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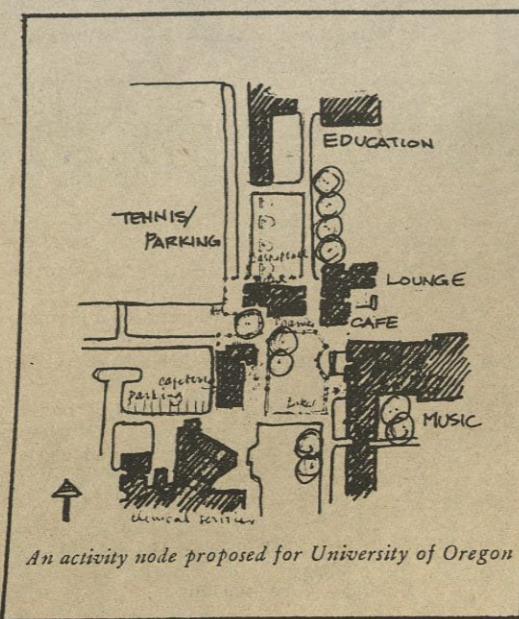
AVENU

SCHOOL of ARCHITECTURE and ALLIED ARTS

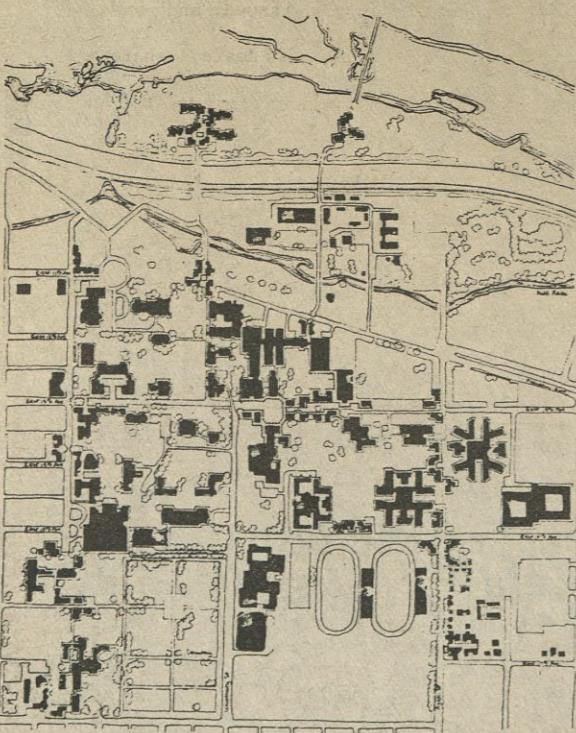
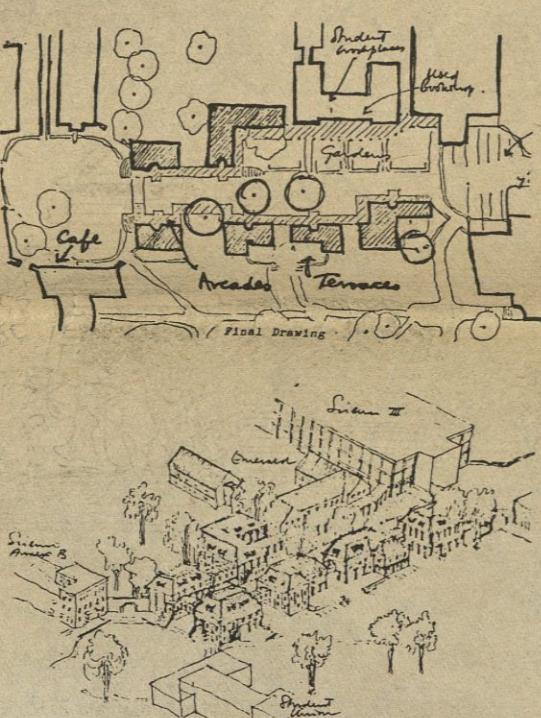
VOL. 15 NO. 1



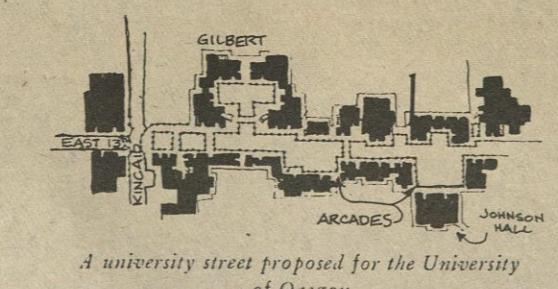
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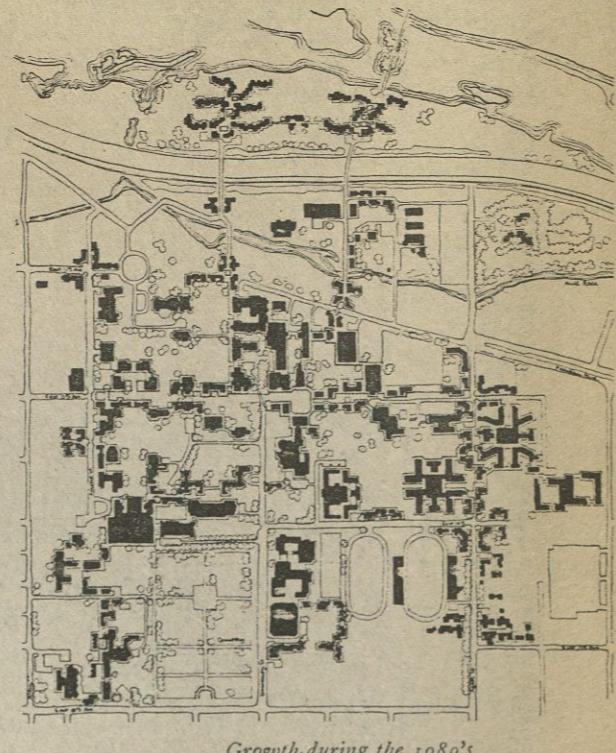
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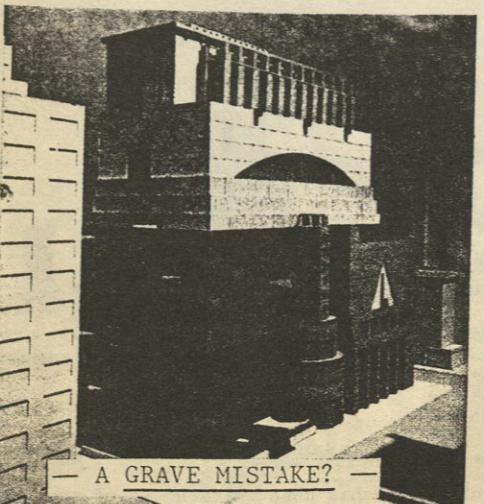
Diagrams from the
OREGON EXPERIMENT
by C. Alexander



Roxanne Davis
Joanne Dietz
Brenda Jacobs
Mike Moser



FORUM



contrasts between black and white is gray — that is the easy way. Sun and Shadow does not mean a cloudy day. The need for black and the need for white still exist . . ." Pity Breuer isn't here to make a current statement on the contrasts made with this new addition.

The staff of the Avenu would like to hear opinions from the architectural community as a whole and the educational community of Architecture and Allied Arts, students and faculty in all fields of study. Since we all study form, expression and design, there should be universal reaction to the design by Michael Graves therefore, we would like to encourage some feedback.

Below is a reply card of sorts. Please fill it out and add your comments. Those comments will, in turn, be the source of an article in the next issue giving some sort of response from the educational community of architecture and fine arts.

The reply cards can be deposited in the Avenu box in the AAA dean's office or in the Avenu box by the architecture office on the 2nd floor of Lawrence Hall. Those of you from out of town can mail it to:

Avenu
Architecture Department
School of Architecture/Allied Arts
University of Oregon
Eugene, OR 97403

RAMBLINGS

by Scott Bangs

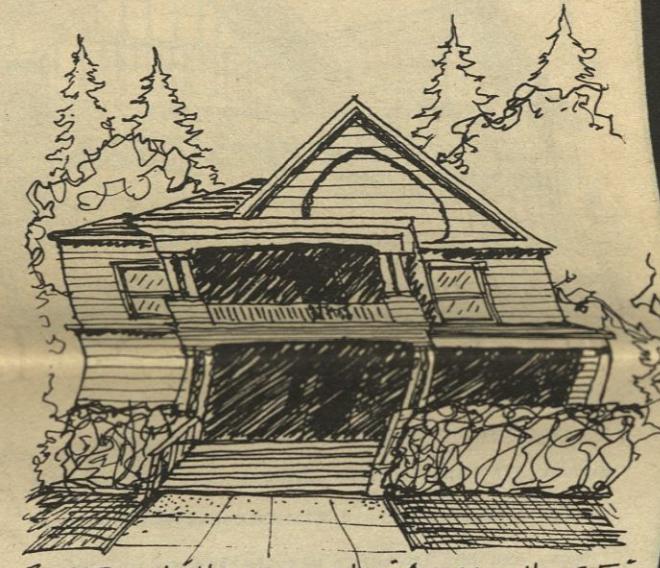
EMERALD HALL . . .

Paul Goldberger states in the May 22 New York Times that the addition is "a composition that integrates the stark modernism that the Breuer building represents with the kind of colorful abstract classicism that has become a trademark of Mr. Graves."

In a recent Architecture magazine article, James Marston Finch, Director of Historic Preservation for the New York firm of Beyer Blinder Belle, was quoted as saying the Graves addition to the Whitney Museum looked "like a sea urchin devouring a clam."

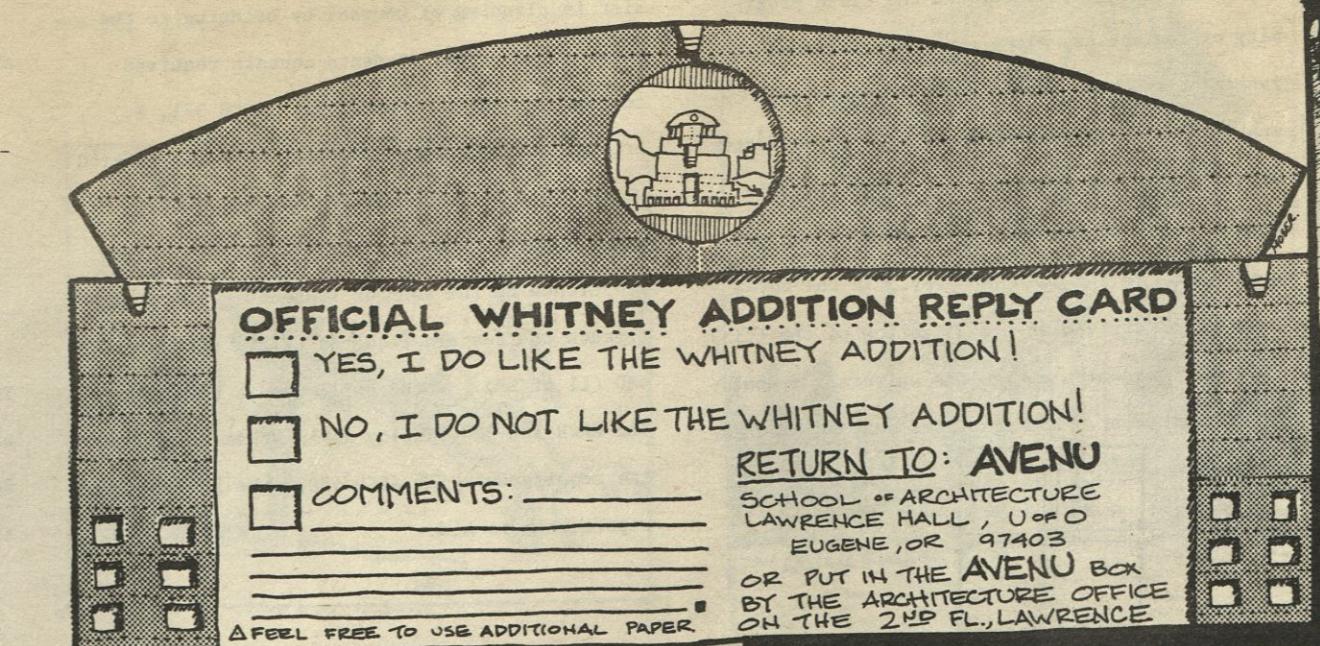
An appropriate comment from Breuer made in 1954 from Sun and Shadow reads, "The real impact of any work is the extent to which it unifies contrasting notions, opposing points of view. The easy method of meeting contrasting problems is the feeble compromise. The solutions for the

rooms of the condemned building. Fascinating how the University bureaucracy works . . . Anyway, reactions to the old place have always been mixed. The most serious effect of its demise will be yet another contribution to the ongoing architectural school diaspora. Next year's displaced studios will probably land in Mac Court, or maybe a barn in Creswell. Where ever, you can be sure it will be like Condon School — as far as possible from Lawrence Hall (i.e. all non-studio courses and the AAA library), and the bookstore, Oregon Art Supply, and anyplace else that might have some importance in the day-to-day life of an architecture student.



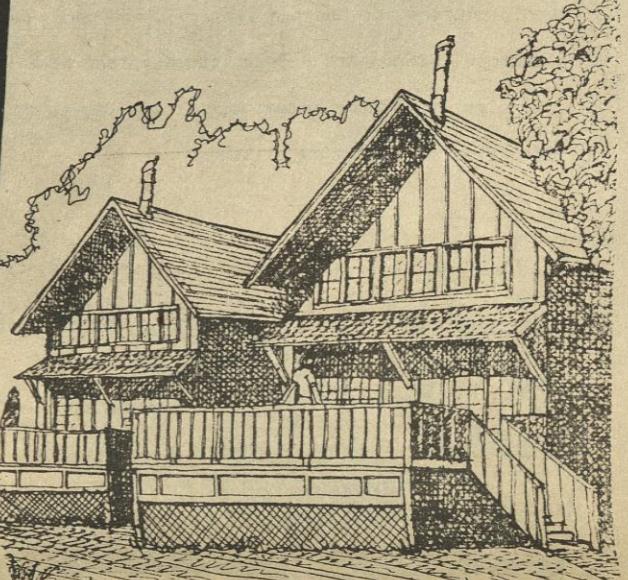
ANIMAL HOUSE . . .

the historic A. W. Patterson house at 751 E. 11 also awaits the end of its long history. A demolition permit has been issued, and, as it is not a designated "Historic Landmark," there seems little hope of saving the structure. Alterna-



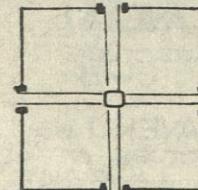
FORUM

tives have been discussed. Adaptive re-use has been deemed structurally impossible. Moving the house, preserving the building on another site, has met only apathetic shrugs to date. The big question comes after the Patterson house goes — sandwiched between 2 fine old buildings, what type of clinic will fit? Sounds like a great studio project, or for those of you who are wondering where the rent is going to come from, how about a 'new job'?



QUIET WATER, YACHATS . . .

wins an Award of Merit in the 1985-1986 Sunset/AIA Western Home Awards. Rob Thallon and David Edrington were the architects for the project, and Ron Lovinger was the landscape architect. Both Rob and Ron are currently teaching. The project features 32 small (965 square foot) units grouped in clusters around common areas. Each unit makes use of an open plan arrangement with a large sleeping loft over the living, dining, and kitchen spaces. Generous window bays provide built-in sitting and additional sleeping areas. Large porches, and the close proximity of the cabins, along with the clustered arrangement create a strong sense of place and community. Lovinger recreated the natural ecosystem with plantings of indigenous groundcover. His plan also allows groundwater to flow in its original paths to the Yachats River. In the total form he has arrived at a realization of the (his) "Paradise Garden;" a timeless universal symbolism made manifest. Ron practices what he teaches.



NOTES . . .

Has everyone noticed the Japanese maple in front of Johnson Hall? . . . And speaking of Johnson Hall — even the bathrooms are wonderful spaces, I mean great light and oak seats — too much . . . Beaux Arts is not a dirty work, is it? . . . time to plant garlic for food and profit . . . Oh, I see that I'm rambling . . .

-MINUTES-



Stan Bryan will be retiring December 31 of this year after 30 years of service.

Don Genasci will be on leave winter term only. As a result, the following course changes will be made:

ARCH 311 will be offered winter and spring terms this year.

ARCH 410, Context of the Profession will be offered this winter term to be taught by an Adjunct Professor.

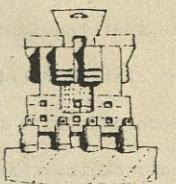
Corner asked the ARCH 380 and 580 faculty to assist in planning of courses by bringing to the attention of their students certain required courses for entry to ARCH 480. ARCH 371, a breadth course in construction, is being offered winter term of this year and not next year. He urges students to take ARCH 311 and will give preference to the younger students. 90% of the breadth courses are required before taking ARCH 480 (11 of 12). Corner will send a notice to the ARCH 380-580 faculty asking them to announce the requirements for ARCH 480, take a census and report this to him.

AWARDS ANNOUNCEMENT

The following award winners have been announced:

Ms. Vicki Stuth, a 5th year student in Interior Architecture has been awarded one of two \$500 scholarships sponsored by the Institute of Business Designers (IBD) and the Design Center Northwest in Seattle, WA. The award is the 3rd Annual Benaroya/Design Center Northwest/IBD Student Education Scholarship. It is open only to students in design schools in Washington, Oregon, Montana, and Idaho. Vicki will compete in Chicago with other regional winners for the National IBD student award.

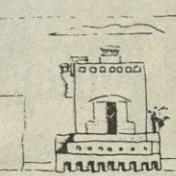
Carlos Josa, a 2nd year student in Architecture has been awarded the Steve Young Memorial Scholarship in the amount of \$1000 for use in continuation of his architectural education. This scholarship is a memorial to Steve Young, a past employee of Hoover Assoc. who sponsor the award. "We believe Carlos is certainly worthy of this honor as he has shown continued interest and growth in architecture as a career through dedication and use of job skills in working with us for the last two summers."



AIA National Scholarship winners are:

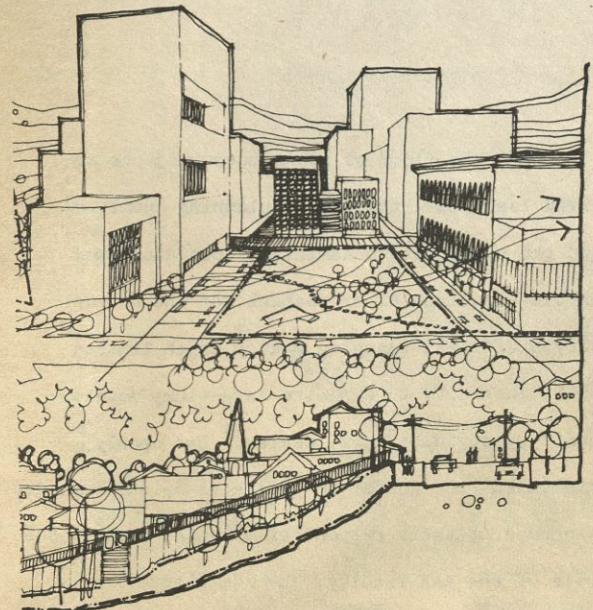
Jean Caroon	Denis Lachman
Babac Doane	Stephen Mileham
Steve Keyser	Tyler Robinson
Diana Moosman	

The AIA awards range from \$500 to \$1500 and are based on academic record, financial need, statement of purpose, and Department Head recommendation.



MINUTES

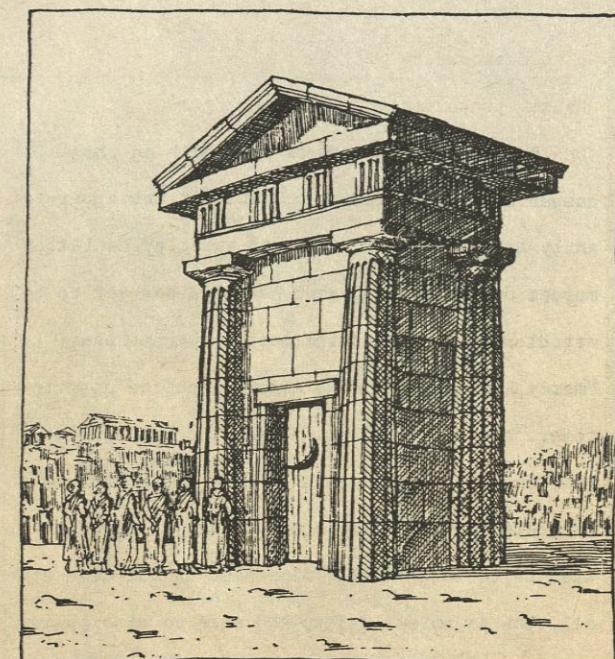
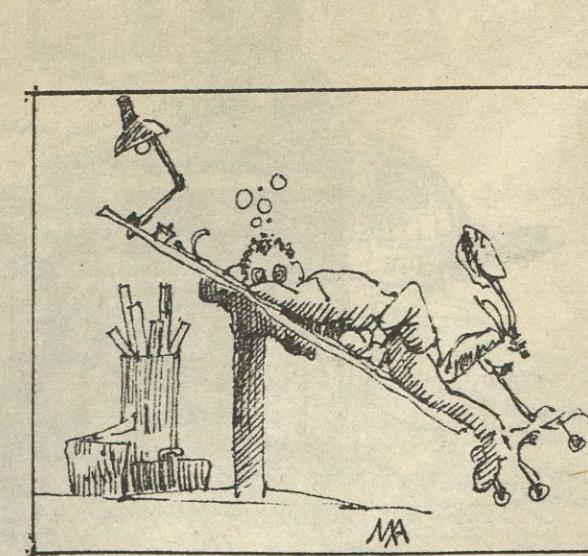
Discussion included possible locations and importance of the library as a place central to all and with a quality environment. If we compact in the Lawrence Hall area, where will any new studios be located — the number of B.Arch students have decreased, but the number of enrolled M.Arch students have increased. If FAA vacated some studios when it received the 9,000 sq. ft. extra new space, we could leave Condon or have library space or GTF offices. How much new space is needed? Will we be including PPPM? If we increase by 15,000 sq. ft. and vacate Emerald and Condon, we will lose almost as much as we gain. It was suggested that each component — studios, library, etc. have design standards.



MINUTES [cont.]

The remainder of the meeting was used to discuss A&AA building plans lead by Bill Gilland. President Olum needs our statements for capital construction plans by the end of October. Gilland outlined and reviewed present thinking on the project. The current plans will be a redefinition of our 1979 alteration project. Since 1979 several things have happened which effect the building — the expansion of the Science Buildings giving us 20,000 sq. ft. in Science I to replace Emerald Hall space; the River Front project will change the site across Franklin and we may have help with site development such as access roads; PPPM was established and Planning was moved to Hendricks Hall; a Historic Preservation program was established; Computer Graphics has been developed and needs space. Gilland has met with the new Vice-chancellor to discuss the fact that changes in the plan will be needed. With an extra 9,000 sq. ft. on the north site, (new ARCH as interim space when Emerald is demolished, and will become permanent new space for FAA) and the animal lab becoming photography studios, we are now in a position for single phase construction rather than the three phase as previously planned. We will be more consolidated in Lawrence Hall with FAA, som Landscape, Woodshop and some laboratories on the North Site. A bridge across Franklin will be constructed as part of the Science Building Project.

Of the \$7.8 million budget, 1/3 was for remodeling and 2/3 for new construction. The Chancellor's office has set down new priorities for spending with funding for institutional building and research first, renovation and infrastructure second, etc.



The AAA Student Advisory Committee has been formed for the academic year of 1985-86. The committee is in charge of allocating funds to each department for students who are in need of moneys for school related travel or loans for emergency situations.

To acquire monetary assistance, present a proposal to the representative of your school, listed below:

Architecture: David Guadagni

Art Education: Gretchen Cardinale

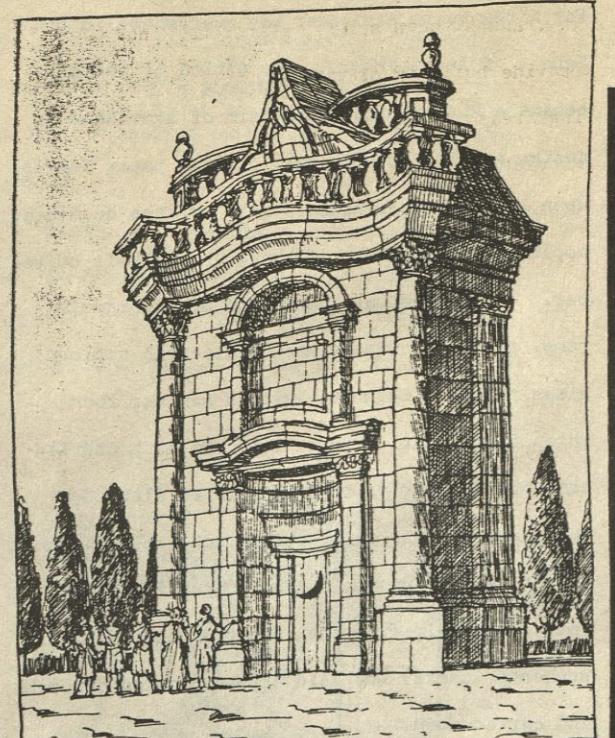
Art History: JoAnne Deitz

Fine and Applied Arts: Sheldon Carpenter

Landscape Architecture: Martin Bailkey

Planning, Public Policy & Management:

Susy Smith



The Year Alexander Died

by

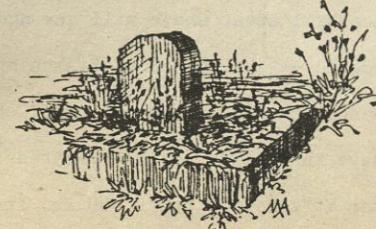
Mike Shellenbarger

Rumors of the death of Alexander on this campus sometime during the last year are apparently true. Whether the death was a premeditated murder or merely negligent homicide has yet to be established. Some of the suspects argue that "mercy killing" would be a more accurate description; "his spirit lives on, in principle . . ." they assert. Others suggest that Alexander may have died of self-inflicted wounds. A few even wish us to believe that Alexander is not dead at all, but is merely asleep and sure to rise again.

The evidence in this case is yet to receive the close scrutiny of the inevitable post-mortem by persons around the world who have followed Alexander closely; but some aspects of the death can be roughly sketched at this time.

Alexander and I arrived at the University of Oregon at about the same time. In 1971, during my first year here, I intercepted any early draft copy of The Oregon Experiment that was circulating hand to hand. I remember it as a ray of pure light on a gray day. The potential I had glimpsed in "The City as a Mechanism for Sustaining Human Contact" seemed realized as a concise new language of patterns which were now to shape my own campus environment. I felt the excitement of new ideas and bold plans.

The University officially adopted the plan; and, translated into other languages, it soon made Oregon famous to planners around the world as the site of the great Alexander experiment. For a few years Alexander was everywhere in the School of Architecture. The titles of patterns became a widely understood form of shorthand in design studios and reviews. Little paper labels upon which pattern numbers were written decorated applicable components of the Lawrence Hall coffee bar. The coffee bar, courtyard brick bicycle ramp, room 266 oriel window, relocated stained glass panels, the multi-leveled seminar room which became our computer lab, the 13th and Kincaid bus shelter which demonstrated Alexander vaulting, and the remarkable brick-vaulted foundry, all took form during those exciting first years — mostly from the incentive and labor of students (users) who laid bricks, poured concrete, and carved wood.



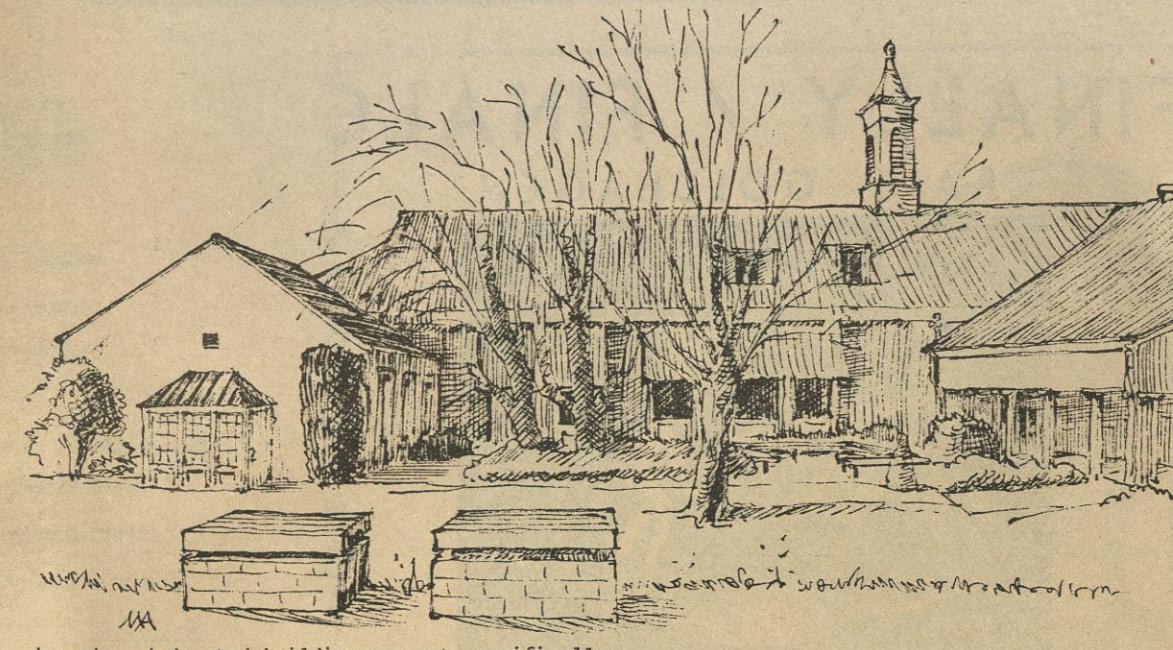
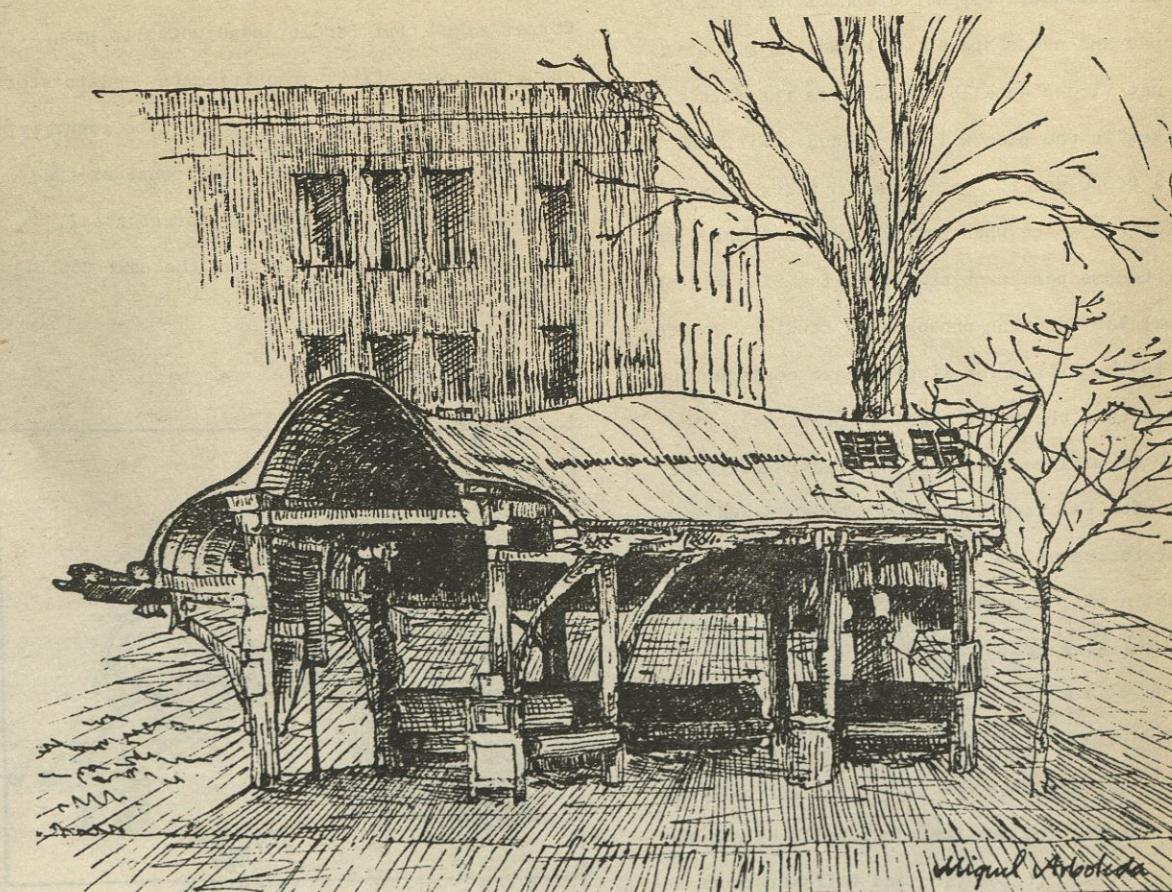
Larger projects on campus also began to show Alexander's influence. The expansion of the Schools of Music and Education demonstrated the new respect for context and basic humanity which had been lacking in many previous campus projects.

But Alexander had already begun a quiet, terminal decline — though the symptoms were barely noticeable then. The AAA building expansion, which would further have demonstrated Alexander's influence was delayed by several years of budget problems, then shelved. The campus planning office stopped the routine campus diagnostic examinations which the Oregon Experiment had begun; without them a silently spreading cancer went undetected. Alexander's chief advocate, AAA Dean Robert Harris, departed; and other advocates slipped away into new interests, especially to a popular formalist revival which was ideologically incompatible with Alexander. Surprisingly swiftly students no longer recognized Alexander's name.

When the flood of new campus projects arrived last year, the campus planning committee and the university's administrators displayed little knowledge of or respect for the university's official planning policy which limited their authority to expedite large-lump developments by administrative decree. One openly ridiculed "the gospel according to Saint Alexander. Reminded of their responsibilities by a unanimous vote of the AAA faculty, the administrators responded that they were following the Oregon Experiment "in principle."

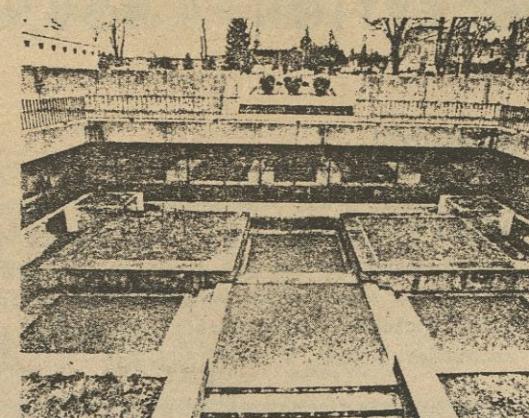
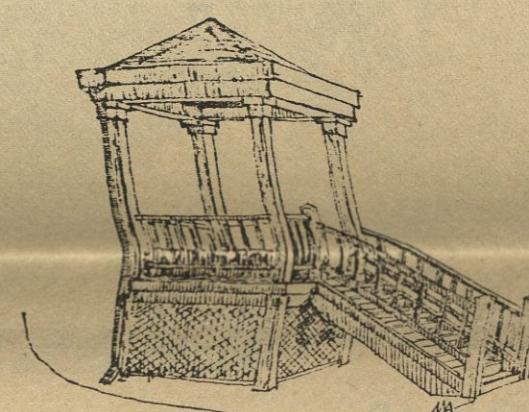
Alexander did not handle administrators well. Perhaps the fatal wounds were self-inflicted. Like T. E. Lawrence in his first great battle, Alexander shot the camel he was riding. Alexander's arrogance and unwillingness to compromise alienated many of his closest defenders. Administrators and architects did not appreciate their characterization by Alexander as the villains in this drama. Alexander's heros — the users — upon which all was staked, often proved to be indifferent and unreliable when left without the administrative support of a planning process which structured their participation.

New types of projects made unanticipated

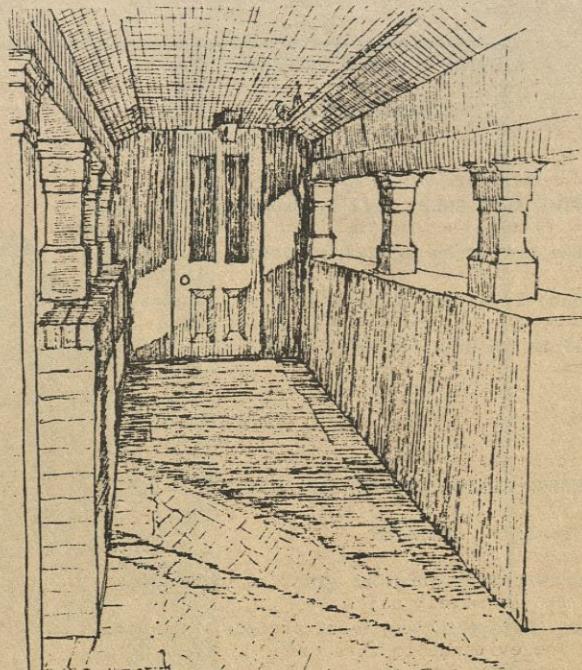
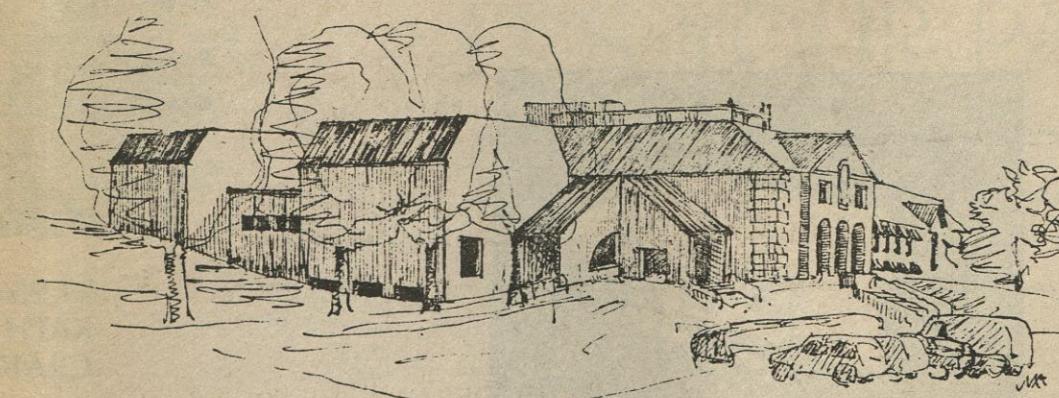


demands. A donated building was not specifically

regulated, and no one wished to alienate the donor by suggesting it should be. A U.S. Senator dipped into his pork barrel and allocated millions of dollars for new science buildings; the scope and rapidity required for this project left little time for real user responsibility, which the scientists didn't particularly want anyway. The Oregon Experiment didn't apply to the research park proposal, we were told, because the potential users were unknown. A subcommittee of the campus planning committee, which was carefully identified as not a user group, wrote planning recommendations that bore little resemblance to the Oregon Experiment. The Dean of AAA voted in favor of these recommendations. A conceptual design for the research park, commissioned by the university administration, bore even less resemblance to Alexander's patterns. It received a prestigious award from a notably anti-Alexander magazine. The President of the University wrote "that the attempt to treat the Oregon Experiment as a straitjacket into which the Science complex and the Riverfront Research Park must be forced to fit is simply a way of killing both of them. We will not let that happen."



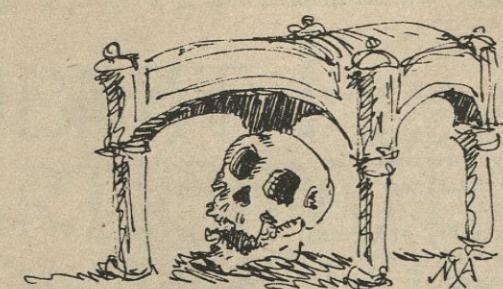
Science Library Court: The beginning of a slum.



So Alexander was killed instead. Looking back on it now, the official time of death — for the historical record — might well have been November 28, 1984, when the President and other top administrators who were gathered to respond to the concerns of the AAA faculty, sat silently as their campus planner proclaimed that the Oregon Experiment was indeed, alive. No one else echoed the claim.

Now that Alexander is dead, it will be interesting to see what happens next. I suspect that the present charade will continue: most of the campus will be neglected; quickie master plans will emerge for big lump developments; and small lumps will be expediently dumped into convenient places — without of course any real say by those of us who merely consider the campus our home. It will be, in other words, a return to the type of 1960's planning which gave us PLC and sited potential buildings on top of Pioneer Cemetery.

Meanwhile, the corpse of Alexander will probably remain propped up — a useful icon to reassure the few faithful and the pilgrims who travel to his shrine seeking some faint sign of life.



SUPPORT THE ARTS

A GUIDE TO LOCAL GALLERIES

JoAnne Deitz

ARGUS FINE ARTS CORP. 122 E. Broadway 344-9580

Fine art works by such artists as Chagall, Miro, Hundertwasser, Calder, Picasso, Brauer, and Wunderlich. Hours: Mon-Fri 11:00-5:30, Sat 11:00-4:00.

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80 E. Broadway 484-4608

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LANE COMMUNITY COLLEGE ART DEPARTMENT GALLERY

LCC 4000 E. 30th Ave. 747-4501

Showing works of contemporary, regional and local artists and an annual student show. Hours: Mon-Thurs 8:00-10:00, Fri 8:00-5:00.

MAUDE KERNS ART CENTER 1910 E. 15th Ave. 345-1571

Eugene's center for the visual arts, offering quality exhibits of regional, contemporary fine art and craft, art classes, sales galleries, special events, performances and workshops. Hours: 10:00-5:00 Tues-Sun.

MCDONALD FRAME SHOP AND GALLERY 417 High Street
(In historical Midgley's Mill.) 687-2531

Exhibits by local artists, featuring fine photography, watercolors, and oils. Ongoing show of Alaskan artwork. Hours: Mon-Sat 9:00-5:30.

NEW ZONE GALLERY 411 High Street 485-2278
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OPUS 5 GALLERY 23 E. 28th Ave., Southtowne
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Showing the finest in jewelry, woodwork, ceramics, textiles, and glass, hand made by the area's craftspeople. Hours: Mon-Sat 10:00-5:30, or by appointment.

FINALLY / FINALE

CRAIG GOLDHAGEN



CYNDY KAPAN

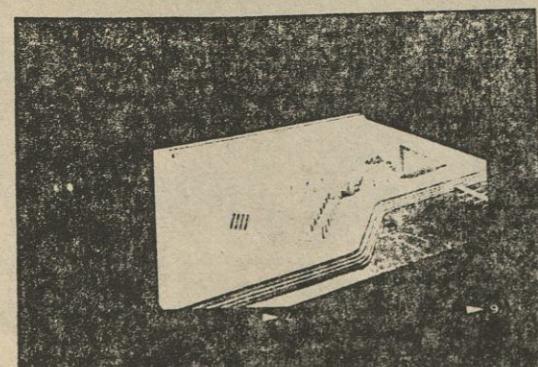


NOV. 18 NOV. 22
UO GALLERY 141 , LAWRENCE
RECEPTION NOV. 18 7:00 PM

ANNOUNCEMENT

Kun G. PARK, a 4th year Architecture student has won honorable mention (4th place) in a student design competition sponsored by the "Magazine for the Architectural Culture", Seoul, Korea. Forty four submissions were received by the seven panel jury which included two university professors and five practicing architects.

Kun's winning design was a plan for an "Art Training Center" in Sausalito, CA which he did in Visiting Professor Jan Westra's summer ARCH 380 design studio.

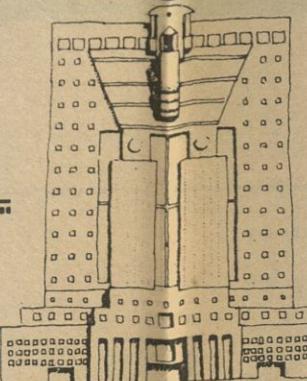


S C U L P T U R E

T E X T I L E S

S U R R O U N D

G D R A W I N G S



GALLERY 141, FALL TERM CALENDAR

Hours: 9-5, Monday-Friday

Director: Mary Dole, 686-3610

Nov. 11-15

David Vala (watercolors, architectural field studies). Opening reception: Monday, Nov. 11, 7:00 PM.

Nov. 18-22

Cyndy Kapan (textiles), Craig Goldhagen (ceramic sculpture, drawings). Opening reception: Monday Nov. 18, 7:00 PM.

Nov. 25-29

Mark Howerton (photographs), Marina Bables (sculpture), Dawn Janke Gray (prints). Opening reception: Monday, Nov. 25, 7:00 PM.

Dec. 2-6

Mary Dole (textiles), Jeff Seltzer (prints), Teresa Heady (watercolors, kimonos). Opening reception: Monday Dec. 2, 7:00 PM.

Dec. 9-13

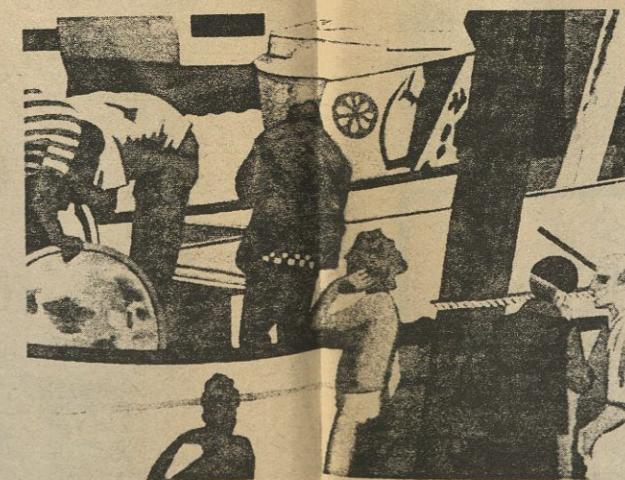
Dick Pickering (Ceramics). Opening reception: Monday, Dec. 9, 7:00 PM.

Dec. 16-17

Fine Arts Sale. No opening reception.

MAUDE KERNS ART CENTER NOVEMBER EXHIBIT

1910 EAST 15TH, EUGENE, OREGON



VERNON WITHAM Painter
KATHY HOY Painter
CRAIG POZZI Photographer

NOVEMBER 1-30, 1985

SUPPORT THE AVENU



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DEADLINE : DEC 2.

SUBMIT LETTERS GRAPHICS ARTICLES
TO AVENU'S BOX LOCATED IN AAA OFFICE

PUBLICATION DATE DEC. 9

IT'S YOUR PAPER! MAKE A
DIFFERENCE+SUBMIT!

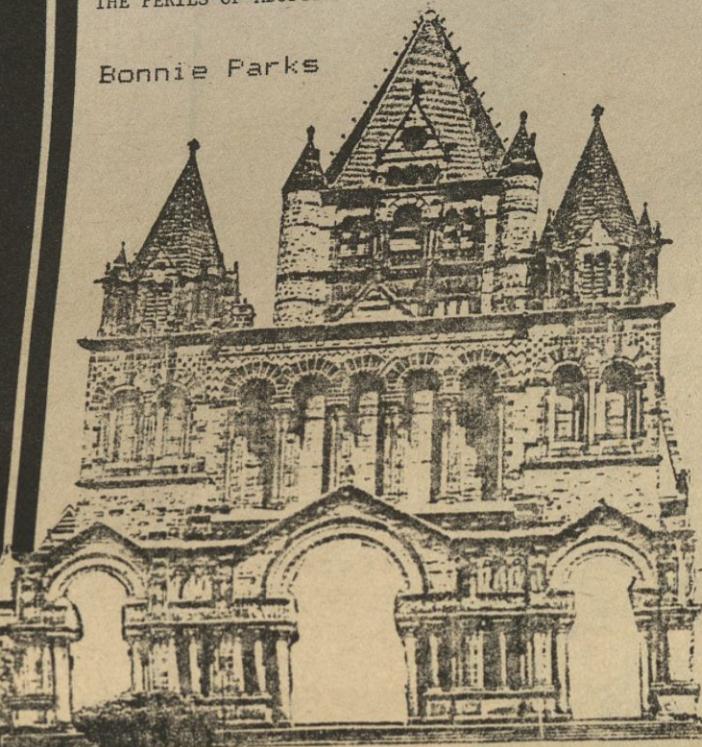


©PARTICIPATE
+CONTRIBUTE !

10 "In My Humble Opinion"

THE PERILS OF ADOPTING A NATIONAL PRESERVATION POLICY

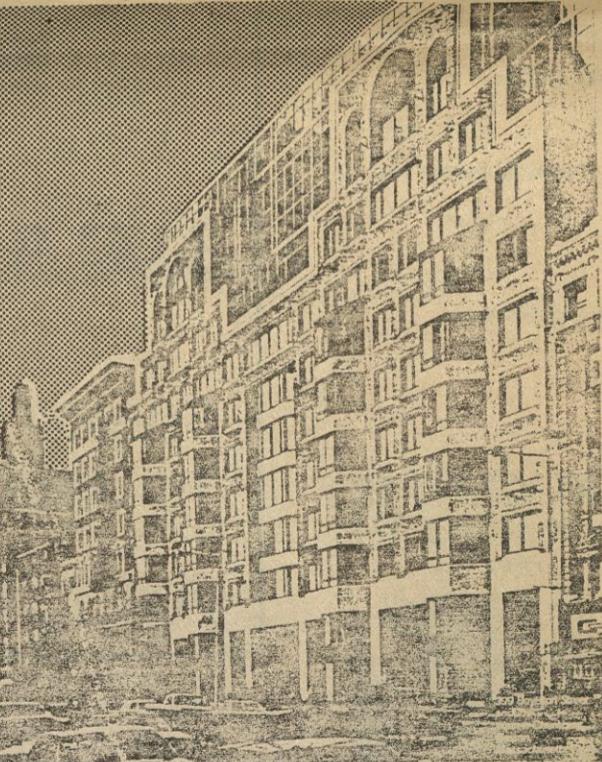
Bonnie Parks



According to Jean Paul Carlhian, (in the seminar session)¹ the preservation movement acts in response to events — is defensive instead of offensive in its approach — and has, therefore, never developed a clear singular policy. He, though, is willing to jump into the void and propose a national policy based on three criteria: the original intention of the architect, the intention of the preservation and where the structure stands within the established priorities.²

It's true, of course. The preservation movement really began, in this country, with the formation of the Mount Vernon Ladies' Association, in 1859, in response to the threat to George Washington's home. Now, in 1985, right here in Eugene, Oregon, we are still rushing in to save historic buildings from the voracious jaws of the developers. But is this why no singular policy has evolved? I don't think so. More likely, it is because the preservation movement is necessarily fragmented. Lots of different groups are saving buildings and they're saving them for lots of different reasons — because of their historical connections, their association with important persons or events or their architectural merit, for instance. They are also saving them, alas, for economic reasons and, yes, even for social reasons. Some of these reasons allude to the strong human and emotional aspects implicit in the preservation movement which Carlhian seems to overlook, or at least discount, in his criterion of priority as he would apply it.

It is this diversity of motivation which has prevented the development of a singular policy and it is this that makes Carlhian's proposal difficult to accept. On the face of it, it sounds reasonable. In fact, I think the second criterion of asking why the preservation is being carried out — what is its intention? — is essentially unarguable. It should be basic to every project. Problems arise, however, when, as a "movement" we try to set priorities. His tenet is that only the most important structures, the shining examples, be saved so that these can really be done right. The idea is to have a few outstanding examples rather than a lot of mediocre ones. All efforts, funds, etc. would be channeled into these few national projects instead of being spread out over thousands of small local ones. But who is to decide what projects are sufficiently worthy? If done democratically, as he suggests it might be, who would organize such an undertaking? (These are questions Carlhian avoided answering even when asked.) Furthermore, there is no way that the folks in Dubuque are going to give the funds they would like to go to restoring or preserving a part of their history, something important to their roots or to their town, to a national project instead. Preservation efforts are often successful because of the emotions they provoke, and things with local connections, which are close at hand, are much more likely to arouse those emotions. The Statue of Liberty project has gotten amazing contributions on a national scale, and Ellis Island may too, because of very particular personal connections so many Americans have with these two things: but they are exceptions. A cast iron district in New York City, one of his examples, is hardly likely to get the American public emotionally involved.



Oregon
Art Supply

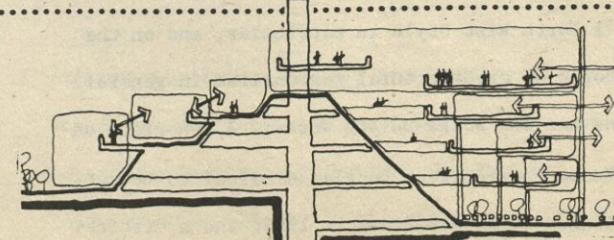
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Carlhian's other criterion, actually the first on his list, is the original intention of the architect. This should always be a major consideration, of course. It makes a good guiding principle where physical evidence is lacking. The danger comes when approaches stop being approaches and become dogma. Even Viollet-le-Duc, one of the outspoken restoration theorists of the nineteenth century, said of his position that "absolute principles in these matters can lead to absurdity."³ Restoration, as opposed to preservation, is what Carlhian is advocating. He would take buildings back to the way they were when the original architect finished. (And if he didn't finish, then, knowing his original intention, Carlhian would just finish it for him, as at the Boston Public Library. Viva Le-Duc!) This position disallows leaving any accretions of history. All subsequent work must be destroyed, and with it all subsequent history and associations. Strictly interpreted, it must also preclude any additions. Carlhian does not carry it

But restoration is really reserved for special cases and preservation, not restoration, is now becoming a favored attitude among some purists in the "re" crowd (Carlhian's term) today. Preservation, in this case, assumes the narrower definition of the word — stabilizing in the existing condition. The Society for the Preservation of New England Antiquities has adopted this as the policy for all their properties. On the other hand, the tax incentive legislation (investment tax credits) administered by the National Park Service promotes rehabilitation and adaptive "re"-use. This represents the opposite extreme. The preservation intention is economic and it can lend itself to considerable destruction in the process of saving the structure. But, it has also promoted the saving of historic buildings to an extent that nothing has ever been able to do before. Both extremes are viable and both work, so do many things in between.

The point is that in this fragmented movement, it is this very fragmentation that has given it a lot of its impetus and allowed it to have appeal for a larger audience. Carlhian would have us tidy up, focus our efforts, limit ourselves to only exemplary works. These, of course, would be accessible to many fewer people as well. But no matter, they would represent the best of the best. To adopt this position would be to miss our best chance for success. It is the "average citizen" who makes preservation in this country work — who enjoys textural richness in his city, connection to his roots and opportunities to learn about history first-hand and near-by. In a country with a population as diverse as ours, a vast range of preservation approaches is not only to be expected, but welcomed, and a singular policy is out of the question.



Student Members Sought for AAA School Committees

this far. But, what happens when the subsequent architect is as important or more important than the original? It's a sticky question. And here we are back to Le-Duc again, with a twist. A hotly debated issue in France is whether to restore Notre Dame Cathedral back to the original or back to Le-Duc's restoration!

There are several important standing committees of the School on which students are eligible to serve along with faculty. Each committee has a specific task which is related to School activities and governance. The Dean appoints the committee members at the beginning of the School year upon the recommendation of the AAA Faculty Advisory Committee and the AAA Student Advisory Committee respectively. The 1985-86 Student Advisory Committee has now been formed and is made up of Gretchen Cardinale, Art Education; Sheldon Carpenter, Fine and Applied Arts; Jo Anne Dietz, Art History; Polly Furr, Landscape Architecture; David Guadagni, Architecture; Susy Smith, PPPM.

The major committees are:

Course and Curriculum Committee

Reviews course proposals from the Departments and recommends action by the School faculty.

Exhibitions and Lectures Committee

Responsibilities include selection and scheduling of appropriate exhibits as well as the planning and coordination of lectures by AAA faculty and visitors.

Library Committee

Makes recommendations regarding the use of funds allocated to the AAA Library and advises on library policies and procedures.

Scholarship and Financial Aids Committee

Oversees all matters related to financial assistance in terms of loans and scholarships which are available on an all-school basis.

Please consider submitting your name for School Committee service by using the form below, or a separate sheet of paper. Submit to Dean's Office, 109 Lawrence, and they will be passed on to this year's Student Advisory Committee.

Yes, I am interested in being considered for service on an AAA School Committee:

Name: _____ Phone: _____

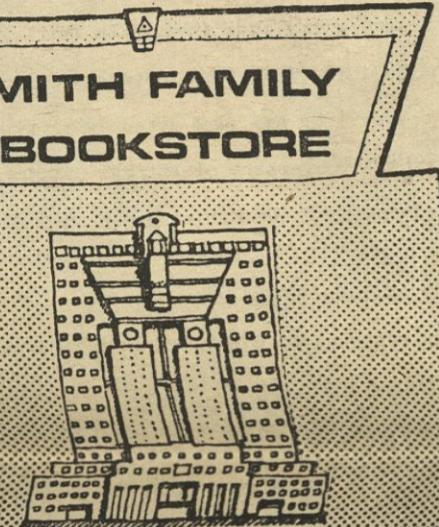
Address: _____

Major: _____ Year level: _____

Indicate choices of committee:

Course and Curriculum AAA Library

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* footnotes

¹ This and several other points in this essay were expressed in the seminar and not in the lecture.

² Beyond this, he listed seven categories into at least one of which a building must fall to be considered for preservation: period, style, material, architect, type, social significance, and milestone in development of architecture. One wonders, however, if he has ever completed a National Register Nomination as, for the most part, these categories have long been standards used in that process.

³ Viollet-le-Duc, *Dictionnaire Raisonné de l'Architecture*, 1854-68. Le-Duc held that restoration was reestablishing a building "to a completed state which may never have existed at any particular time; and doing so "in the style which [was] proper to it." However, in his viewpoint, this was the Gothic style, even in the case of Romanesque or Classical buildings.

NEW BLOOD

NEW INSTRUCTORS — NEW BLOOD

RON KELLET

Ron Kellet is a graduate of the Architecture Schools of the University of Manitoba and the University of Oregon. He has been active as both a teacher and practicing architect in Eugene, Vancouver and Ottawa. Over the past several years he has worked in the Vancouver offices of Arthur Erickson and Bruno Freschi. Recently he has worked in several projects in British Columbia including site planning studies and a theme pavilion for the 1986 World Exposition in Vancouver, an Ismaili mosque in Burnaby, a performing arts theatre in Trail and a prototype for a fast food pasta restaurant in Vancouver. He has also acted as a visiting critic at the University of British Columbia and was director of the Urban Summer program in Vancouver. His academic interests are in design, design processes and media. He spent part of the past summer in Japan and this fall will be teaching ARCH 380 and media.

TREVOR BODY

Trevor Boddy comes to the University of Oregon after two years teaching history, theory and design studio at the University of British Columbia's architecture program in Vancouver. A native of Edmonton, Alberta, he worked as a motion picture technician and collected a Bachelor of Arts degree before entering architecture school in the mid-1970's. Professor Boddy has a Master's Degree in Environmental Design (Architecture) supplemented by further study at the Institute for Advanced Studies in Architecture at York, England as well as hanging around the AA in London for a bit. One of Canada's leading architecture critics, his writings on contemporary design have appeared in *Progressive Architecture*, *The Architectural Review*, *Skyline*, *The Canadian Architect*, Section 'A', and numerous other magazines and journals in Canada, the U.S. and Britain. His major critical essay on Edward Jones' and Michael Kirkland's Mississauga City Hall was recently published in a book on that project from Rizzoli of New York. As both architectural historian and practicing preservationist, he has developed a particular interest in the vernacular and boomtown architecture of the west. His current research centres (note Canadian spelling) on the influence of Richard Neutra on the emergence of the Post World War

II North West Style in particular, and on the topic of architectural regionalism in general.

He has two books in the works: a monograph on Edmonton architect Douglas Cardinal to be published by NeWest Press in 1986; and a critical history of Canadian architecture, still being writ.

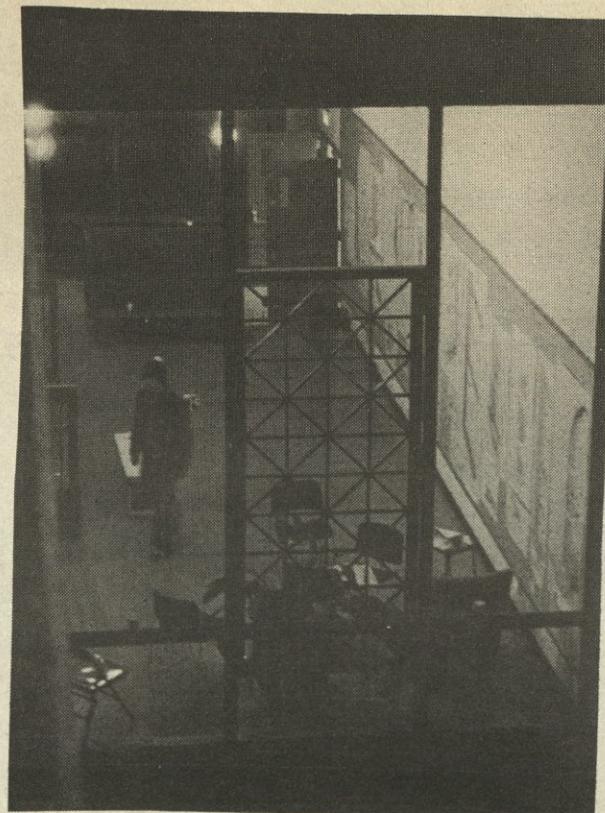
R. PETER WILCOX

Peter Wilcox, Asst. Professor, received his B.Arch. from the Cooper Union in New York City and his M.Arch from UCAL, Berkeley. He has practiced in several areas of the country, and previously taught for three years in the architecture program at the University of Kentucky. A furniture designer and maker before studying architecture, he continues to have a strong interest in the connections between craftsmanship and design, both in education and practice. He is a student of the historical development of windows and of vernacular architecture and interiors.

Currently he is at work on a book about windows and lighting in ancient Roman architecture and is exploring the uses of the computer in interior design. (His personal interests include fly fishing, cross-country skiing, and traditional American music and dance.)

ROB THALLON

Of the Eugene firm of Thallon/Edrington is responsible for some of the finest custom homes and remodels in town. An unusually fine degree of craftsmanship typifies these works. He is currently teaching an Arch 380 studio, doing a fitness center in downtown Eugene.



TERRENCE GOODE

Terrance Goode received his Bachelor of Science Degree in Architecture from the University of Southern California in 1978 and his Master's Degree in Architecture from Princeton University in 1980. From 1980 until his move to Eugene this fall, he practiced architecture in New York City (primarily with James Stewart Polshek & Partners) and is a registered architect in New York State.

He is interested in examining landscape, architectural and urban form as cultural artifacts and as such possessing both meaning as a metaphor of cultural self-perception, and a direct interactive relationship to other forms of cultural production — especially literature and the visual arts.

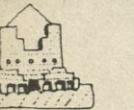
His analytical method is modernist, though not necessarily yielding stylistically 'modern' results:

- Interest in the notion of a self-critical typology of architectural form (in all elements of architectural composition — plan, section, vertical surface) based on manipulation of the relationship assigned by cultural convention to shared meaning and architectural form.

- Interest in exploring the relationship between methods of architectural representation and spacial conception, admitting techniques developed in the fine arts into the realm of architectural representation.

ULKER COPUR

Ulker received her B.Arch. (1966) from Middle East Technical University, Ankara, Turkey; M.Arch. (1973) from the University of Oregon; Ph.D. from Cornell University (1976). She has worked as a Research Associate while doing her Ph.D. studies, taught at the Middle East Technical University (1968-72, 1976-82) and Yarmouth University in Jordan (1982-84) in the areas of Architectural Design, Urban Design, Historic Preservation, Design Methodology. She has directed, coordinated and actively engaged in many research, planning and design projects and consultancy assignments involving various aspects of architecture, urban and preservation planning. She has published various articles on "evaluation research," "preservation and development," and "urban design."



THE NEW ORDER

CHANGES IN THE DESIGN PROGRAM

During the coming spring the Department of Architecture will implement the new 380 Entrance and 480 Entrance requirements. These requirements will apply to all architecture majors regardless of the original date of matriculation into the program. Copies of the Advising Handbook are on reserve in the library in which these rules are described in detail. A few of the points are worthy of note:

Architecture 380 Pre-requisites (B.ARCH)

- Architecture 181, 182, 281 and 282 must be completed before taking ARCH 380. This includes summer ARCH 380's.
- All fundamentals coursework must be completed before ARCH 380.
- Art History 201 or one upper division architectural history course required.
- A minimum of 24 credits from the University group requirements must be completed.
- Both English Composition classes, WR 121 and WR 122 must be completed.

Architecture 480 Pre-requisites (B.ARCH and M.ARCH)

- All required ARCH 380 studios must be completed before taking ARCH 480.
- Ninety percent (90%) of the Architecture Subjects Breadth Requirements must be completed. This means 11 of 12 courses including the 3 required history courses.

There are several course offerings in the coming terms which are a part of the Breadth Requirement and should be considered by everyone expecting to qualify for ARCH 480 in the next two years.

ARCH 311 Design Process and Methods

This course will be offered both winter and spring terms. B.ARCH students are urged to take it during the first year of ARCH 380 level studio work, preferably during the term off from studio. M.ARCH students should take this course in the first year, following completion of the ARCH 580 studios.

ARCH 371-372 Materials and Processes of Construction These will be offered winter and spring terms.

One term of construction coursework is now the

minimum requirement for all architecture majors.

Structures courses, also required, do not count toward the construction breadth requirement. These courses will not be offered during 1986-87.

ARCH 410 Context of the Profession

This course is scheduled for the winter term and will satisfy the breadth requirement in this area.

Many students have asked if these new rules will really be enforced this year. The answer is yes, they really will be.

There are always exceptional circumstances which require individual consideration, particularly in the graduate programs, however these should be relatively few in number. The following principles should be considered when planning compliance with these new rules:

- There is one basic requirement from which all of these rules are derived; students in the design program must demonstrate to the satisfaction of the faculty that they are adequately prepared for the level of design in which they are engaged. The course requirements outlined above have been formulated to assist students in getting that preparation. It is not enough simply to fulfill the requirements, rather it is necessary to have command of the subject matter covered in the coursework.

- Petitions for exceptions to the course requirements will be considered only on their academic merit. That is, it must be demonstrated that the alternative course of study constitutes a superior academic opportunity. For example, a student may seek to defer one or two breadth courses until the final year in order to spend all or part of the fourth year studying abroad.

3. The burden of proof in the petition process will be on the student. In particular students must be able to demonstrate a good faith effort to meet the guidelines given the opportunity to do so. Petitions will be heard at the convenience of the faculty and staff, therefore adequate lead time in necessary. When the outcome of a petition is in doubt, students are advised to proceed with the required coursework.



Where can people sing, and drink, and shout and drink, and let go of their sorrows?

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The Building Report

by Paul Curtis

The Building Report is here to inform the school on building projects going on in our community. In each issue of Avenu we will try and report on one or more projects that are of interest.

Our first report is on the Oregon Research Institute Building located on the north east corner of 19th and Willamette Streets. As the name implies, it is the office of the Oregon Research Institute which does clinical and physical research on many topics. The other tenant of the building will be the corporate offices of Willamette Pass Ski Area.

The owner and initiator of the building is the Wiper family of Eugene. The Wipers also own Willamette Pass Ski Area, which recently constructed a 25,000 sq. ft. ski lodge.

The O.R.I. project was born out of a successful working relationship between the developers and the owners, which began with the new lodge at Willamette Pass. Pacific Construction and Development, (P.C.D.I.) is responsible for the coordination of the project, and the architectural firm Form Design execute the design. Gary A. Ward is resident architect responsible for this project.

The O.R.I. building was initially to be a

speculative office building with many commercial tenants, but O.R.I. then showed an interest in renting a major portion, steering the project to a much more specific format.

Gary Ward of Form Design and Bruce Sinkey of P.C.D.I. were the collaborating designers on the project. Their solution is a large, three story, 40,000 sq. ft. office building sited in an area of primarily residential scale. The marriage of building and site is an interesting one and quite arguable on many levels.

The building is rectangular, taking up almost a full quarter block. It is three stories high with a full basement and a gabled roof containing a vaulted central space on the third story. The structure looks massive but much of that feeling comes from its smaller scale neighbors.

The structure of the building starts on a foundation slab below grade. Perimeter loads are taken by concrete foundation walls while all internal loads are transferred via steel beams to steel columns. Pre-fab floor trusses span between the beams. From the ground up all exterior bearing walls are fairly standard 2 x 6 stud wall construction. All interior wall systems are typical 2 x 4 construction.

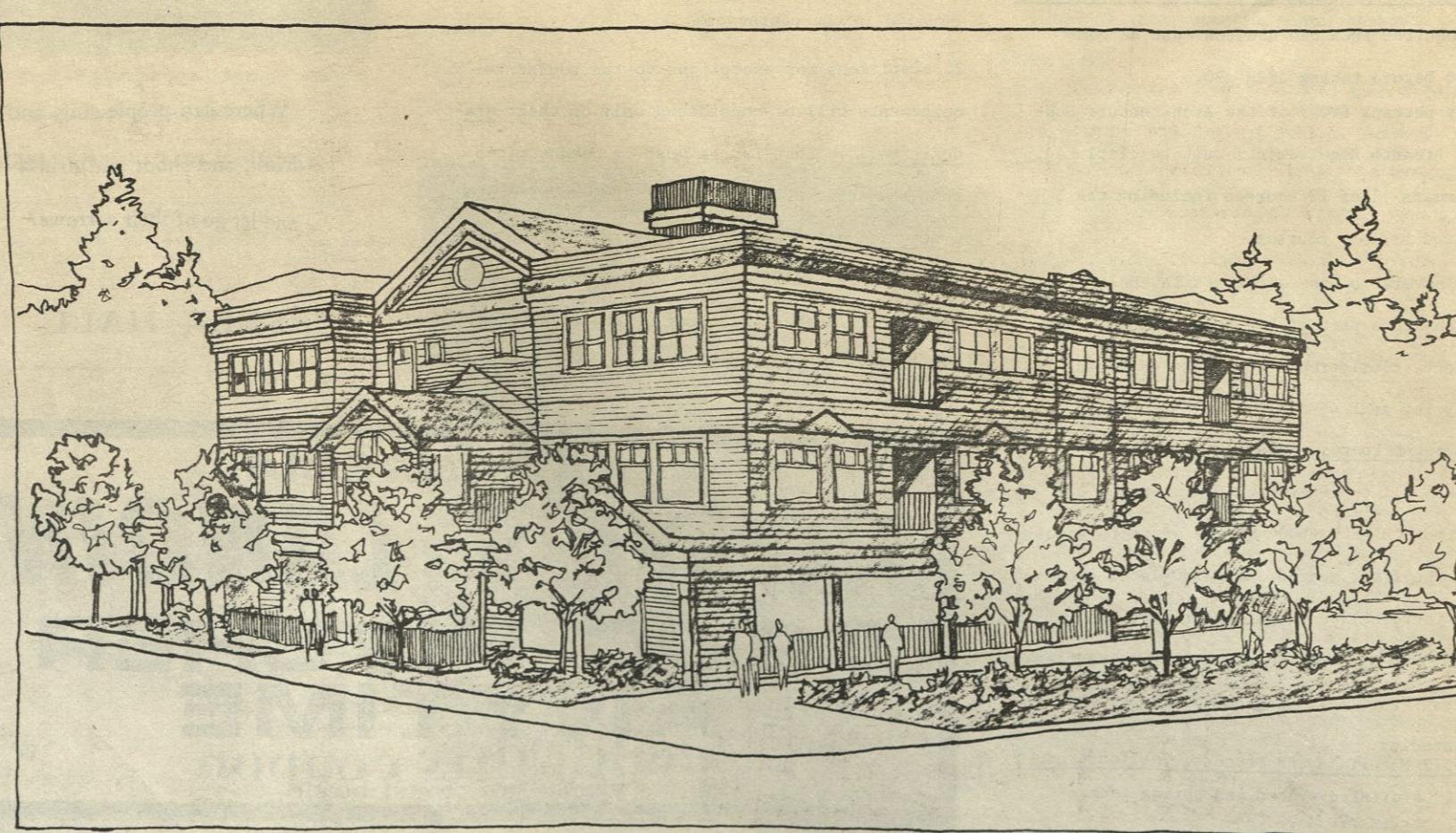
The basement of the O.R.I. building was designed to be one quarter mechanical space and three quarters workable office space. Almost all

of the basement perimeter is provided with natural light via light wells and sky lights.

On the south and west sides the basement offices look out into small, below grade gardens. All the rooms on these sides have full floor to ceiling glass to maximize interior light. Interior windows are used to allow light to penetrate to the center of the building. On the north side of the basement all the offices have sky lights which provide excellent natural lighting.

The exterior of the building is by far the most unconventional part of the building — not in material choice or basic treatment, but in formal qualities. Many gables were used to help provide this large building with a facade of a more residential scale, and a character more in keeping with its context.

The facades of the O.R.I. building are adorned with a great deal of ornamentation. The west facade, which fronts Willamette Street seems to be a jungle of gables. Actually there are only four gable forms but the configuration is somewhat overwhelming. To me it works pretty well, though other opinions may be quite different. Each of the gable forms is the size of a typical gable on the homes in the area. The gables also seem to cascade down from the top of the building much like the roof forms of the houses on College Hill to the west.



Art History

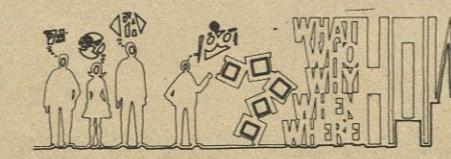
South Hills.

The Oregon Research Institute Building is a bold and unique new structure. It creates a great partnership between conventional materials and methods and not so conventional use of exterior ornamentation. This new building will also be a grand image for the people at O.R.I. who have never had the pleasure of having all their offices under one roof. Its architectural success or failure is open to debate, but it is certainly something new and different on the face of Eugene.



ART HISTORY

NEW FACULTY



Dr. M.E. Warlick, a visiting professor of Art History, will be teaching here at the University for the Academic Year '85-'86. Dr. Warlick has generated a lot of interest with the classes she is currently teaching, Women Artists and the Avant Garde, and Surrealism. Her art historical interests show an emphasis on Nineteenth and Twentieth Century Art and Womens Studies.

Dr. Warlick received her Masters at Georgia State and her Ph.D. at the University of Maryland. She wrote her dissertation on Max Ernst's Collage Novel.

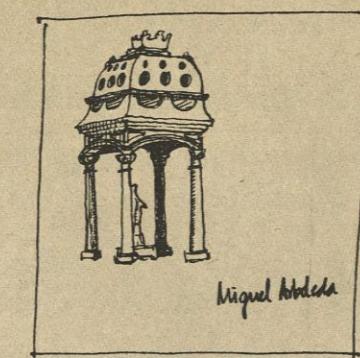
While working at the National Gallery, she became involved with a program that enabled the museum to computerize their inventory. She served as liaison between the curators and the

computer programmers. This opportunity involved her in a larger program, attempting to incorporate a computer system which will ideally connect the country's larger, major museums.

Although she has the opportunity to return to a job at the National Gallery, she says she prefers the academic life. Dr. Warlick enjoys the aspect of teaching that allows her to do research. She hopes to continue to teach after leaving the University.

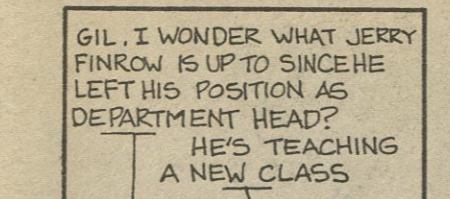
For those interested, Dr. Warlick will be teaching the final two terms of the Twentieth Century sequence and a survey course on sculpture.

Joanne Deitz



WHERE'S GIL? THE SAGA OF GIL FARNSNOW

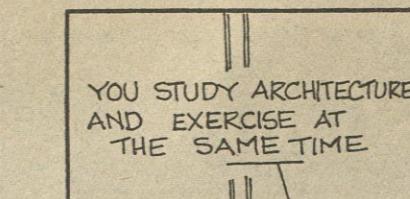
GIL, I WONDER WHAT JERRY FINROW IS UP TO SINCE HE LEFT HIS POSITION AS DEPARTMENT HEAD?
HE'S TEACHING A NEW CLASS



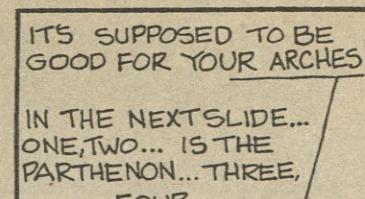
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151 LAWRENCE

WEDNESDAY NOV. 13

2:30 PM

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