

AVENU

an essay on ARCHITECTURE, ECONOMICS, and BALANCE.

James Onstott

The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the aesthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice; to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.

So states the preamble of the AIA, followed by a wonderfully ambiguous set of ethical codes and implicit restrictions. Specifically, The Standards of Ethical Practice is extremely questionable in terms of "coordinating the building industry and the profession of architecture." All of us know how divorced architectural professionalism is from fundamental decisions about most of what is built, particularly in the arena of residential construction.

It is absolutely clear that today architects and architectural study have a minimum impact on the hows, wheres, and whys of building houses

for people. We profess to be the most intelligent decision makers on the subject, but the embarrassing truth is that we have little to do with it. Could we agree that the building of 1.8 million or so housing units every year in this country has close ties with how anyone might "insure the advancement of the living standards of our people through their improved environment"? And just how can architecture be of "ever increasing service to society"? Without architects having respected decision roles in what is built, their contribution to changing our environment in any way will be severely limited. We must question the "practical efficiency of the profession."

It is doubtful that the study of architecture, however logical or sensitive, has at any time in history had a profound impact on social evolution unless it was manifest in built form. So little of what is built today really engages, as a tool or set of tools, the full range and meaning of what we learn as "architecture" in schools. Might this suggest that "What are we going to do about that?" is an urgent and

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HARRIS INTERVIEW

BY BARBARA IGNATIUS

If you ever chance upon a chat with Dean Harris, the Dean, you will immediately be introduced to Bob Harris, the Architect. No one but an architect would show you the hidden master control panel installed "three Deans ago" for selectively lighting his interrogators, or the special phone switch for cutting out even his personal secretary. "I'm still waiting for something important enough to happen". Our chat followed.

Q: To what extent was your recent decision not to accept the Deanship at Rice University a decision to stay at Oregon? Are you waiting for the "perfect" offer or is there more you would like to do at Oregon?

A: I would start by saying that no, I'm not waiting for an offer at all. There is a lot to do wherever one is and there is a lot to do here. The decision that I made recently not to go to Rice was indeed made very largely on the basis of what I thought already had been started here or had been going on here for along time. I wanted to continue to be a part of that. At some moment it seemed to me that in going

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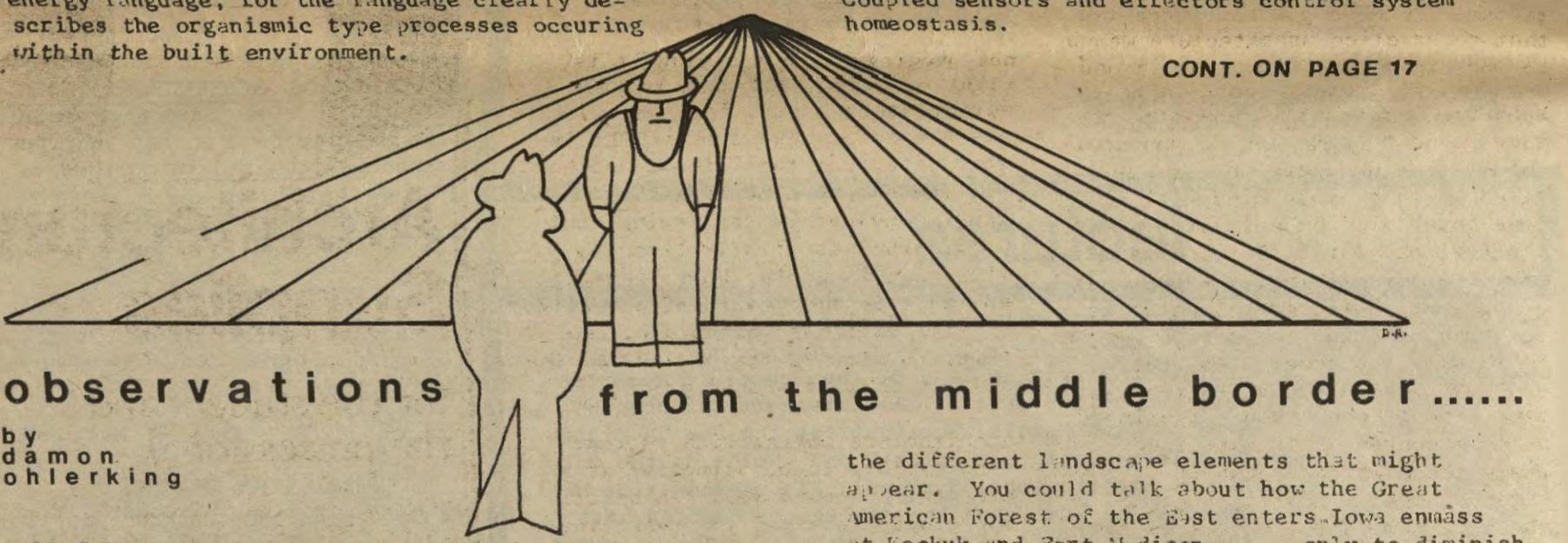
TOWARDS A BIOLOGY OF THE BUILT ENVIRONMENT

BY JOHN GOLDMAN

Environmental design is in a transition period. Economics is dictating that our highly energy intensive building designs, requiring constant inputs of non-renewable forms of energy, are becoming outmoded by the realities of limited energy resources. During this transition period, renewable sources of energy, which are ultimately sun energies, will be called upon to sustain our buildings' internal environments. Living things, organisms, have been using sun energies since the dawn of life on earth, so perhaps building designers can ease the transition period by closely observing what the natural world has to teach us.

The primary similarity between buildings and organisms is their need to use energy to maintain a constant internal environment. Buildings, however, usually need to continuously import their energy, while organisms require the energies of their immediately surrounding environments. As building designs evolve from requiring non-renewable energy sources, to requiring renewable, site-specific energy sources, buildings will begin to function as organisms not only in their use of energy, but in their means of obtaining energy.

Biologists and system scientists often use a pictorial energy flow language, which includes energy flow diagrams helpful in clarifying energetic conversion processes within organisms, and between organisms and their environments. Yeang, in the July 1974 issue of *Architectural Design*, uses some of the methods of ecological energetics to study energy costs in construction, maintenance, and recycling of buildings. As buildings acquire the properties of organisms, it becomes quite useful for building designers to develop an understanding of this biological energy language, for the language clearly describes the organismic type processes occurring within the built environment.



observations from the middle border.....

by damon ohlerking

"Well fella . . . here you are . . . sitting in Eugene, Oregon trying to think of something to say to back up a title like "Observations From the Middle Border".

I suppose the term originates with the stagnated passage of the frontier through the heartland of America.

Actually, the frontier entered Iowa in 1832 and it wasn't until the 1870's that sufficient settlement had been made to certify that enough people lived in each township for the state to be considered civilized . . .

Prairie - the Heartland - the Middle Border - images whose meanings have well worn linkages in your mind.

But somehow that isn't coming up with a definition for the Middle Border.

Take a look at your experiences, man . . . You can talk about your observations of Iowa. You drove 4,000 miles of it one summer looking for

The primary concept in this biological energy language is that of homeostasis. Regulatory behavior, or homeostasis, is the most ubiquitous type of organization found in biological processes. A regulated system is one in which changes in the system brought about by disturbances to the system are minimized. Regulated systems are not destroyed by small changes within their environment. Jones states that "homeostatic mechanisms are the means whereby organisms have achieved relative freedom from the constraints of their environments". Organisms have many homeostats, each doing its own particular job. These homeostats are operable only within certain environmental limits, outside of which is usually death.

Homeostasis is achieved through the use of negative feedback. Negative feedback is a process of cyclic coupling of system outputs to inputs. Part of the system's output is compared to a constant reference point, which is the preferred state of the system. Based on this comparison, the following inputs to the system are altered to bring the system's outputs as close as possible to the reference point. The most common example of a homeostatic system which uses negative feedback to achieve regulation may be that of a household heating system. The heating system uses a furnace, and a thermostat connected to it, for indoor temperature regulation. Fuel is burned by the furnace, which then adds heat to the room. Some of the room heat is used by the thermostat to compare the room temperature to a reference point set by the room's occupants. If the room temperature is too low or too high, the furnace output is increased or decreased. When the room is at the specified reference temperature, furnace output will remain constant. The thermostat is called a sensor, the furnace an effector. Coupled sensors and effectors control system homeostasis.

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the different landscape elements that might appear. You could talk about how the Great American Forest of the East enters Iowa en masse at Keokuk and Fort Madison . . . only to diminish by mid-state into full expression of a slightly modified Great American Prairie.

Carl O. Sauer in *Land and Life* says, "The Middle Border, as it has been appropriately named, was the wide advancing wave of settlement . . . that became the peopling of the prairies, the founding and forming of the actual Midwest".

Sauer indicates that the essential character of the Middle Border was the closeness to the soil and the close-knittedness of the people. He suggests that the best example was the family farm, and describes it as a "community which depended on a work morale in which all participated and in which its members found satisfaction".

He continues, "Perhaps it suffered fewer social tensions and disruptions than any other part of our society".

Paul Engle wrote in *A Portrait of Iowa*, "It is not only space, but time which dramatizes Iowa: In open prairie landscape, in its wooded valleys along its many streams, its quiet small towns,

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What is architecture? You can ask a great many people what it is, and you get countless opinions and beliefs, each perhaps different than the next, and usually depending on the conditioning of the individual. But are you going to be satisfied with opinions, beliefs, dogma, or are you going to set about finding out for yourself, what this thing called architecture is? Are you even interested in finding out what it is? Perhaps some authority has stated what they think it is, and depending on how well known they are, or how highly you think of them, you are satisfied with a second-hand description of their beliefs. But surely, to find out the truth about it, you must inquire for yourself. Then you are actually investigating for yourself, then other people's opinions have little meaning. Not that you are vain, not that you are conceited, but, how do those others know? They may be cunning and clever, or trying to build up an image of themselves as someone who knows all about it. And if you are not questioning, then you will too easily take for granted that what they say is true, instead of examining for yourself if it is true or false.

You go to school to acquire knowledge and perhaps, to do research into various topics, but having done that, have you come upon the extraordinary meaning of this thing called - architecture. Perhaps you have accepted that to practice architecture means to work in some office, day in and day out, following a certain time schedule, constantly repeating the same basic things. And if you continue in that drudgery and repetitive pattern, your mind will become more dull and callous. And for the rest of your life there is misery, the advertising, the building up of your public image, establishing some beastly reputation. Or, if this is too cruel, too brutal, you may seek a secure position in some school, where your livelihood is more conveniently sustained,

not judging it, not saying it is right or wrong, but just to look very closely at it, find out what are the consequences of it. It is your life, not the life of another, not the second-hand life that a great many people are living, but a life that is vitally lived, a life that is whole, holy, integrated, that is the result of a quality of mind that has vast space, and time, to observe the beauty and the squalor that is around you.

Architecture begins with supreme sensitivity, to be attentive to everything around you, the birds, the clouds, the way you walk, the way you talk, the petty thoughts that arise in your mind, how you relate to people, your fears, your conditioning, the things you take for granted, how you turn your eyes away from another, how you react when you are flattered or when you are criticized, all of the subtle and deeply hidden fears and motives that manifest themselves in your daily life. If you are to understand what architecture, or any human endeavor is, then it seems to me, that you must first find out and understand your own day to day life. That is the most pertinent thing. Because, if your own life lacks clarity, is confused, is filled with psychological wounds, then every observation will be distorted, which will only lead to further confusion and misery.

If there is one clear understanding, one clear action, then that action is worth ten-thousand words. Then,

there would be no longer any need to label something, as architecture, as this or that. Because, after all, architecture is a moving, living thing, is it not? Not something that can be captured, defined, or adhered to. But as most of us are traditionally minded, or have personal preferences and beliefs, we hold to certain images of what we have been conditioned to think of, as good architecture, and so architecture

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Schools and Architecture

BY JERRY FINROW

A SYMPOSIUM

"Education for Diversities of Architectural Practice: the Role of Schools of Architecture:

Education of architects is becoming an increasingly complex activity. As the range and diversities of architectural practice expand, challenges to schools of architecture to offer educational leadership become significant. Schools of architecture are increasingly being called upon not only to assist the profession in providing quality education to students, but to also take leadership in such areas as continuing education, public education, research in support of professional decision making, participation in professional policy making and to act as the public face of the profession in regards to legislative issues. All of these conflicting demands have caused a good deal of confusion for educators in considering the future of architectural education seem appealing, yet they do not speak to the evolving profession as it appears to be developing in the late 70's. Schools in the mid to late sixties were preoccupied with curricular experimentation and development of new content in programs where technical considerations had previously been the most important. Many of these experiments have worked, many have not. Currently there is a general trend to return to "basics" of architectural education at many schools of architecture. Yet the profession is changing and has lost whatever innocence it had, having found itself in the middle of a general cultural concern over consumer rights, human rights and the "new" legality of the public. As a result, architecture is an increasingly complex activity and architects are tending to becoming more specialized.

Schools of architecture can no longer afford their traditional innocence, they cannot remove themselves from the societal fabric of which they are a part. Curricular structure must respond to this context rather than ignore it. Schools are facing many problems, budgetary support, increasing student demands for quality education, concern from the profession to "train" potential office employees, increased pressure on individual faculty for promotion and tenure, increasing administrative record keeping related to human rights, etc. Yet in spite of all of this, students in increasing numbers seek admission into a profession that apparently has a good deal of attraction. Schools also see tremendous opportunities in expanding their role in the profession. New curricular ideas are waiting to be implemented to provide better education for future professionals. Faculty continue to work hard at improving the quality

of teaching and in expanding opportunities for students and professionals. Diversities of professional activity in architecture offer the potential for schools and the profession to work together in making educational and research programs that can mutually support the development of professional competency in environmental design. This spirit of cooperation seems fundamental for the future.

It is hoped that this symposium will address itself to specific ideas and proposals for improving architectural education in the state. While the visiting committee will be principally involved in this discussion, faculty will also be invited to later listen and participate. □

Arch 409g Practicum

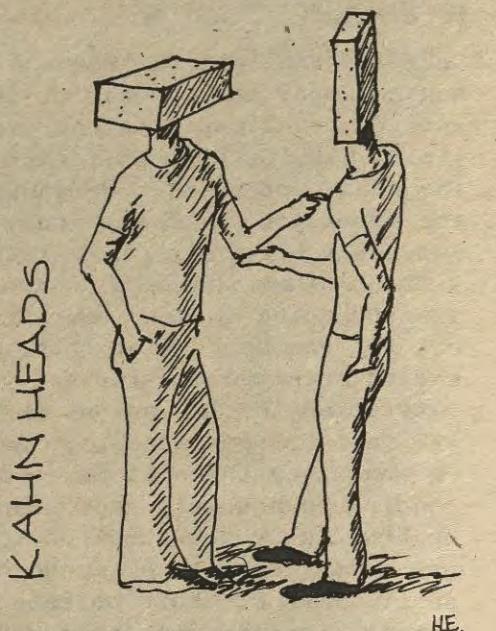
As many already know, the Department of Architecture initiated a new course this past Fall Term that allows a limited number of senior "no-architectural experience" majors who are not registered in Arch 380 to obtain that first exposure to an architectural office before graduation.

The program was developed by the SVA-AIA - Architecture Department Education Committee and after over a year of work, gained approval by the SVA-AIA Executive Board, Chapter firm members and the architecture faculty.

At the end of this Spring Term, a total of 40 seniors will have had the opportunity to participate in the program. There were 7 firms and students in the Fall course, 14 firms and students in the Winter course and we currently have 19 firms and students enrolled this Spring.

The cooperation given to the program by the local firms has been exceptional and all reports received have indicated complete satisfaction with the program and each student participant. It is hoped the program will continue to have this success.

Based on the local situation, if the program can average 13-15 participating firms each term, a group of 40-45 students will have been served each year. It is hoped to expand the program next year to include several local engineering firms which will add students to the programs. □



KAHN HEADS

HE.

one student

I began the Practicum at the Amundson Associates by driving to Drain with Rich Maris for a project interview and ended the term by flying to Grants Pass with John Amundson and Doug Keppel for project inspections. So you might say I "rose" to new heights in the world of architecture during my stay.

My "duties", so to speak, included drafting (detail, base plans and elevations, a mechanical ventilation plan, interior elevations); drilling holes in sets of prints for binding; running off prints; material research; assembling handicap regulations into a uniform format; filing of product information and gluing broken lampshades! But that was just to kill my "spare time" in between construction inspection trips to the Springfield Public Safety Building with John Brockett and visits to clients, engineers, Springfield Public Works personnel and other assorted meetings with Rich.

It was during the meetings and inspections that a lot of disparate information from years of architecture courses would come floating back to me. Yes, I remember forced air systems, f'c=3000 and stucco application but what in the world is a contingency fee?

The practicum experience as a whole dispelled quite a few notions I had about practice and introduced myself to some new "roles" of the architect which both frightened and excited me. Admittedly, I've been a bit naive about the business side of architecture but in case there are any more of you out there, who are curious about the inner "workings", here are a few of the most interesting things I learned.

Contrary to popular opinion, an architect does not hang out his/her shingle and wait for a multi-million dollar project to arrive. A major part of an architect's time is spent

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MEMOIRS OF AN ARCHITECTURE GRAD OR GEOGRAPHICAL ASPECTS OF ANCIENT MONUMENTS

BY FALKEN FORSHAW KALIN

Jerry Finrow was in the class ahead of me ('64) at Washington (Seattle), but it took me a lot longer to finish; I ended up in the class of '73. In between I was drafted (1966), unemployed, a pizza cook (1973-74), a husband (1967), and a father (1973). I used to watch hours of work get red-penciled, teachers shout at each other during crits, and classmates get their degrees and licenses. Several friends went into the peace corps, and one even got divorced, moved to Hawaii, and changed his name. (He's still practicing, however. I eventually decided to get credit for my reading and have come back to school.)

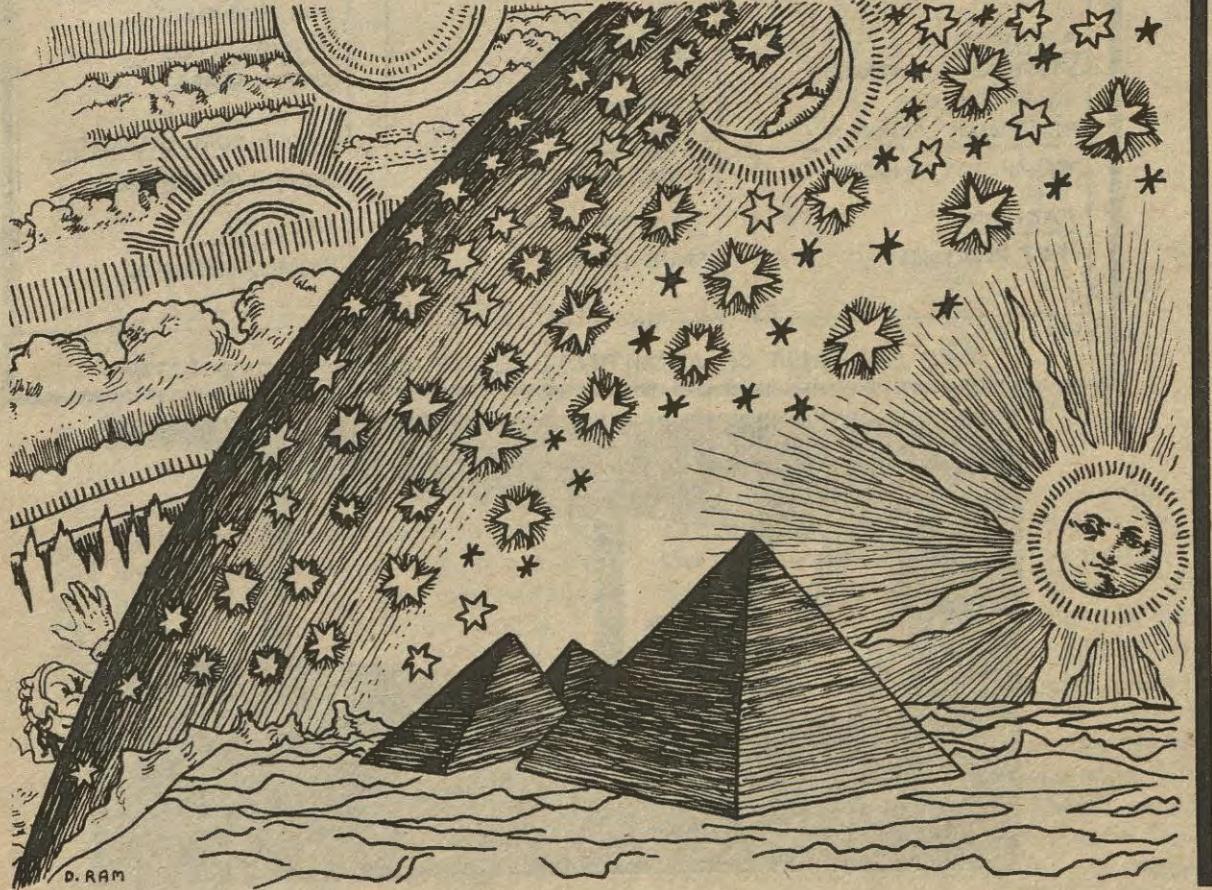
our design projects can too. It's also clear that nervous systems (design projects) without this direct experience of the un-changing nature of reality have potential to fulfill: They still have more reality to become harmonious with. This is of course independent of who has done them. We can even permanently LIVE this un-changing reality. What a nice place that is. I hope curriculum eventually (as soon as possible) centers around this potential fulfillment (psych calls it self-actualization). Unfolding feels good.

Studies of ancient monuments reveal that they were constructed with and were designed to express systematic and profound scientific knowledge.



The nature of this knowledge is an integration of the exact sciences (astronomy, mathematics, metrology, etc.) with the esoteric sciences (astrology, numerology, genomics, study of the spiritual realms, etc.) to include the 'myth' of transcendence. Also, since the integration is expressed by single architectonic forms, the guiding design schema is seen as founded on a comprehensive thought model/construct, integrative or "synergetic" in nature. The model incorporates the full range of the environment to include stars and planetary objects. Perceptual aspects of this topic have already been of

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There are times here when I think that if I hear the word diversity one more time....I just can't stand it. But I think we really have meant that we are interested in supporting a diverse range of activities. And the Search Committee identified three candidates who were really distinctive. I had been meeting with the Search Committee primarily really just to keep informed. I think that they may also agree that I didn't try to influence their direction, but that I kept informed so that I could help advise them with procedural matters.

When I saw those final three there was a second thing that I really liked about them, and that was that from my own personal point of view I felt that they were the most

The Greek nanny, and oftentimes my mother, would sit by my crib; a reassuring bulk of shadow backlit from the left somewhere just beyond my field of vision. Their presence was a feature of my landscape, which was then only beginning to differentiate into a perceptive self and a perceived landscape. They were not perceived as personalities but as objects located in space by light. The limits of my being were then in flux from the edge of my consciousness to the extensions of my little body, to the containment of my crib within the darkened room. In this fluctuating, still watery world thought and perceptions mingled as if of one substance. Yet there by my crib, mediating between me and the harsh sunlight outside, was a separate being. In this earliest memory, the presence was as architecture; as the fulcrum between the subjective and the objective realms.

The hymettian marble lusted in the grey morning light. I had come up to the acropolis early enough to be alone in the eye of this dominant feature of the athenian landscape. Over centuries, citizens have been able to comprehend their cityscape by this focus; as a center viewed from without and as a place from which Athens can be seen spread out all around. For the ancients the presence of this high city was deified, the temples they built upon the acropolis sanctified the experience of entering its precincts. Their experience was commensurate with the mystery of being within that which gave order to their city. As if one could enter the eye of a lover whose look gave meaning to one's life.

In the pearl silence, the edges of my consciousness lapped in waves in the ruins around me. The differentiating aspect of my psyche relaxed, my eyes dilated to become as a tunnel through which images passed in both directions. A troop of ezezon soldiers marched by, the slap of their slippers against the smoothed stone the first sound of the day. They appeared neither more or less real than the caryatid ladies before me or the dream images all about me.

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Schools and A SYMPOSIUM

BY JERRY FINROW

"Education for Diversities of Architectural Practice: the Role of Schools of Architecture"

Education of architects is becoming an increasingly complex activity. As the range and diversities of architectural practice expand, challenges to schools of architecture to offer educational leadership become significant. Schools of architecture are increasingly being called upon not only to assist the profession in providing quality

- School Board, City Council, or whatever. The reasons some architects get jobs over others may vary from who they know to what they know or may have nothing to do with knowledge at all. How's your charisma?

The amount of time spent on design in architecture school is inversely proportional to the amount of time spent on design in architectural practice. Let me clarify that. Architects are very much like you and me - several years hence. They love to design and would rather spend 90% of their time in design development than the 10-15% which the realities of running a business and maintaining a project budget seem to dictate. I'm sure many of us will design our first houses at a rate of 25¢/hour but it would be impossible to live on that for too long, or manage an office. Construction documents take up a large percentage of a project budget with consultant fees, bidding procedures, contractor communications, and inspection visits using up the remainder. Occasionally, the design phase is extended beyond the amount of time allotted for it. In that case, the time has to be made up elsewhere. For example, by using the design drawings as base working drawings. How's your nose for profit and loss?

The Code plays a large role in influencing your design. Indications point to the Uniform Building Code, particularly state revisions, becoming more and more restrictive in the future. Unless you plan only to build obscure houses in rural communities, sooner or later you'll probably be meeting up with the local building official and fire marshall. Amazingly enough, these individuals are human too! Their main concern is that the building be reasonably resistant to hazards such as earthquake, fire or snow loads and that, in the event of an emergency, occupants will be able to exit quickly with relative ease. The code, however, does not enumerate all possible ways to achieve these goals. Therefore, even if your building does not meet the "stated" requirements, there may be alternate methods or substitutions which will accomplish the same end. See your local official!

Probably my most pleasant experience in the practicum was the discovery that practicing architects are genuinely interested in students and are more than willing to help expose us to the growing intricacies of architectural practice. I highly recommend the practicum program to students who expect to work in the field, and who, like me, feel the need to reconcile architectural coursework with architectural practice.

Kristina Clark

STUDENT / PROFESSIONAL PRACTICE SEMINAR

In an effort to allow discussion between early Architecture majors with a goal of becoming a practicing architect and local architect, the SWO/AIA Architecture Department's Education Committee has planned the following seminar to be held on Saturday, May 20th, 1978. We encourage you to attend and discuss architectural practice with the groups listed. Mac Hodge SWO/AIA Education Committee.

SATURDAY, MAY 20, 1978

SPONSORED BY- SWO AIA CHAPTER
DEPT. OF ARCHITECTURE* ATTENTION: 1ST, 2ND & 3RD YEAR ARCH. MAJORS *

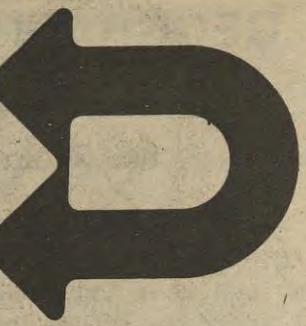
SEMINAR FORMAT: THREE LOCAL ARCHITECTS WILL PRESENT "PROFILES OF THEIR FIRMS PRACTICE IN THE MORNING. AFTERNOON DISCUSSION GROUPS WILL ALLOW STUDENTS TO DISCUSS PREPARATION FOR PRACTICE WITH LOCAL ARCHITECTS, GRADUATES, PRACTICUM MAJORS & FACULTY.

THE SEMINAR PROGRAM — SATURDAY, MAY 20, 1978

8:30 a.m.	GATHERING - COFFEE
9:30 a.m.	
	"A PROFILE OF MY ARCHITECTURAL PRACTICE"
	9:30 a.m. LECTURE 1 SCOTT TAYLOR ARCHITECT
	10:10 a.m. LECTURE 2 ROBERT MENTION MENTION, HANUS, LINDBERG ARCHITECTS & PLANNERS
	10:50 a.m. LECTURE 3 DONALD LUTES LUTES & SANETEL ARCHITECTS
11:30 a.m.	LUNCH NO-HOST BROWN BAG LAWRENCE COURTYARD
1:00 p.m.	DISCUSSION GROUPS 1:00 - 3:00 p.m.
GROUP A RM 283 LA ARCHITECTS RICH MARIS - MODERATOR SCOTT TAYLOR RICHARD WILLIAMS	GROUP B RM 280 LA ARCHITECTS DICK DANIELSON - MODERATOR RON SANETEL JIM ROBERTSON
APPRENTICE STEPHEN SCHWENKE LYNN WEST PRACTICUM STUDENT SARAH KITTINGER FACULTY PAT PICCIONI	APPRENTICE BILL WONG DOUGLAS KEEP PRACTICUM STUDENT MARCY MCINTYRE FACULTY MAC HODGE
GROUP C RM 241 LA ARCHITECTS MIKE GEYER - MODERATOR LES CHILDRESS-ULMAN TOM OROYAN JIM BERNHARD APPRENTICE JEFF ADAMS PRACTICUM STUDENT JERRY DIEPENBROCK FACULTY RICHARD GARFIELD	
3:00 p.m.	SWO AIA - DEPT OF ARCHITECTURE EDUCATION COMMITTEE

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Kerry
INTERVIEW

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to Rice, if I worked very hard with the people who are there, that it would be possible to create the kinds of opportunities and circumstances that already existed here.

There is a very social relationship here between people I think. I don't mean in a personal sense but rather in a kind of structural sense. People simply expect to work together on things rather than for each other. When I first came some 11 years ago, I thought the advantage in coming was that I would learn so much from the people who were already here. It was a selfish decision. And the decision to stay has something to do with that too.

It was a very hard decision to make because there were a lot of things that are attractive about going back to the school that you graduated from and having a closer contact directly with students and faculty, closer than I think I had as Dean here. But every time I began to rehearse first what it would be like to go and then what it would be like to stay, I would think about who the people were here.

Why did I want to leave them?

Obviously decisions like that have a lot to do not just with the individual but also with the family.

There was good agreement with my wife, though the kids were split, that the arrangement that made sense was to stay here.

Q: How do you perceive Mr. Rusch's appointment, if indeed he accepts the Headship, in terms of your own expectations and hopes for the school? To what extent do you and Mr. Rusch share "visions" and is there much resistance to those directives?

A: I had imagined at the time that the Search Committee nominated the three final candidates, that they had done a really good job. I was really pleased with the selections on two grounds. One is I thought it was really remarkable and wonderful that the three seemed to be so different from each other, that the Committee had found among all those candidates people whose qualifications they admired and respected, and whose qualifications were not just the same.

There are times here when I think that if I hear the word diversity one more time...I just can't stand it. But I think we really have meant that we are interested in supporting a diverse range of activities. And the Search Committee identified three candidates who were really distinctive. I had been meeting with the Search Committee primarily really just to keep informed. I think that they may also agree that I didn't try to influence their direction, but that I kept informed so that I could help advise them with procedural matters.

When I saw those final three there was a second thing that I really liked about them. And that was that from my own personal point of view I felt that they were the most critical sort of candidates, being people who were inherently able to make connections between things. That is something I thought that the Department needed badly for a variety of reasons. There is a kind of leadership that a department head needs to offer, in any department at any time. The main thing that we expect of a department head is not that they will be bosses and not necessarily that they will be leaders.

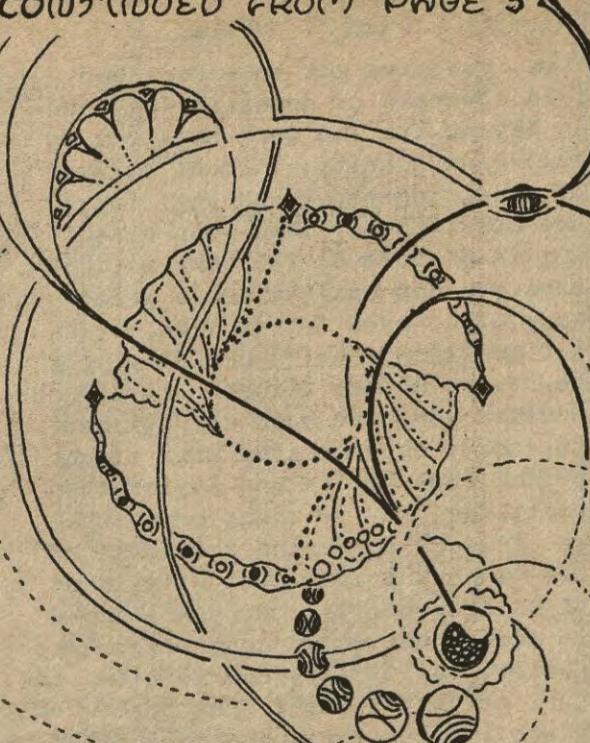
We do expect that they have a real capacity for making or seeing relationships and making connections. They are in the best possible position to see what everybody is doing.

I was interested not only in people who would do that in the Department

WHAT IS ARCHITECTURE?

CONTINUED FROM PAGE 5

is no longer a living, vital thing. It has become merely a set of images, experiences, and beliefs, which thought, as memory, clings to, so it becomes a dead thing produced by stagnant, conditioned and fearful thinking. Such a mind, is always afraid not to disturb the establishment, not to upset the person in authority, and so it keeps to itself, it forms various opinions about another but keeps them always hidden. It may express vindictive thoughts, but never openly because that would disrupt the reputation and the built-up images that you so desperately cling to



Surely, if your life is merely fulfilling some set program, some time schedule, being careful not to upset the establishment so that you can hold to your position in some office or school in order to earn a livelihood, than you cannot possibly observe the immensity of life. Because only with great difficulty, will you have the time and the care to observe a flower, its symmetry, its structure, the extraordinary color and fragrance, or to observe the immeasurable silence of the flight of a bird, or the vast silence of an evening. Have you ever observed how the leaves of the tree flicker in the wind, and how the sunlight is reflected on those leaves? Or the stillness of a sheet of water, or more directly, how thinking can be so silly.

But if you are not very serious about resolving the way you live, the consequences of the way you think, the way you act, all of that, then you will probably dismiss all of what we have been talking about as some personal philosophy, some mystical, metaphysical verbatim. And that is unfortunate, you may as well stop reading, and do something else. But if you are serious about what we are discussing, then you will find out for yourself what architecture is, and more fundamentally, what is the significance of your life.

Because what your life is, that is what architecture is. As there is this overwhelming sense of beauty, order, and joy in your daily life, so then will there be wholeness, beauty, and a quality of timelessness in every endeavor, every action and work that is produced. By timelessness, we mean that you do not identify with any particular organization, any particular way of thinking, any culture, any nation, any institution, any religion, none of these things, therefore you are a light onto yourself, and no one on earth can give you that light, no teacher, no guru, no authority, no one. It is for you to discover, you alone. This does not imply isolation, living separate from others, on the contrary. When there is this light in yourself, then you have tremendous initiative and are directly responsible for the state of the world. You are responsible for all that goes on in the world. Because everything you do is projected in the world. That is a fact. As there is conformity in what you do, so there is in the world. As long as there is fear inside you, as long as you are conditioned and accept and do as you are told, without question, then this rotten society will continue, the chaos will continue, the wars, the brutality, the tyrannies, the dictatorships will continue, not only in this generation, but also in future generations.

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HARRIS

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all the other departments at this school. And it does make sense that a Department Head is somebody who has given a lot of thought to that.

Q: Earlier you had said that early on in the process you suspected that Rusch might be the least likely as far as appealing to the whole school and that Leoni might be the favored one.

A: I had thought that, and the Committee had been divided too I think, and I told Rusch that they were divided before he visited. One of the things that I find really remarkable and gratifying is that during the process Rusch's candidacy found some support among persons on the Committee who were practitioners. After Rusch's visit we received a letter from practitioners in the Eugene area who had followed the Search closely suggesting that he was their first choice. I was very pleased because I think that his activities and his qualifications aren't standard and I am really happy to be in a professional community that expects that, rather than in some knee-jerk fashion says, "Well, I don't care, if he's not practicing architecture I don't want to have anything to do with him." I'd hate to be a part of that.

Q: And you found strong support for him from the other departments?

A: From the school. Again, this has to do with my own sense that I thought that the Department Head ought to be somebody who inherently was able to make connections and to

interact with the people in his work. Apparently that is the case because the five other department heads of the school outside of architecture indicated very strong support.

Part of your question had to do with resistance. I think in part that what the Search Committee got was both positive and negative comments from students, faculty and practitioners. One of the things that confuses me about that is the resistance. Statements that some made like, "This person is absolutely unthinkable as a candidate for Department Head." It really confused me that they suggested a lack of respect for the Committee's judgement and revealed a lack of openness on their part. But I think that it is really interesting that in Rusch's comments to the open meeting and also in incidental comments to the Committee, it was his clarity about wanting to keep all the questions open about how architecture could explore alternatives and not at the same time to move away from the alternative that was currently practiced, that was evident. Because we don't know that other alternatives are any better. * CONT. ON PAGE 22



WHAT IS ARCHITECTURE?

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Architecture is born in the heart, in sensitivity, and is nurtured by the understanding of that which is vital to life.

It is fairly easy to observe the beauty of nature because it is something external, but is far more difficult to observe your thought, your conditioning, your fears, because you so easily, and perhaps habitually, put them away, run away from them, make jokes so that there will be laughter, because the laughter will cover up the seriousness of it. That is what we are constantly doing, putting aside the issues that affect us directly, those issues that are deeply rooted in the psyche. These deeply seated issues spoil the image that we would like to have of ourselves so we keep them hidden, but it is deep in the psyche that the sense of life and the tremendous feeling of responsibility manifests itself. That is why it is so important to understand yourself, to understand your life, and to live a life that is your own, not a life that is steeped in mechanical responses, conforming to tradition, and blinded by the many fears that you have.

Whatever you do with your life, whether it is architecture or what

else, you have got to understand this movement of conditioning, and go beyond it. The work that you do must have clarity, it must be born of sane, logical reasoning. If you are conditioned, then your reasoning is distorted, it lacks validity. Have you not noticed how a great many of us take for granted, without question, that a building must be square or rectilinear. Is it not because you have been conditioned to accept this as some kind of unspoken law? We are not saying that rectilinearity is right or wrong. We are just examining the facts of the way you think. Obviously, most of us are conditioned, conditioned to accept the convenient method, to follow, to imitate, and to give some sort of continuity to the past, which implies that we, you and I, are basically frightened, insecure human beings that hold desperately to the past images and memories in order to feel secure. Please question this for yourself and find out why you are conditioned so that you may go beyond it.

If you can resolve all the complex forces which seek to mold you, condition you and create fear inside you, then you will have taken the first step, and therefore the last step to discover what this extraordinary thing called architecture. You are that light.

I leave it with you...

Eugene Tsui

HARRIS cont

It is in that same way that I think I would expect in an academic environment that people might be critical and they might do the best job they could do in critically reviewing each other's ideas. But I can't understand resistance to ideas. It just seems that if I could put that idea away, if we could get rid of it somehow, we would be better off. And I don't see how we would. So, my guess is that for our students and for ourselves as faculty the more sensible thing is to remain open and critical. Tough-minded, but open. I think there is in a way a kind of spill-over of Westerns or something, where there have to be good guys and bad guys all the time. It's not a model that strikes me as being honorable.

Q: Was there any consistency to that resistance?

A: Not really, no. Maybe somebody else would have noticed it, but I really didn't. And I really would not want to make too much of it. But I think in the school in the last few years there has been a call for taking sides. It seems to me that taking sides is exactly the opposite of what we want. Exactly the opposite of honest, critical, toughminded, thinking people.

Q: Do you see any kind of division like that in any subtle way amongst the faculty themselves?

A: Well, I've really enjoyed being here because I don't think we've had the kind of family warfare that often has occurred in schools, and I have been grateful for that. There is not the kind of joy, however, that I would like to see.

Some of that I think has to do with the size of the department of architecture. Some of it has to do with miserable facilities with people scattered all around so that they don't have the kind of day to day associations that good relationships are built on. Some of it has to do with people not having enough time for each other; faculty members who are enormously dedicated to teaching and are with their students an awful lot of the time and with each other hardly at all.

Some time needs to be created for faculty members to work on things together. Things they've worked on ought not it seems to me, be only administrative activities for the department, but architectural subjects, projects, papers they are writing. That would be most valuable.

Q: One other thing about this question that might be helpful is if you elaborated on the sort of specific connections you see a department head making.

A: When I was on the National Accrediting Board, a question I was interested in was what strengths a university derives from the existence of an architecture program at that university. I think that in order for that to occur, other

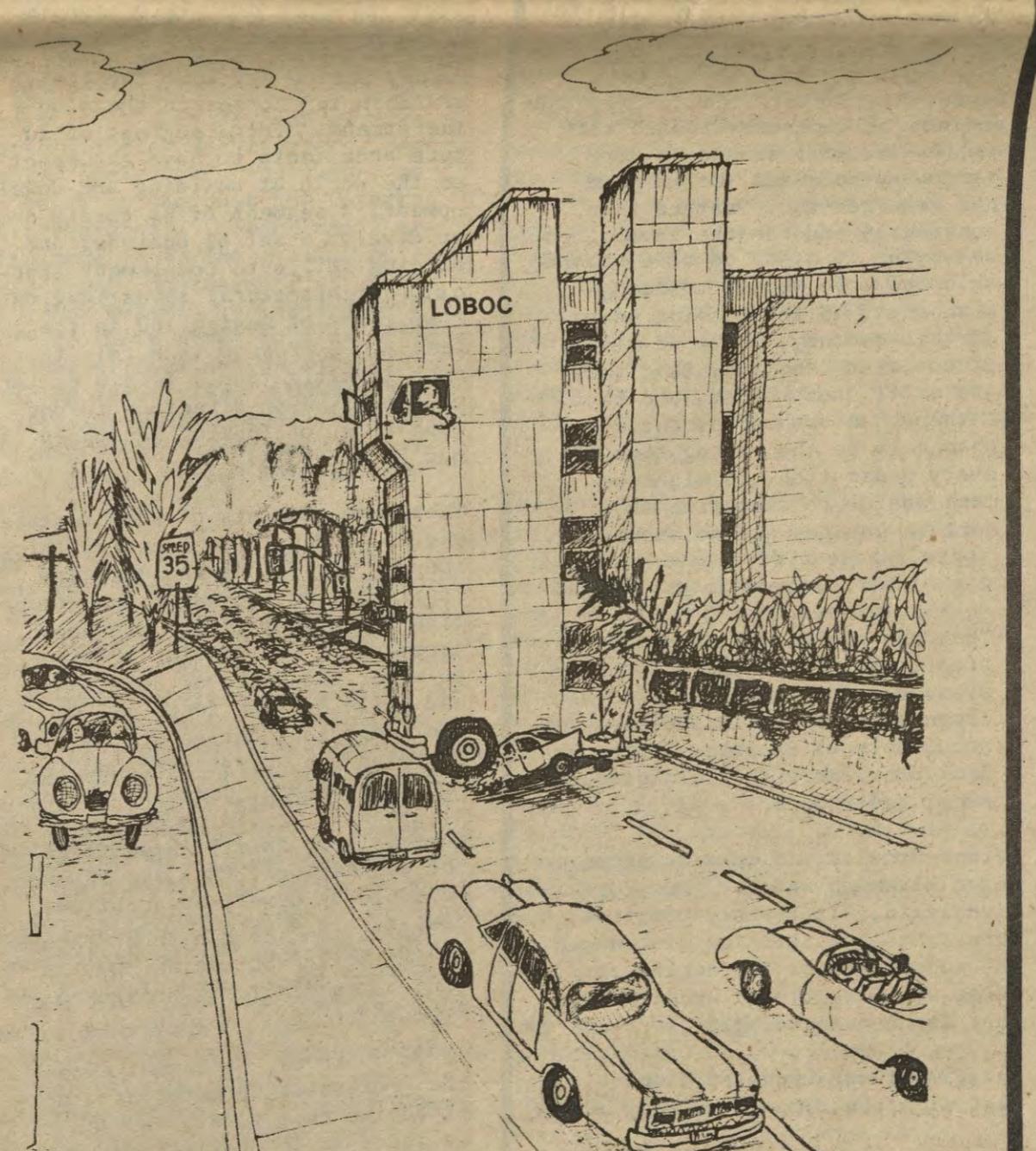
areas in the university have to be more aware of what kinds of interests, what kinds of studies and activities the department of architecture is involved with. I'm confident that the better the activities of the department are known throughout the rest of the university, the more strength the rest of the university will be able to derive from having faculty and students in architecture joining other areas and other studies. Our questions have to do with how things go together, what they are fundamentally, and those are questions everybody in the university asks.

Q: So you might see the Department Head as trying to promote sort of a more activist attitude with regard to our social responsibilities?

A: I think that may be part of it, but I think actually that it is just a matter of the Department Head demonstrating the opportunity all the faculty have: to be active in university affairs. So that I think that the Department Head should by nature be inherently interested in what is going on in other areas, engaging in activities in other areas. I don't in any way mean, by making those comments, to be in any way critical of previous department heads; I'm just saying that that is something that I think is important. It is not the department head's job; it's the faculty's responsibility. And I think there are many advantages to that. The kind of moral support, the kind of good feeling that comes from that is a spinoff; if you don't do it you feel ok, but the fact that you do it and feel ok isn't so bad. And I think the department has needed that.

Q: Was the vertical structure of studios, each with a smaller number of students initiated when you came herein 1967? With what expectation was that initiated and has "that" been achieved?

A: The vertical studio wasn't already in practice at that time here. The program was essentially of a horizontal structure and that was what I thought needed work. The most difficult part of it to me, beyond any question, was that in the first and second year, in 187 or 287, students had three studios. cont. pg. 18



FUNK

of a man profoundly rooted in the human cause, condition, and ideals. His reach was always farther than his grasp, as his life was spent "making an offering to architecture."

Interesting also is that Kahn seems to be reformulating the very process for evaluating architecture. 12th century St. Augustine thought "music should please the ear in order to move the heart", an attitude we have yet to question in architecture. Kahn has presented that "beautiful does not necessarily mean good looking", asking for a restructuring of value systems which would allow architecture to first and foremost answer to itself.

Architects whose aim is to renew the theory of architectural form find themselves with equally varied processes, priorities, and results.

Peter Eisenman is "exploring the application of theories of communication to the theory of architectural form". Charles Morris, author of *Foundations of the Theory of Signs*, defines syntactics as "the study of the relations of signs to one another in abstraction from the relations of signs to objects or interpreters." It is this "syntactical", "grammatical" level Eisenman is dealing with. He wishes to show "the linkages that exist between the actual form and the complex system of architectural notions or ideas that generate it."

Again a very highly reductive process at work, so much so, that to fully understand this work one must remove all concerns for external references and consider a framework where architectural form is related only to itself.

Eisenman, like every 20th century avant-garde movement, is interested in technique, not the product itself, but operations which give rise to it. His seemingly endless self-referential transformations of lines, planes, columns, volumes, and walls are in search for fundamental acts in architecture. He has said, "It may be beyond a mere formalism to take certain regularities which exist in deep structure and present them systematically so that the user is aware of them".

From a set of concerns founded in existentialism, Christian Norberg-Schulz, architect and theorist, "on the basis of a theory of 'existential space'", has developed the idea that architectural space may be understood as a concretization of environmental schemata or images, which form a necessary part of man's general orientation or 'being in the world'. He believes to have "established a simple and useful key to the architectural totality".

With these examples several things now become clear.

--That a language of architecture-spatial, symbolic, experiential, referential, and existential, has a duty to the public domain, to history, and to architecture, in and of itself.

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vital issue for us to discuss. Just what are we going to do that will allow architects to have more to do with architecture? Isn't it a little perverse that more developers are not architects, that more builders are not architects, the more controllers of building funds are not architects, that more people in real estate...but!, we say, architects don't have enough power, enough wealth, enough influence. Transcending the obvious, what are we, as architecture students hopefully pursuing and questioning the fundamental roles of architecture in our society, just what are we going to do about it?

Architectural education and professionalism is a grand exercise in misallocation of resources. Professionals scrounge for work, eat dirt in economic downcycles, and schools go on relentlessly churning out four times as many young professionals as the market can possibly absorb.

--That the most fundamental and inescapable act in architecture is 'meaning'-as de Sausse notes, "one characteristic of the symbol is that it is never wholly arbitrary, it is not empty, for there is rudiment of a natural bond between the signifier and the signified." All acts carry meaning, whether coherently and by 'self-consciousness', or through 'un-self-consciousness' and by default.

--That the present pre-occupation with social science, defensible space, appropriate technology, and endless belligerency toward the Modern Movement should be more carefully assessed. Colin Rowe has remarked that "rather than constantly endorse the revolutionary-myth, it might be more reasonable and more modest to recognize that, in the opening years of this century, profound visual discoveries resulted, that these are still unexplained, and that rather than assume intrinsic change to be the prerogative of every generation, it might be more useful to recognize that certain changes are so enormous as to impose a directive which cannot be resolved in any individual life span."

--That the element of meaning, expressed within a coherent discussion, based on an understandable language, and applicable in an architectural dialogue is the undeniable link with the past, present, and future.

Arthur Drexler, in commenting on Peter Eisenman and the "New York Five" said, "It is only architecture, not the salvation of men and the redemption of the earth. For those who like (love) architecture that is no mean thing."

But given these troubled times "it just might be! Thank-you very much".

Jeffrey B. Smith
3rd year architecture

ARCHITECTURE, ECONOMICS, and BALANCE

In the midst of this comedy, there is a great reluctance, a prudishness, about fundamental questioning of just what we mean when we call a person an architect.

There is an urgency for questioning the whole concept of "professionalism" in architecture. This is not to say that the whole order of professionalism is not questioned by students here, but to ask what alternate directions and roles are being developed that would allow architectural thinking to impact our society, just what are we going to do about it?

It's funny how much your typical architecture student at U.O. (realizing fully the intangible nature of this creature) tends to turn up his or her nose at the mere thought of architect having anything to do with "business" ("money" is a little more popular). Suggesting such a generalization in the face of those who in no way carry this attitude is odious, but there is clearly a school of "purists", famous name gazers, and pro-professional fanatics perpetuating and worshiping an architectural attitude that the best architecture is somehow separate and polarly opposite from the world of money and business. It may be true that some of the "very best" is, but most of the best just is not.

The profession itself is struggling to adapt. More professional architects are seeing the necessity of at least participating in development projects. It is the latest in vogue, but we all know the limits of "changing horses in the middle of the stream." For a segment of future architects to have an impact on the world of building and development, a segment of us sorely needs to develop a set of business and building skills to complement thorough architectural investigation. (Two terms of Design 180 in the current B & C program is hardly thorough investigation.) It's a matter of establishing direction in our education, of looking seriously at our future roles.

That some students of architecture end up in development and building and do "OK" is not the question. It is that more thought and direction in an educational way about these roles would allow architects to enter the world of development and building with force. If we are confident that our solutions to building are "best" for people, most reasonable, and most economical, then we would be confident that they will be able to have force in the marketplace; that, in essence, we could as developer-architects compete all developer-non-architects out of existence. If we don't have that confidence, our solutions are very shallow.

It is up to us. We cannot expect the profession to offer us a more effective role model. As much talk as there is in professional circles about the present crisis in architecture, etc., etc., there is little

willingness to consider a broader interpretation of what an architect can do. A recent interview in the AIA Journal with David Meeker, current AIA president, turned up a statement that must be somewhat indicative of the scope of thinking within the AIA.

"The principle weakness of AIA," says Meeker, "is that the process here may not be fast enough for the dynamic pace of society, and maybe professionally we need to be more quick of foot, free of mind, and able to reach out so that we can grapple with the alligators."

So much for leadership here.

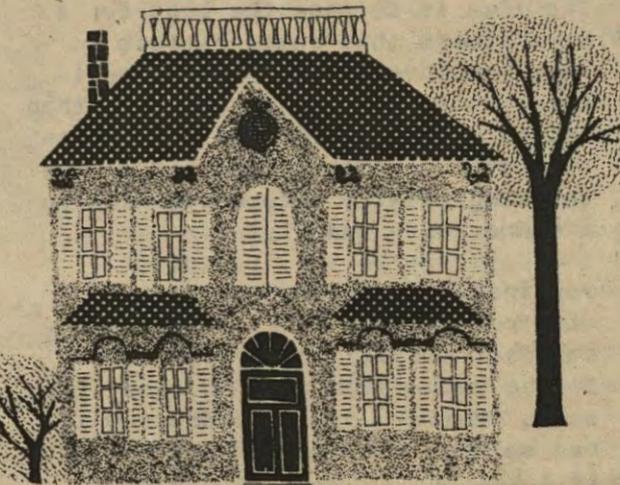
The role model of architect as homebuilder is most urgently needed. Commercial and institutional architecture is relatively well serviced by existing professionalism, but the lack of connections between "architects" and residential construction is absolutely pathetic. The volume of middling garbage that gets thrown up every year in the name of living environments is mind boggling. It is indeed the crisis of architecture, and architects don't even know how to get involved. But the answer is clear, a segment of architects need to be builder-developers.

The observable situation is that our social patterns are very ingrained, and that change is a very slow and complex process. Any individual efforts to promote change, especially through architecture, are so grossly indirect. We will not change lifestyles except through example, and examples of lifestyle changes are inseparable from architecture that will allow and help them to happen. If the Japanese can be seen as representing a certain kind of more sensible social architecture, certainly "pre-Western" Japanese, we can begin to see just how integral their residential, every man's architecture is to the essence of their lives. Furthermore, it is clear how western influences have affected their architecture, and how this has allowed and encouraged changing lifestyles, eroding their traditions, which erodes their traditional architecture further, etc., etc. Vicious circle processes are always at work.

Only the most pessimistic could argue that this process could not happen in the opposite way in this country. It is easy, and perhaps reasonable, to say that our ways of impersonal, suburban life have carried us to the point of no return. But it is inexcusable for architects to pretend that our society or any society evolves or dissolves without architecture (things built) playing a lead role. It is time that we cast ourselves in this play, time that we come out of our closet of ethical pretensions (professionalism). We have to offer "society" an example on their own terms, by builders putting it on the market for the typical buyer. The bulk of our society will not tell us anything about architecture until it is part of their life, to try, to experience and to judge. Homebuilding is the best testing ground architecture has for

understanding its own "role in society", and it's not even being used. Building houses for the rich is another subject altogether, and has little relevance here.

There is a sort of renaissance going on in the homebuilding "profession" of accepting progressive design ideas and realizing their value in terms of something they understand, money. It's not like they really understand anything about these "new ideas" except their trendiness, and ability to sell. Scanning the most recent issues of Professional Builder, Housing, Home and Garden, and the like will support this. Examples of these ideas are: the general concept of planned unit development, zero lot line homes, "patio" homes, of pedestrian walkways as connectors, of traffic plan-



ning and fronting considerations in the subdividing of land, of "geometrically interesting" plans, of "inviting spaces" of a house that "feels like an oceanside", and general upfront talk about aesthetics. The point of pointing out these new gossip items among professional homebuilders is that they are being valued and paid for, a sort of renaissance in "amenities" required by homebuyers. It seems to be the result of a new trendiness just to get away from the ordinary, just fatigue after 30 years of impersonal variations of post-war tract homes, and perhaps because of a smattering of examples of how these "amenities" can be had for not more money. On another level, it's basically just a sales game on the builders part.

Nevertheless, all of these "new ideas" and "amenities" are generically the same issues we emphasize in our design studios that deal with housing. We are being educated to be the best builders in terms of new trends in housing demand. People are starting to demand manifestations (whether good or bad versions) of the same issues we talk about as "architecture". A fortunate coincidence is developing, of being able to offer society what it demands on a mundane economic level, but also of being able to push society along towards a more sensible existence which we believe architecture can at least allow.

When Charles Rusch was here, he talked about the tremendous opportunity architects simply missed in "Operation Breakthrough", the government sanctioned attempt to develop and build modular housing concepts in the late 60s. Here

was a calling for architects to participate in a vital social issue, and we just let it pass by," he said. Opportunity of greater magnitude is increasingly before us in the realm of development and building. The inevitable coming of a slower growth economy and increasing scarcity of resources are making architectural issues real to the public. It would be nice if architects had a fundamental role in how built things will respond to these issues.

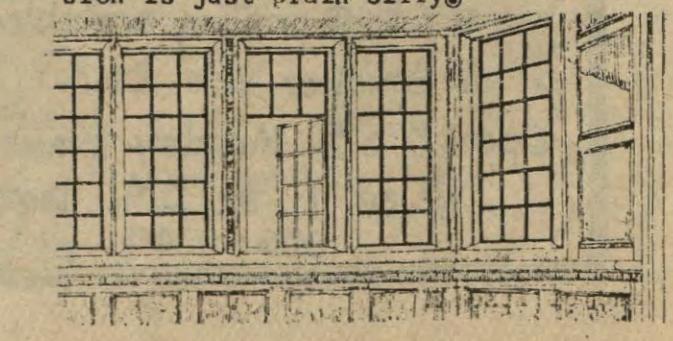
It is very unfortunate that architectural education at UO offers little in the way of encouragement to those who would want to be building architects. The B & C program offers a respectable potpourri of business and technical construction courses, but makes a rather small issue out of design education. Essentially, the program is training business majors to be builders, and doing little to sensitize architects to the world of business and building.

Walter F. Wagner, editor of Architectural Record, summed up his feelings about all of this in an editorial after having attended this year's NAHB convention in Dallas, Texas. He portrayed the incredible enthusiasm on a wide range of architectural issues, particularly the AIA's Plan Room Workshop. He closed as follows:

The whole performance made me wonder once again why we cannot manage a connection between more homebuilders and more architects. A lot of California builders are working with California architects who seem to do very well in that kind of practice—and the results show. While I am not an unbridled admirer of California residential design, I cannot think of a state where there is more good residential design—some of it (like the work of perennial award winners Fisher-Friedman and Donald Sandy Jr. AIA/James A. Babcock) not just of very high design quality but consistently fast-moving in the marketplace. There are some lessons here somewhere for architects.

—Walter F. Wagner Jr.

All of this is not to say that architectural professionalism and study are of little importance. In the way of responding to vital social, technical, and economic issues, we can see that schools and professionals are currently in good posture. There is a widening gap, however, a divergence between "architecture" and things built. The development and building "industry" is becoming very independent and separate from the "architecture industry". Further divergence will certainly destroy "Architecture". In response, our understandings of what an architect could and should be are severely out of balance. Until we understand that a sizeable segment of us being builder-developers will strengthen the social impact of architectural academics and professionals, we will continue to babble about the "crisis in architecture". The notion that architects becoming involved in building and development will prostitute "Architecture" and the profession is just plain silly.



EVERY PROSPECT CONT. FROM PAGE 1

of self-sufficient small towns, really very nice towns if you were docile and had no plans of your own and did not mind spending your life among others with no plans of their own." Quiet desperation might as well be tranquilized by greenery.

In the '20s Le Corbusier proposed vertical Garden Cities, 1,200 people to the acre--ten times the population density of central Paris--all housed in skyscrapers but sharing plenty of grass. By the '30s Lewis Mumford was grumping that cities as they existed were perfectly awful, Frank Lloyd Wright was dreaming up Broadacres City, and Buckminster Fuller was uttering 7,000 words per hour on mass-produced dwelling machines, to be installed just anywhere like telephones. (Disengaged from realtors, garbagemen, and crabby neighbors, people couldn't help but get a lot nicer.)

In the late '60s Lloyd Kahn's *Domebooks* took Fuller designs into the woods for one-by-one countercultural fabrication. Subsequently his *Shelter* has rejected the whole geodesic trip and gone back to native crafts. And all these writers have attracted many thousands of readers who have no intention of living that way at all but love to read about it. Now comes Christopher Alexander of the Center for Environmental Structure in Berkeley, with a cluster of co-authors and a trio of interdependent books, one still being born. Alexander may aspire to be the Melville of the genre. Certainly, at 1,171 pages, beautifully produced on Bible paper to weigh a mere 28 ounces, and priced 62 $\frac{1}{2}$ ¢ less than Thoreau's whole cabin, *A Pattern Language* emulates the white whale's freakish copiousness, and if its tone never rises to the apocalyptic, its preachers and fantasies are

nevertheless enticingly labyrinthine. With its aid you can dream about the weaving together of whole cities, or excogitate your private shelter for the good life, or think how to do something about the back porch, and maybe even do it--sensibly, too.

Each of 253 "Patterns" is a focused meditation that moves from a stated problem to a one-sentence solution, generally under the aegis of a key photograph. They are arranged in rough order of comprehensiveness, from large-scale desiderata like Agricultural Villages, Mosaic of Subcultures, Local Transport Areas, to minutiae you can implement almost at once, like Small Panes, Half-Inch Trim, and Climbing Plants. Each begins with cross-references to related larger patterns, and ends with cross-references to smaller ones.

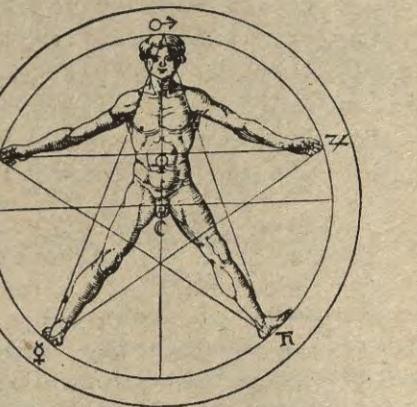
The idea is to scan the list for a key pattern that comes closest to what you have in mind to do, meditate on its few thousand words, then let cross-references lead you to a cluster of relevancies and can be thinking clearly before you pick up a hammer or a pencil.

For instance, Outdoor Room (163), Six-Foot Balcony (167), and Different Chairs (251) are all relevant to the back-porch problem. The first says, "Build a place outdoors which has so much enclosure round it that it takes on the feeling a room, even though it is open to the sky." The second notes that balconies or porches less than six feet deep are hardly ever used. The third decries any tendency to fit people of different sizes and sitting habits into identical chairs.

These ramify. Different Chairs leads down the list to Pools of Light, because you'll want to draw those sitters together with coercions of shade, and Six-Foot Balcony leads

down the list to Sitting Wall--make minor boundaries with low walls wide enough to sit on. You stop when you sense that you have your project surrounded.

Patterns higher on the list than your key pattern touch, probably, on degrees of generality you're powerless to do much about. You ignore them for now.



Or more likely you fantasize about them. Thus, 158 (Open Stairs) proposes that life in upstairs apartments has a disconnected feeling when access to the street is controlled by inner stairs and a guarded lobby; if the latter is not tyrannical, still it's "the precise pattern that a tyrant would propose who wanted to control people's comings and goings." Nudged by photos of Mediterranean diversity, you can drift into useful reveries about social decentralization and the free comings and goings in Greek villages, putting clean out of mind the primary big-city reason for that locked lobby, which is to keep out muggers.

Those people, it's conventional to note, worked within a slow-changing traditional culture, bound by shared assumptions about what everything they built was for: the church, the market square, the rows of balconies. We've lost most of that. Hence the *Pattern Language*, which is meant to "play the role that tradition played in a traditional culture." Alexander and his fluctuating group of associates have been working it out for years, making ingenuity do tradition's work and beset by at least three interrelated difficulties they nowhere acknowledge unless in that unpublished first volume. I'll give them names:

(1) The Esperanto Fallacy: recalling another high-minded effort to concoct a universal tongue from smoothed-out features of existing ones. Alexander & Co. have not always avoided the trap of extolling in seductive prose the nicer features of sundry European towns (Local Town-Hall, Bus-Stop) as a vortex of interest, Cascade of Roofs) and pretending they make a deep-rooted unity, mastery of which will elicit spontaneous expression.

(2) The Sansculotte Fallacy: the tendency to assume that you or the people you're talking to are in charge of whatever matters; that legal and financial difficulties aren't there, or aren't serious, or answer to no one's wishes save an exploiter's.

(3) The Pelagian Fallacy: the assumption that uncorrupted men will profess just this inventory of common needs, pell-mell, naively clear.

Put all three together and you get some oddly touristic visions. Pattern 157, Home Workshop, commences with a calm avowal: "We imagine a society in which work and family are far more intermingled than today." Since we haven't such a society, what ensues is sheer fantasy, but let's follow it.

In such a society, the *Pattern* goes on, the home workshop loses triviality; it becomes "an integral part

of every house." Moreover, "we believe its most important characteristic is its relationship to the public street." Anyone who has traveled will detect the base of this Esperanto: the streetside carpenters in Taipei, the Swiss carver on his porch. Sansculottism next: "change the zoning laws," bring each workshop into the neighborhood's public domain, with a workbench in the open, maybe a small meeting room...

And a final Pelagian sigh of contentment: the worker has a view of the street, passersby are enriched, children enchanted. But if we envisage a workshop "as central to the house's function as the kitchen or the bedrooms," that implies an out-front shop attached to every house, and every street looking like a street of small trades. But the method of incremental exposition dissuades you from thinking about that; from asking whether you really want the street on which you live--your retreat, perhaps, from a clangorous job--to be so very busy; or (supposing it's your workshop) from reflecting that you may not welcome the attentions of every passerby as you struggle with your glassblowing.

In isolating its many themes for separate attention, and in prescribing that the context you seek for any pattern shall be found among other patterns, *A Pattern Language* is more of a closed system than it claims to be, and for all its look

Egg-chicken-egg, round and round. Much of the *Pattern Language* entails, for lasting conviction, the leap of faith, the faith we all have in good things that are not disproved because they have never been tried.

But wait, here's *The Oregon Experiment*, which seems to be telling us how the Alexander team rode north and lifted the consciousness of the University of Oregon at Eugene. "It's all been tried," this little book keeps telling us between the lines. "It all works."

That it tells us word by word, though, is less definite; two readings of its 35,000 words leave me utterly uncertain whether any structure ever did get built at all, or whether anything happened except a number of conferences of which some of the conferees retain ecstatic memories. The whole tends to be couched as a memo of recommendation, in the optative mood. The authors, when you come down to it, are hoping this is how the university will go.

Oregon, moreover, may be the appointed crucible. In my efforts to find out, by telephone, to what extent Eugene was implementing Alexandrianism I was several times reminded that if anything of the kind was going forward--bull sessions, user input, modest incremental projects, lots of emphasis on

bikes and sun and rapping--no one would be likely to notice it, so natural to every Oregonian is fussing about the environment and attending meetings to guard its destiny. It seems no accident that *A Pattern Language* was written in Berkeley, near the southern boundary of the region which Ernest Callenbach, in *Ecotopia*, imagines seceding from the United States to pursue by inner consent an ecology-minded, no-growth destiny.

Ecotopia, which was also written in Berkeley, is a West Coast best-seller still hardly heard of in the East. The year is 1999, and since 1980 Chinese-style isolation has sealed off what was formerly Washington, Oregon, and Northern California. A "crack investigative reporter"--not a brilliant fictional contrivance, but this isn't *Moby Dick*--is finally there, sending back dispatches, keeping a diary. He finds pretty much the society Alexander envisages, though the Alexander version is less feisty, indeed middle-aged, studied chiefly from the less industrialized patches of Europe.

There's much wisdom and much crackpottery in both men's books. My considered recommendation is that you read *Ecotopia* first, to imagine a possible world, and then keep *A Pattern Language* by your bedside for several weeks, absorbing a few pages a night to substantiate it all. And when the two voices finally start going in your head, forget that you're reenacting the climax of *Ecotopia*. Consider that you're on the verge of creative possibility. Neither Alexander nor Callenbach is, alas, a novelist, but if you are, then it may be your moment to rise up and write, out of the division in your soul, this century's *Moby Dick*.

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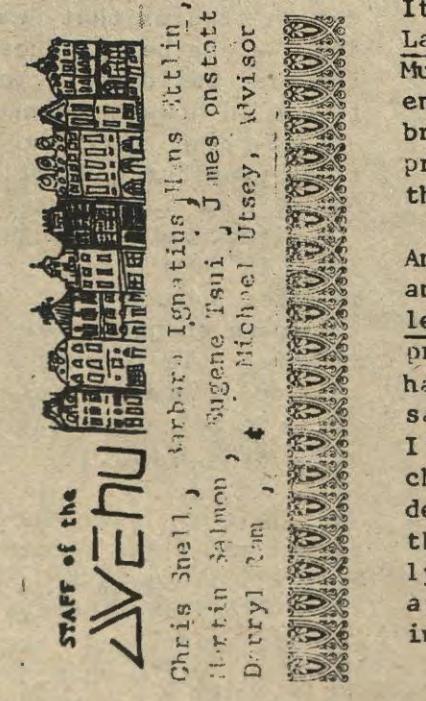
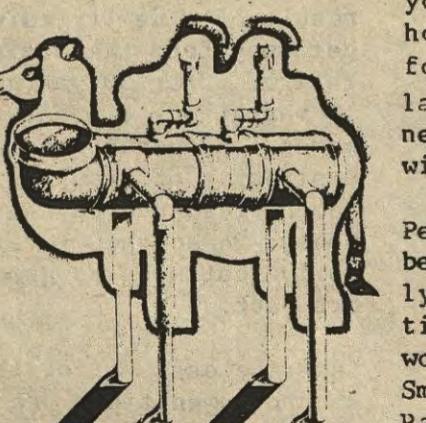
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An explicit statement of premises, an initial volume called *The Timeless Way of Building*, is still in production as I write this. What has held up its completion I can't say. What would have held me up if I'd been trying to write it is the chicken-egg problem of drawing the design decisions out of a community that is (by hidden premise) unlikely to exist till a couple of generations after the decisions have been implemented.

CONT. ON PAGE 15

16 ORDER CONT. FROM PG. 7

The brass bugle of the morning reveille broke upon my reverie. My eyes focused again as images rushing back through my retinas collided with those hurrying out again to their proper place. The parthenon became once more an empty ruin and over the steps of the propylaea appeared the first huddle of the dark-suited, the camera eyed.

I think the evocative quality of ruined places rises from the sense of an order that could not be sustained; of a collective subjectivity that could not be contained. Ruins speak of a forgotten order, born of a great civilization, based on the delicate balance between the subjective and the objective. The sense of mystery so often associated with ruins is perhaps a recognition of the imponderable nature of this balance. This same sense of mystery can sometimes be felt in the presence of more current artifacts. Certain modern paintings suggest that elusive, fragile sense of order achieved by great artists. A very few modern buildings offer the vision of an equally vital order. But these stand at the lonely end of a spectrum, opposed and even parodied at the other extreme by the architecture of Mussolini's New Rome, or by the work of Albert Speer. From this end of the spectrum proceed the Brazilias, the Lincoln Centers, the Boston City Halls, the other government buildings, the numerous corporate headquarters and banks.

The great pyramids of Egypt rise impressively above the flat sand desert. From them, one sees Cairo nestled in the Nile river valley with the desert stretching unbroken before and beyond and above is the empty blue sky. They stand apart from the city, offering a reference point away from it. They are monuments to powerful pharaohs and to death. The pyramids are utterly unlike the temples on the acropolis in that they are in defiance of nothingness rather than in celebration of the something of life. The place each makes reflects these different desires towards order; the pyramids imposing, the temples accepting.

The low skyline of Boston is punctuated by a sleek silver tower, surreal in its reflection of the clouds around it. Elegant as sculpture, the Hancock Tower marks the location of Copley Square which is an orienting center for Boston. McKim, Mead and White's public library and Richardson's Trinity Church grace this open square along with the Plaza Hotel and numerous shops. The traveller arrives here and knows that he is in Boston. On summer days children play in the fountain while grownups watch from the square's perimeter. Across the street secretaries and clerks sit to eat their lunch along the stone bench which is the library's base. Students pause on the broad steps leading up to the library, while old women rest in the shade of its deep entrance. Nearby aspiring executives purchase their cigars at Brich's Tabacconists while their wives shop at Flagg's Specialty Market. Tourists stumble out of the

subway exits to gaze at the beautiful church made miniature by the shining tower beside it.

All this activity is reflected in the mirrored glass of the tower which rises starkly uncompromised from the pavement. As the traveller nears the building there comes a disconcerting sense of exclusion, his reflected image is repulsed back at him. Here is no celebration of a big insurance company's interaction with the urban scene. Instead of accepting and enriching the multitudinous life of Copley Square, the tower sets itself apart as a rigid monument to isolated corporate power. The entrance lobby, the newsstand, the restaurants and all the other potentially public aspects of the building are secreted within. The possibility of an interactive edge condition has been rejected in favour of a monumentality emphasized by a barren setting across which the venturi winds howl.

It takes fourteen hours by automobile to cross the vast wasteland between the new capital of Teheran and the old of Isfahan. The empty monotonous horizontality oppresses the modern traveller to a degree that only hints at the way it must have been for past pilgrims. After so many arid hours one rejoices at the sight of the thin minarets rising out of the haze. They guide one to the city and to the great courtyard they demarcate. This genera-

tion of a spectre, opposed and even parodied at the other extreme by the architecture of Mussolini's New Rome, or by the work of Albert Speer. From this end of the spectrum proceed the Brazilias, the Lincoln Centers, the Boston City Halls, the other government buildings, the numerous corporate headquarters and banks.

The architect Louis Kahn addressed this concept when he wrote of the celebration of Institution - by which I think he meant universal place. In the specific case of the Exeter Library he achieved an intriguing order based on understanding and amplification of Library. The experience of passing through the library is carefully orchestrated; the score is powerful without being imposing. Within the orienting order there is a degree of mystery that promotes a sense of participatory discovery. The architecture offers a sense of the specific as a manifestation of the universal; the child's thrill of discovery coupled with the joy of recognition. Here is offered an experience of the paradoxical, the mystical: the simultaneous separation and unification of the specific and the universal, the objective and the subjective, the place and the spirit.

At the other end of the square is the modest portal to the bazaar, a dark labyrinthian covered way lined with shops. Each of the conical vaults of the roof has an aperture at its center through which passes a musty shaft of sunlight. A few electric light bulbs reflect dullly in the many copper implements displayed for sale. Fantastic carpets lie underfoot everywhere muffling the footsteps of the throng. Shrouded ladies examine bolts of vari-col-

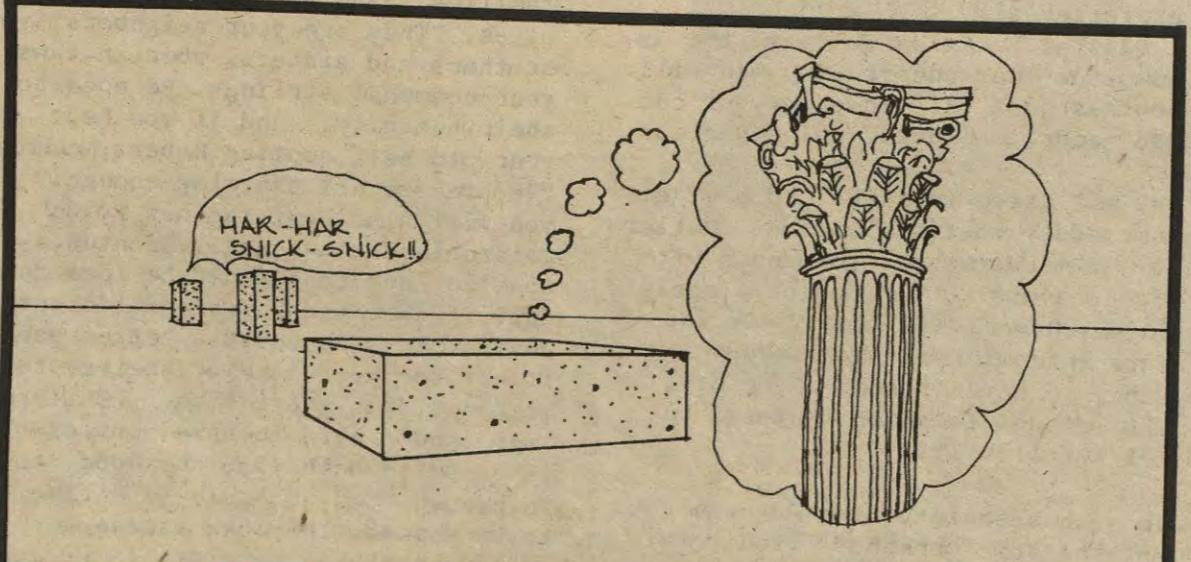
ored cloth while in other stalls are displayed everything from plastic shoes to blown glass. There are jewellers and sellers of obsolete weaponry. A man standing at an intersection bounces duralex glasses off the pavement in a bizarre promotion of his goods. Behind the stalls full of merchandise are many compartmented workshops where copper is beaten into utility and cloth is carefully handprinted using carved wood blocks.

All this seems to the traveller to be a celebration of place, a built pattern of the interface between a culture's subjective and objective aspects. An inquisitive child left to explore the mystery of this chaotic order would learn much about himself and his society. The child's life could come to have meaning in so far as the meaning of life is life itself. Architecture is often the setting for the meaningful life processes which prove this dictum. To celebrate place is to celebrate life itself. Architecture which achieves this celebration does so by creating a dynamic order which vibrates with these life processes. In the presence of such architecture one feels anew the mysterious exchange between the landscape and the landscape; between the universal archetype and the specific instance.

The architect Louis Kahn addressed this concept when he wrote of the celebration of Institution - by which I think he meant universal place. In the specific case of the Exeter Library he achieved an intriguing order based on understanding and amplification of Library. The experience of passing through the library is carefully orchestrated; the score is powerful without being imposing. Within the orienting order there is a degree of mystery that promotes a sense of participatory discovery. The architecture offers a sense of the specific as a manifestation of the universal; the child's thrill of discovery coupled with the joy of recognition. Here is offered an experience of the paradoxical, the mystical: the simultaneous separation and unification of the specific and the universal, the objective and the subjective, the place and the spirit.

Gavin Bromell
for William Kleinsasser
Experiential Considerations in
Design

KAHNHEADS

TOWARDS A BIOLOGY
OF THE BUILT
ENVIRONMENT

CONT. FROM PAGE 4

Organisms, by using such homeostats, are able to maintain nearly constant internal environments. Food is the fuel organisms require to run their homeostats. Organisms regulate internal quantities or concentrations of chemical species, as well as their internal energy balance. There is usually a mismatch between internal supply and demand, so organisms must excrete waste chemical compounds and waste heat into their external environments. Food is used to run these internal, regulatory, metabolic processes. As long as organisms continue to receive adequate food, and their environments remain within the operating boundaries of their homeostats, they are able to maintain a nearly constant internal environment.

There has been some work dealing with buildings as organisms. Yeang, in the July 1972 *Architectural Design*, speaks of "designed ecosystems", which are built systems modelled after natural ecosystems. Chahroudi, in *Architectural Design* and later in the *CoEvolution Quarterly*, writes of buildings as organisms living within an environment containing necessary nutrients and energies, as well as some hostile elements. Zweig, in the *Journal of the New Alchemists*, number 4, mentions a dome building which is a greenhouse as well as a cover for a fish pond. The building "has demonstrated the possibility of looking at physical structures as living systems". Zweig uses many sensors and instruments to monitor and regulate the dome's homeostasis. His system remains healthy as long as it maintains a high degree of homeostasis.

Energy flow diagrams clearly illustrate the homeostatic, organic properties of buildings. The diagrams assign values to the various energy inputs and outputs in a system. (For more information on energy flow diagrams, see E.P. Odum or Odum and Odum.) A comparison of the energy flow diagram for a simple ecosystem with that of a solar greenhouse system reveals organic properties of the greenhouse.

The greenhouse's organic properties reflect its need to maintain an internal temperature within the operating range of the homeostats of its plants and people. Greenhouse operators know from experience the optimum temperatures for their plants. Acting as effectors, they do everything they can, using the information from thermometer sensors, to maintain these optimum temperatures.

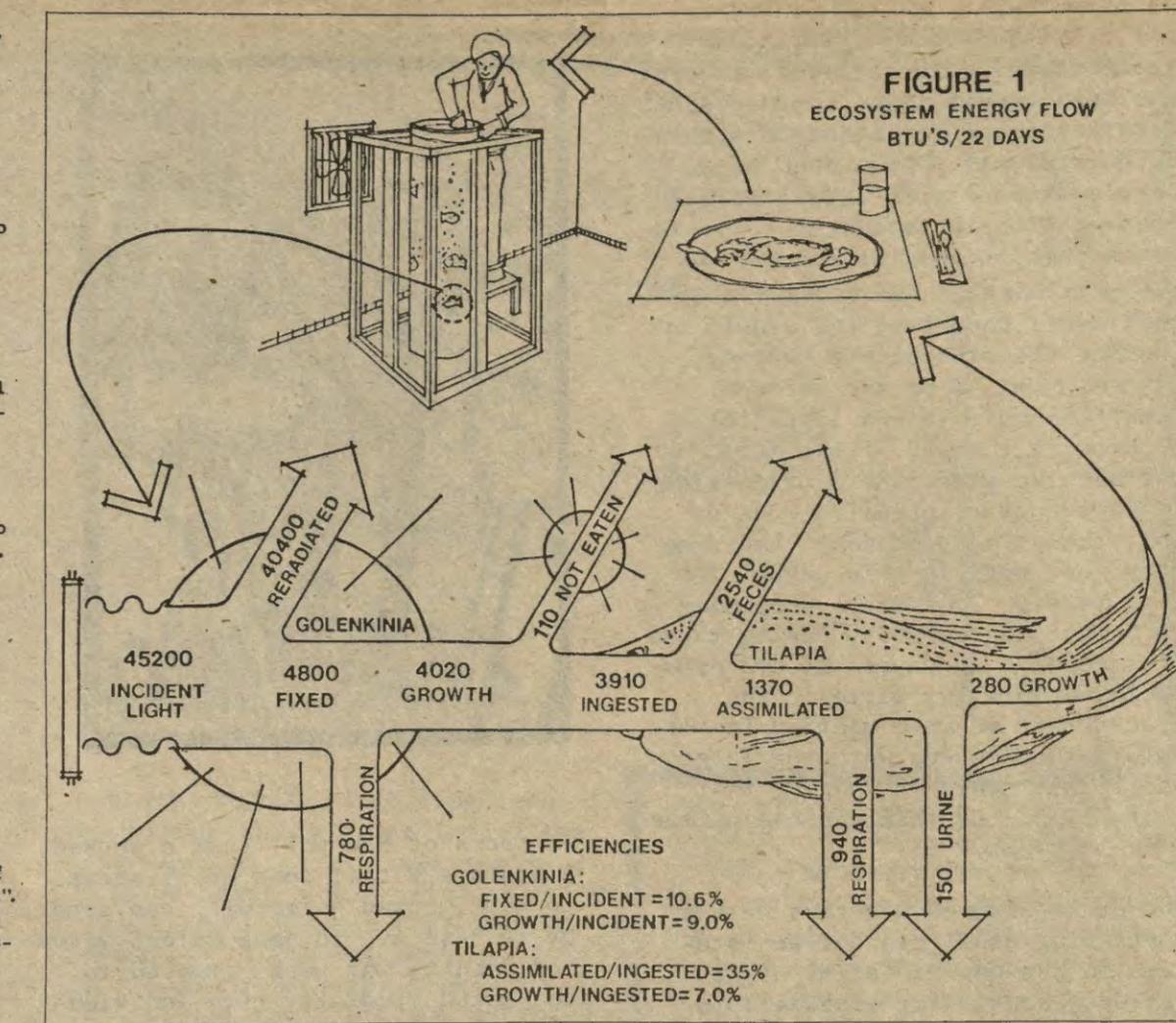
Greenhouses which depend a great deal on sun energy for heat need more negative feedback loops than greenhouses which depend primarily on fossil fuels for heat. Fossil fuel heat can be thermostatically switched on whenever required. Sunlight, on the other hand, is variable, so storage must be provided for it. Vents must sometimes be opened or closed. Extra insulation may be needed to cover the glass at night. Valves in ductwork must be operated. Fans, switches, valves, doors and windows: the more diverse the range of feedback choice, the more stable the greenhouse can be. These feedback controls are managed by people, who replace the feedback loops of their crops' native ecosystems with feedback loops of their own.

As greenhouses and other buildings come to rely on natural energies, they will adopt forms enabling them to effectively fix the natural energies of their sites. These forms will also minimize unwanted heat losses. The character of buildings, through an evolutionary process, will become increasingly organic. The form of green plants is the result of a very long period of adaptive evolution. The new building forms, due to pressing energy economics, will have to evolve relatively quickly. Eventually our buildings, like other organisms, may be able to depend solely on the natural energies of their sites.

Morowitz has formulated 13 "Biological Generalizations", some of which apply to the prediction of future organic building forms. Generalization V states: "Biological information is structural." Morowitz continues: "If we have the appropriate spatial array of atoms in the right environment, then the necessary living processes automatically follow". This generalization suggests that there are appropriate building forms for each type of environment, and when these forms are discovered, the resulting buildings will take on the characteristics of living systems. The new building forms will thus encourage the living processes of both plants and people.

A few such buildings have already been designed and built. The clearest example may be the Prince Edward Island Ark, organized and managed by the New Alchemists. The Ark uses natural energies, the sun and the wind, to power internal, complex, food growing ecosystems. The Ark is also a home for the people who work there, and its ecosystems provide their food. The Ark, like organisms, has a high degree of energy self-sufficiency. Morowitz's Generalization VII applies to buildings such as these: "Sustained life under present day conditions is a property of an ecological system rather than a single organism or species". Realizing this, the Alchemists have a wide range of organisms within their ark. The diversity of their ecosystems provides many regulatory feedback loops, which helps guarantee the Ark's homeostasis.

FIGURE 1
ECOSYSTEM ENERGY FLOW
BTU'S/22 DAYS



Biological Generalizations VIII and IX further imply what future appropriate building forms may resemble: "Functioning biological systems are cellular in nature", and "there is a universal type of membrane structure utilized in all biological systems". Membranes are a universal means of exerting control on internal environments; they are semi-permeable boundaries which partially isolate portions of ecosystems. These isolated portions are known as cells. Life is possible without the isolation of cells from their external environments.

Both Zweig and Chahroudi mention membrane-bound, cell-like building forms. The solar greenhouse discussed here also has these characteristics: its membrane structure is a double glazing of glass or plastic. This glazing is like the semipermeable membranes of organisms. It allows sunlight to enter while heat is being transferred through the membrane from inside the greenhouse to outside. Chahroudi's work deals primarily with improving the characteristics of membrane structures for use in buildings. His membrane, acting on the molecular level, would automatically control heat gain and losses for the building-cell. A storage system concurrently being developed would store energy in heat of fusion salts contained within concrete blocks.

It is possible to imagine that future greenhouses could effectively use Chahroudi's membrane and storage systems. These systems could be combined

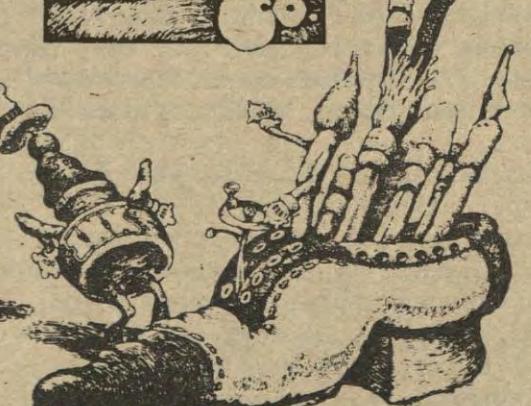
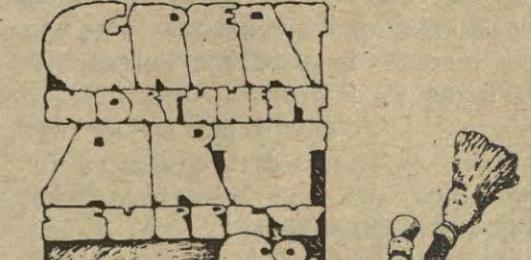
CONT. ON PAGE 22



The illustration labelled Fig. 1 shows energy flow processes in an experimental ecosystem. Golenkinia is a type of green algae which photosynthetically uses energy from light. Much of the photosynthetically obtained food energy is lost as heat from metabolic-respiratory processes required to maintain Golenkinia homeostasis. The remaining energy goes into algal growth. This growth is ingested (eaten) by Tilapia, a species of fish. The fish have energy losses resulting from the production of feces and urine, as well as from respiration. All of these heat losses are required for Tilapia homeostasis. The remaining energy can go into Tilapia growth, which can then be eaten by people.

Fig. 5 illustrates solar greenhouse energetic processes during January and March. The greenhouse "ingests" sun energy. Its energy losses occur from ventilation required to cool the greenhouse to a proper temperature, infiltration, and conductive losses through the south-facing glass. Energy remaining after a 24-hour period can go into storage, which is usually containers of water or rock. This storage is the greenhouse "growth". In January auxiliary steam energy is required to maintain greenhouse homeostasis, its proper internal temperature. In March the sun supplies all needed energy for the greenhouse.

All of these energy flow processes are described in greater detail in the longer version of this article. The most important point to note here is that the form of the ecosystem energy flow diagrams and the greenhouse energy flow diagrams are functionally equivalent. This is a consequence of each system's homeostatic properties.



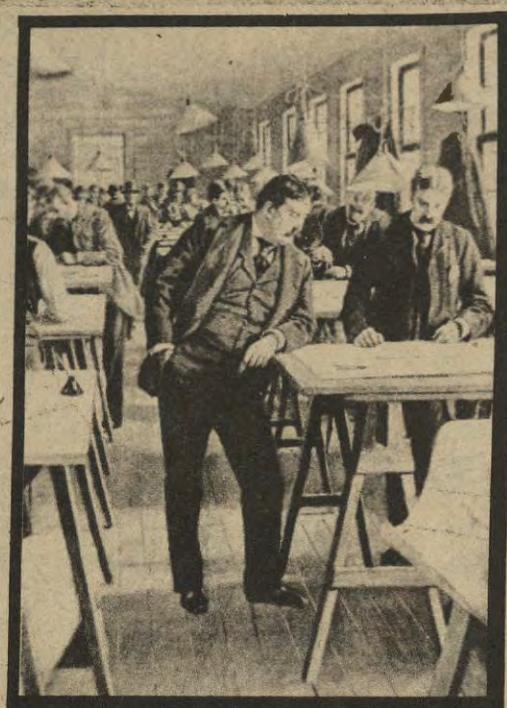
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HARRIS cont

from p. 11

There would be two faculty members, one from architecture and maybe one from landscape architecture with 30 or 40 students, maybe even more. It was extremely difficult to make contact with the students. It was impossible to know at the end of the term whether the student's good work was a result of the studio or whether the student was already "there" when he or she arrived. Simultaneously it was impossible to know at the end of the term whether the student's difficulties remained after intensive work or not, though many students had done very good work in this school for many years. The school continued to be growing markedly during those first couple of years, so the prospects weren't any better. The spaces that we were meeting in were awful, the numbers were too large, and I just couldn't imagine that continuing. So that was one of the base problems.



In terms of how well that's worked, I would say that some of it seems to have worked quite well and some of it hasn't. To some extent we've had faculty who were prepared to deal with students, with individuals. I don't just mean some faculty. We've all had to struggle with that, with how to manage working with students who all had very different levels of background and experience. And some faculty members have done exceedingly well. Second we've apparently had some difficulty with ten terms even, with people getting too much repetition. Not repetition of problem types, but rather just the design activity. So that the faculty believe that the more experienced students sometimes slack off a little in the last few terms. And so there has been some real question about how effective the vertical structuring of the system has performed. Next year we will introduce the 2 terms of '80 which seems to be very interesting for experienced students to come back together again and be in a more stimulating group.

Q: So it's a way of combining the challenge for those students who are sort of falling off in their last two terms?

A: I think it's the stimulation of the challenge of being with other students whose experiences and qualifications are more like your own and whose questions are more like your own. I think it would also then be helpful in another way to the faculty. One of the things we lost with the vertical structure, the faculty lost, is the easy opportunity to perceive the kind of growth that is occurring for the student body as a whole. You might recall particular students, but not the kind of growth that is occurring in general by the time the student has gotten to the fifth year. I think that will be restored. So it's the feedback that will help the faculty with their programs.

The vertical structure part of it was a simple recognition of what all of us had always known, and that is simply that students arrive in various states of preparation and ability. So that the horizontal structure seemed more like a hindrance than a help and the vertical structure seemed like a possibility to take advantage of; first, getting rid of the stereotyping of students and second, sort of maximizing opportunities for younger students from contact with older students.

is bad, and the additional choice the students have with regard to the studios they will take is really a valuable resource and asset.

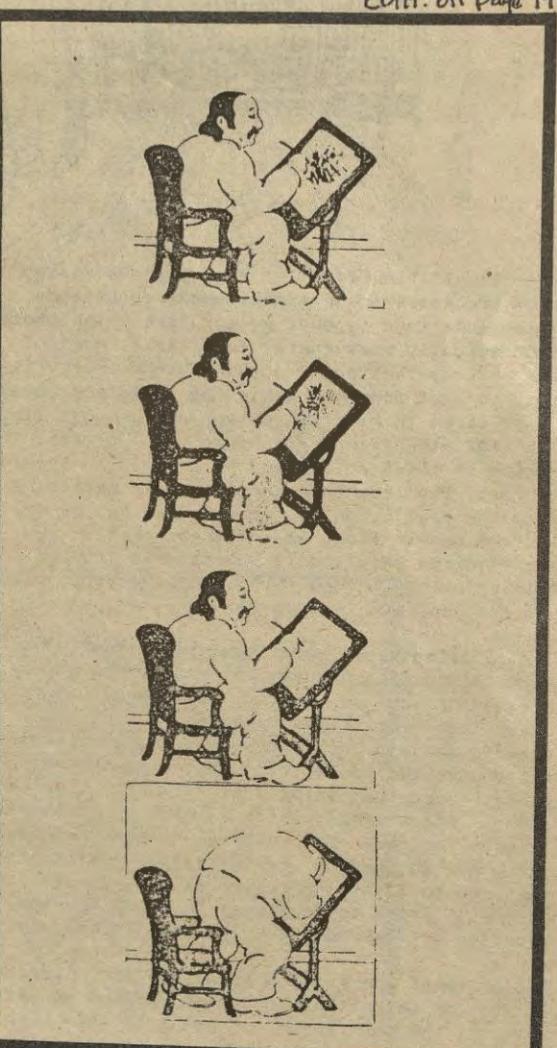
Q: You have indicated your dedication to developing a diversified, "special interests" faculty. Could you tell us how you tried to do this in the way of recruiting when you first came here as Department Head?

A: Let me just start the res once to that by saying that I don't think we were really so interested in diversity at that time as we were in support or coverage. There were areas that the faculty believed and I thought were opportunities for improvement. We had good faculty already. What we wanted to maintain was faculty who were being integrated with the whole program, not just teaching technology. For example, we were looking for someone who would teach structures systems, in a non-mathematical respect.

again, trying to make that link there, not just between the theory of structures and the behavior of structural members, but the relation of structural systems and social systems to human intention. We wanted to promote the most rigorous and thoughtful approaches to architectural technology with the most fundamental questions of human values.

But there were other things also, again kind of collective things. And that was the interest in making a stronger connection between the understandings we have in architecture and the understandings of architecture through all time. It wasn't so clear that we had such a strong architectural history understanding in the studios (as in the architectural history classes).

cont. on page 19



HARRIS cont

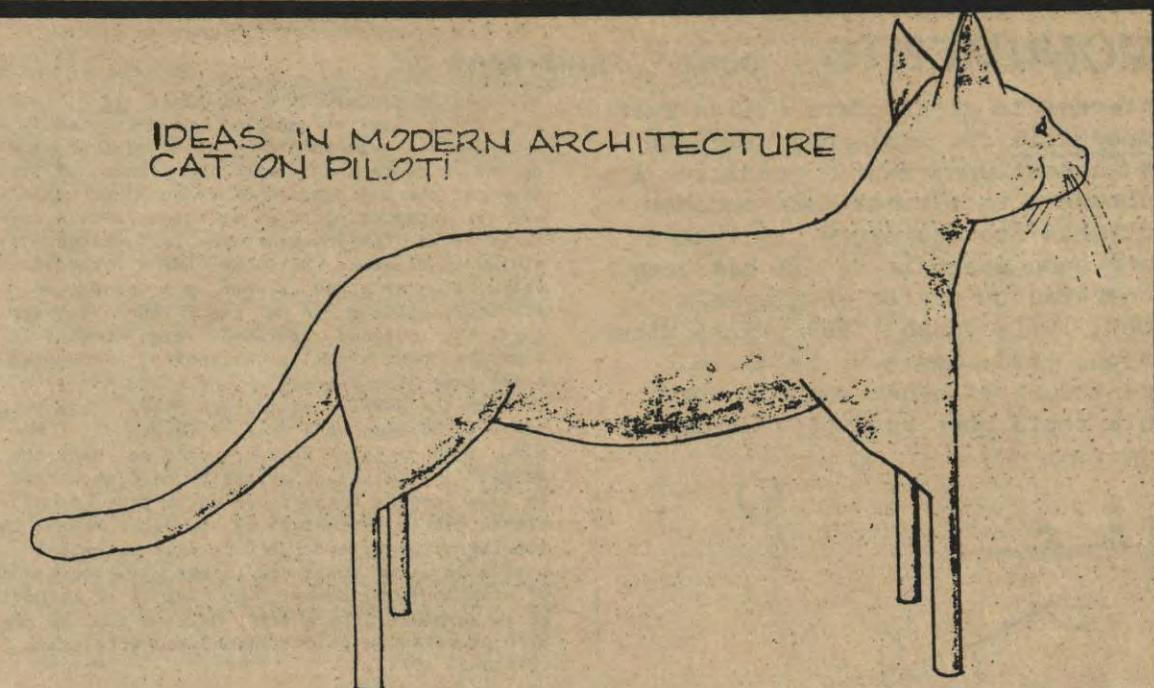
from pg. 18

It seemed useful to imagine that by the late 60's and early 70's we might have adjusted the dogma of contemporary architecture, (which I think nobody can really live up to), which was that you didn't pay any attention to past experience - that everything was from scratch and that historical examples were of no value. "These are our times; our time at bat." If you really took it seriously you would think that nobody else in your field had ever had anything interesting to say to you; that nobody who had lived before had ever dealt with any kinds of questions or problems, that there weren't any examples of a creative and wonderful world. In the school I never thought that that dogma would take hold. But along with faculty who were already here, we sought to augment that strength in the program and so did look for faculty members who not only had good professional experience, good educational experience, but who also had a sense of history. That I am describing then is a faculty based not so much on diversity as a faculty based on attention to the areas of the field that we are concerned with.

Q: Would you like to talk about the philosophy you mentioned about new people creating their own positions rather than filling the spot?

A: Well, I think it has just been a tradition at the university and I hope it is a tradition at the school that is still alive. Rather than going out and looking for someone and making a slot for them to fill, we would prefer to attract someone who seemed really lively and who would offer some leadership. And let them, as they joined the faculty, create our expectations by what they did. And I think that is the most critical thing both the faculty and the students ought to understand about the department, about the school.

There is a kind of complaint I hear sometimes from faculty and sometimes from students that they never know where they stand here. That is the best thing to hear. It is the pain and anguish of all, of not looking to others or looking to outside structures or to the department or to the school or to anybody to tell them, "yes, everything is fine"; all that falling away as people face having to take personal responsibility for their actions. It is sometimes a miserable experience. For all of us. It's not always really all that much fun, except that it is really terrific when you do it. And there is a lot of support here while someone is going through that. But for faculty, as they join the department, they really are expected to take some leadership, to create their own position and to create something for the school. They are not likely to be told exactly where they fit, but are asked to create our expectations.

IDEAS IN MODERN ARCHITECTURE
CAT ON PILOT

BE-4.E.

"THE PORTLAND ENERGY CONSERVATION PROJECT," a comprehensive analysis of energy conservation choices available to the City of Portland, Oregon as developed by the architectural firm of Skidmore, Owings & Merrill, for the U.S. Dept. of Housing and Urban Development will be discussed by Mr. George M. Crandall, Project Designer for SOM, at a guest lecture to be give in room 107A, at 7:30pm on Thursday, 25 May 1978.

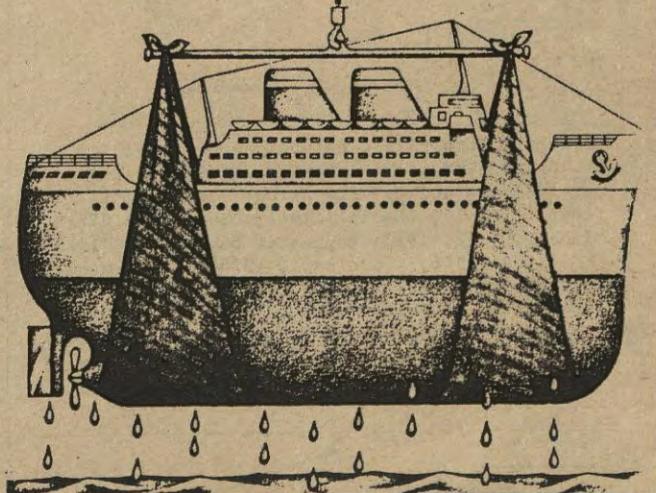
The purpose of this project, which is nationally recognized as a model energy conservation study for metropolitan areas, was to: collect data on Portland energy use; develop programs for saving energy use; and to develop conservation planning methods that could be used by other cities. The study produced a summary plan and six detailed reports covering energy conservation in residences, commercial buildings, industries, land use--transportation, government operations, and city capital budgeting.

Mr. Crandall, who has participated as a project designer on a number of award-winning architectural designs for SOM over the last decade, is a graduate civil engineer and registered architect, and is currently a member of the Oregon Energy Conservation Board.

* * *

Summer session planning has been firmed up. Pre-registration will occur midway through Spring Term. Students willing to attend summer session should check with the Architecture office concerning specific dates.

Architecture



Students interested in the New Mexico trade should sign up by May 15, we will be setting that up about that time. The sign up sheets are posted outside 203 Lawrence.

J. Finrow

- Arch 333 Intro. to Arch Media; 1 section; Instructor, Utsey.
- Arch 334 Arch. Media; 1 section; Instructor, Gesisci (London).
- Arch 365 Intro. to Structures; 1 section; Instructor, Briscoe.
- Arch 380 Design; 7 sections; Instructors, Briscoe, Bryan, Garfield, Genasci (London), Kleinsasser, Plessums.

Interior Architecture

- Arch 388 Interior Design Studio; Instructor, Hawn.
- Arch 488 Interior Design Studio; Instructor, Hawn.

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GEOGRAPHICAL ASPECTS OF ANCIENT MONUMENTS CONT. FROM PAGE 7

interest to geographers (Yi-Ru Tuan, Topophilia for instance) since it is acknowledged that a traditional culture's settlement form somehow reflects its cosmology. In literature some specific detail has been generated by or for geographers (Dow, 1967; Fuson, 1969, 1977; Rickertson, 1928; Romanov, 1973). A great deal of other sources make this topic more readily apparent.

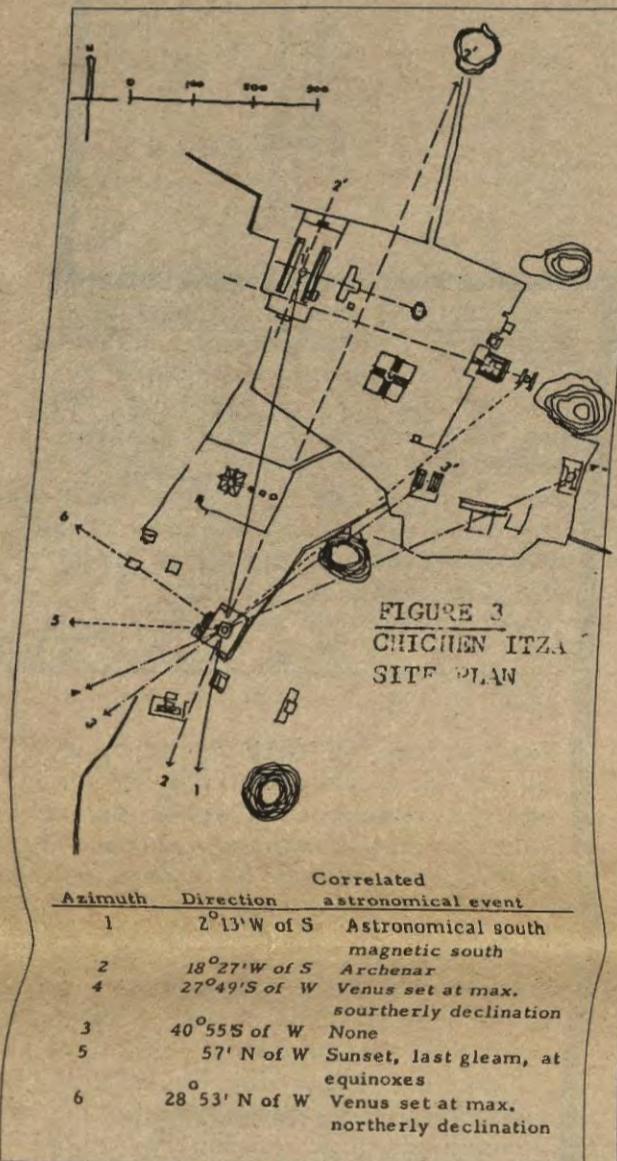


FIGURE 3
CHICHEN ITZA
SITE PLAN

Azimuth	Direction	Correlated astronomical event
1	2°13'W of S	Astronomical south
2	18°27'W of S	magnetic south
4	27°49'S of W	Archunar
3	40°55'S of W	Venus set at max. southerly declination
5	57° N of W	Sunset, last gleam, at equinoxes
6	28° 53' N of W	Venus set at max. northerly declination

Although a complete bibliography cannot be included here, representative sources are appropriate (Aveni, 1975, 1977; Aveni, and Gibbs, 1976; Aveni, Gibbs, and Hartung, 1975; Eddy, 1977; Hartung, 1968, 1971, 1972, 1975; Hadingham, 1975; Kurent, 1970, 1972, 1975; Mirshack, 1972; Michell, 1972, 1973, 1977; Stencel, Gifford, and Moron, 1976; Thompson, 1971, 1976; Wiercinski, 1975).

The design schema, basically, employs lines (termed "frequencies" by R. Buckminster Fuller since straight lines do not occur in nature), and points (places where "frequencies" "overlap") in specific relationships. Specific relationships are those found to occur in nature which are responsible for its structure. The Golden Proportion is a good example since it is found in the Fibonacci number series, phyllotaxis in plants, in the intrinsic form of the icosahedron, and many ancient buildings and site plans (ex. Ozhegov, 1977). Azimuths of the directions of the "frequencies" are coincident in plan with astronomical events on the horizon. These events include: solar and lunar extremes, as well as extremes of other planets; risings and settings of bright stars and star groups; and geodesic events such as geographic north--actually also a perpendicular to the Equinox rise/set line, and Magnetic North. Number qualities are ascribed to the lengths of lines depending on subdivision frequency (postulated as the derivation of an ancient units of length: 100 Greek geographic feet is equal to 1/6 second of arc at the Equator). Units of area and size of angular relationships are integral to the system (ex. the Ancient Egyptian Square aurora is 100x100 square Egyptian common cubits and is related to the incant Greek aurora). In traditional design systems the laws of geometry are responsible for laws of design and are ascribed equivalents in deities. The Indian example is well documented by Kramrisch (Kramrisch, 1946); the Egyptian and Greek examples are likewise substantially known (Thompson, 1971; Badawy, 1968; Doxiadis, 1974; Lorenzen, 1970). Laws of geometry are generated in ever growing pattern from Center and thus were seen as representative of the process of creation and the delineation of space. Here again we see the integration of exact sciences with esoteric ideas. The Japanese example is eloquently stated by Nitschke (Nitschke, 1971). Therein the delineation of place is seen as a process of binding/unbinding. In our own cultural terminology, for instance, the word "verge" refers to boundary, rod, symbol of authority, and sacred space (see also fascies, a bundle and staff). Through the Spanish equivalent "vara," the verge can also be seen as a unit of length . . . the puce. Thus vanishes annually used to "beat the verges" and delineate parish boundaries marked in pace lengths (also found to be true of megalithic circle perimeters by Alexander Thom). The binding of architectural form with celestial events is given substance in the Egyptian goddess of architecture, Seshat, whose staff of authority is surmounted by a star. Mexican temples are also depicted as places associated with stars (Hartung, 1977).

It is found that the schema is not necessarily observationally "practical" but is used only symbolically or initial to construction. Relationships of parts are often hidden from view, built over, or are very subtle and abtruse (Mayan sites are a good example). Some are manifest at scales impractical for observation purposes (ex. "Roman roads" or prehistoric British trackways, and Nazca, Peru). Often places on a line are not intervisible. The design phenomena are, again, seen as a result of an a priori cosmologic/geographic construct (grounded in consciousness, and concomitant environmental cognition) and not vice versa. The role of language in identifying processes at work tends to substantiate this priority of cognition and awareness, especially since it can be seen that esoteric science is part of the information bundle. Chinese geomancy, "feng shui," is a prime example of ubiquity and extent of a design schema which integrates both exoteric and esoteric aspects of human thought. This design schema is even thought to transcend culture area since monument

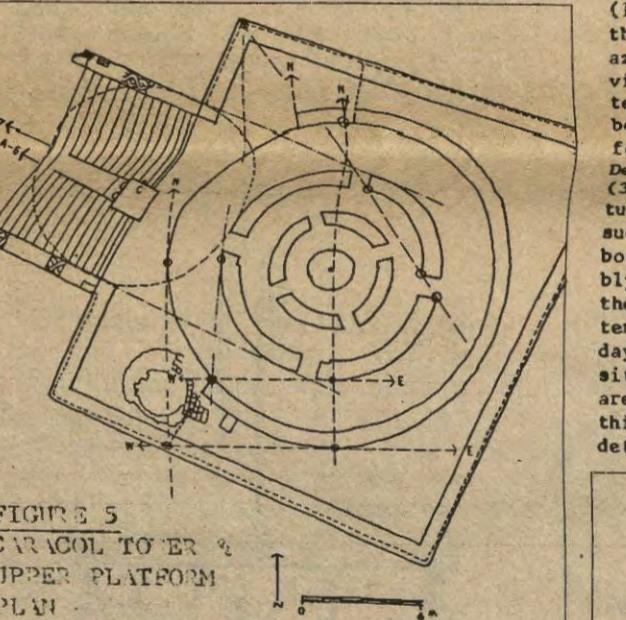


FIGURE 5
CARACOL TOWER
UPPER PLATFORM
PLAN

in widely disparate geographical regions (Egypt, Gt. Britain, Mexico) exhibit identities of geometrical properties, dimensions, and associations (Fig. 1). (Daniel, 1967; Davidson, 1973; Michell, 1972, 1973; suggested by Romanov, 1973; Thompson, 1976; Wiercinski, 1975). Inter-monument relationships across great distances are known to be a navigation aids (hence are called "landmarks"). The use of a system of gnomen over a 150-mile meridian to determine differences in latitude is recorded by Beer, et al. (Beer, et al, 1961).

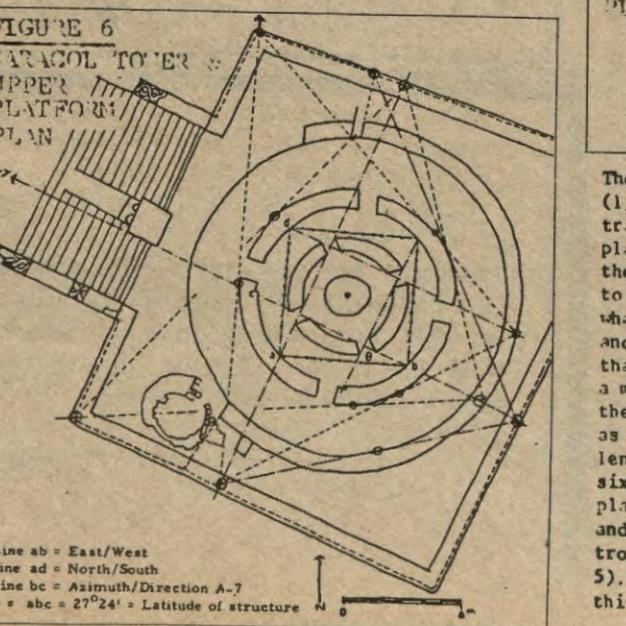


FIGURE 6
CARACOL TOWER
UPPER
PLATFORM
PLAN

Logically, in such an integrated concept central to a culture complex the design schema might also be found to delineate social and political subdivisions (Richter, 1967; Zuidema, 1977). The example of the Biblical twelve tribes of Israel linked to signs of the Zodiac, directional location in encampment, and traditional ancestral lands and occupations is well-documented. Monuments are seen as scale models of the solar system and its components linked with heaven (Thompson, 1971; Wiercinski, 1975). They also delineate the pattern of daily life in the form of places, activities, and events linked to calendar and number systems. Temples are viewed as centers of knowledge, metaphors for knowledge, didactic places, hierarchical organizations, and traditional keepers of knowledge. An example are Egyptian harpandoptera--"string-stretchers"--temples' surveyors/designers trained in the science of geometry. Each level of art and social organization reflects the pattern of Universe beginning with the individual. Greek philosophers and geographers spent time in temples, notably Egyptian ones, as evidenced by the fact that a "pythagorean" triangle is known to delineate the King's Chamber in the Great Pyramid of Giza, Egypt much before the time of Pythagoras.

One of the more exotic sites in our own hemisphere receiving attention from scientists and non-scientists alike is Chichen Itza, Yucatan, Mexico. Since the excavation and restoration of the Caracol in the 1930's (Ruppert, 1935), Chichen Itza has been the subject of a number of research efforts to ascertain possible incorporated scientific information or intended design pattern. The Aveni, Gibbs, and Hartung article caused the author to select the site as a case study. This research resulted in the author's 2nd B.A. these; full investigation is still underway. Some relevant aspects of this research are presented here which indicate Chichen Itza's designers were deliberate and intelligent in their design approach consistent with the ideas outlined above. The Caracol's association with Quetzalcoatl, Mexico's pre-Columbian figure of the Transcendental Being (Waters, 1975; Willey, 1976) lends considerable substantiation to this consistency. Aveni, Gibbs, and Hartung clarified and substantiated certain specifics of earlier work (Ricketson, 1928; Ruppert, 1935; Hartung, 1971). (See Figs. 2 and 3 this paper; and Figs. 4 and 5, Aveni, Gibbs, and Hartung). Essentially, (1) alignments found embodied in the windows of the Caracol's uppermost chamber, besides being azimuths of astronomical events occurring on the visible horizon, are directions to other architectural features at the site; (2) alignments between the Caracol and other building features form simple geometric relationships (Flores and Daye, 1976; Hartung, 1971, 1975, 1977); and (3) relationships between significant architectural parts of the Caracol's intrinsic appearance, such as corners, doorways and edges, delineate both horizon astronomical events and also possibly simple geometric relationships. Because of their subtle and abtruse nature, these characteristics had escaped early research and even today are not widely known or considered (thus the site remains "mysterious"). The author's studies are directed especially at the latter (i.e., third) quality of the Caracol and some specific details are presented below.*

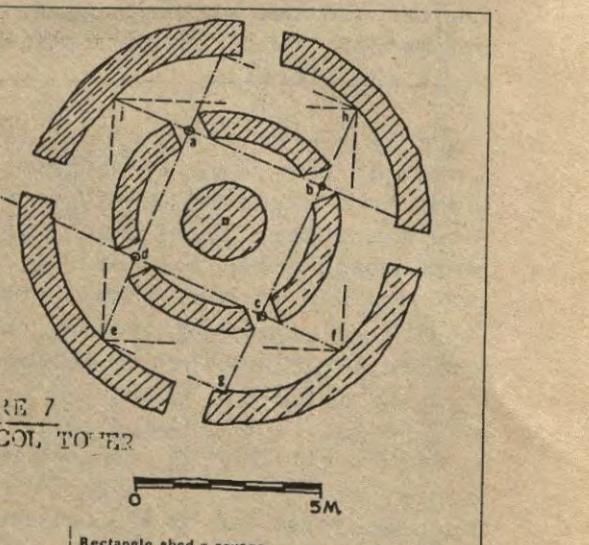


FIGURE 7
CARACOL TOWER
LOWER
PLATFORM
PLAN

The Caracol is composed of three (3) major parts: (1) a large rectangular platform; (2) a smaller, trapezoidal platform; and (3) a circular tower placed on the second platform (Fig. 4). Parts of the trapezoidal platform were constructed prior to its final form but it is not yet known in what specific order (see Fig. 4, Aveni, Gibbs, and Hartung). Preliminary evidence suggests that the diameter of the tower (third part) is a metrological standard for not only the rest of the composition, but for buildings at other sites as well (notably Mayapan). For instance, the length of the lower platform is almost exactly six tower diameters, the bottom of the lower platform staircase width is two tower diameters; and the dimensions of the Upper Platform are controlled by one tower diameter (see Figs. 4 and 5). A niche with twin gnomen is at the center of this tower diameter incidentally tangent to the

BORDER cont. from page 4



its belief in hard work and decency to your neighbor, its pure air (which can still burn you in summer and blast you in winter), its willingness to be taxed for top level education, its cheerful conviction (in spite of some evidence to the contrary) that work and honesty will always produce the good life, Iowa keeps the good quality of the nineteenth century . . . There is a quality in life here open space, most of the sky clean, little great wealth, little harsh poverty. A middle life in the middle of the country".

(just like Eagle Grove . . . and Eugene) saw more businesses close than open as the number of farm families dwindled. America moved away to the city. Sauer says the Middle Border died. But I believe the Middle Border was a stronger concept than anyone knew.

Just because it waned after its heyday, Mr. Sauer, don't go saying it's over and done. Don't say it's an invalid concept for today.

Middle Borderism cannot be created or destroyed, only changed in form. You can take the boy out of the country . . .

N. Scott Momaday in "An American Land Ethic" said, "Once in his life a man ought to concentrate his mind upon the remembered earth, I believe he ought to give himself up to a particular landscape in his experience, to look at it from as many angles as he can, to wonder about it, to dwell upon it. He ought to imagine that he touches it with his hands at every season and listens to the sounds that are made upon it. He ought to recollect the glare of noon and all the colors of the dawn and dusk".

And an Iowan looks back to the land he grew from and sees thoughts walking on the prairies like the young sodbusting pioneers.

He remembers that its worth worrying about the rain. If we don't get some the fields will burn in the merciless prairie sun. If we get some, we can't get too much or we'll never get the crop out.

He remembers the sound of corn rustling in the wind, some say growing, those buggy July nights.

He remembers the billowing thunderheads and fist-sized hail crashing down. He remembers the mint green leaves of spring and dawn's rosy mist hanging over the river. He remembers . . .

And Aldo Leopold says, "All Ethics so far evolved rest upon a single premise: that the individual is a member of a community of interdependent parts. His instincts prompt him to compete for his place in the community, but his ethics prompt

small towns built every eight to ten miles on center to meet the needs of a railroad-oriented family farm society. Blown away by the rushing winds of the prairie's monumental productivity.

The Middle Border mobilized to fight the Great War in nineteen and seventeen and when Armistice Day came and went, it figured it would keep right on producing that way. And it's people got to town more often in their tin lizzies and some of them found "Town" to their liking.

Soon a lot of them did.

The towns with their "Philadelphia" plan of numbering streets one way and naming them the other

MONUMENTS

er itself, and therefore it is supposed that gnomen were constructed in conjunction with platforms prior to the tower. NE-SW diagonals both the Lower and Upper Platforms are at parallel if not coincident and are aligned

ent, Lorenzen, Ozhegov; astronomers: Aveni, Carlson, Hawking, Lockyer, Williamson; astrophysicists: Eddy; civil engineers: Berriman, Davidson, Thom), indicates clearly that people of former cultures incorporated geographical and

him also to co-operate (perhaps in order that there may be a place to compete for.)

"The land ethic simply enlarges the boundaries of the community to include soils, waters, plants and animals, or collectively: the land." Leopold was an Iowan.

And Momaday continues, "I am interested in the way that a man looks at a given landscape and takes possession of it in his blood and brain. For this happens in the ordinary motion of life. None of us lives apart from the land entirely such an isolation is unimaginable. We have sooner or later to come to terms with the world around us - and I mean especially the physical world, not only as it is revealed to us immediately through our senses, but also as it is perceived more truly in the long turn of seasons and of years. And we must come to moral terms. There is no alternative, I believe, if we are to realize and maintain our humanity, for our humanity must consist in part in the ethical as well as the practical idea of preservation. And particularly here and now is that true. We Americans need more than ever before - and indeed more than we know - to imagine who and what we are with respect to the earth and sky. I am talking about an act of the imagination essentially, and the concept of an American land ethic".

Middle Borderism for me is the edge between the Great American Forest and the Prairie Sea. It's the edge between the country and the town. It's the fuzzy line between urban and rural. The line of thought between now and then . . . and what will be.

And so here I am in the land where tomorrow's begin. Here I am to reconnoiter the future. If the Middle Border's been gone fifty years now according to some, what am I doing bumping into it 2000 miles and fifteen years into the future?

Albert Solnit in "Changing Rural Landscape" quotes Lewis Mumford saying: "Perhaps the first step toward regaining possession of our souls will be to repossess and replan the whole landscape".

Solnit continues: "To do this properly we will need more people employed in the semi-skilled and professional aspects of landscape care and management such as forestry, soil conservation, recreation and maintenance, fish and game, management and a whole host of associated skills. The objective of planning would be to see that the repossessed landscape was not spoiled by its success. The employment of caretakers for the whole environment would not be

only a local, economic and social boon, but a national benefit in that the creation and preservation of good space is going to become an increasingly important national resource.

"It is possible that in these communities we shall finally achieve a design for living full and naturally, where no man has to detach himself from society to live in the midst of the natural order. Instead we will bring the natural environment to live in the midst of society".

In order to be "from" somewhere you must leave it and look on it. With 20/20 hindsight it's surprising how clearly you can see. Through the nuances of naivete, I'm trying to see into the future. And the more I think about it the longer the recharge period lasts; the closer I come to realizing it's difficult to become something you are already - a part of the Middle Border called Landscape Architecture.

And just as the sodbuster was a change agent, bringing the prairie into the Middle Border, your role as a landscape architect is that of change.

Only the change this time is not the tilling of soil, but the working of thoughts. Thoughts which might help America more quickly return to the quality of life remembered as the Middle Border.

And so here you are in Oregon . . . awed by the rush of beauty . . . recognizing the Willamette Valley as a portrait of Iowa, fifteen years hence . . .

Working with beautiful people . . . in whose sensitivities lie the potential for the resurgence of the Middle Border . . . and the good of its way of life. ■

TOWARDS A BIOLOGY OF THE BUILT ENVIRONMENT cont
with sensors placed among the plants to monitor their temperature, pH, water, and nutrient levels. The sensors would be connected to a computer contained within the greenhouse, which would be powered by electricity stored in wind or solar-cell charged batteries. All greenhouse functions necessary for the health and growth of the plants would be automatically regulated at optimum levels. People are not present in this scenario. The greenhouse would therefore be a self-maintaining ecosystem. As in natural ecosystems, the greenhouse would provide its own negative feedback loops. The computer, as effector, would manage the greenhouse's negative feedback loops and the associated equipment and machinery.

This type of building seems to be an evolutionary ultimate in organic built form: a self-maintaining ecosystem. Yet such a building might not be energy efficient, and it will almost certainly not be trustworthy. Machines grow old and require maintenance; computer systems go "down"; they malfunction; vents, ducts, and switches stop working. As systems of machines increase in complexity their tendency to malfunction also appears to increase. This is unlike ecosystem functioning, for ecosystems gain stability with increased complexity and diversity. Ecosystems are self-maintaining and self-repairing.

Perhaps the future may hold in store self-maintaining and self-repairing systems of computers and machines. Yet it may not be efficient to use such, even if they existed. People can manage building ecosystems in a very dependable way. They have relatively simple requirements of food, water, and shelter, and as a bonus they are self-maintaining, and to a large degree, self-repairing. There are other important, but hard to quantify, reasons for keeping people as the stewards of our future organic buildings. People enjoy working with soil, plants, and animals; they enjoy being intimately connected to the systems which provide their sustenance. It would be unfortunate if there was no longer an opportunity to interact with these life-giving processes. An important question, then, is the determination of an appropriate symbiosis between machines and people as the effectors of ecosystem management.

Energy flow diagrams have indicated the organic properties of built systems. They have also helped to reveal how future organic buildings might function. It appears that as renewable energy sources replace non-renewable energies, buildings will evolve to new forms capable of exploiting the natural energies of their sites. The functional processes of these organic buildings are most clearly understood within the biological energy language. It therefore becomes essential for architects and other environmental designers to understand this language. The study of environmental design will necessarily come to include the study of the biology of the built environment. ■

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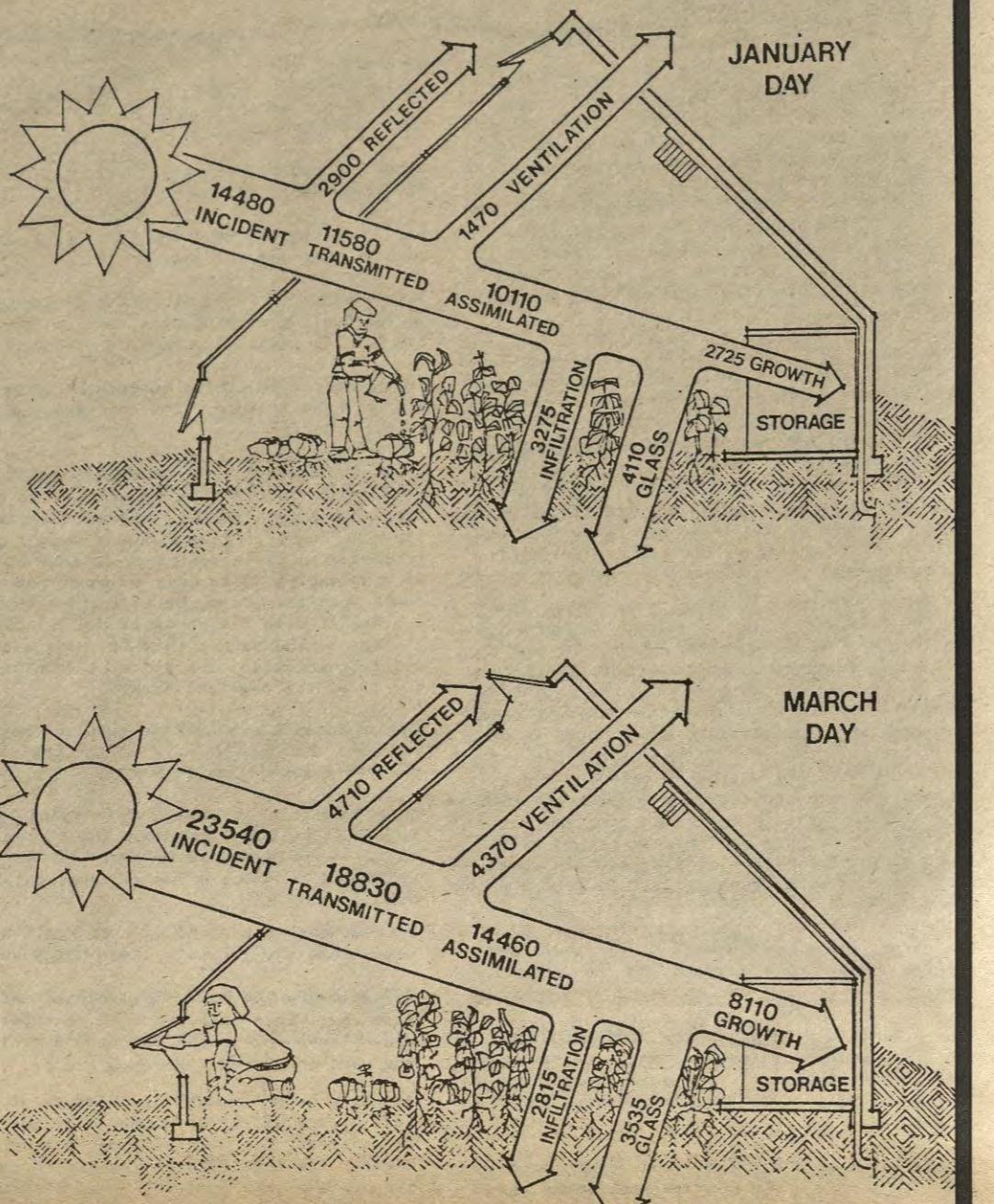
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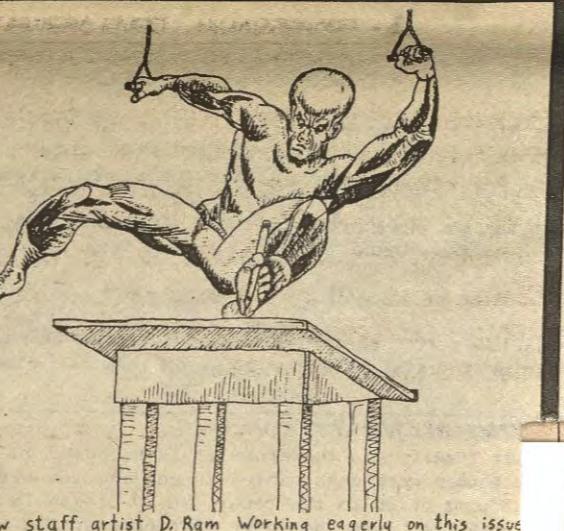
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FIGURE 3
GREENHOUSE DAYTIME ENERGY FLOW IN BTU'S



SUMMER SUN STUDY

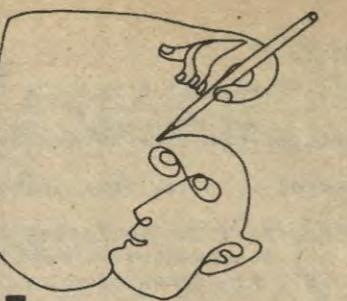
A unique opportunity to study solar energy applications will take place this summer at Malheur Field Station. John Reynolds will be heading an intensive study exploring space and water heating (as well as cooling) for possible implementation at the Field Station. Passive and active systems will be studied along with examining present applications of solar energy in the Northwest. The session lasts from June 12 to July 1. There is a \$50 dollar cost for 6 hours credit and \$20 dollars to cover room and board. Contact John Reynolds if interested.



New staff artist D. Ram Working Eagerly on this issue



Down Wind from Waterbury



AIA CONVENTION ACTION REQUIRED

THE SWO/AIA EXECUTIVE BOARD MET MAY 1st TO REVIEW THE BY-LAW CHANGES AND RESOLUTIONS TO BE DEBATED AND VOTED ON AT THE AIA NATIONAL CONVENTION IN DALLAS, TEXAS MAY 21-24. THE BOARD HAS TAKEN A POSITION ON ALL ISSUES BEFORE THE CONVENTION AND HEREBY SOUCITS DIRECT AND IMMEDIATE RESPONSES FROM INDIVIDUAL CHAPTER MEMBERS ON THESE CRITICAL ISSUES BECAUSE WE ARE NOT HAVING A REGULAR BUSINESS MEETING BEFORE THE CONVENTION THE BOARD HAS DECIDED TO PUBLISH THE MOST CRITICAL RESOLUTIONS AND BY-LAW CHANGE PROPOSALS IN AVENUE ALONG WITH THE BOARD'S POSITION ON EACH ISSUE WITH THE HOPE THAT ALL MEMBERS READ AND RESPOND TO THEM BY FILLING OUT THE "TEAR SHEET" AND MAIL OR HAND DELIVER TO YOUR PRESIDENT IMMEDIATELY, DELEGATES TO THE CONVENTION MUST HAVE MEMBERSHIP CONSENSUS ON THESE ISSUES..... IF NO RESPONSE, IT WILL BE ASSUMED THAT THE MEMBERSHIP ENDORSES THE BOARD'S POSITIONS.

THE MAJOR ISSUES BEFORE US ARE IN THREE BASIC AREAS:

- 1-CODE OF ETHICS AND PROFESSIONAL CONDUCT:
PROPOSAL TO REVISE CODE TO ALLOW MEMBERS INVOLVEMENT IN "DESIGN-BUILD" AND CONTRACTING.
- 2-CODE OF ETHICS AND PROFESSIONAL CONDUCT:
PROPOSAL TO REVISE CODE TO ALLOW "ADVERTISING" OR MODIFY THE BAN ON ADVERTISING AS WRITTEN IN THE CURRENT CODE OF ETHICS.
- 3-PROFESSIONAL DEVELOPMENT RESOLUTIONS:
RELATING TO LICENSE RENEWAL AND CONTINUING EDUCATION.

BECAUSE THERE'S BEEN PLENTY OF DISCUSSION OF ALL THESE ISSUES IN THE PAST AND THAT THE RESOLUTIONS AND BY-LAW CHANGE PROPOSALS SPEAK FOR THEMSELVES, NO FURTHER DISCUSSION HERE IS NECESSARY. FOR THOSE NOT WELL INFORMED OF THE HISTORICAL BACKGROUND ON ANY OF THESE ISSUES, CONTACT A BOARD MEMBER FOR CLARIFICATION OR CONSULT AIA JOURNAL AND MEMO - RECENT ISSUES HAVE COVERED "DESIGN-BUILD" AND "ADVERTISING" QUITE WELL.

[RETURN RESPONSE SHEETS NO LATER THAN MAY 18th]

PROPOSED RESOLUTIONS...

RESOLUTION E-1

TITLE: REVIEW OF ASSOCIATE MEMBERSHIP REQUIREMENTS

Submitted by: New York Chapter

Endorsed by: New York State Association of Architects

WHEREAS, The Institute has established rules limiting associate membership to those who are on the way to becoming qualified, or who are qualified, for licensure, and requiring that they be associate members of the Institute;

WHEREAS, The category of chapter professional associate, which has been available to certain licensed individuals who did not wish to be full members, has been eliminated;

WHEREAS, Because they are ineligible to become associate members or because they do not wish to pay additional dues, many former chapter professional associates and associates are resigning which is significantly diminishing the strength of components; and

WHEREAS, Components, being located in areas of varying characteristics, should be allowed some latitude in deciding for themselves who, in the field of architecture in their areas other than practitioners, should be associates; be it

RESOLVED, That the Institute review its associate membership requirements with a view toward returning to the components greater discretion in establishing their own categories of chapter associates.

SWO/AIA EXECUTIVE BOARD SUPPORTS THE ABOVE RESOLUTION WITH REWORDING TO MAKE ACTION ORIENTED.

RESOLUTION F-1

TITLE: CONFLICT OF INTEREST AND CONTRACTING

Submitted by: Resolutions Committee

Without taking a position on the issue, the Resolutions Committee believes that the language for R.403 and R.404 proposed by 1977 Ethics Task Force, which was a product of study, hear throughout the country and careful consideration and editin part of the integrated new Code of Ethics, should be considered among other alternatives, by the delegates at this Convention, their discussions of conflict of interest and contracting, cause no resolutions requesting that the language proposed by 1977 Ethics Task Force be reconsidered were submitted, the solutions Committee proposes the following:

RESOLVED, That the Board of Directors amend the Code of Ethics and Professional Conduct adopted by the 1977 Convention, by deleting R.403 and R.404, which read as follows:

R.403 Members shall not undertake any activity or employment, have any significant financial or other interest, or accept any contribution, if these would reasonably appear to compromise the members' professional judgment or prevent members from serving the best interest of the client,

R.404 Members may not engage in building contracting where compensation, direct or indirect, is derived from profit on labor and materials furnished in the building process except as participating owners. Members may engage in construction management as professionals for professional compensation only,

and by inserting a new R.403 and R.404 as originally proposed by the 1977 Ethics Task Force, to read as follows:

R.403 In the performance of architectural services, members shall not allow their own financial or other interests to affect the exercise of independent professional judgment on behalf of their clients.

R.404 Members performing other services that may bring their interests into conflict with those of their clients shall do so only after written disclosure of the possibility of conflict.

SWO/AIA EXECUTIVE BOARD SPLIT VOTE ON THE ABOVE RESOLUTION: (4) SUPPORT
(1) NON-SUPPORT
(2) UNDECIDED

RESOLUTION I-2

TITLE: SUPPLEMENTAL DUES FOR ASSOCIATE MEMBERS

Submitted by: Western Mountain Region

Endorsed by: Gerald L. Clark, AIA, Director, Western Mountain Region

WHEREAS, The 1977 Convention modified membership categories and the dues structure of the Institute, which resulted in an incentive for firms to encourage registered personnel to become AIA members in order to reduce supplemental dues;

WHEREAS, This incentive program unfairly taxes the smaller firms thus creating an unfair burden on them; and

WHEREAS, The 1977 Convention also passed a membership program that established a national Associate Membership category that should also be reinforced via the supplemental dues incentive program; be it

RESOLVED, That the Board of Directors present to the 1979 Convention an incentive program for AIA Associate Membership through modification in the supplemental dues structure, which should include AIA Associates and those eligible for AIA Associate Membership in supplemental dues calculations, and under which the total supplemental dues for a firm where all eligible principals and employees are AIA Members or AIA Associates would not be materially increased above current levels.

SWO/AIA EXECUTIVE BOARD SPLIT VOTE ON THE ABOVE RESOLUTION: (6) UNCLEAR
(1) SUPPORT

RESOLUTION NEEDS FURTHER CLARIFICATION TO SUPPORT.

RESOLUTIONS CONTINUED....

RESOLUTION K-2

TITLE: PROFESSIONAL DEVELOPMENT MEASURING SYSTEM

Submitted by: Resolutions Committee

It is the policy of the Institute to encourage and support broad membership participation in voluntary continuing education programs;

Substantive continuing education and professional development activity is the most positive means of maintaining existing and acquiring new knowledge and skills; and

The Institute's Professional Development Measuring System (PDMS) was created as a tool for self evaluation of professional development; therefore, be it

RESOLVED, That the AIA continue the testing and refinement of the PDMS and make it available for the use of individual members in evaluating their professional development.

SWO/AIA EXECUTIVE BOARD SUPPORTS THE ABOVE RESOLUTION.

RESOLUTION K-4

TITLE: MANDATORY CONTINUING EDUCATION AS A REQUIREMENT OF MEMBERSHIP

Submitted by: Grand Valley Chapter

Endorsed by: Paul D. Bowers Jr., AIA, Director, Michigan Region

WHEREAS, The delegates to the 1978 Convention recognize the merits of continuing education in itself, but also recognize that at this time the scope of continuing education requirements is underdeveloped and incomplete;

WHEREAS, The delegates are aware of the action and policies of the Institute in this matter, which they do not believe is in the interest of the membership; and

WHEREAS, The delegates reject entirely the concept of continuing education as a requirement for membership in The American Institute of Architects; be it

RESOLVED, That the AIA shall not make continuing education a mandatory requirement for membership in The American Institute of Architects.

SWO/AIA EXECUTIVE BOARD SPLIT VOTE ON THE ABOVE RESOLUTION: (5) SUPPORT (1) NON-SUPPORT

RESOLUTION K-6

TITLE: RECERTIFICATION AND RELICENSING

Submitted by: Maryland Society of Architects

WHEREAS, The American Institute of Architects leadership and staff have addressed the concept of recertification by proposing a mandatory continuing education program in response to charges of incompetence by consumers;

WHEREAS, The NCARB has attempted to address the same question by exploring the concept of a relicensing program;

WHEREAS, Many architects believe that the improvement of basic educational and initial licensing standards is the best method of insuring competence, and further believe that the maintenance of such competence is best achieved through active practice in the competitive arena rather than through compulsory training programs or periodic retesting; and

WHEREAS, The application of the practicing architect's knowledge and skill is perhaps the most carefully scrutinized and regulated of any professional endeavor, observed and controlled by countless local, state and federal review and enforcement agencies applying laws and regulations designed to insure competence and protect the public interest, not the least of which are the state registration boards; be it

RESOLVED, That the AIA leadership and staff express to all State Licensing Boards, NCARB and other interested parties a membership preference for improved educational standards, more stringent initial licensing criteria, strict enforcement of realistic registration laws, and active practice as the most effective means of insuring competence and protecting the public interest in lieu of the questionably effective recertification and relicensing programs now under consideration.

SWO/AIA EXECUTIVE BOARD SUPPORTS THE ABOVE RESOLUTION.

PROPOSED BYLAW CHANGES CONTINUED....

3. At the March 1981 Board meeting, the Board recommend to the 1981 Convention one of three courses:

- The experiment be ended, and the rules permitting design/construction and/or contracting be permanently adopted.
- The experiment be ended and the rules permitting design/construction and/or contracting be withdrawn. In this event reasonable time should be afforded those members who would be affected.
- The experiment be continued or modified for a period not to exceed an additional three years after which a choice between a & b must be made at the 1984 Convention.

It is the intent of this proposal to recognize that the present system of project delivery is not working very well. It is under increasing attack from non-professional competition and from rising societal expectations of accountability. The tendency has been to counteract this trend by moving away from direct responsibility for construction. This experiment is designed to see if another strategy--moving towards greater control of the process by architects--can produce better results. It is also designed to accommodate and recognize those members desiring to explore this approach, permitting them to remain members of AIA and providing them some guidance and support.

RESOLVED, That The American Institute of Architects adopts the following Proposal for changing the Ethical Standards and Rules under Canon 4 and the final Statement of the Code of Ethics and Professional Conduct of the Institute, for an experimental period as proposed in the Design-Build Task Force Report, effective July 1, 1978.

This Proposal is endorsed by the Board of Directors.

PROPOSAL

The following shall replace, in its entirety, Canon 4 of the present Code of Ethics and Professional Conduct:

4. Members of The American Institute of Architects should serve their clients competently and exercise unprejudiced professional judgment on their behalf.

(No change.)

E.S.4.1 Members should undertake only that work which they are competent to perform by reason of training, education, experience or association with other professionals.

(No change.)

E.S.4.2 In the performance of professional services, members should not allow their own financial or other interests to affect the exercise of independent professional judgment on behalf of their clients.

(This makes more specific the intent of existing E.S.4.2.)

R.401 Members shall represent truthfully to their clients, prospective clients or employers their professional qualifications.

(No change.)

R.402 Members shall not neglect assignments entrusted to them.

(No change.)

R.403 Members may engage in construction management as professionals for professional compensation.

(This is derived from present R.404 and is the first of a series of rules governing members' participation in construction.)

R.404 Members engaging as professional consultants in design/construction activities involving contractual relationships in which they are not directly employed by the owner, shall exercise professional judgment in the interest of the owner, uninfluenced by other interests and loyalties.

(This is a new rule covering the responsibilities of a member when employed as a member of a design-build team for professional compensation by a third party, such as a contractor, developer or project manager. This is intended to fill a void in the existing code.)

R.405 Members participating as principals in design/construction activities involving contractual relationships where compensation is affected by profit or loss on labor and materials furnished in the building process, shall do so only subject to the following conditions:

- That the owner receive a full and timely written disclosure of the existence of the member's conflict of interest and the elements of this Code of Ethics and Professional Conduct governing such conflict. Full disclosure shall include notice that the member's compensation will be affected by profit or loss on labor and materials furnished on the advice of the member and that the owner may wish to obtain an independent professional advice.
- That such disclosure shall not relieve the member of the responsibility for the exercise of professional judgment in the interest of the owner, uninfluenced by other interests and loyalties.
- That during the course of the design/construction process the terms of construction subcontracts and any other cost data shall be available for the owner's review.

d. That during the course of the design/construction process the owner shall be fully informed of the cost and other consequences of any proposed change or substitution and shall approve such change or substitution.

(This is the major new rule, prescribing conditions under which a member may engage in design/construction activities where a guaranteed maximum cost is involved. The intent here is to assure that a member's construction activity will be as ethical as a member's other professional activity.)

R.406 Members participating as principals or employees in building contracting activities not including the design of buildings, or members employed in any other aspect of the commerce or industry of building construction shall do so subject to the following conditions:

a. That they comply with all relevant provisions of this code.

b. That references to professional training, credentials or AIA membership shall not be used by members, their employers or employees to imply a professional relationship or otherwise mislead owners or the public.

c. That the professional authority and responsibility of the design architect be respected.



(This is a major new rule prescribing the conditions under which a member may engage in building contracting, product sales, mortgage lending or other construction-related activities. Even though no systematic conflict of interest exists in these activities as it does in design/construction, there are other areas of concern. This rule requires clear recognition of the members' role as a commercial rather than a professional one. It also prohibits members engaged in commercial activities from intruding upon the client relationships of members engaged as professionals.)

R.407 Members shall not have any significant financial or other interest, or accept any contribution or gift, not subject to the safeguards in R.405, if these would reasonably appear to compromise the members' professional judgment or prevent members from serving the best interest of their clients.

(Substantially the same as existing R.403, but included here to continue coverage of types of conflict of interest in areas other than design construction and contracting activities.)

The following shall replace, in its entirety, Paragraph 2. FINAL STATEMENT of the present Code of Ethics and Professional Conduct:

Members employed by organizations which act contrary to this code are themselves in violation if the violation occurs within their area of responsibility for policy or practice. However, members shall not knowingly practice with or be employed by others who act contrary to this code in the normal course of business.

(The new effect of this substitute paragraph is to permit a member to work for an employer not engaged in the practice of architecture, so long as the member's own actions are not in violation of this code.)

SWO/AIA EXECUTIVE BOARD SPLIT VOTE ON THE ABOVE CHANGE: (4) SUPPORT
(1) NON-SUPPORT
(2) UNDECIDED

III. PROPOSED CHANGES IN ETHICAL RULES ON ADVERTISING

HISTORY

At the 1976 Philadelphia Convention, the delegates overwhelmingly rejected a proposal to lift the present ban on advertising. The 1976-77 Ethics Task Force found little support for a change in the ban, and the 1977 Convention passed the new Code of Ethics without major changes in the AIA's traditional approach to advertising.

On June 27, 1977, the U.S. Supreme Court decided the case of Bates v. O'Steen v. State Bar of Arizona, holding that commercial speech, which serves "to inform the public of the availability, nature and prices of products and services," is entitled to some First Amendment protection. It added that "advertising that is false, deceptive or misleading of course is subject to restraint... and that "as with other varieties of speech, it follows to as well that there may be reasonable restrictions on the time, place and manner of advertising... (and) the special problems of advertising on the electronic broadcast media will warrant special consideration..."

The American Bar Association revised its Code of Professional Responsibility in August, 1977, to reflect the Bates and O'Steen decision, and broadened it to allow radio, but not TV advertising. The AIA Board of Directors appointed a task force to study proposed changes in the ethical rules on advertising, with a directive to get grassroots input. In March, 1977, the Board voted to present three alternatives to the membership at the 1978 Convention for its vote:

- A major change in the Rules to prohibit only advertising which is deceptive and misleading (Alternate #1);
- A moderate liberalization of the present advertising Rules to meet the Bates and O'Steen guidelines as applied to architecture (Alternate #2);
- No change in the present Code of Ethics on advertising (Alternate #3).

All three positions will be individually debated, and decided on by a written roll call vote. The Board has endorsed adoption of Alternate #2.

In a letter of March 17, 1978, the U.S. Department of Justice wrote to the AIA that it "is currently conducting an investigation of the AIA's ethical standards regarding advertising." It requested access to or production of the following (among many others) documents:

PROPOSED BYLAW CHANGES CONTINUED.....

"1) all requests for interpretations of AIA ethical standards relating to advertising...; 3) all informal complaints of unprofessional, unethical or improper conduct relating to advertising...; 5) all formal charges or complaints of unprofessional, unethical or improper conduct relating to advertising..." and all materials referring, relating or responding thereto.

AIA legal counsel is working with the Department of Justice to limit the scope of this investigation, to ascertain the purpose of the investigation, to protect the interests of the members involved in the documents requested and to defer action until the 1978 AIA Convention vote and the decision of the ABA and NSPE cases.

Following the proposed changes are some "pros" and "cons" of the basic question of whether to remove the advertising ban. In addition, factors differentiating the two alternate approaches to a change in the advertising Rules, are presented.

RESOLVED, That The American Institute of Architects adopts

Alternate Proposal #1,

Alternate Proposal #2 (endorsed by the Board of Directors),

or

Alternate Proposal #3

as the advertising ethical Rules of the Institute, effective July 1, 1978.

Note: All three Proposals will be individually debated, but they will be voted upon simultaneously on a written roll call vote. Unless a clear majority of votes is won by one Proposal on the first ballot, the Proposal receiving the least number of votes on the first ballot will be dropped from the second ballot.

PROPOSED CHANGES IN ETHICAL RULES ON ADVERTISING

(Note: A copy of the present advertising Rules in the Code of Ethics is attached.)

Alternate #1--A major change in the Rules to prohibit only advertising which is deceptive and misleading.

R. 201 (new) Members shall not make exaggerated, misleading, deceptive or false statements or claims about their professional qualifications, experience or performance in their brochures, correspondence, listings, advertisements or other communications. (The same wording as in Alternate #2.)

Retain R. 202.

Delete Rules 203, 204, 205, 206 and 211.

Renumber Rules 207, 208, 209 and 210 as Rules 203, 204, 205 and 206.

* * * * *

Alternate #2--Moderate liberalization of the present advertising Rules to meet the constitutional Bates and O'Steen Case guidelines.

R. 201 (new) Members shall not make exaggerated, misleading, deceptive or false statements or claims about their professional qualifications, experience or performance in their brochures, correspondence, listings, advertisements or other communications.

Retain Rules 202 and 203.

Substitute for Rules 204, 205 and 206:

R. 204 (new) Members may purchase dignified advertisements and listings only in newspapers, periodicals, directories or other publications, indicating firm name, address, telephone number, staff, descriptions of fields of practice in which qualified, and availability and cost of Basic Services. Such advertisements shall adhere to the standards stated in R. 201 and shall not include testimonials, photographs or comparative references to other architects. Members should carefully consider whether paid advertising is the most suitable and effective means of communicating their capabilities to prospective clients.

Renumber remaining Rules 207, 208, 109, 210 and 211 as Rules 205, 206, 207, 208 and 209.

* * * * *

Alternate #3--No change in the present Rules in the Code of Ethics on advertising.

SWO/AIA EXECUTIVE BOARD FEELS THE ABOVE CHANGE NEEDS CONVENTION CAUCUSING AND DEBATE IN ORDER TO DECIDE.

RESOLUTIONS + BY-LAW CHANGES:

A.I.A. NATIONAL CONVENTION BUSINESS

RESOLUTIONS:

- E-1 "REVIEW OF ASSOCIATE MEMBERSHIP REQUIREMENTS"- SUPPORT NON-SUPPORT
- F-1 "CONFLICT OF INTEREST AND CONTRACTING"-
- I-2 "SUPPLEMENTAL DUES FOR ASSOCIATE MEMBERS"-
- K-2 "PROFESSIONAL DEVELOPMENT MEASURING SYSTEM"-
- K-4 "MANDATORY CONTINUING EDUCATION AS A REQUIREMENT OF MEMBERSHIP".
- K-6 "VOLUNTARY CONTINUING EDUCATION".
- Q-1 "IMPROVED COMMUNICATION WITH MEMBERSHIP".

MARK ONE BOX FOR EACH ISSUE:

<input type="checkbox"/>	<input type="checkbox"/>

BY-LAW CHANGE PROPOSALS:

- I. "PROPOSED CHANGES IN ETHICAL RULES ON DESIGN-BUILD AND CONTRACTING".
- II. "PROPOSED CHANGES IN ETHICAL RULES ON ADVERTISING" CHOOSE BETWEEN ALTERNATES #1
#2
OR
#3

CAREFULLY READ ALL PUBLISHED MATERIAL ON ALL ISSUES, TEAR THIS SECTION OUT OF MENU AND MAIL OR DELIVER TO:

MUST RECEIVE BY
18 MAY 1978

ED WATERBURY, AIA SWO/AIA PRESIDENT
304 EAST BROADWAY
EUGENE, OREGON 97401 342-3767

willamette community design center

1795 1/2 agate
p.o. box 10273
eugene, oregon 97440
345-2427

self-help housing

In April the University Year for Action (UYA) student volunteer program granted the Design Center matching funds to hire a Housing Specialist. Tom Jacobs, who is working toward his M.Arch. at the U of O is currently filling this position.

In the broadest terms this position was created to assist the Design Center staff in developing strategies and proposals that will facilitate the construction of low-income housing.

Tom will be working with Caroline Frengle, WCDC Citizen Participation Specialist, to investigate the possibility of initiating a self-help housing program.

The concept of self-help housing is by no means new. It is based on traditional barn raisings, which pooled a rural community's skilled and unskilled labor and organizational resources to build large structures.

By working in small teams of families, low-income people create, through their own labor, part of the equity needed to reach home ownership.

Self-help programs represent one way of housing people who the economy fails to serve.

The first self-help housing projects began in this country in 1937 when the American Friends Service Committee organized coal miner's families in Western Pennsylvania to construct their own houses.

Most recently, the Farmers Home Administration (FmHA) has attempted to help families with modest incomes, limited credit and inadequate shelter through FmHA 502 self-help housing loans.

A sponsor group, such as the Design Center or other non-profit corporations dealing with housing, provides the structure for a self-help program.

As has been the case in most low-income housing programs, the FmHA rural self-help projects which have been completed lack aesthetic consideration and rate low environmentally.

One of the Design Center's goals is to investigate self-help programs in order to discover ways to change the image and environmental impact of low-income housing. Also, it is not in the community's best interest to continue extending services to develop residential areas of any income category that eat away prime agricultural land in Lane County.

If new developments can reduce dependence on urban services and relate to agricultural land in an appropriate way, a compro-

mise of sorts may be reached. The Design Center intends to explore the FmHA rural self-help program in the context of these issues.

This is the first in a series of progress reports on the Design Center's work in low-income housing. Any professionals, faculty or students with interest, energy or information to contribute are invited to call Tom Jacobs or Caroline Frengle, 345-2427.

community forum

The Design Center recently sponsored the "Community Forum" series which presented four sessions dealing with community self-reliance and its alternatives for economic development.

The first two sessions focused on community development corporations, cooperatives, neighborhood and city-scale businesses and the role of appropriate technologies and economics. This led to the third session's examination of issues surrounding growth and housing.

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mall workshops

Two Design Center staff members and one Steering Committee member recently participated in the Eugene Mall Workshops, co-sponsored by the Eugene Renewal Agency and AIA.

The workshops, coordinated by Dan Herbert, Eleanor Herbert and Mike Keller, developed when the Joint Committee for Pedestrian Mall Cover (composed of representatives from the Eugene Renewal Agency, the Downtown Development Board and the Eugene Downtown Association) approached the SWOAI about the possibility of conducting a series of workshops to study mall weather protection.

One of the earliest activities of the program was the development of the newspaper questionnaire that appeared in the Eugene Register-Guard and the Eugene Downtown News. Its purpose was two-fold. Information was needed on how the public felt about covering the mall, and the workshop needed publicizing.

The response to the questionnaire was overwhelming with over 1,000 replies. The results showed most people like the open, traffic-free areas and landscaping of the mall. Results also showed a desirability for more restaurants and merchandise on the mall.

Most respondents preferred adding weather protection in the form of partial covering (awnings and covered connections across the mall, for example) to total cover.

During the first workshop, April 8, the core group, consisting of UO faculty and students, architects, merchants and the general public, worked in small groups to develop ideas and criteria for mall development and cover.

The second workshop, April 21, 22 and 23, was devoted to design studies. Teams worked intensely to develop schemes for mall improvement and cover.

A review session was held the last day of the workshop. Solutions presented included extension and modification of the existing alley cover system, a covered slow-moving transport system through the mall, infilling shops in the center of the "street" to provide intensity, removal of the central fountain to provide a place for a stage, and the installation of a permanent, removable cover over the central plaza.

The last session of the workshop, April 29, was aimed at evaluating each team's work. Members of each team evaluated at least two other teams' work using criteria developed during an earlier workshop.

Dan Herbert and Mike Keller will prepare summaries of the work, along with explanations of the proposals. The results of the evaluation will also be included.

The final result of this series of workshops will be presented in booklet form to the Eugene Renewal Agency in mid-May.

SWO AIA



PRESIDENT: ED WATERBURY
 VICE PRESIDENT: PHIL GALL
 SECRETARY: DAVE HESS
 TREASURER: GENE BROCKMEYER
 DIRECTOR: DALLAS HORN
 ASSOC. DIRECTOR: GEORGE HODGE
 OREGON COUNCIL
 REPRESENTATIVE: JERRY FINROW
 PAST PRESIDENT: DICK WILLIAMS
 AVENU EDITOR: JERRY BALLANTYNE

SOUTHWESTERN OREGON CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS



Minutes

EXECUTIVE COMMITTEE MEETING
WATERBURY OFFICE
MAY 1, 1978

PRESENT:
WATERBURY, GALL, WILLIAMS, HESS, BROCKMEYER, FINROW,
MICKEN, HODGE, BALLANTYNE, MARIS, ARMSTRONG, AND SALMON.

SECRETARY REPORT:
MEMBERSHIP APPLICATION FROM WALLACE CLARK WAS PRESENTED
TO THE BOARD. MEMBERSHIP WAS APPROVED.

AN UP-DATED LIST OF NEW MEMBERS WILL BE PUBLISHED IN THE
NEXT ISSUE OF AVÉNU.

TREASURER REPORT:
BROCKMEYER REPORTED THAT THE INCOME FOR CHAPTER PROGRAMS
IS NOW \$275.53 SHORT OF FUNDING THE 1978 BUDGET AS ADOPTED.
WITH THE ANTICIPATED INCREASE IN MEMBERSHIP, IT
APPEARS THE BUDGETED INCOME WILL BE MET.

COMMITTEE REPORTS:
GALL ANNOUNCED THAT PIETRO BELLUSCHI, FAIA, WILL BE THE
GUEST SPEAKER AT THE MAY 24 CHAPTER MEETING TO BE HELD
AT THE VALLEY RIVER INN.

HODGE PRESENTED THE PROGRAM FOR THE STUDENT/PROFESSIONAL
PRACTICE SEMINAR TO BE HELD AT THE SCHOOL OF ARCHITECTURE
ON SATURDAY, MAY 20, 1978. THE DAY-LONG PROGRAM IS IN-
TENDED TO PROVIDE ARCHITECTURE MAJORS WHO INTEND TO
ENTER PROFESSIONAL PRACTICE AID IN DEVELOPING AN ACADEMIC
PROGRAM TO STRENGTHEN THAT GOAL.

RUTH ARMSTRONG, OSU/ASC PRESIDENT, REPORTED THAT THE OSU
CHAPTER IS CURRENTLY ENGAGED IN A DRIVE TO INCREASE MEM-
BERSHIP AND FUNDING FOR THEIR PROGRAMS. IT WAS SUGGESTED
THAT THE STUDENT GROUP APPROACH THE UNIVERSITY FOR SOME
FUNDING. ALSO THE CHAPTERS AT OSU AND THE U OF O SHOULD
ATTEMPT TO DEVELOP CLOSER COMMUNICATIONS, PARTICULARLY
IN THE AREA OF STUDENT TRANSFER FROM OSU TO U OF O.

MARTIN SALMON ANNOUNCED THE ASUO HAS AWARDED SOME MONEY
TO THE SCHOOL OF ARCHITECTURE AND ALLIED ARTS FOR NEXT
YEAR. THE FUNDS WILL PROVIDE FOR A PROGRAM DIRECTOR,
INCREASED AVÉNU CIRCULATION AND PROGRAMS. MARTIN ALSO
PLUGGED THE FRIDAY FILM SERIES FROM 12:30 TO 1:30 AT
LAWRENCE HALL.

New Membership

MEMBERS:

WALLACE E. CLARK
2259 EMERALD STREET
EUGENE, OREGON 97403

MICHAEL S. KELLER
1200 HIGH STREET
EUGENE, OREGON 97401

JOHN M. MC GUIRE
757 WILLAMETTE ST., SUITE 302
EUGENE, OREGON 97401

JOHN C. PRATT
2965 WASHINGTON STREET
EUGENE, OREGON 97401

JOHN WITHERELL
215 EQUITABLE BUILDING
ROSEBURG, OREGON 97470

ASSOCIATES:

JERRY D. BALLANTYNE
1235 W. 15TH AVENUE
EUGENE, OREGON 97402

GEORGE HODGE
DEPARTMENT OF ARCHITECTURE
UNIVERSITY OF OREGON
EUGENE, OREGON 97403

DONALD L. MOORE
4138 SHANNON
EUGENE, OREGON 9740

CHAPTER DINNER MEETING MAY 24, 1978

THE FEATURED SPEAKER WILL BE

PIETRO BELLUSCHI FAIA

JRCHESES*CHURCHES*CHURCH

VALLEY RIVER INN 6:00 NO HOST BAR

McKENZIE ROOM 7:00 DINNER

DINNER 7.75/PERSON 8:00 PROGRAM

* SPOUSES etc ARE ESPECIALLY INVITED

* Dinner is not mandatory for those
wishing to attend program only.

FINROW REPORTED THE HEAD SEARCH COMMITTEE RECOMMENDED
THAT CHARLES RUSCH BE OFFERED THE POSITION.

WATERBURY WILL PREPARE A REPORT ON THE DOWNTOWN MALL WORK-
SHOP FOR PUBLICATION IN THE NEXT ISSUE OF AVÉNU.

MARIS REPORTED THAT THE CODE AND ENERGY COMMITTEE ORGANI-
ZATION IS PROGRESSING WELL. JON KAHAANUI IS HANDLING
THE ENERGY ISSUES AND RICH IS DEALING WITH THE CODE. ANY-
ONE INTERESTED IN SERVING ON THE COMMITTEE SHOULD CONTACT
RICH (746-8231) OR JON (686-5243).

OLD BUSINESS:
OCA WILL MEET WEDNESDAY, MAY 3, TO DISCUSS BY-LAW REVISION.
WATERBURY MENTIONED THAT SINCE THE SWO CHAPTER IS THE
ONLY CHAPTER THAT HAS PAID ITS OCA DUES, IT CURRENTLY IS
THE ONLY VOTING MEMBER AND HE IS PREPARED TO MOVE THE
BY-LAW REVISIONS AT THE WEDNESDAY MEETING IF THE BOARD
APPROVES. FINROW MOVED THAT WATERBURY BE SO INSTRUCTED.
HESS SECONDED. MOTION PASSED.

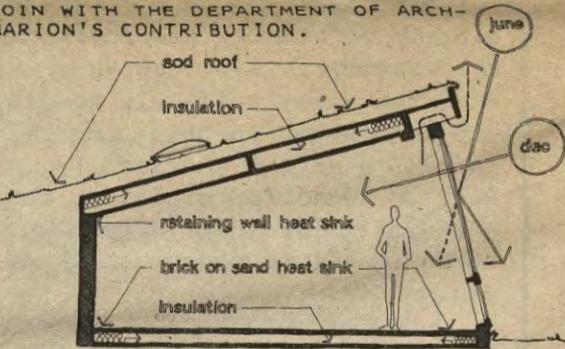
1978 AIA RESOLUTIONS COMMITTEE REPORT:
THE BOARD REVIEWED THE RESOLUTIONS AND THE RECOMMENDATIONS
WILL BE PUBLISHED IN THE MAY ISSUE OF AVÉNU.

NEW BUSINESS:

HODGE OUTLINED PLANS FOR MARION ROSS RETIREMENT AND SUG-
GESTED THAT THE CHAPTER JOIN WITH THE DEPARTMENT OF ARCH-
ITECTURE IN RECOGNIZING MARION'S CONTRIBUTION.

MEETING ADJOURNED.

DAVID A. HESS, SECRETARY
SWO AIA



CODES & ENERGY GROUPS... Section

THE RECENTLY FORMED CODES AND ENERGY COMMITTEE OF THE SWO/AIA
IS UNDER WAY. THE COMMITTEE HAS INITIALLY DIVIDED INTO TWO
GROUPS SO THAT ARCHITECTS, INTERNS AND STUDENTS CAN PARTIC-
IPATE IN THE AREA OF THEIR MAJOR INTEREST OR NEED.

THE ENERGY GROUP IS PRESENTLY FUNCTIONING UNDER THE COMBINED
FORCES OF JON KAHAANUI AND ART PAZ. RALPH CARLSON OF EWEB
IS THE UTILITY REPRESENTATIVE. PRESENTLY, BESIDE SEEKING
INTERESTED PEOPLE, THE NEED IS TO SET GOALS FOR THE GROUP
THAT RELATE TO THE PRACTITIONERS AND DESIGNERS IN THE CHAPTER
AREA AND NORTHWEST.

THE BUILDING CODES AND ADMINISTRATION GROUP IS BEING FORMED
OF REPRESENTATIVES OF ALL OFFICES AND PRACTICES TO ACT AS A
CLEARING HOUSE FOR CODE PROBLEMS AND RESOLUTIONS. ALL CODE
RELATED MATTERS ARE OF COMMON CONCERN AND SHOULD BE PASSED
ON TO ALL MEMBERS TO REDUCE CONFLICTING INFORMATION FROM CODE
OFFICIALS AND IMPROVE WORKING PROCEDURES.

MANY OF THE EUGENE-SPRINGFIELD OFFICES HAVE BEEN CONTACTED
TO IDENTIFY A REPRESENTATIVE TO PARTICIPATE IN THE INITIAL
MEETINGS WHEN THE CODE GROUP'S DIRECTIONS AND PROCEDURES WILL
BE ESTABLISHED. ALL INDIVIDUALS ARE ENCOURAGED TO PARTIC-
IPATE IN SOME ROLE OF THIS BROADLY BASED COMMITTEE.

THE FIRST MEETING OF THE CODES GROUP WILL BE MAY 10, 1978,
7:30 P.M. AT THE AMUNDSON ASSOCIATES OFFICE, 200 SOUTH MILL,
SPRINGFIELD. THIS IS PLANNED TO BE A CONCISE PLANNING
SESSION TO ESTABLISH THE GOALS AND STRUCTURE TO BUILD ON.

FOR INFORMATION REGARDING EITHER GROUP, CONTACT:

ENERGY JON KAHAANUI 686-5243
ART PAZ

CODES RICH MARIS 746-8231

RICH MARIS, AIA
SWO/AIA-CODES AND ENERGY COMMITTEE