

# AVENU



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# AVENU

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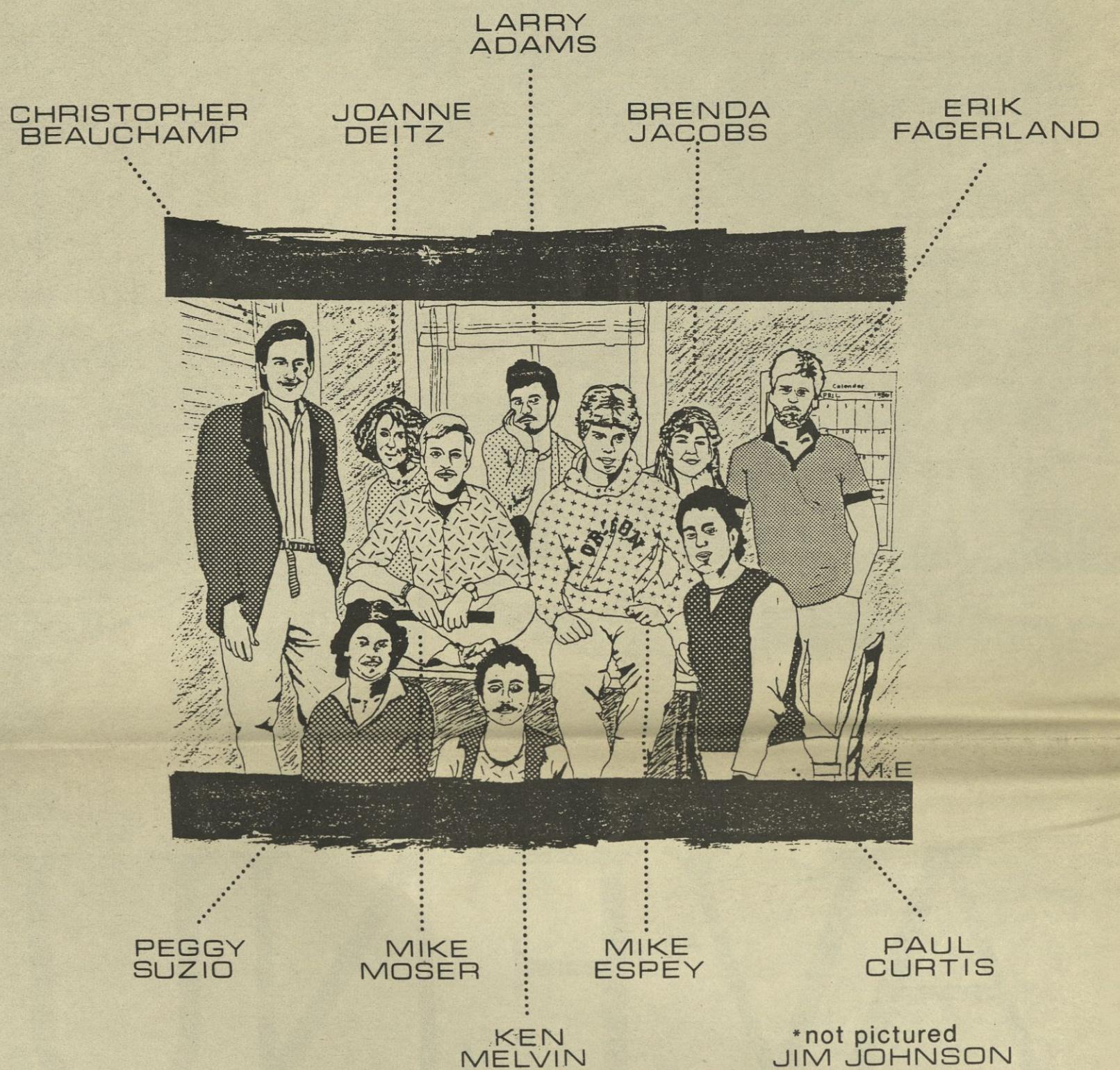
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## EDITORIAL

This term marks the beginning of a new era for the AVENU. Over the next four terms it will be the goal of this paper to present an entirely new perspective of the School of Architecture and Allied Arts. We, as a staff, will do our best to show what the AAA School of the University of Oregon is up to.

The purpose of the AVENU, as I see it, is to provide a vehicle for the students and faculty to voice their opinions, display their work and to provide information as to the goings-on in Lawrence Hall and the outlying

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

studios. This includes the work of artists and architects, historians and sculptors. The staff of the AVENU can not do this alone. An enthusiastic spirit of cooperation and support is needed by all those involved in the AAA School. This will make our job much easier and less stressful. (After all, we are not journalism students.)

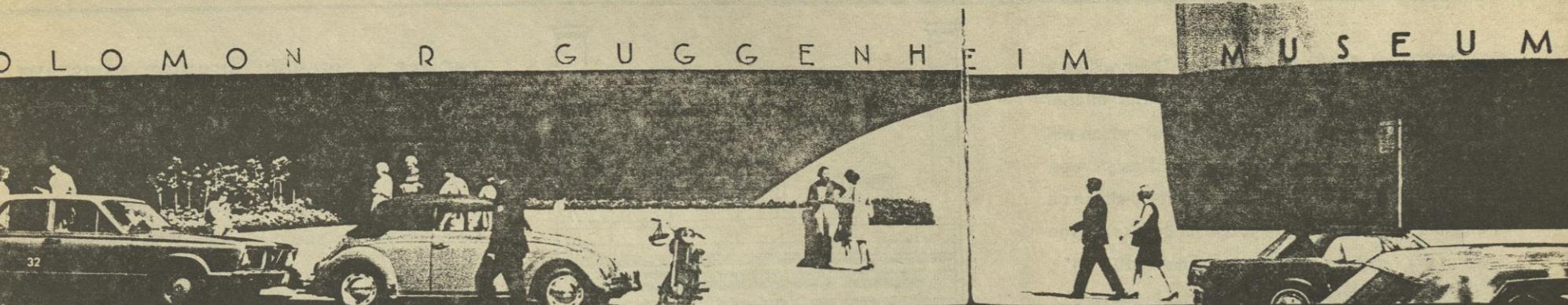
We will count on you for support and criticism, as well as for submissions, opinions and ideas. I see everyone in the school as a contributing editor and hope you will help us out if asked.

Advertising rate: \$5.00/column inch, based on a three inch column. Contact AVENU at 686-5399 or message at 686-3631.

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

# FORUM



Greetings,

We received the February issue of the AVENU in our mail today and I read with interest Mike Moser's "A Grave's Mistake". In the article, Mr. Moser requests opinions on the addition to Wright's Guggenheim Museum by Gwathmey Siegel -- so here are my opinions.

Some call the Guggenheim a masterpiece of architecture. On closer examination, however, we find a building designed for the exhibition of art where walls to display paintings are curved not flat, the viewing floor is not level but ramped and natural light enters above the paintings and directly into the

viewers' eyes. Because of the building's design, paintings do not hang flat OR level and are further obscured by glare. A masterpiece of architecture? I think not. An egotistical architect thumbing his nose at the "Art Community"? I think very likely (perhaps Mr. Siegel is thumbing HIS nose at Mr. Wright?).

We need to make a distinction between architecture and sculpture. As a piece of sculpture, I think the Guggenheim succeeds. As a piece of architecture, responsive to a client's needs and program, I think it fails. How does one remodel a piece of sculpture and address those needs seems to be the main issue. I think any addition or change to a fine piece of sculpture will destroy that sculpture; Did the Museum Board commission Frank Lloyd Wright as an architect to design a museum or as an artist to create a piece of sculpture? I don't want to say that architecture cannot have a sculptural quality to it and still respond to the client's needs, but I do want to say that when the two conflict (as I feel they do in the Guggenheim), the client's needs MUST prevail.

Sincerely,  
William A. Randall  
Architect  
B. Arch., U of O, 1979



## Where's Gil?



# ANNOUNCEMENTS

**COMPETITION ANNOUNCEMENT:** There will be a competition, open to all Architecture and Interior Architecture students, to design a "poster" which will become the cover of the Environmental Design Area Brochure to be printed later this year for distribution throughout the country, and throughout the world. The cover of the brochure will be approximately 8" x 11"; your entry can be presented in a format between 8" x 11" and 16" x 22" (for reduction). Entries will be due in the Department Office Friday, 16 May, and will be posted during GRAD WEEK. Entries will be judged by Don Corner, Department Head, and Art Hawn, Assistant Department Head. A third judge is being considered, but we have not made a commitment yet on who this third judge will be. PRIZE: one winner will be presented with a bottle of cheap champagne and will be acknowledged on the cover of the soon-to-be printed brochure (which will also contain, with some text, visual work to be selected from the Accreditation exhibition of student work).

**AIAS DESIGN CHARRETTE:** The winning team for the Charrette consisted of: Henry Fitzgibbons, a practicing architect with Ziak/Miller Architects and Planners is Portland; Grant Faust, Robert Fry, Nugyen Lam, George Lew, Debra Shown, Scott Toll and David Zagel. The winners each received a pen set for their efforts. Next issue the AVENUE will publish the winning design, along with an article on the Charrette.

## ANNOUNCEMENT

The following students have won awards for the 1986-87 academic year in the Department of Architecture:

## NATIONAL AIA

Linda Bauder, William Murray, Jay Gilberty, Chris Stebbins, Jeffrey Stuhr, Kurt Jorgenson, Scott Thayer.

## SOUTHWEST OREGON AIA

Lance Nichols, Daniel Perez Selsky, Sidney Hunt

## CALLISON PARTNERSHIP

Gary R. Caperna

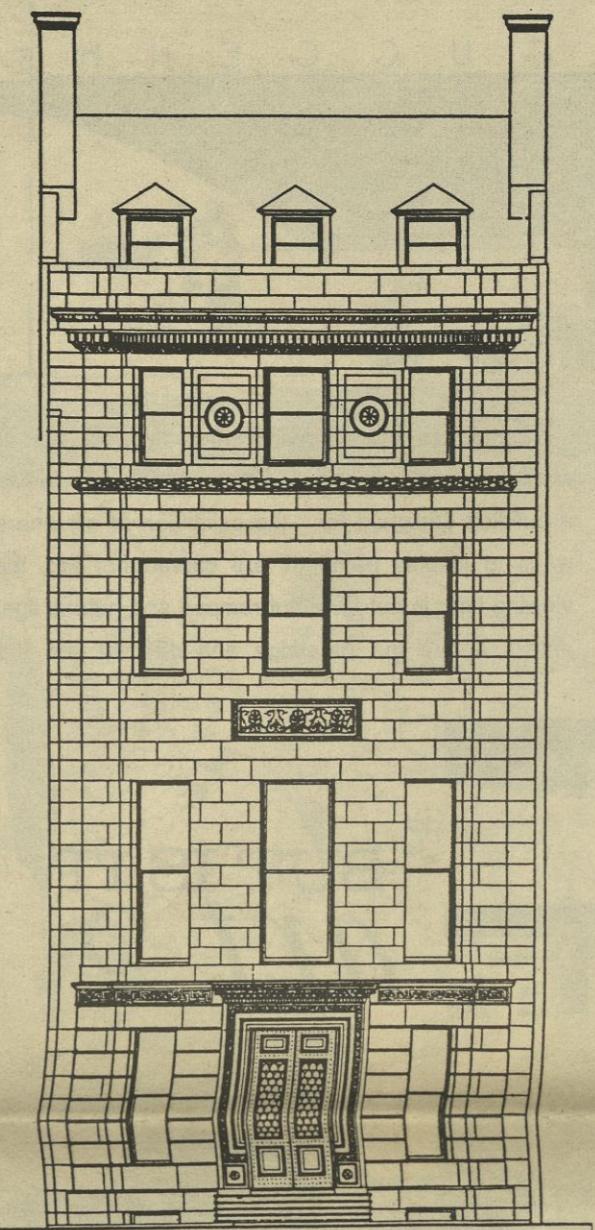
## PENNELL (A & AA)

Linda Bauder (Arch), Sidney Hunt (Arch), Jody Johnston (Arch), Barbara Springer (IARC), Craig Goldhagen (FAA), Cynthia Kapan (FAA).

## CONSTRUCTION SPECIFICATIONS INSTITUTE SCHOLARSHIP - Spring '86

Lance Nichols, Scott Higa

Lewis Rosenburg, John Lee-Rick Bullis Scholarships to be announced.



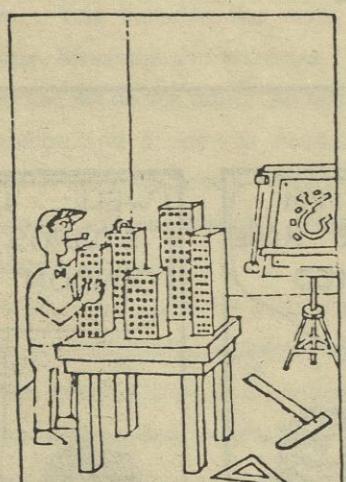
THOMAS A. BRINER, ADJUNCT ASSISTANT PROFESSOR SPRING 1986

Tom Briner has had an architectural practice in Vail, Colorado for the past 12 years. With the growth of Vail's resort industry there occurred needs for various building types and Briner's firm has designed schools, banks, hospitals, club buildings, condominium projects and single family residences. More recently the office has been designing multi-use buildings, and projects of added complications due to varying site constraints. While most of his office's work has been in or near Vail, the firm has designed projects in Wyoming and Utah as well as at Mesa Verde. Presently he is working on 2 projects in Telluride, Colorado.

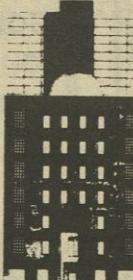
Prior to opening an office in Vail, Briner worked in offices in New York - where he worked on the N.Y. World's Fair, and San Francisco where he participated in the preparation of a book on the design of community mental health centers. He practiced in Milwaukee eight years during which his projects won several design awards. He was a finalist in the Yale Mathematics Building Competition and enjoys the frantic expenditure of energy that accompanies work on competitions.

When practice has allowed, Briner has enjoyed being a visiting critic at several architectural schools. He has worked with students at Cal. Poly in San Luis Obispo, Arizona State, University of Illinois-Urbana, University of Oklahoma, and the University of Milwaukee, where he also for two years was the co-director of the school's Northside Community Design Center.

Briner will teach ARCH 380 Design Studio and ARCH 410 Context of the Profession.



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# \* ARQUITECTONICA \* 5

## A SOUTHERN EXPOSURE

You'll laugh so hard, your sides will ache, your heart will go pitter pat, watchin . . . if you missed the Arquitectonica presentation on April 5th, then you missed a semi-humorous, color full slide show, of what architecture means to this hot firm from Miami, Florida.

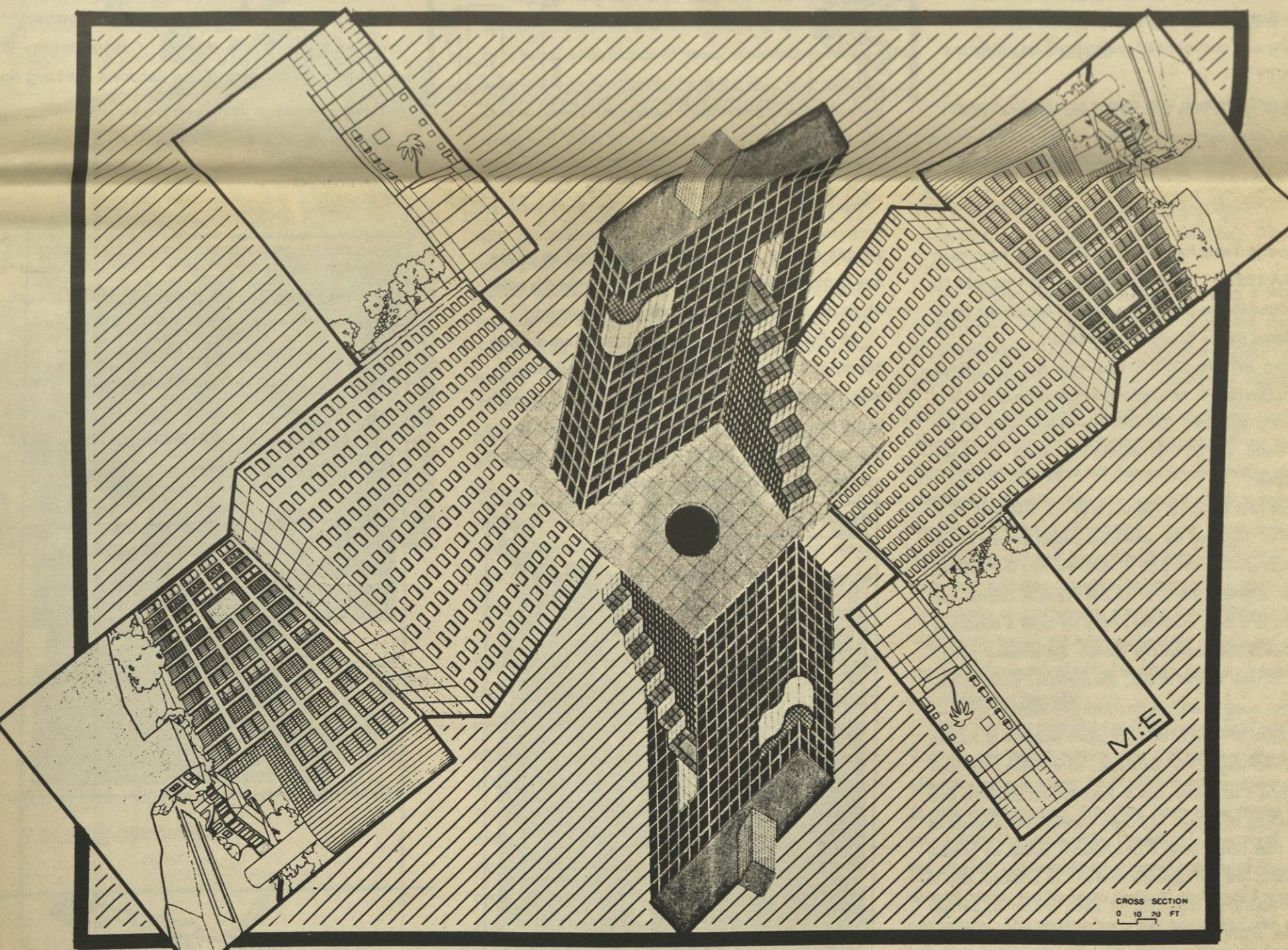
The show was presented by Mr. Martin Wander, one of the five main principles of the company, now twenty-nine strong. After a brief opening statement that went something like, "We're not concerned with the past . . . we're working in the now and future . . . we're experimenting a little . . . and just having fun . . .", the screen was blasted with color and designs. Arquitectonica designs everything from "ultra-mod" neck ties, to a building design that Mr. Wander

described as a city grid standing on its side with a courtyard in the sky. That building is the Atlantis and although one of their earlier works (1978) it is characteristic of most of the buildings we were shown. They (Arquitectonica) like tall and narrow; primary colors and basic geometric shapes. The Atlantis is 15 stories tall and only 25' wide. The outer most grid is a loud blue and the cantilevered section is supported by a bright red column. This building may even have been one of the more quiet glimpses of color and bold geometry that was shown.

After the slides were off, the projector cooled down and our eyes readjusted to the mundane hue of 107 Lawrence, questions and comments were entertained.

There seemed a general concern that Arquitectonica was evading responsibility. Mr. Wander stated that our responsibility as architects was to serve the clients' needs and wants. To that he was accused of performing "commodity architecture". Scale and context were other issues argued. How were these buildings to be viewed? Mr. Wander seemed to believe they were best viewed from the highway in a car traveling the average 50 mph, "unless you're a Latin American, then it's more like 70," he said.

Controversial? Maybe. Flamboyant? Definitely. At any rate Mr. Wander assumed there would be a more "heated" reaction from this Oregon audience. His final words were, "I guess you're being nice to me, thank you."



# REPORTS

## THE MIMAR COMPETITION

by Ken Melvin

"There is a room, rectangular in shape, with a door in one corner. The room is located at ground level, with a sidewalk and a road parallel to the long axis of the room on the west; along the northern perimeter, the room is adjacent to a court yard shaded by the building. Moderate amounts of traffic, both vehicular and pedestrian, pass along the road. On the opposite side of the street from the room is a beautiful old almond tree, surrounded by three walls. A view to this tree is very important to the occupant of the room."

This project was given to this year's 182 students to kick off the spring term. After five days of designing, all the entries were judged by both students and faculty to select the best three. These selections will be sent to Singapore for review by the "MIMAR" competition jury. The winner or winners will receive \$2000 in Singapore currency (about \$950 U.S. dollars). All winning and commended projects will be published in "MIMAR".

"The problem then is to design an opening through



## TIME FOR A SECOND COPIER ?

Have you ever had to wait in line for the machine at the AAA Library? Well, I sure have, so I thought I'd ask around to see if maybe a second copier has been considered by the library administration.

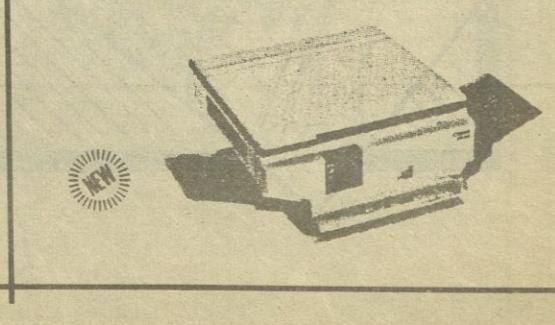
Upon investigation, I was referred to George Bynon, Director of Administrative Services of the U of O library system. One of his many jobs is the placement of library equipment such as copy machines.

The first thing Mr. Bynon told me was that he is aware of the need for additional copier service in the AAA Library. He went on to state the fact that the one copier already there produces 18,000 copies per month, and for a machine to pay for itself it need only produce 9,000 copies per month. So whether people have to wait in line or not, the numbers seem to say that two copy machines could be self-supporting.

There are many other positive aspects of having two machines. For example, sometimes the copy machine is unusable, due to the need for servicing or a restocking of paper; with two copiers, the amount of time that a machine is unavailable would be greatly reduced, and perhaps eliminated. In addition, due to the decreased workload of each machine, service repairs might not need to be made so frequently with two copiers. Often a situation arises where one person has a great deal to copy, while another only has one or two items. If two machines were made available, one might be designated for longer use, the other for short

periods of time; another possibility would be to use one copier for standard reproductions, while the other would be primarily for reductions or enlargements.

Mr. Bynon told me that copy machines are not high priority in the library's equipment budget; however, he also stated that the library system has just recently been able to supply adequate copier service to the Main and Science Libraries, and that the AAA Library is next in line for another copy machine.



" . . . it is not the means employed, the phraseology, that stirs the deep emotions, but the meaning conveyed."

# • W. R. B. WILCOX •

## Architecture and its Interpretation to Men

By W.R.B. Wilcox, F.A.I.A.

The recent appeal by the AVENU for contributions sparked a memory of this article published in the July 1913 issue of *The Architect and Engineer* by W.R.B. Wilcox whose ideas have made lasting contributions to our school. I would like to share it with you because the poetry of his words seem as appropriate today as they were in his time. Hopefully it will be found to elucidate the union of architecture with the fine arts. Or what Rob Quigley has termed "the search for magic."

Stewart Thompson

The talk one evening had turned upon the character and elements of appeal in works of art and nature; in architecture, music, the drama, sculpture and the landscape and how they are interpreted to men.

The day following I strolled out towards the hills. It was a warm and fragrant day in early summer. The foliage of trees and shrubbery was rich and colorful. The lawns, woven thick with the year's new life, rolled away between banks of verdure. Afar in one direction lay a gently rolling country through which a winding river coiled a silver thread, and miles away, glistening like a floor of burnished metal, lay the clear waters of a mountain lake, from which low foothills climbed to rock-topped peaks beyond.

The glowing sun drew from the earth a pungent springtime moisture and distant outlines were softened by a haze, while clouds of fleecy whiteness came and went in the wonderful depths of the sky. How pale the blue of distant mountains! How bright the sun-flashed meadows! How cool and still, and deep the green, where shadows stretched beneath the nearby groves!

Oh, what a day! And what a vision! Though vaguely conscious that the city yonder seemed a scar upon the landscape, that its factory stacks poured forth great clouds of black-brown smoke and the barren reaches of its mills of somber brick protruded, yet, even so, I caught the glint from flashing windows and marked the coils of smoke revolve upon the breeze.

It was a gala day, a day of festival, and people, pleasure bound, strolled round about: some sought out flower bordered paths, while others chose half hidden lanes beneath the trees. But a steady throng, in groups and singly, passed up the hill over a broad, grass-carpeted thoroughfare. Many stopped, from time to time, to gaze in silence on the scene, or to voice a deep contentment in its harmony.

Moving with this happy company, in the shade of high over-arching trees, I climbed the gentle slope and presently approached a park. The entrance, through a shrubbery wall, was flanked by granite pedestals on which two bronze equestrian groups were raised. Alike in character, a youthful rider sat bareback a charging horse, whose prancing, plunging mate he strove to hold in check. What power! What action! How true the poise! How fearlessly the young man hung upon the bridle of his wilder charge! How confident of mastery! And passing people paused to contemplate. What was it seized their interest? Was it modelled bronze or molded granite die; or the tale they told with strength of line and grace of form, the power of those frantic

horses, the calm determined courage of the boy?

Inside the park the way led towards a forest's edge and there within the grateful shade, framed in by rising ground, were circling tiers of marble seats and down between their curving ends an open stage. The seats were filled and on the stage a play progressed. There was a battlefield and struggling armies, and in their midst two champions met and fought. The audience was hushed and tense: it followed the rush of passions. Lifted to a share in the combatants' emotions it felt the spirit of the play; forgot the tinsel armor in the rhythm of the vanquished's dying words:

"Oh, Harry, thou hast robbed me of youth!  
I better brook the loss of brittle life  
Than those proud titles thou hast won of me  
They wound my thoughts worse than my sword  
my flesh:  
But thought's the slave of life, and life time's tool;  
And time, that takes survey of all the world,  
Must have a stop. O, I could prophecy  
But that the earthy and cold hand of death  
Lies on my tongue!"

Soon the play was over and with those who, like myself, had loitered for a time, I joined the number who were seeking recreation farther on, reflecting the while how, whenever the great thing is done, or the little thing with seriousness, it is not the means employed, the phraseology, that stirs the deep emotions, but the meaning conveyed.

As I turned these fancies in my mind my attention was diverted by the faint notes of distant music. Quickening my pace in their direction I soon came within view of a pavilion far across a spacious common, whence came the sounds. As I drew near the humming noises of an intermission ceased, the deep wood instruments gave out the old familiar theme of the overture to Tannhauser and over the silent audience swept the well-known strains. With what tingling satisfaction did one hear the oft-recurring voices of first one, and then another, instrument, as their rich embroidery of gold against a bright, clear field of blue, the blaring horns set forth the mighty pattern on the trembling background of the violins, the very soul of music seemed revealed.

The day was now quite well advanced, and with a wish for one broad outlook over the country, ere the shadows grew too long, I turned by steps toward a not far distant headland. From the plain great flights of steps, between successive terraces, led upwards to the summit. At every higher level a wider prospect spread, while restful seats beneath the trees invited one to tarry. The upper terrace was elaborated with an imposing central stairway with statuary at its foot and head. It clearly marked approach to a formal landscape scheme above and gently led the mind from



# • ARCHITECTURE and it's INTERPRETATION to MEN • w.r.b. wilcox

contemplation of the distant view to speculate upon the hidden scenes beyond.

So with eager anticipation I gained the topmost steps, but as the picture burst upon me I stopped in wonderment. Imagination had failed to conjure up a scene of such magnificence. A spacious avenue led straight away for many hundred yards; great trees in formal rows closed in the sides and cast their dark reflections on the placid surface of a shallow pool, which, bordered with cool, white marble walks, stretched from end to end. On either side, outside the walks, lay turf, like long green bands of velvet, and on its outer edges, just within the rows of trees, as if jeweled hem, were narrow beds of many-colored flowers.

Yet this was but a setting, a concentrating framework. Far down the narrowing perspective the eye beheld what seemed an apparition. There, terminating the marvelous vista, arose in dazzling splendor a snow white marble structure, and in the waters of the pool its stately form was mirrored. Its polished surface shimmered in the sunlight, its glistening, curving dome against a clear blue sky seemed floating in mid-air and like gray mists transparent shadows hung beneath its cornices. Its like I'd never seen.

Forward I walked along the path beside the pool, fascinated by the sight. So perfectly did its lines and masses balance, so delicately proportioned to each other were its several parts, so beautifully the sunlight played upon its varied surfaces, it seemed instinct with life. It seemed to lift itself and soar above the broad, white marble table on which it stood, and yet, it left no sense of insecurity. With all its seeming conscious power it stood there calm and self-contained.

As I drew near I saw that many of its parts were unfamiliar shapes; strange carvings and mosaics embellished them; their colors, outlines, sizes and positions resolving into an appealing harmony. The pleasurable emotions which the sight occasioned were interrupted by a nearby conversation which stirred my interest: "A strange structure," the speaker was saying, "it does not seem to conform to any of the accepted models of architecture. Why do some artists, some architects, presume to attempt originality when it is futile to try to surpass the perfection of the ancient Grecian architecture -- why depart from the old types?" To which an eager companion rejoined: "Why depart from the old types? Because no artist is truly an artist who does not depart from the rigidity of accepted types, who does not stir us from inert acquiescence in habit and custom, who does not incite us to revolt from the tyranny of the standards of the past."

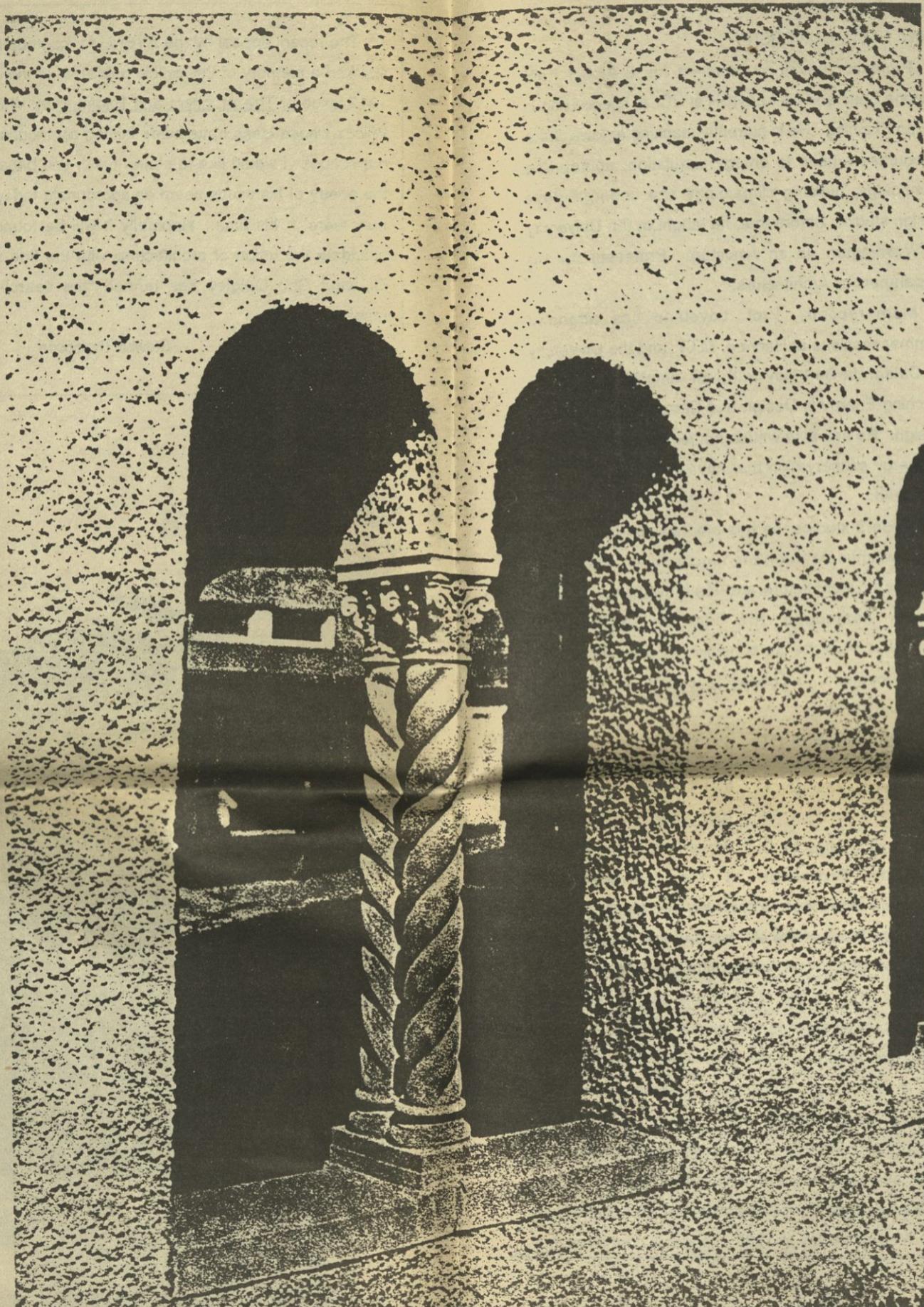
"Why, pray, concern oneself with an archeological diagnosis of architectural symptoms? Do you think to

discover its spirit by such a process? Is the soul of man to be revealed by a review of the conventionalities of his manner and speech? Must these very flowers here be subjected to a botanical analysis before their charm of delicacy, fragrance and color may regale our senses? Think you, forsooth, the spirit of the overture we have heard is impossible of interpretation because to the orchestration of Beethoven himself break the rules, and was he not a dreadful radical in his day while today he is a classic?

"Were the sculptures of the boy and the horses, surcharged as they are with the strenuousness of our own day, dumb to you because they do not counterpart the figures of a Praxiteles or a Donatello? Is the spirit of the drama, its message to our day, found in the historical accuracy of the garments worn, the mimicry of weapons of the olden days? Is it an intimate knowledge of the flora, or the geologic formation of this country about us that makes all these people respond to the beauty and the glory of the landscape? Is it any more likely that the spirit of architecture, its power and purity, is to be felt only as we come to know its obvious, historical associations; that the latter are, as we say, consistent, true to some particular period, true to some particular racial manner?

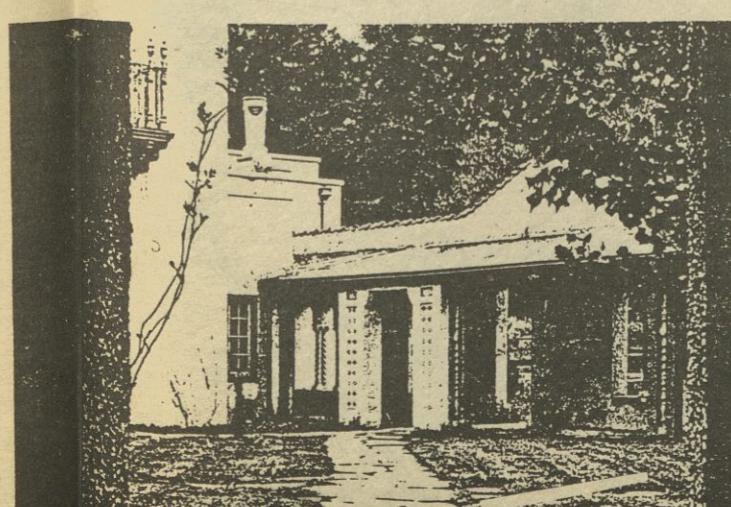
" . . . no artist is truly an artist who does not depart from the rigidity of accepted types . . ."

"Would you have the spirit of architecture communicate only with those who may have critical knowledge of its outward manifestations; with the educated and cultured? Must it be silent for the uninformed majority? And you fail to catch the spirit of this building, although it speaks in flowing rhythms and measured cadences because, familiar as you may be with the full catalog of architectural precedents, your knowledge does not embrace the forms and features which supply its media of expression! Could you know that it was, in fact, the consistent flower of some distant architectural culture of a strange, yet virile, race, would you open your heart to its emotional appeal? Must sympathy and understanding wait, always, upon knowledge? If so, how shall the spirit of architecture speak to all people, to the untutored public; and if it shall not speak to them why should the untutored public be expected to give heed to it? Why should it interest them and why should we waste our efforts in trying to educate the ordinary citizen, who has neither time nor inclination to inform himself upon



the evolution of architectural styles, if an understanding and appreciation depends upon a broad knowledge of precedents?

"Why, we have tried to build an architecture largely out of forms; we have looked abroad and beholding some lovely manner of building have seized upon the forms there used and thought to build a new and vital architecture out of them, whatever in the foreign land has been the motive for their use. We've tackled every foreign style in turn and sometimes to an ancient style returned a second time. But only now and then our



buildings seem to have the breath of life within them. For the most part we have set these oft-used shapes up side by side and hoped that by some chance the spark of life would enter them and make them live.

"Why do we always hope? Because, from time to time, some man appears who is more intent upon the freshness and verity of an idea he would express than he is concerned with a conscientious and painstaking reproduction of a vehicle used long since for the conveyance of an idea of a different sort. He imbues his structures with the spirit, not the forms necessarily, of the ancients; he sees that life is in the union rather than in the category of shapes employed; has felt down in his heart the rhythm of such union and has liberated its spirit to live on and on forever.

"Others, mistaking substance for soul, have foolishly concluded that the abode of the spirit of architecture had been discovered, that it dwelt in the forms he used and that by their use alone it could be invoked at will. An attempt so to do, however, revealed what an elusive, wraithlike wanderer that spirit is.

"The years pass by and then another man beholds the light of that spirit and lets it shine for us, and while he lives to do so, we think we add to its lustre, when the truth is we supply only reflections -- sometimes

" . . . we think we add to its lustre, when the truth is we supply only reflections."

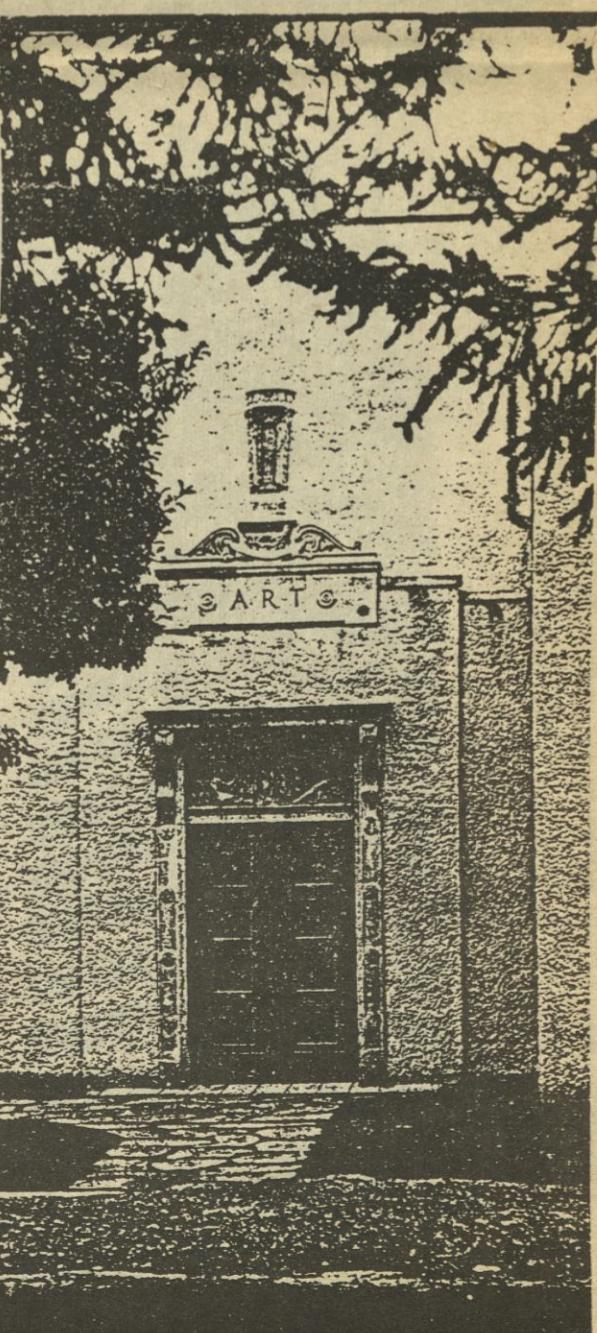
quite perfect, but still only reflections. Consider the case of a man like Richardson: despite what we are assured was a barbarous medium of expression, many of his buildings live and sing. Surely it was not the forms that produced the effect, for soon a hundred others grouped them in a thousand buildings, and yet, in them, there was no life, no song.

"Again, a man imbues with life the forms of ancient Grecian architecture, and soon the classic style becomes the vogue. A bank, a school, a church or library, a club, a depot or a house, or any other structure, need only have upon its front a row of columns, a pediment, or attic stage, and there, behold, is architecture. Alas! Such forms are all too often lifeless masks, or shrouds, appropriate perhaps for things so dead; they lack that vital thing, the living spirit of architecture, which awakens only at the call of truth, of frankness, of courage, of individuality. If we would find that spirit we must rid ourselves of shame, of indirectness, of timidity, of servility, and with

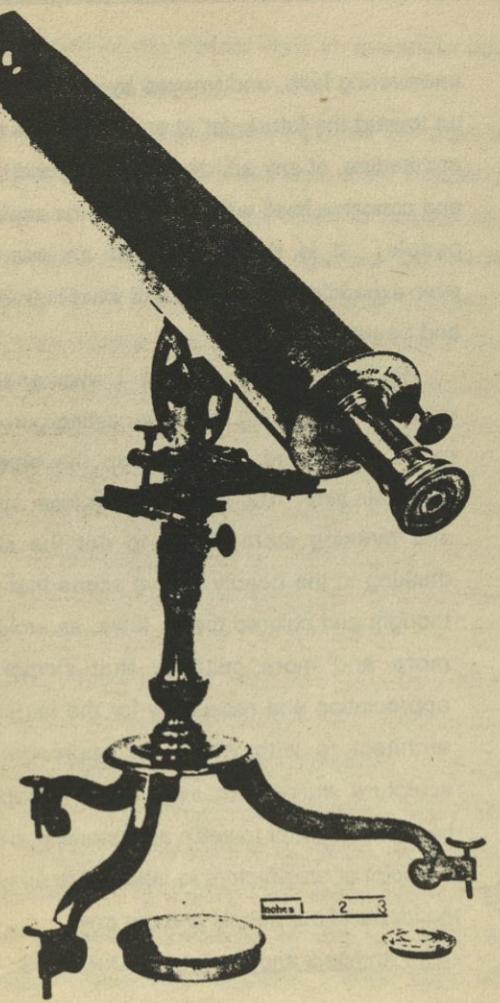
unwavering faith, undismayed by many failures, press on toward the future, for at any given time the spirit of architecture, of any art, dwells just beyond the present, and concerns itself with the hopes, the aspirations of a people. It is the prophet of an ever-changing, ever-expanding appreciation of what is true and noble and beautiful."

As the speaker paused I awakened from by reverie. The setting sun was casting purple shadows round about and making deep the blue of distant mountain side. The lake was pink from sunset clouds and evening stars began to dot the sky. It was drinking in the beauty of that scene that charged my thought and colored them. If we, as architects, would more and more cultivate that simple attitude of appreciation and receptivity for the larger qualities of architecture with which we approach the drama, sculpture, music, yes, even the landscape, we would be able the better to seize and imprison in our buildings the spirit of architecture to interpret to all who follow us the ideals of our people and our day.

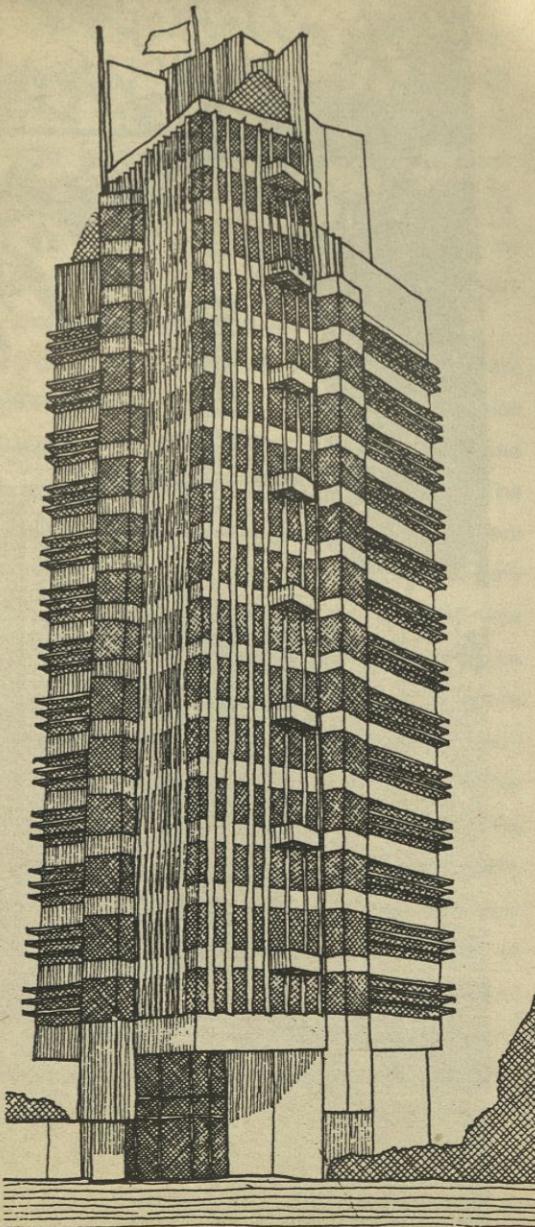
--*The Architect and Engineer*, July 1913



# FACULTY \*



Illustrations from Sun, Wind, and Light: Architectural Design Strategies, by G.Z. Brown and Virginia Cartwright.



## A FEW TOP CANDIDATES By Mike Espy

Each year new faculty members are added to the complex and diverse system representing the University of Oregon's professional School of Architecture. This year's list of over eighty applicants has been narrowed to six highly qualified individuals in the areas of Advanced Structures, Design/Technology and Design/Theory. The following is a brief description of the accomplishments and ideals of those top candidates we may be seeing on campus next fall.

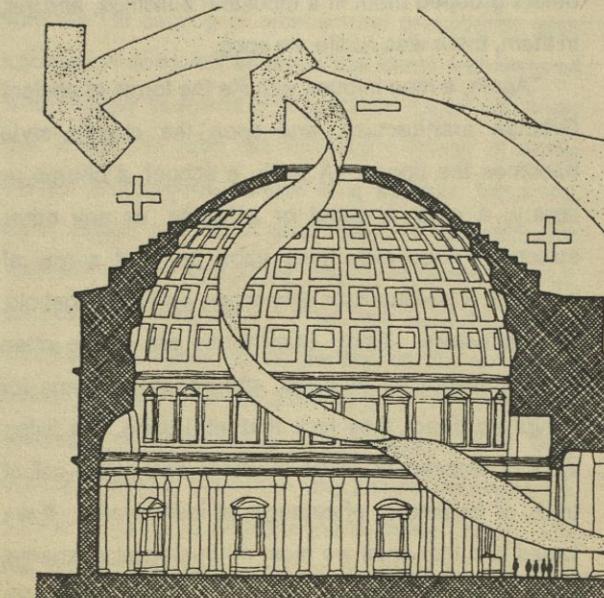
### PAUL WEIR

#### INTERACTIVE RESOURCES, INC.

Mr. Weir, a member of the National (Engineering) Honor Society, with a M.ARCH from the U of O and a M.S. in Structural Engineering from the University of Nevada is currently a Senior Design Engineer for Interactive Resources, Inc. Recently he conducted a structural investigation of Candlestick Park and Historic Coit Tower and presented documents for the restoration of both structures to the city of San Francisco.

While studying at the U of O, Paul was a GTF and also worked for Equinox Design in Eugene as an Engineer/Architectural Designer. He shared teaching responsibilities for Arch 365: Intro to Structures and Arch 367: Analysis, Design and Construction Sequence. His publications include Response of a Multi-Story Reinforced Concrete Building, and Earthquake Forces in a Building: A Workbook Primer for Architects, with John Briscoe.

Paul Weir has combined understandings of architecture, structures, construction materials, and environmental controls. Additional areas of interest include daylighting, climate analysis and the development of modeling techniques using computer graphics.



## JOEL LOVELAND IOWA STATE UNIVERSITY

Professor Loveland received his B.ARCH from Arizona State and his M.ARCH at UCLA, specializing in Urban Planning. He is currently teaching at Iowa State in courses related to energy simulation, appropriate technology, building climatology and undergraduate design studio. Before that, he taught at the University of Washington as an Assistant Professor for the Department of Architecture.

More recently, Prof. Loveland has attended summer sessions at Harvard, M.I.T. and the University of California-Berkeley with an emphasis towards teaching Energy in Design and Citizen Participation in Design. He has also written numerous articles related to energy conservation that have been accepted and published.

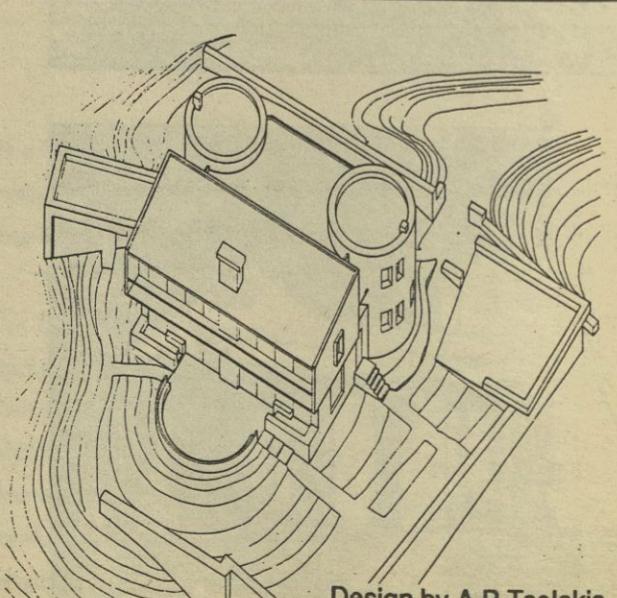
In Joel's studios, he has emphasized the need to find a balance between the functional vs. aesthetical attitudes in architecture and feels the use of life-like models compound the learning experience. "Architects must be as sensitive as sailors", replies Prof. Loveland, "adjusting to constantly changing winds and currents."

### VIRGINIA CARTWRIGHT

#### UNIVERSITY OF WISCONSIN

Virginia Cartwright, M.ARCH, U of O, has published illustrations for Sun, Wind and Light: Architectural Design Strategies by G.Z. Brown and is currently an Assistant Professor at the University of Wisconsin-Milwaukee. Previously she taught courses at Kansas State where she initiated and developed an advanced seminar on Architectural Daylighting.

As a GTF at the U of O she taught the art of architecture by working with spatial composition, form and organization, and the techniques of architecture by introducing materials, construction and environmental systems. In A New American House Design Competition she was credited with an Award of Merit and also received Honorable Mention for the Milwaukee Waterfront Competition with James Pettinari and Wesley Murray in 1980. Ginger is continuing her



Design by A.P. Tsolakis

# \* \* SEARCH...

contributions to the profession by writing articles on energy efficient design and a book review for the Journal of Architectural Education.

## HENRY PLUMMER UNIVERSITY OF ILLINOIS

An Assistant Professor of Architecture from the University of Illinois since fall '81, Henry Plummer earned his M.ARCH from the Massachusetts Institute of Technology. While attending M.I.T. he was awarded the Francis Ward Chandler Prize for achievement in architectural design and is currently on a university-wide list of teachers ranked as excellent by their students.

Before his career at Illinois, Prof. Plummer studied Art History at the State University of New York, and thereafter was involved in many photography workshops with Minor White. The workshops focused on studies of natural landscape and urban light, including work in advanced fields of photography such as creative editing, sequencing and refinement of photographic craftsmanship.

As an Architectural Designer for Warner-Burns-Toan-Lunde he developed drawings for a number of projects including: Sara D. Roosevelt Park (New York City), Lehigh University Science Library, Denver Technical Center Office Building as well as complexes in Egypt, Uruguay, Swaziland and Saudi Arabia.

### HOWARD DAVIS

#### UNIVERSITY OF TEXAS

Professor Davis states, "An architect's role is one primarily concerned with the shape that buildings take, but also pushing at the limits of what is possible, to make changes for the better in the system that produces buildings." He believes the school's role is to teach the best of what is known about making buildings and that knowledge should be accumulated, tested and changed, in order to bring about genuine improvement in the way our buildings and cities are designed.

With a strong background in Physics and Architecture, Prof. Davis began teaching at the University of California-Berkeley and then taught two terms here at the U of O and one term at the University of Edinburgh before accepting a tenure track position at the University of Texas. He has published two books titled People Rebuilding Berkeley: The Self-Creating Life of Neighborhoods and The Production of Houses, with Don Corner, Department Head, U of O. Prof. Davis also believes that "students should see their profession on the edge of knowledge, with research and experiment as necessary to the improvement of their own work and the improvement of the environment."

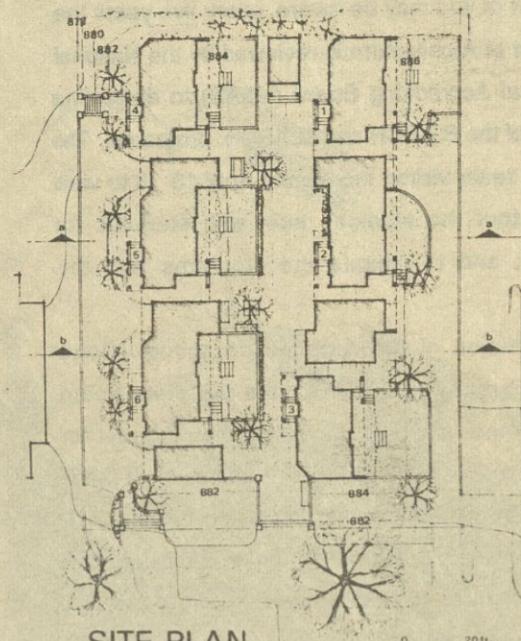
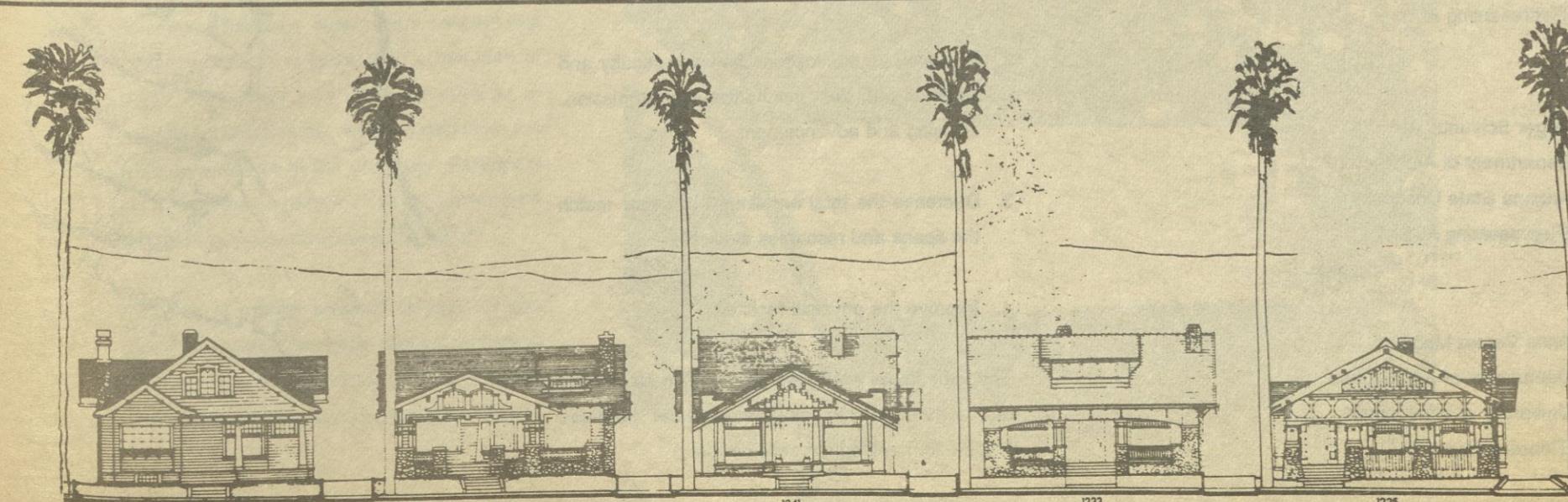
## ALCIBADES P. TSOLAKIS UNIVERSITY OF OREGON

Professor Tsolakis attended the Ecole Nationale Supérieure des Beaux Arts before earning a B.A. in Art at the University of Pennsylvania and a M.ARCH at the U of O. He is fluent in modern and classical Greek, French, English, Spanish, Hebrew, and he reads Italian well.

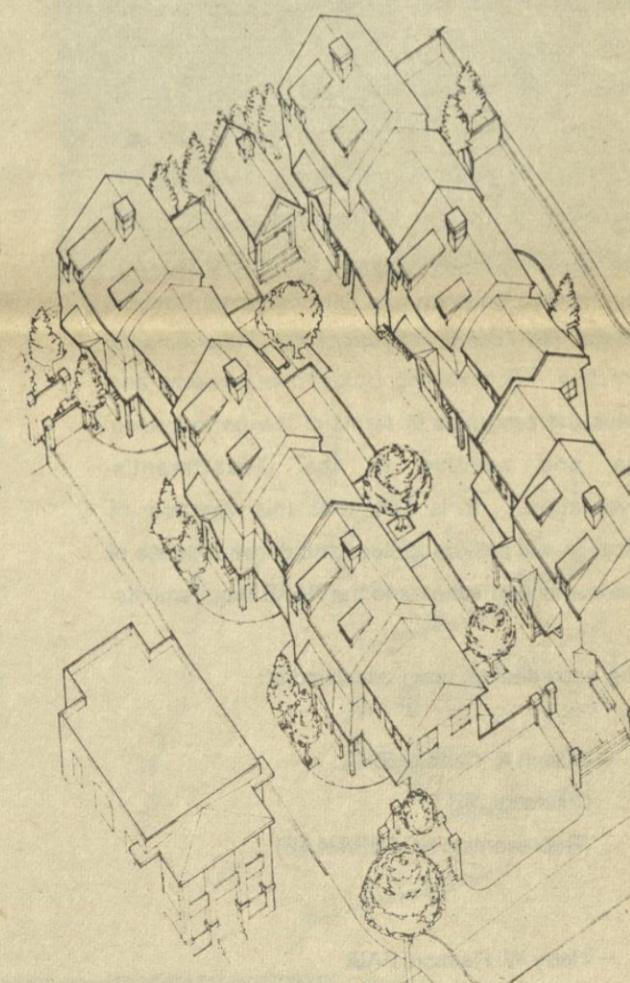
While living in Greece, he was influenced by his father who has gained international prominence by making considerable contributions in art, architecture, politics, education, etc. With this knowledge and an outstanding education, he has designed and supervised numerous residential, commercial, cultural, educational and health care buildings, and is a member of the Association of Greek Architects.

As a visiting faculty member, Alkis has taught first year studios for three years. His broad understanding of Philosophy, Classical and Contemporary Literature and History, as well as Mathematics and Science, has provided his students with a rich background for solving design problems.

These individuals have many achievements to be proud of and are certain to continue their pursuit of excellence. Congratulations for years of dedicated hard work.



SITE PLAN  
New American House by Paul Weir



# NAAB

## PART I: NAAB VISIT

As most of you may be aware, every five years the Department of Architecture is reviewed by the National Architectural Accrediting Board (NAAB) to determine the quality of the B.ARCH and M.ARCH. programs. The accrediting team visited the school April 13-16 to view the work, tour the studios, meet with students for discussion, and to critique the programs with the faculty.

Accreditation of the Architecture school allows students currently enrolled to take the state board exams for licensing. The law states that, in order for one to take the state boards, he/she must have accomplished one of the two following criteria: (1) he/she must hold a B.ARCH from an accredited school, and complete three years of internship to be eligible for the state boards; or (2), if not completing the B.ARCH degree, eight years of professional practice are required for an architect to be eligible to take the licensing exam.

Prior to the team's visit, the Department of Architecture submits an in-depth self-evaluation responding to 73 performance criteria developed by the accrediting board. The 73 performance criteria are grouped under the following general headings: (A) History, Human Behavior and Environmental Context; (B) Design; (C) Technical Systems and Requirements; (D) Practice. The visiting board then reviews and evaluates the programs in terms of the performance criteria and relative to the Department's self-evaluation. It is felt that this method of organization will provide a clear and detailed sense of how the curriculum adheres to the NAAB requirements.

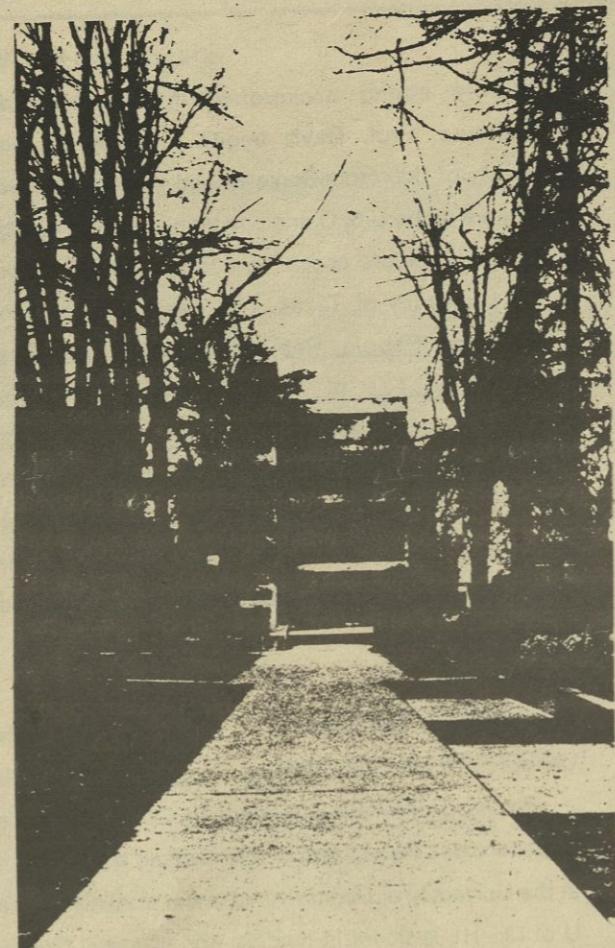
The accreditation team consisted of:

- William A. Carlisle, FAIA  
Columbia, SC  
(Representing NCABR/NAAB)

- Harry W. Harmon, FAIA  
Rancho Bernardo, CA  
(Representing AIA)

- Roger Schluntz, AIA  
Department of Architecture  
Arizona State University  
(Representing ACSA)

- Anne Vernez Moudon  
Department of Architecture  
University of Washington  
(Representing ACSA)



## PART II: NAAB VISIT: SUMMARY OF FINDINGS

The team was very impressed with the school as a whole. They will report very favorably to the NAAB board and the board will take action on any accreditation for future years. This board action will probably occur in two or three months.

### Summary:

A. The team explored the Department's response to the concerns of the last visit (1981). The team, at that time, recommended that the Department should:

1. Continue to review the program and develop the "core" curriculum (i.e., the new curriculum).
2. Improve communications between faculty and students with clear mechanisms for admission, advising and advancement.
3. Decrease the total enrollment to better match the space and resources available.
4. Improve the physical facilities.

The team found significant progress on all of these issues, although still felt the physical facilities inadequate for the Department's needs.

B. The team identified the following strengths in the school:

1. Students: serious, mature, intelligent, diverse backgrounds.
2. Faculty: dedicated, energetic, enthusiastic.
3. Administration and staff: complementary, effective.
4. The team had never visited a school where the students made such a unanimous expression of support for the faculty and the program.
5. Library: good collection, good staff, good hours.
6. Curriculum: addresses all NAAB concerns although still not fully implemented.
7. Studios: very strong in design, particularly strong in the integration of subject content into design.
8. Evaluation processes: mechanisms working well; students respond well to self-directed aspects of the program.
9. University context: good integration of the program with University resources.
10. Outside support: significant efforts to raise further support, promise of more in the future.

C. The team identified the following areas of concern:

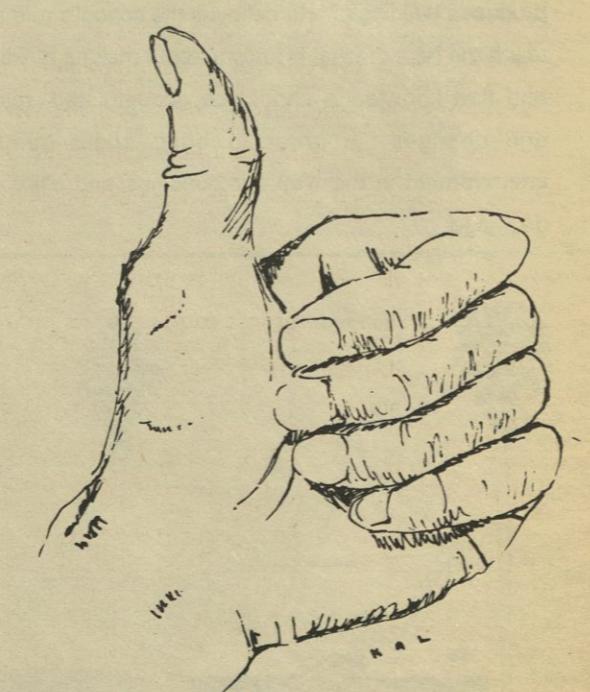
1. Facilities: The facilities still need a great deal of improvement. The Department must work to overcome the detriment of split locations, and the library is seen as being severely impacted (locked in.)
2. Salaries: Faculty salaries are substantially below national norms.
3. Curriculum: The curriculum is rich and varied; however, there is some question as to whether it can all be nurtured. "There may be a need to weed the garden."
7. Computers: Oregon is not keeping pace with other top schools in computer applications; The Department needs much more support: instructors, courses, equipment.
8. Non-majors: The Department should add courses for non-majors who want to learn about architecture.
9. Professional Practice: The Department should make greater use of adjunct appointments in professional areas.
10. Funds: More discretionary funds are needed for faculty development: travel, conference participation, research incentives, etc.



The NAAB team concluded that the department's self-evaluation was, in fact, accurate. Their primary concern was that students receiving a first professional degree from Oregon meet the 73 performance criteria. It was concluded that the School of Architecture has a sound program of study. Some suggestions were made to improve, especially, the professional practice curriculum.

The students, their work, (some of which was displayed on the walls of Lawrence Hall), and the faculty, all combined to represent an impressive exhibition of the quality of education currently being generated in the Department of Architecture.

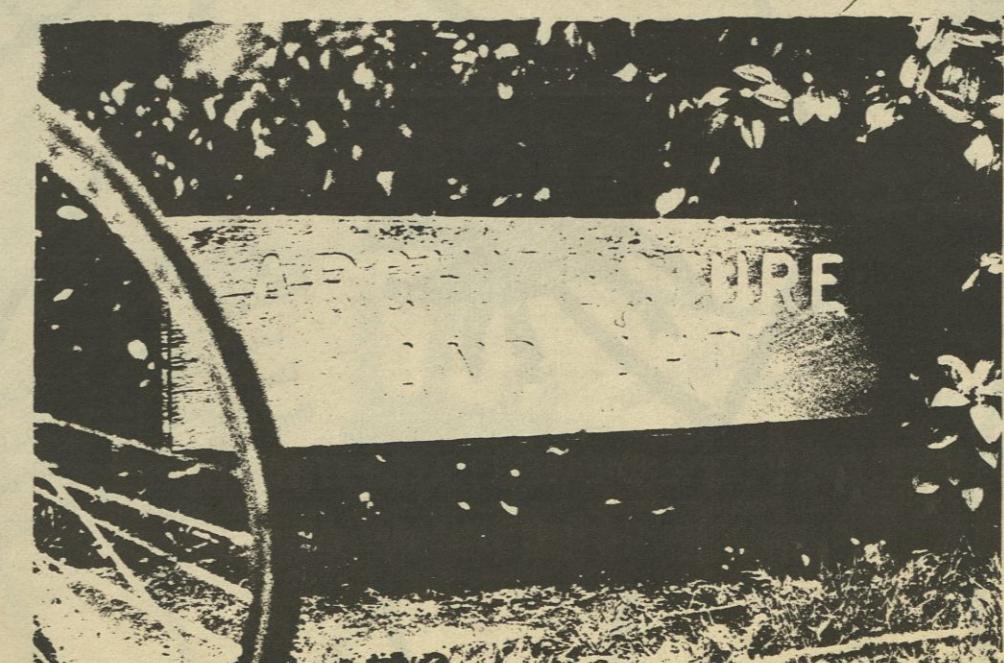
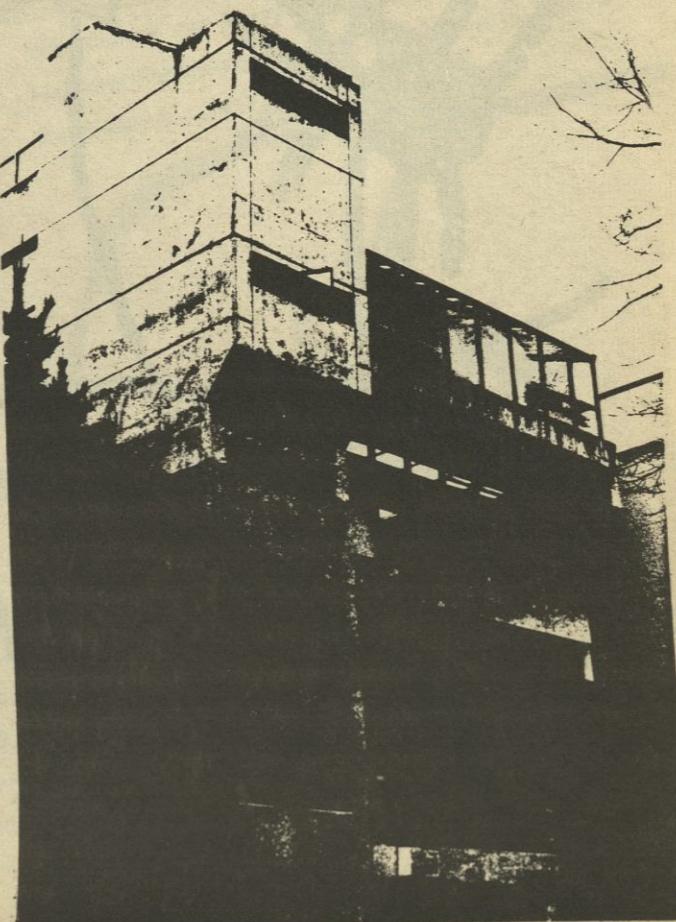
- Peggy Suzio



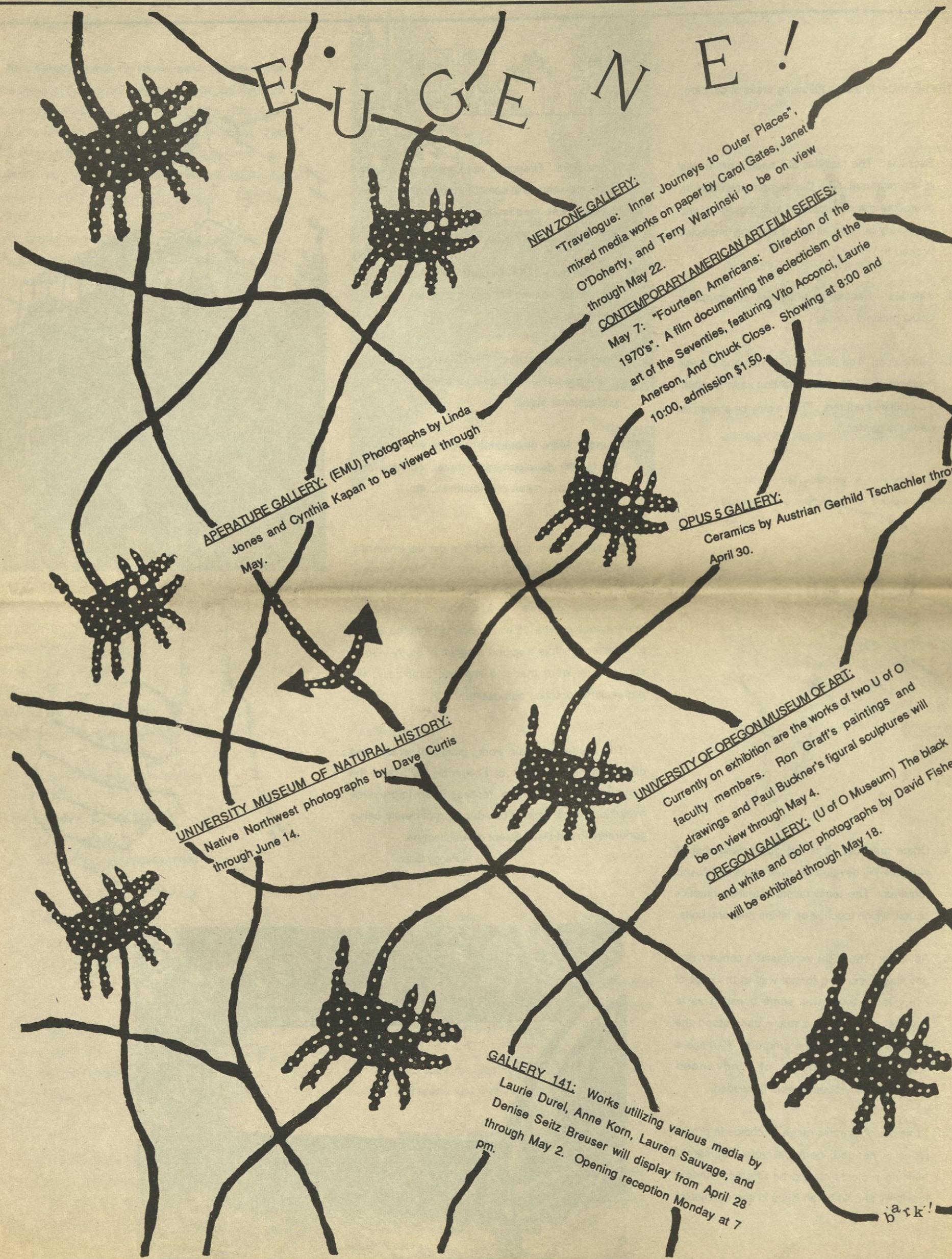
4. Office practice: It is not guaranteed that all students will develop the awareness that NAAB requires. The team favors a unified practice course which touches on all the nuts and bolts.

5. Advising: The team expressed a concern that advising occur in a formal way at the start of every term; there was some question as to whether the students really understand the choices available in the program. Perhaps a richer exploration of advanced University-based coursework is needed.

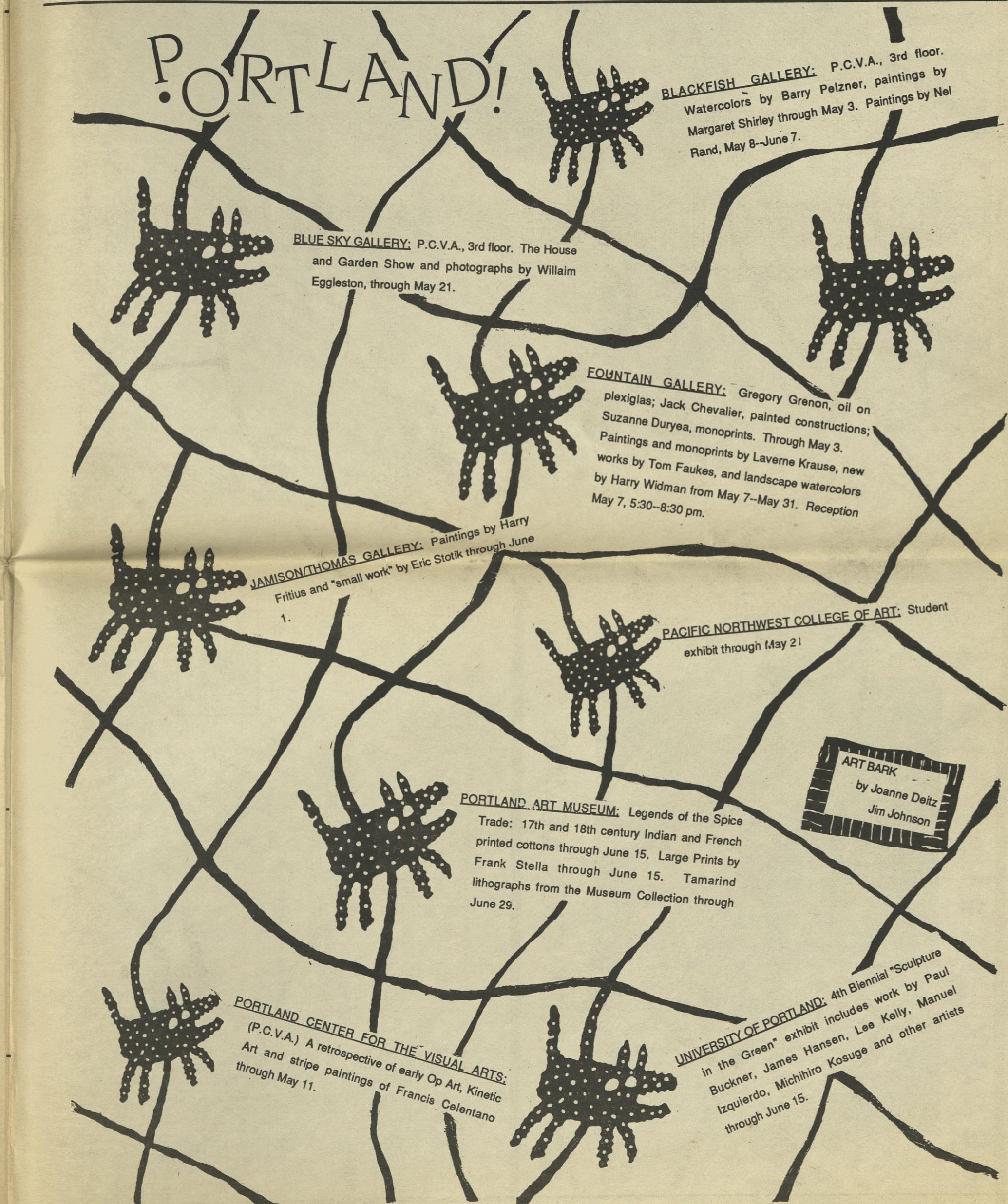
6. Projects: A greater range of choice in project types is needed; perhaps more commercial building projects should be offered; financial feasibility should be an issue in some projects.



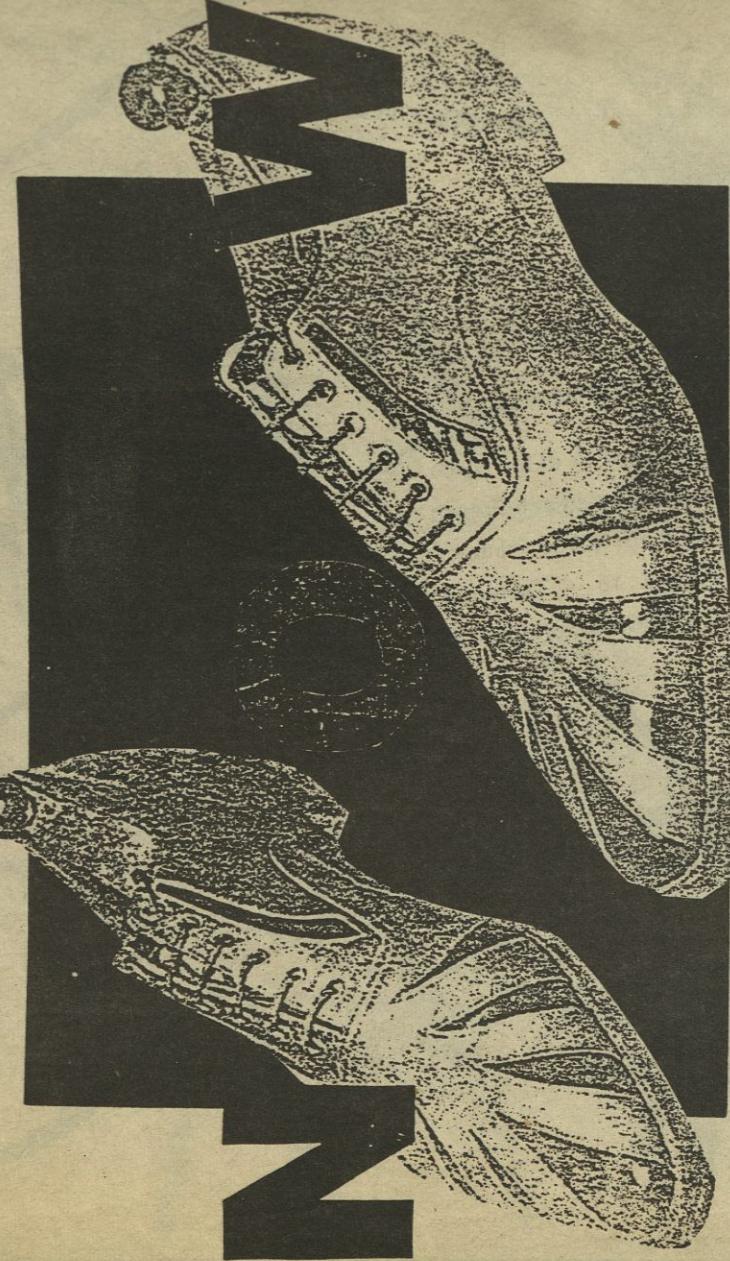
## ART



## BARK!



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