

AVENU

FEBRUARY 1987

The Beginnings Computer Literacy

Drawings by Ron Tesch, current 5th
year thesis project, 1987



by M. Pfeifer

ELEMENTS OF A MOVEMENT

In the 1980's, digital technology, computer graphics and video effects have become a part of our everyday visual diet. It's been a time of great change -- much of which is a direct result of this "digital" technology. Recent developments in computer and software design make the possibility of owning and operating computers feasible for thousands of people. The proverbial "mainframe" unit and "expert" knowledge once necessary to approach this field have given way to more accessible, "user friendly" computer graphics systems.

In today's media field, computer graphics research, instruction and exploration is beginning to explode. Hundreds of thousands of people have attended national and regional computer graphics conferences and are becoming actively involved with the new technology. Schools, businesses and many individuals are purchasing computer systems. As the variety of the users increases, so hopefully will the levels of understanding and collaboration.

The AVENU, in all its diversity, is now expanding its realm to include computer literacy in every issue. The articles will be current, incisive and covering a large range of applications and topics. The first of these, however, will be a "primer" -- covering basic information that new users need to understand in order to overcome the "technophobic" side of computer literacy.

OVERVIEW

To begin, two categories must be clear -- hardware and software.

The first, as its name implies, involves all devices that are not computer "disks". The monitor (viewing screen), brain, keyboard, mouse and any interface device are all "hardware". The software defines the instructions which guide the hardware, written in machine language, "binary code".

"Disks" or floppy disks are software. Program information is accessed and/or stored on these handy units. Disks are inserted into the computer, program information is then "loaded" into the computer memory, then executed with keyboard or mouse commands. Typically, disks hold between 400K to 1.2 megabytes. "K" stands for kilobytes or 1024 bytes. One byte equals 8 bits; a bit is the term used to define one binary digit or an "on" (1) or "off" (0) command. The binary code exists with just these two commands, strung together in

Turn to page 4

AVENU

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.

Advertising rate: \$5.00/column inch, based on a three inch column. Contact AVENU at 686 - 5399 or message at 686 - 3631.

RAMBLIN' ON

by Mike Moser

As we begin the second week of midterms in the A&AA School, things begin to get a bit tense. Everyone has something to do, deadlines to meet or five or six chapters for some class to read. The stress level runs high. Most people tend to power on through it all and then blow out after midterms are done with.

But there is another way. Schedule some time off during the week to have for yourself or with someone you like. This is time when you put the fact that you haven't even looked at M.E.E.B. (those of you in E.C.S. know what I'm talking about), or that you've realized your buildings'

organization looks like a Picasso, out of your mind. Have a nice dinner, see a movie or play some Frisbee. There is always the old standby of taking a bike ride or a walk in the woods.

Question: When an architecture student screams in the woods, does anyone hear it? Just wondering.

Anyway, it is important that you don't push yourself too hard. Let's face it, a week of all nighters have never helped anyone. All it gets you is oatmeal on the brain. Come on, you've been there. The instructor says to put your name on the test and you think, "Damn,

I know I read that somewhere." Then you add -- "It'll come to me." Sure. (Just in case, carry a piece of I.D. to all midterms this week.)

The bars around town can always tell when the midterms roll around. The age old stress reliever, commonly called beer, gets pumped into students' bodies as fast as those chapters of Art History. This tends to happen quite frequently. It is common for the students of the A&AA to tread that worn path from Lawrence Hall to Rennie's Landing or Taylor's or the other fine drinking establishments and drink their blues away. It's fun

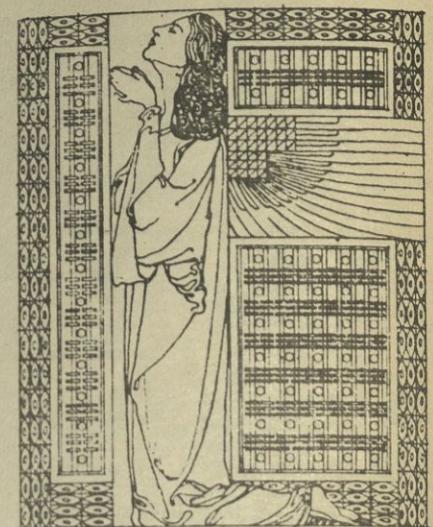


All The News
To Give You Fits



WINTER 1987 STAFF

From left to right: Shawna Holden, Mike Moser (editor), Edwin Lim, Leinani Lundahl, Elmer Lin, Steve Witter, Paul Curtis, Mike Pfohl and Scott Bangs.



FORUM

A&AA TELEFUND

The School of Architecture and Allied Arts just completed a major fundraising effort in the form of the Telefund. Karen Johnson led the effort to raise a goal of \$35,000 for the School. The Telefund was conducted January 21 - 29 by 162 volunteer callers who contacted alumni for pledges and donations. The callers garnered the following totals for each day:

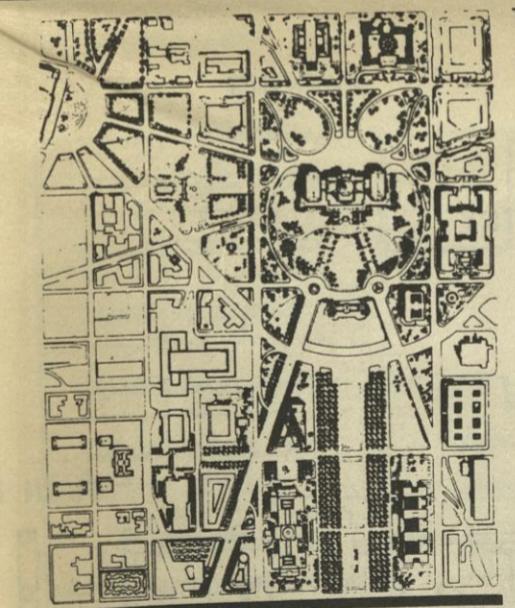
Day 1:	Pledges: 257
	Amount: \$8,426.50
	Callers: 29
Day 2:	Pledges: 222
	Amount: \$5,975.00
	Callers: 33
Day 3:	Pledges: 170
	Amount: \$4,477.50
	Callers: 35

Day 4:	Pledges: 155
	Amount: \$4,755.00
	Callers: 22
Day 5:	Pledges: 207
	Amount: \$5,152.00
	Callers: 27
Day 6:	Pledges: 123
	Amount: \$4,845.00
	Callers: 16

The grand total which was reached was \$33,631. The money is to be used in many ways around the school.



Time for a change. Shawna Holden, Mark Vanderzanden and Avery Lim work on remodelling the A&AA Student Store.



CLAUDE FORREST MEMORIAL LECTURE

BY ANNE VERNEZ MOUDON

EUGENE-- Anne Vernez Moudon, Associate Professor in the College of Architecture and Urban Planning at the University of Washington, Seattle, will be giving a public lecture entitled "How Cities Are Made: Exploring Urban Form and Building." The free of charge lecture will be Tuesday, February 24, at 8:00 PM in Room 177 Lawrence Hall, University of Oregon.

Vernez Moudon is also the Director of the Urban Design Program at the University of Washington. The MIT Press just published her book, *Built For Change: Neighborhood*

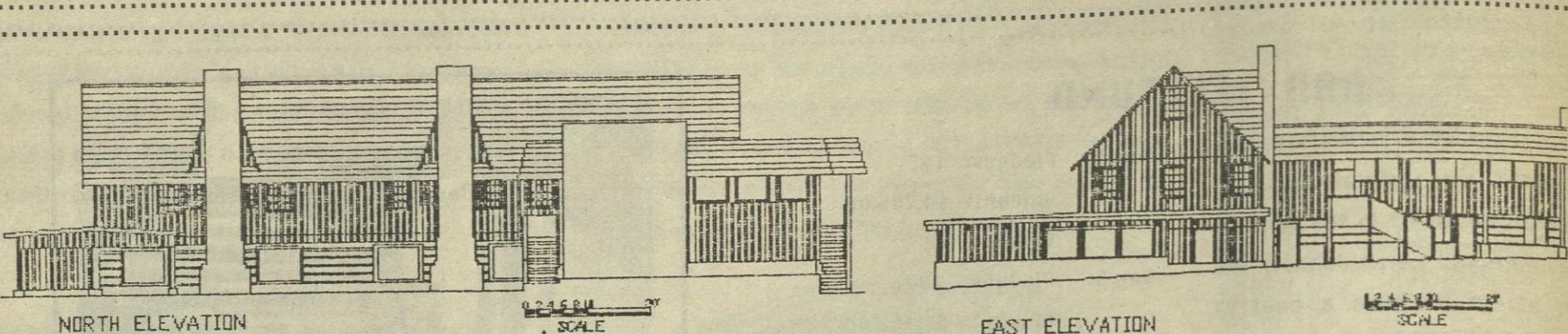
Architecture in San Francisco. She

is in the process of editing a volume titled *Public Streets for Public Use* and has edited four other books: *Streets are Public*, *Streets as Public Property*, *Development in Tall Buildings*, and *Planning and Environment Criteria for Tall Buildings*.

A native of Switzerland, Vernez Moudon has taught at the University of California at Berkeley and Massachusetts Institute of Technology. She has conducted special courses at the Universidad Metropolitana in Mexico City, Banco Nacional de Habitacion in Rio de Janeiro and Universidad del Zulia in Maracaibo, Venezuela. She is the recipient of four fellowships from the National Endowment for the Arts, *Progressive Architecture* Urban Design, as well as the Applied Research awards, Ecole Polytechnique Federale National Research Award and several other fellowships.



The purpose of the forum page is to give students and faculty of the A&AA 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.



NORTH ELEVATION
Cont. from page 1

combinations used to control the function of the computer. A "megabyte" equals about a thousand kilobytes or to be more precise, 1,024,000 bytes. There are two standard disk sizes, 3 1/2" and 5 1/4". The smaller format (3 1/2") is a more rigid, durable unit that is becoming very popular in personal computers. The disk "spins", information is accessed from sectors which are divided by magnetic headers; an image similar to a dartboard.

"Ram" and "rom" are other common terms in current technology. These are similar to the hard drive in that they are

3 1/2" disk. It is instead a rigid, high quality disk concealed in the computer -- accessible only through keyboard/mouse commands. This "hard drive" is used to store large programs or many programs without unnecessary disk swapping. Often, a hard drive is bought separately, an upgrade to a computer system. They're available from about 1 meg to over 50 meg.

Many new users are often confused about the term "hard disk" or "hard drive". This is not a

both internal memory storage areas. RAM (Random Access Memory) is the primary memory. Secondary memory is the hard drive and floppy disks. ROM (Read Only Memory) is "non volatile" memory -- the user accesses this for information only -- however, on most systems this is programmable.

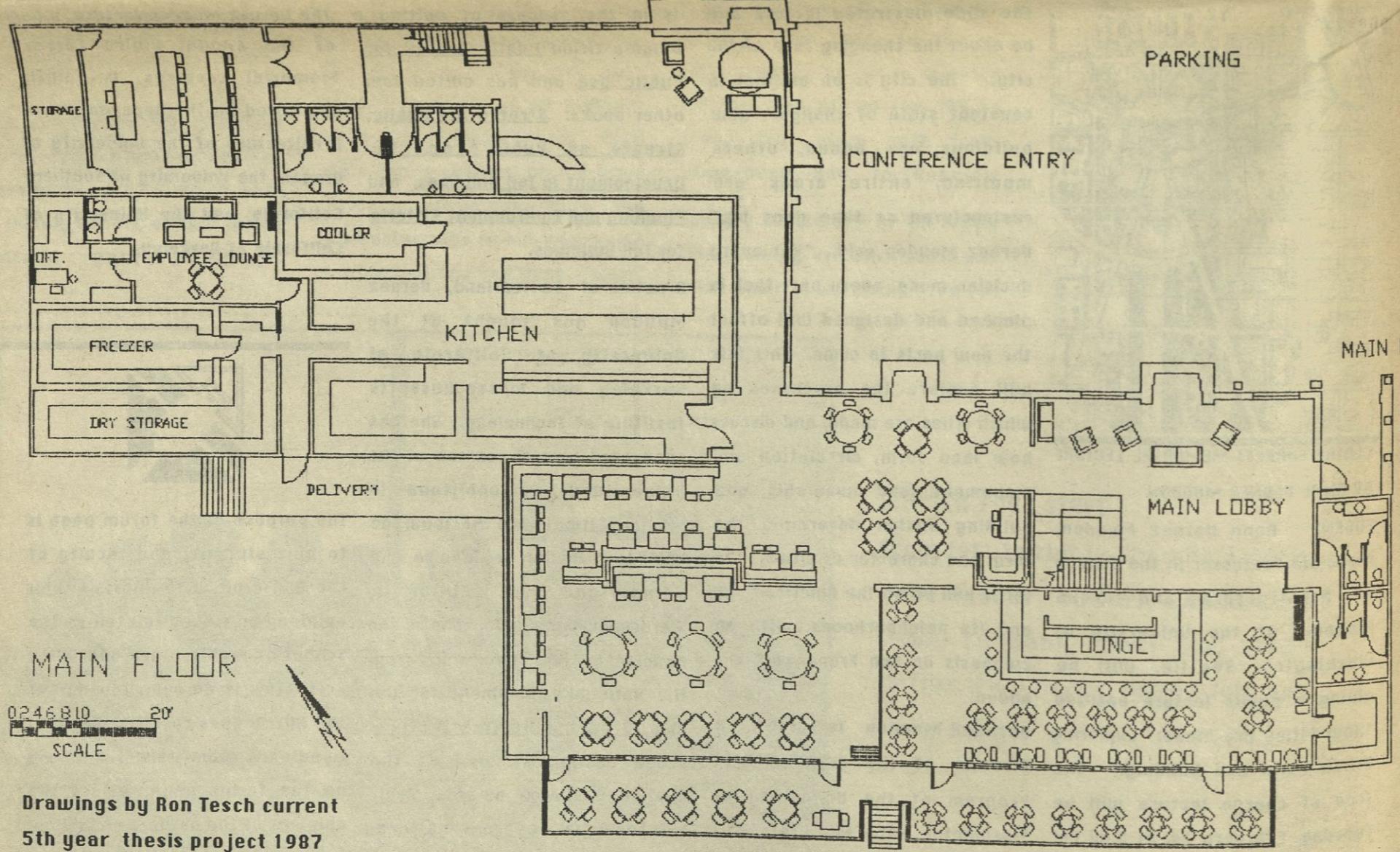
The lines of communication between the C.P.U., memory, and control devices (keyboard, mouse) occur on a device known as a "bus". Transferring information thousands of times a second, the bus is always full! (This is

"layers" in the brain. The C.P.U. is a "logic" unit which speeds up equation routines necessary for high speed interactive graphic display. (Necessary for real time draining to occur) -- The latest C.P.U.'s are 16 bit and 32 bit processing units -- increasing computer speed and accuracy.

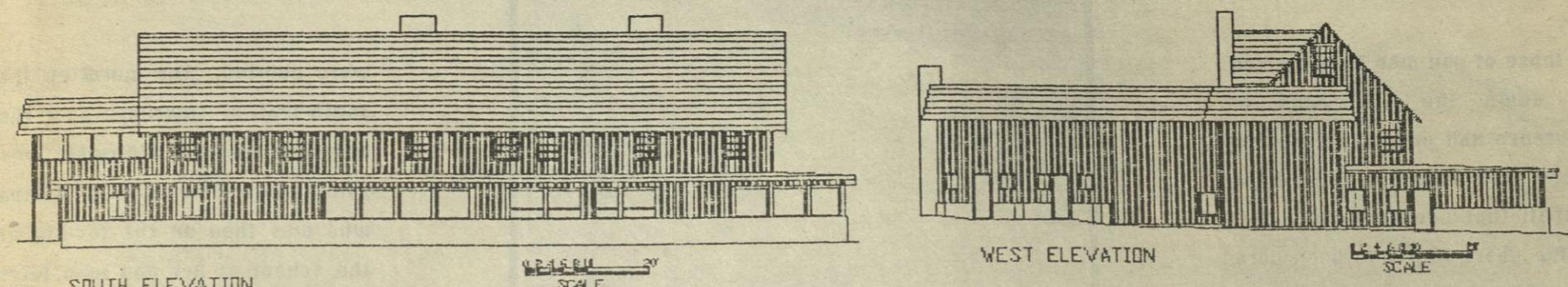
The computer monitor (viewing screen) has basically two types: vector displays and raster video displays. Both depend on the glow emitted by a phosphorescent screen when

bombarded with a stream of electrons. For truly interactive graphics -- you move and the dot on the screen moves -- fast vector refresh display systems are being used. To produce 'flicker free' images, the display must be continually refreshed because of the limitations of phosphor. A composite monitor is the third type which combines aspects of both system

That's a basic overview of a "typical" system. There are a growing number of



Drawings by Ron Tesch current
5th year thesis project 1987



SOUTH ELEVATION

WEST ELEVATION

2. A software overview for design.

(Amiga, Atari, IBM, Mac, Tandy)

3. Computer comparisons for \$2000! (Which one should I buy?)

4. Computer workspace analysis. -a guide for creative control.

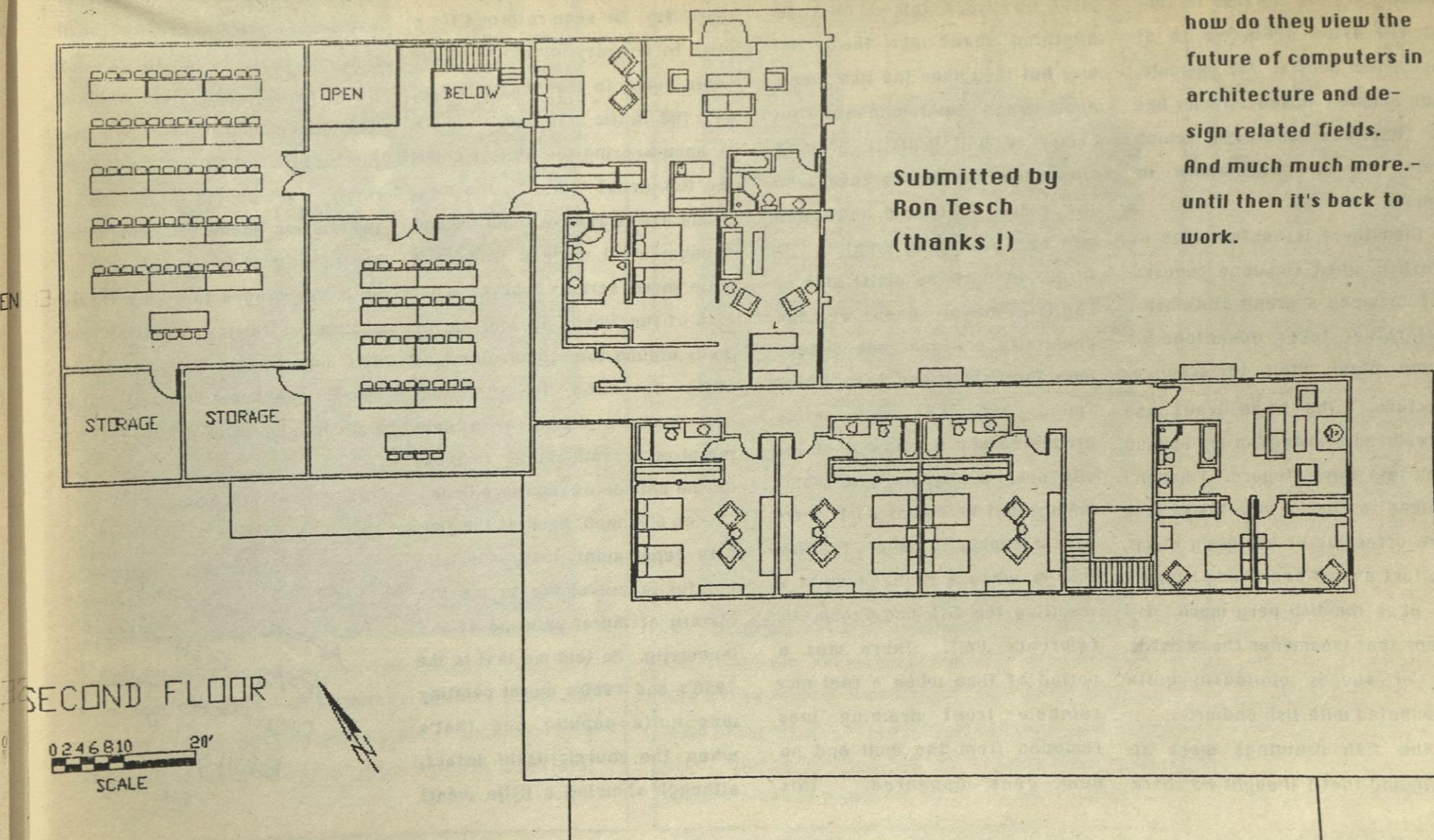
5. A design simulation issue.

-Look for this beginning the Avenu's upcoming presentation issue!

6. Office update: '87-'88

-What systems are the professionals using and how do they view the future of computers in architecture and design related fields.
And much much more.- until then it's back to work.

Submitted by
Ron Tesch
(thanks !)



GRAFFITI INTO ART

by Paul Curtis

Those of you who have walked up down the stairwells of Lawrence Hall over the past few years have probably noticed the graffiti that adorns those walls. In the years that I've been here I've seen all kinds of graffiti (as you probably have also). Of the different varieties of graffiti that appear, some take on a somewhat "larger than life" quality. An example of this are the fish drawings that have been appearing in and around the south stairwell of Lawrence over the past four years.

Much of the graffiti is funny in one way or another, but it is mostly bathroom stall humor. One of my favorite sayings in the stairwell started with the first author writing "smash the state", then someone took the liberty to follow it up with, "and pick me up a pizza on your way home". Others get much harsher in tone and are often offensive to at least a few people. For example, many people I talked to don't like the "buttface" character which seems to be everywhere in Eugene.

Then there is another kind of graffiti; when someone chooses not to make a grand statement, but rather takes advantage of some blank wall to draw a picture. The huge trout and steelhead drawings in my opinion fall into this category. I haven't talked to anyone who thinks they are offensive or unsightly at all. In fact almost everybody I talked to likes the fish very much. It's clear that whomever the artist is, he or she is obviously quite fascinated with fish and art.

The fish drawings were so intriguing that I thought I'd check

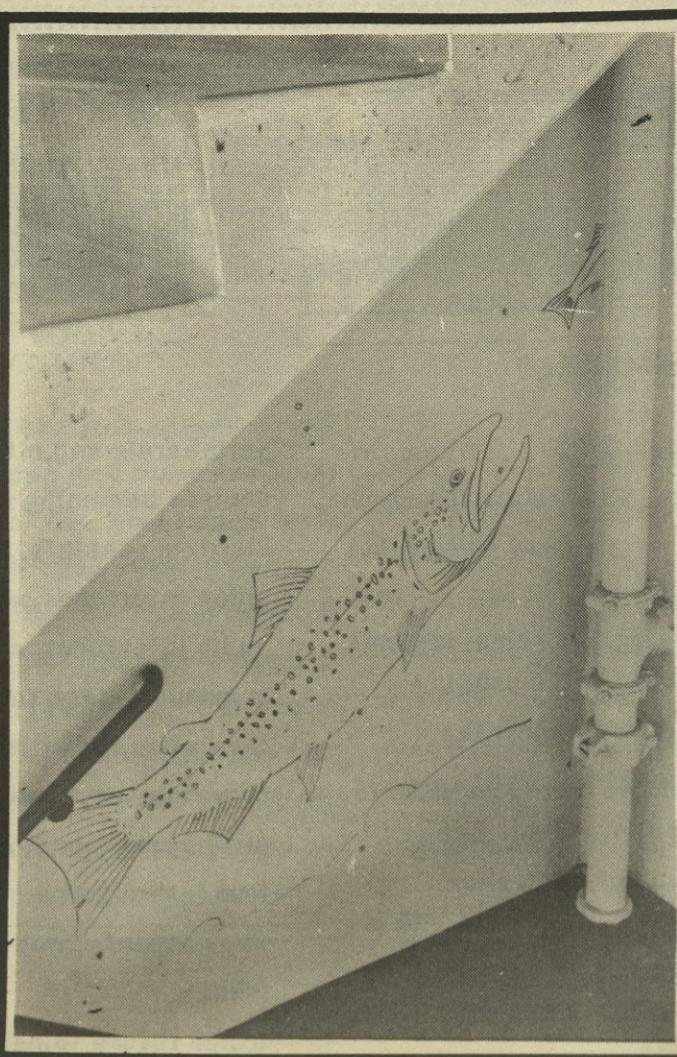


PHOTO BY PAUL CURTIS

around to see if the artist was an art or architecture student so I could ask them what the fascination with trout was. At first no one I talked to knew anything about who the artist was but they liked the fish. Then, once when talking about the Lawrence Hall graffiti, a good friend told me that he knew who the artist was and had even watched one being created. It turns out that the artist was an English major here at the University and just has a deep love for fishing and art. I also found out that the artist graduated and moved out of the city over two years ago, which means that he comes back every once in a while to replace the fish.

Upon hearing the stories about the fish artist (who, by the way, would like to remain shadowy and anonymous) I decided to take a little more serious look at what kind of sanctioned art was on the walls around the school. The idea came to mind to somehow coordinate a drive for a new mural on a scale similar to those on the outside of Lawrence Hall.

Ken O'Connell, head of the Fine Arts Department, was especially helpful in explaining to me the history of mural painting at the University. He told me that in the 1950's and 1960's mural painting was quite popular and that's when the murals (still intact, although showing a little wear)

"REMEMBER,
AFTER 10 MILLION
YEARS FISH DON'T
DISAPPEAR THAT
EASILY!"
THE ARTIST

ENTRANCE PAVILLION FOR FIFTH STREET MARKET

First, the construct is a folly on which will turn the Pavillion into a the street edge, as well as a ruin of sorts. This refers to the gateway to the Market. It begins uniquely Northwest regional to make a stronger edge and predicament of overgrown vines

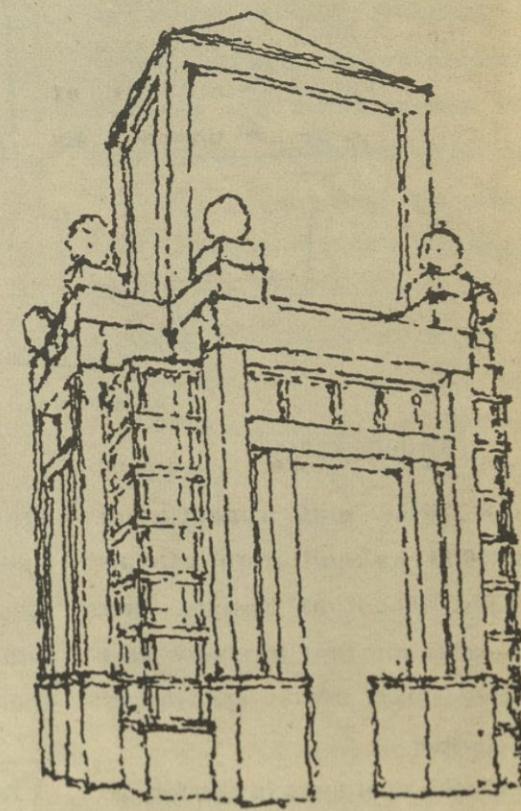
For its size, the entry pavillion corner for the street and a layer from constant rain. designed by Don Genasci, Assoc. to the parking lot. It's also a sign Architecture and Urban Planning, for the Market and the downtown And there were also formal for the Fifth Street Market area.

performs many functions, and can be read many ways, and proves It's an urban building that can be the building has a clear base, that a few good intentions can go read at varying scales: that of the middle and top. This formalism a long way.

The Pavillion was not meant to stand alone; it was designed as the downtown from the Ferry part of a larger scheme of Street Bridge.

trellises, pavillions, and porches There was also a concious that linked the corner entry to the effort to make it regional Market building, but the Pavillion both by using by itself maintains the basic ideas local materials and methods very simple design. It's a very and functional intentions of the (woodwork) and the planting of good example of a building that larger plan.

To me the measure of the pavillion's success lies in the economy with which the architect translated all the intentions into a the white climentis on its trellis does many things at once.



PAVILION EUGENE, OR

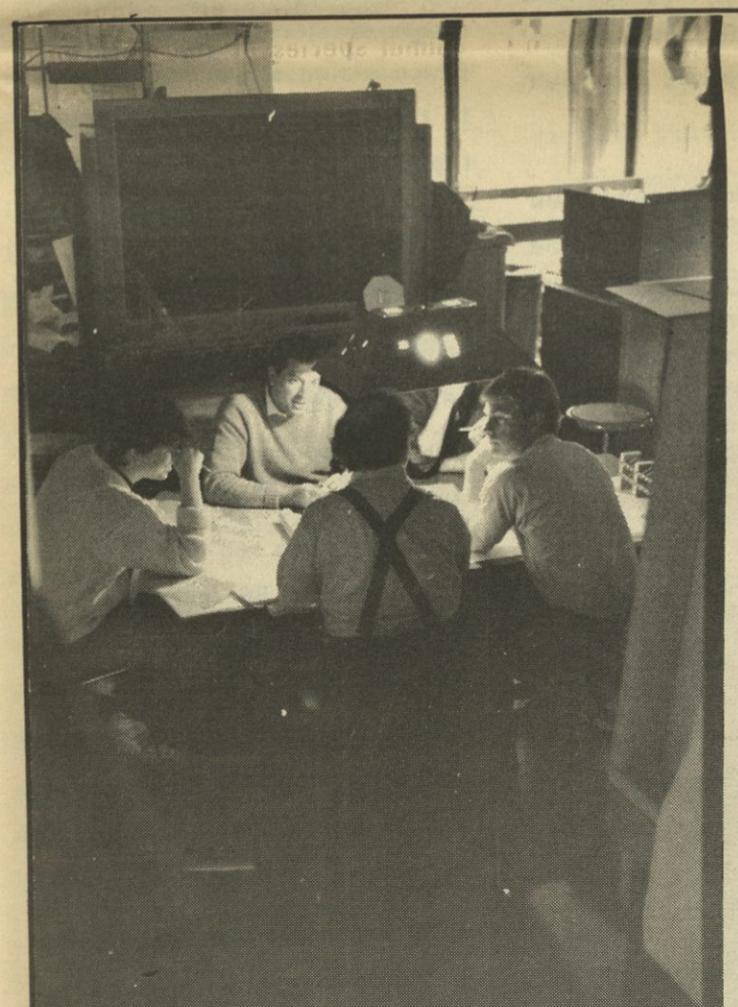


PHOTO BY PAUL CURTIS

As midterm reviews near, Pat Picconi's ARCH 482 studio has begun to double up the crit schedule. Here Picconi (with his back to the camera) makes a point to John McGrew, Geno Bernard and Tony Kingman.

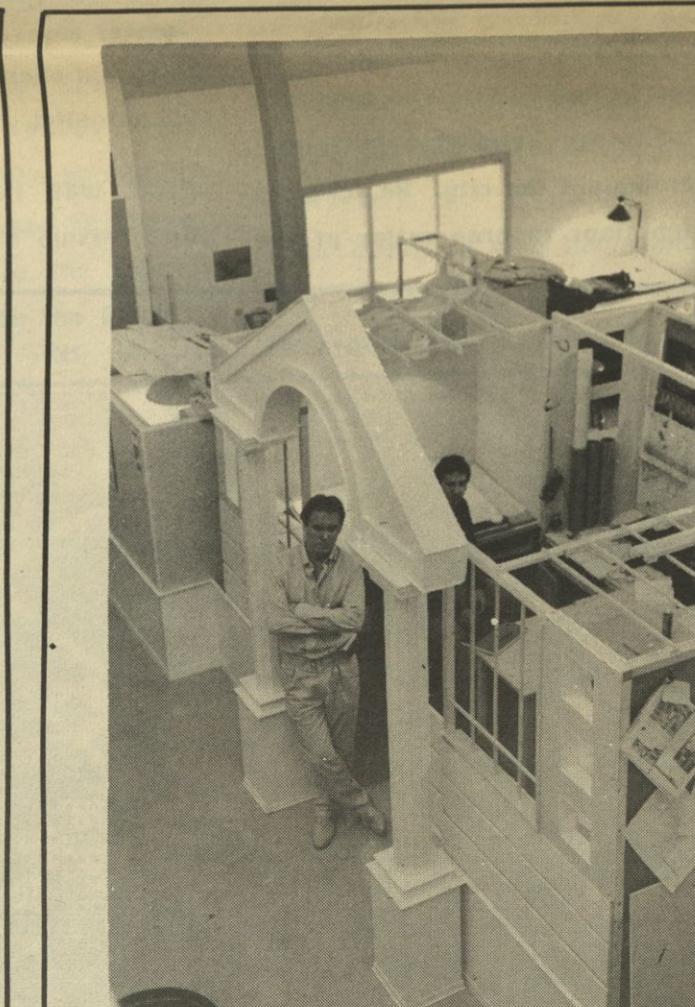
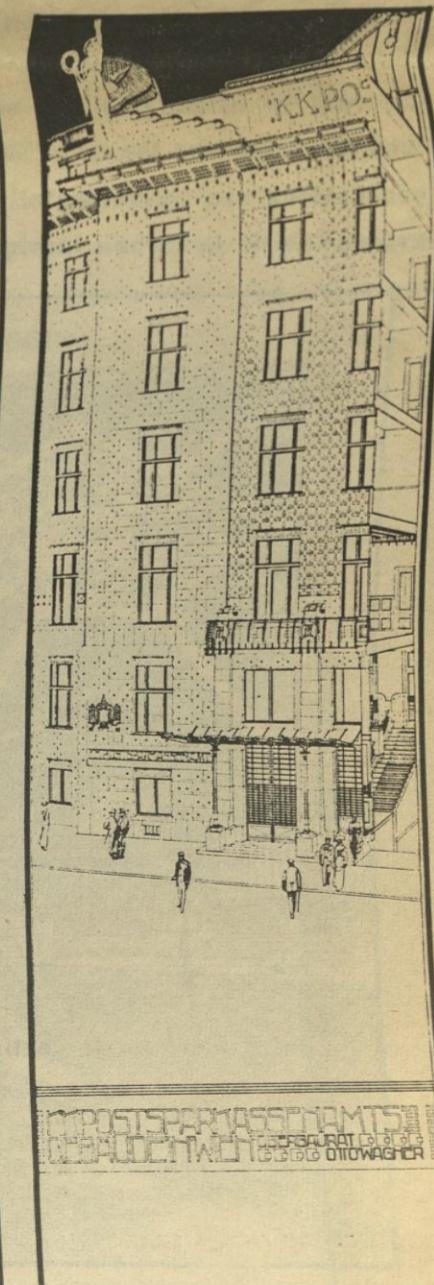
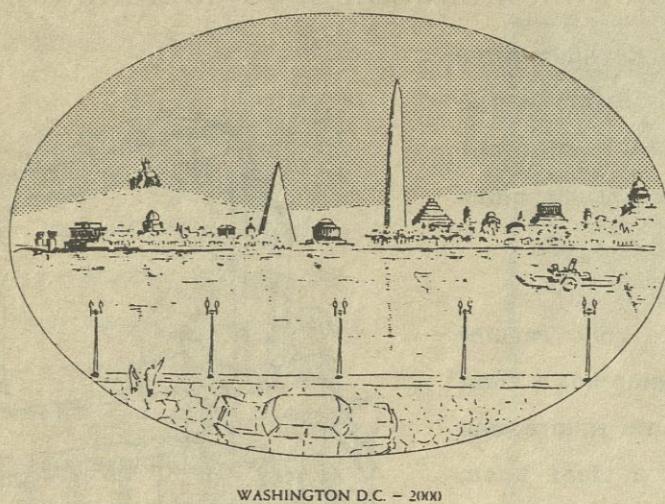


PHOTO BY PAUL CURTIS

Kevin Love and Bill Murray spent a total of 37 hours and a wad of cash to construct their work space in John Reynolds 481 Architectural Design studio. The arch, designed by Love, is constructed from foamcore and is supported by 2 X 2's and drywall.



NEW ARCHITECTURE REVIEW



WASHINGTON D.C. - 2000

BY DOUG KEYS

Leon Krier was recently in Portland by invitation of the Oregon School of Design. His lecture is the first in a four part lecture series OSD is sponsoring this Spring.

Krier, who now lives in London, is travelling en route from Los Angeles. There he has been consulting for the Getty Foundation on Master Planning the Malibu museum site. He describes the project as being in an early stage but relates his interest in connecting the site with the ocean and the hills. Such conceptions are fundamental to Krier's work in urban design.

From city scale to block and building scale Krier has precise ideas about the configuration and expression of the urban environment.

The idea of Washington D.C. as a seat of democracy and international influence fascinates Krier.

For example, Krier believes in a five story building height limit throughout the city. He sees the high floor to area ratios of the

inner city and the low FAR's of the outer city as unbalanced.

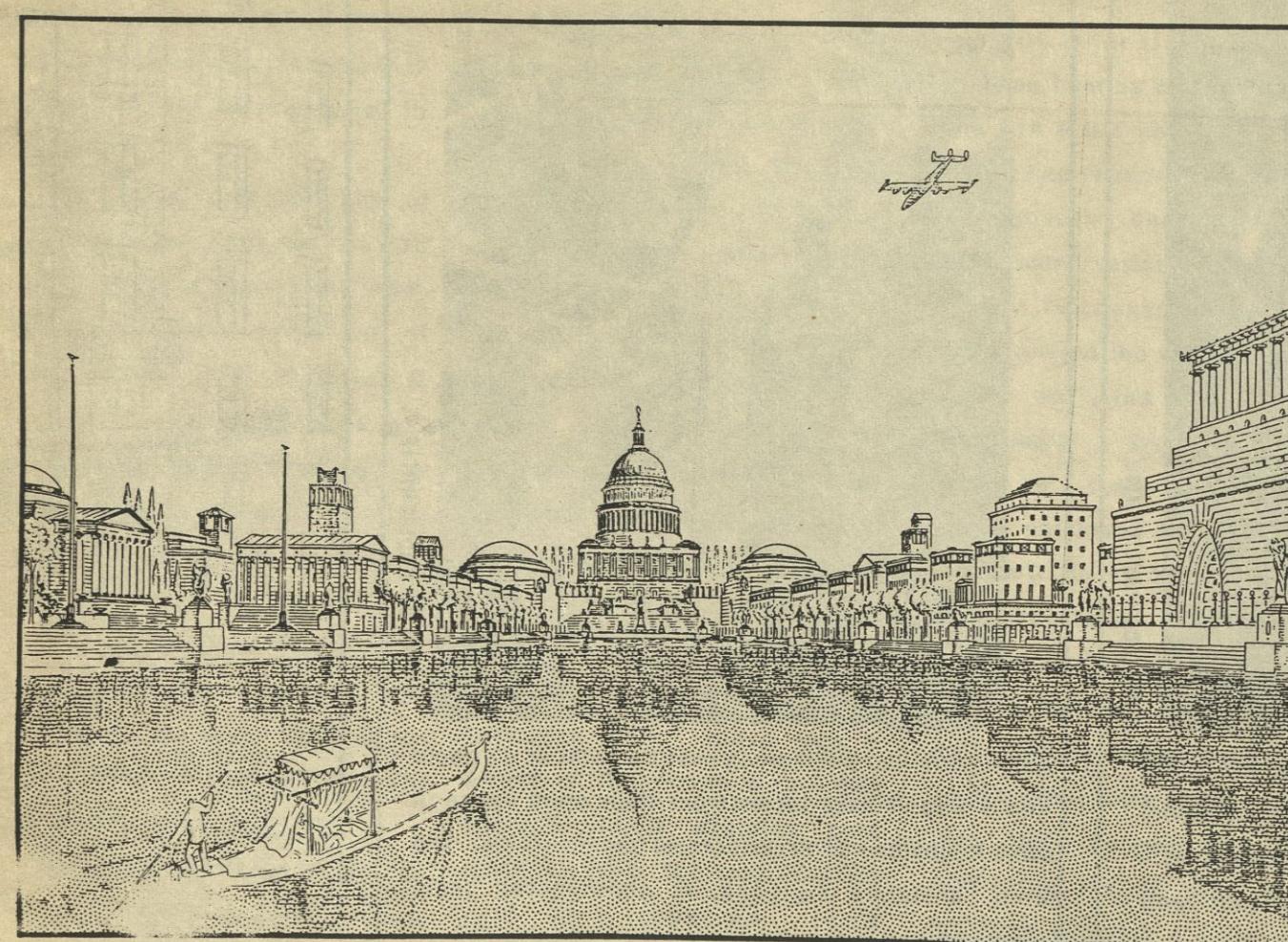
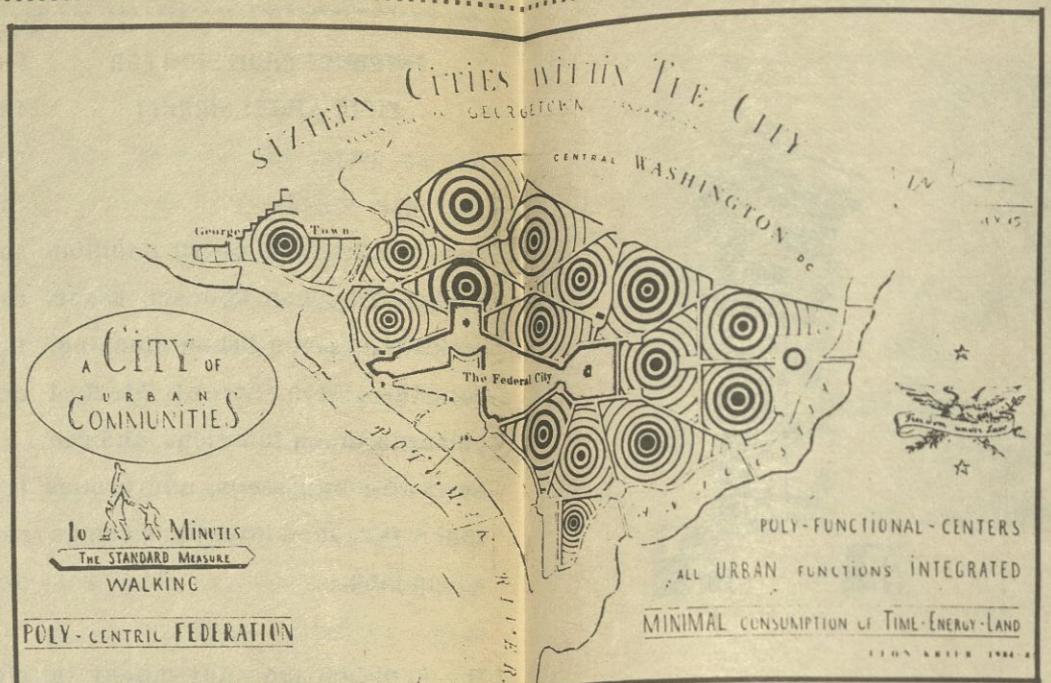
Krier admires the beautiful gardens of Beverly Hills and rejects the strip development of Santa Monica Boulevard. Why is it so beautiful where there is no one, and the public space so ugly?

Krier sees democratic values in the design of the city. He proposes an urban lifestyle as the ideal and the right to walk to work. If such a choice does not exist in our cities, then our freedom is limited. Compulsory commuting is not an expression of a free lifestyle.

Krier sees the solution to our urban problems as political. Developing new zoning and building principles will give the architect the ability to design buildings in harmony with the urban vision. Developing coherent master plans, with complexity of use, will allow the city to realize its potential.

Krier was recently appointed Directorship of a Chicago based

LEON KRIER VISITS PORTLAND



Perspective view towards the Capitol

think-tank to tackle problems in American architecture. He has, however, resigned from the post citing personal reasons and his disinterest in Executive roles. His plans for the institute included rewriting the standards manual and repackaging the architectural practice. In this way he hoped to create an alternative set of tools which would allow the architect to realize a new set of building types, in contrast to the malls, office parks and sub-divisions so prevalent in our practice today.

Krier is optimistic. He does not see developers as villains. Instead he sees them as fairly free from bias and willing to build what they can sell and what they are allowed. He feels that they too have become bored with contemporary building types and wish for more than merely profit and sales. They too wish to create things which are enduring and memorable.

Krier's project for Washington, D.C. grew out of an invitation by Arthur Drexler for his proposals in urban design to be exhibited in the Museum of Modern Art. His interest in Washington lies in its symbolic meaning. The idea of Washington, as the seat of

axis will also focus on the Capitol dome and the Washington Monument would move off the axis to leave the center free. Along the North side of the canal would be a wall of building facades, punctuated by openings through to the institutions behind. Along the South side of the canal, citing an image of buildings within gardens, Krier proposed a lighter grain of buildings and squares. An important cross axis is also reestablished between the National Archives and the National Gallery.

3. Lincoln Town will pattern itself along traditional American town-forms as Krier found in Charleston, S.C. The houses are built to the street edge and the gardens are within the block.

4. Capitol Town with the Capitol Building as its focus will be the largest of the districts, housing 30,000. Here Krier sees fit to create urban spaces which complement the monumentality of the public buildings. An intimate square enfacing the Supreme Court will amplify the building's monumentality. His plan to

compose the perspective down the Mall of the Capitol dome shows a similar desire to realize the monumentality of the building. Here he proposes to break the facade into thirds by planting a screen of trees and narrowing the aperture of the perspective. This allows the verticality of the dome to dominate.

Krier also made some explanation of his own philosophy toward buildings and cities. He describes cities as organisms which grow and reach optimal size, and

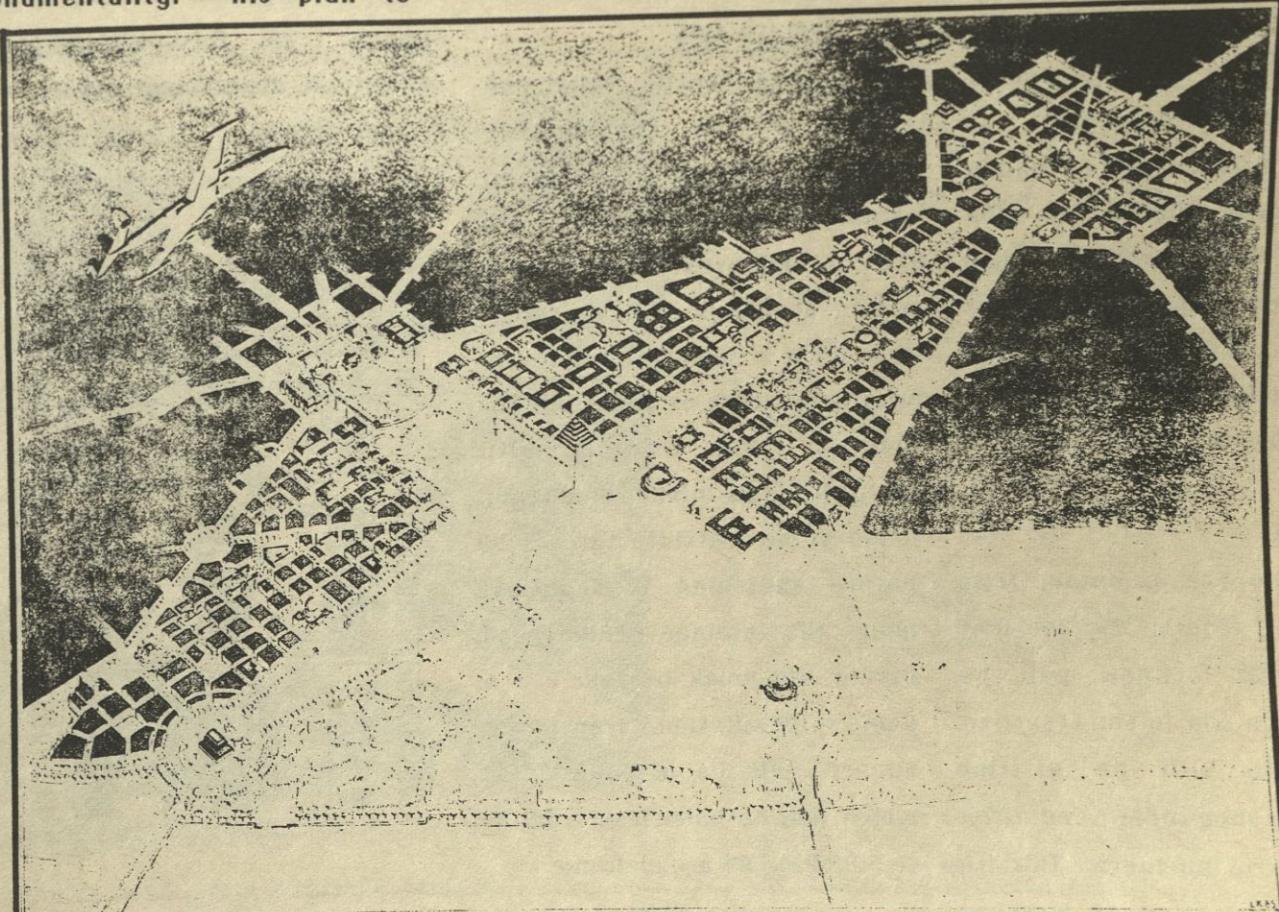
Krier sees architecture and city building as a fundamental task of civilization.

contain a self sufficient mix of functions. He describes procreation as the extension of the growth process analogous to a city which adds similar districts which develop their independent character.

Krier questions why the modern city requires eight times more land area per capita than the

traditional city. Certainly the basic habits and needs of our lives are not so radically different. It is only because we are allowed, by cars and public works and politics, to stretch our cities out into the countryside and waste our resources of land and energy. Krier sees architecture and city building as a fundamental task of civilization. He is optimistic that sane masterplanning can be achieved. He maintains respect for opinions which are contrary to his, and declares that a democratic society allows a range of choices.

Krier's visions are reaching greater currency today, and a major step is underway in London as he works on a masterplan for a neighborhood there. A place which will be built by practising urbanist and classicist architects. It is fundamental to the vitality of architecture that divergences of theory occur. From this we reach and discover more. No ideal can be realized, but the cumulative effort to realize such visions will benefit our cities as they evolve as organized and directed entities.



HAPPENINGS AROUND THE AAA

...HEARD IT ON THE GRAPEVINE...

Ed Lim

ARCHITECTURE

The Oregon chapter of the American Institute of Architecture Students (AIAS), together with the city of Corvallis will be organizing a Charette during the 3rd weekend of Spring term. The Charette will be completely sponsored by the city of Corvallis, and the design problem will also be identified by city officials.

Architects from Corvallis and city officials will jury the Charette. Still on the subject of the AIAS, the Oregon chapter of the AIAS is cordially inviting all architecture students to join its ranks. The benefits of becoming a member?

1) Discounted subscription to the excellent AIA Architecture magazine at only \$21 a year; 2) 10% and 20% discounts at the Oregon Art Supply and at Central Blueprint, respectively; 3) Free copies of "Crit", an AIAS newsletter, and 4) a chance to attend the national AIAS conference in Washington DC for 6 days, in summer, all expenses paid! Contact AIAS student president Mark Vanderzanden in Forrests' 380 in 261 Lawrence to sign up, the fee is only \$5.00.

The Beaux Arts Ball will be held in the 2nd week of May. The AIAS and the AVENU welcomes any suggestions and ideas on the theme of this year's ball. Submit your contributions to the AAA store on the 3rd floor of Lawrence Hall.

INTERIORS

During the Spring break, from March 21 - March 28, the ASID chapter of Oregon will be organizing a trip to San Francisco. The group will be visiting museums, showrooms and firms during their stay there. This trip has vacancies for 15 persons

only. Those who are interested in this excursion should attend a Feb. 18 ASID meeting in the evening. The meeting will also feature the election of ASID officers for '87/'88. Contact James Ellingboe, president of ASID, in 377H Lawrence for more details.

The ASID Oregon chapter recently received \$2000 from Design Center Northwest, Seattle. The donation was awarded in the form of a portfolio competition, and scholarships. In the former, a letter of future aspirations and endeavors was also required. The winners were:

John Feliz, \$300, "A Pediatrics Competition"

Dave Lovett, \$300, "A Retail Space"

Mary Suenaga, \$300, "Day Care Center"

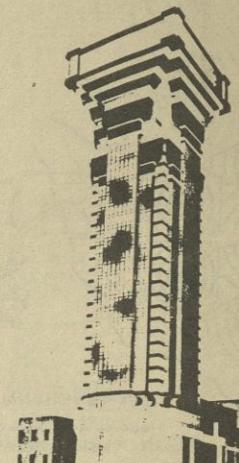
Jill Ann Fox, \$100, for Best Lettering

In the latter, 2 scholarships of \$500 were awarded to John Feliz and Laurel Amato. Congratulations to all.

FINE & APPLIED ARTS

David Nechak, Seattle artist and teacher at the Cornish Art Institute, will be creating an installation for Gallery 141 at the U of O and presenting a slide lecture about his work on Feb. 5 at 8:00 PM in Room 107 Lawrence. Prior to his work as an installation artist, David worked with sculpture and glaze analyzing.

David studied architecture at UO before switching to sculpture under the tutelage of Jan Zach. During the week of Feb. 2 - 6, David's installation "Transparent Silence" will be in Gallery 141, which will be open from 9:00 AM to 5:00 PM. All are welcome.



ART HISTORY

The Art History Department will be having a bake sale on Friday, Feb. 20 in front of 283 Lawrence. Have your change ready!

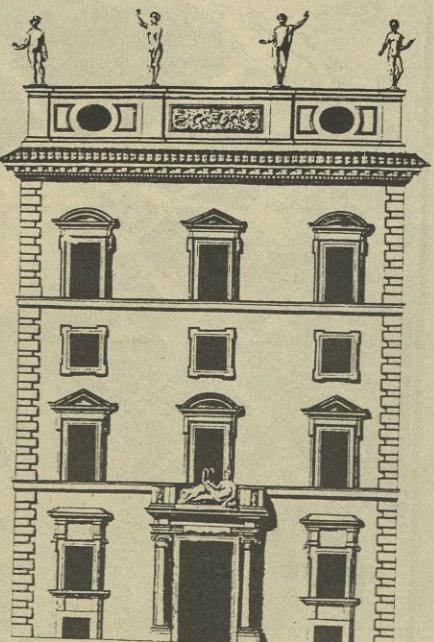
PPPM

The Oregon chapter of the American Planning Association will be having a chapter conference in Eugene from March 4 - 6. For

more details, contact PPPM office, Hendricks Hall, or Steve Dulman, student representative of the American Planning Association.

ART EDUCATION

The Oregon chapter of the National Art Education Association will be having their meeting from April 22 - 26. A.Ed. majors can consult the department office for further details.

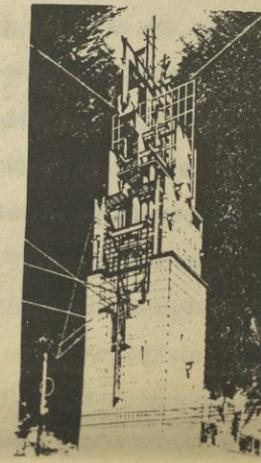


**AAA SPECIAL
REVENGE IS LANDING**

**\$2.00 PITCHER ANYTIME
WITH THIS COUPON**

**DON'T FORGET OUR BREAKFAST
SPECIAL JUST \$1.50 FROM 7:30 TO 10:30 M-F**

CUT OUT AND SAVE!!



CUT OUT AND SAVE!!



"Hale nodded. 'Here's a trick to help you. Suppose I want to draw that bookcase . . . The near side is covered—as I see it from this angle—by about two-thirds of the pencil.'"



To obtain a Merit Badge for Architecture, you must:

1. Present a satisfactory free-hand drawing.
2. Draw, without accurate measurements, the five orders of architecture, the drawings being of the character of sketches but preserving proportions.
3. Write an historical outline of the important periods of architectural development, giving the names of the important recognized architects identified with the development of each style.
4. Submit an original design for a house of four or more rooms, giving an outline of specifications, the design to consist of original working drawings at scale, drawn in ink on linen or paper suitable for making prints.

Pen & Marker SPECIAL

STAEDTLER Tungsten & Jewel Technical Pens

OPEN STOCK FULL PENS & POINTS 50% OFF RETAIL

7 Pen Set Regular Retail 140.00 to 144.00 Sale 53.95

9 Pen Set Regular Retail 184.00 to 188.00 Sale 70.95

FULL PEN TUNGSTEN Sizes 2, 2 1/2, 3, 3 1/2 Only \$9.99

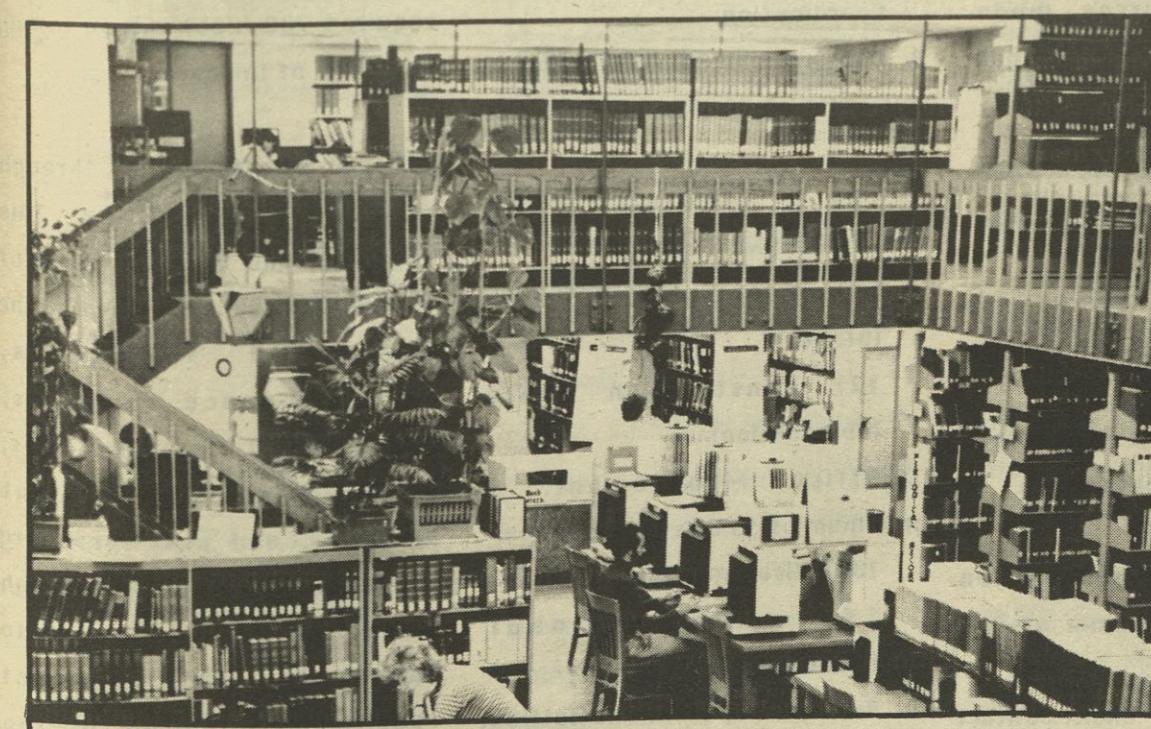
DeSIGN ART MARKERS chartpak AD MARKERS

Plus **Free Fullerton MARKER CADDY with the purchase of 18 markers—a \$4.25 value.**

Now \$1.35

Regularly 1.98 to 2.20
Limited to stock on hand
Sale ends 2/28/87

UO 13th & Kincaid
BOOKSTORE M-F 7:30-5:30
SAT 10:00-4:00



Back issues of the *Avenu* will soon be stored in the AAA Library. The issues of the *Avenu* begin in 1972 and chronicle sixteen years. We'll keep you up to date on how you can find them.

SMITH FAMILY BOOKSTORE

WE BUY AND SELL ARCHITECTURE BOOKS

160 E. FIFTH 343-4717
768 E. 13 345-1651

INTERN DEVELOPMENT PROGRAM

THE IDP (INTERN DEVELOPMENT PROGRAM)

By Scott Bangs

One day it hits you, either sharp and hard like a diamond bullet, or dull and numbing like a well-thrown brick -- graduation. Graduation! I'm going to graduate! What am I going to do?

Well calm down, it happens to all of us, like . . . like puberty. Puberty meant growing-up, and growing-up has had some real advantages. Puberty was a physical graduation into adulthood, and graduation into the working world is just another step in the life-long process of maturation.

In essence the IDP attempts to provide a common base of knowledge and skill, and also allows the practitioner to share acquired experiential knowledge.

Usually this practitioner is the intern's current employer, and is known as the professional sponsor. The sponsor provides the opportunity and environment for the intern to learn. Another architect, usually outside the intern's firm, serves as the professional advisor. The educator - advisor, and the state coordinator serve to round out the advisory sources made available to the intern through the IDP.

Your future starts with that first job. It is something you must find by yourself. After that the Intern Development Program (IDP) can help you along the way the way toward professional maturation and job satisfaction. The I.D.P. is in use in 18 states, including Oregon, accepted by 14 states, and endorsed by another 16. So in 48 states the IDP can help the intern become a licensed architect.

The basic objectives of the IDP are:

- 1) to provide the intern with knowledgeable advice;
- 2) to provide uniform recording, measuring, and assessing of the experiences gained by the intern;
- 3) to define key areas of knowledge in which the intern must acquire skills;
- 4) To increase access to learning opportunities through the intern's participation, observation, and supplementary education.



However, with graduation from school your maturation depends on you. It is up to you to put together a portfolio, send out resume's, and "pound-the-pavement" to find a job. Then it is up to you to mature as an architect, to find a comfortable, satisfying future among the myriad opportunities within and outside private practice.

The IDP is instituted a system of measurement and assessment based on the value unit (UU). One UU is equal to eight hours of internship activity. 700 UU's are needed to satisfy the IDP training requirements.

These requirements are broken down into four categories:

A. Design and Construction Documents. A minimum of 360 UU's in the areas of:

- 1) Programming - Client Contact
- 2) Site and Environmental Analysis
- 3) Schematic Design

4) Building Cost Analysis

5) Code Research

6) Design Development

7) Construction Documents

8) Specifications and Materials Research

9) Documents Checking and Coordination

B. Construction Administration. A minimum of 70 UU's in the areas of:

10) Bidding and Contract Negotiation.

11) Construction Phase (Office)

12) Construction Phase (Observation)

C. Office Management. A minimum of 35 UU's in two areas:

13) Office Procedures

14) Professional Activities

D. Related Special Activities.

There are no minimum number of UU's for this category. It includes such topics as energy

conservation, computer applications, interior design, teaching, historical restoration and many other related fields.

In the categories above, a minimum of 465 UU's has been established. The balance of the required 700 (235) can be in any one or all of the categories.

UU's can also be earned through supplementary education. This education can take the form of

learning packages provided by the AIA called SupEdGuides,

correspondence courses,

Architectural Training Labs,

professional development

programs, and post-secondary

education. UU's earned through

these programs can be used to satisfy the 235 UU's not specifically required in the training categories.

It is the intern's responsibility to record his/her activity on a

quarterly basis and to have it certified by his/her professional sponsor. A NCARB (National Council of Architectural Registration Boards) council record is used for these quarterly assessments and is provided free by NCARB. It is also the intern's responsibility to meet with the professional sponsor and professional advisor, and to participate in supplementary education. Once the council record shows completion of the 700 UU's, the intern provides three letters of reference from architects knowledgeable about his/her abilities, takes (and hopefully passes) the professional exam, undergoes a final review by NCARB, and is issued a certification.

At last, a certified architect! It wasn't so bad, was it? Clearly, from the preceding discussion, the hard work does not end with graduation from school. The IDP was set up to help make your next few years better and more valuable. It is also a way of bettering the profession by developing competent architects. The IDP involves the intern-architect in the comprehensive and diverse nature of architectural practice, and as such is an invaluable tool for the next phase of our maturation.

Note: Full information on the IDP can be obtained in the resource packet available through "Mac" Hodge in the Dean's Office, first floor Lawrence Hall.

IDP

1987 Spring IDP Calendar of Termouts (Social Events), Seminars, Construction Observation, Tours and Exam Preparation.

IMPORTANT NOTE: These activities are open to all interns, sponsors, advisors and students. We don't know everybody who should be in IDP. So please pass this calendar along. They'll thank you kindly. And so do we.

Termout No. 1: "Architecture Practice-Past, Present, Future"
January 29, 5:00-6:00 social hour; 6:00-7:30 program, AIA Office (Free).

A panel of three Fellows of the AIA will discuss the nitty-gritty of practice based on their own long experience: how to begin, maintain and continue. (15 VU, training area 13) Panelists: William Church, FAIA, William Fletcher, AIA, Jon Schleuning, FAIA.

Event 1: "Structures Class,"
12 weeks, Feb. 9-April 27, 5:30-7:30, AIA Office (No VU's). This intensive class will feature concepts and problems found on the actual exam and will be taught by Stan Carlson, structural engineer and Don Ross, architect.

Seminar No. 1: "Bidding and Contract Negotiation,"
March 12, 5:30-8:30, AIA Office.

This first seminar will cover the mysteries of bidding, negotiations, CM, fast-tracking, substitution requests, documents, contract awards, etc. (3 Value Units, training area 10) Speaker: Stewart Straus, AIA.

Event 2: "Orientation to the Licensing Exam,"
March 26, 5:30-7:30, AIA Office (No VU's).

This popular annual event features a talk about the exam by the director of the Oregon State Board of Architect Examiners, Eleanor Gundran; a panel discussion by candidates who successfully took the exam last year and a "book fair" of study guides.

Seminar No. 3: "Construction Phase Observation,"
May 14, 5:30-8:30, AIA Office.

This covers how to handle yourself (and the contractor) out in the field. (3 Value Units, training area 12) Speaker: Stewart Straus, AIA.

Termout No. 2: "Design-Off,"
June -time and place TBA.

This will be a fun, social and educational event to wrap up the series. Look for more information.

To complement the seminars, actual construction observation experience is available. Each project presentation and first tour is free and open to all. Weekly tours will ensue for each project but be limited to a small group. (First registered, first served.) Details discussed at first meeting.

Construction Tour No. 1: "One Financial Center,"
SW First Ave. and Morrison.

Feb. 5, 12:00-1:00, ZGF Office: Project presentation
Feb. 10, 12:00-1:00, Site tour

Construction Tour No. 2, "Adak, AK, modular housing,"
Zidell shipyard.
Feb. 12, 12:00-2:00, Site presentation and tour

Construction Tour No. 3, "University Park Apts."
SW Broadway and Market.
Feb. 19, 12:00-1:00, Chiles/Nelson Office: Project presentation
Feb. 24, 12:00-1:00, Site tour

Construction Tour No. 4: "PSU Business School,"
SW 6th and Harrison.
March 19, 12:00-1:00, Yost Grube Hall Office: Project presentation
March 24, 12:00-1:00, Site tour

Seminar No. 2: "Contract Administration,"
April 9, 5:30-8:30, AIA Office.

Contracts, forms, schedules, records, roles, shop drawings, payment requests, change orders, retainage, substantial completion, etc. are covered in this program. (3 Value Units, training area 11) Speaker: Stewart Straus, AIA.

Event No. 3: "Mock Exam,"
May 16, 8:00 am-8:00 pm, ZGF Office;
"Mock Exam Critique,"
May 28, 7:00 pm-10:00 pm, ZGF Office (No VU's).

This popular annual event allows AIA candidates a chance to practice for the grueling 12-hour design exam by taking a "dry run." Subject and requirements are the same as the real thing. Problems are graded and returned with discussion at the critique.

Landscape Architecture.

A landscape architect, Ian Robertson from Seattle, will be visiting the U of O on Thursday Feb. 12, and will be giving a lecture the same day. Ian is from the Urban Horticulture Center, Seattle, and will be critting the works of 38 LArch students in the planting design theory (PDT) studio. Everyone is invited to these events.

Congratulations to David Hulse for winning a \$20000 national endowment for the Arts Design Demonstration Grant for a computer based study of the Columbia River Gorge.

The study will cover a 40 by 20 mile stretch of the Gorge, computer landscape analysis class in the fall. He received

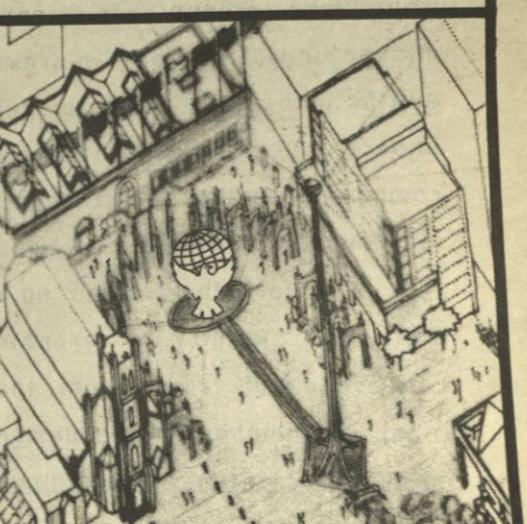
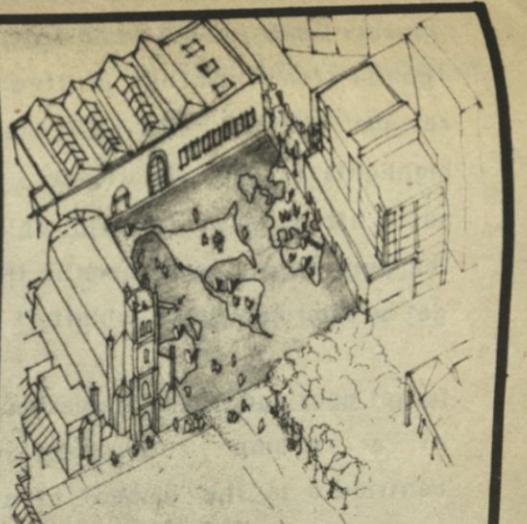
along the Washington-Oregon border. The study will actually be done by students in teams, and the project goal is to generate an array of possible future scenarios and implications of the landscape. The report will be passed to authorities responsible for developing the gorge.

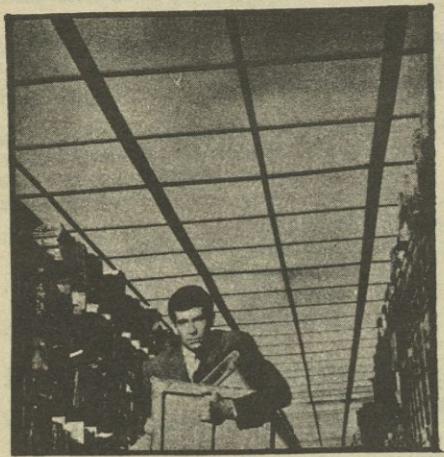
David sees this study as an invaluable, trend-setting event, which allows students to carry out computer based studies of landscape, and also to encourage further landscape studies by computers. David teaches a 4 credit

his BLA at Kentucky and his MLA at Harvard.

Sue Donaldson is the newest addition to the Department's faculty, joining the faculty this winter. Sue has a BA in fine arts from U.B.C. and a MLA from the University of Guelph. She has also studied at the renowned

Architectural Association in London. She has been teaching at the University of Calgary since 1981, and has also done pioneering research on Canadian landscape history. How about an article for the Avenu Sue??



Resume'**CONTENTS OF A RESUME'**

by M. Pfahl

HEADING

This technicality is the "label" or "title" for the page. Headings commonly used are "resume'" or "professional profile". Most useful might be your name and mailing address. Locating this personal information here will save some critical space on a one page format and will be more easily seen and remembered by the prospective employer. Don't forget zip code and phone numbers! Appear as professional as possible without creating any negative self images. (Whew!) And remember... no nicknames or personal photographs!

AN OVERVIEW

The standard "ticket" of today's business world is a well written resume'. Its form, content and presentation may be the first (or last) correspondence with a prospective employer; it must be concise, to the point and visually appealing.

Typically, an employer might be reviewing dozens of resume's and

JOB OBJECTIVE

may only spend 60 seconds on each -- saving some and discarding the rest. This "review" process tends toward a one page, typewritten (printed, plotted) resume' format. List just the highlights of your experience -- not a life history. Remember! The purpose of the resume' is to get an interview and a job offer!

EDUCATION

Target your audience! The design of a resume' can greatly contribute to the "image" of a person. Quality layout should incorporate paper selection, text (font) type, proper spacing, no misspellings, correct margin widths and the overall visual impact. Density [white space compared with black (text) space] must also be considered. A good test is to tack the resume' on a wall and judge its graphic content/layout from across the room. Remember, in the design world, **presentation is everything!** A properly balanced page layout is crucial for a resume' to succeed.

List (in reverse chronological order) degrees, expected graduation dates, schools attended, special training, scholarships, honors and awards. Include a listing of "breadth" experiences -- i.e. travel, exhibitions, workshops, seminars -- pertinent job related activities should be used.

EXPERIENCE

Support your career objective, target your audience! Meet the qualifications an employer is seeking. Include work experience, teaching assistant

work, practicums, special studies, computer literacy and other skills and activities. These can be listed in reverse chronological order or in a "functional" format -- grouping experience into basic skill/ability areas.

PERSONAL

This section should give the employer a sense that you're a well rounded person. Breadth of experience is an asset! Include activities which show leadership, interpersonal skills, abilities, hobbies and other useful criteria that demonstrate your serious, hard working character!

HELPFUL HINTS

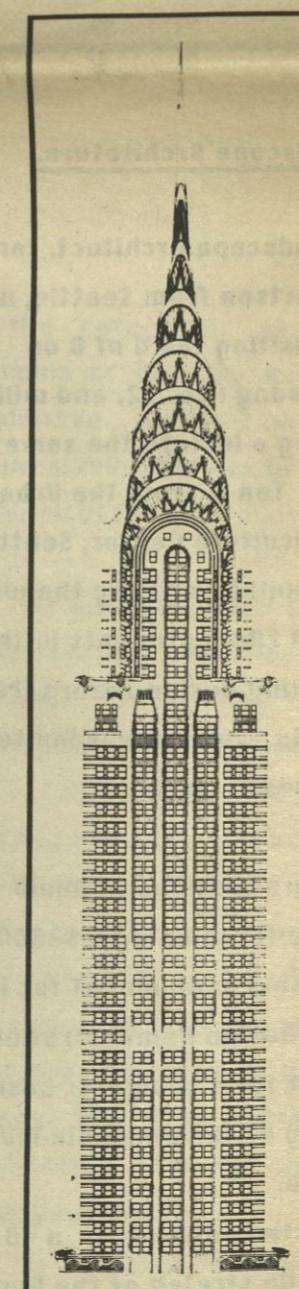
Select paper that looks professional. No bright colors or flashy paisley designs! Colors like ivory, grey, and tan are excellent.

weight, texture and printing of paper is so important! Not tracing paper but not a sheet of cardboard either! A more "stiff" paper results in a more outstanding, attention getting resume'.

state "references by request" -- when interview time comes, be prepared to supply the names, addresses and phone numbers. The employer should talk to you first.

use a dictionary and writing handbook. This article gives a general outline for resume's. There are literally hundreds of books related to resume' writing. Collect 'em all!

include a cover letter! This device should be short and to the point -- a simple introduction for the resume'.

**ART BARK**

Graphics by Lundahl

EUGENE**College Exhibit**

U of O Museum of Art
Eugene, OR

January 11 - February 15

Courtroom Art:
A Visual Documentary
E. Gebenhart

Eugene Public Library, Upstairs
Gallery

February - March

Works On Paper
James Richard Clark
Art Dept. Gallery, Lane Community College

February 2 - 20

"And The Bead Goes On"
Contemporary Beadwork
Henry Korn Gallery,
The Maud Kerns Art Center

Jane R. Wattenberg's Photographs
U of O Museum of Art
January 7 - February 11

GALLERY 141 SCHEDULE

Gallery 141 is located in room 141, Lawrence Hall and is open weekdays from 9 AM to 5 PM.

February 9 - 13: Aaron Friedmann, prints, cast paper.

February 16 - 20: Valentine Show: Jewelry and Metals students.
Group show of MFA students.

April 6 - 10: Nellie Wilson, prints.

February 23 - 27: Frank Gosar, ceramic sculpture; Peter Williams, sculpture; John Lloyd, tumbled ceramics and mixed media.

April 13 - 17: Group show of Advanced Ceramics Students.

April 20 - 24: Teresa Kersey, ceramics; Kerry Rueb, fibers; Janet Spellman, paintings and drawings.

March 2 - 6: Tracy Hennessey, visual design; Anne Korn, sculpture; Melissa Over, sculpture.

March 9 - 13: Sam Jones, woodworking; Sharon Jones, fiber constructions; Joyce Winslow, silkscreen.

Stephen McClelland
Recent Paintings and Drawings
The Laura Russo Gallery
February 5 - 28

Mel Katz
Recent Sculpture
The Laura Russo Gallery
February 5 - 28

"Close To Home"
Art Gym at Marylhurst College
January 11 - February 14
"Collectors"
Contemporary Crafts Gallery
January 18 - February 14

LECTURES

Mark Howerton
283 LA

February 17, 3:30 PM

"Shards"
Frank Stella
The Laura Russo Gallery
February 5 - 28

Tom Kearcher
283 LA

February 24, 3:30 PM

20% off
with this coupon
Oregon Art Supply
coupon expires Feb. 15, 1987
Excluded: items already on sale

776 East 13th
in the Smith Family Bldg

Avenu
Subscription Rate \$10.00 Yearly
Send Check or Money
Order to:
Avenu
School of Architecture
University of Oregon
Eugene, Or 97403
Include Name & Address

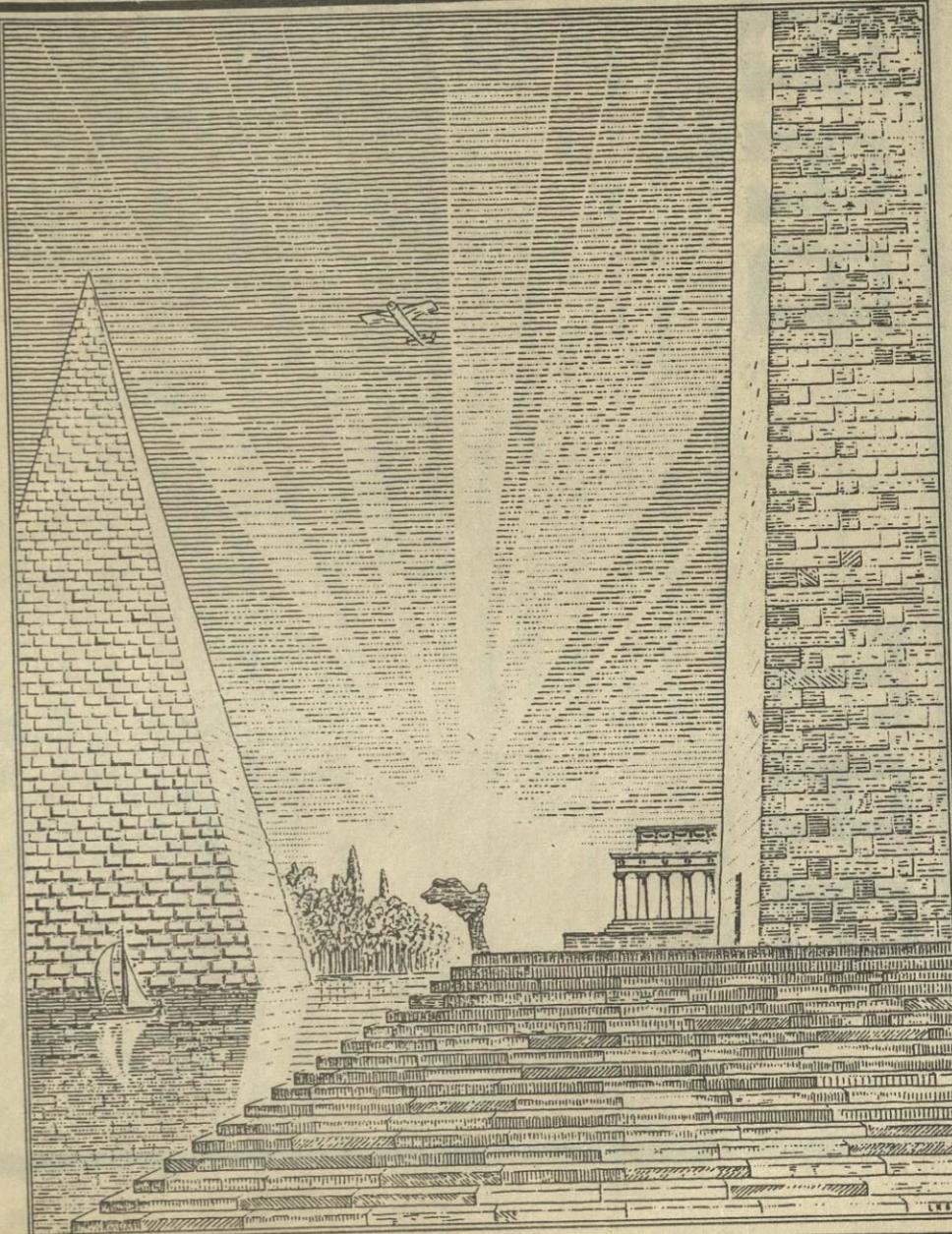
Nonprofit Organization
U.S. Postage PAID
Eugene, OR 97403
Permit No. - 63

AVENU

School of Architecture & Allied Arts
Lawrence Hall
University of Oregon
Eugene, Oregon 97403

A V E N U

FEBRUARY 1987 VOLUME 16 NUMBER 3



JOURNAL OF ARCHITECTURE
AND ALLIED ARTS