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AVENU



BAG TALK

BROWN BAGGER REPORTS by the

Center for Environmental Research

A series of successful Brown-Bag meetings have taken place since last reports in Avenu. Don Petting shared his interest in building with sod. Distribution systems was the subject of Pat Piccioni's lunchtime meeting. John Hermannsson, an Arch. graduate student, discussed his research on passive solar energy. Most recently, Dick Smith talked about his book in progress, Neighborhoods and Houses in the Japanese City.

Dick's manuscript, with its many drawings and photographs, takes a unique place in writings on Japanese architecture; it explores relationships of architecture and community in the form of a case study. Dick talked about his research methods, articles on which he has published in architectural journals. Publication was a key word in that discussion. As few architects write books, ready channels to publishers do not exist. Dick explained some of the realities of the world of architectural publication that he has confronted in the process of trying to publish his book. He is interested in finding a student skilled in creative writing to work closely with him on the editing of this manuscript.

John Hermannsson gave a guided tour of the passive solar wall (modelled after the French Trombe House) on the roof of Lawrence Hall. He explained the systems of data collection he is now using, measuring the outside air temperature and 12 points through a one foot thick section of brick wall. John is organizing work parties so that students can be involved in the data collection process. Tuesday, May 6, about 10 Architecture students will meet in the ECS lab to convert temperature recordings from millivolts to degrees Fahrenheit. After this is complete, data can be further analyzed by computer. If you are interested in contributing to this project, call John at 344-2647, or leave your name and phone number in his mailbox in 266 Lawrence.

Pat Piccioni is presently researching the relationship of distribution systems and architecture. He emphasizes proximity and mobility - the difference between walking down the block to buy a loaf of bread and driving a mile and a half to a shopping center. He is interested in having students work with him - as individual or group special studies, or as a work study position. If you care about understanding the way distribution systems are affecting our environment, and working for choices in the future, get in touch with Pat.

Building with sod is an interest of Don Petting's. He talked about the growing movement of terra-tecture, sod roofs, underground buildings, and soil-cement as a building material. He feels that research on earth as a building material is needed, and sees 4 main areas to be explored: 1) a historical survey/catalog of archtypal uses; common benefits and problems; 2) hard data on energy savings - heat loss and gain; 3) psychological and social values and aesthetics; and 4) structural aspects and the building code. If you share this interest, Don would love to talk with you.

If you are a faculty member or a student and you want to share your interests with our architectural community, come to us at the Center for Environmental Research. We want these brown-bag meetings to become a continued forum for communication.



GETTING IT STRAIGHT

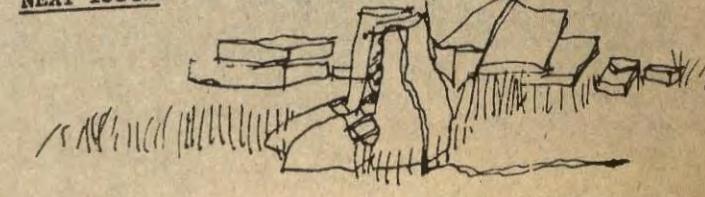
by DON PETTING

It would seem, in a department in which undergraduates spend an average of approximately 6½ years before earning a bachelor's degree, that said students ought to receive more than a sheepskin signed by Gil Farnsworth, 42 parking tickets and a yellow-green alumni card. And some do. Perhaps as an added defense against "hard times" or simply because of a genuine interest in other disciplines, an increasing number of students have been asking about the availability of a second major and a second baccalaureate degree. And why not? Think of the possibilities; an architect with a law degree can take care of his or her own defense in lawsuits or an architect with a CPA can declare bankruptcy unassisted.

But, as you might expect, it is a tricky procedure and here is what I would recommend. Find out from your advisor (you know, the person whose name appears on your grade report) your status within the program. Determine also your status within the other degree program you are interested in pursuing. You would have to meet with a representative advisor from that department. Then, University legislation requires that you graduate in one program and take a minimum of 36 additional term hours in the second program to earn the second degree. The Catch 22 is that you pay graduate tuition, though only earning a second baccalaureate degree. The legislation is fuzzy, but it appears that students who first graduate in another field, then continue architecture need to take an additional 97 hours. I have asked for clarification on this because I was initially told 27 hours was all that was necessary. If you can't trust your registrar, who can you trust? Before doing something so rash as to graduate, see me so that the department is clear on your intentions and so that the proper paperwork can be accomplished.

Finally, the summer design list has been posted. Please initial the list if you expect to enroll. If not, please let me know by note. Thanks.

NEXT ISSUE: Admissions Actions.



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SPRING!

NOTICES

NEWS RELEASE

Lecture on Architecture of Alvar Aalto

William Miller, Assistant Professor of Architecture at the University of Arizona will deliver a slide lecture entitled Alvar Aalto: A Thematic Study, at 8 PM, Wednesday, May 19, in Room 107 Lawrence Hall. The famous Finnish architect Aalto designed the library at Mt. Angel Seminary in Mt. Angel, Oregon and one other building in the United States. Mr. Miller's lecture analyzes the themes appearing in Aalto's work: allegory, Aaltosque space, light, the undulating surface, and the use of planting. Mr. Miller has lectured widely on this subject and published numerous articles on Aalto.

A reception will follow the lecture in Room 141 Lawrence Hall.

• STEFANO ZEGRETTI •
→ MAY 11 8 PM 107 LAWRENCE
URBAN PRESERVATION IN EUROPEAN COUNTRIES "

AND
→ MAY 11 10:30 AM 283 LAWRENCE
WITH ROSARIA HOPPEN'S CLASS
" THE HOUSING PROBLEM IN EUROPE "

• RICHARD CAMPBELL •
→ MAY 12 8 PM 177 LAWRENCE

" ARCHITECT RICHARD CAMPBELL ON HIS WORK "

If you have ever given thought to what happens to graduates of your school of architecture, this article is for you.

Avenu is currently engaged in formation of a questionnaire to be filled out by two persons who graduated from the school two years ago. Possible questions: Are you working in the field of arch? Do you intend to become registered?

Now we need your questions, dear readers. Send us what you would like to ask these veterans of the outside world. Your questions and/or suggestions may be dropped in the Avenu box, 3rd floor, or our mailbox in the office.

MEMORANDUM
TO: DEPARTMENT CHAIRMAN AND DEANS
FROM: KENNETH S. GHENT

Applications from University of Oregon students for awards for graduate study abroad in 1977-78 under the Fulbright-Hays program and certain foreign government programs will be due on about October 19, 1976. Because this date comes early in this fall term it is very desirable that students who might be interested see Mr. Ghent in room 172 Oregon Hall (afternoon) Sometimes in Spring term. Please do whatever you think is necessary to bring this to the attention of possible candidates.

Seven University of Oregon students are studying abroad during 1975-76 on these grants. We have nine finalists for awards for 1976-77 (but only two confirmed thus far). The competition is one in which University of Oregon candidates have had some success.

NOTICES

* There is currently a Fine Arts student exhibit of weaving in the Lawrence Hall gallery, which is on the first floor of the Fine Arts wing. Hours for the gallery are 10-5 Monday through Friday. The exhibition closes on May 14. Hurry and see it!

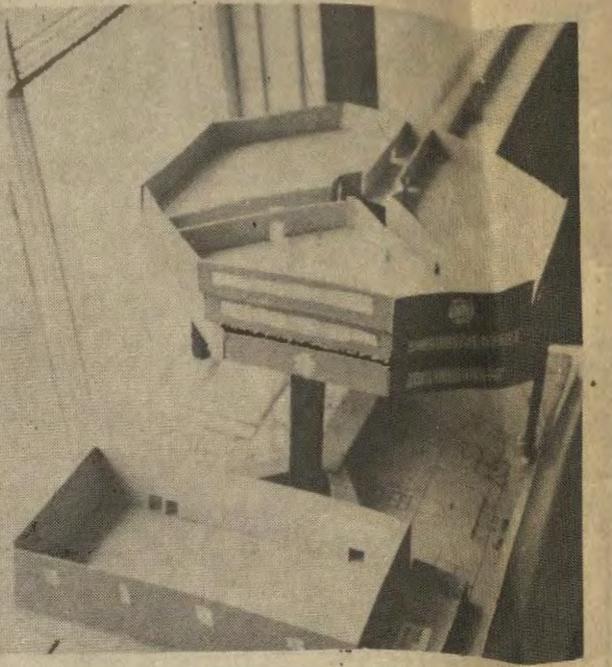
* Articles for the last AVENU are due Monday, May 24, so we can get the last issue to you before finals week. This gives you three weeks to prepare articles and invent drawings for the farewell edition.

* Landscapers: It is envy with which we architects and planners heard about your trip to San Francisco, and the get together at the Morse Ranch. Would anyone like to write an article about these experiences for the AVENU? No gloating please.

THE KIDS' OWN SCHOOL

During the fall and winter terms, Mike Shellenbarger's design section was involved in the re-design of Stella Magladry Elementary School in South Eugene. Stella Magladry School is the smallest school in Eugene (130 students).

During the fall term, Mike Ruyan and Dennis Pacheco asked the 6th graders at Stella Magladry to design on paper a school and a personal space for themselves. This project was repeated in the winter term. The results were surprising. The schools took on the character of such things as the human foot or massive structures, which enclosed a motorcross track along with the school. The personal spaces usually were high technology adjustable lounge chairs with close circuit television ("for contacting instructors & watching educational programs"), stereo headsets, swing away desk tops, pocket calculators and all needed materials at an arm's length. An interesting observation of these students is that high technology things were very prevalent in their designs. The most common thing found in the designs were pin-ball machines for entertainment during rainy days.



One of the things that I got out of working with these kids is that they are much more sophisticated than we ever give them credit. Many of us in the design section found that we got our best reviews from the kids instead of our faculty members. This occurred often enough that a group of us at the winter term final review wanted to talk only with the kids. My own feelings reinforce this, since what I have noticed is that while our faculty members, and any one with an arch. background for that matter, tend to talk about the arrangement and relationships of spaces while the kids talked about what it actually would be like to be in one space looking down into another space. It seems to me that, especially in the context of a school, the experiencing of a space is of as much importance if not more than the arrangement of these spaces. What this basically means is that in a 10 week period, although short, it is important to take a design into the scale of many "3-dimensional" drawings and a very well developed model, one in which the interiors as well as the exteriors are developed to the point in which one can experience what it is really like to be inside that structure or outside on the site.

This is a tall order but it seems to me that this is the only way in which you'll ever end up with anything more than a "cardboard" design at the end of a term.

by Dennis P. Reilly (jf)

Finally we asked these 6th graders revise their designs and make cardboard models of them. They also built their own personal spaces around their desks, as they do once a year. The personal spaces were quite intriguing and were often reminiscent of Raffaelo's ping pong review. The building designs became more conventional this time, possibly due to their instructor's influence or very possibly due to the students having to transmit their designs in 3-dimensional cardboard models. These models were understandably crude, their only cutting tool was one paper cutter, and were often out of scale, ex. an elevator the size of a class room. However, they were in many respects very imaginative, again with this technology aspect creaping in (ex. a rotating administration office). Many of the designs had also developed very "neat" places to be in.



LETTERS

Bravo, Dick Smith, for your eloquent letter in Avenu, Volume V., No. 8.

The tendency of this generation of students with little individual opinion of their own is to transform respectable design guidelines (whether they be Janov's, Jacobs', Scully's, Jung's, Tolkein's or any others) into biblical texts. This phenomenon can be attributed to any of a number of reasons. One may be that peer pressure asserting itself lends security within a clear set of social limitations and rules so that issues become either right or wrong--no shades of grey exist here:

'Rural setting' design (i.e. woodsy, barnsy, Viktorianesque-sic) popular these days is a valid search for honest values. But, I contend that urban design being ignored as too impersonal, hence 'wrong', may be perhaps in greater need of a value search. However, each has elements worth exploring and developing but neither is right nor wrong.

The 'I(we)-like-it' syndrome so prevalent is also a factor in the bibilizing of design guidelines. Successful architecture is often an arbitrary manifestation of reasonable and well considered criteria. The problem lies in students misreading and/or not recognizing theories behind such architecture and, rather, judging only its visual impact and style. So, a building becomes an 'I-like-it' or an 'I-don't-like-it'. An ego then is involved and criticism of someone's 'I-like-it' building is interpreted as criticism of that person and judged hostile. Taste and vogue begin to dictate design and objective considerations get put by the wayside.

A third and perhaps most serious reason for this phenomenon of idolization is lack of any other input and influence besides that which is fashionably consumed in the immediate environment of school and peer/place. I am constantly hearing the Mike Utsey, Tom Hacker, Bob Harris, etc. reading lists. They are worth regarding but blindly we students are allowing our lives to be solely controlled by the regional dictates of the Register Guard, Chris Alexander, Newsweek Magazine, Channel 13, Columbia Pictures and Saturday Market to name a few. I suggest we reach out and seek concepts from other than just the easy sources.

Controversy, debate and exchange are healthy in the educative process but important answers won't be found in Lawrence Hall if we are all slapping each other on the backs for designing right buildings, right these, and right those. Not until we have guts enough to step out of our provincially and sociogically stringent bounds will we become better designers of our own and others' lives and spaces.

Andrea Thorsen
Senior
Architecture and Allied Arts

DARK HORSES MAKE BID

Just a note to let you all know that the Business & Construction Program is alive and kicking. Revived student interest promises to effect some positive changes in the near future.

Under the austere guidance of Albert Pastine fourteen B&C students are participating in the spring SEARCH seminar. The idea is that the students wanted a format whereby they could meet and evaluate questionable aspects of the B&C program. It has been a commonly held feeling among B&Cers that recognition and representation has been unjustifiably lacking over the years. Our goal is to expand and improve the information and services available through the B&C Program and to make needed changes in the curriculum.

For starters, the following priority areas have been identified as either inefficient, non-existent or insufficient in the current structure of B&C: advising, curriculum revision, program admittance, summer work info, scholarships, funding (non-existent), newsletter and graduate communications.

Groups of two to five students are exploring solutions to these problems. And the findings are to be presented to Mr. Harris and Mr. Gilliland and to the general faculty of the Business and Architecture schools later this month.

We recognize that answers to some of our problems are complex and may not be readily achieved. But we also feel that any progress made this term will only serve as an incentive to continue our efforts.

Input, however, is as limited as the number of people who are interested enough to get involved. The B&C seminar meets every Thursday afternoon at 4:30 in room 254 of Lawrence. Comments and suggestions on any matters relevant to the program are strongly encouraged.

For every meeting during the month of May a guest from the local construction industry has been invited to speak about their particular field of expertise. The tentative schedule follows:

May 6: Donald Micken, Architect.

May 13: Richard A. Chambers, Architect and Contractor will discuss his design/built experience.

May 20: Mystery Guest sponsored by Mike Heiman.

May 27: Don Furtick, B&C Grad, local developer/contractor.

We cordially invite anyone interested to sit in on these discussions and find out about the construction industry from the people who are in the know.

Yours Truly,
B&C PHANTOM

P.S. You'll be hearing more from us....

GRADES

There is an advising system that has been proposed and is to be discussed and voted on in an upcoming departmental meeting. Being a member of the Advising and Records Committee, and seeing the need to bring about changes in the operations of the department, I think it is important for students to be aware of the proposal.

Basically the proposal deals with structuring the existing advising meetings -- those that take place at the end of the design studio between each student and faculty -- and an additional special advising system that will effect students doing marginal or unsatisfactory work in design. As the proposal is now written, the consequences for grades and grade patterns is as follows:

Grades	Consequences
Each P, PC, or 1st PM	None
1st N or 2nd PM	Special Advising
2nd N	Sp. Ad. & Poss. Disqualification
3rd PM	Sp. Ad. & Add. 5 hrs. Design Req.
2nd PM plus 1 N	Sp. Ad. & Add. 5 hrs. Design Req.
3rd N	Disqualification & Sp. Ad.
4th & ea. add. PM	Sp. Ad. & Add. 5 hrs. Design Req. for each PM over the 3rd PM.

note: pass provisional will no longer be used and pass marginal will be instituted

When a special advising meeting is triggered by a grade or grade pattern, then a meeting, consisting of the student, the faculty involved, at least two faculty and one student from the Advising Committee, and the option for an additional faculty member by the student, will take place at the end of finals week. If the student doesn't make the meeting then he/she will forfeit his/her design assignment for the rest of the year and until such a meeting takes place.

This system has been proposed after looking at the way our department operates, or fails to operate, in dealing with students who are having problems in the design program of our department. The special advising system is basically dealing with those students who are the exception, not the norm, and therefore it will only affect a small proportion of the student body. If it were instituted for this past winter term, for example, the special procedures would have involved 11 students out of an approximate total of 300.

Although this affects only a few, the proposal is very important for those who are having trouble. The committee feels that a structure is needed because at this time there are students unaware of their precarious position in the design program. This is partially due to the fact that faculty have failed, at times, to directly state to individual students that a provisional pass has been assigned and to convey the seriousness of their marginal standing. It is felt that there needs to be a clearer mechanism to convey this information rather than on an inconsistent individual basis, so that students will be aware of their position and can be properly advised. In some cases, it can be projected that the student would possibly be directed to a field of study more in tune with his/her interest and level of development. All in all, the proposal is trying to get at the problem of students being misinformed or unaware and to work towards eliminating the problem of students graduating with a very marginal record -- a grading pattern in design consisting of PP's, N's, and I's.

The proposal was presented as a notice of motion at the last departmental meeting on April 30 and there was some preliminary discussion regarding it. A few comments showed concern for:

-- maintaining a grade notational system that differs little from a differentiated grading system
PC P PP N

A B/C D F
-- basing an advising system on a grade notational system -since some students doing adequate work may need special advising

There was some support for the implementation of the standard university P/N system with a separate structure to signal special advising. It was suggested that a list be generated by each instructor towards the end of the marking period and sent in with the design "grades".

If the advising proposal is passed and implemented it will require extra time and effort (as would any additional structure) on the part of the students, faculty, and staff. Therefore, I feel it deserves attention by all. A copy of the draft is on the advising board across from the architecture office. Major discussion will take place at the departmental meeting on

Tracey Brown

Line Reference Target LRT-BE4-V7

The result of the first persons in the job market has where possibly 25% of all were overeducated for the job they is placing an enormous burden don't have the access to a co find themselves competing for typically "blue collar" media attention has focused Pad dishwasher and Miner de. What very few of these scare is what happened to the lower men who used to fill these p subtle effect of such article us sympathetic with the colle out doing manual work, as of human talent, where that been expressed for the med body is utilized and whose never been encouraged by ed On been the creation of a down educated working class comp middle class aspirants. Sign of the growth in higher education those who actually care few minority backgrounds, a small in their respective classes percentage of those at com are likely to be the main's phenomena, although the impossible to make this education, as well as the returns, have not aff those who had only begun 1960's. The square off the lower middle class

These factors overall economic cond such side effects as studied carefully, with between liberals and conservatives and disadvantages and advantages of college education, a movement like the Vietnam challenge the country to of contradiction

The immediate ag tuition, which here common with many students world, has already prov riots in France. On the worker is likely to change relationships, and what seen as a real positive more humanistic ways products, something wh been a goal of "unmed is now being feared employment and under antagonism to "peace"

So far, a median to accept this later to discourage upward growing unemployment obscured the crisis into the labor market to understand from importance of coll waves and conditions a well socialized that supports pur Even while accept doing petty burea many of those who positions tend to continue to dream the right moment to see oneself a doing, as in an teacher as a bu waitress. Some the lives of ot and come to a p those who have jobs. When su not from the e doing certain feeling about from a perspe understanding human beings,

For the of becoming competitive and illusion further into that very f ever take o the myth of collective work for m The issue a profess advance professi committ job sec they wi their l and se action

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 C - HUBKA
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 F - ? ? ?

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3RD FLOOR LAWRENCE

GAME ON:
 MAY 19th
 AT 4:00 P.M.

THE PARK ON 38TH & HILARY

SKIP ALLEN - SHELLENBARGER'S STUDIO
 ~ OR ~
 ESTHER GARDECKE - KLEINSAASSER'S STUDIO

MAKE BID
all know that the
Program is alive
student interest
positive changes

THE SQUEEZE

Newsweek Magazine carried a feature article "Who Needs College?" in the April 26 issue. I would recommend reading it for any of those believe the nation has begun a recovery from one of its longest recessions. One can learn a lot from the statistics presented here, as well as from the general tone of the article, the lack of real analysis.

In 1969, an average college graduate had a 1% earning advantage over a non-graduate in starting salaries. Currently, that advantage is plunged to 6%, which is beginning to make people think about the time and finances committed to a college education. The lifetime advantage of the degree has also declined from 11% in 1969 to 7% today. As real wages for labor have also declined absolutely (that is, wages buy less goods) by 5% during the same period, which the article does not mention, the loss in the college degree advantage does not represent a relative gain on the part of the average worker.

The result of the glut of "over-educated" persons in the job market has created a situation where possibly 25% of all wage earners are overeducated for the job they are doing. This is placing an enormous burden on those who still don't have the access to a college education, and find themselves competing against college grads for typically "blue collar" positions. Much media attention has focused on the plight of the PhD dishwasher and Master degree cab driver. What very few of these scare stories talk about is what happened to the lower class women and men who used to fill these positions. A more subtle effect of such articles is to make us sympathize with the college grad who's out doing manual work, as if that was a waste of human talent, where that feeling has rarely been expressed for the uneducated worker, whose body is utilized and whose creative potential has never been encouraged by education.

One by-product of the increasing squeeze has been the creation of a downwardly mobile, "over educated" working class composed of former middle class aspirants. Since a large amount of the growth in higher education was among those who actually came from working class and minority backgrounds, a small dent in their respective classes, but a significant percentage of those at community colleges, they are likely to be the ones losing in this phenomenon, although the article makes it impossible to make this conclusion. The cost of education, as well as the diminishing economic returns, have the net effect of discouraging those who had only begun to make gains in the 1960's. The squeeze affects minorities and the lower middle class disproportionately.

These factors cannot be separated from the overall economic condition of the country; such side effects as "over-education" are being studied carefully, with great debate raging between liberals and conservatives about the advantages and disadvantages of a general college education. There is already the veiled concern that watching the evaporated wage of a college education, a new militant national movement like the Vietnam War protests, will challenge the country for this manifestation of current contradictions in the economy.

The immediate aggravation of increased tuition, which we here at Oregon are feeling in common with many students all over the western world, has already provoked massive protest and riots in France. On the job, the over-educated worker is likely to challenge established work relationships, and what could objectively be seen as a real positive force in stimulating more humanistic ways of improving work and products, something which I should add has always been a goal of "uneducated" organized labor, is now being feared. The combination of unemployment and underemployment is a dangerous antagonism to "peace-loving" industry.

So far, a media campaign to convince people to accept this latest squeeze as unfortunate, and to discourage upward mobility, combined with growing unemployment statistic manipulation, have obscured the crisis. The college educated pushed into the labor market are also more likely not to understand from their own class history the importance of collective activity in keeping wages and conditions improving. There exists a well socialized sense of independent action that supports pursuit of individual solutions. Even while accepting the reduced work opportunities doing petty bureaucratic work or manual labor, many of those who come from families in higher positions tend to see them as temporary, and continue to dream of transcending the job when the right moment exists. There is that tendency to see oneself as different from what one is doing, as in an architect driving a truck, a teacher as a busboy, an engineer as a cocktail waitress. Some gain a profound understanding of the lives of other people in these same places, and come to a position of real identity with those who have always been forced into those jobs. When such a sense of injustice arises not from the elitism of feeling superior to doing certain work, but from shared collective feeling about the plight of working persons, from a perspective of having been educated, understanding the real creative potential of all human beings, a fundamental awareness has occurred.

For those who desire to realize that dream of becoming professionals, and manage to enter the competitive field of architecture, the competition and illusions of self-definition propel one further into individualism. Despite the prospects that very few who gain entry into the field will ever take over a partnership or become designers, the myth of attainment causes many to reject the collective attempts to change the realities of work for most persons in architects' offices. The issue is not simply one of the low wages for a professional group, and the continual lag in advancement. The fledgling union movement in the profession is also an attempt to foster social commitment, increase minority hiring, and gain job security. But as most architects still believe they will not be one of that majority that spends their lives writing specs or detailing bathrooms, and see "professionalism" as opposed to collective action, the movement to unionize has met resistance.

This resistance has been fed by misleading scare campaigns, appeals to personal private pay raises, and in some cases, dismissal of activist architects from offices before union votes. Such activity has been documented in many of the "liberal" offices in the bay area. The problem of low pay and job security may lie in historical trends and contemporary events far beyond the office walls, but this should not defeat attempts to address some of these problems at that scale.

Within the limits of the profession as it now exists, inroads are being made in developing a sense of the position of the average working architect, who

may come to understand she or he has something in common with working people elsewhere, who are bearing the brunt of the growing economic crisis.

Here then there is an opportunity for collective positive action, perhaps a chance to create small changes, as part of a larger movement.

For those who choose not to penetrate the existing professional world, for whatever reason, but manage to create workable alternatives, the situation will be quite different. Often, on a short term basis, taking alternative work at reduced wages can provide a tremendous learning experience as well as being the only feasible way to do creative work. The great power of such option is the direct evidence it provides of our and all humans abilities to do meaningful, careful work.

I have myself enjoyed my own "alternative"

role as architect carpenter, but have no illusions about this work as a general solution to the current job squeeze for everyone; it is not a secure, enduring arrangement.

The existence of undervalued housing, my relative youth, health, and lack of family responsibilities, allow me, like many of my peers,

to depress our wages and create alternative options.

The surplus wealth that supports us may have once supported more expensive labor and design, but as

the economy shrinks, I shrink with it, which is comparable to depressing the exchange value of my work, which I can afford to tolerate. This is not a situation all Americans can tolerate.

And as competition in the alternative sector is increased, while spendable income decreases, many of our peers are discovering through experience why middle aged female working women and men can't survive on what we once found abundant.

It would be naive to create a static sense of basic needs by which we would measure those with much greater financial burdens. Although we

have been led to believe that the entire country is really suffering from over consumption, the implicit message is that working Americans waste their money on needless commodities, and would somehow need to work less and enjoy life more by lowering consumption. This is a misleading projection.



While as an average this nation produces a wealth of goods, they actually become concentrated in the possession of very few. What inferior products are available for mass consumption illustrate the paradox of the economic system. If we stop purchasing the goods, people are thrown out of work, and all our necessities are threatened without wages to pay for them. It is expected that over 400,000 homes will be repossessed from working class Americans suffering unemployment or underemployment this year alone, with a sizable number of these being the homes of construction workers.

So when taking that great chance to build a porch at \$2.75 an hour, one should understand that one's opportunity may in a real way be part of another's much greater loss. This should not make one feel guilt about this process, but should simply be a constant reminder that we are also being used to forestall the real economic collapse by being agents for the wholesale reduction of earnings to the eventual benefit of a small ruling elite. This is no one individual's fault, and will be remedied by no one individual's actions. I am confident this understanding can't help but grow in whatever position one finds oneself if one is a truly curious and sensitive individual. The conditions that produce contradiction produce awareness. Whether working in an office, on the docks, or up on the roof, one can develop that understanding, though in particular and differing ways. And in every circumstance, there will be others who have also made those connections and are working toward eventual change.

Although it does not seem so apparent in reading my other articles, I am optimistic about the inevitability of social change, and am simply working to cause certain awareness that is a necessary prerequisite for action, when its time comes. And I also in no way belittle small activist groups working on local problems who are in every sense working in the spirit of radical change, be it on the lettuce boycott of the ENU, Dennis Banks committee, or the students fighting tuition hikes. Though there may be ideological separations between persons engaged in neighborhood groups, these forums can be in some ways progressive also. With a clear analysis of the overall problem, which I reiterate as the burden of monopoly capitalism on the real liberation of human potential, one can develop a greater understanding of what progressive forces are at work to challenge that system and its various excesses, wherever one is. In this feel comfortable saying as those I often criticize, say, the work begins at home. But I say it in context of an understanding of how every issue confronting mankind enters the house. Home in that usage is not a physical retreat but one's human realm. The real problems of ordinary existence are at the forefront of the struggle.

Tom Jones

STYLE

Considerable discussion has been printed in the AVENU involving pattern language. Such exchange is essential to clarify issues, expose problems, and hopefully, point to answers. Unfortunately, the nature of having many, many rounds of continuing debate is that chaos, rather than clarity, can result.

Submitting an article to AVENU implicitly states that the article does address concerns of the collective readership. If the article is confusingly written, it will be read with confusion, and will immediately dampen the energy of debate.

AVENU is striving to serve as a communication interchange for environmental design studies. Thus it is our policy never to edit or censor articles submitted. We are, however, asking that care be taken by writers, to be certain, if not simple, about issues addressed.

Articles and letters involving pattern language necessarily have been exploratory. Many people have had "gut" reactions to "patterns"; and the printed exchanges have sought to explore what the substance of these reactions might be. What seems to be needed now is elaboration on identifiable problems with patterns.

To assist in this elaboration, perhaps the following list might be helpful. I have factored out a few unresolved and recurring arguments, taken previous AVENU issues. I emphasize that this list is partial. You may know of others, so write:

1. The Rhetoric of Pattern Language

"At times, the rhetoric of the Pattern Language achieves an almost biblical style, admonishing us to lead healthy and pure lives, to not leave our homes, jobs, wives, and husbands." (Smith, April 9 issue)

Does the writing style of patterns unintentionally crystallize their message with the poetic aura of All-Knowingness? Alexander writes that poetry is an evocative language which at once conveys many levels of meaning. But, since the patterns are written as a statement, not a question, are different levels really suggested?

Simply by his response to #300; False Idols, Harris admits admits the presence of a problem. He suggests that the problem is not in the language, but in certain readers. Then, to remedy misinterpretation, he proposes a new pattern, written in the same style: "YOUR OWN BEST JUDGEMENT! USE ALL THE HELP YOU CAN GET!" Unintentionally, the structure of the rhetoric includes many different levels. It asks you to make your own judgment, then it tells you to get help. What is "help"? Since the pattern is intended as a preface, the rest of the patterns strongly imply that they are what and where help is.

2. Individual Patterns

Whether you write to support or disclaim some APL issue, do not try to qualify general arguments with a long spool of patterns. According to Harris, (March 8 issue) "the assertion that 'apl' has become a prevalent ideology in the school is clearly an exaggeration." Not everyone has read the APL, so don't bore readers with unfamiliar lists. It won't make readers look them up. It will confuse whether specific patterns or general issues are being argued.

Even if the usage of APL as a forum for design criteria is acceptable, individual patterns are bound to be unacceptable. Either they become obsolete, have language problems, or imply value judgements. The fiber of APL can only be woven stronger through debate.

3. Does APL really limit design development?

"The system encourages a cookbook approach to design." (False Idols, Feb. 13)

"APL does not suggest a limit for the scope of the architect..." (Response, Harris, March 8)



"...the educator's zeal to implement a system...can conflict with the student's need to question..." (Smith, April 9)

What is your response? Write.

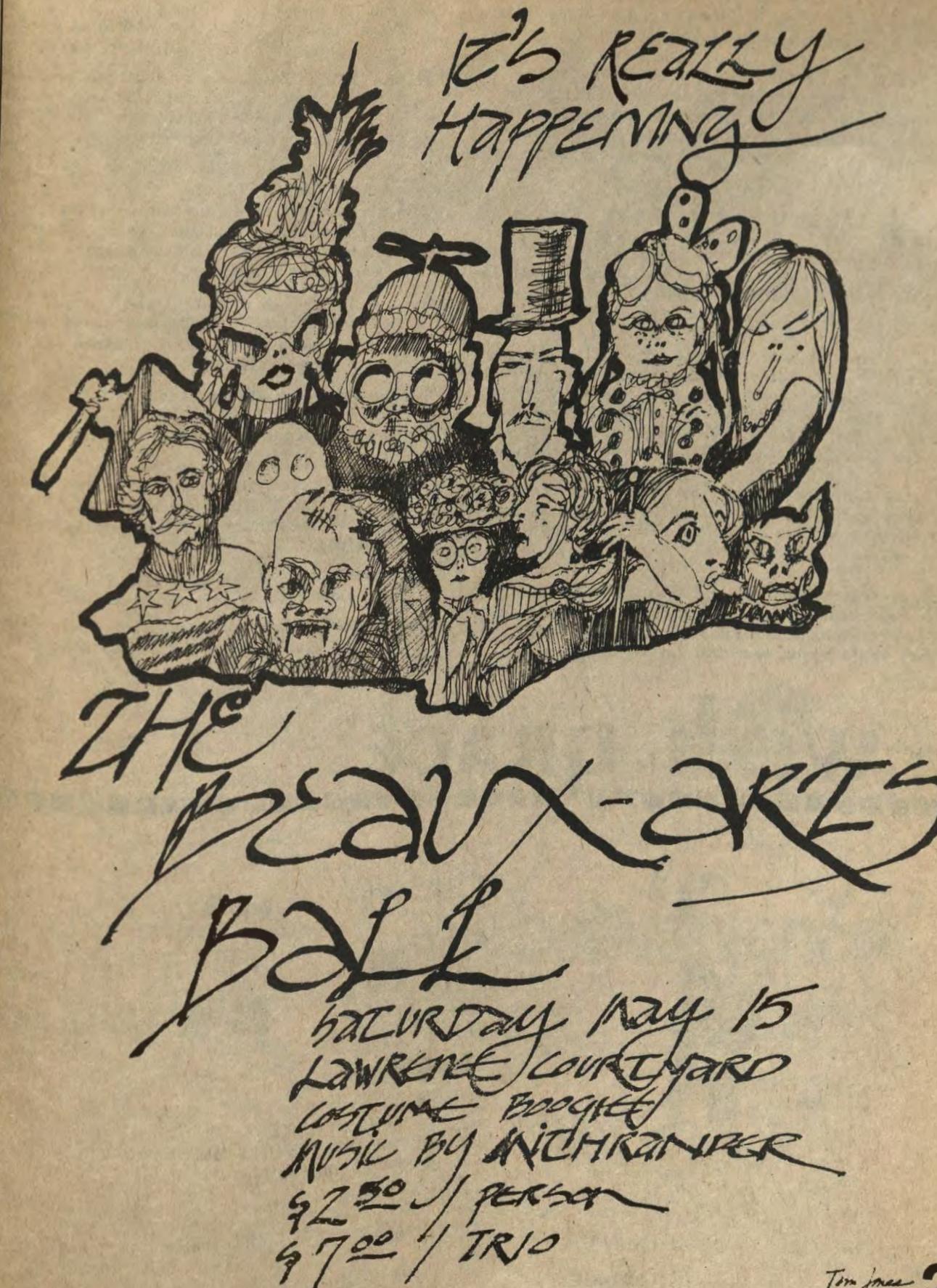
4. Societal Evolution vs. Evolution

Are we locked within a socioeconomic system which will only allow growth and change within the confining direction of the system? Can evolution reverse the system through small, incremental changes? Pattern language proposes evolution. Ismet Guchen believes such evolution to be impossible, writing (Nature of Bissent April 9) "a much more substantial socioeconomic force is responsible for...the thinking of the messiah, Chris Alexander..." But, Harris wrote, "revolutionary struggle is a romantic notion so often held within the protection of the university setting."

Can we expect a degenerating social system to tolerate or even support the APL, which begins to decentralize the process and give it to the users/people/(allow me)/proletariat?

Whatever you choose to write about, whether specific or general, pick a small area which you can cover. If you try to cover everything from pattern #200 to the meaning and nature of life, you'll bore your reader especially after all that has been written about apl. Have-new view? We'll see it in the next issue.

Randy New
staff



Tom Jones 3

SCI-FI & DESIGN

SCIENCE FICTION AND DESIGN
by Dave Sandahl

Although the reasons are somewhat obscure to me now, a number of years ago I picked up some science fiction novels and soon became a sci-fi junkie. My continued addiction is largely a function of my belief that writers of science fiction are the "architects" of the literary world. In a very legitimate sense the architect is an interpreter of the culture in which he lives. Every design is, in varying degrees, the architect's interpretation and extension of society's needs, values, aspirations, and beliefs about itself. Just as the environmental designer attempts to anticipate or imagine what might occur in alternative spatial configurations, the science fiction writer commonly takes some familiar theme or phenomena and attempts to evolve a more or less plausible future scenario built around it.

Many of the issues that are commonly discussed in design have also been the subject of the storyteller's art in science fiction. In some instances, the stories are serious efforts to explore a particular phenomena, value position, etc. by examining it within another (future) context. Others merely use certain environmental relationships as the backdrop for their stories. Still others parody existing lifestyles, values, etc. The range of subjects is broad.

The purpose of this article is to serve as an introduction and rationale for the reading list below. Since the idea of developing such a bibliography only recently occurred to me, this list below is relatively short. If there are other works that you are familiar with, I'd like to hear from you.

Flatland, by Abbott -- Sometimes referred to as the first science fiction novel. A delightful story of a two-dimensional man's encounter with one- and three-dimensional worlds. Interesting questions about how our spatial perceptions are shaped by definitions of reality.

Dune, by Frank Herbert -- An absolutely fantastic adventure story set in the distant future with the ecology of an entire planet as the unifying theme of the story. Already regarded as a major classic, this novel develops a highly detailed account of a desert planet in which the physical environment, animals, climate, people and their social systems are all intertwined.

The City and the Stars, by Arthur Clarke -- One of Clarke's (2001) best novels. Essentially a story based upon the question of whether utopias are desirable. Set in a distant future where everyone lives in a "perfect", fully automated city with the pursuit of pleasure the only activity.

Cities in Flight, a trilogy -- These three novels tell a story spanning several generations. The first establishes the general context depicting a future in which science has succeeded in unlocking most of nature's secrets. It focuses on two scientific explorations which lead to the second novel in which the results of those experiments make it possible to take entire cities (people, buildings; the whole works) into space. The third story continues the second, ending with man's encounter with the center of the universe.

A Tonent of Faces, by Blish and Knight -- One of a number of stories extending present trends into the future; in this case, the problem of overpopulation. What will life be like in the year 2794? World population, one trillion (Chicago has 3 billion); government, by corporate state (fascism); food, entirely synthetic--grown primarily in underwater laboratories; etc. Things, of course, begin to go awry.

The World Inside, by Robert Silverberg -- Another population story. Silverberg describes a world of 75 billion souls in which the production of still more people has been raised to the level of religion. Most everyone lives in thousand-story high rises, each containing a million people.

Player Piano, by Kurt Vonnegut, Jr. -- If you haven't read any of Vonnegut's stories, consider your education incomplete. Vonnegut's brand of mad humor is inimitable. In Player Piano, he examines an automated world in which Ph.D.'s are required for any of the few jobs remaining (including Tour Guides).

City, by Clifford Simak -- Evolution over the next 10,000 years. Genetic manipulation. Dogs become the dominant species, but the ants are getting to be a problem. Man gets bored and leaves.

Journey Beyond Tomorrow, by Robert Sheckley -- A 1984 story with a sense of humor. The evolution of a new set of human values following one (slightly inept) man's encounter with future technology.

Time Probe, edited by Arthur Clarke -- A collection of short stories by various authors. Each story focuses on a different area of science--mathematics, archeology, chemistry, psychology, etc.

Since much of the science fiction literature is published in a number of monthly magazines, the short story is a very common format. I am now in the process of copying a number of those stories which have environmentally relevant themes. It will be placed on reserve in the architecture library.

Some of the stories are:

"Occam's Scalpel" by Theodore Sturgeon

The story behind smog.

"The Greatest Car in the World", by Harry Harrison

The last word on aesthetics in design.

"Sending the Very Best" by Ed Bryant

Even Hallmark cards is fair game in science fiction.

"Going Down Smooth" by Robert Silverberg

What is normal? Abnormal? And how about a robot with an obscene mind?



"The Circular Ruins" by Jorge Luis Borges

I'll let you be in my dream if I can be in yours.

"The Balloon" by David Barthelme

If Archigram had included science fiction...

"Black is Beautiful" by Robert Silverberg

A sort of 'and the beat goes on' type of story about life in New York City not too far from now.

"Caliban" by Robert Silverberg

There are lots of Rip Van Winkle stories. This one focuses on changes in value systems.

"All the Things You Are", by Robert Silverberg

I love 'first contact' stories in which two cultures contact each other for the first time. This is one of the best.

"The Star" by Arthur Clarke

Alternate realities sharpen our awareness of the assumptions we often live by. Science fiction can shock us and this story has to be the ultimate blasphemy.

"History Lesson" by Arthur Clarke

Ever wonder how archeologists would see us if in the remote future they examined our artifacts? Read this one.

"Rescue Party" by Arthur Clarke

Same theme as "History Lesson", but more optimism about the human condition.

"The Fires Within" by Arthur Clarke

Another 'alternate reality' story. This a "Journey to the Center of the Earth" story that is consistent with present day scientific knowledge.

"The Awakening" by Arthur Clarke

One answer to "where are we going?"

"A Singular Case of Extreme Electrolyte Balance Associated with a Folie à Deux" by Robert D. Tschirhart

Just for fun.

MOBILITY REPLY

Jon Thompson

Tom Jones' response in the last AVENU to John Meadows' and David Edrington's pattern on 'being at home' was an excellent counter-point to my own thinking, and I wish to respond in turn to the implications Tom derived from his figures on our nation's mobility.

First, the general tone of Tom's article was depressing, and why not, since the situation as he outlined it, a rootless alienated America, is complex and often brutal. Are we always to be depressed, then, because the social fabric within which we live seems so beyond our means to effect? Are all of our private efforts meaningless unless they can in some way address this huge scale? Was it futile and irresponsible for John and David to suggest, in architectural terms, that we 'be here now', urging us to take care of our own business before we take care of someone else's?

In this case, as in most, I feel the interpretation is based less on hard concrete facts, but rather on the inner state of the writer. This is true of Tom's response, it is true for John and David, it is true for Ismet Guchan, and it is true for me.

I am a happy person, but I have had to work beyond feeling guilty about it. I came through college in the late sixties with the intuition that I was responsible for dedicating my life toward the alleviation of the major problems this nation, if not the world, was facing. It was up to me and the other bright liberals to go out there and put an end to racism, poverty, sexism and the Viet Nam War. What a heavy load, and how easy it was to feel guilty since the self-assumed task was absolutely impossible to full-fulfill.

I went ahead and involved myself on the local level working where I could to live up to my expectations of what I was morally obliged to accomplish. Gradually, I was relieved to find that, though I personally could not cure all the ills I saw, there were indeed others who seemed to have the ability to tackle certain specific aspects of that huge dilemma. For instance, referring to the above categories, there were Blacks and Chicanos, the poor, women and, to an extent, the finally enlightened public. How encouraged I was to discover that such problems can be faced by those who are actively effected by them; by people who live them day in and day out. They are better equipped than I, and they have a much stronger motivation, since it is their lives, and not some sense of remote justice, which motivates their struggle.

Since it worked, and made life both bearable and fulfilling, I adopted that method as my own. First, I decided to always work on problems that I felt were directly impinging on my well-fare. Secondly, I would attack them on a scale which gave me a chance of having some effect. This means that I work at the problem through architecture and the specific effects which can be generated by what is built and how it is built. There is of course a whole non-physical structure which influences the built environment, such as the economy and the means of production, but I cannot effect them to the extent I can architecture. I am not responsible to effect that large realm, as a matter of fact, but I do feel that the public is, and as a member of that public, but not as its leader or its conscience, I do what I can to participate.

Tom suggests that John and David's article pertains only to thinly populated areas such as Oregon, and to those with the income to afford it. He agrees,

though, that mobility does lead to alienation. The supposition that 'someone at home' is only applicable to college intellectuals in Eugene, however, is only Tom's. There are excellent examples of people in urban areas, Boston and Washington, D.C., for instance, who are experimenting with enriching their communities through their own initiatives, with or without financial aid from outside.

Not only is the physical environment being repaired, but the social patterns as well are being personalized, with such programs as citizen patrols in some ghetto neighborhoods.

Of course, such self-help projects will not cure all ills, but they are a direct response by the local people to give form and responsibility to lives which might otherwise succumb to the alienation imposed by the faceless system under which we all operate. This is an improvement as important as any, and one which 'someone at home' and the other patterns deal with; people taking responsibility for their lives, where possible, to assure self-respect and self-control.

Re-enforcing community identity seems one real way of countering alienation. Despite mobility, we are all indeed 'here now' in Eugene. Tom himself has worked with his local neighborhood organization, even though he will be leaving next year. Many others with whom we are involved, though, will be here a long time. Those others, for me, are friends and neighbors not connected with the university. They have jobs and families, and though my next door neighbor has been in his home for only the average stay of a college student, five years, he is definitely 'at home'. The degree to which he and others around me have made their homes serve them, both physically with gardens and canning sheds, and socially, with painted picket fences and pass-throughs to each other's yards, does indeed give me a wonderful sense of 'being here now', though I also came only a year ago and will probably leave in a few more. It feels very right to me that we as architects should be studying ways in which this feeling of community can be better served by the built environment, looking not only at what is built, but perhaps more importantly, the means by which it comes into being. The more we do for ourselves, the more we 'live here now', the less alienated we will be, even if we do follow the statistics and move on every five years.

A revolution may sweep through and solve all our problems for us. I doubt it. In fact, chances are that even with a revolution, only part of the problem would be dealt with, and we as architects would still have a bundle to hassle with. Though I look ahead to a tumultuous time, I still feel that it will be directly affected by what we do now. We are today forming the patterns by which the future will come to its own form. In this light, I feel that encouraging community and self-reliance will make people less likely to put up with the alienation of 'the system'. As more livable alternatives are developed, they will surely be taken up, as the solar energy alternatives are beginning to prove. It is even more incumbent, then, upon those of us so inclined, to work out viable alternatives and to live them personally, so that others can perhaps learn from our work and join us, enriching our lives and theirs in an expanding community. This seems to be America's most likely direction. Marxism seems alien to our expectations, even antiquated. We are facing problems which perhaps have antecedents in history, but still are so particular to our own time, in the latter twentieth century, and our own place, the United States, that we are going to have to invent our own solution as we go. If there were a revolution now, I know that none of the existing revolutionary solutions would come close to correcting our own particular ills. Importing someone else's revolution is as unworkable as exporting our own bureaucratic capitalism.

In this light, I prefer to get on with the work which I feel will most likely make life for me now, and for my national community in the gradually expanding future, more livable, without engaging others too frequently over the merits of solving all problems at once through architecture, or listening to one-way diatribes on the merits of Marxism.

cinda

3
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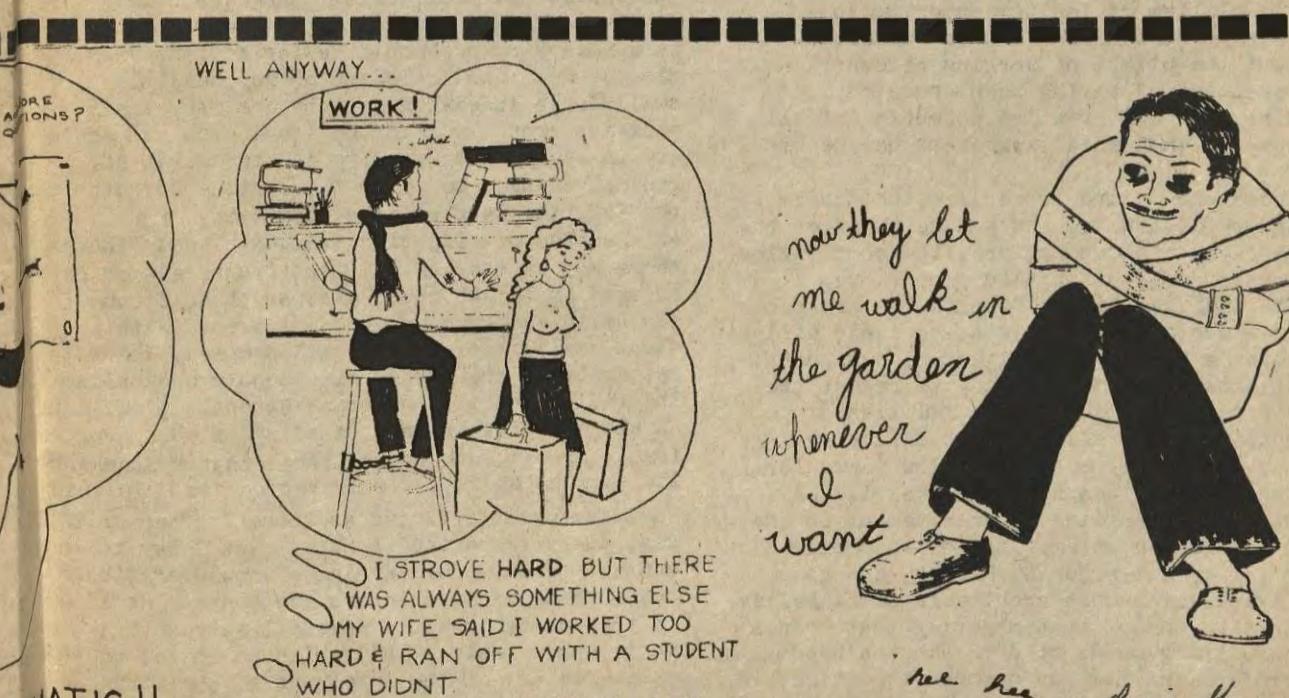
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DESIGN POLITICS



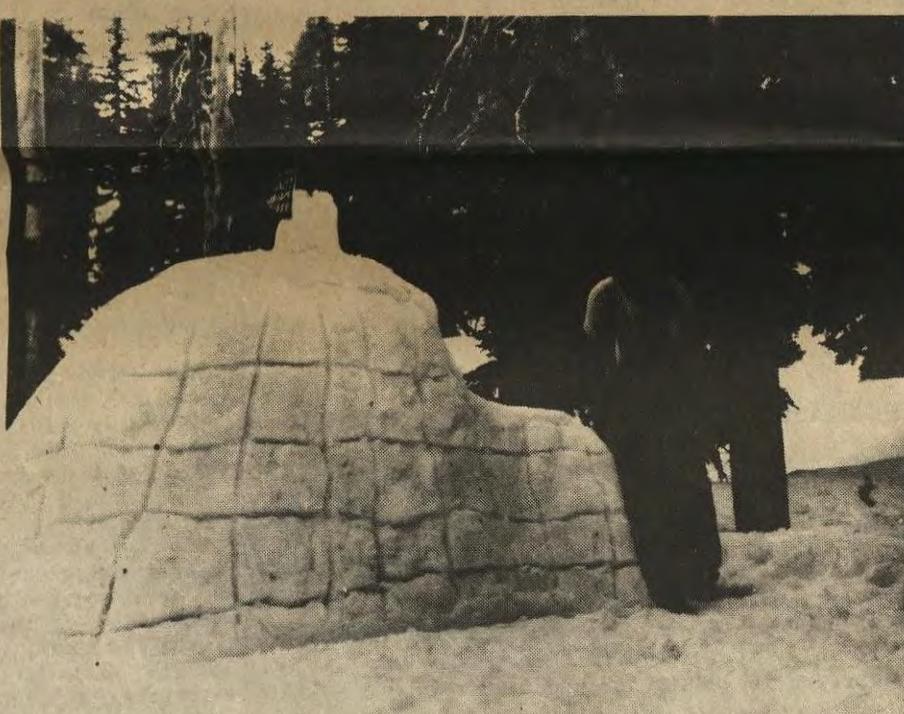
easy igloo

1



with

2



cinda & bj

3

POEM

There once was a lady named Nellie McMurray.
Who rushed here and rushed there in a perpetual hurry.
It seemed that her chores took so long to complete
That to find some spare time was an impossible feat!

She would plow thru the garden, race the horse from the stall.
Beat butter so fast it would get on the wall.
But try as she might, by the end of the day,
Miss Nellie McMurray had no time to play.

It wasn't too long 'til she collapsed on the spot,
"This expenditure of energy...it just has to stop!"
She puzzled, she quiered over what she might do
To reduce what she does from ten minutes to two.

Philatelist, numismatist, bibliophile
These their endeavors seemed, oh, so futile.
She needed do other than save trinkets and twine
"I've got it!", she cried, "I think I'll save time!"

From that moment forward it was so plain to see
How the life style had changed in our Miss Nellie.
But what couldn't be known...it was too early to tell...
The time she was saving would soon dry the well.

No longer were vegetables grown in the yard.
The ground it got dormant, infertile and hard.
Fred, that poor horse, he got saddled no more
When there was shopping to do Nellie drove to the store.

No more home canning, bran muffins or pies
When Safeway sells banquets pre-packaged, freeze-dried.
Collecting, protecting, minutes here, minutes there
Suddenly she found she had some time to spare.

But no matter to Nellie, she still wanted more
To fill every closet and fill every drawer.
She stuffed every cup, container and can
Until she had so much time she had time on her hands.

Now her friends, they watched Nellie "so shrewd and so smart"
They, too, wanted what she had down deep in their hearts.
Lester told Harry and Harry told Rand
Pretty soon the "good news" spread all over the land.

"Save time in the morning, save time in the night
No matter what's done if you save time it's alright!
Spray from aerosol cans, brush your teeth with a 'Pik'
Buy insecticide apples as long as it's quick!"

On the surface the system it all seemed so fine.
People bundled, and packaged, and hoarded their time.
What they didn't realize of this technology
Was the effect it all had on the ecology.

Sweet Mother Nature is a great engineer
Who keeps things in balance in her biosphere.
Deplete a resource and don't put it back,
Then all those affected she simply extracts.

Now the time people saved, it increased entropy.
From the system they took of the stores of energy.
If you don't put it back you get nowhere at all,
It's like robbing Peter in hopes of paying Paul!

Nature's ship must run smoothly, she won't be distraught.
It doesn't matter to her if you're here or not.
So she numbered the days, gave notice to mankind
The mainspring of time, it began to unwind.

Well, Nellie's no dummy, certain things she could sense
So her task she began at her neighbor's expense.
She ran thru the valley, all over the town
'til the last precious moment was tracked down and found.

Feeling so snug, without batting a lash,
She gathered her treasures, stole back to her cache.
Planning to live on the time she had gleaned,
Found when she got home something foiled her scheme.

The drawers, they were empty, the shelves, they were bare.
Cupboards and closets, there was no time to spare.
She puzzled and queried, "What could have gone wrong?"
By the time that she realized...poof! she was gone!

Valerie Patton
Ecological Implications
March 1976

The Willamette Street Parking Structure is a useful case study in understanding the forces that shape our urban environment. During a discussion of the design process with Ron Sanetel, partner in charge of the parking structure for the firm of Lutes/Sanetel/Masrai, it became apparent that many of the primary decisions were made before his office became involved. The conception of the overpark system began with the earliest moves toward a mall project on Willamette St. and so therefore to understand the design process in its entirety we must first review the history of the mall.

In 1936 Fred Cuthbert, U of O Landscape Architecture faculty member suggests placing Willamette Earl McNutt lists off-street parking as a top priority for the City Council. During the next twenty years a number of attempts to organize a local merchant's association for the revitalization of the downtown area occur without any tangible result. Finally five of the biggest merchants form a committee to actively work for change. With this the Urban Renewal Agency of the City of Eugene becomes the Urban Renewal Agency of the City of Eugene on June 23, 1958. In this way the Renewal Agency was empowered to obtain funds from any government agency on behalf of the people of Eugene without once putting the matter to a public vote. With this mandate the committee became an agency which hired a staff, which soon became a bureaucracy, which became an institution and institutions have a way of becoming self-perpetuating and self-justifying.

As a planning agency committed to change, the Renewal Agency had a vested interest in the greatest change possible, and at this point financial interests interface with environmental design to promote change for its own sake. This process happens to coincide with the basic premise of real estate development, that change in use equals change in value, and the greater the change the greater the profits. With this kind of momentum the Eugene Renewal Agency soon found ready support from the business community, which of course had heavy representation on the City Council, Chamber of Commerce, and included the original five founding members of the merchant's committee.

After receiving a charter E.R.A. hired the Baltimore planning firm of R.T.K.L. to develop a program for renewal. The implications of hiring a firm from out of state which was responsible solely and directly to E.R.A. had predictable effects. The city became the primary vehicle for policy decisions, with little if any opportunity for the public to criticize the conclusions. This became high-level when the Eugene firm of Seder/Poticha & Untuk was hired and then "discontinued" by E.R.A. when the design firm's own program investigation showed that E.R.A.'s preconceptions were in conflict with user needs. This attitude toward user needs to prove to be the pattern in the development of the entire renewal area.

During the first phase of the design process hearings were held on the proposed Willamette Sparkling Structure. In keeping with the pattern, hearings for public input, occurred after the fact that the major design decisions had already been made. Public input did not shape or modify the design to any significant degree. The present over-

-at-Tenth and Oak Streets absorbed much of

the attention at the public hearings. While the reaction to the existing structure was generally negative, the architects used this premise to sell their own design, emphasizing the difference between the present structure and their proposal. The hearings were devoted to assuring the public that the new design would be safer, more open, more aesthetically pleasing, and so forth without addressing the issue of whether the community wanted another overpark or not. In this way the negative reaction towards the present overpark became a diversion, or a red herring.

Many other issues were raised. One of the major debates was over the number of cars which would be allowed on the site. One interpretation of this issue could be that there is a desire for something other than an overpark. In Mr. Sanetel's words "The public asked for a number of far-out things." These were a restaurant, a daycare center, a branch library, and a food store. Obviously a desire for real amenities and services on the part of the public has been overlooked in E.R.A.'s master plan. When user needs are subordinated to the planners concept an untenable contradiction exists. While the public showed greater sympathy for alternative uses, virtually at no time was citizen input a major consideration, either through E.R.A. or its agents including the architects. When public support for alternative use of the site was voiced, it came too late. The public had to settle for better stairways, improved lighting, a telephone, benches, and trash cans, important but hardly significant contributions to the design process.

The attitude of the architect as principle agent of the Renewal agency bears a great deal on the final result. Mr. Sanetel spoke at length on context, composition, and appearance of the building. That these considerations are aesthetic and therefore cosmetic issues reveals one of the principle contradictions of the profession, which I believe is best stated in the following quote from Robert Goodman in his book *AFTER THE PLANNERS*:

"Our economic system has traditionally reduced the architect (the planner as environmental designer) to the role of providing culturally acceptable rationalizations for projects whose form and use have already been determined by real-estate speculation. The developers who build these projects must contend with a large segment of the population with sensitive bourgeois attitudes about culture -- attitudes which have been conditioned by their contact with Western aesthetic models. But these are projects whose goals have nothing to do with the aesthetics of a human existence."

Mr. Sanetel's hard work and sincerity should be appreciated as an achievement within the parameters he was given. However this is a prime example of the general inability of the profession to address basic issues concerning the social/political/economic forces which shape its role and thus shape the environment. This is the central issue of the planning and design process which I believe supersedes all others. This is no easy task, for if indeed the script has already been written and we find our parts ineffective then we will have to look for better roles to play.

D.W. Davis

Next issue part two; Adventures on the Mall!

dissent

There is a heated debate in progress --
source of the heat is evident but very
little light was generated in Ismet Uchun's
case. Nature of Dissent, in the last
of Avenue, what is he trying to tell us?
He's doing is anti-progressive, part of
conservative tendency and therefore nega-
(i.e. bad). Negation, on the other
is positive destruction and therefore
passive, revolutionary (i.e. good).

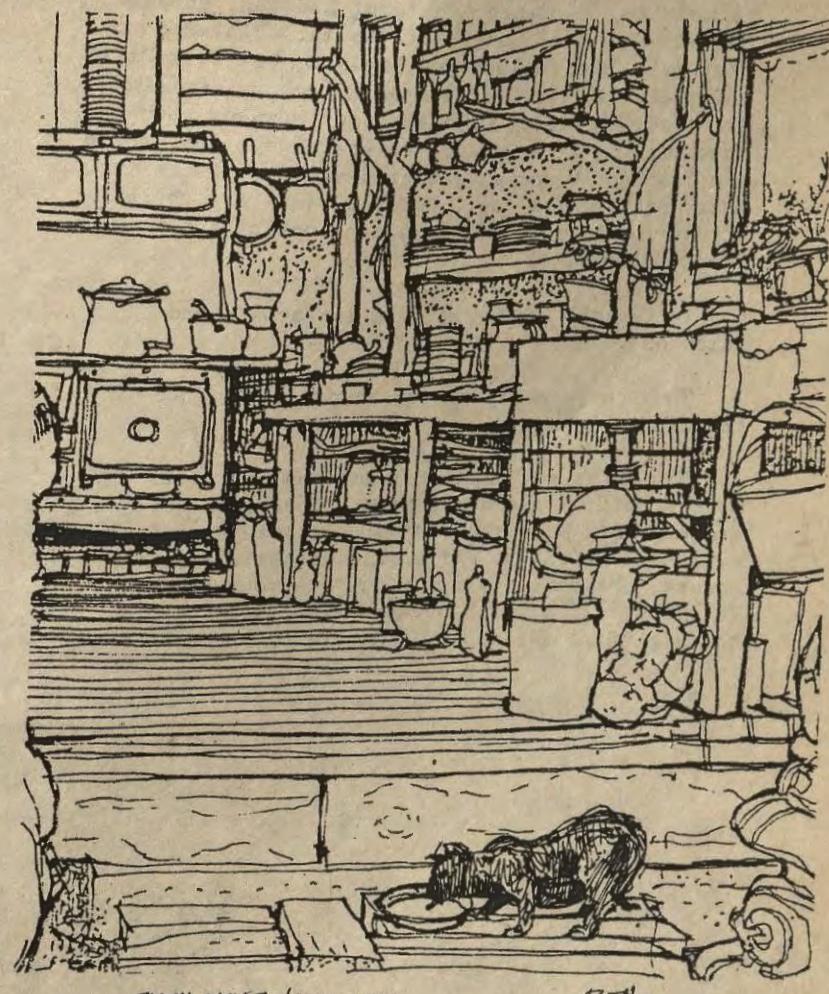
His white.

I risk of being labelled 'positive'
(it seems, elevated to the status
of abuse) I suggest that this
is formed over Marxist rhetoric is
useful to any debate. When you cut
in the tortuous logic and the revolution-
jargon, he does not know that
he's doing is bad or that negation
is, simply that he thinks that
of positive is better than some-
times. He has access to the Holy Grail
/ one who does not believe him had
be ready to be vilified.

essential, if a more just society is
created and survive, that people
are aware of the political-economic
of their lives and take political
at all levels to change existing
es.

All of architecture is part of society,
only less important than most, but
more to start. There are real
of power and responsibility in our
ld that should be addressed -- why
architecture practiced? for whom? at
xpense? and how? They are far more
cant than the non-issue of 'dissent'
ency can spring from immersion in
ant disputation as much as from the
ing acceptance of the status quo or
on by the 'social democratic reform-
ality'.

analysis is a useful tool, it should
blunted by indiscriminate use or
by turgid language. People will
leep or drift away before the debate
ing, let alone gets heated. Richard Farnley.



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JOBS?

ARCH JOB SEARCH, '76
by Moreland G. Smith, Jr.

According to Time Magazine (March 29, 1976, p.76) there will be "slim pickings for the class of '76." Moreover, according to Time, "architecture will be a particularly inhospitable field."

Discouraged? Don't be. Consider the following:

1. One graduate of the U of O obtained job offers in Southern California.
2. I had four interviews--only one was scheduled during spring break and had three offers plus a request to get in touch in August (when I said I was available). Also, I have on my desk at this writing, application forms and/or requests for interviews from 12 firms in various parts of the country plus an opportunity for an architecture related job with a trade association.
3. According to an economic or market survey which I conducted, there are plenty of jobs if one is willing:
 - a. to leave the Oregon rain, and
 - b. to work hard at getting one of those jobs.

In the remainder of this article, the following topics will be covered:

- a. The job market--a brief summarization based upon the market survey I conducted.
- i. The resume.
- c. The portfolio.
- d. Obtaining the job interview.
- e. Conducting the job interview or how to get a job.
- f. What the employers are looking for.

A. The Job Market

1. Oregon in general. There may be a handful of jobs in the total state of Oregon outside of Portland for graduating architects. Good luck.

2. Portland. The pickings apparently are very slim. Really hot design prospects will have no problems, for any prospective employer always finds it difficult to turn down a good prospect whether he has work for him or not. After that, there are so many unemployed architects in the Portland area that most jobs will go to persons with experience. Finally, one of the last places to experience the recent depression was Portland. According to prior experience (see A.9), this means Portland will be one of the last places to escape the depression. If you're interested in Portland, see the article in Willamette Week, a reprint of which is on the employment bulletin-board in AAA.

3. Pacific Northwest. It is unlikely you will be able to compete successfully against graduates of the two accredited architecture schools in Washington State for jobs up there. First, there is the home state factor. Second, due to training at those schools, most will be better equipped to meet the standards in Part F of this paper than you will be. According to at least one informant there are several good job opportunities in Idaho.

4. California. Jobs are available south of Los Angeles and in most parts of Northern California other than San Francisco.

5. Other places where jobs are known to exist in moderate abundance: Chicago, Houston, Phoenix, Denver, the entire state of Kansas. Places to stay away from include New England, New York City, Philadelphia, the District of Columbia, Louisiana, Arkansas, Michigan, Oklahoma, and Mexico. Generally speaking, in these places to stay away from, there are four to 10 unemployed graduate architects for every prospective job. However, jobs are there, for one of my job offers is from one of the depressed areas.

6. In Canada, there are jobs in Toronto and Edmonton.

7. There apparently are an abundance of jobs in the Middle East.

3. Big Firms vs. Small Firms. The big firms were hardest hit by the depression. The small-to-medium-sized were the most successful in riding out the depression. If a mild economic recovery occurs, the medium-sized firms are your best bet for jobs. If a strong economic recovery occurs, the big firms (45 and up) will be hiring like mad.

9. Communities in general. You must look to the economic conditions of the community in general to see what the prospects of economic recovery are. One rule of thumb based upon prior experience are previous recessions and depressions is that usually communities which suffer slumps first recover first and communities which suffer later recover last. Thus, since most communities in Oregon did not experience the depression until after it was in full bloom in the East, they will experience recovery much later than the rest of the country. This is already proving to be true, for in some places such as Chicago and Southern California, which experienced the depression quite early, hiring is taking place in fairly large numbers.

B. The Resume. In preparing resumes, consider the following: The comments are based on my experience as an employer and as a job seeker, as well as from reading books by and working with Employment Guidance Counselors.

1. Include a mailing address. Avoid using a mailing address which contains an apartment number if at all possible. Also, give phone number where you can be reached, even if it is an answering service.

2. Never include a photograph. This is a lead to discrimination. Some employers, including all of my former law clients, automatically threw out any resume which contained a photograph or a reference to a person's race, in some cases, sex. This way, the employer can, in advance, avoid charges of discrimination.

3. If married, so state. If children, so state and give the number. Never state the native, such as "no children," divorced, separated, single, etc. Never give names of spouses or children. Never give ages.

4. Never state your own birthdate, biplane or age. You have set yourself up for discriminatory screening if you do state it.

5. Avoid giving any physical description other than that, if your health is excellent, so.

6. Associations. It can be beneficial to list extracurricular activities such as service clubs, professional or trade groups, fraternities, sororities, campus organizations, and the like. The list on the resume should be current associations. Have available a list of past affiliations.

7. Athletics. The only time it pays to list athletics is if you are an All American (varsity even all conference).

8. Education. For most of those in school, this is their strongest asset. Play up in the "extras" discussed in Part D.

9. References. Clear with your references that you can use them. Have them in a form letter to be placed in your file in. With permission, include excerpts from them on your resume. Do not include the names of commentator, merely offer on the resume by name, addresses and telephone numbers.

10. Color of Paper. Never use white; it gives off too much reflection. Use an off-white or extremely pale color.

C. Portfolio.

1. On reserve in the AAA Library at the U of O is a pamphlet on portfolios.

2. There is an article on portfolios which may be found in the spring, 1975 issue of "Magpaper, Architectural Student" published by the ASC/AIA. A copy of this article may be found on the employment bulletin board.

3. A reproduction process highly recommended is the reproduction (through reduction) of presentation drawings onto 11" x 17" acetate film--cost: \$5/sheet. Printing is then done onto black line, blue line, blue print, etc. Prospective employers were very impressed. I had my reproduction work done at Central Blueprinting.

D. Obtaining the Job Interview.

1. The most valuable contact is the one whom someone has referred you to that place. People are almost always willing to talk with someone who has been referred to them by someone they know and like or respect.

2. In addition to referrals, generate your contacts. Write letters to people whose interests you like or who are in a locality where you are interested in working. DO NOT INCLUDE A RESUME. This subjects you to a screening process prior to your having a chance to make an in-person pitch. Instead, advise the person of your availability. Tell him you will be in his town a date certain and will call him. Do not let him get in touch with you.

3. When you get to town, call him and ask him. If he asks to see a resume, fine. Hand deliver so you can get in a five minute introduction. Then you can make an appointment for a formal interview.

4. If your contact says he's not interested, let him get off the hook so easily. Ask him to suggest others you should contact.



PATTERNS

Questionable Patterns

In the 2/13/76 issue of AVENU, eight excerpts from "Business Patterns" appeared. I wish to discuss two of them:

Market and Market Awareness
"1. The marketing and advertisement of architectural services is not a breach of professional ethics. Improved architecture will improve the built environment. Competition does produce a better service."

In Pattern Language's typical way, this sloppily links together four very non-specific assumptions: 1) Competition always assures improved service, 2) that service will be architecture, therefore 4) use advertising to gain a competitive edge. 5) since this competitive edge is good, it must be ethical.

What is competition? This Pattern language bypasses definition of the extent and variations of acceptable competition. Can success in competition be based upon investment capital, charisma of the architect, business connections, etc. Examine the examples of competition in business. In the car business, styling precedes function. In the very competitive music business, the true "artist" is notoriously unsuccessful. In the food business, MacDonalds is highly successful. Does MacDonalds produce quality service, or does it produce cheaply?

"Service," receives a nebulous, scant, definition. Perhaps MacArch drive-in architecture stands will arise to give 24 hour service, with prepackaged plans, quickly and efficiently remade. Certainly these stands would provide accessible, quick, competitive service; but would this service insure better architecture?

The "Improved architecture will improve the built environment" statement contains an all-encompassing qualifier, "improved," which allows the statement to fit any context. The type of improvements fostered by the context of unbridled, societally acceptable (ethical) competition will result in environmental chaos.

Architects are already short on time and money. Asking them to take away concentration on design and to invest it in advertising, will result in poorer design and better advertising. In such a framework, a design genius who neglects advertising, will "lose" to the advertising architect.

Architecture is advertisement: buildings speak for themselves. Why try to introduce slick, neon-enculturated replacements for the design statement which a building already advertises?

Accounting
"1. The fee for architectural services should represent the difference between your architectural ability and the client's architectural ability. The greater the difference in expertise, the greater the fee."

This proposition deserves attention, but merits little discussion.

How do you measure "architectural expertise"? Does anyone have a yardstick? If that yardstick is set by negotiation, it will favor the adept negotiator.

Assume that the client's architectural expertise is clearly superior. Even if the architect can only copy the designs and drawings of the client, should he/she go unpaid, because of inferior ability? This little formula, (Architects expertise) - (client's expertise) equals pay, says that the architect pays the client.

RANDY NEW

Conducting the Job Interview, or, How to Get a Job.

1. Be overprepared for the interview.

a) Practice interview style. Use the services of the Placement Center at Susan Campbell. They have practice interviews and can video tape your interview so that you can have glimpse at yourself.

b) Know your strengths and weaknesses, not just introspectively but as others see you. Ask others to critique you, bluntly.

c) Know as much as possible about your prospective employer when you arrive for the interview.

d) Have a series of six to 10 tough questions prepared to ask the prospective employer. Have those questions memorized. Never refer to written notes.

2. Control the interview. Any time the interviewer raises a question or objection, satisfy it and come back with a question of your own.

3. Do not be defensive when the employer is looking at your portfolio. You are not F.L. Wright, Corbusier, Alvar Aalto, etc. One of the most disturbing things at reviews is to see a student get defensive when someone challenges his design. Get defensive with a prospective employer and you can forget about the prospect of a job. Instead, if the prospective employer does not offer objections or a critique of your work, ask for it.

4. Maintain eye contact and good poise.

5. Make sure you do not take too long. Most businessmen can't afford more than one half to three quarters of an hour with you. If they like you, they will forward you to others; e.g., a junior in the firm to show you around.

6. Talk with the prospective employer about what you can do for him. No not ever let him think you are trying to find out what he can do for you.

7. Ask for the job. If turned down, ask for referrals to other firms. Moreover, ask prospect if he will call ahead to other prospects and introduce you to the other prospects. Be sure to let one referring you to know what happened at subsequent places.

8. Avoid talking money until after you get the job.

9. Don't talk about yourself for more than 60 seconds at a time. Talk about your portfolio, the firm you are interviewing at and the job at hand.

What Prospective Employers are Looking For:

1. Thinker. The program at the U of O is aimed at teaching you to be a thinker. Employers like this, but only if you have some other abilities.

2. Production or Design. One former president of the AIA and a first class architect lamented to me that today it is hard to find people who want to work on the design or production boards. He said everybody wants to meet the client, to control the end product. In his firm, he said, there are many highly competent people who should be job captains but are still on the boards more than five years after they obtained their license. If you indicate you want to get that type of production or design experience, you'll increase your chance of being hired.

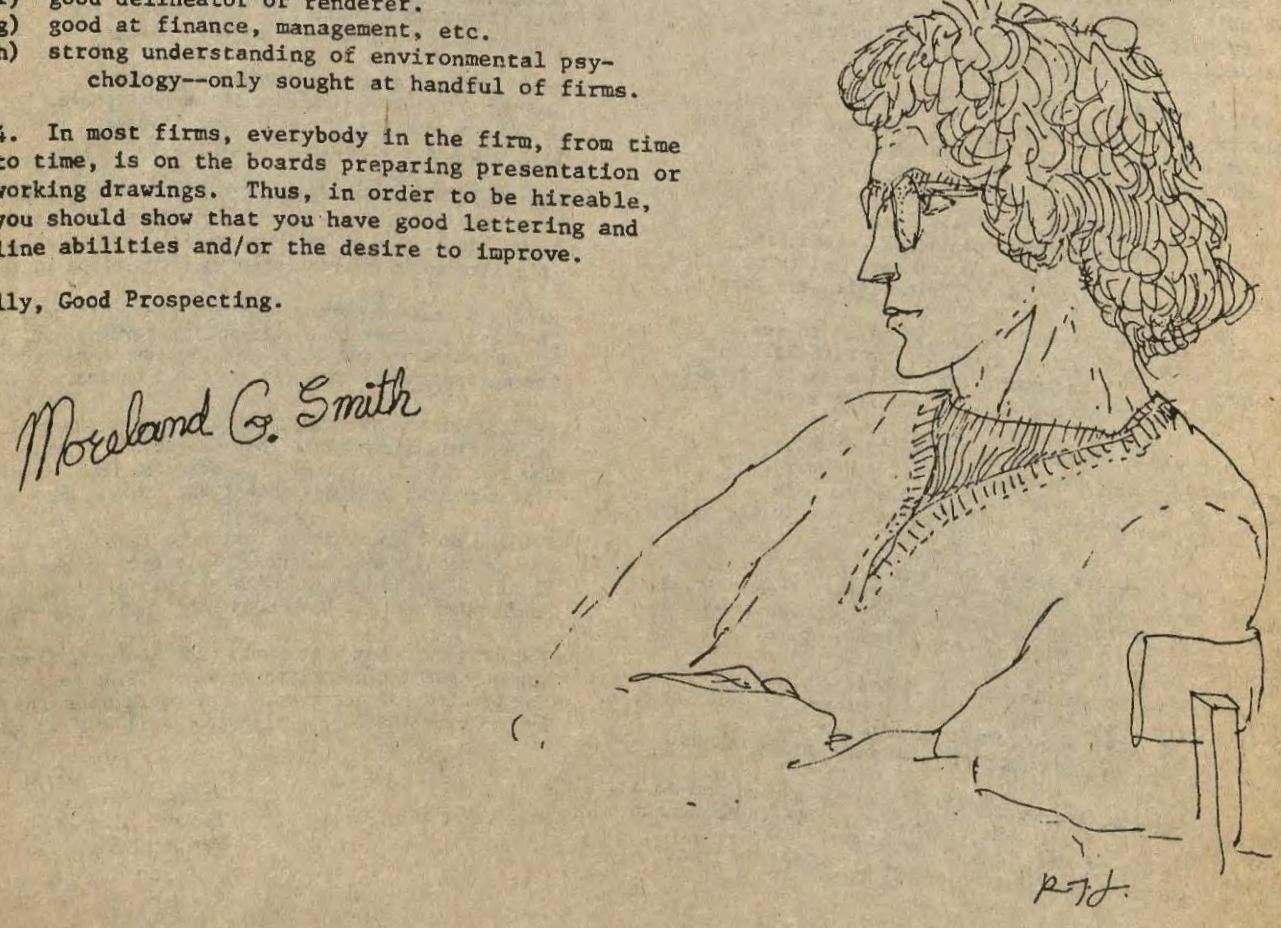
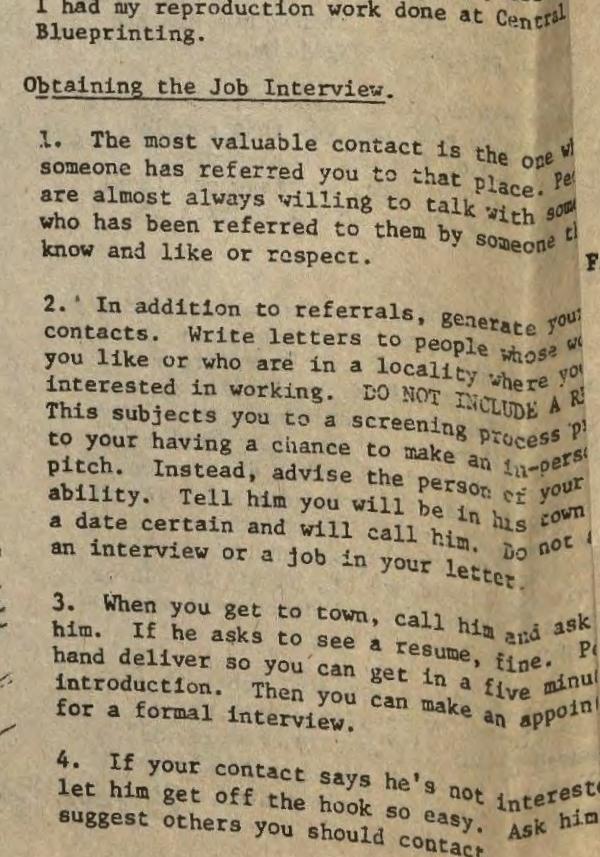
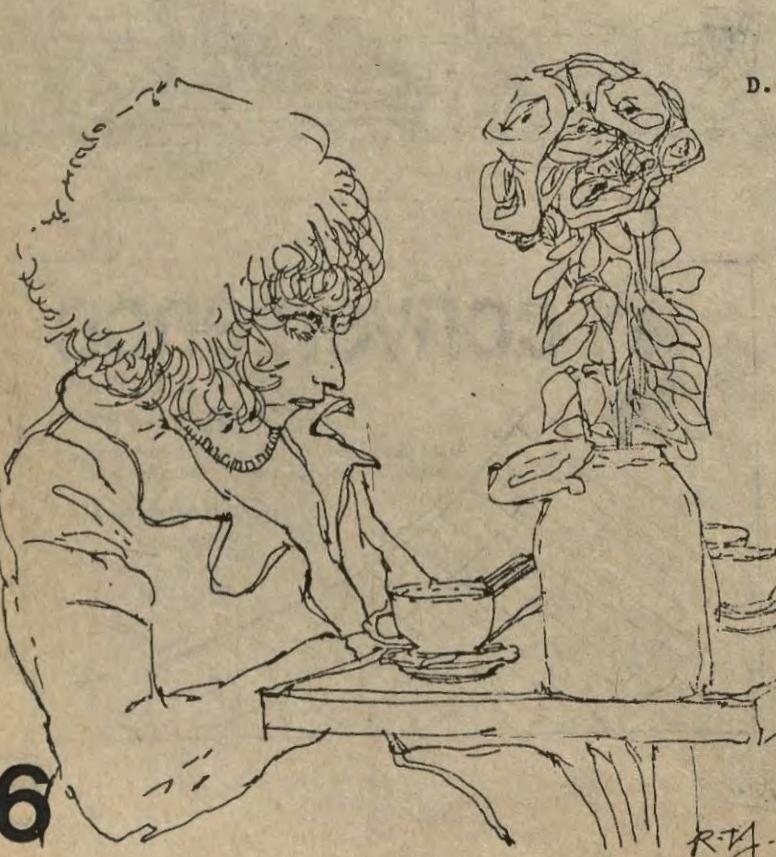
3. Another first class architect pointed out that if a person is strong on design, he has a job for the asking. If he is not so strong, he'll need some other asset. Those assets include, but are not limited to, the following:

- a) good draftsman.
- b) good specifications writer.
- c) good knowledge of mechanical systems.
- d) good knowledge of structures.
- e) good cost estimator.
- f) good delineator or renderer.
- g) good at finance, management, etc.
- h) strong understanding of environmental psychology—only sought at handful of firms.

4. In most firms, everybody in the firm, from time to time, is on the boards preparing presentation or working drawings. Thus, in order to be hireable, you should show that you have good lettering and line abilities and/or the desire to improve.

Finally, Good Prospecting.

Moreland G. Smith



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by Le Corbusier

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America, 1889

is housing necessarily a revolutionary question ?

BY KONET GUCHAN

'Society is filled with a violent desire for something which it may obtain or may not. Everything lies in that: everything depends on the effort made and the attention paid to these alarming symptoms. Architecture or revolution. Revolution can be avoided.' Le Corbusier, Towards a New Architecture

Certain basic questions are haunting the field of architecture. What is quality in architecture now is it achieved? What is the meaning and purpose of architecture? What is the relationship between society and the built environment? How can the housing problem be solved, if it is possible at all? We have to seriously address ourselves to these questions. Attempts are made to resolve these questions from many theoretical standpoints; to me few seem offer help toward a resolution. It is often the case that the theoretical veil over such complex issues gets lifted when a concrete problem is tackled in its totality.

It is with this understanding that I consider the housing question as having immense potential for throwing light upon numerous theoretical and practical issues in architecture. Beyond this, it is also clear that the housing question demands an immediate solution on its own right.

Architecture today suffers miserably at the hands of commodity production.

Increasing division of labour in the production of material life has led to widespread ramifications, the most important of which faces us as commodity production. The fundamental tenet of commodity production is to irrevocably separate the producer and the user and increasingly destroy the varying degree of identity that has existed between them in pre-capitalist formations. Consequently, under commodity production the producer is separated from its product and produces articles of utility not for himself, his family and his immediate community but for some unknown possible user. The purpose of production, then, is no longer use but some form of exchange.

Even though commodity production has performed a progressive task in the metabolism of emergent capitalism, the birth of which was ushered by growing commodity production in the womb of descendant feudalism, it inevitably becomes the fuel of chronic economic crisis under mature capitalist relations of production. I do not intend to undertake a detailed analysis of commodity production in this article, rather I am interested in its effects on architecture, in general, and the housing question in particular.

Architecture is a product of human labour and presupposes social organization of labour. Since commodity production forces the producer-to-part ways with his product, the production of architecture must abide by the same general laws of capitalism. Namely, those who produce architecture, with mental and/or physical labour, are not the ones who utilize their product. This commodity relationship between the product and the producer and also between the product and the user deve-

The source of this confusion is the reification produced by commodity relations, as stated previously. Under commodity production, labour power also becomes a commodity. Man's own activity, his own labour, becomes something objective and independent of him, something that controls him by virtue of an autonomy alien to him. Relations between human beings come to be viewed as things. Isolation and fragmentation takes over. Interconnectedness of social material phenomena becomes blurred. Thus a correct formulation of the problem becomes exceptionally difficult without a revolutionary epistemology.

Secondly, there exist conflicting class interests, whether it is recognized or not, in the statement of the housing problem itself. The housing problem is not exclusively a capitalist phenomenon, to the contrary, throughout history all oppressed peoples and all oppressed classes in all periods has suffered from it. Under capitalism not only working class is hit by this crisis but also the petty-bourgeois class (students, teachers, intellectuals, civil servants, lower middle class professionals) is affected by it... Essentially for the sake of the petty-bourgeois class it is that this half-hearted cry is being raised. If the petty-bourgeois had not had the misfortune of suffering occasional eviction, of facing shortage of habitable housing, capitalist controlled media would never concern itself with the problem, which then would have been a strictly working class problem. The basis of the superficial treatment of the housing question directly stems from the fact that the petty-bourgeois class has a much different solution to the problem in mind and absolutely has no intention to solve the problem for the working class as well. What dominates the presentation of the housing question in school of architecture is unfortunately this petty-bourgeois narrow mentality, which is so typically exemplified by Alexander's "grass roots housing project." The major characteristic of this approach to the problem is to try to solve it without fundamentally altering the social structure which is responsible for the problem. I will come back to further clarify this point.

Confusion breeds confusion. We also lost sight of the purpose of architecture. Some nowadays chase architectural imagery, some try to organize, some try to immortalize with the golden measure. Architecture is made to serve architectural imagery or the mysterious principles of architectural composition itself. It has dropped out of remembrance that architecture is to serve people. "to serve people" sounds quite familiar, but the kind of bell it rings is not worth a dime. The phrase has become a catch-all phrase in the mouths of those whose interest is not to serve people but to exploit them.

It is one thing to agree upon the fact architecture is to serve people and quite another thing to establish the way in which this service is to be realized. Above all, what is meant by "people" carries a class content. In the final analysis, it is taken to mean those who are endowed with access to and command over private property. So the phrase comprises the property-owning classes. It would be the most repugnant occurrence for many to hear that a proletarian goal and purpose is being advocated for architecture. And rightly so, because that would be violating the logic of capitalist production. Under capitalist commodity production, architecture is a commodity produced for the sole purpose of profit and then to be exchanged on the market for as large an amount of labour time as can possibly be squeezed out of working people through wage slavery... Under capitalism, then, the production of architecture can only increase the misery of the working masses, whose ranks swell to unprecedented proportions day by day. Given these conditions, one can hardly expect neither architects nor architecture to serve the people. If this judgement seems unfair and bothersome, then let capitalist-architecture solve the housing problem. So far it has not! More importantly it cannot! Why is this...

If we look at the United States as an example, we would find a large portion of the population continuously suffering from not being able to afford housing, if they were to meet other needs at the same time. This means that housing is too expensive to be afforded, and people's income is not high enough to meet their housing cost. Any attempt to deal with this problem would call for a drastic redistribution of income which in return would cause the collapse of the labour market. Labour market is the whole social arena of production where labour power has become a commodity and is bought and sold as any other commodity. Labour market is structured, basically by the existence of the unemployed, so that capitalist can keep the wages as low as possible in order to secure their profits. On the other hand we cannot reduce the cost of housing for it would result in the collapse of the housing market. And we know that the increase of wages would force the capitalist to halt production due to declining rate of profit. This would cause lay-offs and add to the ranks of the unemployed, which would increase severity of the housing crisis. Capitalism can offer no solution to this double-bind, but it will continue to worsen it due to continuing production.

Thus the housing problem is a manifestation of the internal-inherent contradiction of capitalist economy. Particularly, it is a manifestation of the irresolvable contradiction between the requirements of the housing market and the requirements of the labour market. This contradiction is dialectical... Not logical... It cannot be gotten around. Furthermore, it would continue to worsen. Alexander's "grass roots housing project" is simply not aware of this fundamental fact. Because such an awareness would necessitate the negation of the capitalist mode of production. Of course, this is quite unlikely, since Alexander as a petty-bourgeois intellectual has a lot more at stake in preserving the system than his proletarian counter-part.



America, 1889

lops into a serious problematic in architecture. With respect to the housing question, both the statements of the problem and the proposed solutions manifest this problem most dramatically. Struggle for shelter stands as a consuming universal calamity. No matter how great is the wealth of a nation, shelter poverty persists to be an insurmountable task, for all non-socialist nations of the world today. This problem presents varying degrees of acuity and slightly differentiated dynamics in different countries, yet rich and poor in all countries whose economies are dominated by the world capitalist system or are affiliated with it in a colonial or neo-colonial fashion the housing question has become the burning question.

In spite of the urgent nature of the housing question, in schools of architecture it continues to be ignored, and when not ignored, it is dealt with in a shamefully superficial manner. No one seems to want to or dare to go to the root of the matter. Talk of so-called "garbage housing" or Alexander's "grass roots housing project" stands as a mockery of the problem and delineates the class-based nonchalance and the lack of understanding of its advocate. Why is this aloofness? Why is this superficiality? Why is this nonchalance?

Above everything else, there exist a naive confusion among those who come across the problem.

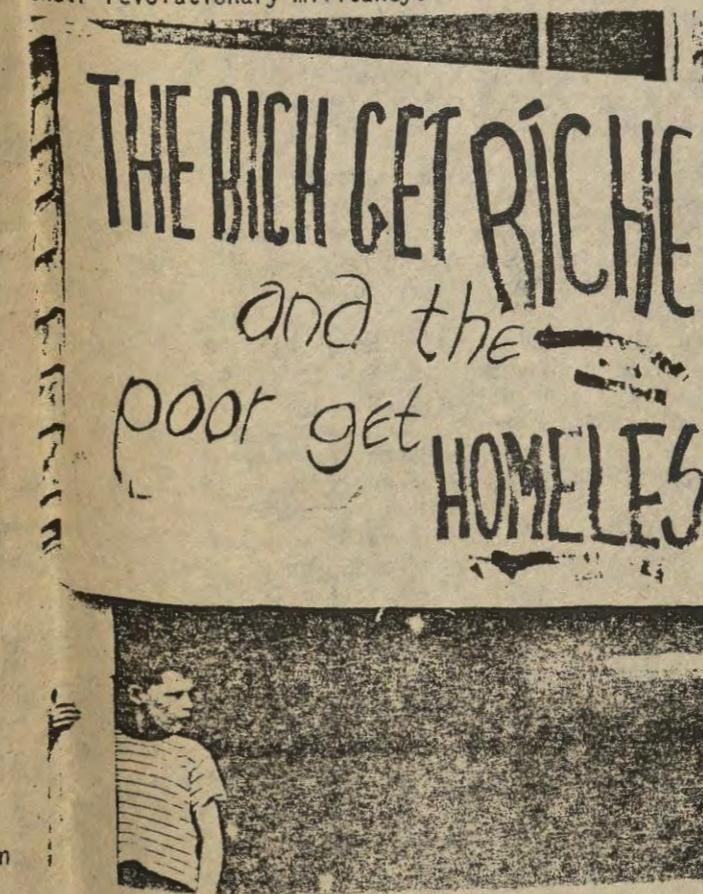


America today

Capitalism accentuates the housing problem in the very act of production of housing. Production of housing, like any other commodity, requires capital out-lay, raw materials, machinery, and labour power. All but labour power, capitalist has to buy from other capitalist for a fixed price over which he cannot bargain. It is only labour power that capitalist can try to buy lower than its value, by depressing the wages of the workers. Capitalist has to do this in order to have as low a unit cost of production as possible. If he does not do this, some other capitalist would do it. Those who can depress the wages more would stay ahead in the race. This holds true for all spheres of production. Ultimate outcome of this joint effort of the capitalist class to reduce wages is a net reduction of the purchasing power of the working class as a whole. Even though worker produce the housing, they cannot afford it with their wages. Herein lies the reason for the housing crisis.

To lower the wages, capitalist class needs a reserved army of the unemployed. It forces workers compete for jobs. To realize this condition, capitalism drives the masses into crowded towns. And causes a contradiction between town and the countryside. Town develops at the expense of the workers and the countryside in an uneven manner. Population gathers around towns and cities where, supposedly, jobs can be found.

Thus, it is clear, any solution that does not want resolve the contradiction between town and countryside cannot be a solution to the housing problem under capitalism. Reformist approach to the housing problem, such as low-down payment, low-interest mortgage loans, FHA housing programs, government subsidies, are not only ineffective but also worsen the lot of the working people by enslaving them to the swindling of the finance capital through bank loans. The working class is actually, through such contracts, forced to, since they desperately need the housing, secure investment outlets for those who want to make secure investments under the government protection. Let us not forget the myth of government subsidies. Where does the government get the money. By taxing the working class and other low income people; we know how readily the rich is provided with tax loop-holes. That simply means that the government interferes on the side of the capitalist class, to further facilitate their exploitation of the working class without major revolutionary eruptions. To try to appease the working class, to undermine their revolutionary militancy.



The only agent that can solve the housing question is the working class. For this, the housing question is necessarily a revolutionary question.

No, Le Corbusier, revolution cannot be avoided.

evict the landlords!
join the struggle of
the oppressed people!

from

vladimir
mayakovsky

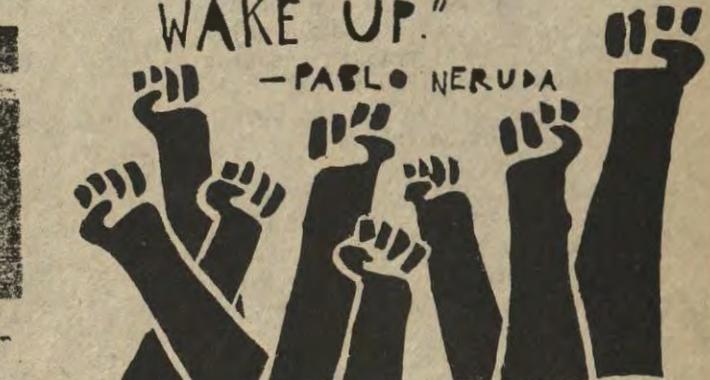
BROTHER WRITERS

Seemingly I shall never grow accustomed to sitting in the "Bristol,"
sipping tea,
fibbing by the fire.
I shall knock down the glasses,
clamber on the table:
"Listen,
literary brothers!
Here you sit,
eyes drowning in tea,
velvet elbows worn with scribbling.
Raise your eyes from the unemptied glasses!
Disentangle your ears from those shaggy locks!
Darlings,
what has wedded you to words,
you who sit glued
to walls
and wall-paper?
Do you know
that François Villon,
when he had finished writing,
did a job of plundering?
But you,
who quake at the sight of a penknife,
boast yourselves the guardians of a splendid age.
What have you to write about today?
Any solicitor's clerk finds
life
a hundred times more fascinating.
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have you not wearied
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and lilac blooms?
If such as you
are the creators,
then I spit upon all art.
I'd rather open a shop,
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and bulge my sides with fat wallets.
In a tavern rear
I'll spew up my soul
in a drunken song.
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cleave through your sheaves of hair?
But you have only one notion
under that mop of hair:
to be slick-combed! But why?
For a short while it's not worth the labour,
and to be combed
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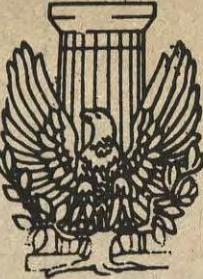
MET BOLIVAR ON A LONG MORNING...
"FATHER," I SAID, "ARE YOU, OR ARE YOU NOT, OR WHO ARE YOU?"
AND HE SAID:

"I RISE EVERY HUNDRED YEARS WHEN THE PEOPLE WAKE UP."

-PABLO NERUDA



SWO AIA



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THE SOUTHWESTERN OREGON
CHAPTER OF THE
AMERICAN INSTITUTE
OF ARCHITECTS

Architectural Education Award

Professor Emeritus Jean Labatut, FAIA, whose distinguished teaching career at Princeton University spans fifty years, will be the first recipient of the Joint Award for Lasting Achievement in Architectural Education, given by the Association of Collegiate Schools of Architecture (ACSA) and The American Institute of Architects (AIA).

Labatut will receive a specially designed certificate signed by many of his former students. He will also be presented with a cut, unset citrine topaz, a jewel which traditionally symbolizes the search for wisdom. The presentation will take place May 5 at the AIA's 1976 nation convention in Philadelphia.

Consideration for the new award was limited to living educators who must have taught for at least a decade and made their primary contribution to architectural education on the North American continent. Selection of the award winner was made by a joint ACSA-AIA committee from nomination submitted by architects and architectural educators from throughout the country.

Born in France in 1899, Labatut was educated at the Ecole Nationale des Beaux-Arts in Paris and practiced architecture, urban planning, and landscape architecture in Europe before coming to Princeton in 1928. From that time until his retirement in 1967, he served as resident critic at Princeton's School of Architecture and the Princeton Graduate School of Architecture.

During his tenure at Princeton, Labatut taught many architect who have since achieved distinction, both in the U.S. and abroad. Among Labatut's former students are the heads of 12 schools of architecture; AIA president-elect John M. McGinty, FAIA, and three past presidents of the AIA; Donlyn Lyndon, AIA, president-elect of ACSA, and a number of noted practitioners including Charles Moore, FAIA; Louis Skidmore; William Turnbull, Jr.; Robert Venturi, AIA; Robert S. Harris, AIA and Hugh Hardy, AIA.

Labatut was instrumental in establishing a P.H.D. program in architecture at Princeton, the first such program in the U.S. He was also involved in the creation of the interdisciplinary Bureau of Urban Research, and the Architectural Laboratory.

While at Princeton, he also served as Director of the American Summer School of Fine Arts in Fontainebleau, France, and was four times Architect-in-Residence at the American Academy in Rome as advisor to the Rome Prize Fellows.

Elected a Fellow of the AIA in 1955, Labatut has also been the recipient of many other honors. Among them are the Thomas Jefferson Memorial Foundation Professorship in Architecture, both in 1973; selection as an Officer of the French Legion of Honor, and an honorary doctorate of humanities from Princeton.

21st Annual Homes For Better Living Winners

Seventeen architect-designed homes and multifamily housing projects will receive awards in the 1976 Homes for Better Living Program. The annual program is sponsored by the American Institute of Architects in cooperation with House & Home, McGraw-Hill's business publication for the housing and light construction industry.

Award certificates will be presented to 4 First Honor and 13 Award of Merit recipients at the annual AIA convention May 2-5 in Philadelphia, Pa. Winning entries will be on display there.

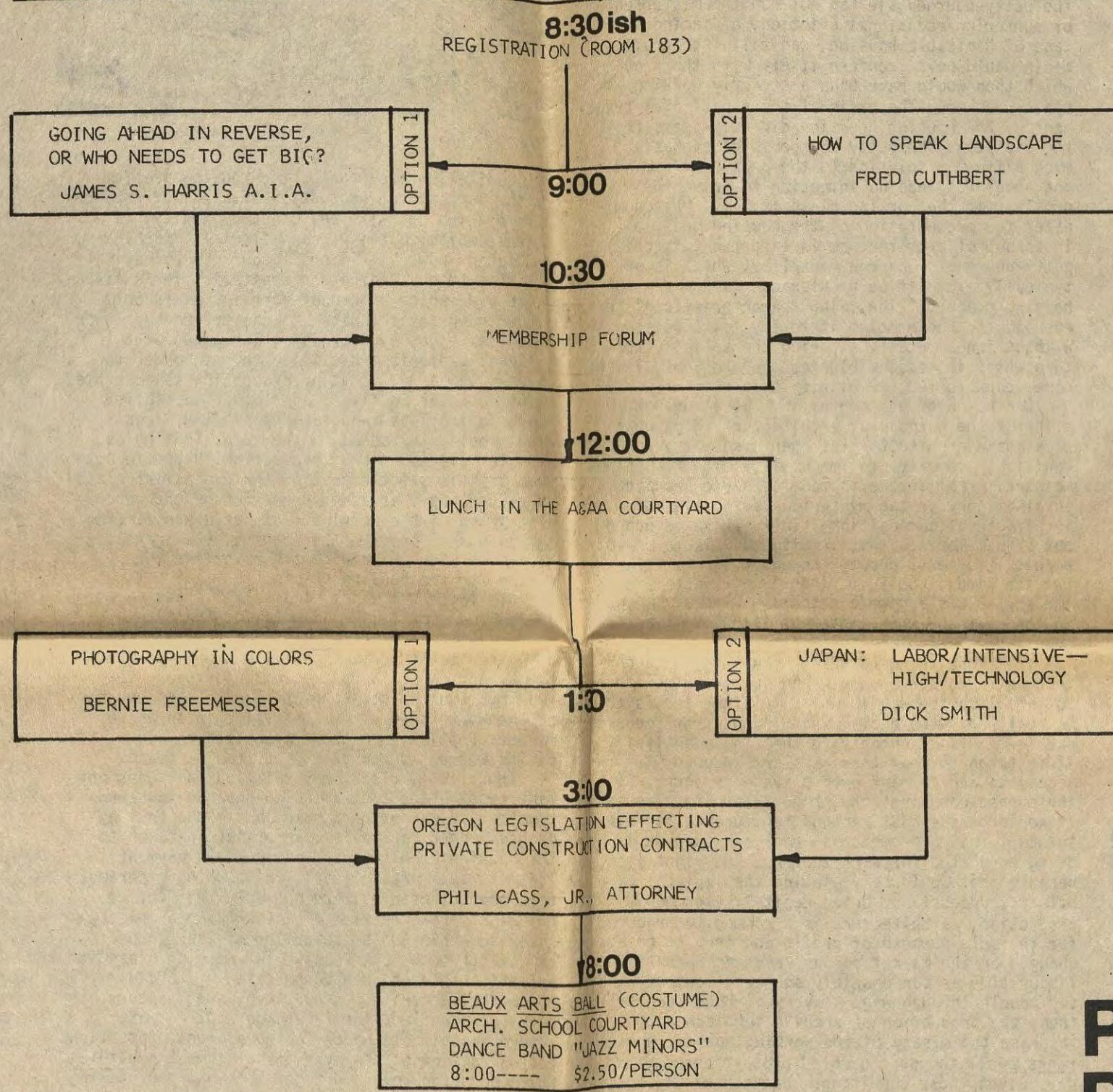
Homes for Better Living, the oldest and largest residential design program in the nation, was established 21 years ago to upgrade the architectural design of housing by encouraging greater collaboration between architects and builders. Entries are divided into three categories: custom houses, designed for specific clients; merchant-built houses, designed for sale; and multifamily housing.

SEMINAR MAY 15

Seminar May 15

PLACE: U. OF O. ARCHITECTURE SCHOOL

PRICE: \$5.00 FOR MEMBERS
\$3.00 FOR STUDENTS



NOTE: Parking is open for non-stickered cars on Saturday except for those stalls specifically marked "Reserved At All Times", "Reserved for Handicapped", or "Reserved for Disabled".

This year over 300 entries from all over the country were submitted. Two juries, one for custom homes and the other for merchant-built and multifamily housing, selected winners during a two-day judging session, March 9 and 10, at the AIA headquarters in Washington, D.C.

First Honor Awards in the custom house category go to architects Edward Larrabee Barnes, New York City; Hartman-Cox Architects, Washington, D.C.; MLTW/Turbull Associates, San Francisco.

Awards of Merit for custom homes will be presented to Hobart Betts, New York City; Booth & Nagle Architects, Chicago, Ill.; Kirby Ward Fitzpatrick, San Francisco; Donald Jacobs, The Sea Ranch, Calif.; and Daniel Solomon, San Francisco.

Architects and Planners Donald Sandy, Jr. and James A. Babcock earned the only First Honor Award in the multifamily category. They were also the recipients of an Award of Merit and the associate architects for the merchant-built Award of Merit winner.

Awards of Merit for multifamily housing go to Clark Tribble Harris & Li Architects, Charlotte, N.C.; Fisher-Friedman Associates, San Francisco; Mackinlay/Winnacker/McNeil, Oakland, Calif.; Schoneberger, Straub, Florence & Associates, Phoenix, Ariz.; Walz and MacLeod, San Francisco; and Willia and Associates, Inc., San Francisco.

In the merchant-built category an Award of Merit goes to SMS Architects, New Canaan, Ct.

Winning projects will be published in House & Home beginning with the June issue.

from NATIONAL

Word has come up from Institute that nominations for membership on National Committees in 1977 are due into the Regional Director by 1 June.

Committees are:

Environmental Education
Continuing Education
Architecture for Education
Arch. for Arts & Recreation
Arch. for Commerce & Industry
Arch. for Health
Arch. for Justice
Architects in Industry
Community Development
Design
Historic Resources
Housing
Regional Development
Urban Planning & Design
Architects in Government
Project Management
Codes & Standards
Office Management

We have more information on the activities of each Committee and on the appointment process.

Interested Members should contact Dick Williams at 344-3249 ---- Soon.

PLUMS FROM POTICHA'S PROXY OR

OF VISIBILITY AND VIABILITY FROM THE VICE

The sounds that may be heard coming from the back of Chapter Board room these days are those of gears shifting our motors in new directions.

A year and a half or so of trying to bring about some change in several of the policies and programs of the Institute has produced more frustration than results. Truly, the inertia of that Corporate mind is a force worthy of the Queen Mary.

And while we don't intend to forget National altogether, there are some other wheels needing oil on the local scene. A number of members were called together recently to consider our declining visibility before our own Community. Several years ago our members could be heard everywhere from the City Planning Commission to the State Legislature. After a while they even began to ask our opinion on issues. But that was years ago and while no one knows what image we now have before the Community - it's clear that there's nobody beating down our doors for our advice.

Visibility is a consequence of viability and that is the wheel that seems to need the oil. Most of our attention was focused on "Why Visibility" and "How do we regain Viability". There seems to be a lot of ways in which we can promote ourselves and our interests to the public. A recent program in Denver to solicit and display ideas from the whole community about improving the urban environment was very exciting and successful. We have a grant to put together a guide to art and architecture in this area. A good regular column in the paper on building and architecture is needed.

We will continue to explore this subject but preferably with broader participation from the membership. The subject is exciting, not new meaning and purpose in chapter membership. Call a board member for more details.

---- In the absence of the Chapter Grand Wizard, now at the National Convention : Dick Williams, Asst. G. Wiz.