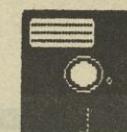
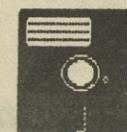
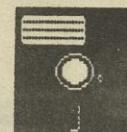
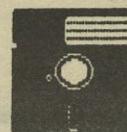
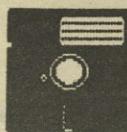


AVENU

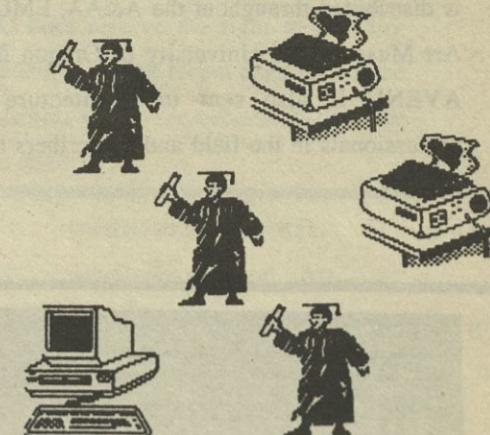
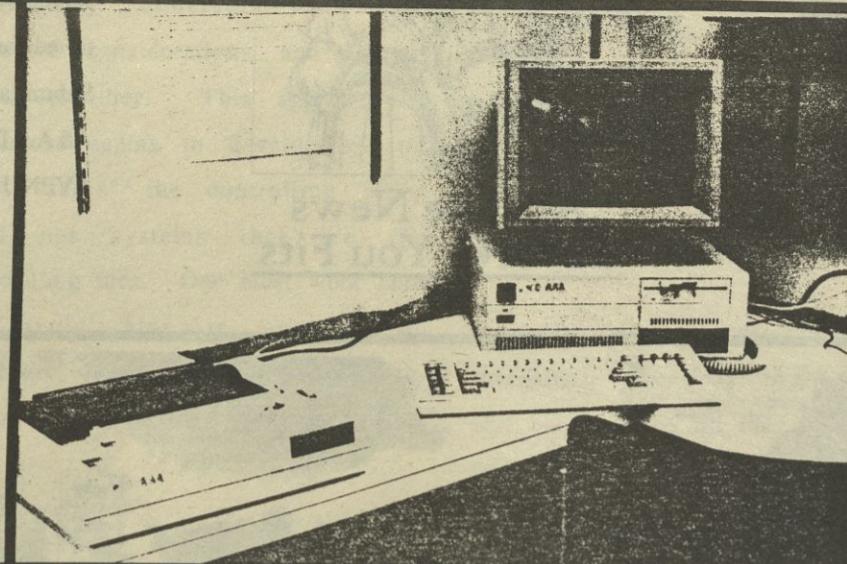


COMPUTER LITERACY

PART II

INTERVIEW WITH PROFESSOR PETER WILCOX

Conducted by AVENU staff
reporter Michael Pfohl



The latest addition to the AAA School is a new C.A.D. oriented computer lab! Located on the 4th floor, (Lawrence -- the old structures bay) the new facility has 3 C.A.D. (computer aided design) workstations, 3 printers and a 2' X 3' plotter!

The instructor for the lab is Peter Wilcox, Assistant Professor of Architecture. The following are excerpts from an "AVENU Interview" with Professor Wilcox.

work. An example of this is the weaving area -- there's now a benefit is that it helps us avoid computer in the weaving studio. Students can do their design work/rethink ideas and utilize the computer for changes/tests before returning to the loom. It's the "linking" and proximity of use that's the idea behind the lab.

The original intention of the project was for interior architecture students to build the lab, as part of a special study to research the relationship of construction and design. However, the administration preferred to hire the Physical Plant to build the lab. So far, the lab construction has been financed from outside the school -- all we had to provide was the space. The same is true of the equipment -- mostly purchased through donation: telefund, loans and support from IBM and Tandy.

Being located between landscape studios and interior studios, its anticipated that these will be the most avid users -- but it's important to note that it is a triple A lab -- open to all triple A students and staff. There's a whole range of media.

What are the current ways computers can serve architecture?

PW: Probably the first thing of walked through the space in a computer generated image earlier in tedious tasks -- things that don't contribute to design. For example: their input is expressed more exactly door and window schedules. The computer can do these tasks easily -- hopefully giving us more time during the design phase -- that's the idea. The second important are in practice is helping architects avoid errors and omissions -- for example, accounting and scheduling -- where some things can be left out. Having conflicts between pieces of equipment -- ducting, things like that; making sure that dimension strings are accurate -- a classic problem -- the computer does an excellent job of Another important advantage is the dimensioning. Code checking -- to help provide a back up service to the architect to check code criteria -- for example, fire routes, environmental control and other things that might be overlooked during drawing revision. This will help avoid errors and omissions.

Another critical area which is just starting to be used by architects as they gain in sophistication and as software gains in sophistication is 3-D modeling. With this capacity, a more thorough pre-experience of the building can be created for the clients -- they can see the building and interior in 3-D and actually be

the design process and make sure the 3 dimensionality of the building more early in the process. Animation is implemented more and more now in inexpensive C.A.D. systems. Software that a small firm could have in their capacity of using to develop a "walk-through" model of the building is becoming available. This is very useful for the clients' understanding -- supporting a more participatory design process.

Another important advantage is the generation of the construction documents. Conceptually the construction documents should appear as a "report" of the design state and process -- ultimately we should be able to create these documents once we've solved the design of the building, so it's not a matter of spending 40% of our time in the working drawing stage. Instead, we can spend 90% of our time in the design phase and then the working drawings are simply put out by the computer from a thoroughly understood design concept that's in the computer. The rest of the time we can spend with the client on the site.

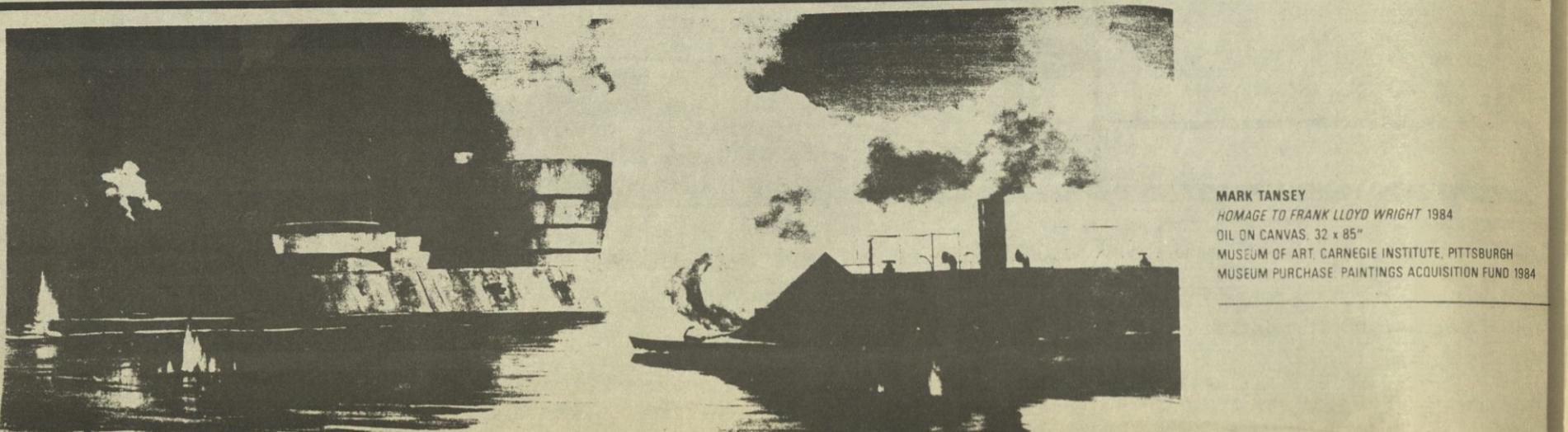
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STAFF

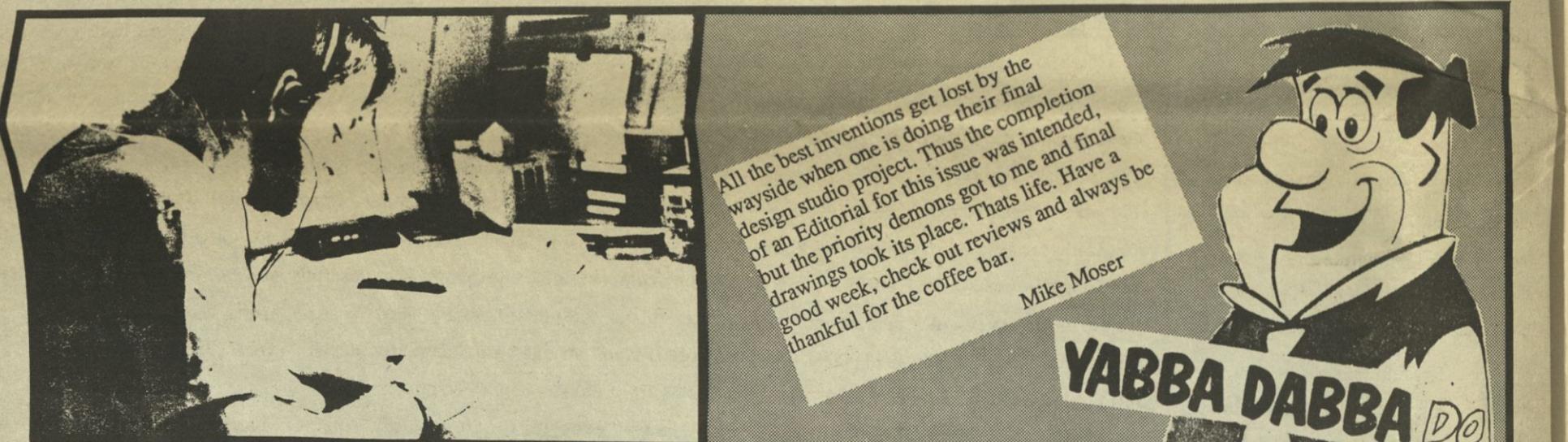
AVENU is published two times a term by students in the School of Architecture and Allied Arts. The paper is distributed throughout the A&AA, EMU, Library, Art Museum and University of Oregon Bookstore. AVENU is also sent to architecture schools, professionals in the field and subscribers throughout the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



All The News
To Give You Fits



MARK TANSEY
HOMAGE TO FRANK LLOYD WRIGHT 1984
OIL ON CANVAS, 32 x 85"
MUSEUM OF ART, CARNEGIE INSTITUTE, PITTSBURGH
MUSEUM PURCHASE PAINTINGS ACQUISITION FUND 1984



STAFF

Mike Moser..Editor, Scott Bangs, Paul Curtis, Edwin Lim, Elmer Lin, Leinani Lundahl, Shauna Holden, Steve Witter, Brenda Jacobs, Mike Pfahl, Doug Keys

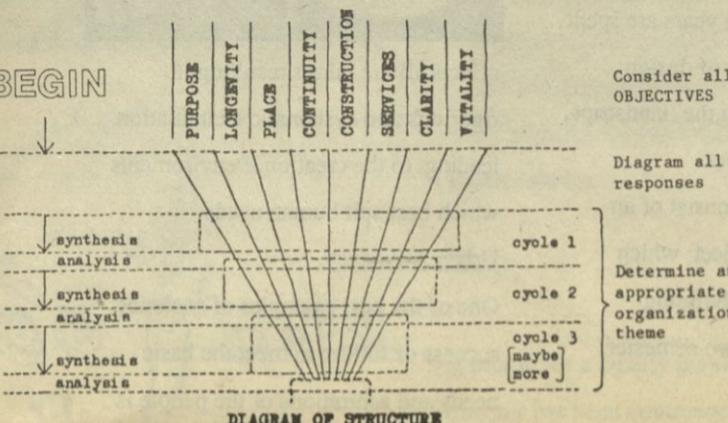


Submittals: Manuscripts should be legible; graphics should be black and white. AVENU exercised its right to editorial review when considering submittals. Submittals should be placed in the AVENU mailbox, A&AA Dean's Office, 109 Lawrence Hall, or sent to AVENU c/o Architecture Dept., University of Oregon.

ON DESIGN AND EDUCATION

by Mark Vanderzanden

I think that if there is one thing that all architecture students can agree on, it is that Architecture is structure seems to develop systems integration, or SYNTHESIS OF that "serve" the controlling ideas, ESSENTIAL CONSIDERATIONS INTO A SCHEME, OR "FORM" OR WHATEVER YOU WISH TO CALL IT. BILL KLEINSASSER USES THIS DIAGRAM TO ILLUSTRATE THE CONCEPT:



THE VARYING RELATIONSHIPS OF ESSENTIAL DIAGRAMS MAKES EACH SCHEME UNIQUE, and that to me validates Architecture as an Art.

I feel that my study of architecture is the study of "Relationships" between the essential considerations. I also feel that my best learning has come from practice in studio. There are a few breadth/subject classes here that have given me the opportunity to practice "integration", but most of them unfortunately only offer a quantity of information that we must sift through (but in general just forget) to apply to our practice

The benefits of this kind of integration seem obvious. First, one by Jim Givens called "Integrating Structure" is based on this idea of various concerns into their design integration. The thrust of this class process, and get into the habit of is the application of technical doing this in studio, and one would information into a personal studio also develop richer studio design project, ideally one that is developments, as well as get extra concurrent with this class.

Critics each term. Projects in this class stress integration as a search for the correct Unless one does not believe in sets of systems that seem to be integration we must consider these inherent in the origins of any possibilities. scheme, and only need to be

uncovered. It was also stressed though, that to do this one must personally understand all the

controlling idea. One must work hard to avoid singular agendas of structure, ECS, etc., when designing.

There seems to be a real danger to

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



traditional roots of Spanish Architecture and Art.

On my return I will most likely give a slide lecture and an exhibit of travel sketches.

Any student or faculty advice on this trip would be greatly appreciated. My desk is in 261 LA. Thanks for all the support.

Mark Annen

CAREER DISCOVERY PROGRAM OFFERED AT HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN

SCHOOL OF DESIGN: June 29 - August 7, 1987

studio projects, lectures by prominent design practitioners and educators, field trips, films, and extensive personal career advising are provided to give participants a sound basis for career choices or changes before they make a major investment in professional training. Participants range in age from 16 to 40 and come from all over the world.

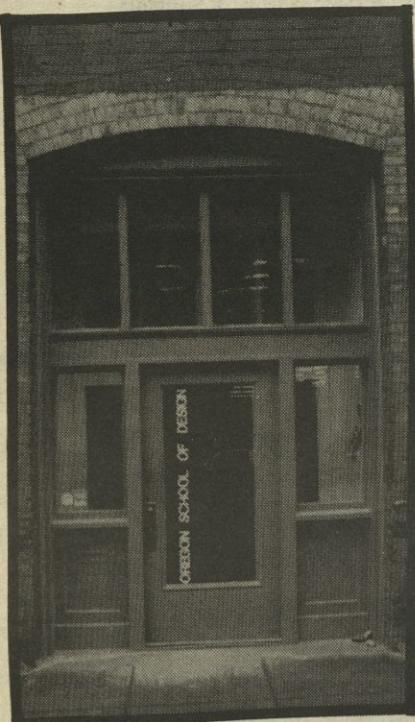
For a detailed brochure and application form, please write Admissions Office Box T, Career Discovery, Harvard University Graduate School of Design, 48 Quincy Street, Cambridge, MA 02138, or call 617-495-9340.

STATE OF OREGON 1987 STUDENT ART COMPETITION

AWARDS: \$1000 in prizes. First prize, \$300; second prize, \$200; five third prizes, \$100. **ELIGIBILITY:** Work produced by registered, full-time undergraduate students while attending Oregon State System of Higher Education classes since Fall Term 1984. **REQUIREMENTS:** Each student may enter up to two (2) works of art. All work must be ready for exhibition. Two-dimensional works must be framed, wired and ready for hanging. Protective coverings of glass or plexiglas must be used if appropriate. **MEDIA:** Works in painting, sculpture, drawing, printmaking and mixed media are eligible. **SIZE:** All work must fit through an 83" x 34" doorway—weight limited to 150 lbs. **ENTRY FORMS:** Entry forms available in the Department of Art on your campus. **SHIPPING:** All entries must be delivered to Department of Art, Fairbanks Galleries, Oregon State University, Corvallis, Oregon, on the following dates and times: Friday, March 13th, 8 a.m.-5 p.m. or Friday, March 27, 8 a.m.-5 p.m. **Show Dates:** March 31, 1987 - April 30, 1987—Fairbanks Gallery, Oregon State University, M-F, 8 a.m.-5 p.m. **JUROR:** Nationally known, out-of-state juror. **RECEPTION & AWARDS PRESENTATION:** Wednesday, April 8, 1987, 7:00-8:30 p.m.—Fairbanks Gallery. **RETURN OF WORK:** All entries (both accepted and rejected works) are to be picked up May 1 and May 2, between 8 a.m. and 5 p.m. at Fairbanks Hall. Inquiries regarding this competition should be directed to Douglas Russell or Tom Morandi, Department of Art, Fairbanks Hall, Oregon State University, 97331, 754-4745.

CALL FOR ENTRIES • \$1000 IN PRIZES

Oregon School of Design



Two architecture schools currently exist in the state of Oregon. The one most familiar to the citizens of the state is the University of Oregon's school of Architecture. The other, located in a converted warehouse in Northwest Portland is the Oregon School of Design [OSD]. With a maximum enrollment of seventy-five, OSD is a small school which exists in a large design community. Its contact with and the involvement of the professionals of the Portland area gives the Oregon School of Design a strong foundation on which to build.

The idea of a second architectural design school in the Portland area was conceived nearly twenty years

ago by professionals of the field in order to act as a focus for the development of architectural theory in the urban context. An arena was sought in which the discussion and teaching of theory and design could occur. The result was OSD.

Opening its doors in 1981, the founders of OSD put forth a philosophy which is threefold.

" 1. The profession needs graduates who are prepared to contribute upon their entry into the work force. We wanted a program to better educate future architects in the theoretical and practical aspects of the profession.

2. Portland is a unique urban setting -- a vital city that is viewed nationally as a leader in urban programs. We wanted to provide the opportunity for architecture students to study in this setting.

3. The Portland architectural community needs a focus. Good architecture results from discourse and information flow. We wanted a program that brought people of Portland who were leaders in theory and practice, and a place where ongoing dialogues about architecture could occur."

* excerpt from OSD catalog.

The Oregon School of Design is a five

year program with each year of the educational process devoted to the development of a particular aspect of design and theory. The first year is the introductory phase with an emphasis on the principles and elements of architecture and a preview to the process of architectural design.

The second year emphasis is on the urban, both in Portland as well as the global context. Studio emphasis is on urban repair in the local context.

the third and fourth years are spent in the advanced study of design concerning the urban, the landscape, buildings and interiors

Fifth year studies consist of an individual thesis project which integrates urban and building concerns. This is a two semester process.

The curriculum at O.S.D. is based on four broad philosophical concerns:

Optimism

Position based on the knowledge that buildings and cities which affirm the dignity of the past...teaching and reaffirming historical principles that have been considered no longer relevant.

Integration of scale

Five primary scales of architecture:

Materials

Interior Space, Building, Landscape and city. What affects one scale



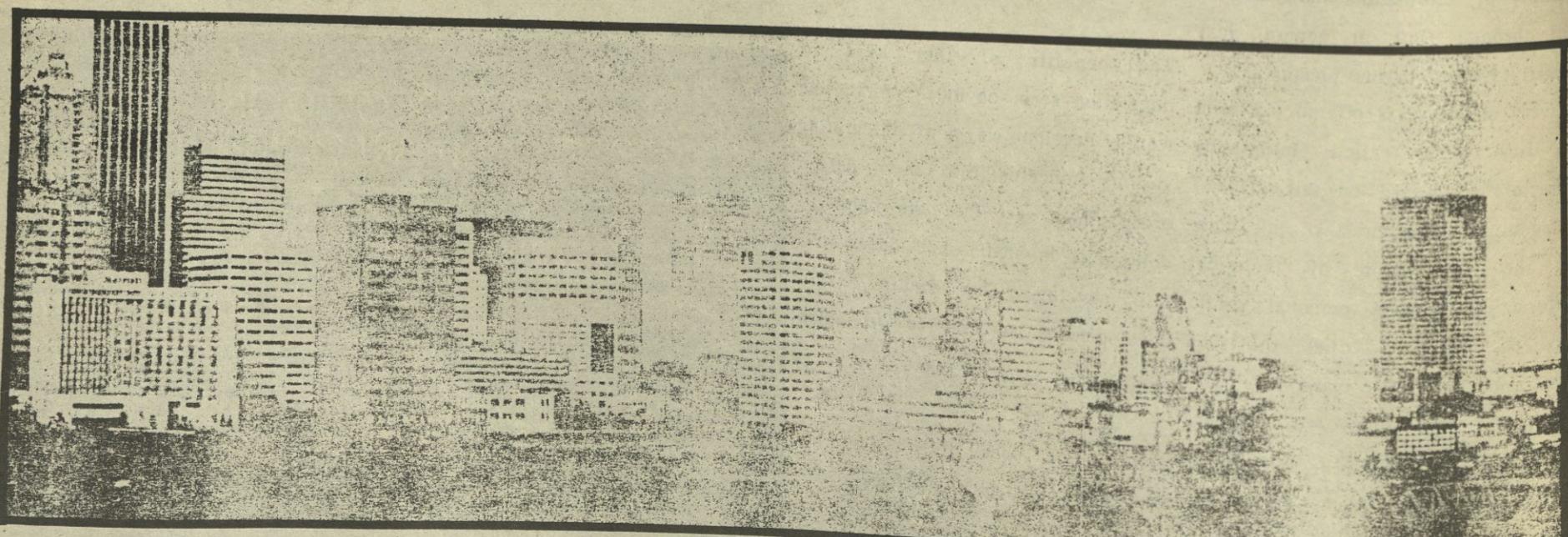
affects all the others resulting in rigorous and systematic examination leading to the creation of environments which best suit human needs.

Urban Advocacy

One of the best examples of societies success or failure to meet the basic needs and aspirations of the people is the city in which they inhabit.

O.S.D.'s urban location allows the public to become involved in the schools activities the projects that are undertaken.

Another option of architectural education is available to those wishing to study in the state of Oregon. The Oregon School of Design is that other option. Its contact with the professionals in the field and its location in the urban context are real pluses. If you are looking for a different approach to architectural education, check out OSD.



HAPPENINGS AROUND THE AAA



Art Education

A handful of graduate students and instructors will be attending the National Art Educators Association Convention in late April in Boston. They will take part in conferences, workshops, and other various activities. The highlight will be the presentation of research papers on curriculum programs for primary school education students.

A research project is being conducted by the department to develop a new curriculum for the Lane County 4-J school district.

Art Exhibitions

The E.M.U.'s annual art show will be held April 27-June 5. Friday April 24 artists can submit their work to the E.M.U. gallery. The show will open Monday April 27 and can be viewed in the E.M.U. gallery near the north entrance, from 9am to 5pm. The jury will select work on April 25 and work that is not accepted must be picked up Sunday the 26th. Information available in suite 2 in the E.M.U. or at 686-4000.

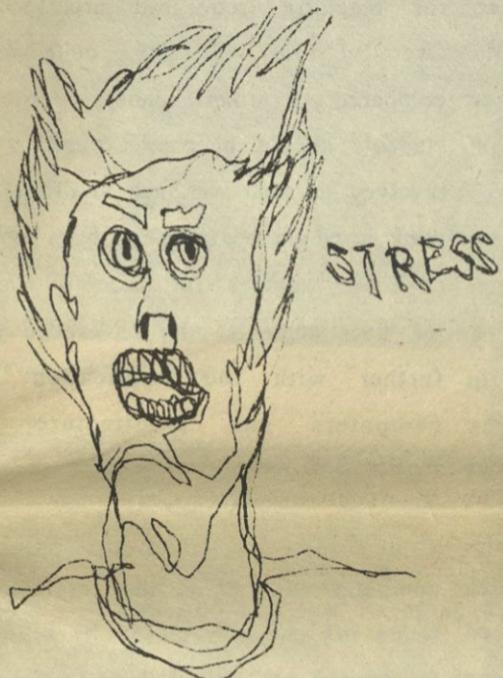
Summer Studio in Greece



Hand in Hand



American rhododendron
Rhododendron maximum



The Death of the Ape Man



Lady Chatterly's Lover

PPPM

A search for a faculty public affairs director has been commenced. The names of the candidates have not yet been disclosed.

The Oregon Chapter of the American Planning Association had their chapter conference in Eugene on March 4th. The key speakers included John Baldwin and Marsha Ritzdorf of the UO were key speakers.

For the second year Alkis Tsolakis and Georgia Bizios of Tulane University will instruct a summer architecture studio in Greece. Held just south of Athens

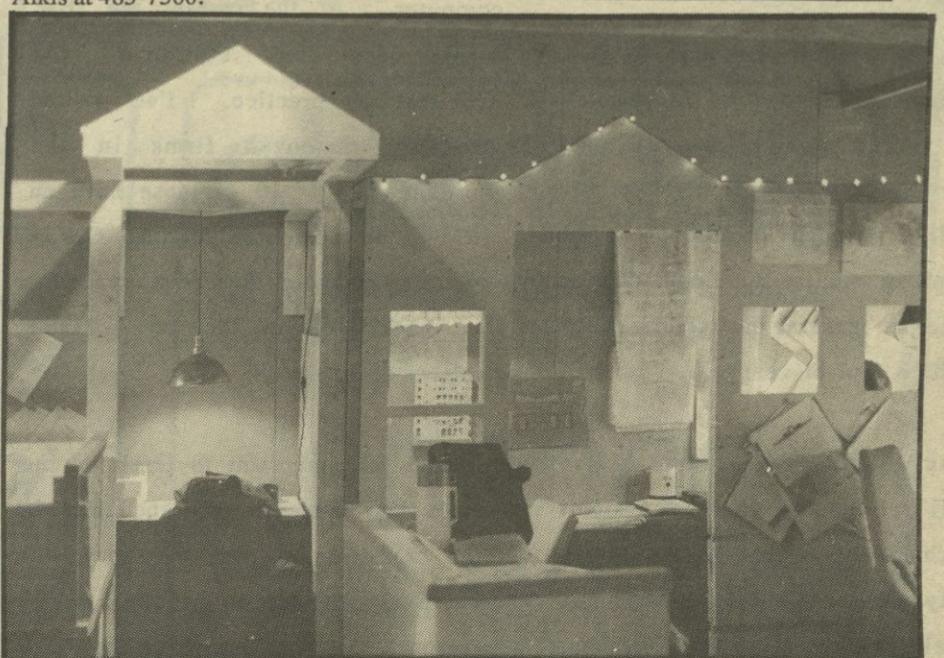
(40 min. by hydrofoil) The studio will explore a small urban building on the island of Aegina. The six week program will include a six credit design studio, a three credit media class and tours of classical Greece. Students last year consisted of middle and advanced designers from New Orleans, Spain, Kuwait, Paris and Portland. For further information contact the Architecture Office or Alkis at 485-7500.

Art History

The Art History department is holding two upcoming lectures. The first is by Richard Schiff, from the University of North Carolina, on The Issues of Modern Art.

The lecture will be on April 6 and is sponsored by the Sam Kress foundation. The time has not yet been determined. Admission is free.

The second talk will be by Laurinda Dixon on Bosch on May 13 and is sponsored by Art History Graduate Student Association. Admission will also be free.

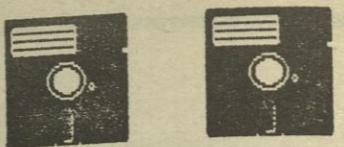


Structures like these in Earl Moursund's 482 studio may become obsolete if the new fire marshal has his way.





Computer Literacy II



Also, computers give architects better, in an attempt to computerize additional products we can offer to them -- which may or may not be the right idea. But we are understanding our own techniques better through bases of "as built" descriptions of the building are very useful for the client. For example, if they wanted to cut holes in the slab years later it's very easy to find where the conduits lie. The data base is constantly updated as changes occur in the design as the building is built, rather than having to "amend" many drawings, this gives a much more accurate "as built" description of the building.

Another product being developed are tools (software) designed to generate alternatives for a specific type of problem. These are then sold to other firms to aid in their productivity.

Several firms are making a lot of PW: It shouldn't be divided along their profits this way. For example, "hardware" lines -- any system with this has become a large part of S.O.M. appropriate software is the way to go. and H.O.K.'s business -- developing The current Macintosh has custom software.

Mixing qualitative and quantitative design is also possible with current C.A.D. systems -- this can become a part of a project much earlier on, rather than waiting towards the end of a project.

Also, the biggest advantage to C.A.D. systems and computers in general is that they will generate more alternatives than we might otherwise explore through traditional methods. Thinking similar to Leonardo's many different generalized church schemes -- its a tool of change.

One more by-product of the infiltration of C.A.D. systems in architecture is that as we search for ways to "computerize" design, we are really carefully scrutinizing our design methodologies and design processes and understanding them

How should we students prepare?

Any particular systems?

PW: I believe that given the extents of which the computer is becoming pervasive in architectural practice, every architecture student should have at least one class in computer design-related study. I think it takes at least a couple of classes to gain "basic" computer literacy.

How does the U of O compare to other schools in the realm of computers?

PW: Not enough coursework -- probably because we're just getting the hardware. This is expensive and is slowing us down but we're now beginning to get the support we need.

understand its limitations and how to apply this to the profession. To understand concepts of how information is handled, especially graphic information and know where it might be useful in their work.

It's also important that architects become involved in the design of We're using exactly the same computers and software because we software and hardware. These must help determine what is schools can afford anything they want appropriate to our own profession -- and they've made the same choices we that's another reason I think students have and have found it most useful should have a computer course, so for teaching undergrad architects. they can think about and possibly Overall I think we're doing quite well contribute to the use and looks of our compared to other schools. More new systems. For example, custom students should become exposed and user interfaces -- making interfaces involved in what we have to offer. I that fit our needs is most useful. think it would be useful to have more H.O.K. displayed a tilted screen advanced courses for indepth study system at Expo '86 which was a double monitor system developed in further with the implication of house, by architects, looking for the computers and architecture -- best way to interface the computer perhaps do their own research.

with their own design methods -- a "drawing board" screen. This creates I think after the initial 6 months of an "overlay" computer screen which operates like tracing paper, mixed with an "underlay" computer screen which stores hard line data and they transfer information back and forth. This emulates the yellow "skinny" design process that we're all used to.

I think the fascination wears off and is replaced by respect for what it can do. I think we'll find people using the computer when it's really useful and not using it when it's not, as they become better designers. It seems to me after this time one realizes it's not everything and is ready to evolve to a much more "integrated" use of traditional media techniques and design processes, using the computer when it is the right tool.

That's all for this time. Be on the lookout for computer graphics during review week -- you'll find they're becoming used by more students every term! Don't be a technophobe! Take a course next term. Your computer literacy is closer than you might suspect! Have fun and good luck!

Correction

A few errors were made by the AVENU in the Feb 4 issue regarding the interiors department. Please make note of these corrections.

Money donated by the Design Center Northwest in Seattle to the Oregon Chapters of the Institute of Business Designers (IBD) and The American Society of Interior Designers (ASID). Then it was presented to the UoO Interior Architecture Department. The money is to be used for a competition Scholarship and a Need Scholarship.

John Fleiz won \$300 for a Pediatrics Clinic and Jillian Fox won \$100 for the Best Letter of Intent to the Design Profession.

SPRING CHARRETTE

April 10-12

"call for registration"

Urban planning and design for the City of Corvallis.

Registration for the Spring Charrette will happen March 10-30 in rm. 283 lobby.

Students interested in working with particular people should make a special note on the registration form. Teams will be announced on March 30. There will also be students from OSD competing. The jury is headed by Fred Koetter, an Urban designer from Boston.

UO Bookstore

REVIEW WEEK SPECIALS

Corrugated Cardboard

36 X 48
Retail \$1.25
Now 99¢

Cresent Ragmat "100"
Assorted Colors
Retail \$5.95
Now \$4.25

4 Ply Museum Board

Crescent in Cream,
Ant. White, White
Retail \$8.50
Now \$5.95



The Man with the Balloons



The White Sheik



Street of Shame

MONT BLANC
Fountain Pens

30%
Off Retail

Limited to stock on hand.

Reg. Retail
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\$3.50

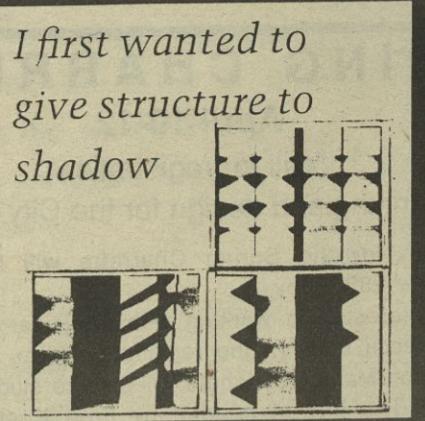
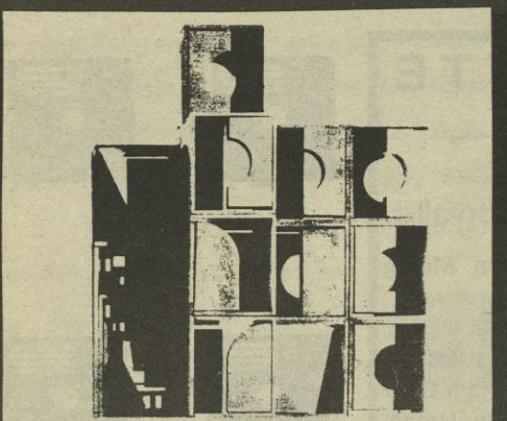
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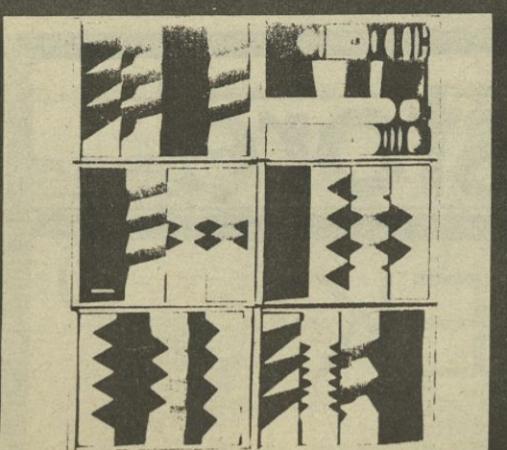
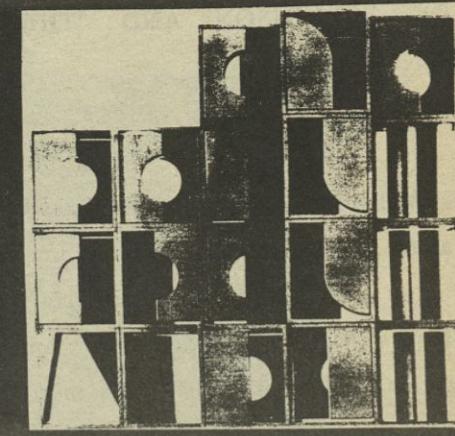
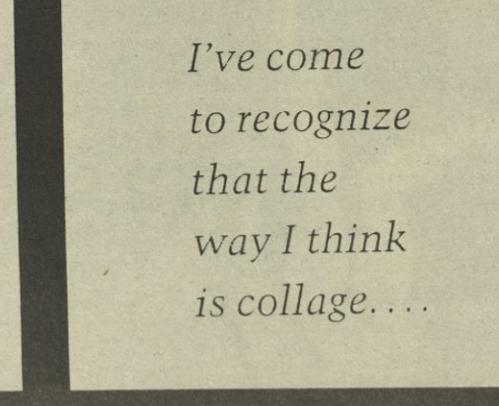
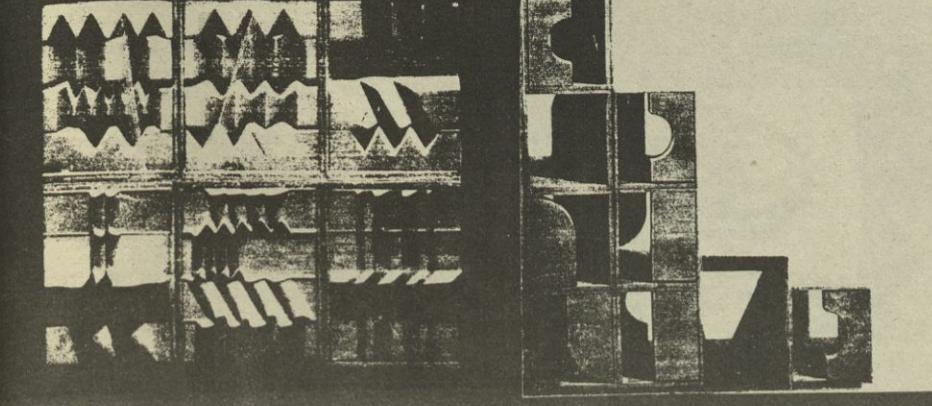
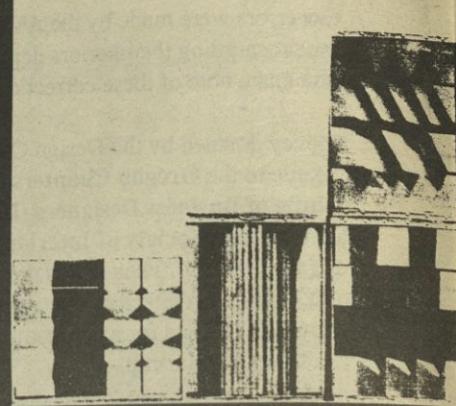
\$3.50

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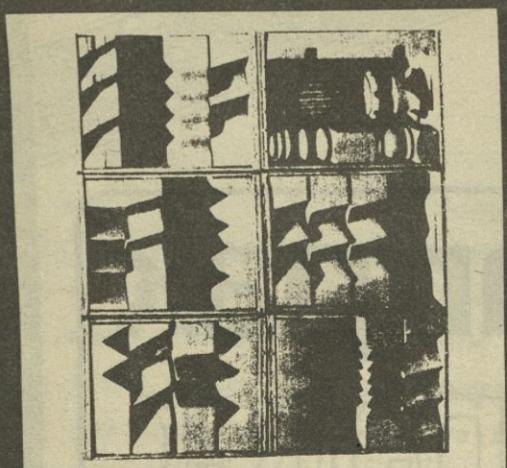
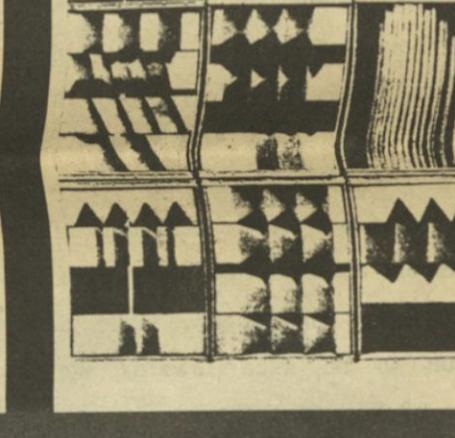
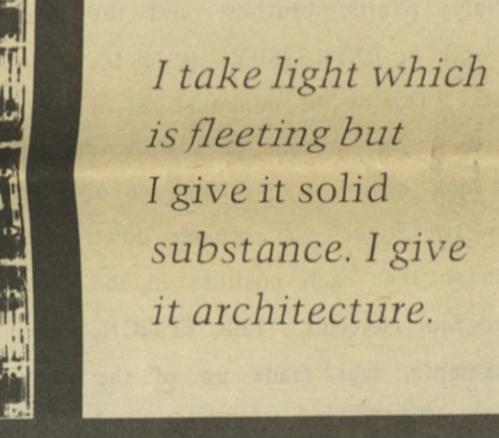
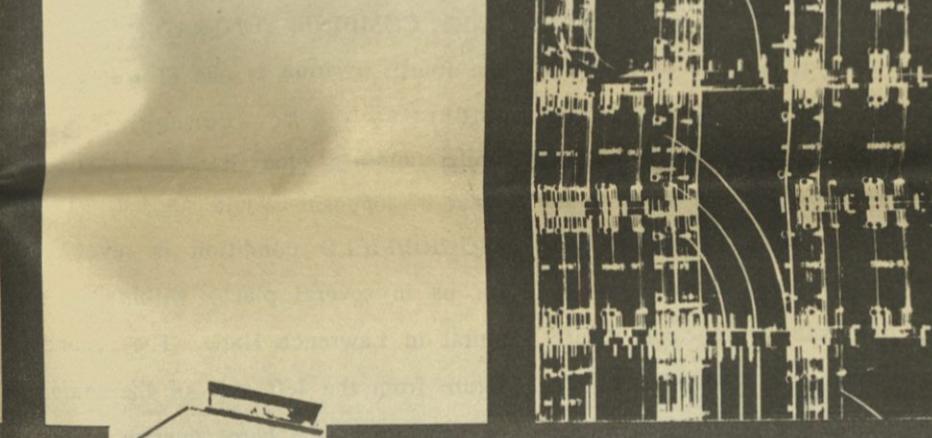
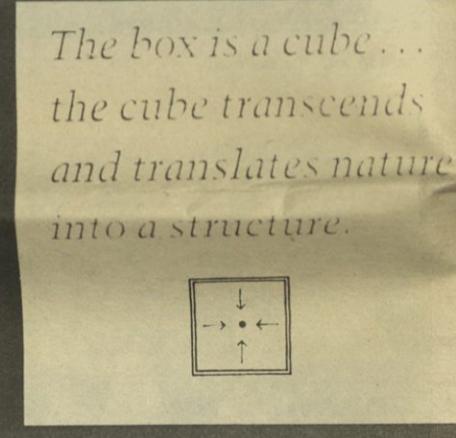
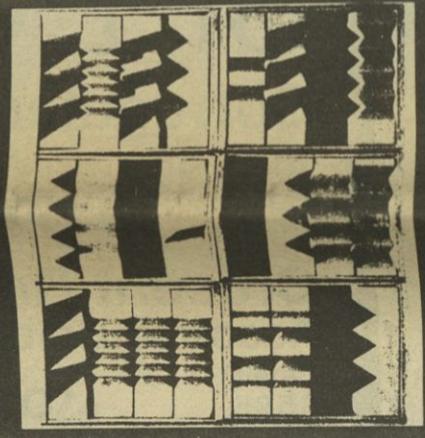
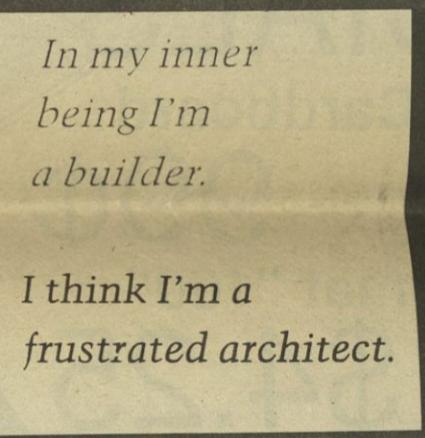
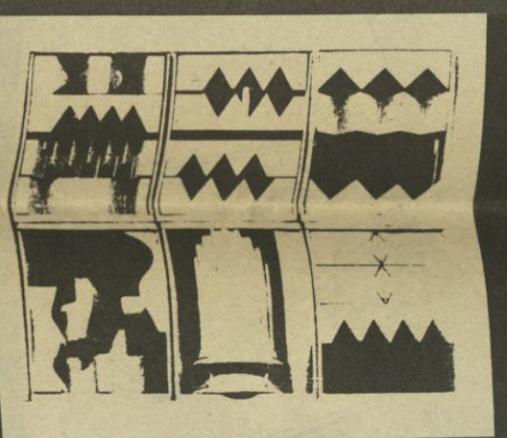
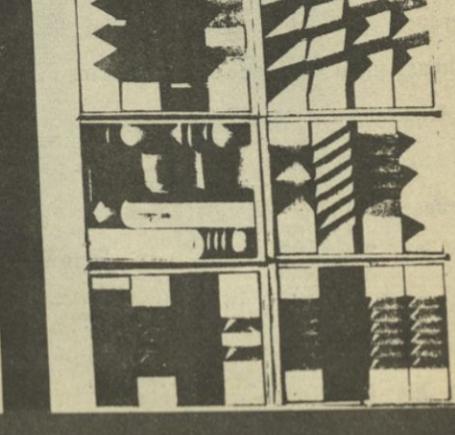
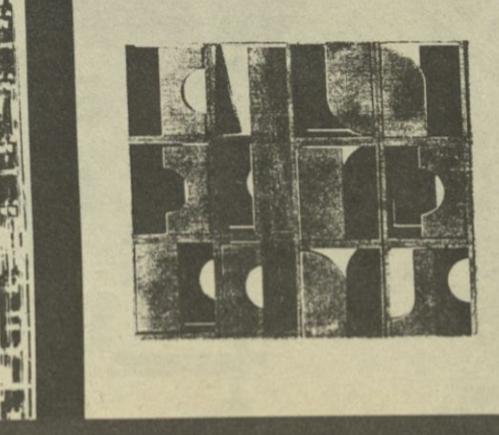
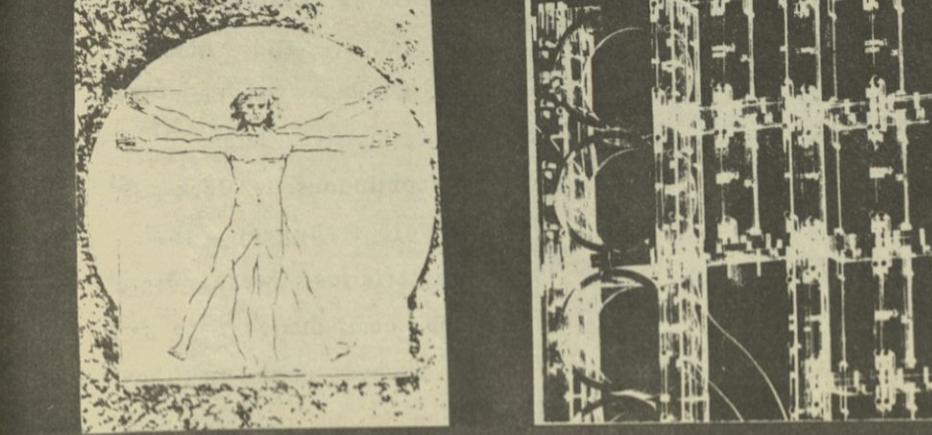
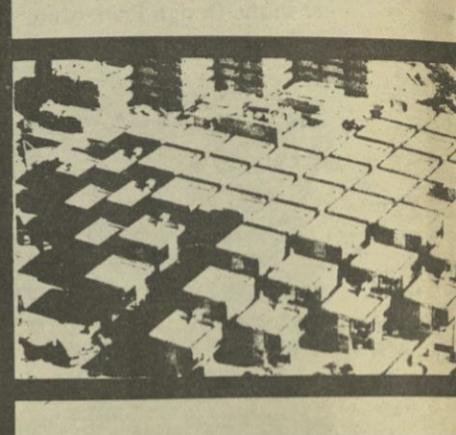
LOUISE NEVELSON: ARCHITECTURE AS ART



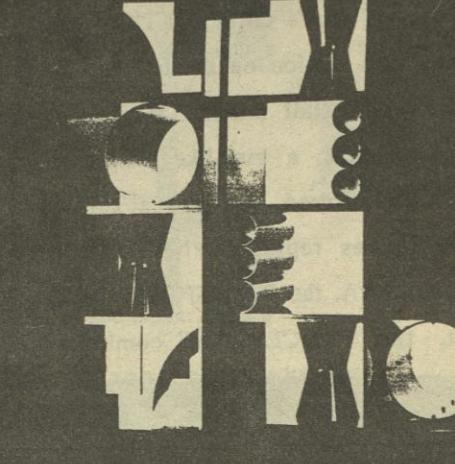
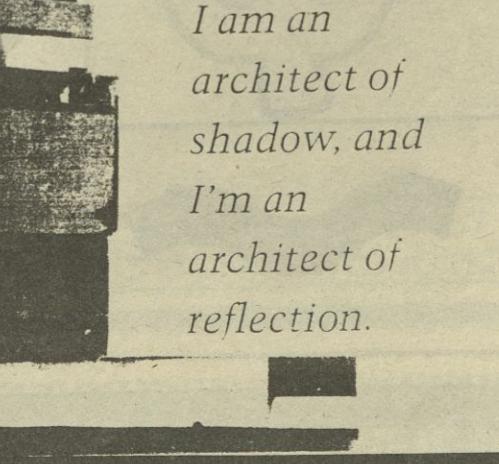
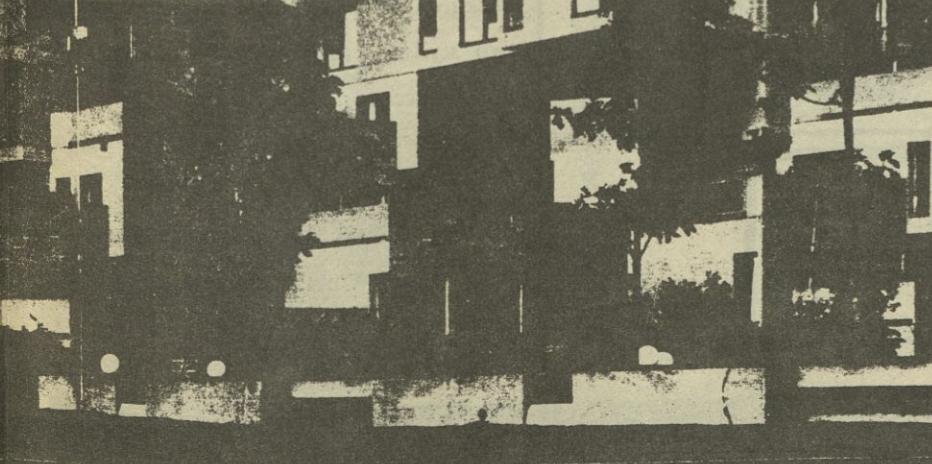
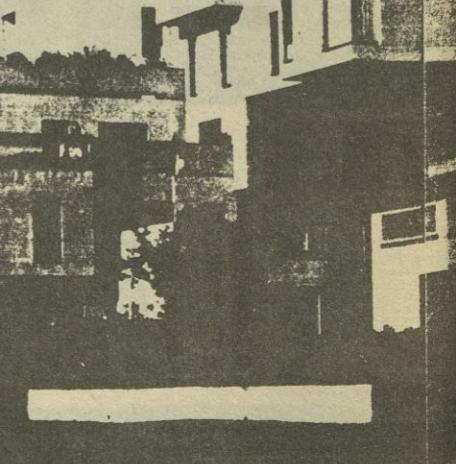
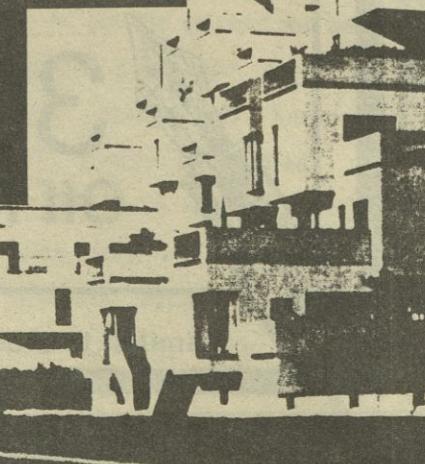
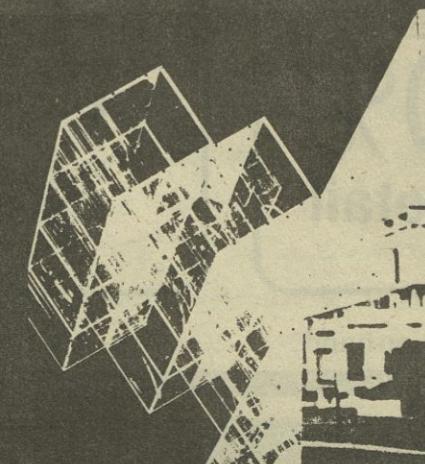
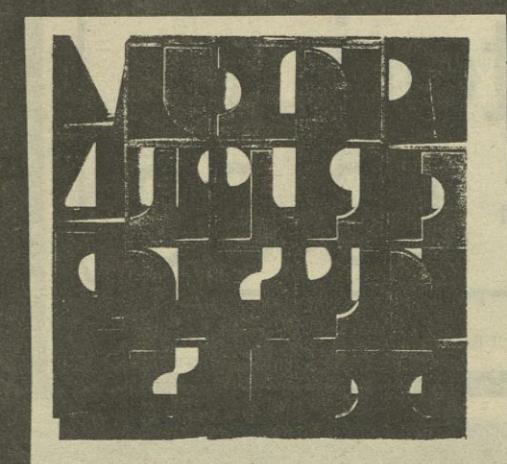
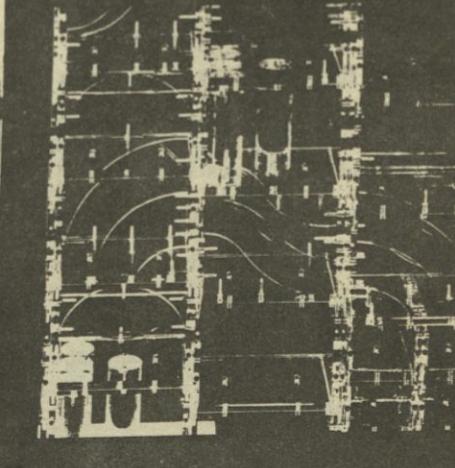
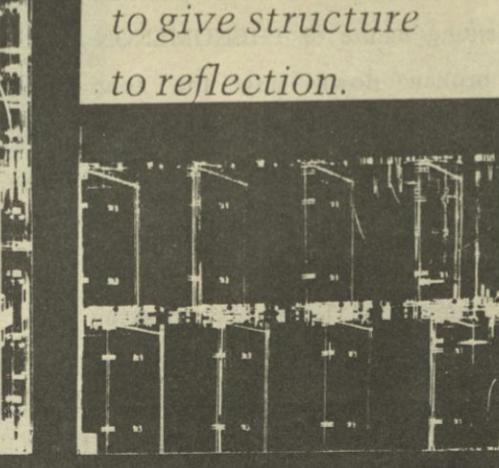
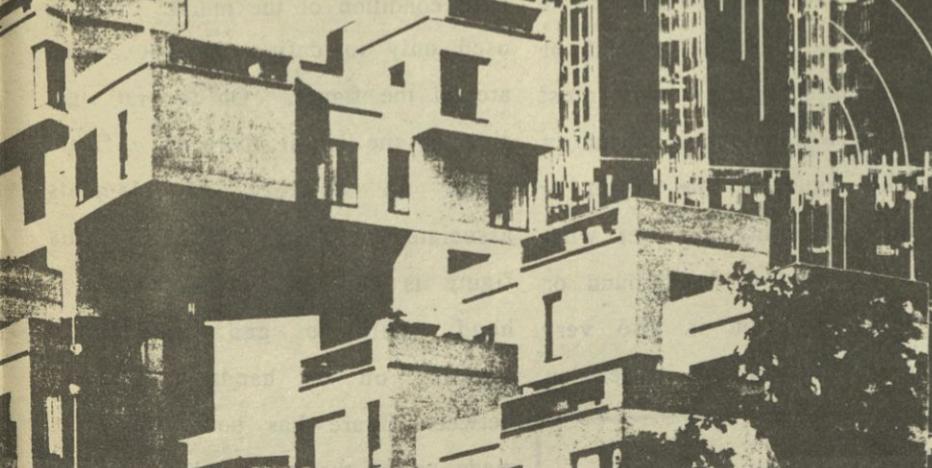
I first wanted to give structure to shadow



The essence of living is in doing, and in doing I have made my world.



*In my inner being I'm a builder.
I think I'm a frustrated architect.*



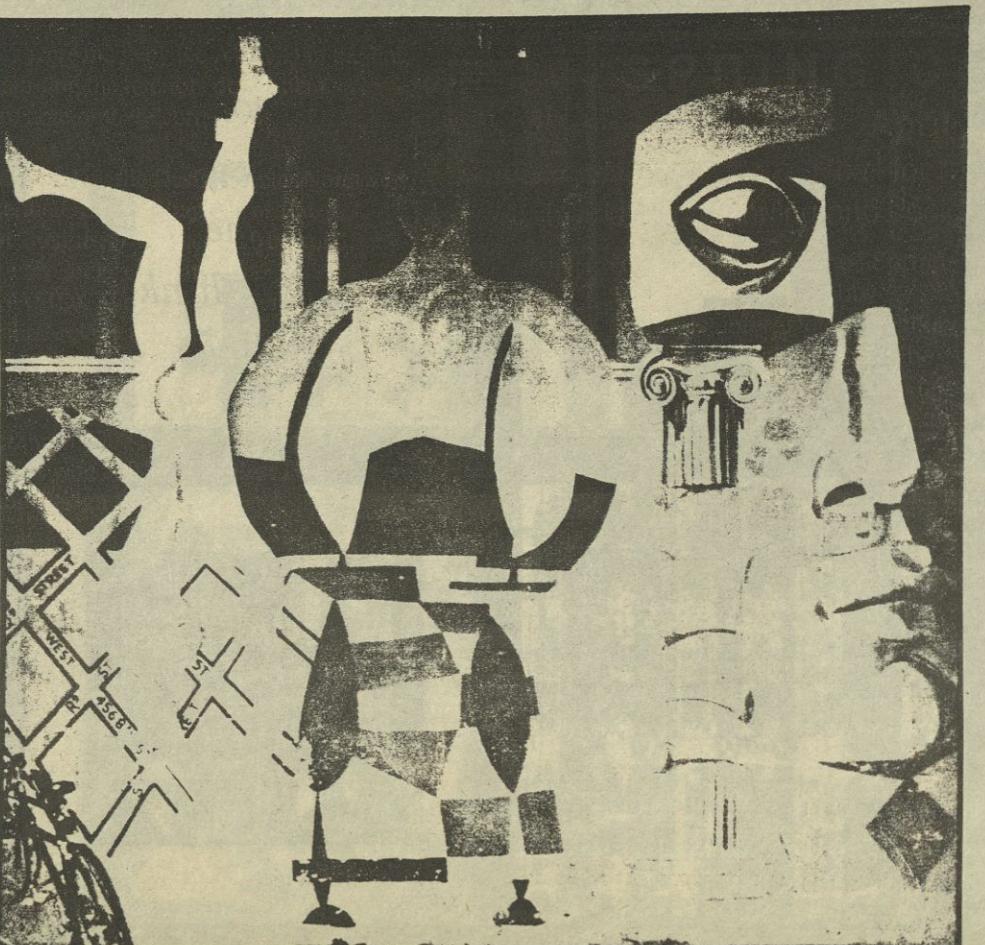
"The Orientation"

JACK WILKINSON AND "THE ORIENTATION"
by Ken O'Connell

Jack Wilkinson (1913 - 1974) was a painter, writer, and philosopher that at one time authored a television series on art broadcast on educational TV at the UO. His most visible achievement on campus is a large mural on the south wall of Lawrence Hall as you enter from the southeast near Science I. Wilkinson was Head of the Art Department from 1964 to 1969 when he then left to become Dean of the Art School at Louisiana State University in Baton Rouge. Jack invited many international speakers to campus during his time here and because of his good friendship with R. Buckminster Fuller invited him here several times. Fuller, on his last trip to speak in Eugene, was taken to Wilkinson House by then UO Art Department Head David Foster. Fuller was moved by the dedication of this humble house to the memory of his friend Jack and he gave Foster a donation to be used towards the support of Wilkinson House.

As a teacher Wilkinson could engage his students for hours as he taught his famous course COMPOSITION and VISUAL THEORY. Jack's theory came to be known as his ORIENTATION and, not only referred to painting and the activity of artists but to almost any subject that Jack found important and worthy of examination.

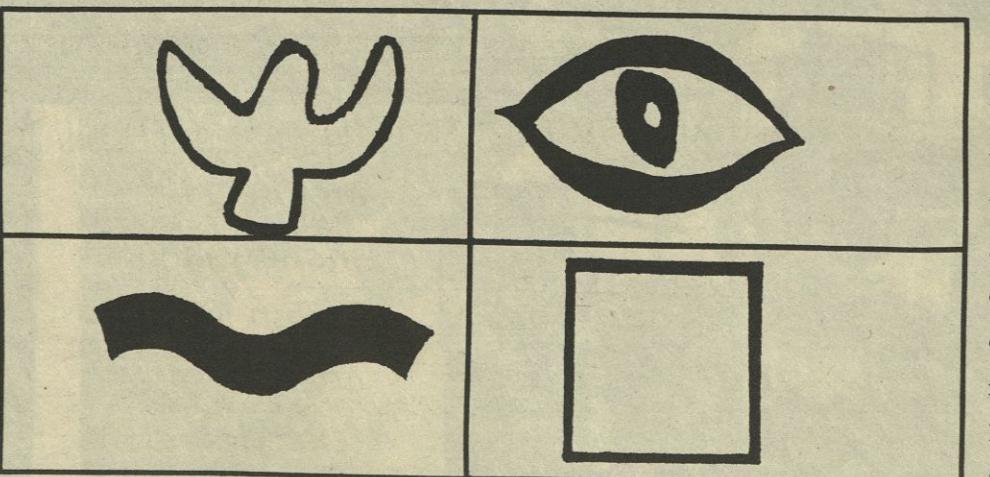
The basis of Jack's ORIENTATION can be seen in a section on the left half of the Lawrence Hall mural. It consists of four figures: a bird-like shape, an eye, a red curved line and a square. These figures represent: NATURE or PHENOMENA, the PERCEPTION of the artist, the PROCESS of combining



materials, paints, brushes, and the watch as he would lecture, walking final work or EXPRESSION as on the canvas. "This is the minimum set of elements in the creation of a work of art," Jack would say. This set of events could then be broken down further so that each position in the set had four elements. PERCEPTION, for example, was made up of the VISUAL, TACTILE, KINETIC, and MNEMONIC. The first position representing nature or PHENOMENON was broken down into the four elements of ENERGY, QUANTUM, POSITION, and DIRECTION. Jack would spend hours talking about examples to explain and develop the ideas emerging from his thinking process. He was an amazing man to

FIGURE/FIELD was another subject close to Jack Wilkinson's heart as it often represented the best example of the simple assumptions that most people make when thinking about an idea. The figure is the object or subject of a painting and yet what exists as the field or background or just ground condition is also very critical. If the field and its relation

to the figure are not considered in the painting then the artist would be denying the overall structure of the canvas surface. Although some would refer to this issue as one of composition to Jack it went well beyond this to the issues of multiple relationships that can exist in an image. He suggested a list of the attributes associated with the FIGURE as finite, active, small, interference, and discontinuous. Some attributes of the FIELD are infinite, passive, large, illumination, and continuous. Jack did not, however, suggest that these characteristics were rigid and without contradiction. In fact, Jack was always open to the fourth position in his quadrant that related to examining ideas: SEPARATE, PART, COMBINE, CONTRADICT. Here the fourth position is one of trying to understand a concept by understanding what it was not, or what its opposite would suggest. The FIGURE/FIELD condition is reversed for us in several places within Jack's mural in Lawrence Hall. The second figure from the left side of the mural is made up of the bare concrete or the field condition of the mural. Paint is used only to define the background around the figure. On the far right side of the mural there is a figure made up entirely of elements associated with the FIELD. This figure is between the large painted head sculpture and the figure standing on its hands. This in between figure has body and arms made up of the hills and sky of the background. The legs are made up of two stylized trees in the lower part of the landscape, and the feet or shoes are made up of the partial reflection of the two trees in a lake that is part of the landscape. Finally the face is made up of a plant growing out of the landscape. Here Jack presents us with a true figure made up from the

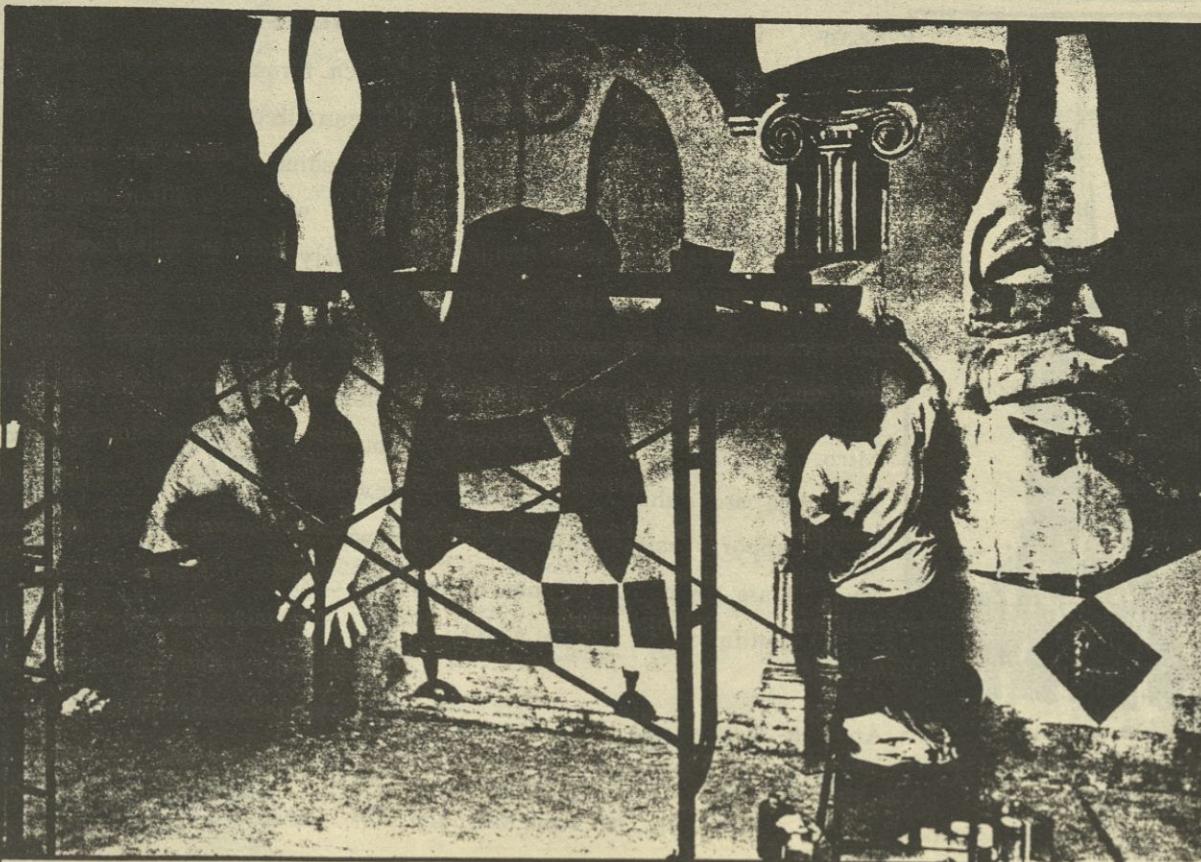
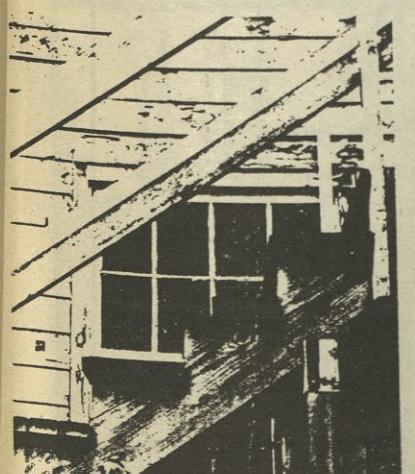


field.

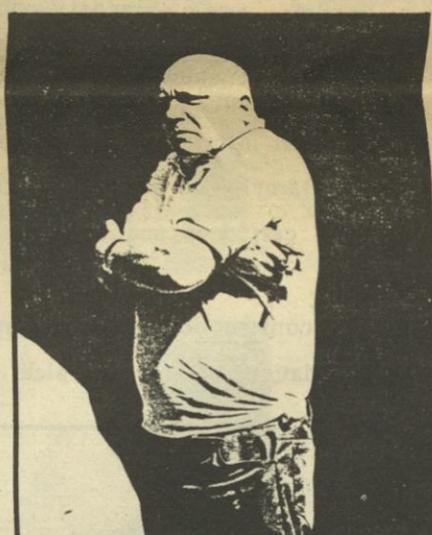
Please stop by and take a closer look at this interesting mural the next time you enter or leave Lawrence Hall. It has many things to say to the person willing to study its images.

He has painted other murals in Oregon, one in the US Post Office in Burns, OR, and one in the Eugene City Hall. This mural included a painted window with a view of the old city hall that was torn down to be replaced by the current one. The mural also had two sets of four figures on each side of the painted window. One set represented IGNORANCE, ANGER, AVARICE, and FEAR. The other set represented the opposite of these, AWARENESS, RESPONSIBILITY, ENERGY, and COMPASSION. The concept here was that justice required the latter set to succeed over injustice. This mural has since been moved due to remodeling at City Hall.

Ken O'Connell is an Associate Professor and Head of the Department of Fine and Applied Arts. Ken studied painting with Professor Wilkinson from 1962 - 1966. Help for this article came from Gwyneth O'Connell, MFA 1968, and David Foster, MFA 1956. Ken is currently doing research on the mural by Jack Wilkinson for publication due to come out in 1988.



In the spring of 1972 Jack and his wife Una Wilkinson returned to touch up his mural and give lectures about it. LaVerne Krause assists here in the repainting.



Jack pauses during the touch up work on his mural to talk with faculty and students that came to visit with him.

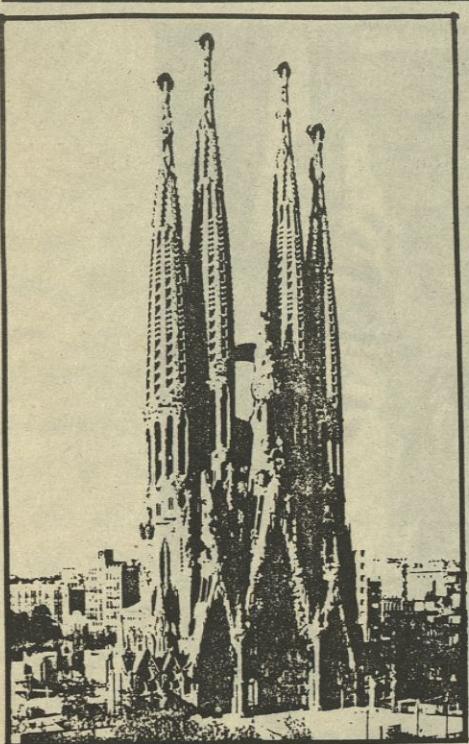
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Gaudi's La Sagrada Familia



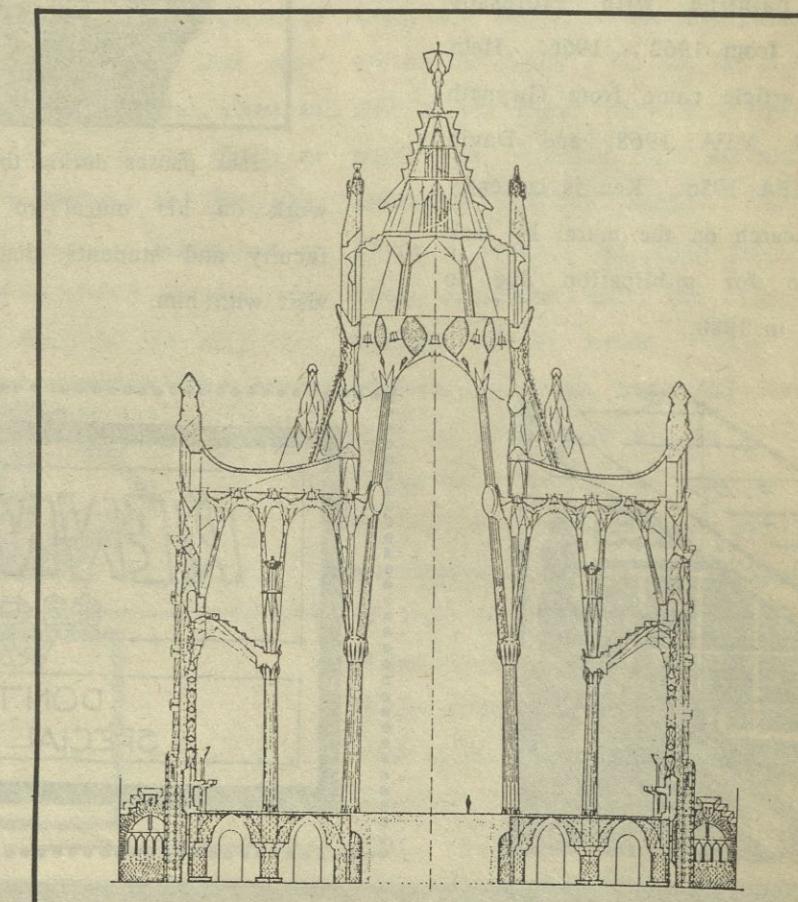
by Doug Keys

The building of temples is a special part of human culture. Humans desire to create monuments as a form of worship and as a place of worship. To worship is to individually and collectively express joy in existence, and beautiful. Gaudi held two models and charcoal and chalk sculpture. Temples are cultural artifacts which ideologies through his life, one for sketches. His interest is in the form of Montserrat, human pyramids, the influence and are influenced by our his time and one for the future. He saw in the future that the boundaries shadow. It is wholly understandable and all such awesome mysteries are of the rituals conducted to support science and religion, matter and skies cast deep and crisp shadows. belief in a greater being, to support thought would dissolve. Still, in his faith. These rituals ceremonialize time he practiced orthodox faith in As construction of the crypt and where the two realms mingle. the human reverence for the greater the Catholic Church.

Every culture expresses its way of life through religion. For Gaudi was given the position of chief designer of the church after the original designer relinquished his post. At that time the excavation was underway and the foundation was being put in place. In 1883 Gaudi presented a design for the church construction and indefinite in which he felt would be more regional, completion it is a fascinating Catalan, in nature. The new design monument to faith and art. To transformed the gothic idioms into a describe La Sagrada Familia I must new system. The discontinuities of begin with Barcelona and Gaudi; they the gothic style were transcended are the unique influences of this with natural morphologies; the extraordinary Cathedral.

Gaudi's La Sagrada Familia is the last of the great Cathedrals. Still under construction and indefinite in which he felt would be more regional, completion it is a fascinating Catalan, in nature. The new design monument to faith and art. To transformed the gothic idioms into a describe La Sagrada Familia I must new system. The discontinuities of begin with Barcelona and Gaudi; they the gothic style were transcended are the unique influences of this with natural morphologies; the mechanics of materials, and the form of catenary and parabolic curves were synthesized into structure and ornament.

Barcelona is the regional capitol of the province of Catalonia. A province of Spain which has a distinct language and culture, Barcelona has The plan of La Sagrada Familia is of



been influenced by the traditional family of Gothic new design accepted, the discussion Mediterranean cultures since the church forms. It, however, combines turned to either building the church Phoenicians. It is an important port, a centralized crossing dome with the vertically or horizontally. and Columbus' point of return from longitudinal, processional nave. The Providence has played a major role in the West Indies. Barcelona is a nave with its side aisles and this cathedral's history, and the beautiful and vibrant city. A uniquely formed tracery, mezzanine settling of this question came by way wealthy city of merchants and balcony and clerestorey above, are all of a large donation.. The decision was artisans. It was home of many of this transformed from the gothic into a new made to build vertically and century's great artists: Picasso, idiom. The transept ends, each with construct the transept end facade of Miro, and Dali. The people of four towers, the nave entry with its nativity. The design was to be Barcelona are cultured and educated. towers and the crossing with its lavish, so that all the money would be They support their architecture and towers, this is the most ambitious of spent on the cathedral and not for arts and are rewarded with one of the all cathedrals -- sixteen towers in other uses by the society Josefinas, most beautiful cities in the world. all.

Antonio Gaudi was born ten years before Louis Sullivan in 1852. He would not be finished in his time. He bearing, mortared stone rubble. This studied architecture in Barcelona and was vague about his complete vision skeleton is pierced by openings and was influenced by the philosophy of and relied on his assistants, clad in finely carved and molded total knowledge. The action of matter encouraging and teaching them the stone facing. The facing is the was the effect of a first cause, thus way to design the cathedral. He ornament which seems to leap from worked extensively with plaster blocks of the wall into animate stalactites, the Mountain temples are cultural artifacts which ideologies through his life, one for sketches. His interest is in the form of Montserrat, human pyramids, the influence and are influenced by our his time and one for the future. He saw in the future that the boundaries shadow. It is wholly understandable and all such awesome mysteries are of the rituals conducted to support science and religion, matter and skies cast deep and crisp shadows. belief in a greater being, to support thought would dissolve. Still, in his faith. These rituals ceremonialize time he practiced orthodox faith in As construction of the crypt and where the two realms mingle. the human reverence for the greater the Catholic Church.

foundation became complete and the Crowning the spires, mosaic covered

COMMENTS

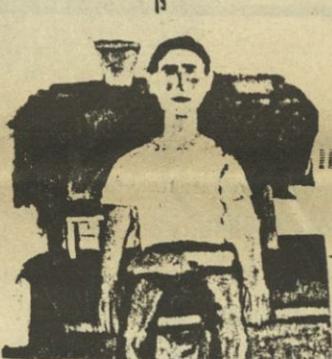
flourishes glow in the brilliant Catalan sky. As Gaudi watched the scaffolding removed from the first tower completed, the stranger next to him said, as one stranger to another, "It gives joy."

Gaudi's command of the materials allowed him to explore the potentials of stone and concrete: reinforced, molded and carved. An analogy exists between sand and stone; Gaudi amplifies this with sand castle-like forms and his natural morphology idioms. The temple will be a wondrous creation when completed. The nave columns will spring like trees and branch to hold roof plates like the leaves of a forest canopy.



MORE THAN STYLE
by Shawna Holden

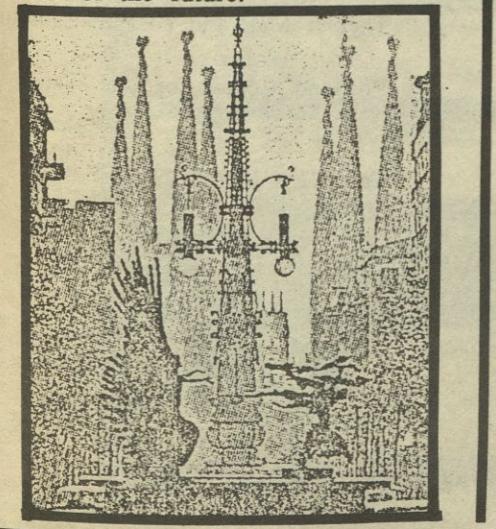
Aptitude for expression through visual media distinguishes the artist from the common man. Accute sensory decisions allow artists to release ideas and images from a domain of wordless creative insight into a commonly understood form. Art is based on the use of metaphorical symbols to express emotion. The artist must understand the human experience before art becomes meaningful. Though artistic creativity is viewed objectively, style allows the artist to convey images and meaning to his audience.



The cathedral organizes a cruciform system of blocks intended as parks upon completion. The long axis, Avenida Gaudi connects the Sagrada Familia with the Church of San Filipi Neri. Thus, the church reaches into the city, expanding from the single diagram of the cross into building, urban space and monumental perspective.



The building supports the metaphysical synthesis of corpus humana, corpus mundi, and corpus spiritus. The work of man is a form of nature, and is intended to celebrate the spirit of existence and faith. Gaudi was a powerful designer, discovering as he created; his legacy stands to us as inspiration and to the ideals of the future.



The work of Vincent van Gogh transcends the influences of style. It becomes art as explanation. Personality and passion are documented through visual relationships. The purpose of his art is realized in portraits which are visual links to reality. The way he



portrayed the human condition was possibly the only way for van Gogh to interact with his environment and fellow man. Through his keen observations, we are given insight into his and our own experience of life.

Such perceptual gifts are rarely realized. Another artist, Egon Schiele, possessed fantastic drawing ability at eight years old. This "Wunderkind" went on to battle the established Viennese art education system. Although influenced by Vienna's leading artists, he developed a personal style with which he portrayed the human body as an object of expression. To quote Andrea Cammi from her book *Egon Schiele's Portraits*, "Schiele's brush-swirling treatment of the flesh was intended as a seismographic reading of physical sensations." Style became the vehicle for recording the enduring spirit of mankind through art.

Style is the link to intellectual understanding of visually expressive forms. The artist's personality is conveyed by his individual perception of the world. There is more to art than style. Style is the voice which recites expressive lyrics. The influence of style is merely a means to an end. It helps convey the artist's insights and observations in order to broaden the experience of the viewer.



FINAL REVIEWS

8:30 M

1:30 PM

7:30 PM

M O N D A Y

T U E S D A Y

W E D N E S D A Y

T H U R S D A Y

F R I D A Y

ARCH 181 G. UTSEY COTTAGE/STUDIO FOR WEAVER/ PLAYWRITE. RM. 204
ARCH 181 C. GIRLING A GATEHOUSE FOR DETERING ORCHARD. RM. 266
ARCH 181 R. KELLET A GATEHOUSE FOR DETERING ORCHARD. RM. 283

IARC 388 G. FINROW RESTAURANT IN MCDONALD THEATER BUILDING. RM 266
LA 289 D. HULSE THE NATURE OF MATERIALS, THE COMPONENTS OF SPACE. RM. 283
IARC 388 M. BOOTH LAW OFFICE/FLOWER SHOP RM. 204

ARCH 380 E. PETTERSON LAWRENCE HALL REDESIGN. RM. 266
ARCH 181 J. YOUNG DORRIS RANCH ENTRY BUILDING RM. 283
LA 489 R. LOVINGER/D. VALA PLANTING DESIGN THEORY STUDIO RM. 310

ARCH 380 A. FORREST G.M. COMPETITION RM. 222
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LA 389 A. BETTMAN/N. ROTTLE SKINNER'S BUTTE. RM. 283

ARCH 481 J. PETTINARI OMSI. RM 204
LA 590 R. MELNICK/J.DIETHLEM LANDSCAPE COMP. RM. 283
ARCH 482 P. PICCIONI PACIFIC UNIV. FINE ARTS CENTER RM. 204

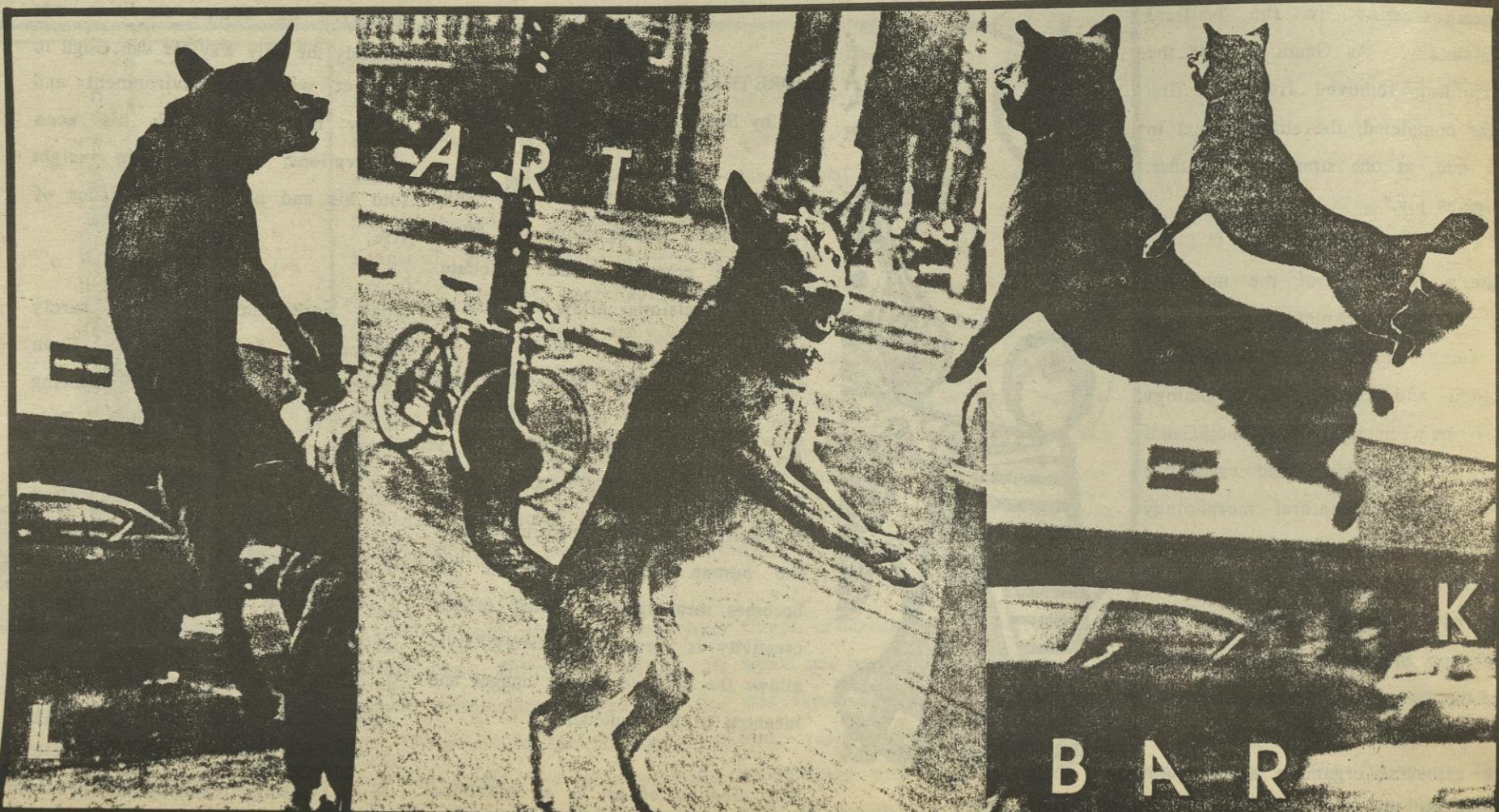
ARCH 181 R. HODGDON MODERN ART GALLERY, U OF O RM. 266
ARCH 181 G. CARTWRIGHT A GATEHOUSE FOR DETERING ORCHARD. RM. 283
ARCH 380 O. POTICHA VISITOR'S CENTER, COLUMBUS, INDIANA. RM. 283

ARCH 582 D. CORNER, H. DAVIS, M. UTSEY COTTAGE GROVE CITY HALL. RMS. 204 & 283
ARCH 380 T. GOODE PORTLAND INST. OF ARCHITECTURE AND ARTS. RM 283
ARCH 380 W. GILLAND MIXED USE HOUSING, DOWNTOWN EUGENE. RM. 266

ARCH 181 R. THALLON DORRIS RANCH GATEHOUSE RM. 266
ARCH 481 G. PLESUMS RETREAT AT EAGLE ROCK RM. 283
LA 489 R. LOVINGER/D. VALA PLANTING DESIGN THEORY STUDIO RM. 310

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ARCH 380 G.Z. BROWN POTTERY STUDIO RM. 266
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ARCH 380 A. FORREST CATHEXIS. RM. 266
ARCH 482 E. MOURENSUND INTERNATIONAL STUDIES CENTER PACIFIC BASIN COUNTRIES. RM. 283



EUGENE

Gallery 141 - Lawrence Hall

Sam Jones: Wood
Sharon Jones: Fiber
Joyce Winslow: Serigraphs
March 9 - 13
Constructions and tapestries by fiber artist Sharon Jones, furniture by designer/craftsman Sam Jones, and silkscreen prints by Joyce Winslow are featured this month at the University of Oregon's Gallery 141.

The show runs March 9-13. There will be an opening reception for the artists Monday, March 9, from 7:30-9:30 PM.

Group show from Photo class

March 16 - 20

Group show of Jewelry & Metals
March 30 - April 3

Lane Co. Alumni Invitational
Multi-media

Collier House

March 1 - 31

"All Boxed In"

Mike E. Walsh: Sculpture
Katherine Gorham: Wall
Sculpture

Zone Gallery
Feb. 28 - March 26

Carl A. Hall
Art Dept. Gallery, LCC
Feb. 23 - March 13

U OF O ART MUSEUM

American Master Prints
1920-1950: Duffy Coll.

March 1 - April 2

A Record in Detail

Architectural Photos of Jack E.
Boucher

April 22 - May 17

Master of Fine Arts

May 24 - June 14

Lawrence Lobby

Fine Arts Photo Show

April 5 - 11

B.F.A. Print Show

May 10 - 16

Jan Zach

Sculpture, Models & Drawings
EMU Art Gallery

Feb. 15 - March 16
Barbara Cooper

Painted Bronze Sculptures
Blackfish Gallery

March 4 - 28

Judy Cooke: Monotypes
Joe Fedderson: "The Dazzler Series"

Michihiko Kosuge: Painted
Sculpture

Elizabeth Leach Gallery
March 5 - 28

PORTLAND

Bill Brewer
Paintings & Watercolors

Augen Gallery
March 5 - April 11

More Over Memphis

Wally Warren
Jamison-Thomas Gallery
March 5 - 29

Ann Ruttan: Paintings

Kathy Erteman: Ceramics
Lawrence Gallery
March 5 - 28

Frederick Heidel

Glass Sculpture & Paintings with
Cie Goulet's Monotypes

Laura Russo Gallery
March 5 - 28

Lost and Found Traditions

Native American Art 1965-1985
Oregon Art Institute

Jan. 28 - March 15

Barry Pelzner

Drawings & Watercolors
Wentz Gallery

Feb. 25 - March 26

Unser Currents

A Group of West Coast Painters
Theme: Man and His Relation to Water

Portland Center for the Visual Arts
Feb. 22 - March 29



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