

Department of Architecture  
School of Architecture and Allied Arts  
University of Oregon Eugene, Oregon 97403  
JANUARY 16 1976 VOL:V NO.5

**AVENU** 

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## GETTING IT STRAIGHT

by DON PETTING

You will be pleased to know that the recent National Accrediting Board visit has had far greater effects than simply getting the 2nd floor hallway sanitized and the coin changer fixed on the coffee machine.

First of all, your diploma will still be honored at the local unemployment office as you convince them you are qualified for a professional-sized allotment of welfare. But more immediately, in preparation for the visit, we made some studies that were quite revealing about the way students engage (we were criticized for overusing that word) our coursework, both in specific study areas and in time spent going through the program.

After many person-hours were spent tabulating information, we found out that we are not as crowded as we thought, but it seems that many students, particularly transfer students, want to finish our 5-year program in much less time. Consequently, an almost artificial demand is made for yellow slips and design preference sheets since many students are trying to compress 5 years' study into a minimum of 3 years' time. However, in spite of the pressure, it appears that most students can get the courses they desire though not always at the time they prefer. It is also clear from our study of recent graduates (Fall 1974 through Summer 1975), that few students venture outside the friendly confines of Lawrence Hall seeking B List credit or even general University electives, again adding additional pressure to the coursework within our department. (I'll post these studies outside my office for your review.) While we are pleased with the interest, I would like you to consider, in fact, encourage you to make a careful selection of University courses that would support your specific interests and, at the same time, enlarge your understanding of other related fields. I have a handout of suggested courses you are welcome to have.

NOTICE: Those who are interested in graduating this term (Winter) should apply at the Registrar's Office by Friday, January 23 and then drop by to see me for verification of architectural credits.

Next issue: The flexibility factor

## PATTERN LANGUAGE

PATTERN 79b MAKING A CONTINUOUS HOME

John Meadows & David Edrington

The necessity for maintaining spiritual roots and a connection to the past is discussed in SACRED SITES (21) with confirmation in BIRTHPLACES (65) and LIFE CYCLE (26). These ideas have particular importance when building A HOME OF YOUR OWN (79). You may be building or moving into a new home, with worthwhile reasons, however you should realize that your life and your families life becomes disjointed in the move to a new place. The health of your life and your families life is threatened by the stress caused by the change of normal activity patterns, the change of friends and neighbors (see STABLE GROUPS 79b.), the loss of the security of established habits and the leaving of places and objects and have special meaning to you. People have long recognized this problem in psychology and mental health:

"Inner peace and contentment depend in large measure upon whether or not the historical family which is inherent in the individual can be harmonized with the ephemeral conditions of the present." "in my house it is as if one lived in many centuries simultaneously.. it is as if a silent greater family, stretching down the centuries, were peopling it. There I, see life in the round, as something forever coming into being and passing on."

Carl Jung

People moving to new places and building new homes have also recognized the problem:

"During the 19th century, and earlier, farm architecture had been more conservative and traditional than other buildings. One might think that the venturesome aspects of pioneering would lead to a discard of tradition, but the truth is quite the opposite. The crudeness of available technologies would encourage the pioneer to build conservatively or traditionally. But this practice relates most directly to the challenge of transforming wilderness to useful, habitable land. An aspect of wilderness is its remoteness and an aspect of pioneering is its loneliness. Agricultural development would obliterate much of the wilderness; a familiar building type could make the new place seem like home."

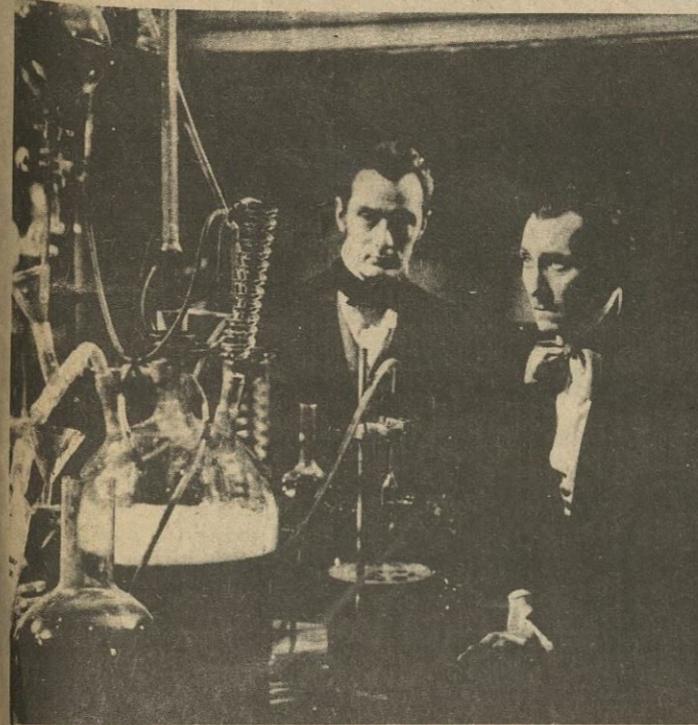
"Other Oregon pioneers spoke definitely of a landscape's character affecting their choice of a claim. Sebastian Ritner settled near the Luckiamute in Polk County, on a slope of the steep Ritner Valley facing mountains to the west, because 'it reminded him of his native Switzerland'."

Philip Dole, "Farmhouses and Barns of the Willamette Valley", Space, Style and Structure, Building in Northwest America, eds., Vaughn and Ferriday

Therefore, think of a new house as a continuous outgrowth from your present and past homes. Find ways to reuse or rebuild significant parts of your old house into your new house rather than making it radically different.

If you're building a new house, think about the important aspects of house sites you have had in the past. As you lay out the house (INTIMACY GRADIENT 127) and conceive its common areas and private spaces, try to remember the significant parts of your present home, parts that have a special meaning to members of your family and think how these might also be important in your new home.

Save or reuse significant pieces of furniture (251), Ornament (219), Floor Surfaces (233) and pay special attention to Things From Your Life (253).



## RESEARCH REPORTS

Have you ever wondered how high a bathroom sink should be for a person in a wheel chair? Would you like to know how to project the correct sun angle at any time of the year? Would you like to know more about solar collectors? If the answer to any of these questions is yes, then you might want to see a list of research reports now being made available by the Center for Environmental Research.

A sampling of research reports includes:

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SOME NOTES ON DESIGN PRINCIPLES FOR PERSONS USING WHEELCHAIRS by Peter Markus - The author, himself confined to a wheelchair, outlines design considerations aimed at increasing the supportiveness of the built-environment for people with severe mobility problems. (21 pages \$1.50)

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A MEDIA HANDBOOK by Michael Utsey - Developed as a course supplement to the media courses in the Architecture department, this manual has been completely revised and expanded. A special section is devoted to cylindrical projection. (78 pages \$4.65)

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ENERGY CONSERVATION AND SOLAR RETROFITTING FOR EXISTING BUILDINGS IN OREGON by Students of John S. Reynolds - The report documents study of seven existing residences in Eugene. Each structure is analyzed in terms of energy conservation, and proposals for solar energy retrofitting are illustrated. Included in most examples are heat loss calculations, comparison of heat need vs. solar supply, cost/savings projections, collector location analysis and phased energy conservation/solar installation suggestions. (122 pages \$3.25)

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A total of nineteen reports are available. Subjects range from pneumatic green houses to the effects of social density.

It should be noted that much of the information included in one of these reports can only be found in a collection of other books. Moreover, while most architectural books (even paperbacks) cost from \$5.00 to \$20.00, the most expensive publication on the Center's list, the West Coast Women's Design Conference, (120 pages) for only \$5.50. Most reports cost between \$1.00 and \$3.00.

Purchases of all research reports can be made in Room 129, Faculty and Student Services, between 8:00 AM and 5:00 PM, Mon.-Fri. If you would like a brochure containing report descriptions and prices, come by the Center's office in Room 268 or write:

Center for Environmental Research  
School of Architecture & Allied Arts  
University of Oregon  
Eugene, OR 97403

The Center for Environmental Research welcomes general correspondence.

## LECTURES

ARCH 333 MEDIA LECTURE SERIES

UH 1:30 in 107 Lawrence  
visitors welcome

U 13 JAN Mike Utsey  
"Introduction to Visual Constructs"

H 15 JAN "Introduction to Graphic Projection"

U 20 JAN Thom Hacker  
"Seeing Whole"

H 22 JAN Tom Hubka  
"Seeing and Designing With Variety and Complexity"

U 27 JAN Janelle Chorzempa  
"Drawing Modes/Perceptions"

H 29 JAN Robert Dvorak  
"Sequence and Serial Vision"

U 3 FEB Mike Utsey  
"Color-Physics and Physiology"

H 5 FEB Ralph Baker  
"A Painter's View of Color and Structure"

U 10 FEB Larry Ferrar  
"Spacial Depiction: Depth & Plastic Illusion"

H 12 FEB Dick Smith  
"Modeling"

U 17 FEB Fran Downing & Diana Shoemaker  
"Notetaking/Design Media"

H 19 FEB Bob Ferens  
"Competition Drawing"

U 24 FEB Tom Jones & Jon Thompson  
"Toward Reality from Fantasy"

H 26 FEB Pat Rand  
"Photographic Seeing"

U 2 MAR David Sandahl  
"Media for Behavior Study"

H 4 MAR Robert Dvorak  
"Sketching on the Road"

## GUEST

JAN.21 at 8pm. 177 LAWRENCE

Allen Temko, Architectural Critic of the San Francisco Chronicle will give a slide lecture entitled The Architecture of Kevin Roche, John Dinkeloo and Ass. They are the architects of the Ford Foundation Building, Oakland Museum, Knights of Columbus and Coliseum in New Haven and various colossal crystal-like towers and bunkers. They were formerly the Eero Saarinen office before he died.

There will be a reception following the lecture and a workshop with Temko the next day.

## AAA FACULTY LECTURES

rm. 177 FRI. 4:30

JAN.9 BILL KLEINSASSER "Henry Mercer's Time and Places"

JAN.16 MARION ROSS Centennial Celebration Talk "The Second Empire Style in Oregon" (8:00 P.M. RM. 107 LA.)

JAN.23 GREG LIPTON "Center City Revival"  
JAN.30 WILLIAM TROTTER "Mathematical Archetypes in Renaissance Architecture"

FEB.6 CORAL COTTAGE & DAVID WINITZKY "Cosmological and Subtle Energy Considerations in Building"

FEB.13 RICHARD GARFIELD "A Walk in Solo Khumbu, Nepal"

FEB.20 GUNILLA FINROW "The Places of Children-Scandinavian Examples of Environments for Play"

FEB.27 POLLY COOPER "Tourism Development and Park Planning in Nepal"

MAR.5 JOE MEYERS "The Dollars and Sense of Landscape Banking"

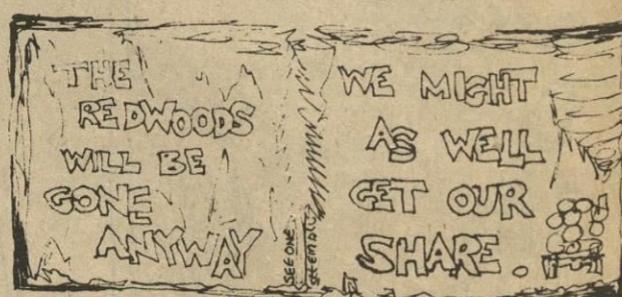
## FOOD FOR THOUGHT

If you let a car into your house the next thing you know it will be in your bathroom. Then you will have to turn your bathroom into a car wash.

Piccioni '76

Drawing is like sex, you have to use it or loose it.

Utsey '75



# ACCOMODATING R. ELIOT

## LIFESTYLES NEW



### Accomodating Lifestyles

In our attempts to define, analyze, and create architecture, we pursue similar ways of seeing buildings; structurally, formally, functionally. We also have similar cultural orientations, tending to be a function of admissions criteria, and involvement within the communal experience necessarily projected by this department. We all tend to develop similar values. Perhaps a certain dichotomy is evident in our eyes, but to the trucker going by on Franklin, we all look alike. The question, in design with, by, and for the people, is communication. Bridging cultural gaps is predicated upon recognition of different group values and goals, before mutual understanding is possible between architect and client.

One of today's romanticized living styles is the small town/country boy thing, the dream of trading the inane city rush for the simplicity of cows, pigs, and space. But of course the dream is founded still upon city-techno support -- cars, wives, gadgets, (which is why the restricted city seems so ideal). The people who do depend upon the country framework thus necessarily have socio-economic ways strikingly different from ours. From our viewpoint their possessions are junky, their language is simple, their actions are hard to comprehend, possibly these are the reasons, upon graduation, our elite group will serve mainly commercial interests; not only do our economic needs jive with business and community leaders, but our social language is based on totally different experience. Social success in our profession is defined as getting the big contracts from business bosses:

"Winners" tend to reflect the style and ambition of their business-class clients."

"Winners"...meet the general public very poorly."

AIA Journal Sept. 1975

"How much money a person makes is the measure of that individual's worth to society...."  
Robert Gray, Lecture on Solar Energy

Is there any wonder only 3% of American housing is exposed to the advice of the architecture profession?

An example of response to the needs of the people we don't serve is the Sister's View Apartments, Hwy. 99, Creswell. They provide an excellent representation of the miracle of provision free enterprise supplies in the wake of responsive neglect of the architecture business. Far from the pseudo-proletarian campus in distance and style, the tenants are part of sub-society of refreshing contrast to our own:

\* Country distance makes the car a necessity, yet because little value is placed on cost and style, people are more willing to share theirs, countering the alienation from cars in an urban environment. In fact, the car intensifies territoriality, making country neighbors more accessible.

\* Direct and obvious social and sexual customs to strengthen friend and family ties, rather than encouraging dissolution of such ties.

\* Sexism is another neglected value. Women here work in mills, girls take shop, if still in school. The culture also allows women to display sexual interest. Make no mistake, these are women in appearance and orientation, even if they don't find recreation to be on the phone.

\* Wealth carries not with it the status of urbanity. The lack of materiality encourages ingenious use of materials for organizing space, and obviously discourages waste of scarce, expensive materials. Wealth accumulation is nonsense to these people -- seeds for social stability.

Nestled within the openness of Oregon farmland the apartments are bounded to the north by Orchard, to the west by railroad tracks, to the south by a mill, and Hwy. 99 is the eastern border. The arrangement of the "complex" is in a loose rectangle, with a grass and gopher hole court within and a coarse gravel drive without pocked with huge flooded potholes. During rain the flooding isolates doorsteps from all entry. With such a passage from door to door or car, inside dirt would be accepted, save for the fastidious neatness of these people. They totally discredit the reactionary laziness label.

Fortunately, a surprisingly ample foundation keeps the mud a foot away, but likewise ample vents keep not the damp away. Here would be the ingredients for mice infestation -- surrounding fields and filth. But the saving grace is a ramshackle garbage box, emptied once a month, whose fragrance draws stray cats. So mice don't survive, but then again cats can't eat cockroaches. And the perpetual damp makes for a paradise on earth for roaches, spiders, ants. Stoves, cupboards, medicine cabinets, all are fair game as soon as darkness takes over -- whenever you close a drawer. Of course, the exterminators are coming tomorrow, according to what the owner said last month.

The exterior is surfaced with 1/2" x 2" strips individually nailed, which must have an incredible labor waste. The roofing is Appalachian tin, periodically punched through by the vents for the gas stoves. Here 3 miles from tree forests, where nature's renewable goes for \$20/cord.

Heat does stay in very well -- a credit to whoever put roof caulk along all the cracks to beat the roaches. The units are separated by double stud sound insulation, which will absorb approximately 20 watts of sound transmission. Still, outdoor sounds penetrate easily. The most continuous are the sounds of I-5 a mile away. Then there's Hwy. 99; and the train sort of keeps time every 3 hours. Some nights the monotonous cuts at the shale mill provide a kind of rhythmical respite. But few pay attention, they have learned to accept.

The apartments are owned as investment and income property by Ian Maddox and Associates. Purchase price is rumored to have been \$60,000. Liberally assuming a 25 year mortgage payout at 10%, monthly payments are about \$50. Income minus utilities amounts to \$1,500, about a grand a month profit for Maddox and Associates.

Some of the tenants work, all of them receive government aid, essential for continuing their living standard. Popular thought has it that welfare money goes just to benefit welfare people and no others. But following the money one further, the myth of wealth redistribution is deflated. Welfare subsidizes people like Dean Maddox. As the figures show, the redistribution stays not with the people, but goes instead to Maddox's pocket, to the bank for interest, to the utility companies, to food stores like Safeway. But not a penny is given to enhance, repair or update the permanently built environment enveloping their lives. No, consideration only assures a temporary spot in decay.

Each apartment is furnished with a sofa, 2 end tables, chairs, a dining table, and a double bed. For \$20 more and the same space, an extra wall and bed creates a second bedroom. Ignore the springs popping through the upholstery. Ignore the generally "shoddy" appearance of the furnishings. What matters is that the tenants accept and adapt to funky furniture, suggesting the ease with which adoption to alternative space organizers is, and could be. But what are alternatives or choices have they? With such simple needs, with such flexible standards, the myth of free choice dissipates when you consider 1) the economic reality (politics of more), 2) the resultant apparent unconcern of the architecture business. Freedom of choice boils down to the choice to move in or move out.

Here, in this sub-society is the architect's dream: a class of people with almost no quantitative demand for more costly, stylish surfaces, for more and more space, for more standardized. Their only wish is for more qualitative space, design intensive space which supports them and their peace. Here is a class of people most adaptable to new ideas, new and recycled use of materials. Such people originated alternative space organizers -- cardboard tables, old nets to hang things on, etc. Yet will we recognize these opportunities? Or will we continue to chase the fat commercial contracts, casting ourselves in the quantitative mold of more? Probably. In the end we are the losers, and the people are the losers, leaving the mobile home salesmen and people like Dean Maddox as the only winners, as the only decision makers. Architecture, the embracement of society, culture and values. If we value only the commercial and the rich in our practice, we exclude and we fail the workers. Just as people depend upon our collective advice for the organization of the built environment, we depend upon farmers for food, Chilean copper mines for our pennies, and Creswell loggers for the wood we build with. If we are restricting the application of our trade, we neglect our specialized role, and contribute to the kind of disorganization and environmental chaos today is typical of. If we cannot serve the people, we must ask why not.



### UP YOUR NOSE WITH A GARDEN HOSE

Since taking over as managing editor of the *Avenu* I've been working toward certain accomplishments to improve the paper;

- 1) Improved communication with the A.I.A.
- 2) Improved layout, more readable and orderly.
- 3) Organization of the staff into an efficient working unit.

4) Improving the contents of the *Avenu* by stimulating the participation of both teacher and students in the department. I've failed on the first three points but I'm still trying, this term shows promise of change for the better. I've just about given up on point number four.

When I first joined the staff of the *Avenu* I thought of the paper as a means for both teacher and student to extend their knowledge and experience to others throughout the department. I've tried to stimulate participation through personal solicitation only to be met with replies of being too busy, or of their inability to write. (quite a few architects don't know how to spell but they can draw you a picture of what they are talking about) I've also weathered complaints from people who have contributed nothing more than a verbal description of *Avenu's* incompetence.

Making a news letter out of the *Avenu* would be easy for there is always plenty of activities around the Art & Architecture departments, but if you want more in the paper you going to have to contribute; poems, bitchess, insights, what ever it is I'll see that it's printed if it's worth printing.

Shawn Sullivan  
Managing Editor

### FIVE MONTHS SHORT OF SPRING

In the lower left hand corner of a small town paper, the news was made public today...

In the smell of the earth spring is still some five months away...

And, not so long ago, on the eve of the new year, it was in Tehran, that six were shot by a firing squad...

In the lower left hand corner of a small town paper the news was made public today...

In the past forty days twelve fell, they were students, in Ankara, as graves to police bullets...

Comrades in Ankara wear black today, yesterday, was the funeral of twenty-four year old Sukru Akbulut fourth year medical student...

in Ankara some five months away, come spring

Sukru was to finish school, had he managed to survive this,

one last battle, in the streets behind Hacettepe...

In the lower left hand corner of an insipid small town paper the news was made public today: death of Sukru Akbulut and eleven others

all shot dead five months short of spring in the spring of their lives...



Dear Mr. Tepper

Thank you for your letter in the Nov. 15, 1975 issue of *Avenu*. I especially appreciate the space you come from and your willingness to share those feelings with me and the rest of the department through the *Avenu*. All of us who are engaged in learning about architecture design in the new 3rd floor wing of Lawrence Hall have experienced the ambient noise problem. Your right, it is the serious one. Thank you also for not passing judgement on the educational value or relevance of the operational ball pro-

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## MERGER AND HIS CASTLES-IN-THE-AIRISTCRAZY

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mment and scheduled space, I had no of a small ping us spatial sequences could attract so much in my class but from culture and non-arche- the time there must s in and around a spontaneous event that we collected One of the advantages door Lawrence Hall es drop on each gy you made with self: a large public y presented in tents, featuring y, feats of skill d say that what of these!

ke to acknowledge elm, Phil Dole, ng up with our Thank you for we did.

that there are hat need livening er, I would have d.

s Truly, ello" Drovak

I will make no attempt in this article to describe the rich sensual and lyric quality of Bill Kleinsasser's presentation on the work and life of Henry Mercer. The intrigue of the built forms is undeniable, the dedication and thoroughness of the research is unquestionable.

My own interest in Mercer, and in establishing the significance of any work of culture, leads me to a very different analysis of his work and life. I consider it essential, in the pursuit of understanding historical forms and persons, to examine the context of their existence.

To comprehend Mercer we must begin by comprehending the world in which he lived, a world that affected him spiritually, intellectually, far beyond the physical limits of Doylestown Pennsylvania.

Henry Mercer was born into comfort and raised in an American society increasingly divided by the process of the industrial revolution. As a literate man, he could not have been unaware of the rising struggle between the vast working classes and the industrial aristocrats in the late 1800's. The end of the century, the era of his youth witnessed the accumulation of vast private fortunes, the expansion of colonial oppression, the increasing competition under the guise of national interest for access to world resources, markets, and cheap labor. Mercer's America had no taxes on wealth, no legal restraint on growing monopolies, no work security, health or old age protection programs. Financial panics and the disastrous decline in rural income in the 1890's increased the ideological crisis of the middle class, as reflected in increased mysticism and interest in transcendental religions. Historians characterize these symptoms as turn-of-the-century pessimism.

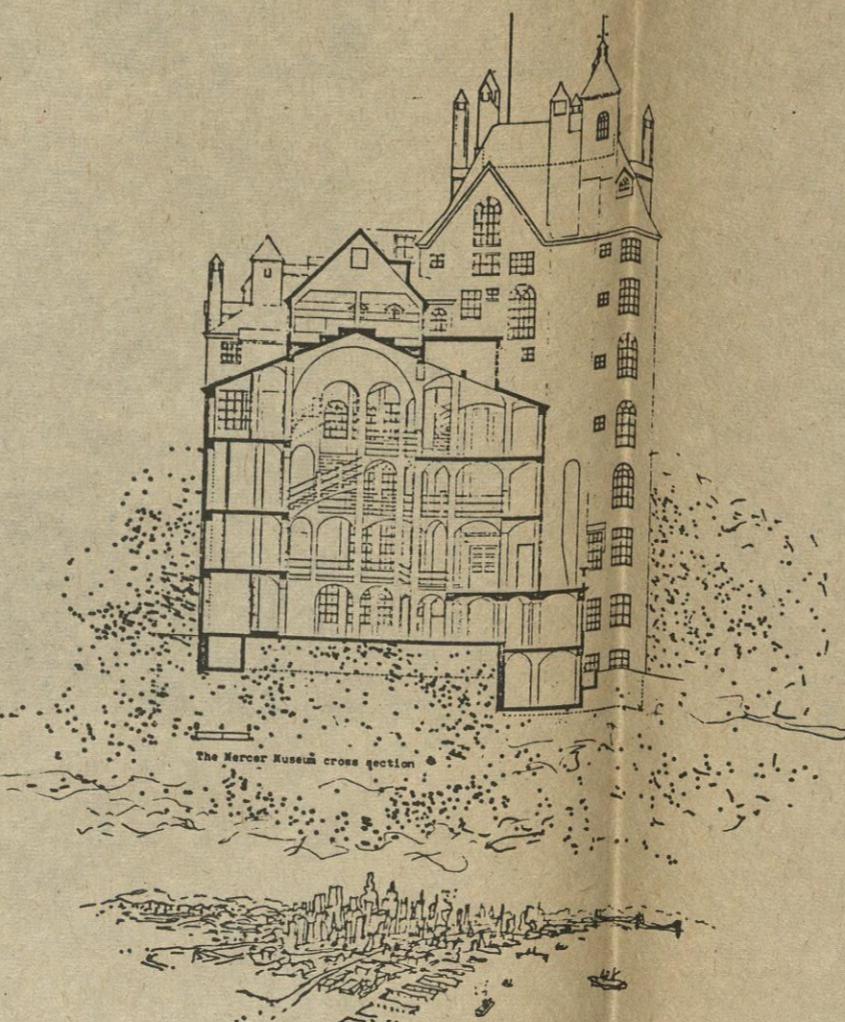
The decade of Mercer's adolescence touched the Homestead steel strike, a massacre of workers organizing for fair wages and decent working conditions in Pennsylvania; the Spanish-American war, a blatant American excuse for possessing the Philippines and Cuba; the founding and spectacular rise of the Christian Science religion.

Merger, a member of the upper class, was immune from the socio-economic deprivation that characterized most people's existence in his epoch, enjoying a position that left him free to explore his fantasies and engage in the dilute studies so typical of his class peers at that time.

If the buildings Mercer designed have any eccentricity as compared to the more monumental edifices of the industrial nouveau-rich, this may be a reflection of the specific nature and destiny of his personal fortune. While Carnegie and other magnates were compelled to confirm their place as the new aristocracy through the images of the European lords' and barons' palaces, we can speculate that Mercer's wealth had a different basis, offering a quality of security and promoting an air of unconcerned gentility through his personal detachment from its means of acquisition. This relative freedom from conforming to the more rigid Beaux Arts expectations engendered both a security, and provided an escape from certain realities at the same time.

He could unabashedly utilize the latest in concrete technology to evoke dreams of castles, translating sentiments more expediently than possible in the stone forms he emulated. Yet the position that afforded him the opportunity to make such explorations links him inseparably to his more ruthless peers. His lack of social conscience was endemic in his class and in the architects who served them, from Richardson through McKim Mead and White. Mercer's forms may have been different, but his interest in creating his own personal estate on this earth is a direct reflection of his position.

This status as a man of wealth further encouraged him to foster a self image as inheritor and protector of culture, an elitist and patronizing position that is a manifestation of that search for immortality, for self justification so obvious in the new American ruling class. Consistent with their modelling after European gentry, Mercer's American peers embarked on grand cultural acquisition programs: the art and artifacts of the entire world became consumer items for the private collections of a certain few Americans. Bequests and acts of philanthropy can in no way justify the concentration of not only wealth, but the culture of much of the world in those families who might redistribute portions of it according to whims of magnanimity that had more to do with competition among themselves for status than for any real purpose of public improvement. Lest we miss the point, the workers of Pittsburgh built all those libraries that bear Carnegie's name, from profit of their labor, and likewise their poverty built the National Gallery of Art in Washington, not the "generosity" of Andrew Mellon.



We can in no way implicate Mercer to such a degree as these other Pennsylvanians. I simply mean to establish that his collection of farm implements as art objects, and his wide travel in search of anthropological artifacts are patterns related to his class; his efforts in these avocations were supported indirectly by those upon whom his and all wealth is based, and who have no choice in determining the uses of profit made off their labor. So Mercer's position is full of all the contradictions of affluence amidst suffering, private liberty for the few and injustice for the masses, upon which his society was based. He had a certain sensitivity to the mystery of existence, his own visions remained private, personal, and segregated from the larger realities of his age.

Yet he manifested, at least unconsciously, an ill ease at that reality which lay so close to Bucks County. Niels Prak, in *The Language of Architecture*, and Walter Abels, in *His The Collective Dream in Art* link that problem of appropriate imagery, the eclectic and romantic tradition in the midst of contemporary, 19th and 20th century industrial society, as results of that feeling of unpleasantness of the material world. Forms of security, creations of illusion, images of protectiveness in art and architecture are expressions of doubt, attempts to negate the harshness of reality, often operating on a purely unconscious level.

The castle, the secular fortress, the bastion like Romanesque and Ottonian churches to which Mercer resonated are all images of physical and spiritual protection, images appropriate for a troubled end of the century society. His fascination for caves, a predilection for womb-like spaces, for dense sheltering canopies of vegetation, are literal expression of a desire to retreat from reality. His castles in the sky, the unattainable romantic ultimate, may even suggest certain internal tension concerning the possibility of his own transcendence.

The uncouth expression of his discomfort, his possible inner disquietude about the substance of his escapist position surface in his fascination with crime, misfortune, and pestilence. At one point, in a narrative in which his ancestor James Merideth, speaks also for Mercer, Mercer writes:

"Fryor listened in surprise as I went on to explain that my ancestor in question, according to family tradition, had been in some way thwarted in the singular project of building a castle on hill before us. Whether because of the hostility of his father and friends, or his own mental derangement, his architectural dream had never been realized. The walls had hardly risen above their foundation, when the poor fellow died."

"I always felt very sorry for him," I added. "But it is one of those unfortunate memories

that lose their tragedy and blend into folklore as time goes by. What strikes me as very remarkable, though, is the fact that you should be ignorant of the castle story and yet paint the castle one hundred fifty years later!"

"Exactly," I agreed. "The castle becomes an ideal. That we hold on to, in spite of the Devil and all his angels."

Despite these unconscious revelations of his assailability he refused to address the problem of the quality of the general environment, and searched for personal solutions to oppose the outside, public world. In his search for the beginnings of mankind the tool maker lost the truth of mankind the society maker. There is a certain tragedy in his wandering, his collecting, his personal and poetic journeys after some connection to history; his wealth created the comfort of false innocence. As he may have lived more fully with the truth. As the Western nations headed toward world economic conflict through warfare, on the eve of the Russian and German revolutions, he did not even join forces with the cosmetic reformers. While men and women marched in the streets, he marched toward the clouds.

His contemporary, the Dutch architect wrote around 1910,

"What we find, in the time in which we live, so much evidence of a great dissatisfaction with the existing institutions and social order! ... There is not only an economic but also a spiritual struggle of all against one, of one against all. Economic cooperation does not exist, nor does spiritual cooperation. It is impossible, because spiritual cooperation demands sacrifice, and sacrifice is unknown in our cynical times. The greatest sin in its long list of sins is certainly that capitalism sets more store by appearance, than by reality, and that it placed not only material but spiritual ugliness on the throne. With spiritual ugliness is meant the absolute lack of a common goal in life, of a cooperation between all of us in one direction."

Berlage wrote that the opportunity for all persons to realize their creativity, and the creation of art for all people, could only come about when individualistic society, under capitalism, which is the source of the discrepancies, is replaced by a more equitable one.

Merger fashioned a personal attempt at transcendence through eclectic fantasy; his own explorations were intimately dependent on the deprivations of such for innumerable others. We may appreciate his creative spirit, but by fathoming the conditions for his life and work, we must free ourselves from any tendency to romanticize. And whose perceptions of reality shall we relate to the problems of the 1970's, Mercer's or Berlage's?

## INTERIORS

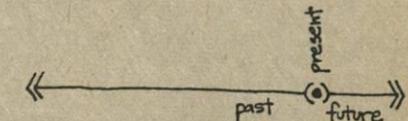
## EXTERIORS

THE INS AND OUTS OF THE PENTHOUSE

## TIME:

Indians have only one word for time past present, and future. An idea primitive yet so sophisticated as to be accepted by a great thinker like Einstein. Writing of a lifelong friend who had died, Einstein said, "He now has gone a little ahead of me. This is of little significance. For us believing physicists, the separation of the past, present and the future has only the meaning of an illusion." Wouldn't we all benefit from a similar realization?

A psychologist will say that the concept of time is a hypothetical construct... it's something we create to help us relate various aspects of our existence. Most of us have a linear conception of time, spanning from the eternal past along a continuum into the eternal future, with the present located somewhere between the two. Unfortunately, our station point for observing this continuum is the point labeled 'present'. This causes us to face in one direction and call all matters on that side of us 'past', then turn 180° and call all matters in that direction 'future'. Not only do we develop these qualitative understandings, two major directions of time, but we develop quantitative understandings as well, from milliseconds to eons.



i'm not modern ya know.  
grandmother mitchell  
12.22.72

what will be has always been.  
louis Kahn  
10.26.72

this time, like all times, is a very good one if we but know what to do with it.  
rw emerson

time present and time past are both perhaps present in time future, and time future contained in time past.  
ts elliot

fortune favors a prepared mind.  
louis pasteur

if you anticipate you don't make a mistake.  
bill kunkel  
yankees umpire  
12.27.75

life goes not backward nor tarries with yesterday.  
kahlil gibran

it seems to me neither more nor less conceivable that the future, which is not yet, should influence the present more than the past, which is no more, should do so.  
gabriel tarde  
1896

FIRST TIME TRAGEDY  
2ND TIME FARCE

WHAT'S NEW TODAY JEAN?

WELL HAT, I OPEN THE PAPER AND AM BLOWN AWAY TO READ HOW VILLAGES IN IRAN ARE BEING BOMBED BY IRANIANS USING MACKENZIE PURCHASED PLANES

AREN'T PEOPLE PROTESTING...

YEH, BUT I CAN'T GET INVOLVED

THEN THERE'S THIS CRAZINESS ABOUT BOMBING IN BOSTON

YEH JEAN, THE BLACKS HAVE BEEN BUZZED THROUGHOUT BOSTON TO SEGREGATE SCHOOLS FOR YEARS. IT'SIN COMMUNITY SCHOOL IS ANYTHING AND THEY ARE ONLY BORN BUZZED NOW TO PROTECT THEM...

ENOUGH, FATTY, I JUST DON'T HAVE TIME TO LEARN ABOUT THAT SO WHY GET INVOLVED?

I'M SICK ENOUGH AT BEING RIPPED OFF LIVING IN THAT QUAD - THEY MAKE A PROFIT ON 20% OCCUPANCY - BUILT FOR A QUICK BUCK ON SHORT TERM MORTGAGES TO COLLAPSE IN 10 YEARS!! SOME TEXAS DEVELOPERS!!

JEAN, WHAT IF TENANTS ORGANIZED?? FATTY - LOOK, I'LL JUST MOVE LET SOMEONE ELSE GET INVOLVED

I JUST WANT TO ESCAPE IT ALL - BUILD A FUNKY HAUSE FOR ME AND MY MATE, IF IT LASTS AND IF I MAKE IT THROUGH SCHOOL

WHY - SAME GRADE PROBLEM JEAN?

NOT EXACTLY MAT - SEE, THIS PLACE IS 10 MILES IN A WAY, BUT THE SPACES IS KINDA BARREN AND NOisy AND JUST GO INTO PEOPLE LIVES USE ZAPPIES AND SWITCH STRIPS AROUND AND IT'S REAL HARD TO GET INTO SAME COURSES THOUGH WERE SUPPOSED TO HANG, LOTS OF CHOICES AND I GET THESE STRANGE REACTIONS WHEN I QUESTION PEOPLES VIEWS LIKE I'M BEING UNGRATEFUL OR INEFFECTIVE

MATT, I KNOW OTHER PEOPLE FEEL THE SAME WAY, BUT I DON'T GET SUPPORT FOR BEING OUT FRONT OR TALKING ABOUT POSITIVE CHANGES

HOW COOL  
WELL, EVERYONE SHRUGS AND I SAY,

"I JUST CAN'T GET INVOLVED"



DIMENSION  
ARCHITECTURAL  
MODELS

# THE MODEL MAKERS

by DALE CURTIS



O. & G. BOCKEL  
ARCHITECTURAL MODELS

PHONE 503-636-7006

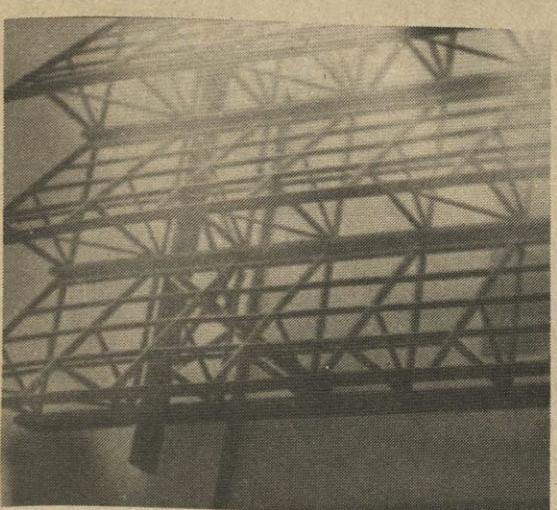
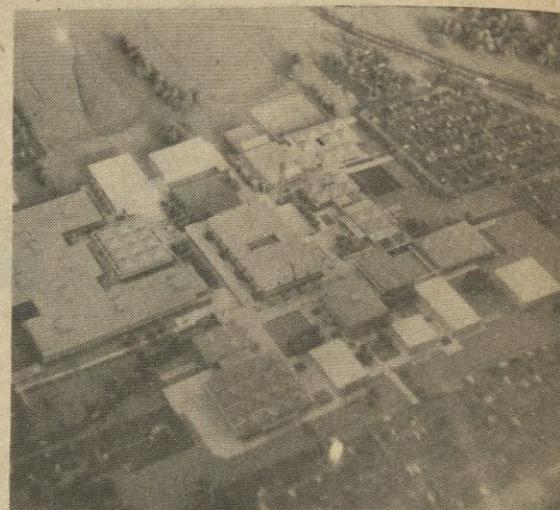
6205 S. W. CARMAN DRIVE  
LAKE OSWEGO, OREGON

Models and apparitions have one thing in common in the School of Architecture. They appear and disappear over night. Some ending up in the offices of instructors or in a dark cave at Emerald Hall, but most meet their fate at the hands of the janitors in the purge at the end of the terms. After projects are finished, most fade away, thrown out, or are taken home for the children to rape. Only a very few are saved. On the outside, in the real world, it is the same. Apparently the waste syndrome follows through school onto the job.

After scouring through the trash cans for recyclable materials for my own use, I began to wonder if the same wasteful process goes on in the real world beyond the Island (campus). Yes folks, I am unhappy to report that model graveyards do exist in dark basements across the land. Few ever last beyond the "Grand Opening". After all, when one can see the real thing, why save the model? I guess this is why we find very few models surviving for us to study. America, a land where planned obsolescence is the way of life, fosters this type of throw away mentality. Some countries have Architectural societies which preserve prints, models and other information for historians and students. Yes, even those architectural dinosaurs, like the 1950's flat top, should have their plans and models saved. What better way is there to show future Architects what not to do, for some gross subjects never show up on blue prints.

The why and how of Architects dealing with a craft called model making took me to Portland, Oregon to visit two full time model making firms, O. & G. Bockel and Dimension Architectural Models, who were kind enough to take the time to answer questions and help me. There are no trade journals for architectural model making and books are just as hard to come by on the subject. The trade is self taught, like it is in the School of Architecture. I had some questions about just what is needed by the Architect for dealing with model makers and school.

Obviously the School of Architecture is not a trade school for model making. Alas, have we not been to reviews where everyone groups around the most media oriented project, leaving the others for a quick fly by. After all there is more meat to pick over with a nice, fat, well executed model. How many foreign students have troubles



"Polaroid" system of visiting other students and borrowing ideas. Then some students do not work in their studios and build review "Blitzers" at home. This is ok for the nimble at hand, but few instructors help in this area of model making. Obviously the dept. is not a school for model making, but then how many instructors ask for review models? The hit or miss of getting a teacher which helps the student, is carefully handed down by word of mouth and the grape vine.

To facilitate design, study models can not be beat, nor for presentations. Some schools and countries (Australia) go in for model making with a vengeance, but after asking around I found that knowing how to handle chip board models will in most cases be all you need to know, some small firms do their own or hire a hungry student to do their models for presentations. Perhaps a search class along with a wood shop class would aid those students who have troubles in model making. But the need for a hand-book on some of the building techniques for models is needed, like those for Media classes. Some basic information is needed as to where to scrounge materials and what type of materials go together with what type of adhesives, etc. After Medical and Law School, Architecture hangs there as being costly. Why not help the students save money and build better models by furnishing some basic information on the subject, instead of having everyone on his or her own?

Everyone has heard of the horror story about the Architecture graduate who went to work for Mr. Big and spent a number of years in the model shop. Some big firms have their own model shop, but hard times with overhead has sent the models to outside shops to be done. Most Architects do not have the time to build finished models. So after the structural, acoustical, and electrical engineers "help" the Architect, we find the need for the professional model maker. Perhaps the client wants to see more than mountains, skinny colored with felt pens, or the bubble diagrams and the Architectural jargon. Perhaps what the planning commission wants to see is how the project will affect the neighborhood, or you need more funding and you must show something to the client. Most people expect to see tangible evidence as a model or renderings of the up coming project. How and why does the Architect deal with the model maker? What are you going to turn in when your boss says to you "Come up with a model"? The job of the model maker is to reproduce in model form your plans and design. They (the firms) told me they have young Architects that come in unprepared, just like the design studios. Don't come to them with a piece of clearprint and a coloring pen and hope they'll know what you are talking about or planning! Chances are if you are this type they could do your designing, but

that is not their function. Also some Architects come in wanting the model maker to make study models for them, most will not do this unless it has to be made out of some special materials, or it is a very complicated project. The offices I visited said an Architect should know how to make good chipboard or study models, and know what the model maker can and cannot do under the time and pressure conditions.

Saving money and time works for both sides. When you walk into a model making office have some of the following information for the first meeting: A floor plan, section, roof plan, elevations, the type of material and color it will be made out of, and the landscaping plans. Then have some ideas about the size of it, and how it will be shipped. They'll make it to any size, to fit station wagons to trucks to the insides of airplanes should it have to travel. The plastic covers that go over models add size and cost to your project, so check this out if you need one. Gone is the old chip board base, due to the lay-up time and weight. They will take your site map and cut out your base in foam, you now can work with this back at your office in conjunction with your study model. Then you carve it to fit your project and study model. You can use it for the final base or have them make a new one. Then you should know the size and number of units in the project. They can pour plastic into a master mold and produce hundreds of units. An example would be a project that had five or six basic designs, so instead of cutting and trying to fit wood on a small scale, they cast the models. Remember the smaller the models the more it will cost to put in details, so have in mind what is important to you or the client. If the site needs vegetation and landscaping, show the existing site in plan and have photos, also find out what type of trees the Landscape Architect wants to use. Bass wood is used over all other woods. This is due to the fine grain. You wouldn't want to find Doug. fir rings around your 1/32 scale house. If you need to have the surrounding buildings in the model, have air photos and other photos of the buildings you wish to put into it.

If you have a special casting, like fire plugs or iron gates, etc., make sure you go over the details with the company on how they will go about making the new part. Time and money can be lost by both sides should it turn out to be too complicated of a feature to cast. The shop can suggest what type of materials would be best, plastic or alum. etc. Some projects need two models at different scales. A condominium may need an all over view of the site, with a couple of unit models at a larger scale. You need to show the model maker where you want walls and roofs to come off should you want to show some special features on the model. I was told that renderings would cost the same price as an average model and

be of less use in the long run. Most shops will take photos of the model which you can use. The model has the advantage of being able to be seen at all angles and drawings or photos made of it.

The model builder handles details as to the color of the streets, how many cars are in the parking lot, the construction of the trees, etc. Do check and ask what types of trees and other accessories they have, if time is on your back do not ask for weird scales. You must give lead time if you have special accessories or changes in the design. Changes in the design can end in cost over run and time lost. The shops understand that changes are sometimes necessary, in fact the Architect sometimes works with the model maker as the time limit is nearing.

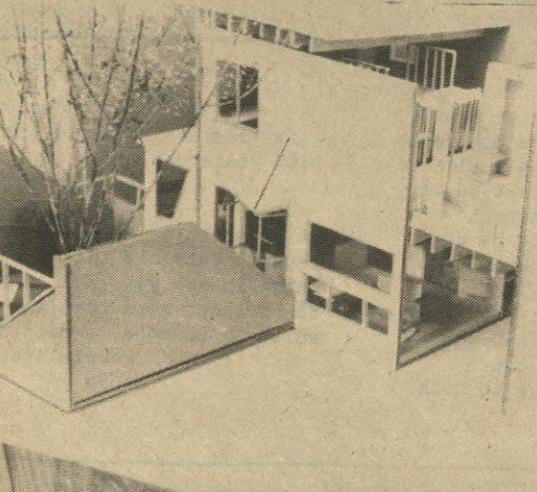
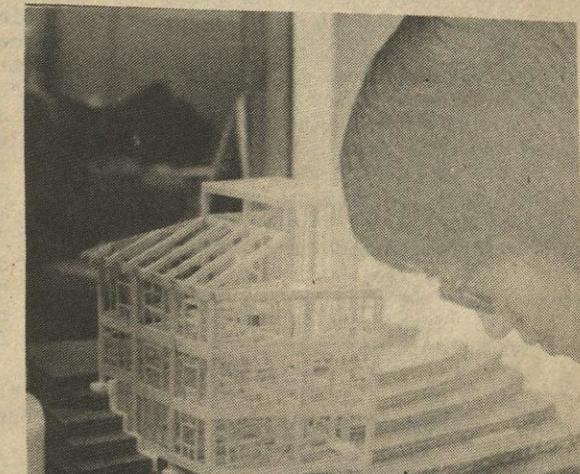
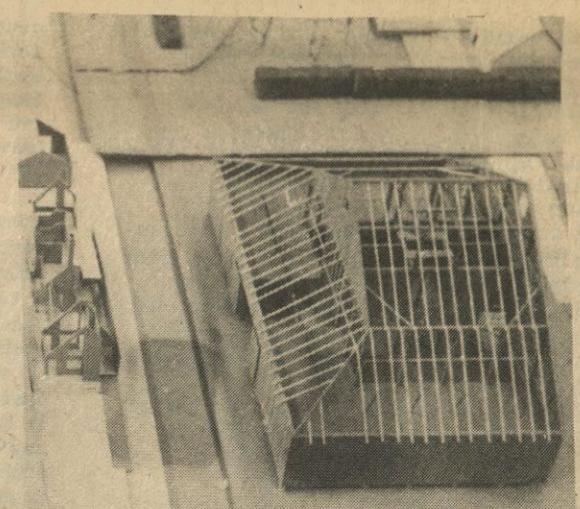
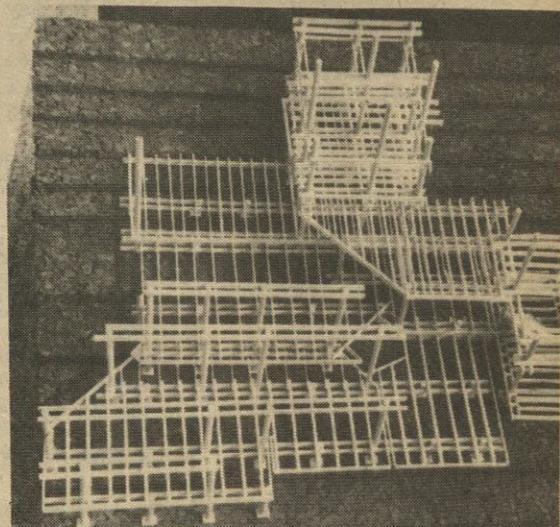
This brings on the financial aspects of you and the model firm. The financial understanding should take place at once, they need to know if you have a budget, and how much you are willing to pay, models can be made to function like real objects at a cost. Most builders carry the financial cost for materials, unless special arrangements have been made. If the firm asks for money down, they may not have done business with you before, or they could be on thin ice financially as you may well be. So check the trade record of the shop with which you are dealing. They'll have photos and sample work to show you. Most will bill you for the models after they are done, 30 to 60 days if they know you, or it could be c.o.d. You must remember that they are not members of your firm or design team, no matter how close you work with them, and they may not want to wait until you get paid for the project (if it goes through), so discuss this aspect when you discuss the method of payment. They'll give you a bid as to the cost of the model after all information is put forth. Most will stick to the price quoted, but make sure you and the firm go over the cost increase of major changes, this could cost the model maker money. When you bring your study model to be built, everything should be final, but they get last minute Architects who will stay with them in order to make last minute changes as they build the finished model. This sounds like the design studios the night before the review. Financial misunderstandings are easy to fall into and could lead to ill feelings all the way around. Should the model be stopped and have both parties lose money and time. You expect to pay for a good model, craftsmanship is not cheap, you can fly to other states and price them, or you can find some hungry Architecture student if you are near an Architectural school.

Take a tour of the model shop and ask questions about the operations, but don't ask about trade secrets like how do they make their trees so real looking or how they make other accessories, this is a no no.

Lead time is very critical both for you and the



building models and obtaining materials? Some American students don't even know where to go for scrap card-board. Most students who do good have backgrounds in their childhood of model making, but some cultures, pure urban or foreign, do not have this. Most use the



YOU AND YOUR FUTURE  
by "MADAME RHEBAR"



ARIES & ARIES: "Hark!" One of your workers will inevitably substitute Bisquick for cement in the batch for your foundation.

TAURUS: Employee to the head architect; "Did you say, sir, that poli-grip works best for sealing things tight".

GEMINI: You will definitely need to purchase a weight lifting set, maybe even a gymnasium for the developing of your crane operator. "Build up those biceps baby, you'll come a long way".

CANCER: All cancer architects use "fairy dust" for insulation. (They take perverse delight in late night conversations of their neighbors.)

LEO: You can always spot the architectural style of a Leo, it has a earthy, animal like air about it and they usually trim all their windows with fang-shaped weather stripping.

LIBRA: Do not attempt anything besides the basic Pre-Raphaelite Courtroom more government jobs take a Libra bid.

SCORPIO: Stay away from Architecture! Scorpio people make perfect plumbers. (caution: devious little kids with boxes of gelatin may be hazardous to the health of your toilets)

SAGITTARIUS: The Archer, believes that hypnosis and trust in the mentioned will gaurantee that his buildings will stand—"Monty Python Style".

CAPRICORN: Become fully practised in the use of demolitions and keep a wary eye on the Scorpions who do not heed my above advice.

AQUARIUS: Now that United Airlines is back in the clouds you will be able to find your true element, in their employ.

PISCES: All architects born under this sign tend to be extremely "wishes-washy". Make sure they do not repeatedly change their blueprints.

model maker. Both firms I talked with said they are under the gun because the Architect waits until the last minute to get the study model and plans to the model builder. Remember that you may not be the only one waiting for a model to be made. Check and see what time projection they will give you well in advance to your rushing into the office. Some firms can do more than one model at a time so they may be able to fit you in, or you could end up holding the bag. So after a few models have been built for you, one can expect what is needed in the way of time and seasons. If the building season is going on you may have to wait, or if it is winter it could be slow. You, the Architect, are not the only one to use the services of the model maker. There are builders, city departments, the government, engineers, and other Architects, so a back log is easy to find. The firms with which I talked dispelled some myths and enlightened me as what to expect when dealing with the craft of model making. My time in Portland was well spent due to the fact that I could talk first hand to the builder and learn what he will need from us when we meet with him as Architects. My thanks go to O. & G. Bockel and Dimension Architectural Models for taking the time and listened to my questions. Note: I was told a class from the U. of O. Arch. Dept. took a tour through O. & G. Bockel. Does anyone know when and who? Or is this word of mouth also?