIRESTATION FOR
EUGENE -283 LA

-ARCH 182
UTSEY
A SWIM CLUB
-204 LA

-ARCH 282
REYNOLDS
FIRESTATION
-283 LA

-ARCH 282
BROWN
FIRESTATION
-283 LA

TUESDAY

-LA 489
MEYERS
NORTH GATEWAY,
LIGHT INDUSTRIAL
PARK -266 LA

-IARC 410
WILCOX
OLD LEABURG
FISH HATCHERY
OLD LEABURG
FISH HATCHERY
-283 LA

-ARCH 182
THALLON
URBAN SWIM
CLUB -283 LA

-LA 389
BETTMAN
4J SCHOOL DISTRICT
DESIGNS -266 LA

-ARCH 182
YOUNG
URBAN SWIM
CLUB -283 LA

-ARCH 380
COLEMAN
OFFICE SPACE
BUILDING -266 LA

WEDNESDAY

-ARCH 182
HODGDON
URBAN SWIM
CLUB -204 LA

-ARCH 182
SHELLENBARGER
VAIL, CO
URBAN SWIM
CLUB -283 LA

-ARCH 380
DOLE
FOUR ATTACHED COTTAGES
-283 LA

-LA 489
VALA
CITY OF
CANNON BEACH
-266 LA

-ARCH 380
BRINER
WESTERN ART:
-283 LA

-ARCH 489
JOHNSON
5TH YEAR
DESIGN THESIS
-204/222 LA

-ARCH 380
PETTINARI
ASTORIA HOTEL
CONVENTION
CENTER -283 LA

-ARCH 380
GOODIE
INSTITUTE OF
ARCHITECTURE
AND THE ARTS
-266 LA

THURSDAY

-ARCH 380
MOURLUND
ATTACHED
GARDEN
COTTAGES -204 LA

-LA 489
KLEINSASSER
OREGON SCHOOL
OF FINE ARTS
-283 LA

-ARCH 482G
FINROW
OREGON MUSEUM
OF NATURAL HISTORY
-283 LA

-LA 590
DIETHELM 5TH YEAR
COMPREHENSIVE
PROJECT -222 LA

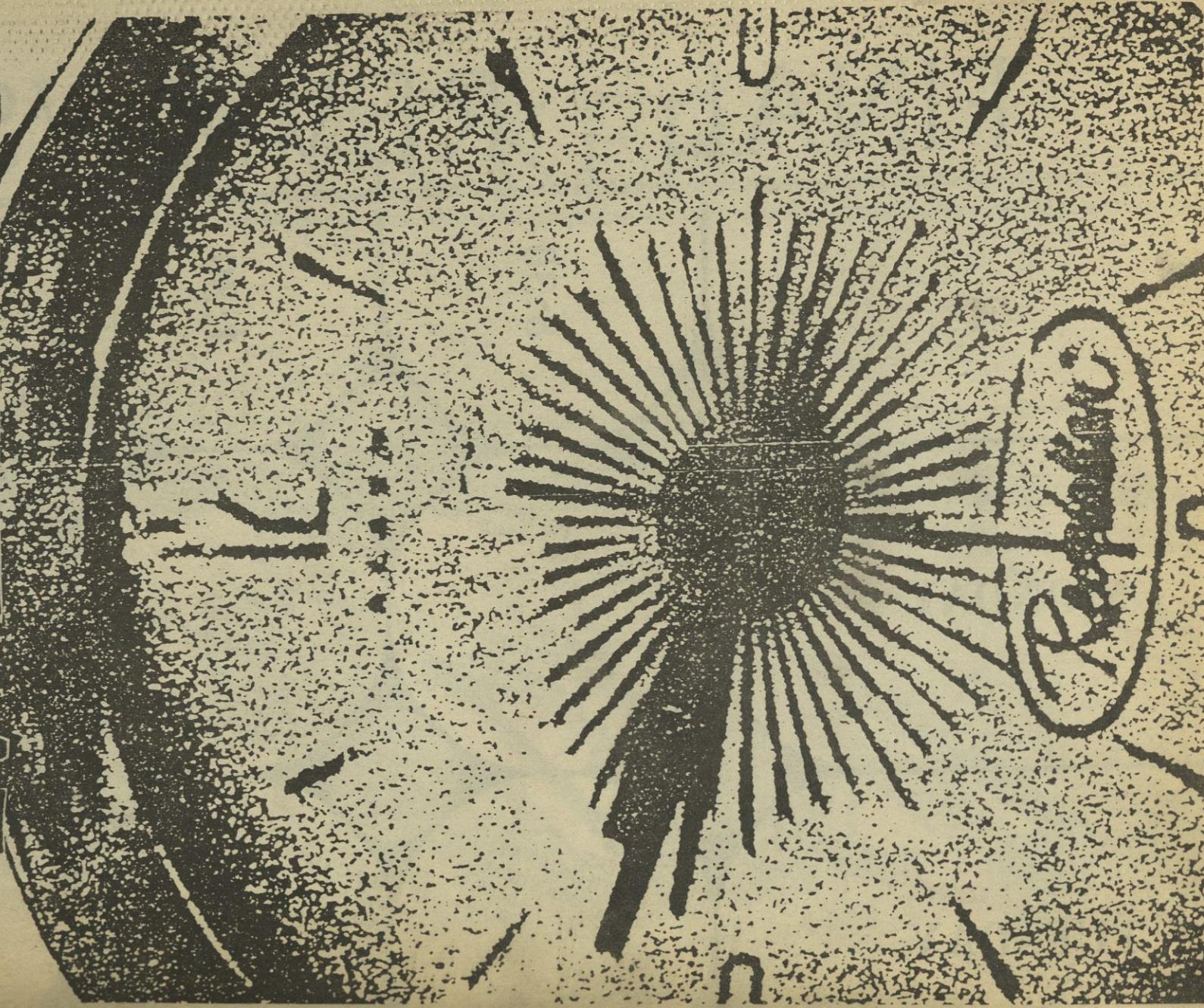
-LA 289
HULSE
ELEMENTS OF
LANDSCAPE DESIGN
-204 LA

-ARCH 482G
PICCIONI
FACULTY OFFICE
BUILDING, SEATTLE
UNIVERSITY -283 LA

M.E.

FRIDAY

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