

AVENU

DEC 1985



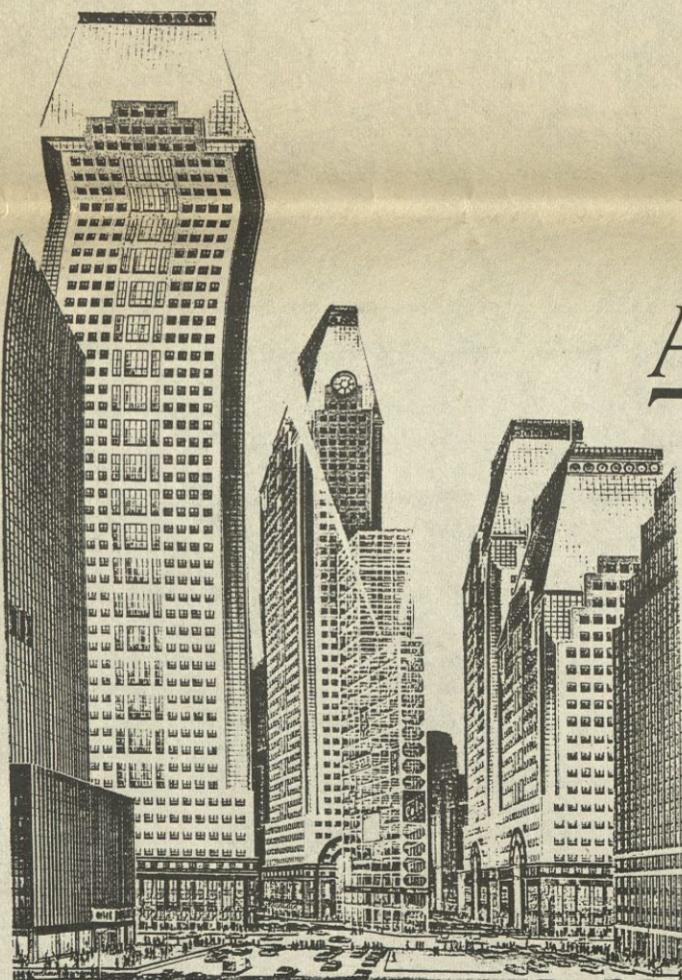
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Cover by Kimberly Bell

prostitution in architecture leads to vernacular disease

FORUM



Foreign Study Opportunities

Has the idea of spending time in Europe studying architecture only been a dream for you? Maybe it should take a more definite form next year. University of Oregon architecture students have at their disposal, a number of study abroad opportunities that make spending a summer, a semester, or a year in Europe accessible to a wide group of students. Only one of the European opportunities requires a language background, and all programs allow you to use University of Oregon awarded financial aid. Listed below are the programs for architecture students:

Summer study opportunities can be found in Italy at the Architecture Department's Rome Studio and at Denmark's International Study Program in Copenhagen, Denmark. Both programs award University of Oregon credit. There is no language prerequisite for either program.

In addition to the summer semester, the Copenhagen program offers a fall or spring semester program for architecture students. Courses are taught in English by Danish professors. Through lecture courses, design studios, and field studies, students examine architecture from a Danish and European perspective.

Year-long exchange opportunities are available in Liverpool, England and in Stuttgart, West Germany. The Liverpool program is designed for highly motivated and independent students at the graduate or undergraduate level. Undergraduate students take the regular third year curriculum at Liverpool which stresses practical issues, and technical subjects. Students wishing to study in Stuttgart must have completed two years of college level

German prior to their participation. Courses are taught in German and follow the German model of architectural education.

Each of these programs offers special features that complement the educational offerings at the University of Oregon. In order to explore these opportunities in more detail, a meeting will be held on January 14th at 3:30 pm in 238 Lawrence. If you have questions before that meeting, you may contact Paul Primak in the Office of International Services or Art Hawn in the Architecture Department office about the Denmark, Liverpool, or German programs and Jim Pettinari about the Rome studio.

Jim Pettinari will have a meeting on January 20 at 8 pm in room 238 Lawrence concerning the Rome program for 1986.

• • •

The Cenotaph

The gravestone sits at the extreme southeast corner of the Pioneer Cemetery. It is a small stone, barely a cubic foot. A well-worn path crosses the grave plot amidst a tangle of wild grasses that easily hide the concrete perimeter which delineates the plots. The name on the gravestone, , is still clear; the stone still resists time. It sounds like a name of a pioneer. There is something sturdy in the sound of it. I imagine leather and dust and deeply rutted dirt roads. And stories begin to come to mind, of things that no one experiences any more, that are only dreams and hand-me-downs, from which we have somehow woven a tapestry of American folklore.

From the edge of the cemetery I walk toward a center along avenues of dirt paths until the Douglas firs are towering overhead. Here hides a clearing in the woods. It is almost a surprise, and yet I also expect it. The mixed feelings

prompt a pause and a moment of contemplation. The road has ended in this place; there is no further destination, and a quiet results from letting the dust and worries settle. Time is forgotten here. I come to realize that such necessities as a watch or a word are only symbols that we use to measure our lives. Perhaps it is the timelessness of such a place as a cemetery. This is the place where the living and the dead meet, though they never really

see one another, almost like two strangers who are trying to speak through a pane of glass.

Symbols, symbols. The living speak in symbols, the dead in absolutes. I kneel down and pick up pebbles, place them together in some kind of order. I move about the clearing, searching for relationships, measuring, weighing. Somewhere in between the pebbles take on a position that speaks for the living and for the dead, and they take on a life of their own. There is no one there, no one buried, no grave site. A cenotaph. Some people walk by and they see the pebbles as enormous monoliths, others see a flat expanse of undisturbed grass, still others see a Greek temple. However they see it the clearing remains a quiet place in the heart of the woods.

I breathe deeply, watch the mist of my breath trail away into the sky above the clearing. I nod at my handiwork, then turn on my heel and take the path opposite the one I arrived on. I pass through the cathedral of Douglas firs, past an unmarked gravestone, and back out onto the street.

• • •

ANNOUNCEMENT

Casey Mathewson, a recent graduate of the Department of Architecture at the University of Oregon has received a Fulbright travel award and a Lusk award. Casey will use these awards to study at the Technical University in Berlin and return to the University of Oregon in the fall of 1987 to study in the Master of Architecture program.

Casey listed three areas of interest for research: The International Building Exhibition Projects in social housing; German architecture since 1945 and the potential connection between architecture-society and democracy; and defining the commonalities which unite the world's best architecture such as transparency, integration of construction and transition.

He wrote an article titled "Defining of Space as a Design Objective" which appeared in the summer 1985 edition of Crit XV, an architectural student journal published in New York. The article is available in the Department office.

Contact: Mary Christoferson

180 PRIMER !!

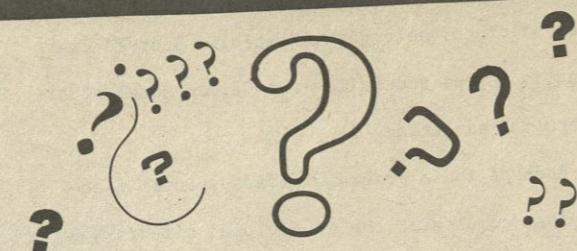
by Scott Bangs

Well, this term draws to a close: Faces in the halls become futil; conversations grow shorter; lights in studio burn later -- and later, and later. A strange excitement, both terrifying and exhilarating, fills the air. It's final review time! There is truly nothing like it anywhere, and it must be experienced to be understood.

My first term here I was bewildered. What was all this clamor about? What was going on? Well, to those of you who start 180's next term -- you're about to find out! So, remembering my initial studio experiences, wherein I finally found out what that "final review frenzy" was all about, to you I address this article. It's my hope that it can help you cope with what lies ahead. Architecture school really starts next term -- and if this is what you want to do for the rest of your life it should be fun, and it is. However, it's seldom easy, and you'll never want for something to do. But there are a lot of things, useful and important things, that nobody told me, that just might help you out. Saving time, for such biological nuisances as sleep, is one goal. Another is to simplify life a bit, to keep you from spending too much time spinning in confuses circles. (I'm beginning to feel like an architectural Ann Landers.)

One of the initial problems is: Who's who? With the instructors you'll find out at a steadily increasing rate. And remember, they're not gods or dictators, but people -- every one warm and human. Talk to them! Ask questions! Introduce yourself. And for Pete's sake don't be shy, it's a silly waste. Next comes your fellow students. The friends you make in 181 and 182 will be your closest friends for the next several years, and quite possibly for life. You're going to spend and incredible amount of time together for the next two terms, and see each other at your best and worst. Like going through some "Rite of Passage" you'll grow close, and create friendships that go beyond architecture. Remember, you'll learn as much from your peers as your instructors while you're here.

Now you've got an initial understanding about people, so what about places? Once you know what you want, where do you go to find it?



First of all, the Architecture school is spread all over campus. If you don't know where Lawrence Hall is, change majors. Emerald Hall is on 13th Street, diagonally across from the EMU, and looks rather run-down. By the way, if you enter the building off the east side loading dock, just to the right in front of you will be the Avenu office. That's where you can submit articles, editorial comments, bitches, and praises -- thereby becoming published, involved in the AAA school, and maybe famous. (Yes, this has been a thinly veiled advertisement.) Finally, Condon School, as opposed to Condon Hall, is way over on 18th and Agate, on the far side of Hayward Field. If you get a studio there, plan seven minutes by bike, 12-15 minutes walking, to get to all your other classes in Lawrence.

Those are the basics, and they're easy. Now for the good stuff.

1) Student Services, 129 LA, on the west side of the main (?) lobby. One of the most useful places on earth.

A) Check out a slide projector. Bore your friends with family vacation photos or trace projected images for impressive, yet easy, perspectives. You can get them over-night.

B) Check out a "genuine, fire-marshall-approved" extension cord! It's the right cord for the right price -- free! Keep that most bothersome of all pests, firemarshalls inspectus, from infesting your studio!

C) Sign-up for a locker in Lawrence Hall -- mighty handy for stashing rain gear, hiding overdue library books from yourself, or just about anything.

D) Use the copy stand for that professional slide presentation you've always dreamed of! Get superb reproductions of photos in magazines.

books, etc. For black and white, use any film. For color, use (and get this straight!) "tungsten balanc-

ed ektachrome 160" film.

While on the subject of film, please note that ektachrome film can be developed locally and fast. Oregon Photo Lab, on Alder between 12th and 13th can do ektachrome "in by eleven, out by one." It's great to get slides for projected drawings of your site, and your model -- then superimpose the two and bingo! an instant drawing of your wonderful design in context. And with only two hours for slide processing -- it's the only way! Be warned, this two hour processing applies only to ektachrome, not to kodachrome, which must be sent by pack mule to California and usually takes 5 days to return. Oh, if you don't have a 35mm camera, buy one. Get three rolls of film, read the manual and practice. They're not that expensive, and they're one of the best investments you'll ever make.

Now, back to "places" . . .

2) Also in Lawrence Hall:

A) The Diazo print machine, just to the left of student services -- for blue/brown/black-line printing.

B) The slide library, behind (south of) the AAA library, an excellent resource for images, but you must know where the building is, as they're grouped by location.

3) The Map Library, 165 Condon Hall (not Condon School), on the corner of 13th and Kincaid. An invaluable aid in understanding sites. Plans, topographic maps, aerial photos, sanborn maps, etc., etc., etc.

4) Supply Sources:

A) U of O Bookstore
B) AAA store, 3rd floor Lawrence

C) Oregon Art Supply, 776 E. 13th, in the same building as Smith Family Bookstore, upstairs.

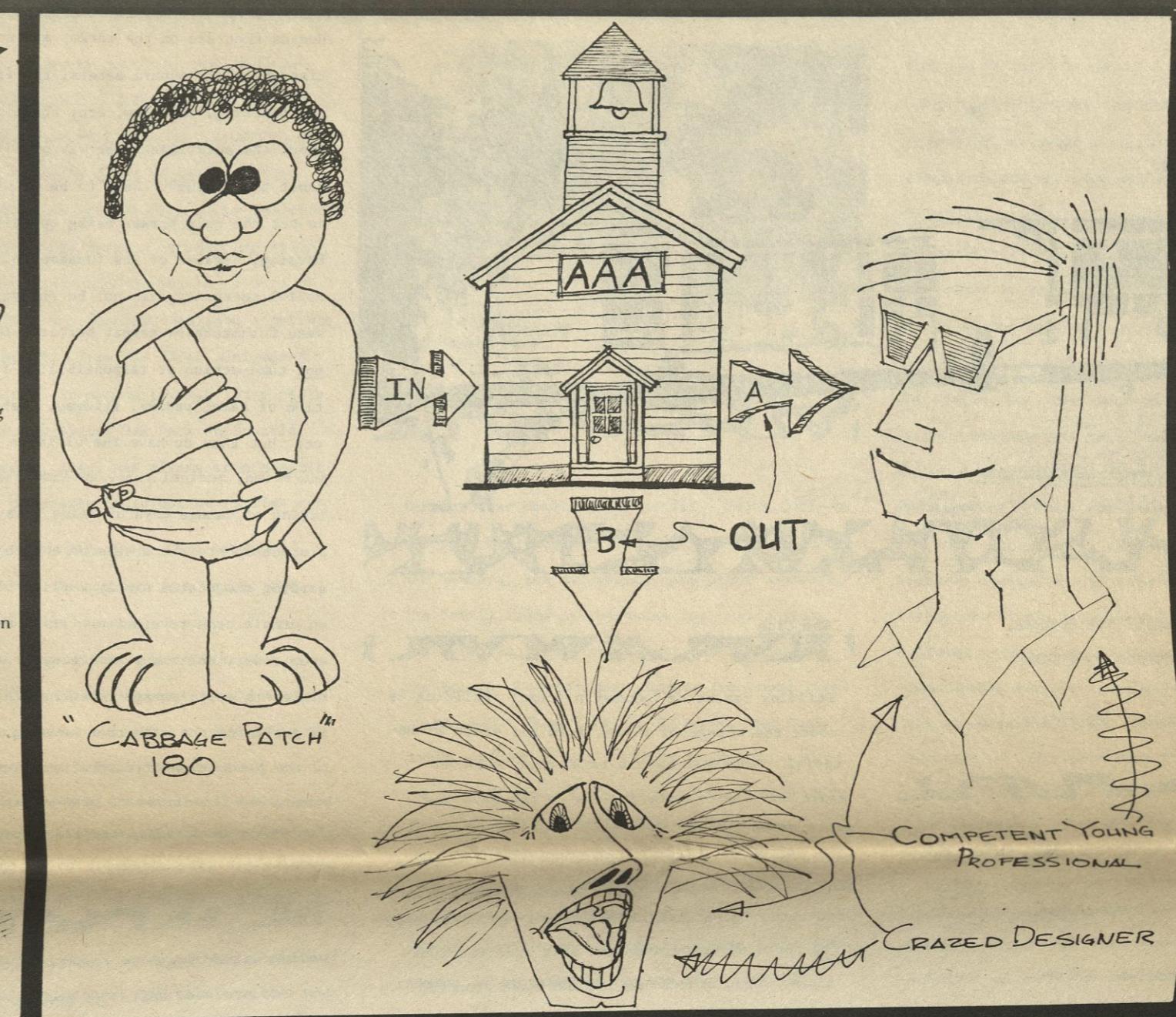
D) Chapman Bros., 1733 Pearl, just off 18th. 10% discount to students.

E) Central Blueprint, 47 W. 5th. The place for "blueprinting" of professional quality.

5) Book Sources:

A) U of O Bookstore. Architecture books often go on sale for 20% off, but it will always be when you're broke, usually at the end of the term.

- Passing
- Meandering
- With friction
- Erratic
- Obscure



B) Smith Family Bookstore, 776 E. 13th, upstairs in back. Used books mean saved bucks! Huge, a browser's paradise. They buy used books, too.

C) J. Michels Books, 160 E. Broadway. Good source for fine art books.

The subject of books leads me into another set of harsh realities. Some books are really useful, and infinitely more convenient if you just own them. Yes, that costs money. But books are cheap when compared to the cost of hospitalization and subsequent therapy which one incurs when, upon finding the AAA library and everyone you know doesn't have that one book you need right then and there, you have a complete nervous breakdown. You could, if you really fear this last scenario, become a veritable branch library by graduation -- but don't. However, the following are a few which I turn to again

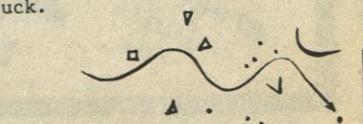
and again. I would recommend you just go buy them. Others might disagree. You might think my suggesting you spend more money is absolute insanity. Think what you will, but I have no regrets about owning these.

- 1) Form, Space, and Order, by F.D. Ching, for design information.
- 2) Building Construction Illustrated, also by F.D. Ching, for construction.
- 3) Pencil Sketching, by T.C. Wang, obviously for sketching.
- 4) Graphic Thinking for Architects and Designers, by P. Laseau, for design.
- 5) The Universal Traveller, by Koberg and Bagnall, for problem solving.
- 6) A Pattern Language, by C. Alexander, et. al. Good for design enrichment, etc. (This is the only hardcover one of the bunch.)

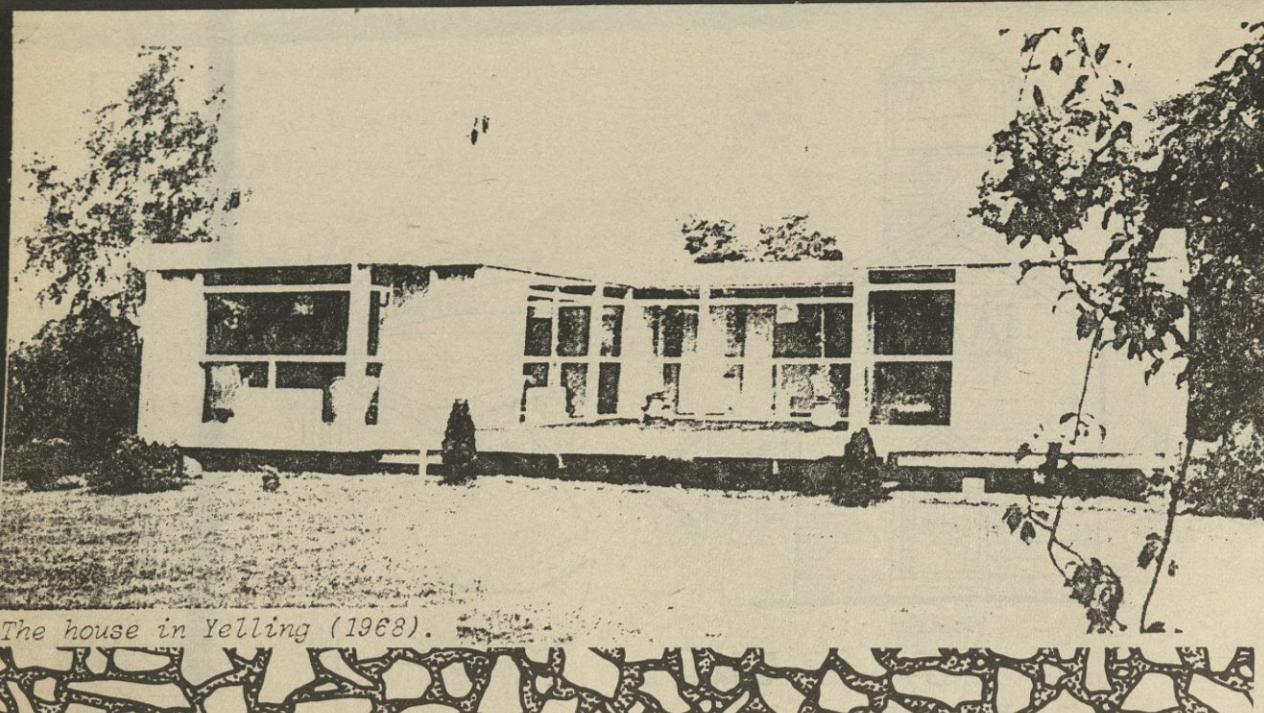
There, now you're Christmas list is com-

plete. Remember, once you get them, read them! So now you've got a start on 180's. Still, while I'm playing the local "Dear Abby," it would be unfair not to throw out a few more helpful hints.

- 1) Again I reiterate: communicate. Ask questions. Admit mistakes: be human. Give positive criticism: be humane.
- 2) When things go wrong, or don't go at all, give yourself a break. Don't get down, get out. Go see a movie. Ride your bike around the river. Play frisbee. Sleep in the sun. Go on a date. Exercise. (In fact, exercise anyway.)
- 3) Finally, remember, have fun! You choose whether a situation is a problem or an opportunity! Work hard, live harder, and good luck.



BEING THE BUILDER....



The house in Yelling (1968).

BEING THE BUILDER,
BUILDS YOUR BEING.

Jan Westra

Introduction



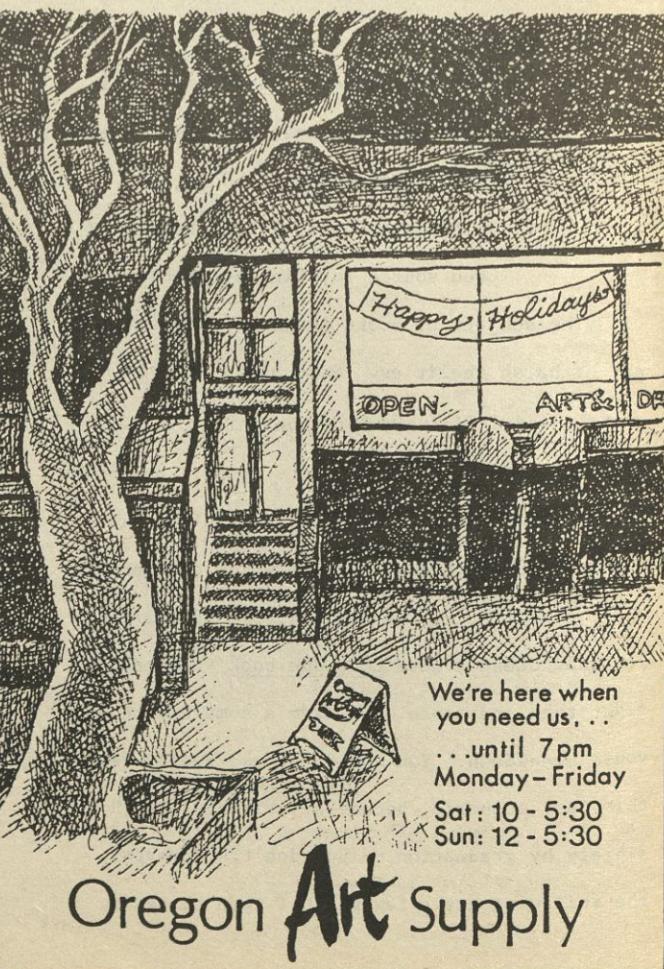
For over five years self-build has been one of the fields explored within the group Building Production Technology at the Technische Hogeschool, Eindhoven by Jan Westra and colleagues. After some experience with self-build projects in and around Eindhoven and after an introduction to Walter Segal, John and Bertha Turner, Peter Stead and others at the self-build congress in Bern 1978, Westra initiated a course on self-build in Eindhoven in 1979. Since that time the author has been involved in workshops, forums, meetings and conferences in Germany, Belgium and England. Along with final thesis students working on this subject he founded HATTRICK, a permanent place at the University of Eindhoven for matters concerning Housing and Technology and in particular self-build methods.

The Clue



Building can be an awkward process. Building is about the change of place, form and state of material. This has been a trial over and over again and always more or less to the ways and means of the local context.

People in Holland as in many other parts of the Western world are housed in rather square rooms, connected (or rather often divided) by corridors. The rooms are programmed to suit specific functions. Regulations and byelaws have promoted this way of doing things and subsequently the mode of living. The whole approach seems to be so fixed and immortalized that peoples ways cannot be expressed in terms of "being", but has to be turned into "having" terms. I would like to put forward here that the theme "human being versus human having" is inherent to a way of living, housing and building. The way in which someone is housed is often explained or expressed in "having" terms, hardly does one ever try to describe the situation in "being" terms.



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Houses that are on the market are normally advertised by their square meters, the front door, the flooring, the view, etc; there is nothing about the activities, the way of living, nothing about the "being". But "to be or not to have" is not the only phrase being questioned here. Housing, because of its fundamental roots and social necessity, can not be analyzed as if it were furniture or peanut butter. Governments do not take action or responsibility for the production of cars, radios, fridges, washing machines, etc. but they do have the ultimate influence on education, medical care, defense and housing.

Trying to change ways or means always has to be projected onto the status of the object. Disregarding the status simply implies pleading for an utopia or a revolution. It is sad however, even today, that many officers, professors and ministers still manage to entertain an audience in outlining the view that housing is comparable to the production of aircrafts, cars or mobile homes, and thus unawares are aiming at a situation which is socially and technologically nonsense.

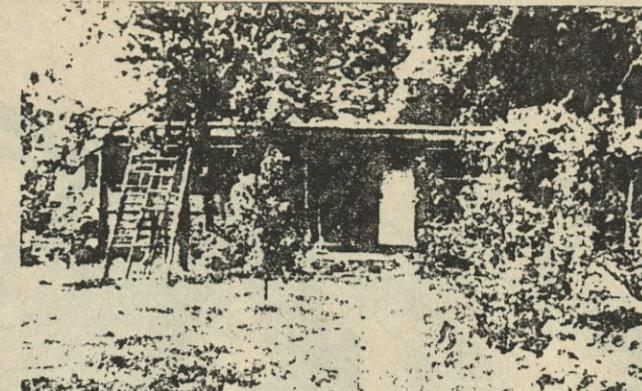
The Concept



Meeting Walter Segal is a confrontation with a vast and profound well. He grew up in Monta Verita near Ascona, but did not adopt any great

liking for the cultural esprit of the environment (such as Dadaism). Instead he tried to find a place to become an architect in a sensible and worthwhile way. As he found in Delft, Berlin and Zurich that wish was not easy to be fulfilled. It finally became ETH Zurich, because one could study with only a few hindrances, as he puts it. He does not trust any institutionalized knowledge, authority or power. From his first assignment, the "case piccolo" in Ascona through fifty years of practice to the latest Oak Park self-build project in London, Segal has always been sceptic when told his proposals could not be carried out were invalid or illegal, apart from sometimes being impossible. Bureaucracy was fought with its own weapons: he has changed parts of the building code, showing impudent mistakes or has proven to the officials that his buildings would not be blown away. Unlike a tiny drop on a hot plate this one persists and does not go away. It is interesting to see that he has in fact put an enormous amount of enthusiasm into a young generation of architects and students, fed up with the detached and managerial role of the architect. Architects have become docile instruments of production power and its capital; they have proved themselves unable to realize the potential of either traditional crafts or new techniques. Walter Segal's direct approach, his uncamouflaged way of drawing, extensive calculations of apparently simple construction elements, his eloquence and of course his style of life are a constant threat for everyone who is trying to abide by the rules, conform to the authority or the professional. He likes people "that try to reach for aims beyond the standard package of life", people who are breaking patterns. In that respect it will be interesting to see to which extent the patterns have changed in Lewisham. Setting the track for a new goal is one thing, keeping on the track is quite another . . .

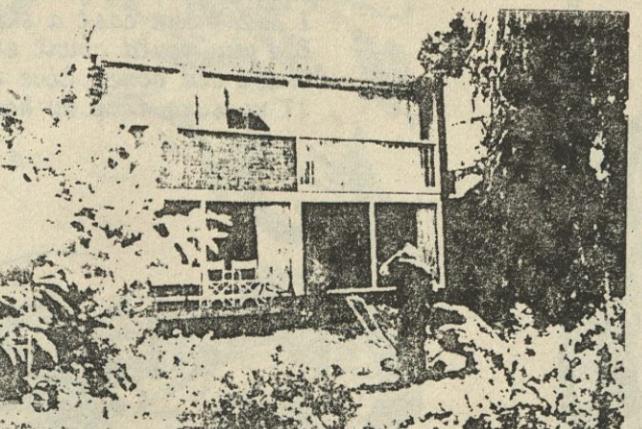
The synthesis to his way of building has its roots in the construction of a little house in garden in 1965. The house was meant to be a temporary shelter for his family during the time a new house was being built on the premises. Annoyed by the prices of mobile homes and temporary or instant housing he claimed to erect a house



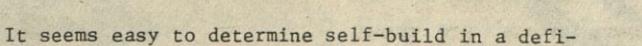
The temporary shelter and the new house.



for far less money and so he did. Using "off-the-peg" building materials such as uniform timber members, boards, sheets, and other hardware. The family lived in the house for over a year and loved it. Life was direct and related to the house. Visitors who came to the house liked it as well. Some liked it so much, that they asked whether it was possible to design a similar house, but for permanent use. Thus in the late 60's houses were built in Yelling, Ballygarrett (Ireland), Halstead and in London. It meant a sudden change when one looks at the list of buildings that preceded those houses, mostly blocks of flats in and around London. The development of this method started then, has not stopped since. It was an approach as it has turned out, which has lent itself to clients who want low cost housing put up by builders as well as owner-builders.



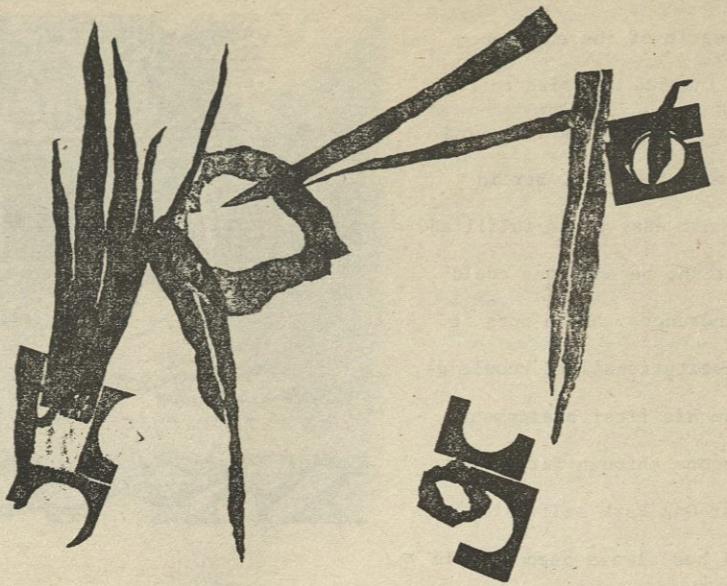
Self-build



It seems easy to determine self-build in a definition, yet the more you get confronted, the more you see the complexity of the matter. The emphasis is undoubtedly on self rather than on build,

although in the process of a project it is the building that becomes the attractive part. There is nothing new about self-build. People who have thought so are the ones who are discovering the whole phenomenon. The question is whether it was institutionalized or socially recognized, or whether it was the usual offbeat struggle of people in the margin of society. John Turner and Hans Harms have discussed in several publications the status, the importance and the potential of the phenomenon of self-build and self-help. Although they do not agree with each other on every aspect, to say the least, both their views are worth noting since the abstraction in the objectives enables one to take up a position irrespective of the actual building. (The actual building normally obscures the objectives and underlaying motives: it is the period in which the pictures are taken, "preferably against the sunlight"). The questions that Turner and Harms raised during the post-doctorate course on self-build which I initiated in 1979 in Eindhoven still stand, though maybe modified in detail. The key words are: goal, motivation and effect. First, John Turner arguing the trilogy autarchy-autonomy-heteronomy:

The image is not that of everyone building their own houses or, even, of anyone having to do so. As repeatedly pointed in *Freedom to Build* and elsewhere, the corollary of the freedom to do so is the freedom not to have to do so. The image is that of the traditional town: large numbers of small producers and distributors serving a very large number of persons, associations, small enterprises and local institutions. Many, if not all of the small towns and "architecture without architects" that we all admire so much, were built more or less according to the principles of local, if not always individual, dweller control. It is sometimes supposed that this "bottom-up" view, and the principle of autonomy is utopian. It is not. It is based on observations of what works and heteronomy fails. If "self-help" is used in this sense of autonomy, I am all for it. But if it means enforced, involuntary self-building organized by outside agents, I am against it in principle while open to the likelihood that in some cases, it is the better choice among several evil alternatives: 5)



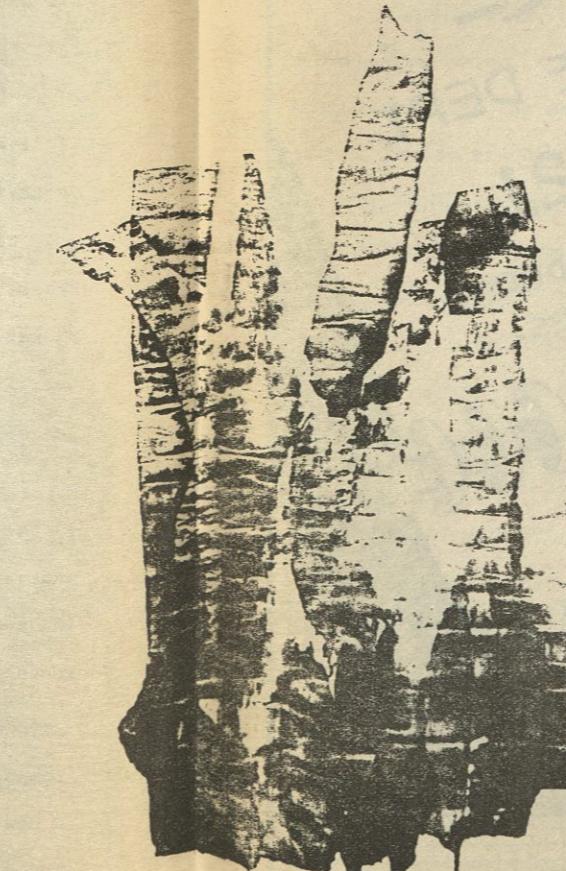
I KNEW A WOMAN

I knew a woman, lovely in her bones,
When small birds sighed, she would sigh back at them;
Ah, when she moved, she moved more ways than one:
The shapes a bright container can contain!
Of her choice virtues only gods should speak,
Or English poets who grew up on Greek
(I'd have them sing in chorus, cheek to cheek).

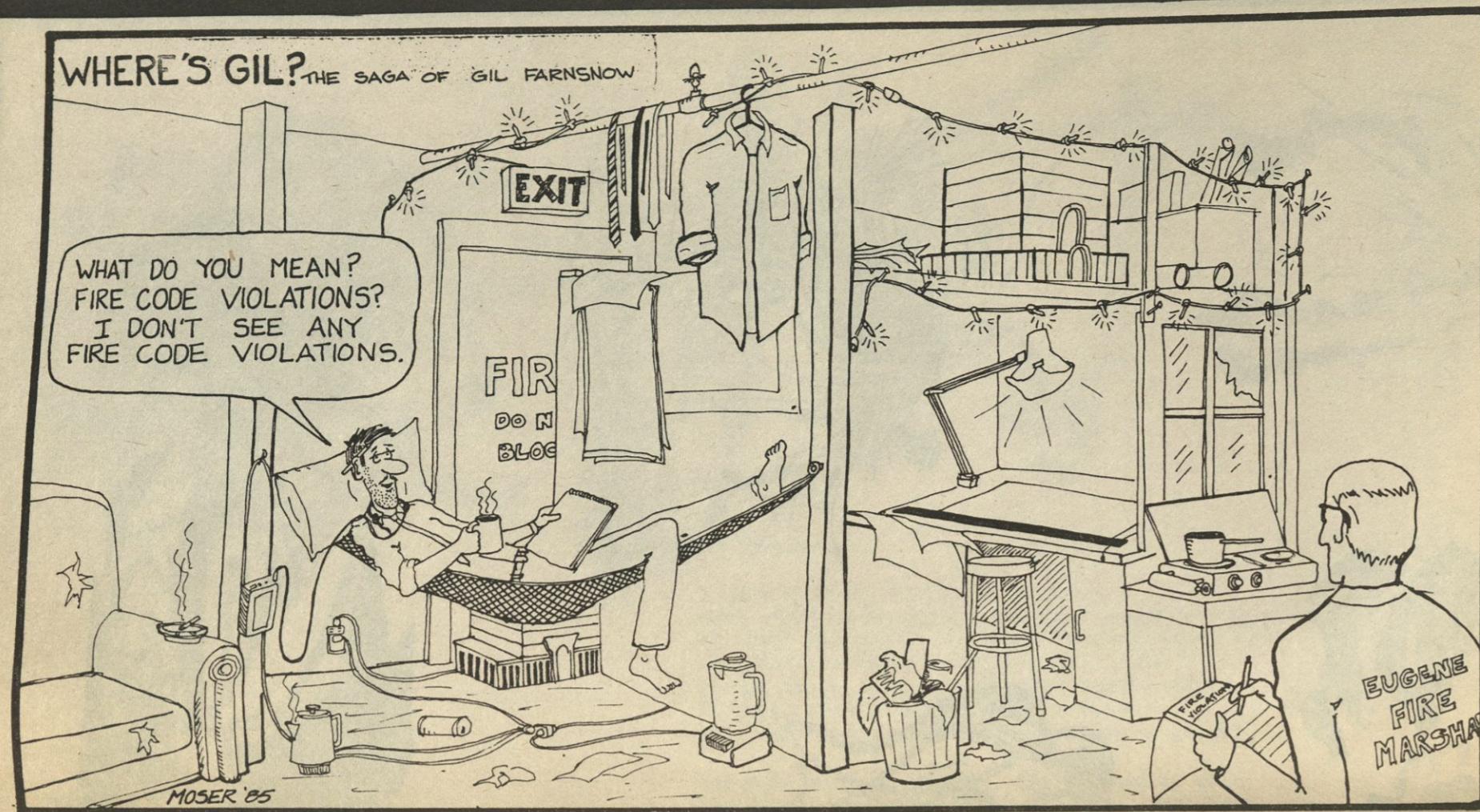
How well her wishes went! She stroked my chin,
She taught me Turn, and Counter-turn, and Stand;
She taught me Touch, that undulant white skin;
I nibbled meekly from her proffered hand;
She was the sickle; I, poor I, the rake,
Coming behind her for her pretty sake
(But what prodigious mowing we did make).

Love likes a gander, and adores a goose:
Her full lips pursed, the errant note to seize;
She played it quick, she played it light and loose;
My eyes, they dazzled at her flowing knees;
Her several parts could keep a pure repose,
Or one hip quiver with a mobile nose
(She moved in circles, and those circles moved).

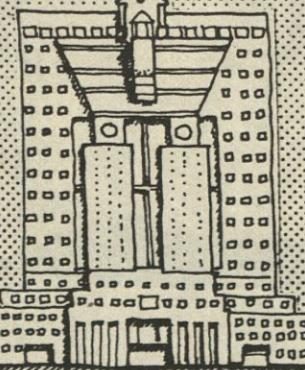
Let seed be grass, and grass turn into hay:
I'm martyr to a motion not my own;
What's freedom for? To know eternity.
I swear she cast a shadow white as stone.
But who would count eternity in days?
These old bones live to learn her wanton ways:
(I measure time by how a body sways).



[These paintings and collages were done by
an Art Education class as visual responses
to this poem. The originals were approx.
24x36 and very colorful. Thanks to Carol
Ten Eyck.]



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MORE THAN A QUESTION OF SEMANTICS

So often we hear someone say "... but we're really just arguing definition ..." as if that reduced the discussion to a less significant level or dismissed it entirely. Apparently semantics are considered, by some, to be not worth discussing; but they can be all. If the definitions were clearly understood by both parties in the first place, how many arguments may never have taken place?

In the field of historic preservation, practitioners have been actively attempting to define their terms — arguing semantics, if you will — for well over a century. Historical usage and practices have confused the definitions and often the issues as well. Then, too, there is the problem that some words are used differently in different countries and languages. Take the word restore, for instance. In Europe it seems to be the generic term for a lot of activities involving preservation or conservation sensibilities. In England, where debate has raged since the mid-nineteenth century, the term is also rather broadly applied, and what we call preservation is the broad sense of dealing with historic structures in an historically sensitive way. They call architectural conservation. In this, their terminology is more accurate.

In North America, restore has a very specific meaning which is really, after all the debate, essentially the same one Samuel Johnson gave in 1755 in his Dictionary of the English Language. Restoration, he said is "the act of replacing in a former state. To give back what has been taken away." This may seem obvious, and indeed, it is. Yet Viollet le Duc, in the 1850's managed to write, "To restore a building is to reestablish it to a completed state which may never have existed at any particular time." This, of course, defies human endeavor. It is as patently impossible to restore to a never existing state as it is to return to a place one has never been. Le Duc's definition can be discounted as a personal justification of his preferred approach, but it has clouded the meaning of the term. Unfortunately, it has also served to supply similar justification to generations of architects to whom leaving their personal mark

was more important than remaining true to the historical record or intent. That's okay, of course; as long as we call a spade a spade. Restoration it ain't.

The debate roars on, and its history is interesting, but, in the final analysis, it is academic. When the Dodd Report indicates that 80% of architects' work, today, is dealing with existing buildings, words like restore become part of the working vocabulary and their definitions are crucial. It is as important that we know what we're going to do before we do it as it is that we know where we're off to before we leave home.

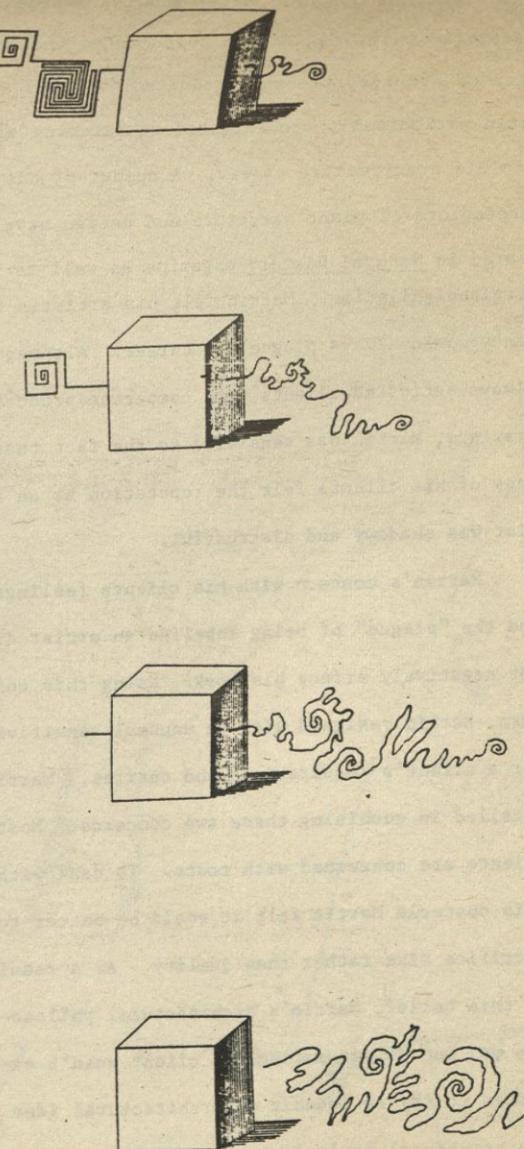
Preservation has become an umbrella term for a wide range of approaches to historic buildings. However, it also has the specific meaning of maintaining a structure in the same physical condition as it exists. The object, here, is to prevent further deterioration. Stabilization, consolidation and conservation of individual parts may be necessary to this end, but as little intervention as possible is the goal. Repair may also be necessary to the preservation process, but, in general, this is considered to be the next level of intervention. Reconstitution, on the other hand, is the piece by piece reassembly of a structure either on the original site or a new one. The most radical levels of intervention are reconstruction of a vanished building from documentary and/or archaeological records and replication of a building which continues to co-exist with its replica.

More pertinent to the work of architects, however, are things like renovation, rehabilitation, remodeling, retrofitting, and adaptive-use. Adaptive-use means changing or altering the function of an older building to maintain its survival, and is often the only economic way this can be done. To accomplish it, some or all of the other levels of intervention may be necessary. Renovation literally means renewing, and generally refers to up-dating the appearance, functioning or efficiency of a building. Rehabilitation also refers to modifications which are designed to extend the useful life of a structure but which give more consideration to saving its historical fabric and architectural integrity.

Remodeling, on the other hand, is a term usually

applied to interior work and makes little reference to historical sensitivity. Retrofitting is the remedial installation of structure, environmental control systems, energy conservation features and safety measures to bring the building into conformity with code requirements. It, too, implies as little intervention as possible.

The level of intervention is the key element in these definitions. It assesses them with reference to how destructive they are of the architectural and historical integrity of the structure. Deciding on the approach (establishing the philosophy), before beginning a project determines the level of intervention and establishes the terminology which describes the job. This, in turn, facilitates the decision-making and communication processes — providing, that is, that everyone involved has the same understanding of the semantics.



More than half of the architects licensed in Oregon are state residents who have graduated from the University of Oregon architecture school. Yet, fame or familiarity are relatively rare for this talented group. Will Martin was one member of this group that was gaining notoriety before his untimely death. The following is not meant to be an architectural review of Will Martin's work, but a look at the man behind the work. Work that ranges from a pizza parlour to a public square.

Known primarily for heading the design team responsible for Portland's Pioneer Courthouse Square, Will Martin was not only an architect, but a designer, an artist, and a student of living things. Martin was concerned that architecture not only address pragmatic needs, but also appeal to the eye. His work combined his own artistic concerns with the wants and needs of his clients. Many critics and admirers viewed Martin as more of an artist than an architect. In response, Martin asked a simple question, "What do you think an architect is if he isn't an artist?"

Martin's interest in art, specifically painting, developed while attending the art school at the University of Oregon. After showing a promising start in painting, Martin switched to the challenges of architecture and graduated in 1957.

Martin periodically concentrated on painting along with his architecture career. A number of his watercolors of plant structure and design have appeared in Natural History magazine as well as in Portland galleries. Martin felt his artistic tendency would always plague his career. Although he always satisfied clients with competent production drawings, Martin was sensitive to the fact that many of his clients felt the reputation as an artist was shadowy and distrustful.

Martin's concern with his clients feelings and the "plague" of being labelled an artist did not negatively affect his work. Using this concern, Martin designed with an unusual sensitivity for a client's requirements and desires. Martin excelled in combining these two concerns. Most clients are concerned with costs. To deal with this obstacle Martin felt it would be better to sacrifice size rather than quality. As a result of this belief, Martin's architectural philosophy was one of pragmatism. A client wasn't expected to try to inhabit an architectural idea or the structural equivalent of an architectural thought.



In spite of his pragmatic philosophy, Martin's work has been collectively categorized as eclectic, manneristic, romantic, and post-modern. These adjectives may apply to individual projects, but Martin's overall style would better be described as variable, flexible, and adaptable. "I can't point at things I've done and say this is what I stand for, this is my philosophy, and this is how that plays into what I've designed," said Martin in the July 1982 issue of Oregon Magazine.

The architecture that came from that pragmatic philosophy was a creative style deeply rooted in nature. This could be a result of his rural upbringing. The idea that man-made objects should compliment nature, perhaps emulate it, but never compete with it for attention was paramount to Martin. To shape his projects, Martin used a "philosophy of appropriateness" in their design. "I'm not concerned with a personal style. What I am concerned about is that each project has a whole different set of conditions to deal with," Martin said in an April 1, 1984 Oregonian interview.

"That's where the skill of the architect is important -- not that he superimpose another stylized piece of work that is his trademark on a given set of conditions," Martin states in the same article. Martin felt proud that he could solve an architectural problem in a personal and unique way and not overlook the social and community aspects.

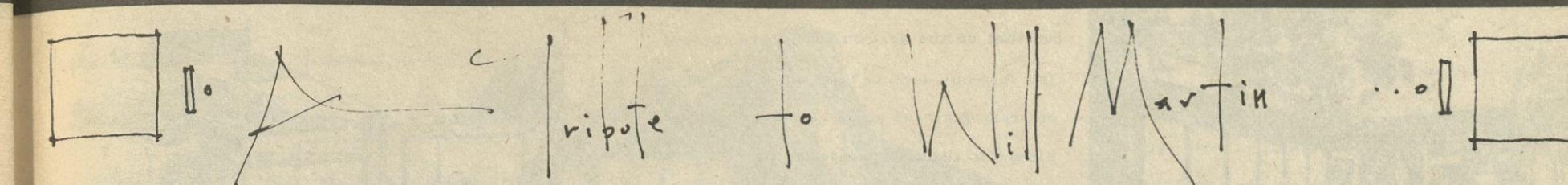
Even before the current wave of Post-modernism, Martin expressed an early concern with the architect as artist. The architect seemed to agree and disagree with post-modernism at the same time. In agreement he felt the edict that denounced decoration was bad. He felt it made the architect more closely related to the engineer than the artist. In opposition he had no qualms with gathering outside help on a project, as he did with Pioneer Courthouse Square. Martin was no Gravesian prima donna who felt the architect had an aesthetic

dictatorship over a project. Martin felt free to call in designers, artists, historians, performers, or almost anyone who might benefit the project's design. In the same Oregon Magazine article mentioned before, Martin conceded his need for outside help, addressed post-modernism, and noted the influence of his rural upbringing. "I guess I'm just not as sophisticated as Graves," Martin said. "He never had cowshit on his shoes."

Will Martin's personality may have made him as well known as his work. The words fun loving, boyish, light hearted, and tongue-in-cheek have been used to describe the late architect. As head of the architectural firm Martin, Sanderstrom, and Matteson Martin was a familiar Portland design personality. His ability to hob-nob with city officials and still remain a farm boy was noted after his design team won the competition for Pioneer Courthouse Square over 161 other teams. Some of his antics included showing up at a presentation dressed as a Mexican desperado, sending office staff out on "emergency" cigar runs, and adding a few extras to his production drawing of Pioneer Square. These extras included a fat woman being shoved onto a bus, a bank robber fleeing from the First National Bank, an intimate couple in a penthouse being watched by a pair of rooftop voyeurs with binoculars, and himself driving an old truck from which the model of the square was falling out of the back. When asked about the drawing Martin replied, "You work on these sketches for hours on end. You get bored sometimes. You need a little tongue-in-cheek relief."

It seems oddly ironic that Martin's death occurred just over a year after the dedication of his best known work and while pursuing a hobby he felt benefitted his work. Martin's career reached a high point with the completion of Pioneer Courthouse Square April 6th, 1984. It was a project Martin headed and felt very close to. Martin loved to fly and took up flying in response to years of dealing with the three obvious dimensions in architecture. Martin felt the experience of the magnificent sense of space really worked well with thinking about architecture.

In his work Martin liked to leave something for the observer to complete. After the crash of his vintage plane over Grand Canyon National Park, all that is left for the observer to complete is Will Martin's unfinished career.



"There was A Child went forth Every day"

Pout Philosopher

Teacher

Scientist

Mentor

The Giant Sunflower

The Romantic

What to live if not for passion?

What to do if not live for life?

What to do if not seek in life that which is elemental, underlying all that is, and finding square.

The Inventor Child.

Craftsman

Sending his sister off the barn loft in a Homemade aircraft.

Jeweler

Technician

Father

Delicate seeds, carried by animals or airborne, root in terra, grow and bear fruit.

Examinined by genius eye to inform design.

The Man.

Passion for his life constituents.

His love, his family, friends, and detractors.

An Instructor to any that asked.

A teacher by example, inspiration to any who saw his work, and who will see his work.

The Painter.

Endless sketch books

Sculptor

Endless studies

Musician

Each stroke searching and learning

Consummate Artist

Big Yellow truck.

The student.

Genius from the first day,

Nation's greatest by graduation.

Travelling fellow, studying in Napoleon's Ballroom.

Competitor.

The joy of exploration first, winning second.
(except for his gingerbread house competition entry:

"A Palace for an intergalactic ambassador from another planet." That was serious)

Pioneer Square

He died in flames, with his son Eric,
Canvas wing tip inches from clearing the
shear rock face, in search of minute botanical
wonders, and expanses of elemental force
exploding in light.

Mandolins. The Golden Room.

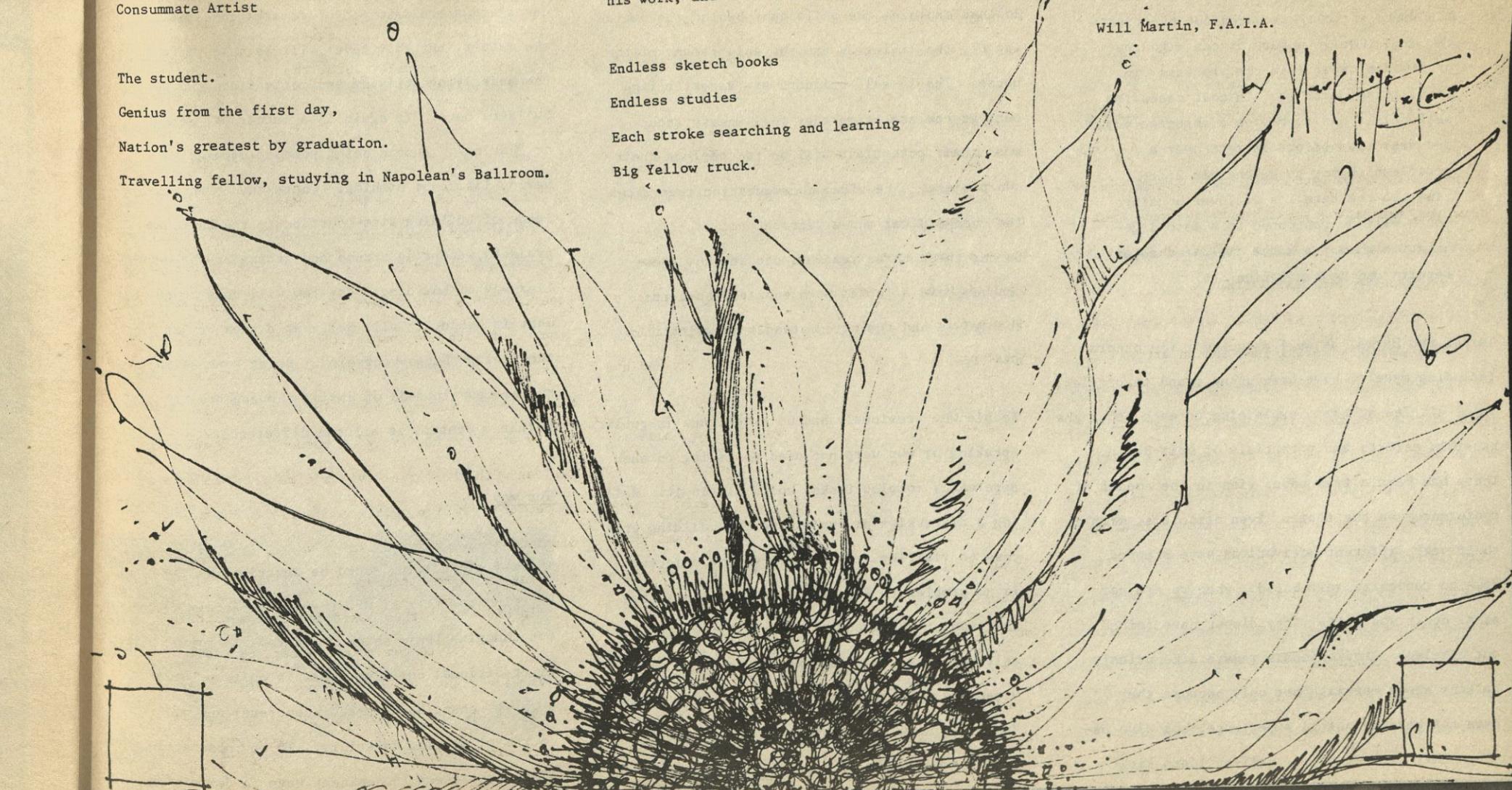
Crazy Hat

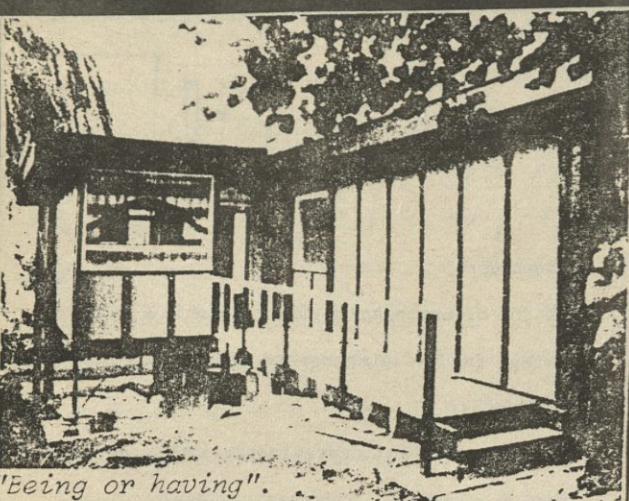
Big Cigar

Beard

" . . . In the dust of time
Through the space of Rainbows
We shall meet again"

Will Martin, F.A.I.A.

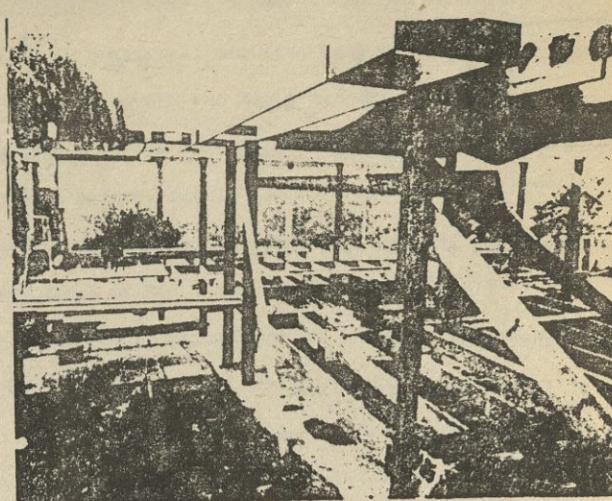




"Being or having".
And Hans Harms in a very recent book on self-help housing about the why's:

Interestingly, the reasons given by people for self-building are: first and foremost, that it is the only way in which they can own a home; secondly, that they want to live undisturbed and without paying rent; thirdly, that they need more space; fourthly, that it provides something for their children; fifthly, that it provides them with security for old age; and sixthly, that they want to live in the country and to have a higher quality house. None of them mentioned self expression which is often thought by architects to be a strong motivation. The biggest problem for the self-builder remains the high interest rate on mortgages and the very low value of his labor. Self-help of this kind does not question the exploitative nature of the high cost of finance capital in the process: in fact, it supports it. In most cases the self-helper has to pay on a mortgage more per year than before in rent over a period which may go beyond his lifetime, so the benefits of lower housing costs will be postponed to a second generation when the house will need major repairs and modernization. 6)

Turner and Harms, as well as quite a few others including myself, have been going round in circles, inner circles at that, explaining to each other the possible effects and potentials of self-build. There has been a tremendous rise in the amount of conferences on the topic. Even officials, with their very different motivations have stepped down to recognize self-build: when we are not able, do it yourself. They almost have joined our circles. Professionals remain like priests talking about marriage not only because they have not had the actual experience, but also because they are not of the self-builders kin.



own way". The most important thing about self-build or any other form of self-determination is not only as they, the marvelous Lewisham self-build gang show, about building and getting decent housing, it is also becoming another "being". Ken Atkins says, when he refers to escaping from his jungle, the apartment block, where he and his family lived before: "It is like getting out of a cave into a completely different world with many very different people who are in general nice and interesting."

Professionals can never identify themselves with the self-builder through analyzing what should be proposed for "them". The dilemma for people who are involved in the professional side of the self-build projects is, that they are not. They can discuss and make clever remarks concerning the matter, but they never will be able to feel the underlying striving and motivations the self-builders have. It again is a matter of "being" or "having": I mean being someone opposed to having little or nothing. There have been busloads of building site-tourists to the Lewisham projects wandering around and gazing at the peculiar way of building; very few will understand what is behind it all. Self-build goes beyond the "doing-things-yourself". Being someone in the process instead of having the opportunity within a system, is all the difference.

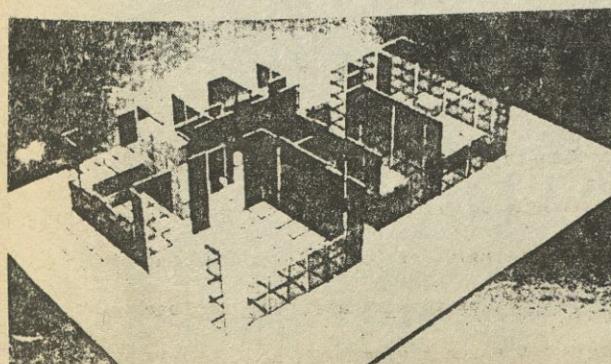
The way

The way of building could be described as the knitting together of off-the-peg materials without changing their shape or state. In common or traditional building there is quite a lot of shaping, changing of state (concrete) and of course of placing materials. To me those activities represent the eminent keys in describing

the way of building.

In order to follow the principles of the Segal doctrine one must choose a module. The module, if rightly chosen could bring all the structural components and materials into relation with each other. You cannot change the production forces by simply imposing the module on them. It should be the result of an analysis of building materials. "God bless our module" was the credo of the sixties and seventies and in the search for a common approach, professionals in their confusion decided for the 10 and 30 cm modules, disregarding the actual size of materials and construction details. We will probably live to see the last deaththroes of the decisions that were then made. Segal's approach is to design a way of building that will easily incorporate the available materials on the market. The result of his investigation is a 60-6-60 grid in which the 5 cm is in fact the dominating measurement as it is represented by numerous little pieces of wood (spacers, blocks) that lead the self-builder on the way. Once the portal frames are placed on the piers, the taking of measurements is superfluous. The 60-5-60 zones are combined with overlapping elements such as the wall battens measuring 10 cm. This trivial arrangement allows the self-builder to place the outer and inner wall package without a problem, because the tolerances and verticality can be easily met.

In traditional building one of the issues in how to fasten down different elements. The joints here are the essential parts of the construction: systems live or die because of joints. The way Segal proposes to group the materials is almost the opposite, as he tries to make as few fixed connections as possible. The wall package consists of three layers tightened between battens on the inside and outside. The arrangement means that one can wait up until the last moment to make the final adjustments to the facades. In



House near Bedford, 1981.
With and without facade infill.

Lewisham one could see couples working on the kitchen outfit one weekend while the finished walls were still not in. This means that in contrast to most other ways of building, the sequences of placing the materials after the portals and the roof are made are rather independent. The self-builders found this of great advantage, because they could, within certain ranges, select their weekend or evening activities depending on the weather, the number of people on the site or their mood. Even now when almost every house is lived in you can see facades that have not been lined up; "it is a job you can do when you have time and when the weather is all right".

Apart from many details which from lack of space cannot be dealt with here, I should at least mention Segal's insistence to have materials handled only once and to have no more than five or six crafts-based activities in total. Comparing that aim again with the more common way of building it makes sense to limit the activities and crafts for self-builders. In contrast to the Lewisham scheme, people building their own houses in the same way as professionals do, are in fact acting as laborers; delivering newspapers could also pay a professional and might work more effectively.

In Lewisham the carpenters that were in the group of self-builders had to adjust to the Segal system just in the way the other ones did. And of course some were stronger than others, but in the long run despite the predictions of the suspicious experts, all of them, regardless of age or sex have made it. The self-build scheme in Lewisham could be described as "building apart together". (BAT) Unlike other schemes the in-

dependence of the members of the groups is tremendous. The BAT relation of the members means they only need help from others on special occasions, such as raising the portals. Therefore the building race can differ to a great extent and of course the starts can be individual. During the building process the set backs the self-builders experienced were caused by the strictly uncoordinated procedures that were officially found necessary to get the materials to the site.

In order to have a smooth process there should be no intervening parties that have no related interests; in Lewisham, because of official rules for ordering the materials, self-builders were often stuck for weeks. "If they would have allowed us to spend the money that was granted to the project, we could have ordered the materials ourselves directly, probably cheaper and much quicker".

Referring to the "clue" the Lewisham scheme has proved that actually anyone could be or become a "human being", when the basics are there. Current opinion is favorable towards innovations, different thoughts, experiments, etc. and it is certainly a hopeful development. Up till now we never recognized the impossibilities we created together. The ones fighting then get a better chance today. Segal is just one of them, the self-builders are just fourteen families, but a recent BBC program about the Lewisham project made over a thousand people respond. "We don't know how to handle this, we might as well be professionals!" Ken Atkins said hoping to get more schemes going; the perspectives are good, it is becoming a disease after all.

At a tiny site at the Eindhoven University Grounds we have only very recently put up a Segal structure and experimented with different combinations of materials. After working irregularly for only two weeks we have discovered a few golden rules for certain details and materials, but we also came to the conclusion that in fact regardless of the kind of materials or elements one wants to apply, the basic principle is very sound and it works. We are planning to continue along similar lines, to keep on experimenting, illustrating to experts and officials the merits and costs of building, organizing and living. One just can hope that tiny drops open big eyes.

REVIEW WEEK

	8:30	12:30	1:30	5:30	7:30	11:30
MONDAY						
	Room Arch 281: Herbert TEN APARTMENTS IN CORVALLIS 204 LA	Arch 281: Herbert (continued) 204 LA	Arch 281: Goode CORVALLIS HOUSING 266 LA	Arch 281: Copur URBAN HOUSING, CORVALLIS 204 LA	Arch 281: Goode (continued) 266 LA	
	Arch 380: Tsolakis A CENOTAPH IN PIONEER CEMETERY 283 LA		Arch 380/La 489: Peting/Melnick PARADISE REGAINED: MT. RAINIER 283 LA			
TUESDAY						
	Arch 281: Copur (continued) 204 LA		La 589: Diethelm (continued) 283 LA	Arch 281: Boddy HOUSING IN AN URBAN SETTING 204 LA	Arch 281: Boddy (continued) 204 LA	
	La 589: Diethelm RIVERFRONT COMMONS 283 LA		Arch 281: Brown CORVALLIS HOUSING 266 LA	Arch 281: Brown (continued) 266 LA	Arch 380: Reynolds MALHEUR FIELD STATION 283 LA	
WEDNESDAY						
	La 389: Vala WILLAMETTE GATE 266 LA	Arch 581: M.Utsey INCOMING OPTION III STUDIO 204 LA	Arch 380: G.Utsey CONGREGATE HOUSING FOR THE AGED 204 LA			
	Arch 380: Hodgdon BUILDING FOR THE DANTE ALIGHIERI SOCIETY, BOSTON 283 LA	Arch 380: Genasel OFFICE BUILDING 266 LA	Arch 585: J.Finrow SMALL ELEGANT DEPARTMENT STORE 266 LA			
THURSDAY						
	Arch 380: Thallon COMMUNITY FITNESS CENTER 266 LA	Arch 481: Moursund MUSIC AND DANCE CONSERVATORY 204 LA	I.Arc 388: G.Finrow BED & BREAKFAST INN 204 LA	Arch 380: G.Utsey CONGREGATE HOUSING FOR THE AGED 204 LA		
	La 389: Hulse UTOPIA STUDIO: SOCIAL VALUE AND PHYSICAL FORM 283 LA	Arch 481: Plesums INNER CITY AS HOUSING EXHIBIT 283 LA	Arch 380: Kellett CHELAN COMMUNITY THEATRE/ CONFERENCE CENTER 266 LA	Arch 380: Kellett CHELAN COMMUNITY THEATRE/ CONFERENCE CENTER 266 LA		
			Arch 380: Shellenbarger THE MOVIE PALACE, REVISITED 283 LA			
FRIDAY						
	Arch 380: Pettinari SMALL HOUSE DESIGN INTO WORKING DRAWINGS 283 LA	Arch 380: Piccioni SPRINGFIELD CHURCH OF THE BRETHREN III 266 LA	Arch 481: Dole RESIDENTIAL HOTEL 283 LA			

Design Studios BUILDINGS

ARCHITECTS & DRAFTSMEN

Architecture
and Design

design

CONSTRUCTION

THE
TIMELESS
WAY OF
BUILDING

Design Studio
Counting sheep, and
competitions
Drawings
and trees

