

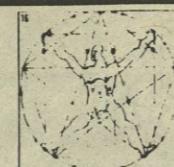


"HELLO, HELLO, HELLO ... IS THERE ANYBODY OUT THERE ..." .....	2
HAPPENINGS IN THE AAA .....	4
THE BAILEY STUDENT ARCHIVES .....	5
THE DESIGN PORTFOLIO .....	6
PORLANDIA: INTERPRETATION AND UNDERSTANDING IN THE PUBLIC REALM .....	8
COMPUTERS AND THE CREATIVE PROCESS .....	10
CORVALLIS - DID THE UNFOLDING CITY UNFOLD? .....	12
ART BARK .....	15



"HELLO, HELLO, HELLO ...

2 IS THERE ANYBODY OUT THERE..."



**AVENU** is published two times a term by students in the School of Architecture and Allied Arts. The paper is distributed throughout the A&AA, EMU, Library, Art Museum and University of Oregon Bookstore. **AVENU** is also sent to architecture schools, professionals in the field, and subscribers throughout the U.S.

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All The News  
To Give You Fits

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"Hello, hello, hello ... Is there anybody out there?"

Whatever happened to the sense of excitement and enthusiasm that once filled the halls of Lawrence? Or more importantly, was there ever anything exciting happening that brought the students and faculty together in some activity where the word stress didn't enter the picture? It seems that everybody is content doing their own thing rather than joining together as members of the School of Architecture and Allied Arts to participate in some activity which could be fun.

One such activity that at one time brought the school together to have a bit of fun was the Beaux Arts Ball, a costume affair which happened every spring. This event, sponsored by the A.I.A.S., was a party where students and faculty alike could get together and enjoy music, drink and dance in an atmosphere that was a bit more relaxed than that of Lawrence Hall. It seemed to be quite popular in the past. Then that great specter known as apathy began to raise its ugly head once again in the school. People began to barely give a damn about what was (and for that matter is) happening around Lawrence Hall. It is a funny thing about apathy - people tend to always be more than willing to give their two cents' worth of criticism, but when those same people are asked to give some input, lend a hand, or participate in any way, they say forget it. This is why there will be no Beaux Arts Ball this year. People refused to show the slightest bit of interest and it is a bit difficult to organize an event of this magnitude, when one or two people do all the work. This is just one example of the reason why there is no excitement around here. Nobody seems to give a damn about anything.

Many other ways of getting involved with the happenings around the school do exist, and there should be an incredible amount of new ideas out there for bringing the school together. Sometimes it just takes someone to take the initiative and do something different (or at least something different for the AAA.)

For example, many schools around the country do community projects that involve many portions of their respective architecture schools. Yale, under the original guidance of Charles Moore, started a program nearly twenty years ago which has students from the school design and build

projects for the community. Backing for the projects extends out across the community and although the students do all the work, most of the materials are donated. The key to the program's success is the student's enthusiasm towards the project and the willingness to do a project as a group from the first conceptual sketches to the pounding of the last nail.

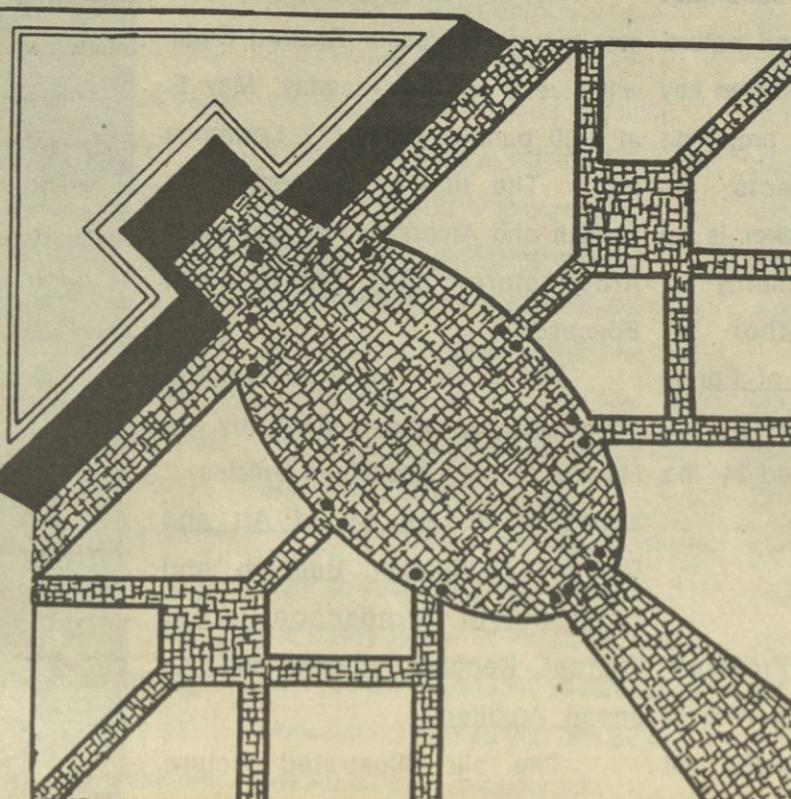
Could a project such as this be implemented here at the U of O that could benefit the school itself? One possibility is to set up a program for the building up of studio areas. Since there is always a conflict with the fire marshall over the fire safety issue in the design studio, is it possible to get a project started that could involve him in the design and building of semi-permanent structures for the design studios? The architectural studios of Lawrence, Condon and the Millrace buildings are small communities, so why couldn't they be designed and built as such? Not only could this improve the safety of the areas, but it could be an incredible learning experience as well, not to mention the fact that it might be a little bit of fun at that.

Is there some reason why there are no programs such as this that exist in the AAA? If someone says something about money or financing, you have missed the boat completely. All it will take to implement any program or project that involves the members of the AAA, is one or two people, either students or faculty members, to take charge, make a proposal, and take a risk for the good of the school. Without new ideas being introduced constantly, this old school of ours is going to stagnate to such a low point that it may be extremely difficult to pull out from. Maybe it has already.

I for one would be interested in some feedback on the subject. Please place any replies in the **Avenu** box in the AAA office, which is adjacent to the Dean's Lobby. Replies would not only be appreciated, but also would let us know how many people care about what happens around here, and for that matter, how many people actually read the **Avenu**.

Mike Moser, Editor

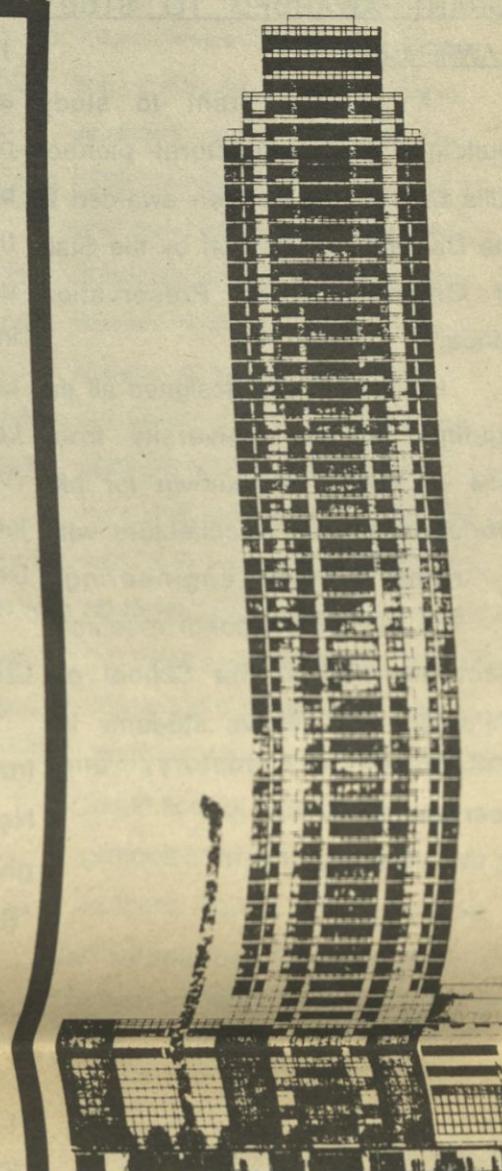
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Expand Your Horizons

FORUM:

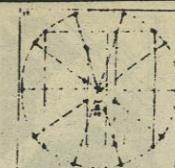
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GRANT AWARDED TO STUDY slide-illustrated lectures ran April FORMER PROFESSOR TO GIVE TALK  
LAWRENCE

13-17, and surveyed the schematic former University of Oregon buildings by architectural pioneer phenomena as well as examined key will give a lecture Tuesday, May 5, Ellis Lawrence has been awarded to buildings and urban design proposals at 8:00 p.m. in room 177 Lawrence the University of Oregon by the State that illuminated aspects of Hall. The title of the lecture is of Oregon Historic Preservation LeCorbusier's thought. Baker is an "British and American Approaches to Internationally known authority on Architecture and Architectural Office.

Lawrence, who designed all the LeCorbusier, and author of Education."

buildings at the University from LeCorbusier: An Analysis of Form, Smith, currently a visiting 1914 to 1946, was known for his (Van Nostrand, Reinhold, 1984). The professor at the University of theories combining architecture with lecture series was sponsored by the Minnesota, has published articles art rather than engineering. Department of Architecture.

The eighteenth-month research project awarded to the School of DIXON TO SPEAK IN MAY

Architecture will involve students in Laurind S. Dixon, a Professor from the Department of Fine Arts at Journal, Kenchiku Bunka, and The Japan Architect.

New York's Syracuse University will give a public lecture entitled sponsored by the Department of "Bosch's Garden of Delights Triptych Architecture, is open to the public

The project coordinator will -- Alchemical Imagery." The free of charge.

travel across the state to research, lecture, sponsored by the Art photograph and document the 400 History Graduate Student BAILEY LECTURE SERIES buildings attributed to Lawrence.

#### CORBULECTURE SERIES

British architect and educator the AAA School will be at 7:30 p.m. Geoffrey Baker presented a week on Wednesday, May 13 in room 107 long lecture series examining the Lawrence Hall. work of Swiss-born architect and urban planner LeCorbusier. The

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Herman Hertzberger, an internationally known Dutch architect, gave a public lecture entitled "Recent Projects; An Attempt to Make Architecture as Clothes, ... Not Just for the Emperor," on Wednesday, April 22.



The Millrace Studios in early Spring.

Photo by Paul Curtis

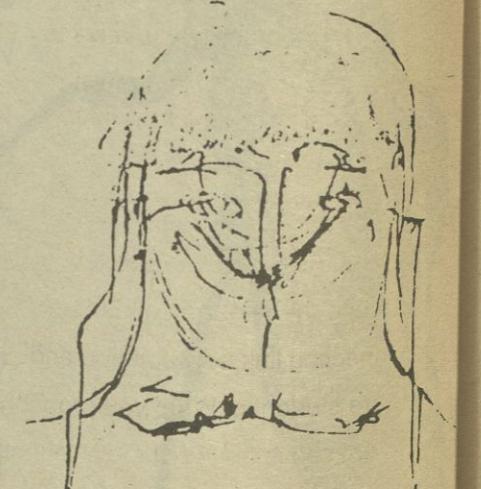
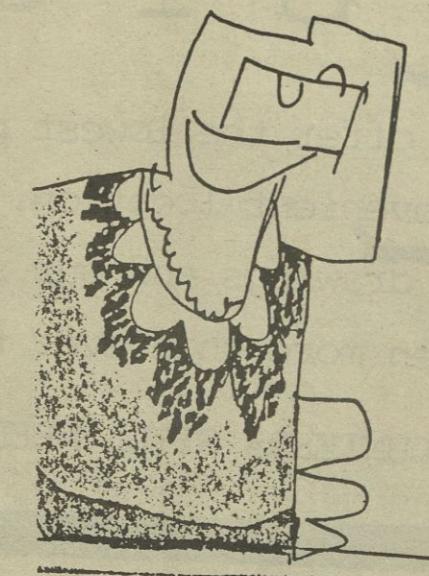


Photo by Shawna Holden  
R.I.P. - A simple marker denotes the final resting space of Emerald Hall.



#### A FEW WORDS ABOUT THE BAILEY ARCHIVES

All work submitted for credit by students attending this university is, and always has been, the property of the university. In the vast majority of instances this right of ownership is not exercised because of the total volume of works produced, and because average, or even above average work has little use as inspirational material for other students. There are, however, those examples which truly demonstrate high levels of achievement in design, and great skill in presentation that serve as models for other and future students.

These works have immediate and enduring value because they show what can be done, and when added to previous examples, inspires performance, and sets standards of excellence.

Once collected, such a body of work has value for generations to come because it is instantly and continuously directed to succeeding classes of students who have the same freshness, naivete, hopes and ambitions that you currently have. You share this with former and future students and therein lies the greater value of your work for it is the tangible sign of your having been here. It is the ability you have to help those to follow in a much more effective way than is now possible. You are the pioneers.

As you can see, these examples of outstanding student work, have value to the department as the connecting link between you and future students. What you probably do not see is that your own work has great short range but limited long range value to you. After you secure your first position in the profession,

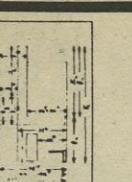
your student work becomes obsolete as a means for obtaining future employment. Later employers are much more concerned with your development within the profession than how you did in school. The work you do currently is always the indications of your progress and development. Your high school work is not what you show employers now. Your college work will soon join your high school work in some closet or box in the attic.

For those of you who have your work selected for preservation in the Bailey Archives, the policy is to give you an opportunity to have the work reproduced so you can build a brochure documenting your performance and achievement.

However, the department insists that the original work be returned within a specific and mutually agreed upon time period. Recently many who have used this policy have not been forthright in stating their intentions - they have not returned their works. The archives have attempted to retrieve this material but have been frustrated by students who have moved away, and not responded to letters and phone calls.

We are currently considering the implementation of rewards and sanctions. When a work is selected for the archives, a letter citing the student for his/her achievement will be written to the student and advising any prospective employer of the high levels of achievement. Of course, the student would still be able to have the work reproduced with the copies being used for the student portfolio; the originals then returned to the archives. For currently enrolled students, if the work is not returned within the specified time, grades will be withheld from the registrar until

#### THE BAILEY STUDENT ARCHIVES



the work is returned in good condition. Graduating students who the archives is being logged into a book noting the instructor, studio, to get letters of recommendation from the department, and when time name, number of drawings, and a permits, their degrees will be brief description of the work. The withheld until the work is returned. All of this sounds disturbing, yet an empty archives is a real tragedy.

This writing needs to end on a positive note. One must be able to see the real value of the Bailey for a total of three hours. Student Student Archives as a means for the work may be signed out to faculty, past and future student participants. has work in the archives. Anyone An archives is the physical record of interested may come visit the a living, continuous chain of student effort and accomplishment.

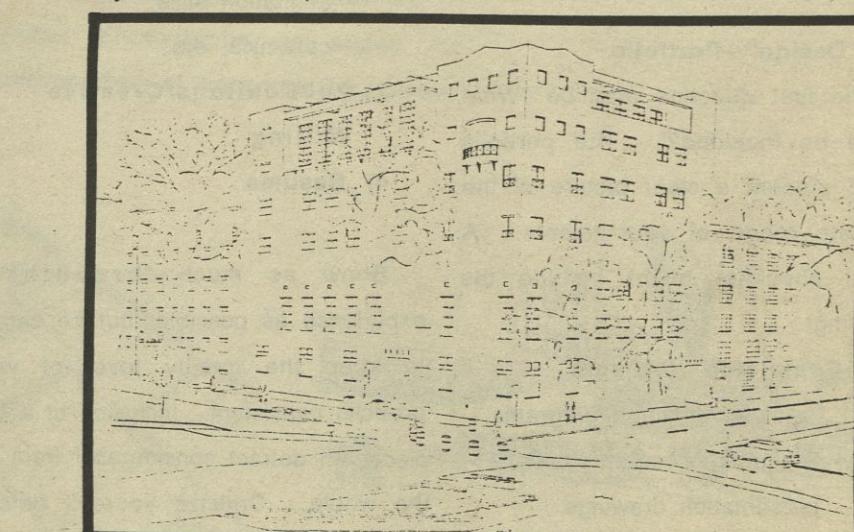
By Pasquale Piccioni



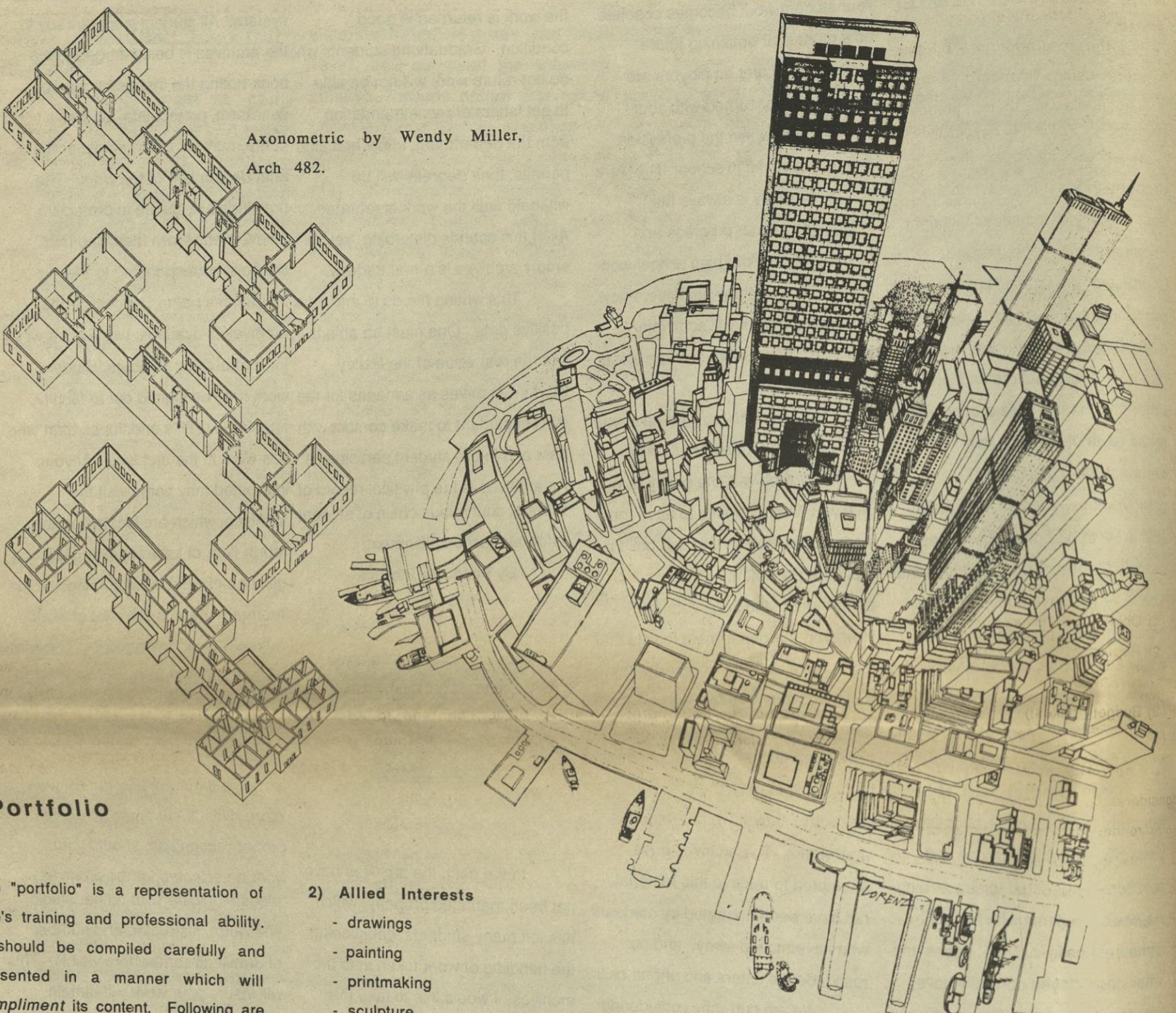
In the past, the archives have not been managed properly, which has left many students questioning the handling of work taken in to the archives. I would like to take this opportunity to explain the current

By Peggy Suzio

Center for International Studies  
By John Falconer, Arch 482.



by AVENU staff reporter Michael Pfohl

*MICHAEL K. PFOHL*

## Portfolio

The "portfolio" is a representation of one's training and professional ability. It should be compiled carefully and presented in a manner which will compliment its content. Following are guidelines and suggestions to consider in preparation or revision of your portfolio.

### The "Design" Portfolio

The first question may be "What should be included?" The portfolio should present a clear picture of the complete range of your talents. A partial checklist might include the following:

#### 1) Completed Projects

- analysis/concepts/diagrams
- design "process" sketches
- presentation drawings
- model photographs

#### 2) Allied Interests

- drawings
- painting
- printmaking
- sculpture
- creative photography
- furniture design
- computer art
- animation stills
- ceramics, etc.

#### 3) Publications/Creative Writing

#### 4) Resume

### Format and Binding

Show as much "breadth" of experience as possible, but be careful to keep the quality level of your portfolio consistent. Inclusion of a bad piece will detract considerably from the whole. Criticize yourself before you allow others to do it for you. It is

more effectively present your designs. If, for example, you are a relatively inexperienced renderer, then do not include any renderings. Anything that will detract rather than add should be excluded. Be honest with yourself.

Another important decision to make in preparation of the portfolio is that of format. The standard formats tend to be 8" X 10", 11" X 17", and 16" X 20". However, there is no need to limit yourself so severely. It is possible to utilize a non-standard format if it will

to your advantage to emphasize your strong points and minimize your weak ones. If, for example, you are a relatively inexperienced renderer, then do not include any renderings. Anything that will detract rather than add should be excluded. Be honest with yourself.

The choice of format and page material dictate the method of binding. Designers using "standard" formats have available to them "standard" leather and vinyl "portfolios" and "standard" acetate sleeves. The "non-standard" format portfolio has become more difficult to design and construct. However, the final product may be well worth the extra effort.

The acetate looseleaf spiral bound portfolio is recommended primarily because of its flexibility. You can easily rearrange your work, adding and subtracting as you progress or change career desires.

### Method of Presentation

The methods of presentation depend on three things:

- 1) Object to be presented
- 2) Reproduction techniques available
- 3) Budget (yikes!)

#### 4) Lettering: Photostat - negative or positive

#### 5) Graphic composition: Color print, color slides

#### 4) Photostat (P.M.T. - B. & W.)

#### 5) Blueprint/brownline/sepia

#### 6) Include the original!

Examples of reproductive media to be used in specific situations are given below:

#### 1) Drawings/paintings/sculpture:

Color print, color slides, b & w print, photostat, P.M.T.

#### 2) Models: Color print, color slides, b & w print

#### 3) Drafting/working drawings:

Photostat, blueline, blackline,

whiteliner (reversal)

#### 4) Drawing: Photostat - negative or positive

#### 5) Graphic composition: Color print, color slides

### Page Composition

The use of the "page" in the portfolio depends to some extent on your choice of format. Keep in mind that the relation of one plate to the next and the individual page layout should always be considered carefully. If you are using an acetate looseleaf binder, you have an added task and advantage to create a comprehensive layout throughout. You can produce a book with added continuity by using both sides of each page.

### Color

Sometimes cost is not the only consideration. Suppose you have a color rendering in which the colors do not work together well. A reasonable idea is to photograph in black and white! Remember - emphasize strengths and minimize weaknesses.

### Color

The appropriate introduction of color into a basically black & white portfolio can tend to add life to an otherwise dull brochure. Color can be added in several ways, for example:

#### 1) Color originals

#### 2) Color photographs

#### 3) Color "backing" sheets

#### 4) Color page inserts

#### 5) Color "added" to b & w prints/photostats

The reproductive media available are listed below in order of decreasing cost (excluding equipment):

#### 1) Photographic print (color) at least 5"X 7"

#### 2) Color transparency (35mm or 2" format)

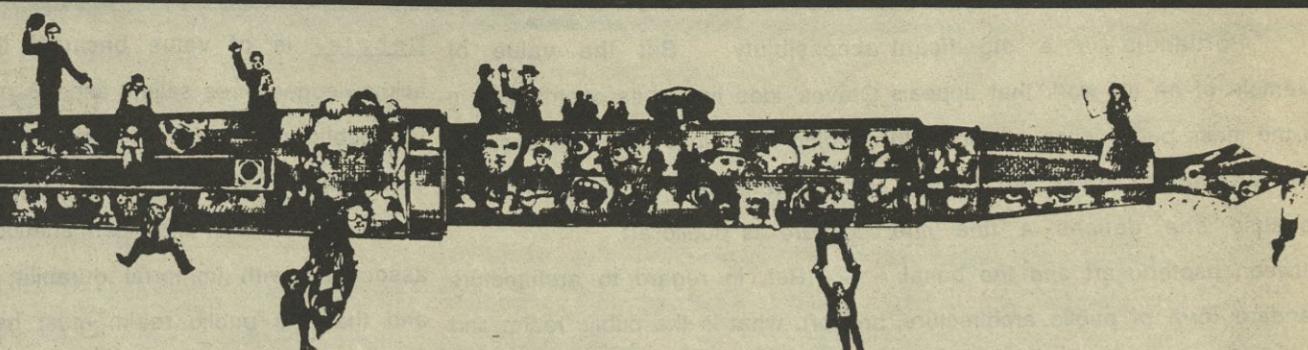
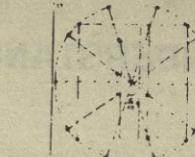
#### 3) Photographic prints (black and white)

#### 6) Tissue paper or colored zip-a-tone added to bluelines, blacklines, photostat, etc.

#### 7) Color graphics!

### Three Dimensional Work

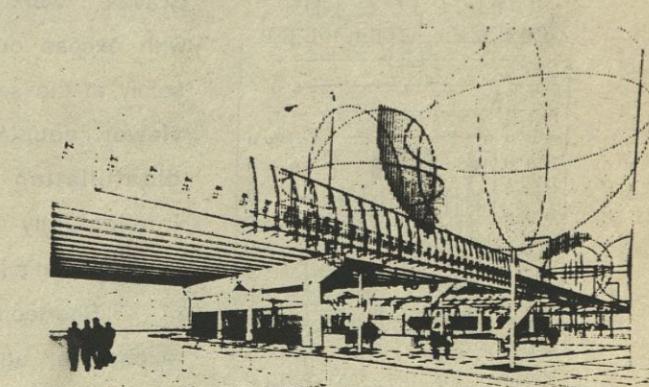
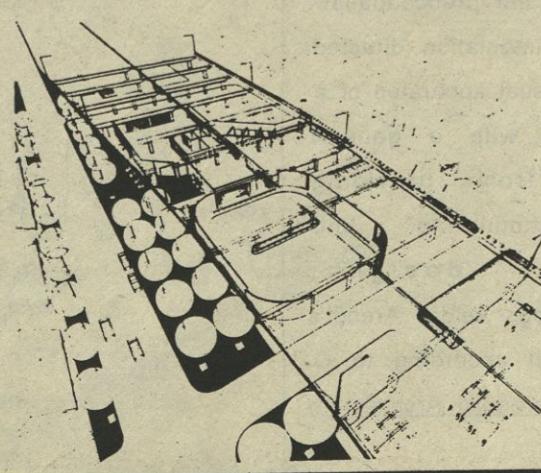
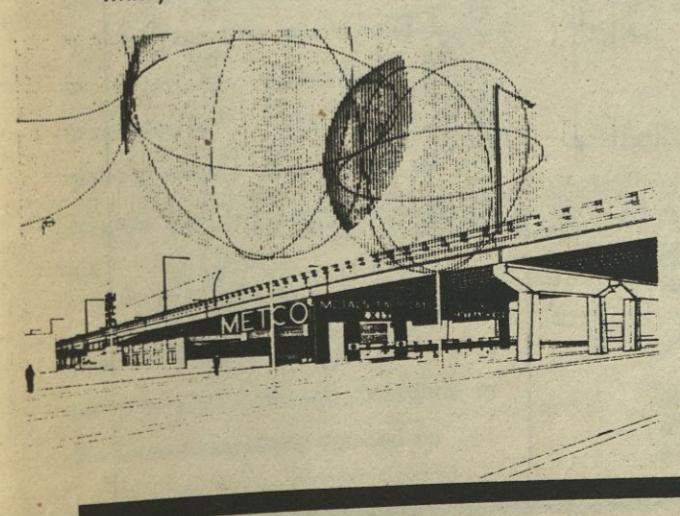
This work must be presented in either photographs or slides for convenience of transportation, unless



There is no rule that says that all plates in a portfolio must be in the same reproduction technique. A more interesting presentation can be achieved when different media are used and combined successfully. In addition, choice of the reproduction technique can be used to reduce an overly large presentation to the size of your portfolio. Careful attention to graphic layout in the "reduced" scale is still

The portfolio pages must be used either horizontally or vertically. It is usually best to set up your portfolio so it can be viewed consistently either horizontally or vertically. The material of which the page is made may be one of many: drawing paper, photographic paper, matboard, colored construction paper, and bristol board to name a few.

Consideration should be given to the overall weight and convenience in handling when choosing mounting or backing materials.



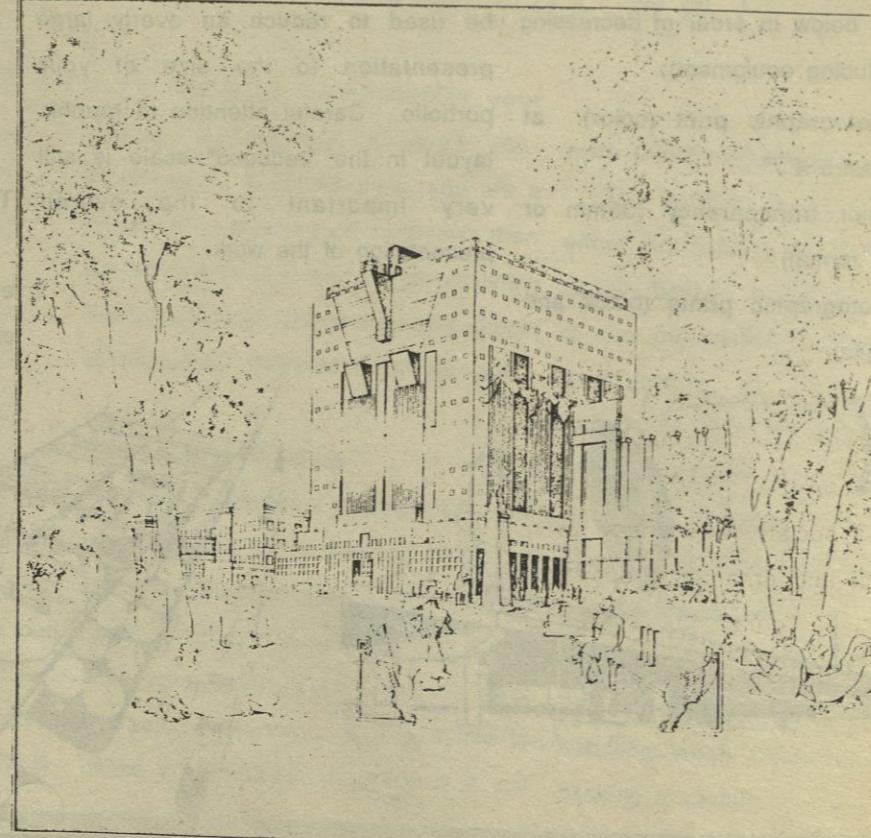
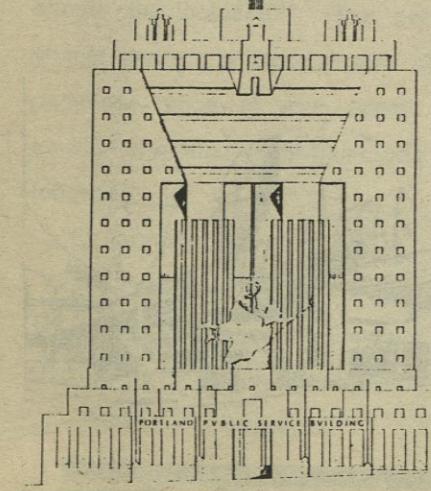
by Steven M. Hoenisch

Portlandia is a significant accessibility. But the value of Debate, is of value because it example of an art work that appeals Graves' idea lies in its contribution in acknowledging three salient aspects of antinomy of representational form: to the mass public without falling into creating the public realm because he the public realm: that it must be the left hand with the trident pointing the aesthetic abyss of kitsch, was attempting to present the established collectively by public upward toward the heavens, the because she defines a fine line sculpture as public art. between esoteric art and the banal, But, in regard to architecture standard form of public architecture, and art, what is the public realm and and that the public realm must be kneeling position indicating Portlandia's value as public art how is it to be established? Hannah accessible to the public for them to accessibility. In a sense, Portlandia exists in her retention of the poetic Arendt, in The Human Condition, understand and enjoy. is an anthropomorphic deity; she is a form while remaining standard provides us with insight to this One feature of Portlandia that sublime, divine apparition. enough to be accessible to members question. The term public, according makes her important in relation to Portlandia's form is symbolic of the mass culture. to Arendt, signifies two interrelated art in the public realm is that of humankind's ill-directed quest to Graves, in conceiving of phenomena: first, that an art object citizens of Portland lobbied against transcend mortal life for the eternal Portlandia, set out to design a figure be accessible to everyone and have certain purists who wanted her sphere of the mystical, but her form the public could identify with the widest possible publicity; and banished. Further more, when a is presented to the public by Kaskey metaphysically and related to second, the "public" signifies the competition was held for her as a reconciliation of this ambivalent geographically. The textbook world as it is common to us all. commission, the public acted situation. Humankind is bounded by interpretation of Portlandia, as Arendt's first assertion collectively on that issue. both space and time. Portlandia's expounded by C. Jencks in The implies, in her own words, that a second interesting element of power of conciliation lies, therefore, Perennial Architecture Debate, the "appearance constitutes reality." Portlandia shows the permanence in the fact that she exists in 'port' is symbolized by the trident in This anti-Platonic idea of "public" associated with objects that accessible space, yet outside of time. the left hand,' land' by the laurel, and directly coincides with the international trade by the rock she is appearance oriented aesthetic of perched upon. In Graves' original today's consumer society. In the long a socio-religious perspective. can appropriate a sort of eternal life sketches for the work, dynamism is haul, though, this view ultimately portrayed by a flying pose. Graves' decreases art's aesthetic potential by way of her posture and bodily sublimation, but also collectively original design, however, was so fleeting, so by overemphasizing the role of position, represents the missing link through dynamic, that her permanence, and perception while simultaneously divine providence. Portlandia's form realm, perhaps the most prominent therefore her public accessibility, denying art's intellectual appeal. is the result of Kaskey's aesthetic was in danger.

Arendt's second approximation sublimation of humankind's When Kaskey, the actual of "public" again propagates the ontological antagonism between life sculptor, acquired the commission, world of appearance -- there is yet another world we all have in he altered Graves' design advantageously by decreasing common: the world of thought, the Portlandia's dynamic character, cognitive world. thereby augmenting her appearance This metaphysical oversight in of permanence. It was Kaskey, then, Arendt's definition of the public who enhanced Portlandia's

realm elucidates a fundamental shortcoming at the root of such "post-modern" architecture as Graves' work: the preoccupation with excess ornamentation directed solely at the sensual apparatus of a viewer coupled with a general disaffiliation from providing intellectually stimulating and functional designs.

Shortcomings aside, Arendt's exposition, again according to C. Jencks in The Perennial Architecture



aspect of Portlandia is her accessibility. Graves, in his initial conception of Portlandia, was attempting to expound an art form that the public could not only readily behold, but also understand and enjoy. Graves is concerned, perhaps too concerned, with trying to appeal to the aesthetic awareness of America's bourgeoisie.

Look, for example, at the Portland building. In his exterior design of the Portland building, Graves is attempting to fulfill the role of accessibility through designing a fine line between highly poetic and standard architecture. But does Graves' building, through the accessibility of its design language, really bring forth enjoyment and understanding from the public percipients?

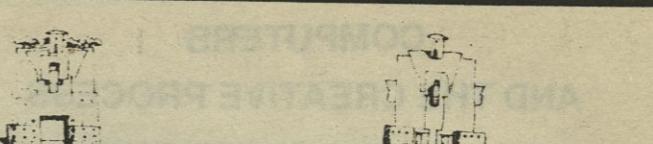
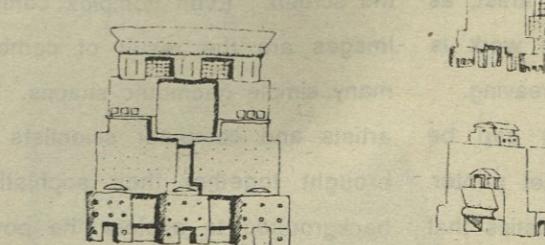
**Enjoyment, yes;  
understanding, no.**

Graves' form of packaging - the building's external makeup- does elicit anaesthetic response from the perceiver. The response, in most cases, is sensual in nature. The building is enjoyed sensually, though not understood intellectually, by the public. Although Graves' architecture is a synthesis of the abstract and the representational, it succumbs too much to emphasis on appearance orientation that coincides with a consumer society. In fact Graves' architecture is nothing more than an embodiment of Zeitgeist. Graves specifically states, in A Case for Figurative Architecture, that "It is important that society's patterns of ritual be registered in the architecture." The "rituals" of today's society, are money as our religion and ornamental appearance as our ritual.

Through his ornamental post-modernism, Graves is feeding the public an aesthetic substitute in the form of sensually dressed up

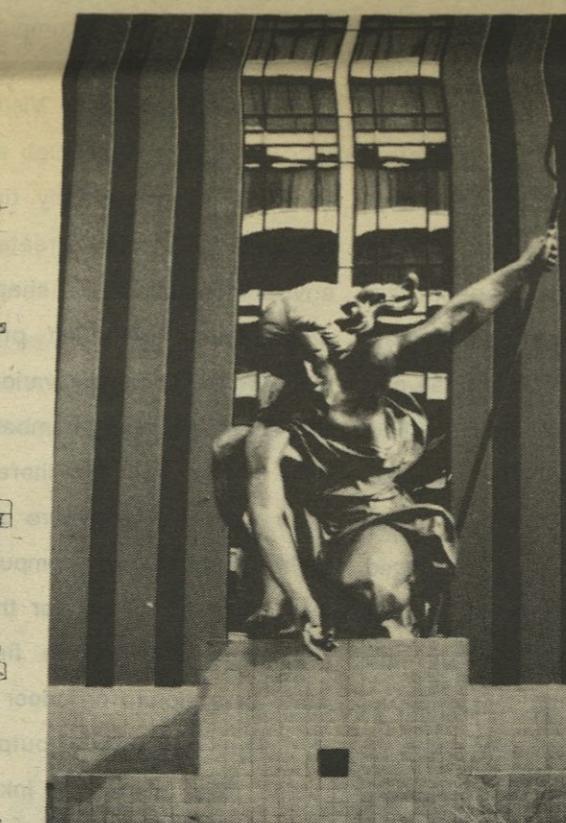
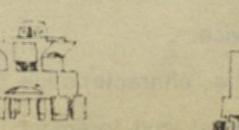
art, thus delegating to art a position beneath its dignity. Superficially, such a strategem, according to T. Adorno in Aesthetic Theory, appears to move works of art closer to the public by stressing their sensual attraction. At a deeper level, however, the ultimate result is that people become alienated from art - because they begin to treat art like a commodity. This results in such psycho-aesthetic behavior as the acquisition of art for investment's sake, which destroys art's autonomous nature. In the end, this form of architecture, to the extent that it attempts to appease the sensual desires of the public, serves to perpetuate, indeed stimulate, the decline of culture.

If, on the other hand, artist and architects develop art works that, through their accessibility in the public sphere, incline the minds of individuals to think about the ideas, attitudes, and knowledge underlying the existence of the art object, then such art will be sublime in the sense that it serves to reconcile the fundamental aesthetic ambivalence - art that is created as the sublimation ideas, but recognized only as a commodity for pleasure - that has evolved mainly as a result of consumer culture. When this socio-aesthetic

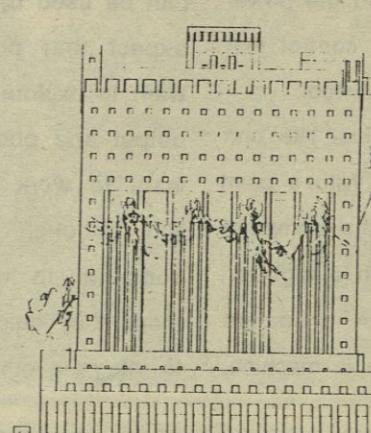
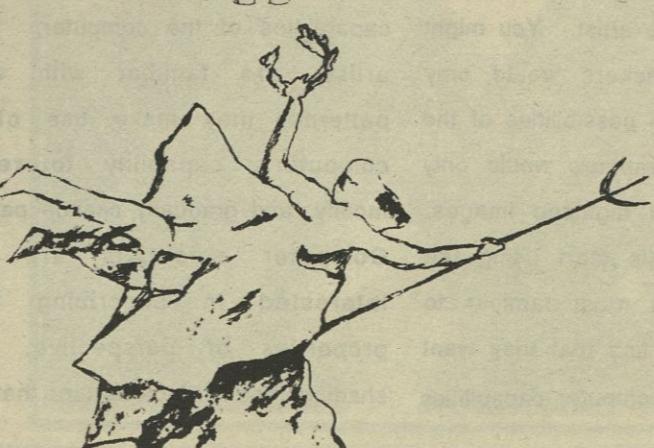


antagonism is reconciled at the root, But Portlandia's potential will art will again retain its status as an not be realized until the public trades autonomous life-form. in their cameras and dispels their

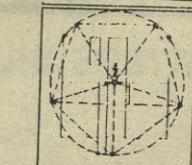
All this talk of accessibility expectations of sensual pleasure for embraces yet another aspect of the knowledge embodied in her being. Portlandia. And again, she emerges Only by critically thinking about the as reconciliator. The Portland art object will this knowledge be building is too opaque and cryptic in exposed. The greatness of art in the its design language for the public to public realm exists in its ability to understand its meaning. Portlandia, stimulate thought, to engage the however, stands on a more common intellect, to implement the cognitive ground because the public can more faculty of judgement. Portlandia has readily associate with her the potential, as an art object, to representational form. She bridges bring this about, but she must be the dialectic between the esoteric careful not to bend down too low... forms of the Portland building and the after all, with her right hand, she's banal forms of the surrounding already offering the public something. urbansphere. She establishes a common ground that people can comprehend. Portlandia walks the fine line between the ordinary and the extraordinary.



Portlandia Photo by Tom Newman.



## COMPUTERS AND THE CREATIVE PROCESS



### COMPUTERS AND THE CREATIVE PROCESS

Why do artists want to work with Computers? Can you make art with a computer? What is it about computers that attracts artists, anyway?

What do artists do with computers? If we put a bunch of artists in a room full of computers, what will they do with them? They will do all sorts of things: imaginative minds would push through limits and try to do what no one thought these machines could do before. Because the computer is such a complex tool, artists are still learning about many of the ways they can use this new image-making device.

What are the characteristics of this new tool? First and foremost, "it is a tool of CHANGE," as Professor David Foster has stated. Whatever you do on it can be modified and, most important, erased. Being able to erase gives you great freedom to explore. The creative process is one of trial and change, experimentation with relationships of colors, shapes, and structure. With the computer, images can be combined or recombined, as can colors from a pallet of 16.2 million colors. The computer also has memory, so that you can make many changes and yet return to an unchanged version if you like. Since all images are reduced to numbers by the computer, each part of the image can be altered. This digital control is limited only by the computer's processing power and memory. Up until recently, few personal computers had the power or memory to provide the control that artists would like in a visual tool.

The computer is not just like one medium, it is like many. With a paint program in its memory, the computer becomes a paint tool; with a digitizer, it is a camera; with an animation program, it becomes a movie machine;



*An untitled work in an "Easter Island" series by David Brunn, graduate student in visual design. Models of the heads were digitized into a Macintosh computer, which then was used to blend and mix images.*

and with a 3-D program, it makes a world of spatial references.

Concepts are as important to artists as tools, and computer artists are exploring concepts particularly suited to the computer.

Visualizing 3-D space and traveling through an image or series of images clearly has exciting potential. You can create a spatial environment made of shapes, forms, and colors, and then program the computer to show you various views of the scene from any number of angles.

This means you can literally animate your way into a picture and can fly right through it. The computer can also be the planning tool for the artist, as for example when the final work is outdoor sculpture or indoor weaving.

The computer's output can be video, film, plotter, or ink jet printer. Each has its own characteristics that can be used by the artist. You might expect that printmakers would only want to explore the possibilities of the output and photographers would only want to work with digitized images.

But, although artists start using the computer in ways most familiar to them, they quickly find that they want to integrate other computer capabilities

reflect visual reality. The efforts of these two groups over the past 10 years have led to the many algorithms currently used by artists and designers to create highly realistic scenes. Many computer artists still feel that learning to program is essential to using a computer for artistic ends. Animation of images is another activity to which computers are being applied. Since repeating things is so easy for the computer, animators were delighted to use programs written to automatically take shapes and rotate them in 2-D or 3-D space or gradually move different shapes in different directions at different speeds. Some of the images in this exhibition are still pictures from animated sequences. A special video tape shown with this exhibit contains demonstration reels of computer graphics animation from commercial industry, research, and individual experimentation.

#### THE PROGRAMMED IMAGE

The majority of images in this exhibition were produced when a computer followed a series of instructions called a program. These programs are written in computer languages such as BASIC, Pascal, FORTRAN, "C", or ZGRASS. The instructions can be as simple as telling the computer to position a red circle, 40 pixels in diameter, in the center of the screen. Even complex computer images are the result of combining many simple geometric shapes.

Both artists and computer scientists have brought together their sophisticated backgrounds to explore the powerful capabilities of the computer. Since artists are familiar with visual patterns, they make use of the computer's capability to repeat, modify, and gradually change patterns.

Computer scientists are very interested in describing those properties of perspective, light, shading, and surface texture that most

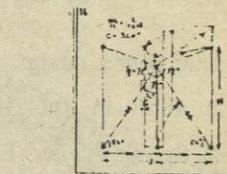
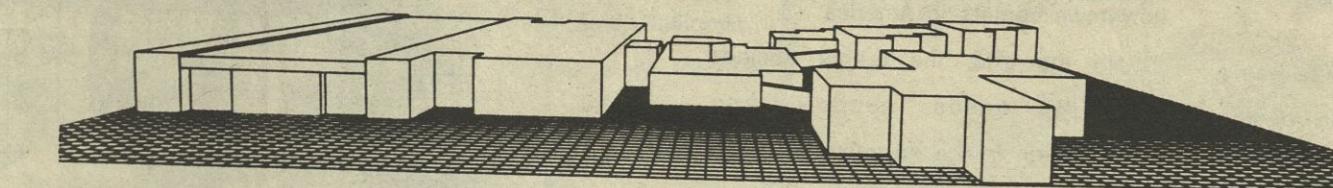
#### PAINT AND MENU DRIVEN PROGRAMS

Since many artists do not know computer languages they must communicate with the computer through a series of specific commands or menu choices. Some of these menu systems have been called "PAINT" programs, because they give you choices of various line widths, colors, and textures with which images can be made. The main advantage that these "Paint" systems offer is an alternative to the keyboard for inputting commands. By using a light pen, graphics tablet, mouse, or joy stick you are using a "gesture" or motion of the hand to direct the computer, rather than typing in numbers and codes.

The menu presents the artist with choices that are selected by pointing to a word or "icon". The use of icons in combination with words has become common because of their clear communicative effect. The menus on



## "Computer Literacy - 87"



this panel display some of the ways choices are presented to the computer operator. Many artists still prefer to learn programming because it offers them more control in manipulating color, 3-D space, and motion of the image. Through programming they can address directly the graphics capabilities of the computer system.

#### THE DIGITIZED IMAGE

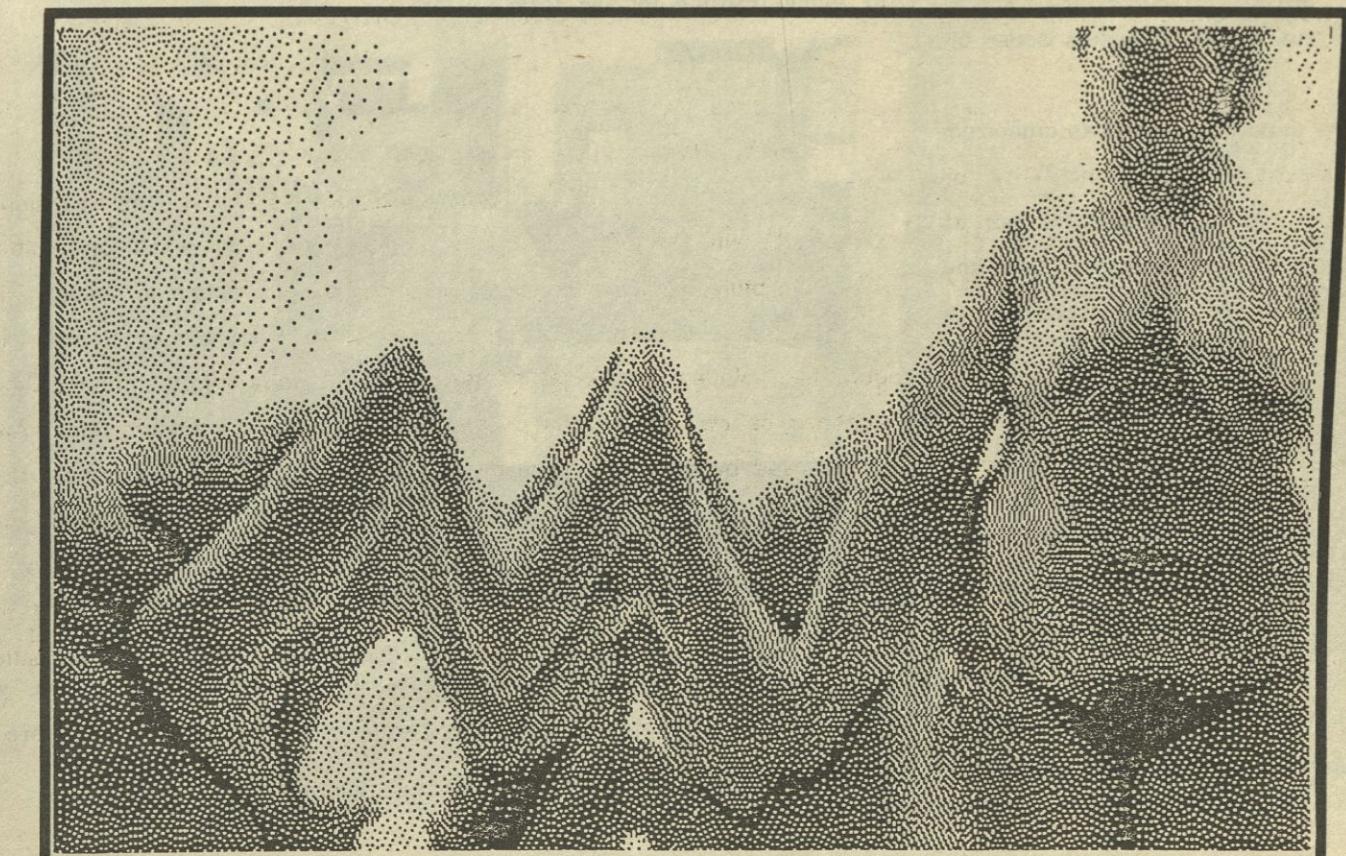
Digitized images, unlike programmed or paint program images, originate from a standard video camera, rather than from the computer itself. The camera converts the light values in the original scene into an electronic signal. While a television monitor can use this signal to recreate the original scene, extra hardware is needed before the computer can make sense of it. Because a computer can only deal with information in the form of numbers, the signal from the video camera must be converted into numerical values. This is called digitizing, and the hardware used to do this is called a digitizer. There are many different digitizing systems, but most often the gray value and/or color value for each pixel is given a corresponding number which the video display circuitry in the computer uses to build up a screen image.

Because the digitizer converts an image into a format that the computer can understand, the image may easily be manipulated. Often digitized pictures are modified and combined with other digitized and non-digitized pictures by means of a paint program. The

#### COMPUTER ASSISTED ART

been working with computers to control motors and lights in complex installations. Other sculptors use the computer to aid them in designing the structure and geometry of the pieces. As more printmakers use computers, we see creative uses of ink jet printers and pen plotters. Here interest is centered on the final ink-on-paper output. The image on the computer screen is secondary to the color and shapes that are printed on various quality papers. Some artists are connecting spray guns and other marking devices to computer controls so that paint can be applied directly to large canvases.

(This article is part of an exhibition of computer graphics art work organized by the U of O Visual Arts Resources and The Evergreen State College Travelling Exhibitions program.)



**CORVALLIS - DID THE  
UNFOLDING CITY UNFOLD?**



Corvallis -- Did The Unfolding City Unfold?

by Shawna Holden

This year's design Charette was a continuation in the tradition of the annual Spring event. Four years ago it was a Planet; then Portland, and Bend. The success of the Corvallis Charette was found in the support by the City of Corvallis both in contributions to the charette fund, and by their interest and support in the work done by students. Work from the Charette will be a feature item in the Corvallis Imagination Celebration, an event to further pursue ideas provided by the Charette. The City has taken the proposals of students as viable options for Corvallis' future.

The Charette was evaluated by the most prestigious jury to date. Among the group of architects, teachers, and planners, was Fred Koetter, co-author with Colin Rowe of Collage City, and Diane Ghirado, an expert on Italian and American new towns and translator of many Rossi manuscripts. The jury elected to conduct an open jury review for the benefit of the Charette teams and the public, but they declined to choose a scheme as most noteworthy, instead they focused on the individual issues of each.

The three day event was organized by the A.I.A.S. and the City of Corvallis. An exceptional number of contributions were received from the City, the U of O, and individuals, in addition to A.I.A.S. funding. Mark Vanderzanden, A.I.A.S. President, was chief organizer and should be congratulated for his efforts. Don Genasci was also responsible for much of the jury contact, as well as his contribution as a jury member. Steve Lindsey, Corvallis City Planner, expressed interest in solutions to downtown variety and density, as

opposed to decentralized shopping malls, which are damaging many downtown centers in America.

In the end, the teams decided Corvallis needs support and centralization in the downtown area as opposed to sprawl. This idea was made manifest by the suggestion of green belts, tree-lined streets, campus connection, defined public buildings, and connection to the river wrapping up the City, as opposed to unfolding it.

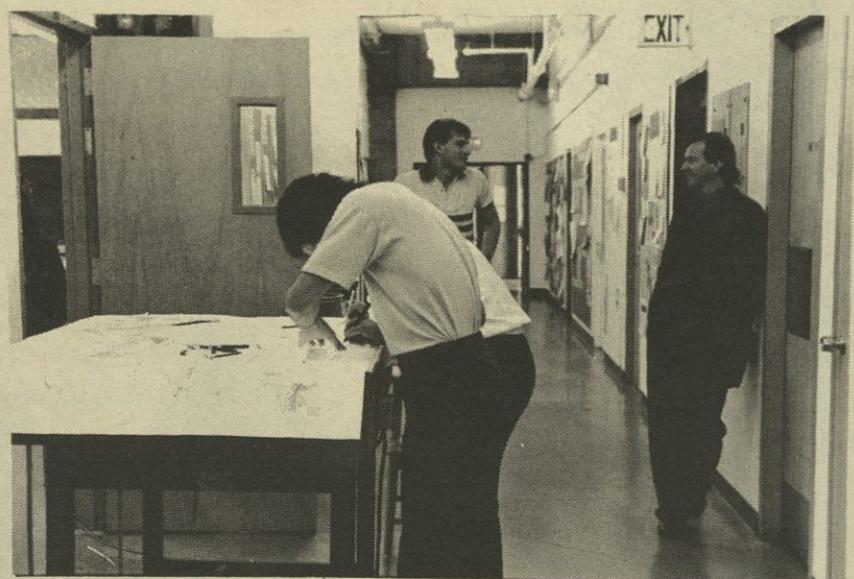
Congratulations to the six teams for their effort.



Garry Papers (Design Team Leader), Matt Roule (Behind Papers), Chris Schroer, David Ross, and Grace Ford do some conceptual sketching as the competition begins.

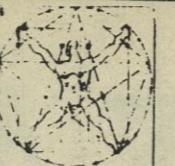


Erin Shilliday, Matt Miller, Michael Fischer (Team Leader), Sean Cho and Don Dietsche discuss the program issues during the three day Charette. Omid Mirarabshahi and Shannon Baird, also members of the design team, were off doing research for the team's effort.



A.I.A.S. President, Mark Vanderzanden, talks with Mark Brazee, while other competitors finish final boards on Sunday, April 12, before the deadline for the Charette.

Photo



recipient of a National A.I.A. Honor Award for their elderly housing, St. Mary's Gardens, in Oakland, California.

Peters is a graduate of the Georgia Institute of Technology, and received his Master of Fine Arts in Architecture from Princeton University. He is a past recipient of Berkeley's Distinguished Teaching Award.

In addition to his professional and academic activities, Peters has lectured throughout the United States and abroad on Light in Architecture, as well as on the work of such noted architects as Alvar Aalto, William Wurster, and Charles Moore.

EUGENE -- Professor Richard C. Peters of Berkeley, California will present the first Frederick Charles Baker Lecture on light and lighting to the School of Architecture and Allied Arts at the University of Oregon. The lecture, entitled "To Love Light Is To Love Architecture", will be held in Room 177 of Lawrence Hall at 8:00 p.m. on Monday, May 11, 1987. Professor Peters is a distinguished architect, teacher, and innovator in architectural lighting. His lecture is the first public event funded by the one million dollar Frederick Charles Baker Endowment which was donated to the School to support continuing study of light and lighting in architectural design.

Professor Peters is a member of the faculty at the University of California, Berkeley where he has earned international respect for such architectural lighting projects as the U.S. Embassy in Tokyo, the St. Matthews Church (1984 A.I.A. Honor Award), the Portland Performing Arts Center Restoration in Oregon, the 1984 Louisiana World's Exposition in New Orleans, Kresge College at the University of California in Santa Cruz, and the recently completed Master Lighting Plan for the University of California, Berkeley Campus.

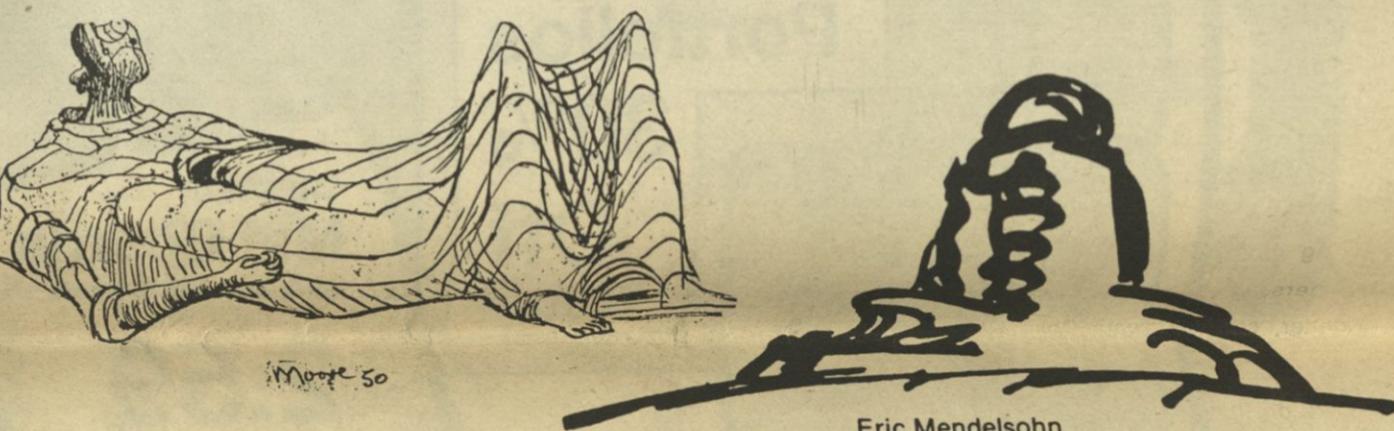
On the Berkeley faculty since 1958, he was formerly the department chairman, and has also served as a Director of the San Francisco Chapter of the A.I.A. Peters has been the President of the Association of Collegiate Schools of Architecture (ACSA), representing all the architecture schools in the United States and Canada. He is a member of the Illuminating Engineering Society (IES) and is on the National Commission of CIE.

His San Francisco architectural firm of Peters Clayberg and Caulfield has won awards for design in housing and commercial facilities, and is a

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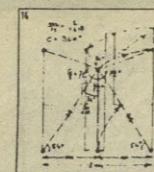
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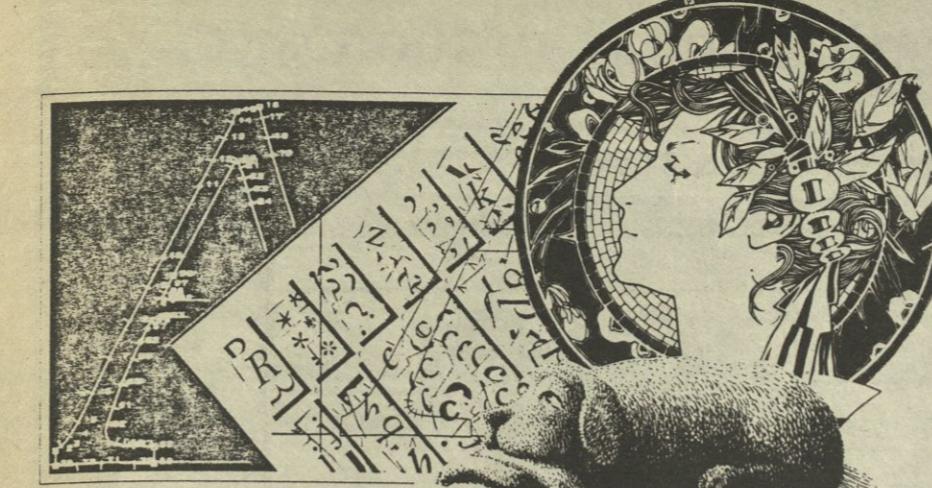
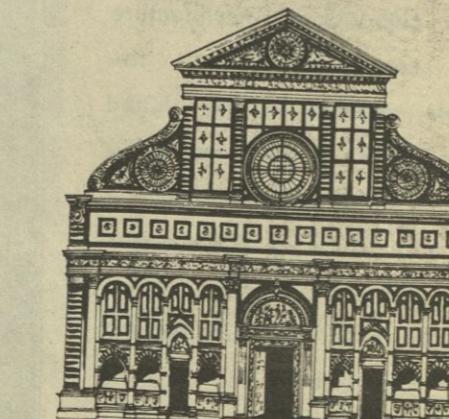
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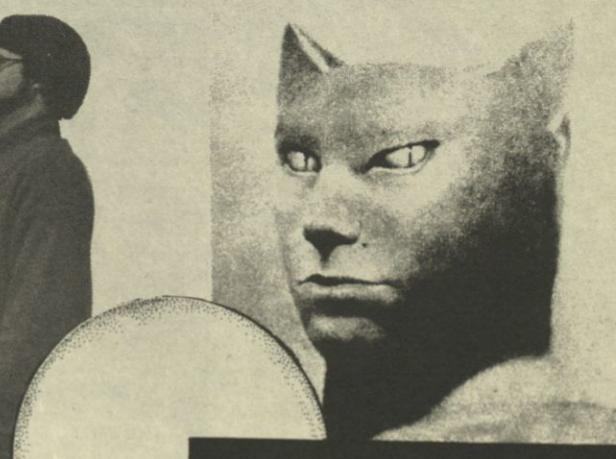


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# ART



# ART

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**PORTLAND**  
Mary Jo Cook & John White  
Works on Paper and Oil Paintings  
Elizabeth Leach Gallery  
April 2 - May 2

**Royal Nebeker**  
Paintings, Watercolors & Monoprints  
Augen Gallery  
April 2 - May 5

**Jay Backstrand**  
Small Sculpture & Works on Paper  
Jamison Thomas Gallery  
April 2 - May 3

**Suzanne Duryea**  
Recent Paintings  
Laura Russo Gallery  
April 2 - May 2

**CORVALLIS**  
Paul Missal  
Paintings  
Gulstina Gallery  
April 7 - May 6



**LECTURES**  
Rosaria Hodgdon  
Streets of Naples  
May 8  
4:30 107 Lawrence



**UNIVERSITY OF OREGON ART MUSEUM**  
Bill Morales  
On Work  
May 22  
4:30 107 Lawrence

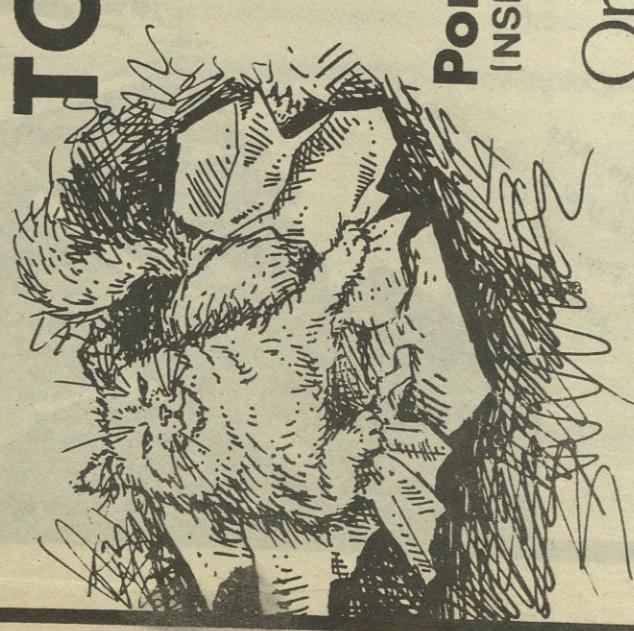
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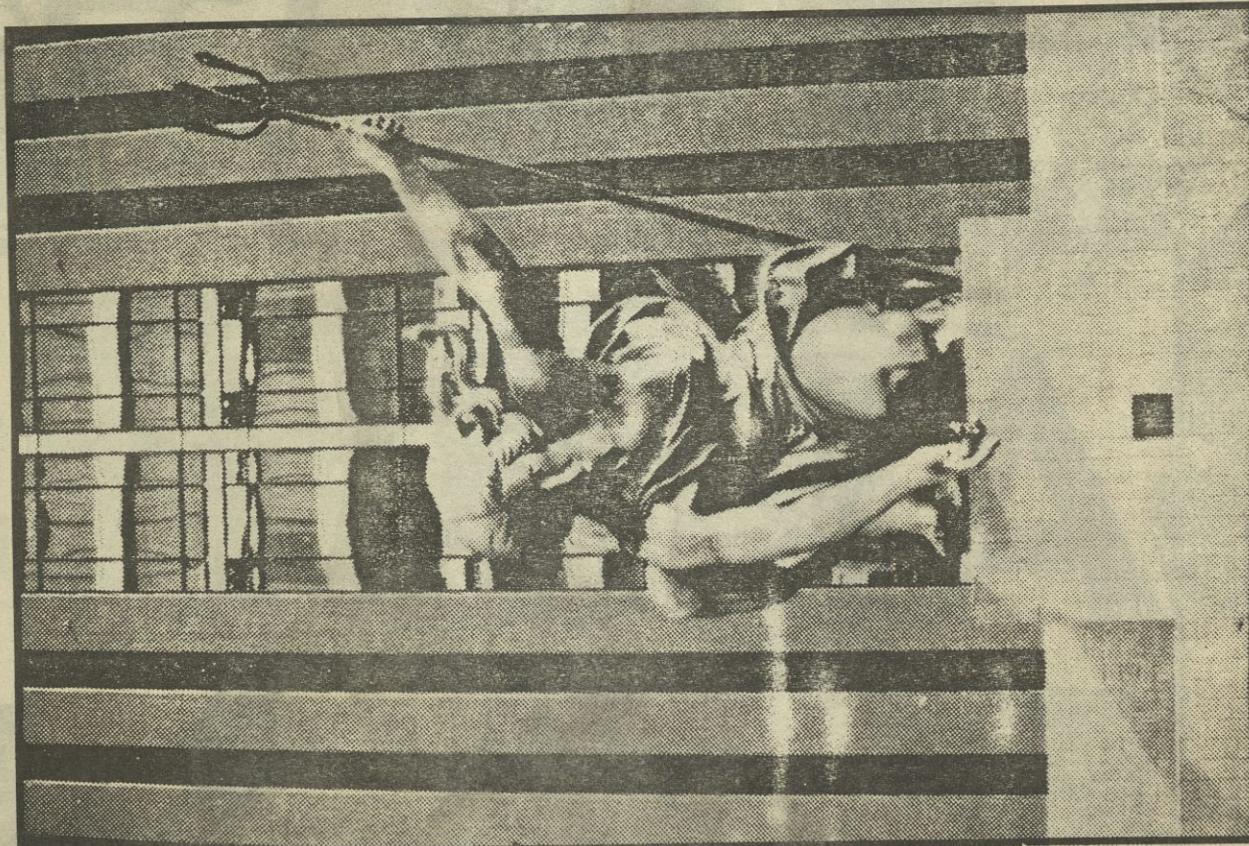
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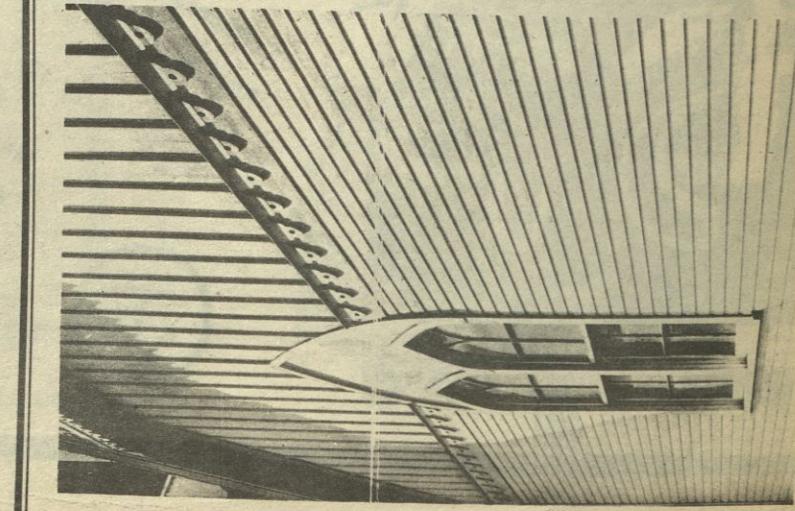
Portlandia Photo by Tom Newman.

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