

avenu

come inside...

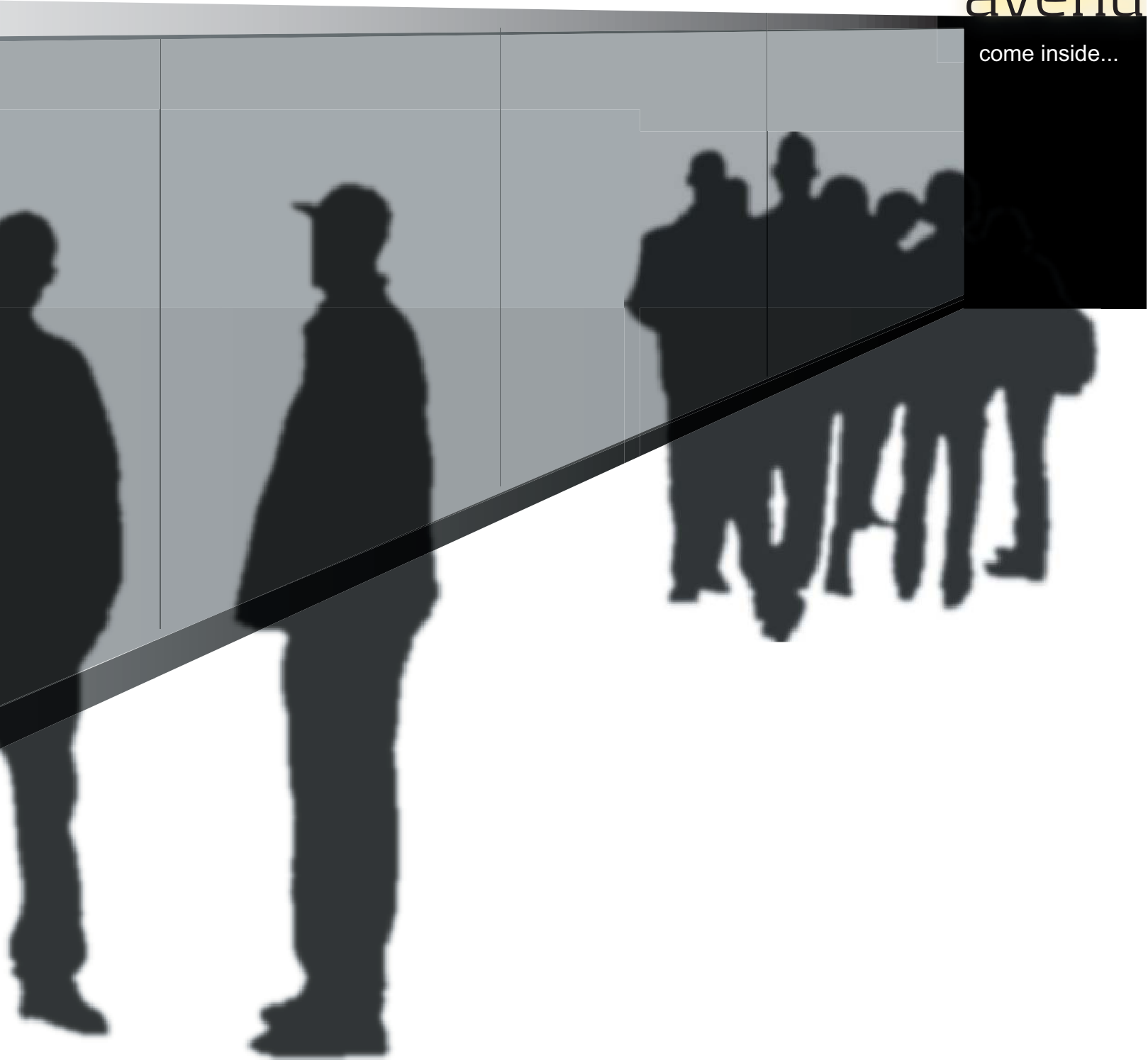


table of contents

factory works

megumi kaizu art + who to be, how to be and where

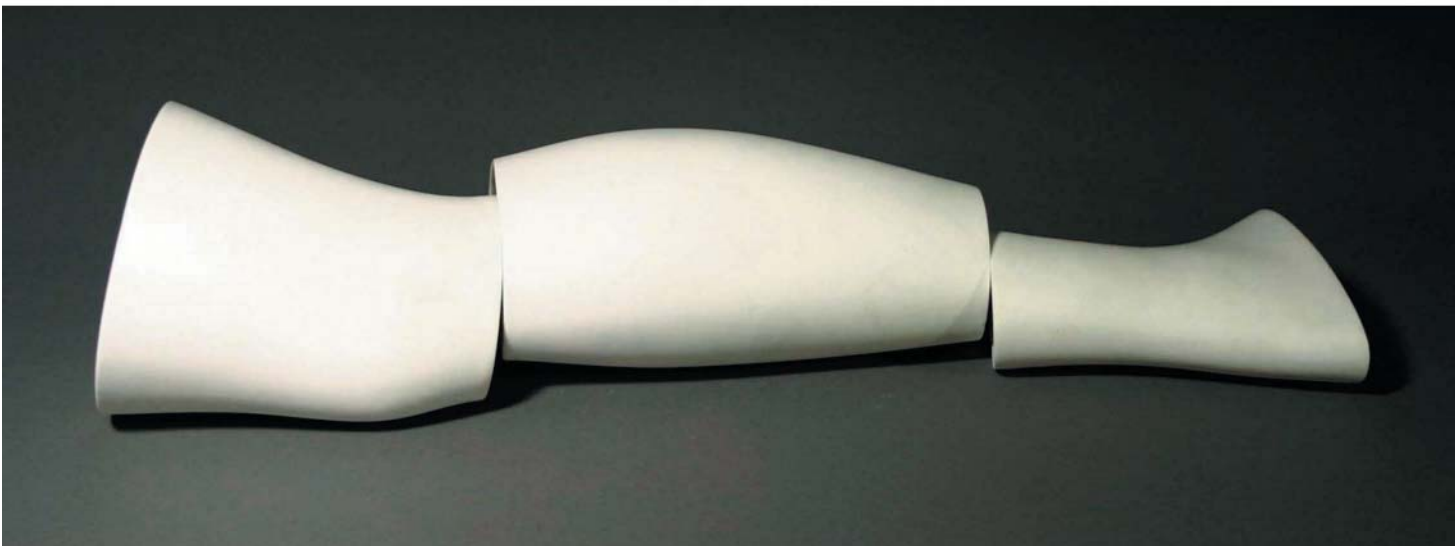
dan toole fascism builds: nationalism in italian modern architecture

anonymous dissonance

furniture showcase: amy ashwell _ lisa kuhnhausen _ liza lewellen _

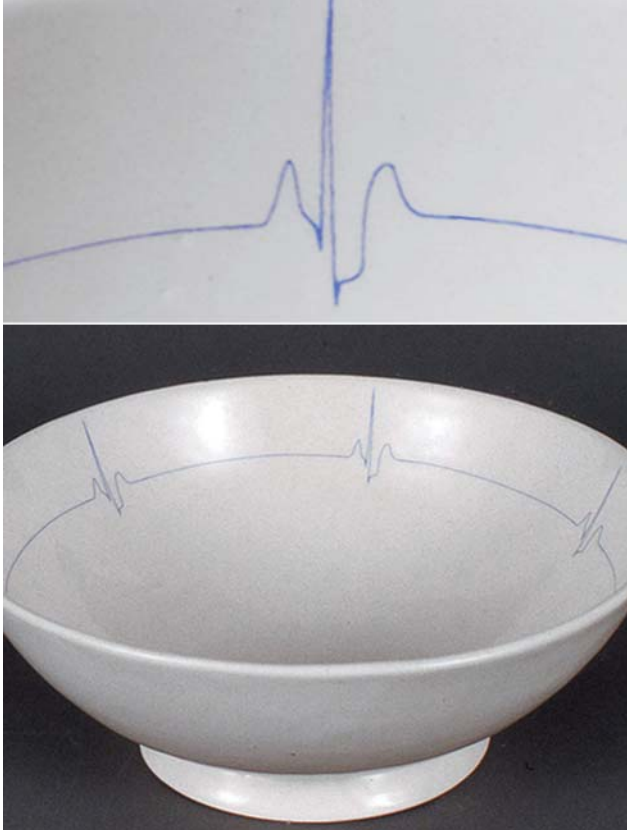
alexandra rich _ patty wong

FACTORY



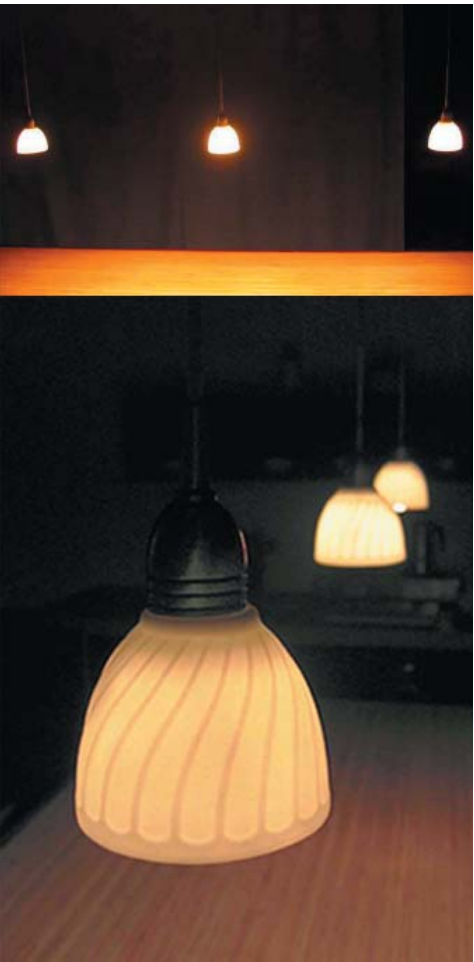
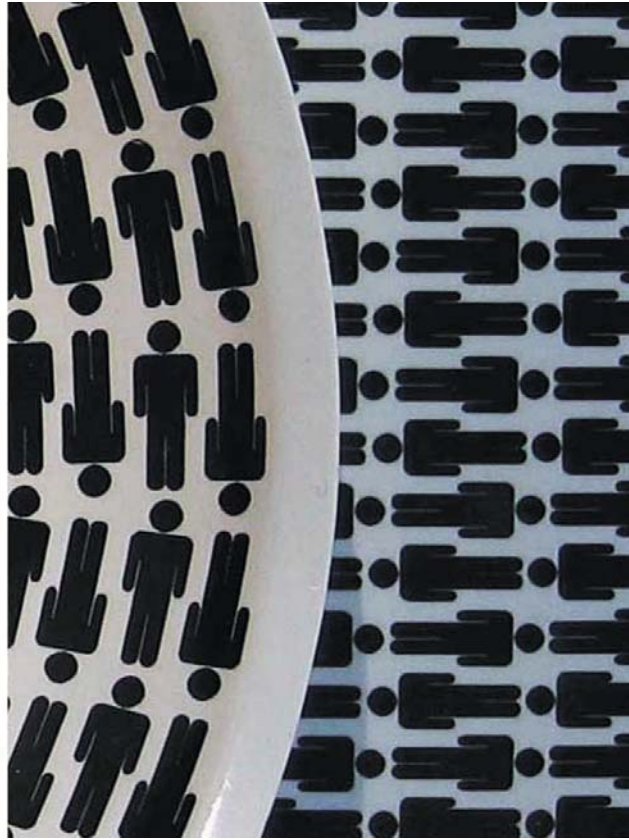
“FACTORY” is an ongoing experiment in mass-production, led by professor Justin Novak, in the ceramics program at the University of Oregon. Participants appropriate the aesthetics and dynamics of commodity culture and mass-production in order to reimagine contemporary product design. Implied in the title is a challenge to question the mass-produced object much as the mass-produced image was probed in Andy Warhol’s “Factory.”

works



The project “Sala” was developed as part of a curriculum that emphasizes the “Remix” as a design strategy. Just as a savvy DJ might take a familiar voice or sound, and alter it just enough so that it hovers on the edge of accessibility, students are invited to recontextualize cultural product that is tangible in form. This experiment in the “sampling” of objects draws inspiration from DJ Spooky (“Today, the voice you speak with may not be your own”) and Bruno Latour (“There is no information,... only transformation.”).







process



The project "Sala" was developed as part of a curriculum that emphasizes the "Remix" as a design strategy. Just as a savvy DJ might take a familiar voice or sound, and alter it just enough so that it hovers on the edge of accessibility, students are invited to recontextualize cultural product that is tangible in form. This experiment in the "sampling" of objects draws inspiration from DJ Spooky ("Today, the voice you speak with may not be your own") and Bruno Latour ("There is no information,... only transformation.") .

megumi kaizu

Who To Be, How To Be and Where

Walking down a hallway, my brain flickers. Quickly, I breathe. Maybe I am fading, transfiguring. The sun is shining through a window pane. It may blind my eyes. I am standing still. I won't give way. These colors, and fear, I hold inside. I wake up and realize that I wanted to know.

A mother calls her daughter and expresses her sadness about her daughter's job in a foreign country. The mother says the daughter is forgetting their promise. The mother tells her daughter that she promised to come home after 4 years of their separation. The daughter responds that she doesn't mean to make anybody sad. The mother says, "You want to do what you want to do so that you won't be sad." Soon the daughter grows sad and replies, "Everyone is sad."

I become sad. And that is real. I have inherited my mental traits from my culture. People here don't usually appreciate sorrow. They often try to avoid it, which I never quite got accustomed to even after living here for many years. I often find beauty and truth existing in sadness. Sorrow is true and real and, so, I can appreciate it. It is part of life and they were never separate.

A college student feels sad as her graduation comes close. It's almost beyond her ability to decide where to live and how. She silently likes her instructor and is very sad about leaving. In her letter, she tells him, tells him that she likes him and that she wants to know what he thinks of her. Her sorrow is everywhere in the letter and each word bleeds sadness. He says he likes her as a student and that she is a good girl. And then, she doesn't know what to do. She goes through the mysteries of the world and begins to know. She is never as sad as before having liked him.

Blossoms die as a wind blows. And a teacher



is standing rigid in a courtyard. He sees his student's nervousness. She might cry. He gently tells her to look at the cherry trees. Look. She looks in the direction that was pointed out. The two are captured in the beauty of the moment when cherry blossoms die.

Maybe a mother told her child that everything will be okay. All pain, sorrow and confusion will be taken care of in the end. Don't worry. And maybe the child will give his mother's words to his student and say that he is confident that she will have the life she wants.

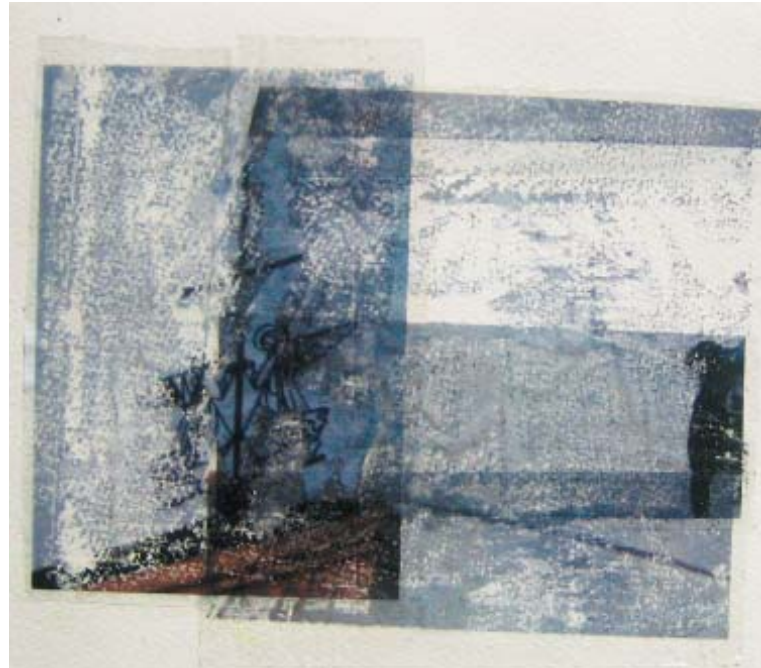
A man wonders about his lover who left him many years ago. What became of the lover? Did he love her so truly and irresistibly? Many years after he visits her country. He phones her, and tells her that he still loves her and will love her until his death. What separated them was their fate, for fate and tradition melt and enmesh. Without the obligation of his marriage they might have stayed together. Who knows. For me to live my fate. I don't know for what I am destined. Surely, I am walking the path of my fate. I have to follow sorrow, go beyond and live in strength.

Words are swirling in my head. All doors are shut. I have nowhere to go, besides this body. Something made me a betrayer of my blood. I am contaminated with wrongnesses. I welcomed my new culture and the changes, while I constantly knew of my guilt and was guilty for my avoidance of my old world, in which I had felt isolated and out of place. There are sufferings between culture, language, who to be, how to be and where.

People ask me where I am from. I do not speak of my origin until they ask. I want to be part of their cult so I won't give clues. People ask me where I was born. They say they can't tell. My language confuses them. They have no clues of this person, who knows "The language so well." I have them call me by a name in which I feel comfortable. I know I have no nationality or its convention attached to my skin in this name.

A river is running. It's so calm and quite. Perfectly silent. Nothing breaks. It is the end. Everything harmonizes in this strange world beneath the sky. It is so calm when death arrives; death completes life. There is no fear, nothing is absolute. Fate touches us and changes us forever.

Megumi is an undergraduate senior graduating in Art with an Arts Administration minor from School of Arts and Applied Arts. She has studied painting, drawing, sculpture, photography and mixed media. Her influences include life events, people around her and issues of the world. She expresses her ideas through visual arts, poems and performance arts. "I feel very fortunate to have had opportunities of shows and performances to share my art in college. The responses from the audience always took me to new directions and perspectives. Art-making is a hard work; exposing myself and seeing others' responses often intimidates me but I find it rewarding. My art cultivates me and enriches my life and eventually my soul. I would like to continue exploring and discussing my experience, ideas and important social issues, be connected and communicate with others through my artwork." Megumi Kaizu



dan toole

Fascism Builds: Nationalism in Italian Modern Architecture

The cultural landscape of nationalism is one closely related to the State and its institutions, for example the edifices standing in the Mall of Washington D.C. or the Reichstag in central Berlin. These buildings, through their presence and site act as indicators of the polity of the nation. As exhibits of pride and power, these built forms not only house the people and possessions of the state, but also create an image of the government to be understood by the governed. Throughout history, architecture has been used for political propaganda. The Greeks were arguably the most successful with this gesture, explaining the dominance of the classical Greek orders in the Roman Empire and many other contemporary cultures' institutional facilities. Building is a necessary part of any culture and becomes beautiful through its meaning and relationship to humans and nature. The work of the early twentieth century Italian avant-garde movements of Futurism and Rationalism express a relationship of the State to architectural design through a progressive and rigorous nationalism.

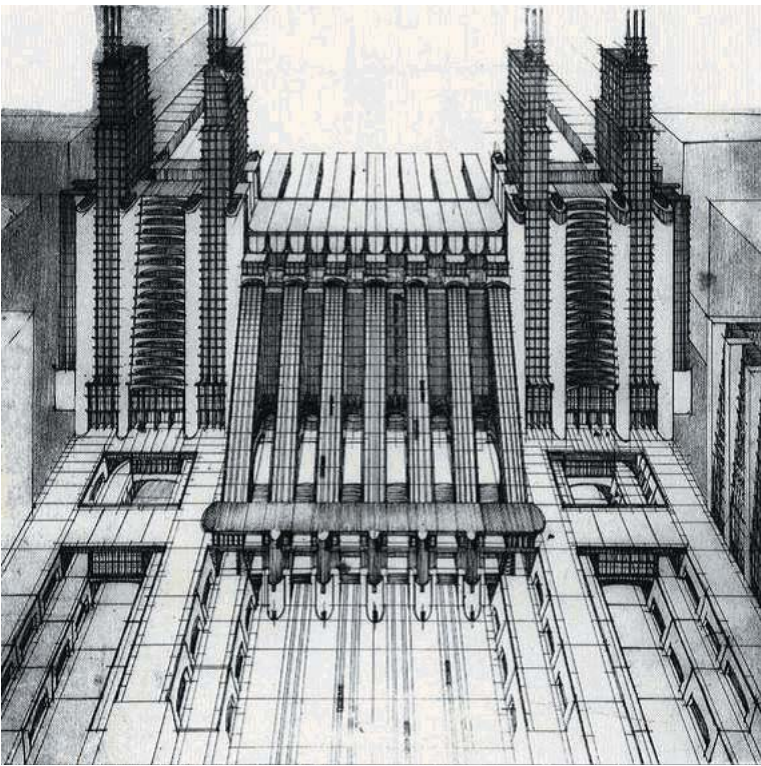
In explaining the complex phenomena of modern nationalism, Craig Calhoun posits that when a "novelist (or painter or composer) presents his or her work as embodying the spirit of the nation; this is different from presenting it as the work of a rootless genius or cosmopolitan citizen of the world" (Calhoun 22). This idea exists due to the shared community that nationalism brings about in groups having similar cultural values and customs in common. The fascist reign of Mussolini in the first half of the twentieth Century sought to unify the Italian people under the State with no exceptions whatsoever. This included syndicates or groups for artists and craftspeople that were comparable to trade unions. Through the development of artistic movements and manifestoes, was created a series of architectural and aesthetic movements glorifying the dynamism of the contemporary city and its contemporary Fascist populace.

The first of these groups, Futurism, is the "group around which innovations unfold in Italy" (van Doesburg 225). This group of painters, sculptors, and architects celebrated the post-Industrial Revolution city with its loud noises, speeding trains, and sensual speed. This movement was spread through a continual series of manifestoes, essays, exhibitions, and the association with the Fascist party before the

March on Rome. The futurist ringleader F.T. Marinetti was put in jail with Mussolini for interventionism, in 1915 after burning eight Austrian flags in the streets of Rome. This coupling of the movement's leaders with the Fascist movement's Ill Duce created an incredible relationship between art and politics. With the rise of futurism and the coup d'etat of Victor Emmanuel III's democratic monarchy, a synergy of art and State arises in lieu of this new aggressive nationalist regime. The relationship of the early Futurists to Mussolini's fascist regime is clearly exemplified when Marinetti claims "Therefore the futurists, heralds of the contemporary Italy, honor the futuristic temperament of their national leader" (van Doesburg 225).

Out of the futurists arose an architectural movement heralded by the "L'Architettura Futurista Manifesto" (Manifesto of Futurist Architecture) from the mind of Antonio Sant'Elia, who is the notorious driving force behind this sect of the Futurists bent on creating a new architecture for the new Italy. In this manifesto he demanded a break with the architecture of the past and that all "whose origins are in Egyptian, Indian or Byzantine antiquity and in that idiotic flowering of stupidity and impotence that took the name of neoclassicism be destroyed" (Sant'Elia). This begins to depict an architecture of the constructivist nationalism that Hobsbawm and Ranger define as newly invented traditions and movements to mobilize the people of the nation for unification, and thus control. Sant'Elia's violent description of an architectural aesthetic continues in saying that it must be an architecture "whose reason for existence can be found solely in the unique conditions of modern life, and in its correspondence with the aesthetic values of our sensibilities. [It] cannot be subjected to any law of historical continuity. It must be new, just as our state of mind is new" (Sant'Elia). This politicization of avant-garde aesthetics results in many beautiful projects that celebrate the city, the industrial nature of mass transportation, and the new dynamism of the Third Rome under the leadership of the Mussolini.

Sant'Elia's work began to receive national acclaim with his sketches of La Citta Nuova, the futurist city. These sketches were published in 1914, the same year in which his Manifesto of Futurist Architecture was published (a year before he was killed while fighting Austria in the trenches of Monte Zebio). This city, no doubt influenced by the new western conurbations of New York City and Chicago, was composed of multilevel streets with suspended bridges and step-backed skyscrapers linked by suspended



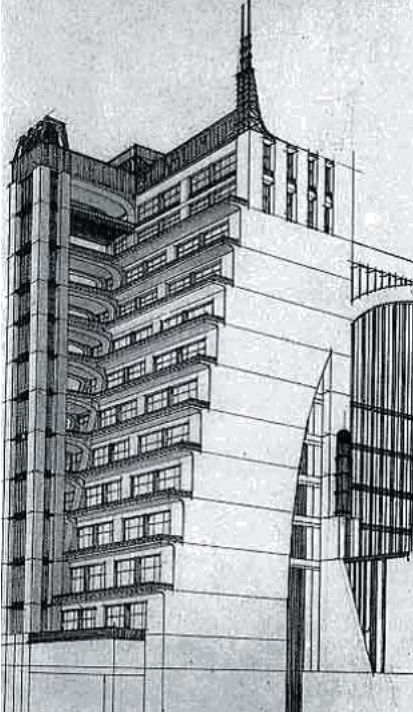
aerial sidewalks combined with the Parisian terraced apartment building [type] (Etlin 92) (fig.1, 2). This city drew influence from the published images of the west but took this influence and made it something Italian, a city for the new state of mind and being. This depicts the tendency of the futurists, and artistic movements in general, to extrapolate various other movements and make them something new, or in this case something nationally charged. The dynamism and alliance of the Futurists with the Fascist party lead to the development of a whole breed of future-seeking architects who designed in the name of the new State. After futurism ended with the death of many of its proponents during the battle with Austria, rationalism arose in its place. This occurred at the same time the International Style began to flourish in other parts of Western Europe including France, Britain, the Soviet Union, and Poland. Rationalism's alignment with fascism was in great contrast with the strong socialist ideals behind the international style that would essentially dominate the public sphere of avant-garde architecture for many decades to come.

Armed with the momentum of La Citta Futurista, this next group of radicals set out to put an end to the "empty formalistic archaism" that dominated Italy as a

remnant of the architectural pride of the Roman Empire (van Doesburg 254). This leans again towards the constructivist ideals expressed by Hobsbawm in the discrepancy between the primordial and constructive tendencies in the production of new generations of nationalisms. The new group of young architects are part of a new order under a new leader and in a new age, thus they learn from the past, but create a new built environment, one of progress and speed which they begin to identify with the qualities seen in Mussolini's Fascism. In his critique of the formative years of the Rationalists, de Stijl artist Theo van Doesburg writes of the emergence of an architecture "working from the new demands of life [that] will be at the same time a new expression of the reformed Italy and also a historic document for posterity" (van Doesburg 254).

Formally, the Rationalists aligned themselves with the fascist State with the First Italian Exposition of Rational Architecture held in the Palazzo delle Esposizioni in Rome in March and April of 1928 (Etlin 313). This exposition followed the work of the most important group of Rationalists, seven young architects calling themselves the Gruppo 7 Milano with the dictum of "our movement has a single, high motive: the desire to bring Italy to its position even in the mother art that is architecture" (Etlin 313). The work presented by these architects was very simple and minimal much like the international style in other parts of Europe, but began to take on a unique monumentality as they began to receive commissions from the State for larger civic and institutional buildings. This became a sort of key to success for the Gruppo 7 and during the last ten years of building under Mussolini (before his expulsion) the Rationalists, particularly the Gruppo 7's work became known as the "Architecture of the Regime". Mussolini inaugurated an exhibit of Rationalist work on March 30, 1931 where the Rationalists produced a six point manifesto that not only proclaimed an allegiance to Fascism, but also "revealed the profound personal reasons that were prompting many of [them] to take Fascism seriously".

The architecture of the age of Mussolini must respond to the character of masculinity, of force, of pride in the Revolution. The old architects emblems of an impotence that we cannot accept. Our movement has no moral purpose other than serving the Revolution in hard times. We invoke Mussolini's confidence so that we will be able to realize this.



This quote establishes the link between the devotion to the avant-garde ideals the movement faced with architectural design and their nationalism and commitment to being part of the “organic” State of Fascism (Etlin 386).

Of the many civic projects constructed from 1931 to the early 40's in the Imperial Rome decade for State architecture, no building exemplified more the relationship of modern architectural design to the Fascist State than Giuseppe Terragni's Casa del Fascio at Como (fig. 3). Terragni was one of the Gruppo 7 hailing from Milan but would go on to become the most famous member for this building and a small selection of other built and unrecognized projects including the mausoleum to the great Italian poet Dante, or the Danteum.

The Casa del Fascio, as explained by Terragni was designed with “Mussolini's concept that Fascism is a a house of glass into which all can look”. This building was to function as a symbol of Fascism not merely by analogy between Mussolini's dictum about the house of glass and principles of Rationalism, but to create a place for this definition to occur in the form of public gathering space at the front of the building. The immense use of glass on the exterior as well as the location of the room Directorio Federale (provincial

directorate) within plain view in the courtyard established little boundary visually between those on the inside and those looking in. This was another of Terragni's design goals. However, the monumentality of this structure exhibits the masculinity expressed in the Rationalist manifesto of 1931 with its regimented set of proportions and rigid use of concrete as structure and skin. In order to further the power of the experience of its users, Terragni demanded for marble to cover much of the surfaces of the ground floor as well as other important spaces throughout the building. This was a beautiful piece of modern architecture that the Italians could be proud of, at the same time being a Fascist monument to the nation as it sat in a very historically significant piazza in Como where many could assemble and be addressed by Ill Duce (Etlin).

These two generations of creatively fueled artists depict important phenomena of design and its relationship to the people of the area it inhabits. The parallel relationship of Futurism, Rationalism, and Fascism expresses the notion of nationalism fueling creativity as well as creativity fueling nationalism. It is important to take note of the political power of buildings, and the built environment, for it is a powerful tool in creating institutional senses of government for leaders to inhabit and make decisions while relating out to their nation. These two Italian movements are directly linked with the nationalism celebrated and propagated by the reign of the Fascists and Mussolini in the first half of the twentieth century.

Works Cited

- Calhoun, Craig. Nationalism. University of Minnesota, Minneapolis Minnesota. 1997.
- Crispoliti, Enrico. Attraverso L'Architettura Futurista. Galleria Fonte, Modena Italy. 1984.
- Etlin, Richard A. Modernism in Italian Architecture, 1890-1940. MIT, Cambridge \ Massachusetts.. 1991.
- Schumacher, Thomas L. The Danteum: A Study in the Architecture of Literature. Princeton Architectural, Princeton, New Jersey. 1985.
- Van Doesburg, Theo. On European Architecture: Complete Essays from Het Bouwbedrijf 1924-1931. Birkhauser Verlag, Berling Germany. 1986.

WHEW. TAKE A BREATH.

there's been a lot to take in.

pause. breathe. think. digest.

READY FOR MORE?



dissonance

anonymous

A Dissonant, Diagrammatic Ramble

A recent lecturer praised the work of 1900s Russian artists and dismissed social realism, then turned on his heels to praise populist functional beauty and dismiss the Whitney Biennale.

In a few more breaths against Harvard's GSD, partially on the inclusion of syllabus of entry-level specifically for his celebration a stated purpose of the New Urbanism from the *The Truman Show*, from the Grand Experiment

What is scarier than the inclusion of Adorno is the exclusion of candidates for his replacement. The University of Oregon was left behind. We have since shed ourselves of modernist failures. The pain of postmodernism is too recent: we're blocked by a generation of architects, such as Venturi's *Complexity and Contradiction* (absent from our syllabi.) So what are we learning now? Susan

Several professors in different departments within the school have brought to campus people who shaped their thinking. This is an understandable desire, but results in a loss of diversity in points of view presented to students. Let's widen our perspective. [Brad Cloepfil, of Allied Works, was invited to give a lecture at the GSD, where Toshiko Mori is head of the architecture department, the year she lost the 2 Columbus Circle (NYC) commission to his firm.]

We have more to learn from our enemies than from our friends.

What was most troubling was the implication of the lecturer that beauty and function are all that matter, shoving aside art and the ideas that it alone can hold. The underlying belief that the populace cannot appreciate art is demeaning and irresponsible. Yet it is mirrored within our architecture department, which shelters us from explorations in design and theory beyond an introductory level.

a

When our heretofore opening words were in the language of modernism, he applied his own ideas to the work of our content.

The Vietnam memorial was designed in a seminar that led students to apply theory to design. Is this format of design education unavailable here? We are inhibited by protective, well-meaning faculty.

s, he founded an argument
graduate School of Design
clusion of Adorno in the
vel architecture students,
ebration of dissonance. Yet
he lecture was to separate
the Big Brother imagery of
filmed in Seaside, Florida,
t of New Urbanism.



Listen to the muzak of Seaside and hear
the desperate alarm call alerting
designers to the integral role of
dissonance in urban design.

usion of Adorno and of the
s the *first* to leave the Beaux-
lernism because of its urban
king it out. (Texts that shaped
Contradiction, are noticeably
ustainability.

Sustainable design suits the humanistic, ethical
approach to design that has always been central to an
architectural education at the University of Oregon.
It deserves an integral role here.

But as an approach to
construction, it *cannot*
become the basis for an
architectural education.

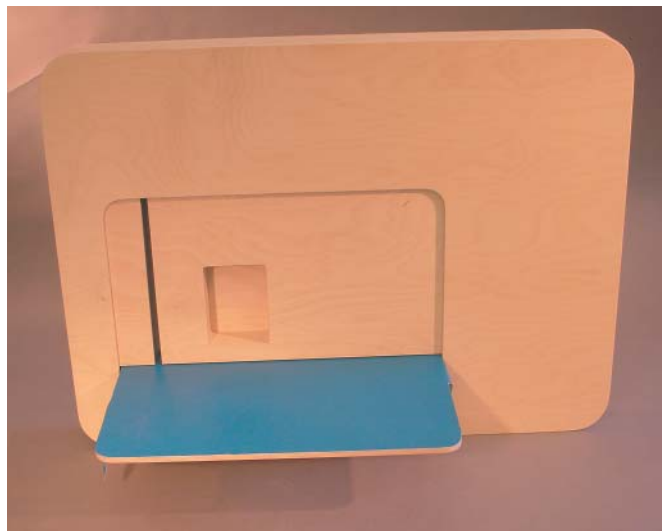
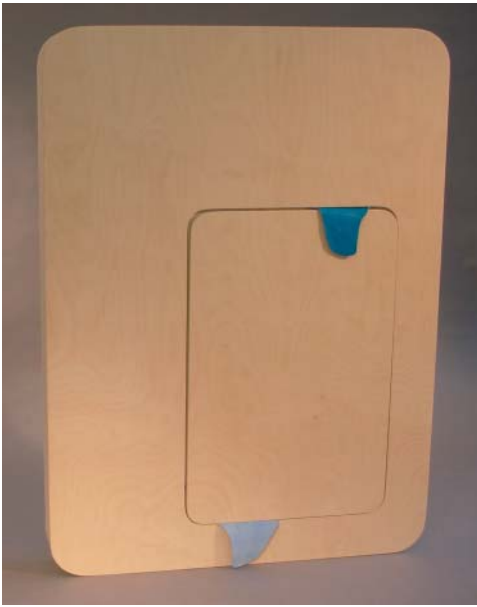
o of sustainable design, Shigeru Ban, came to campus, his
ere, "I do not know what ecological design is." He was trained
f his contemporaries and found his own voice as he learned to
eas and values to designs. If we do not learn to understand the
mporaries, how can we hope to take part in a global dialogue?

monial
n a
ed
oly
Why
esign
lable
bited
ell-
ty.

Beauty is irrelevant. But the deep beauty
created through tension and release,
through dissonance and resolution, that
heightens our joy in experience and
raises our wakefulness—this is a
wonderful lifelong endeavor.

furniture showcase

amy aswell



ba loo

was born out of the desire to create a piece of furniture with an element of surprise. ba loo is a multi-functional table for a small space. ba loo is hung on the wall and may be oriented both vertically and horizontally. ba loo is constructed using 1/2" birch plywood, wood glue, rare earth magnets and blue leather. ba loo, while used in the horizontal position, is a writing desk and, in the vertical position, is a small dining table. ba loo will make you happy!

panel: 34" x 46" x 4"
table: 18" x 27" x 1/2"

lisa kuhnhausen



liza lewellen



alexandra rich



Rich was selected as one of the finalists for the International Woodworking Fair Design Emphasis Competition 2006.

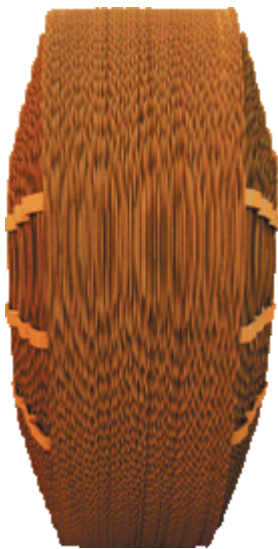
patty wong



Form128's conception is based on simplicity. With only using one shape compiled in a chronology of scales, and limiting myself to only the use of cardboard (no glue), the chair goes through a transformation, or metamorphosis, throughout its voluminous span, in order to provide comfort and support for the human body. While, cardboard is the only necessity for its construction, a wash of glue and water is used to provide a glossy finish.

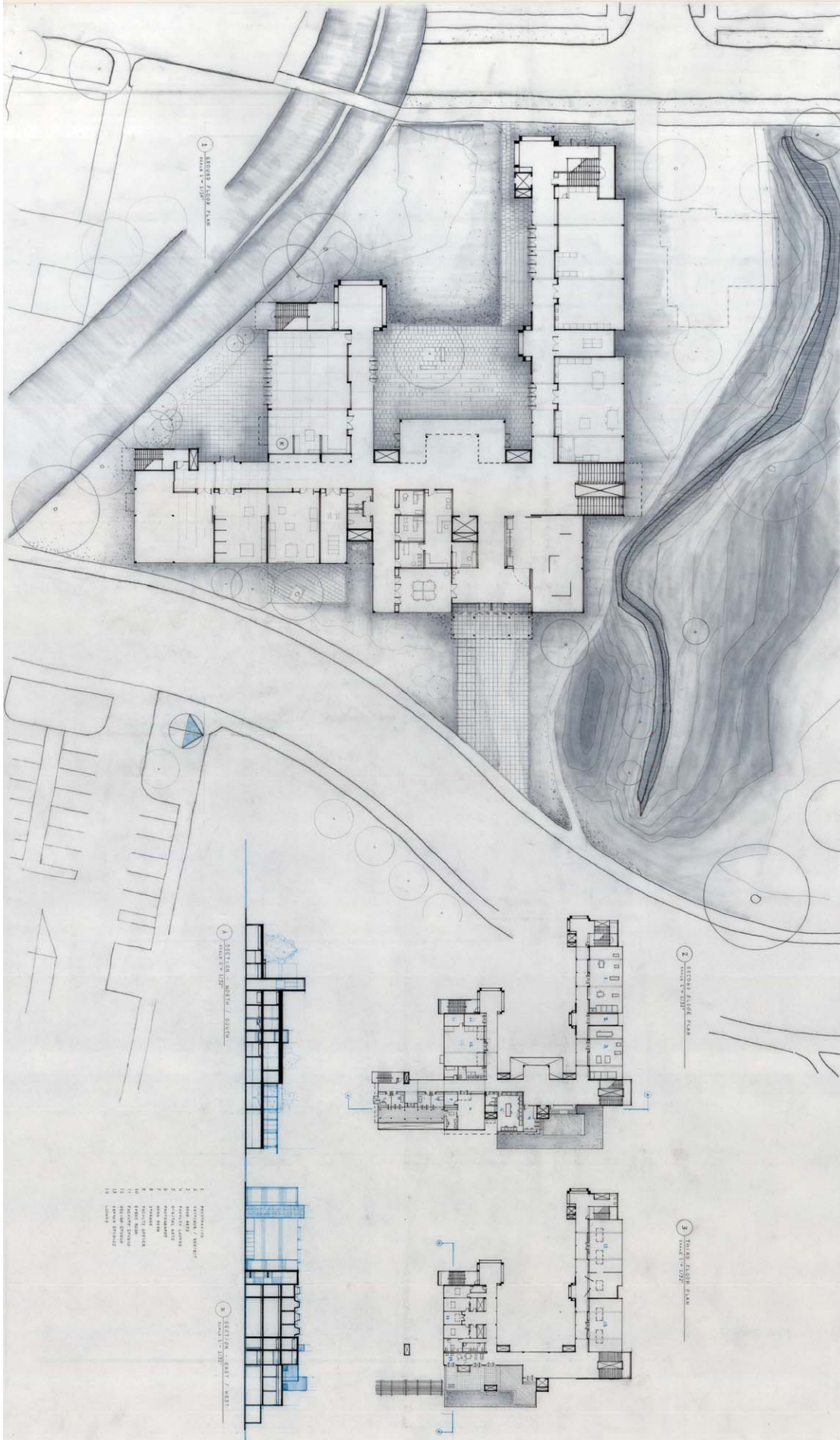
By testing the cardboard, I was able to see what inherent characteristics corrugated cardboard has that are advantageous to using it over any other material. While it was rigid as a contiguous sheet, once scored, it was able to give way to a cushy, supportive surface to sit on. Additionally, because cardboard has the ability to be altered very easily, without the use of heavy machinery, I was able to conduct tests with my own two hands to see how well it could conform to the contours of the back of the chair.

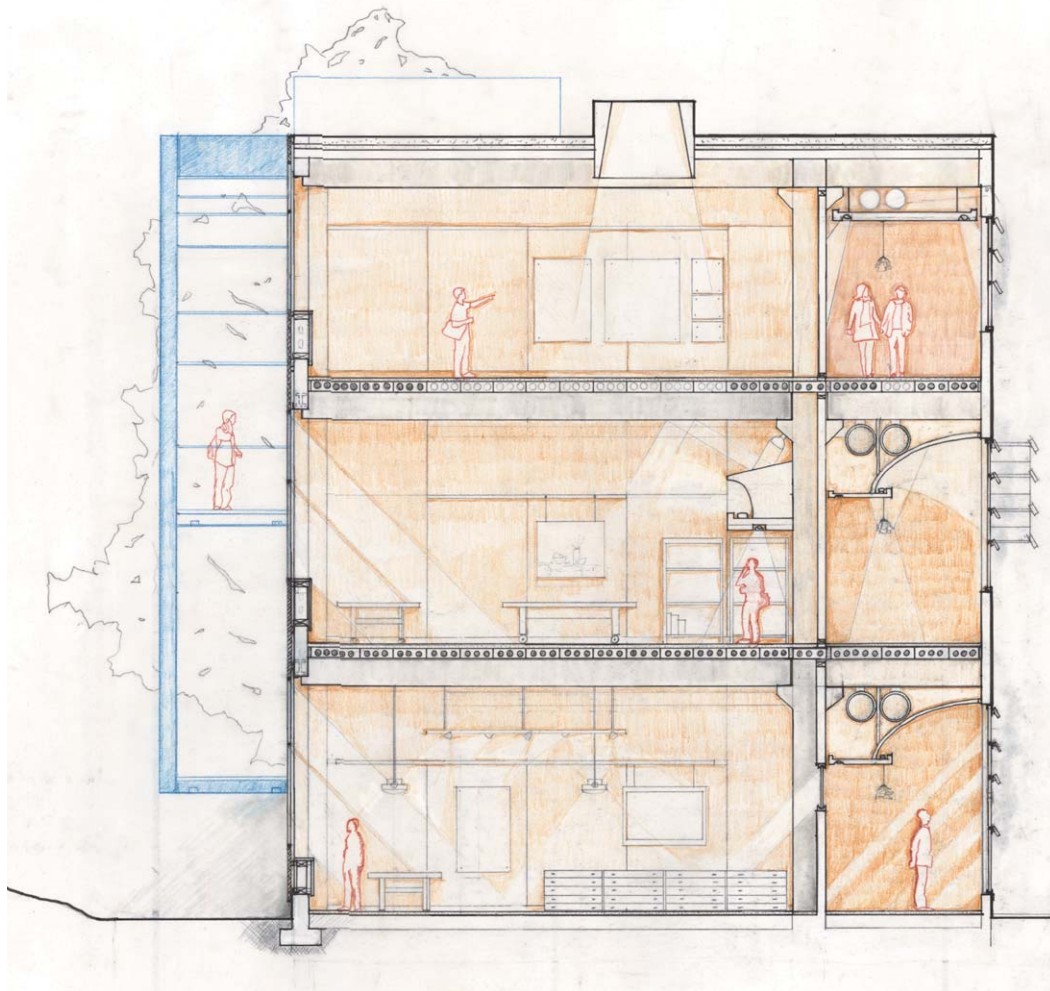
Wong made this chair for the 2006 AIAS National Chair Affair Competition, and has been selected as a finalist.

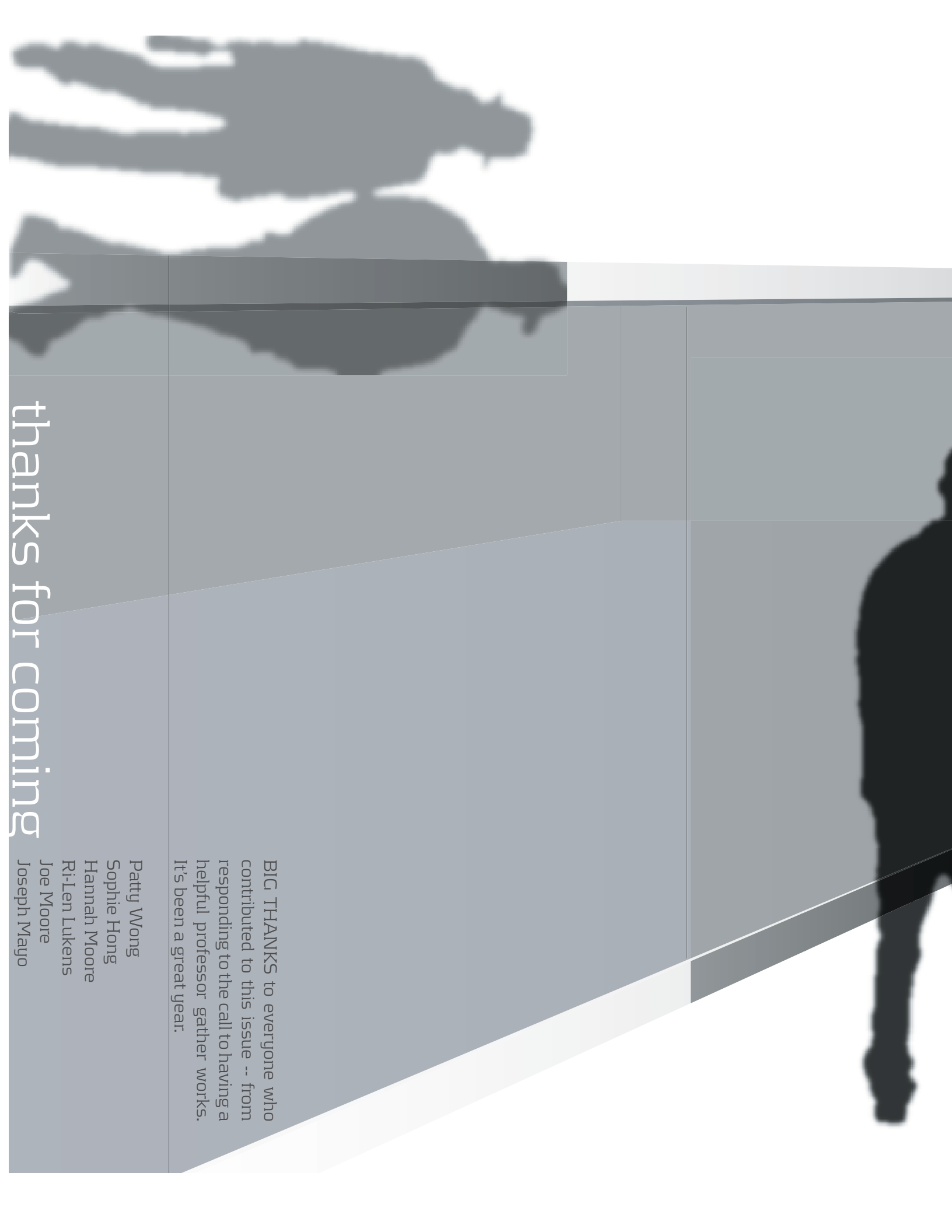


alexandra rich

whitman college enter for visual arts design project





The background of the page features several dark grey silhouettes of people walking from left to right. One silhouette is in the upper left, another is in the middle left, and a larger one is on the right side. The background is composed of various shades of grey and white, with some geometric shapes and lines.

BIG THANKS to everyone who contributed to this issue -- from responding to the call to having a helpful professor gather works. It's been a great year.

Patty Wong

Sophie Hong

Hannah Moore

Ri-Len Lukens

Joe Moore

Joseph Mayo

thanks for coming